

MAYA CYLINDRICAL TRIPODS



and Related Early Classic Art:
ICONOGRAPHY AND FORM

CORPUS OF MAYA ART

IN SITE REPORTS AND IN MUSEUMS AND PRIVATE COLLECTIONS
GUATEMALA, HONDURAS, MEXICO, USA, CANADA, EUROPE, AND ASIA

VOL. II



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ICONOGRAPHY AND FORM

Nicholas M. Hellmuth

International Photographic Archive of Pre-Columbian Art
FOUNDATION FOR LATIN AMERICAN ANTHROPOLOGICAL RESEARCH

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Culver City, CA 90230

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DEDICATION

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Jeanne Randall

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FOREWORD

Prior to the 1970's Maya art was being admired chiefly for its architecture and sculpture. With the publication of Michael D. Coe's *The Maya Scribe and His World* (Grolier Club, 1973) attention was drawn to ritual pottery vessels which, by virtue of their masterfully painted or carved designs, accompanied by hieroglyphic texts, conveyed a message. Previously, only few attempts had been made to interpret the meaning of the images by comparison with the Maya pictorial manuscripts. Coe's pioneering study led to the recognition that the Maya painters were concerned with depictions of religious themes that dealt with concepts of the afterlife and with episodes related in the Popol Vuh. Furthermore, it was recognized that historical events in the life of the rulers, evident in palace scenes with personages of different rank, occupied the interest of Maya artists who painted the living in the context of the afterlife.

Appreciation for the aesthetic qualities of Maya pottery by private collectors and museums created a growing demand for objects that were not readily available in the art market. This, in turn, led to extensive looting of tombs where the fragile vessels had been preserved for many centuries. Unfortunately, the careless search for salable antiquities caused much destruction but yielded, over the years, a formidable number of vessels whose provenience remains unknown. The lack of precise archaeological data is a serious handicap for the reconstruction of the cultural history and has led some anthropologists to ignore unprovenanced objects. On the other hand, art historians have availed themselves of the opportunity to study their iconography (which Erwin Panofsky defines as a concern for identification of characteristic motifs employed in a particular art tradition) and iconology, an assessment of underlying cultural premises out of which the artist's work was drawn and which he may quite unconsciously express in what he produces.

This approach, together with considerable advances in the decipherment of hieroglyphic inscriptions, reveals the ideological concepts and supplements the anthropologist's concern with technical aspects such as paste composition, form, and statistical interpretation of distributions in time and space.

In this Volume II of the Corpus of Maya Art Nicholas Hellmuth presents a catalogue of Maya cylindrical vessels and related Early Classic art, based on a selection of thousands of photographs which he has taken over the past fifteen years in private and museum collections here and abroad. These he has generously made available for some time and he now presents the pertinent data in a well-organized and cross-referenced catalogue in terms of form and subject matter. Hellmuth's single-handed and arduous efforts in assembling his Photo Archive--distributed among various depositories--of published and mostly unpublished vessels provide an invaluable and unique research tool.

Volume II, which the author considers a preliminary effort, precedes the publication of another volume. *Basal Flange Bowls and Related Tetrapods*, and it is hoped that it will be followed soon by a third volume, *Supernaturals, Gods, and Mythical Characters*.

Hasso von Winning
Southwest Museum
Los Angeles, California

October 31, 1985



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NOTE FROM THE AUTHOR TO THE READER

Your help can make future editions of this catalog easier to read, easier to use. Please let us know your opinion, on style and layout as well as any other observations you can share with me and the editor.

Obviously future editions should be fully illustrated, but no funds are available for this, and all 8x10 prints can be readily obtained from the archive.

Traditional archaeological pottery sections, rollout drawings of the decoration, and rim profiles are also needed, but this would require organizing a team; because of limited funding the 15 year photography program has been a one-man-project. Improvements in certain aspects of the catalog project can be forthcoming only if additional institutions and individuals wish to join forces, so at present we solicit constructive criticism taking into account the reality of the work situation.

References on pieces that should be included in revised and expanded editions of this catalog would be appreciated. Bibliographic citations (for published pieces), and for these and especially for unpublished pottery, Xeroxes, 35mm slides Polaroids, contact sheets, or sketch drawings should be appended and mailed to my forwarding address:

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PREFACE

Looting is a cancer. Looting has pockmarked the Maya sites and left behind the shattered sanctuaries of ancient burials.

Pottery which has lost its grave lot associations and lost its site provenance is missing the essential features which field archaeologists need to reconstruct ancient cultural patterns.

There is a question though, whether the hieroglyphic inscriptions on non-provenanced vessels are of interest enough to epigraphers to commend their publication despite lack of grave lot data and whether the scenes on ancient vessels are productive study material for iconographers and art historians, in exploration of the possibility that there may be more to a pot than its broken sherds.

For field archaeologists, this catalog accepts on this initial page that stratigraphic provenance is lost totally, that forgeries complicate the study of private collections, and I find the destruction of architecture in the wholesale trenching of Maya temples for finding of tomb treasure unethical, whether done by grave robbers or in the name of science. No imagined rationalization for saving world treasures from jungle humidity justifies smashing through temple walls and tearing out selected salable jewelry and fancy pots. The funerary offerings have done quite well for a thousand years in their sealed tombs, it is rather strange that they should all of a sudden need to be "saved" in the 1980's. Looting is by its very nature a destructive process.

In the 1960's concerned Guatemalan citizens and residents initiated "Operacion Rescate" to save stelae from looters. Through the efforts of the Asociacion Tikal, Clemency Coggins, and Ian Graham, international legislation was passed which led to the cessation of stela looting by the 1970's. Ian Graham and independently Karl Herbert Mayer have since worked on finding looted stelae in the private collections and museums of the world, drawing them, photographing them, and publishing them along with as much information possible, considering their removal from original provenance. Displaced monuments have aided epigraphers in the decipherment of Maya inscriptions and in working out dynastic lists. It is self-evident that the same sculptures would have contributed far more data if they were still in situ and if their sides and backs had not been chain-sawed into rubble.

In the 1980's the outrage at wholesale looting of Rio Azul and the plunder of rich tomb objects led to R.E.W. Adams' successful lobbying for passage of new legislation in congress, signing of an important treaty with Guatemala, and imposition of strict border controls by U.S. customs. Now that Maya artifacts can no longer be imported into the USA, perhaps it is a moment to cooperate and work on a project for pottery comparable to the successful programs on stelae and salvage all that is possible from the ceramic orphans that lost their provenanced home in an earlier era.

This catalog on cylindrical tripods is an initial search for a reasonable means to make available the results of my 15 years of photography in the museums and private collections of the world. During this 15-year period I myself have published virtually nothing, as it was not yet an appropriate time. But the new

legislation protects archaeological sites and thus changes the situation totally, and I feel now is an opportune period to share with colleagues the information which can contribute to a better understanding of ceramic ware, size, shape, decoration, and style. Looting of pots is lessened today the same way that looting of stelae slowed down after legislation in the 1970's. Just as that cessation has led to series of publications on unprovenanced stelae, so now the cessation of funerary looting can lead to a more realistic means of coming to grips with how to develop research programs which take into account the reality and not just the negative aspects of the situation.

It is precisely because so much scientific information is lost in the looting of grave lots that it is essential to develop techniques to learn as much as possible from the remains. Epigraphers are increasingly finding hieroglyphic texts on pottery an aid in decipherment.

Does the lack of provenance citation in this catalog mean that the salvaged information is totally useless? Useless for whom? This question will often be answered before the following pages are perused -- and the lack of illustrations condemns this preliminary report to limited utilization -- but this catalog is not intended to be the final answer but only a sincere beginning of salvage.

Books on Moche pottery and iconography demonstrate that when pottery in private collections is studied without polemic that these studies can result in useable information. The entire field of Etruscan figure painted pottery is based on unprovenanced pottery in private collections and museums. Filibustering has caused comparable Maya studies to be delayed. Maya pottery has the potential to reveal as much about Maya civilization as Moche and Etruscan pots have helped in the study of their respective civilizations. The potential for advancement is inherent in the material, not in individual viewpoints.

Looting is a cancer, but scientists have been able to make medical advances by studying cancer tissue.

ABBREVIATIONS

Banque = Societe Generale de Banque, Brussels, Belgium.^[1]

B+W = black-and-white (photographs).

Dia = diameter, measurement includes thickness of vessel walls, so is a total, exterior diameter. Since Maya pots are not thrown on a wheel, the diameter will vary in size, especially when the pot is warped. I measure the maximum diameter except when the pot is excessively warped, in which case I try to estimate original diameter. Diameter is always of the vessel itself, not the lid. The lid diameter is naturally always greater than the vessel diameter.

D.O. = Dumbarton Oaks-Trustees for Harvard University, Washington, D.C.

F.L.A.A.R. = Foundation for Latin American Anthropological Research.

Ht = height; measurement varies, I usually measure maximum height.

IDAEH = Instituto de Antropologia e Historia de Guatemala.

INAH = Instituto Nacional de Antropologia e Historia (de Mexico).

KJS = Kidder, Jennings, and Shook.²

M+V = Merwin and Vaillant.³

MARI = Middle American Research Institute, Tulane University, New Orleans.

Neg. = Negative, photographic black-and-white negative

NWAF = New World Archaeological Foundation, Provo and San Cristobal.

OAS = Organization of American States, Washington, D.C.

PSS or PSSequence = Primary Standard Sequence of hieroglyphs on pottery.

1. This Belgian bank sponsored the Deletaille Gallery exhibit 1976-1977 and published the show's catalog, "Art de Mesoamerique/Meso-Amerlkaanse Kunst." In most bibliographies this catalog is credited to A. Dorsinfang-Smets, though equally well it should be at least co-credited to Emile Deletaille. To keep the credit line short I have reduced it to "Banque 1976".

2. The Carnegie Institution of Washington "Kaminaljuyu..." monograph which pictures the Teotihuacan related tomb finds of Mounds A and B.

3. The standard monograph on grave finds of ceramics at Holmul, Peten.

Photo Archive = the slides, prints, and negatives of Nicholas Hellmuth in the archives of the Foundation for Latin American Anthropological Research.

P.Y.L. = Principal Young Lord (Holmul Dancer without the backrack).

RS = Robert Smith.⁴

tripod = this is the traditional short form, especially in verbal discussions, for "cylindrical tripod." In this catalog tripod does not mean a camera accessory.

w/o = without, as in ht w/o lid (height of the vessel not including height of the lid).

4. The two volume, 1955, "Ceramic Sequence at Uaxactun," is the standard monograph on Maya pottery in general and on Uaxactun pottery in particular, based on Carnegie institution of Washington excavations but published by MARL.

ACKNOWLEDGMENTS

Preparation for this catalog began with a stipend from the Organization of American States (OAS) in 1981 through the office of Planificacion Economica (Guatemala) for a fellowship at the Department of History of Art, Yale University. I appreciate the recommendations by Arquitecto Federico Fahsen O. and by Dr. Guillermo Mata A. through the Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City. In the USA I appreciate the recommendations of Dr. Gordon Willey (Department of Anthropology, Harvard University), Dr. George Kubler (Department of History of Art, Yale) and Dr. Michael Coe (Department of Anthropology, Yale University). While a guest at Yale my research has been facilitated by Dr. Mary Miller (Department of History of Art) and by Dr. Floyd Lounsbury (Department of Anthropology). This catalog is one of the concrete results of that OAS-Yale fellowship period. A fuller list of acknowledgements is in my PhD dissertation for Universitaet Graz, a paper that also is a result of the OAS-Yale fellowship period.

This report serves as an initial installment of the catalogs that Professor Kubler has patiently encouraged me to finish, catalogs which I have long promised to Julie Jones, Alan Chapman, and Mary Baldwin of the Robert Goldwater Library of Primitive Art, Metropolitan Museum of Art and for formerly Elizabeth Benson and presently Elizabeth Boone, Dumbarton Oaks in appreciation for their financial support of my photography of ancient ceramic art of Mesoamerica. I appreciate their understanding and cooperation.

The preparation of this manuscript was facilitated by the donation of a word processor and printer by considerate benefactors in New York City. Additional parts of the F.L.A.A.R. computer system were made possible by donations from John Conway, M.D. and by Harley and Ann Scott. The title page lettering is on an electronic Kroy lettering machine generously donated in part by Todd and Becky Aikins and Alex and Gail Merriam, aided by donations again from Dr. John Conway.

It was possible to make time for the preparation of this report through the special generosity of a donation of \$10,000 by an anonymous benefactor of Maya research in central California and by a recent donation of \$3,000 by an anonymous benefactor of Maya studies in central Florida. Neither individual is a collector. Time to work on this tripod catalog was also made possible by labors of Frank Comparato in the California office of the Foundation. He also edited this manuscript, though I take personal responsibility for quirks of style and organization.

The photography over the past 14 years has been facilitated by annual donations by Harley and Ann Scott. For continuity within a long-range project, yearly gifts make all the difference. A list of other individuals who have donated more than \$55,000 in the last three years will be included in other volumes of this series and in the acknowledgment section of my PhD dissertation. The overall photography costs -- mostly the Hasselblad and Leica camera equipment, three portable studios (for Europe, Latin America, and USA-Canada) and constant long-distance airfare to reach widely dispersed collections and museums -- have been more than \$185,000. In addition to the costs of taking the photographs, the

cataloging has cost about \$12,000 a year since cataloging of the 1970-1980's photography began in 1980. I especially wish to thank those individuals who have provided me room and-board while photographing in New York, Virginia, Colorado, California, Oregon, Nevada, Canada and especially in distant locations, particularly in Belgium, Italy, and Switzerland as the present F.L.A.A.R. budget cannot absorb all these expenses.

I offer special thanks to my parents, Mimi and George Hellmuth, who co-signed three sequential bank loans to help pay for my research while in Guatemala when fund raising alone did not meet annual needs for photography. I especially appreciate their substantial donation in 1980 which repaid the final loan and has paid all administrative costs and operating overhead of F.L.A.A.R. every year since then, freeing all other donations to go directly to support on-going Maya research. This book is the first of a series of catalogs which would not have been possible without these contributions of both time, energy, and money.

As it is not possible for me to know absolutely every collection in the world -- and certainly not likely that research money will be available to allow me to visit and study each and every collection -- I am especially appreciative of those individuals, anonymous and named, who have mailed me Polaroid pictures, snapshots, color transparencies, or drawings of Maya, Olmec, and Teotihuacan pottery that I had not yet known about. H. B. Nicholson, Lin Crocker-Deletaille, Emile Deletaille, and Barbara and Justin Kerr have cooperatively shared with me their knowledge of pre-Columbian art, and all have generously donated slides, photographs, and/or drawings to my research program.

For help in photographing in museums, I wish to thank the Board of Directors, curators, volunteers, staff, and guards of the Museo Popol Vuh-Universidad Francisco Marroquin, Robert Stroessner and docents of the Denver Art Museum, Gillett Griffin of the Princeton University Art Museum, John Lunsford of the Dallas Art Museum, Armand Labbe of the Bowers Museum (Santa Ana), John Spencer, staff, and volunteers of the Duke University Art Museum, Yvonne Schumann, Keeper of Ethnology, Merseyside County Council, County Museums Department (Liverpool), Richard Townsend, curator of the Art Institute of Chicago, director University of Virginia art museum, Denver Museum of Natural History, New Orleans Museum of Art, Kimbell Art Museum, Elizabeth Carmichael, Museum of Mankind (British Museum, London), and the dozens of other museums, galleries, and collectors who have cooperated by opening their cases to facilitate the creation and realization of a truly international research resource of photographs.

The increasing number of PhD dissertations, master's theses, term papers, articles, and books which cite or include photographs from this archive testifies to its utility, saving individual authors and scholars from having to go to the expense and time to photographing each item themselves and simultaneously saving museums, galleries, and collectors from having to deal with requests by each individual scholar for personal access to particular pieces. A single archive also makes it possible for photographs from all museums to be in a standardized format, and especially allows creation of detailed close-up enlargements of details of pots or sculpture which are not visible in stock museum photographs. Published catalogs traditionally make available only the front view, or a single arty view of an artifact. A goal of the international photograph archive is to cover every Maya artifact in as many views and angles as possible, especially with 1:1 scale coverage

of individual hieroglyphs, details of Costume, and important features of iconography. F.L.A.A.R. offers these photographic services for cooperating museums at no cost.



PART I.

**INTRODUCTION AND
ORGANIZATION OF THE PHOTOGRAPH AND SLIDE ARCHIVE**

INTRODUCTION

In 1970, while residing in Guatemala doing research aided by a grant from the National Science Foundation to study Teotihuacan influence on the art of Guatemala, members of the Asociacion Tikal, Edwin Shook, and personnel of IDAEH (then director Dr. Luis Lujan Munoz and Lic. Dora de Gonzalez) all kindly gave me the names and addresses of local collectors and art galleries where I could do research on Teotihuacan old art, which in the early 1970's was coming from bulldozing of mounds to make level land for cotton cultivation. Edwin Shook had up to then been photographing pre-Columbian artifacts which local art dealers brought to him, a practice of the Carnegie Institution of Washington for years.^[5] Dr. Guillermo Mata introduced me to Jorge and Ela Castillo, who was widely and publicly known as having the largest private collection in Guatemala. As photographs accumulated in my office I began to notice that the form, ware, and decorations of pottery which I was being shown were different than the pottery in traditional archaeology monographs. It seemed unrealistic to ignore these private collections and to pretend they did not exist so I kept photographing. A decade later it became clear that the tens of thousands of slides and prints had to be organized before they could be effectively studied by scholars.

This preliminary catalog of 15 years of photography serves as the text to describe the 8x10 black-and-white photographs and the 35mm color slides of the subsection of "cylindrical tripods" in the Hellmuth Photo Archive. Other than sample photographs this catalog is not illustrated because all the needed pictures are obtainable from the archive itself. The Hellmuth photographs are available for student dissertations and MA theses, scholarly lectures, articles, and monographs, for curators, and slide/photograph archive librarians. Americanists may also consult the photographs directly (in person) at the locations listed in the following paragraphs. Additional comparable sets are held in storage at the F.L.A.A.R. offices for future needs of other institutions who had not previously known of the ready availability of black and white prints for study purposes.

5. Ledyard Smith, Alfred Kidder, J. Eric S. Thompson, Tatiana Proskouriakoff, all of the Carnegie, all photographed and published private collections both in Mexico and Guatemala without discrimination.

REGIONAL DEPOSITORIES

Approximately 5,000 black-and-white 8x10 enlargements are in the Robert Goldwater Library of Primitive Art at the Metropolitan Museum of Art, New York (Julie Jones, curator for Pre-Columbian; Alan Chapman, librarian, Mary Baldwin, photo archive). The photographs are mostly of Tiquisate area, Escuintla, Guatemala cylindrical tripods and hourglass base, Teotihuacan-related incense burners. The second strength of these photographs is in Early Classic Peten funerary ceramic art, especially Tzakol period cylindrical tripods, basal flange bowls, and cache Vessel/incensarios. Also represented are Late Classic polychrome plates, vases, and bowls, and general Classic Maya architecture.

Approximately 350 B+W contact sheets with original negatives (photography 1974-1976, about 4,500 frames); and about 15,000 35mm color slides are in the Pre-Columbian department, Dumbarton Oaks-Trustees for Harvard University, Washington, D.C., Elizabeth Boone, Curator of Pre-Columbian, Gordon McEwan, Assistant Curator. The 35mm color slides constitute a full set of photography during 1974-1976 and 1980-1985 and a partial set of photography 1977-1979. Eventually it should be possible to fill in the gaps so that the slides here will represent a complete set.

More than 14,000 slides are in the Research Center for the Arts, University of Texas at San Antonio, Jacinto Quirarte, Director. This is almost a full set of Hellmuth color photography between 1974 and 1979. Slides for 1980-1984 have not yet been budgeted so they are missing.

The Department of Fine Arts, University of British Columbia, Vancouver, has more than 8,000 original Hellmuth color slides, a full set for the years 1979-1983, with a sample of slides from other years. Marvin Cohodas is in charge of these slides.

Esther Pasztory, Department of Art and Archaeology, Columbia University, has a sample of photography during the early 1970's, especially art related to Teotihuacan.

Janet Berlo, Department of Art, University of Missouri-St. Louis, has a sample of slides and prints of Tiquisate, Escuintla cylindrical tripods and hourglass base incensarios.

Martin Raish, Department of Art, Brigham Young University, Provo, curates approximately 2,100 original color slides from the Hellmuth Photo Archive representing a sample of all styles and periods.

The Montreal Museum of Fine Arts has about 300 original Hellmuth slides in their archive.

In the two F.L.A.A.R. main archives (one on loan to Yale University in appreciation of storage and research facilities; the second available in Graz, Austria for students and scholars in Europe) are between 3,000 and 4,000 contact sheets consisting of between 19,000 and 25,000 individual frames representing an estimated minimum of 5,000 decorated whole ceramic vessels. Available to the Yale

community via the same archive are an estimated 23,000 original 35mm color slides and several thousand larger format 6x6 cm. Hasselblad size transparencies. In Graz is a research set of about 11,000 original 35mm color slides. In reserve storage is one set of 1,500 original slides, one set of 8,000 original slides, one set of all 3,000+ B+W contact sheets, and an introductory set of several thousand 5x7 inch and 8x10 inch B+W enlargements of all the various styles, periods, and iconography subjects in which the archive is specialized (see listing of coverage in the next section of this introduction).

Because it is difficult for students in Asia, Australia/New Zealand, and even Europe to visit each and every museum in the USA, Canada, and Guatemala which has Maya pottery, in order to encourage the potential for further study of Mesoamerica in distant lands, F.L.A.A.R. is working to develop Maya research photograph and slide archives in these countries. In 1985 we began building up a slide archive for museums and universities in Japan.



**PHOTOGRAPHIC COVERAGE OF
THE FOUNDATION FOR LATIN AMERICAN ANTHROPOLOGICAL
RESEARCH**

The subjects covered by the archive are:

Olmec art, ceramic figures, sculpture (especially masks), and jade.

Teotihuacan art, mostly stuccoed-and-painted cylindrical tripods and murals in museums and private collections.

Female figurines, figures, and incense burner lids from the Escuintla area, "south coast," Guatemala. Shook's archives and field notes also are strong in all artifact categories of the south coast.

Teotihuacan related hourglass base incensarios with chimney lids from the Tiquisate zone of **Escuintla, Guatemala**.

Cylindrical tripods, both Teotihuacan related, local south coast styles, and Mayoid vessels from the **Tiquisate zone of Escuintla**. The Photo Archive is particularly strong in mold-impressed cylindrical tripods which show ballplayers and the ballgame sacrifice.

Ballgame hachas and yokes, especially from the Department of Escuintla, Guatemala, and palmas (mostly from Veracruz).

Pottery from Lake Amatitlan, Guatemala, mostly incense burners and other Teotihuacan related art.

Preclassic Maya ceramic art (rarely found).

Mammiform supported vessels, spouted vessels, and related Holmul I art.

Tzakol 1 ceramic art (rarely found).

Tzakol 2 and 3 cylindrical tripods and related pottery, mostly lowlands. stuccoed and painted, polychrome painted, resist painted, incised, gouged, and

Tzakol 2 and 3 basal flange bowls and tetrapods, with their lids; both polychrome painted, modeled, and gouged Darkware.

Tzakol cache lid/plates: painted and gouged/incised.

Tzakol cache vessel/incensarios: two-part and three-part; profile-carved and frontal modeled orange; GI, idealized young lords, and Triple Bow Tie Mouthpiece (patron of bloodletting).

Two part, **Lidded effigy vessels** ("cookie jars") of canines, birds, monsters, and humanoids; Tzakol 3, polychrome, modeled, and gouged.

Hourglass base incensarios with elaborate chimney lids, Teotihuacan related specimens from Peten (rare).

Miscellaneous art of the Early Classic lowlands (jadeite, bone, seashell, stone, etc.).

Tepeu 1 polychrome plates.

Tepeu 1 polychrome bowls.

Multiple resist-painted Tepeu 1 bowls and vases.

Red Band Style, Tepeu 1 plates, bowls, and vases.

Late Classic, Peten, **incised vases.**

Tepeu 2 polychrome plates.

Pink Hieroglyph style vases and bowls.

Codex style plates, bowls, and vases.

Tepeu 2 **polychrome vases.**

General Late Classic bowls, central lowlands.

Eccentric flints, eccentric and incised obsidians.

Carved **jadeite** and related greenstone.

Nebaj style, Chama style, and related polychrome highland vases and bowls.

Polychrome Tepeu 3 vases (rare)

Mold impressed "**Pabellon Modeled Carved**" pedestal-based vases and low bowls.

Fine Orange, Tepeu 3, probably Yucatan or Campeche (rare).

Jaina Island and related figurines.

Motagua Valley pottery.

Late Classic pottery of Guatemala's "south coast."

Tropical flora and fauna, especially fruits and vegetables used by the Maya. Color and B+W photography both in milpas, in native markets, and with professional studio lighting and backdrops.

Aerial photographs of Aguateca-Lake Petex Batun, Flores-Lake Peten Itza, Lake Yaxha-Lake Sacnab, Topoxte Island, Yaxha, Nakum, Uaxactun, Selbal, and

Tikal. Taken from outside a jet helicopter using motorized Hasselblads and Leica mounted on a gyroscopic stabilizer. Both black-and-white and color transparencies are available, especially for book covers, magazine covers, frontispieces, and as professional quality illustrations for books on any aspect of Maya archaeology, ethnography, or ecology.

Monumental stone sculpture (stelae, lintels, altars). Includes photographs of Copan stelae (and architecture) before they were covered over and obscured by protective fences and roofs.

Maya architecture of all sites with standing architecture, Mexico, Guatemala, El Salvador, and Honduras.

Fakes: as an aid for authentication and expertise, a photographic record is made of the following styles of faked pre-Columbian art: the Ticul fake factories, the El Salvador forgers, miscellaneous forgers, and the new (Atlanta, Georgia) wave of skilled forgeries of polychrome paintings including hieroglyphs that are close to being grammatically correct.

Forgeries: plain vessels which are incised in modern times, polychrome vessels which have been relined, overlined, retouched, repainted, and otherwise excessively "restored" in New York or in Miami are cataloged under forgeries, since their scenes do not represent the actual Maya tone, color cast, reflective index, iconography, and style. Hieroglyphs are particularly liable to destruction by repainting, and are suspect even when retouched. Repainted hieroglyphs do not assist epigraphers in decipherment. A vase, plate, or bowl claimed to be "only retouched a little" is somewhat like being "only slightly pregnant." Whereas more than 10% of the major Late Classic vases and plates have been compromised to one degree or another by slick repainting, less than 1% of Early Classic pottery has been enhanced, since the surface of non-painted pottery does not often need to be repaired.

MAYA ICONOGRAPHY AND STYLE IN THE PHOTO ARCHIVES OF THE FOUNDATION

The Classic Maya pottery in the Hellmuth Photo Archive features scenes of the following themes. About 95% of these scenes are from the central lowlands.

Hunting scenes, Tzakol 3 (tripods and basal flange bowls), Tepeu 1 (plates and bowls), and Late Classic (Chama), all polychrome with ethnographically important views of the Maya hunt, hunting weapons, hunting dogs, game animals, butchering, musical or calling instruments both for the hunt and post-catch ceremonies, and the actual post-hunt ceremonies themselves.

Females in Maya society and myth. Principally on Late Classic vases, especially in a curing scene and in the enema ritual, where women are important attendants. (Naked) women also are traditional actors in the myth episodes of the Principal Young Lord.

Ancient Maya textiles, dress, cult costumes. Dress identifies activity, status, rank, and geographic region. Costume -- especially the headdress -- also distinguishes gods.

Dance after Decapitation Sacrifice; Tepeu 1 and Tepeu 2 only, interesting for students of dance and also for the study of human sacrifice before the Post Classic.

Enema cult is first shown on polychrome cylindrical tripods and then becomes more popular on Tepeu 1 bowls, plates, and vases, with many Tepeu 2 paintings also. The combined drinking-enema ceremony and the special enema-execution ceremony are together the single activity most often shown on Maya pottery.

Ballgame, Early Classic, Tepeu 1 (rare), and Tepeu 2.

Holmul Dancer and Principal Young Lord (possible God E (identification by Taube)).

God A, God D, God L, God N, Cauac Monster, Jaguar God of the Underworld, Loincloth Apron Face, the Headband Gods (Hero Twins) and general deity iconography.

Water Lilies, water birds, fish, and Underwaterworld iconography.

Maya hieroglyphs of the Primary Standard Sequence. Each individual hieroglyph is photographed at 1:1 scale in both B+W and in color (when limited funds allowed such full coverage). About 300, mostly unpublished, PSSequences have been thoroughly recorded by such 1:1 close-ups. This detailed photography has resulted in discovering more than six hieroglyphs not previously listed as part of the PSS. The extensive coverage of the PSS hieroglyphic archive has also facilitated recognition of more than seven standardized regional or temporal variants of the sequence.

Maya hieroglyphs on pottery other than glyphs of the PSS sequence, especially vertical texts associated with impersonators on Dance after Decapitation vases, is a strong point of the Photo Archive. All hieroglyphic texts associated with deity scenes and throne scenes are photographed with close-up lenses.

The photographs can be obtained by libraries, slide archives, or institutional photograph archives in whole or parts, in either 35mm color slides, B+W contact sheets, or 8x10 enlargements, for example "all cylindrical tripods," "all Mammiform footed/Holmul I type pottery," "all Early Classic," "all Late Classic polychromes with figural scenes," or "all ballgame scenes," on a non-profit, cost-share basis or in trade for books, photographs or slides. Photographs are solely for academic research and are not available for reproduction, and especially not for commercial or other use. Photographs may be used for study and lectures, but artifacts from museums or from collections restricted by their owners are subject to norms of the museum or collection in question and should not be published without writing the museum in advance to request permission, and then providing the museum a copy of the resulting publication.

The archive -- together with the associated research library (see below) -- is available, in whole or in part, to any institution or Maya benefactor in the USA or Canada, and one set for Europe, on loan in exchange for research space and facilities for the F.L.A.A.R. staff for further catalog and report preparation. The

main F.L.A.A.R. archives also include approximately 1,000 8x10 and 5x7 enlargements of specific deities and iconographic themes (USA set) and 3,000 enlargements in the European set, and a complete set of photographs of all hieroglyphic texts on Maya pottery (both PSSequences and scene-descriptive inscriptions).

Each of the two main sets of the photographs of the Foundation for Latin American Anthropological Research is kept together with a library, 1,700 volumes at the F.L.A.A.R. research center in the USA, 2,300 volumes in Graz, of pre-Columbian codices, art, architecture, archaeology, epigraphy, Mayan dictionaries, ethnography, ethnohistory, Spanish colonial history, tropical botany and zoology. Each library has especially good holdings in museum and exhibit catalogs picturing pre-Columbian art and in tropical flora and fauna monographs for identification of these aspects of ancient Maya art and hieroglyphs to aid in describing and cross-referencing the artifacts pictured in the Photo Archive.

The "Hellmuth Photo Archive" also includes more than 380 unpublished line drawings of Maya plates, vases, and bowls by Barbara van Heusen, Laura Gornto, and Susanna Reisinger.

The black and white photographs are taken with a Hasselblad ELM camera, focusing bellows, and Zeiss 135mm close-up lens, 120 or 220 size Panatomic X, Plus X Professional, or comparable Ilford film. 35mm is not a professionally acceptable size for B+W contact sheets, except for 1:1 close-ups of individual hieroglyphs. Thus 35mm is used only when a Hasselblad is momentarily not available.

For color slides, since the 35mm projector is more readily available with convenient carousel trays⁶ a 35mm camera is used. Color slides are taken with a Leica camera and 100mm Leitz close-up lens, with either Eastman Color (only during 1975-77; no longer used), Kodachrome Professional Type A (90% of the archive and 98% of current photography), or rarely Ektachrome Professional, tungsten.

F.L.A.A.R. also has 4x5 inch Linhof and Goertz close-up lens available for archival photography but due to its size and slowness of use, such large format equipment is not suitable for a portable studio.

All photographs are taken using a tripod, and normally in a professional studio setting (backdrops and minimum of two 1000 watt tungsten photo lamps).

COMPUTER EQUIPMENT USED TO CATALOG THE CORPUS

The text of this catalog is printed in proportional spacing on a Daisywriter (brand name) daisywheel printer emulating a Diablo PS. The text was written with Perfect Writer version 1.20 on a Kaypro 10 computer, an 8 bit, 10MB Winchester

6. Rolli used to have an automatic tray projector for 2-1/4 inch glass slides and Hasselblad has now developed an automatic 80 slide carousel for this larger format, but for convenience of storage and use, 35mm is still the standard for color slides.

Hard Disk system. Perfect Writer software has many advantages over Word Star; F.L.A.A.R. has both programs but finds that Perfect Writer offers more features, such as automatic footnotes and automatic proportional spacing with no jerry rigging required. It is possible to arrange to see Perfect Writer text on the screen, in a "what you see is what you get" format, and even to edit this text. It is also possible to edit in Perfect Writer (taking advantage of its capabilities) and then formatting the same text in WordStar to preview the appearance. This gives more flexibility than jerry-rigging an editing capability for a screen preview exclusively in Perfect Writer, but requires learning both Perfect Writer and also WordStar commands. Perhaps using NewWord would give even more advantages over the much over-rated WordStar, whose only real feature was that it was the earliest word processing program and thus the one used by authors of "what to buy" computer-software books when the computer boom arrived in the 1980's.

Titling has been done on a Kroy model 80 electronic lettering machine.



GENERAL OBSERVATIONS

The name and location of no private collection or gallery is present in the photo archive. No records whatsoever are kept, not even in code. In any event, pieces are so often lost, broken, traded, donated, and otherwise moved to new locations that keeping track of their whereabouts would be fruitless. Eventually 85% are donated to museums at which point their location is noted. When a collector himself publishes pieces under his own name, then this is a matter of public record, and henceforth cited in this catalog. But other pieces of the same collection are not named unless they have also been published by the collector himself.

This is a preliminary catalog, and certain sections are incomplete. Colleagues have suggested it would be better to make some information available now rather than further holding up publication waiting for the last bits of data.

As a preliminary edition this work contains only sample measurements because many of the measurements were lost in the destruction of the office of the Foundation for Latin American Anthropological Research in Guatemala City in the February 1976 earthquake. I have been working at re-locating each vessel (where possible) and re-measuring them, a long term process. Measurements of the other vessels will appear in subsequent revised editions of this catalog. Most users of a technical catalog such as this will be familiar enough with Maya pottery to know the approximate size of a cylindrical tripod. The sizes are standard for the form involved; when not, I have indicated that the vessel is larger, or smaller, than usual. The master card catalog (on 4x6 inch index cards) has the precise measurements in centimeters of about 25% of the pieces. These data are available to students and scholars and are provided to any individual or institution who wishes a copy of the archive in either 35mm color slides or B+W photographs (contact sheets or individual enlargements).

The purpose of my project has been to preserve for posterity a photographic record and to catalog the material in a manner to make it more useable by students and scholars. This is only a first step. Other individuals will prefer to carry out the additional obviously needed aspects of the study of Maya ceramics. So specialists who understandably need rim profiles should visit the museums displaying these pieces and execute these drawings themselves. The best example of such independent specialized research is that of Ron Bishop, Smithsonian Institution, who has traveled throughout the USA and Mesoamerica studying each piece in person to take samples for laboratory analysis. His neutron activation tests can provide locus of the clay source precisely so no site-specific provenance is provided for each piece in this edition of the catalog. The provenance of the majority of the pieces (unless stated otherwise) is the central Maya lowlands, normally the Peten area.

No type-variety names are provided. David Pendergast, Royal Ontario Museum, and other scholars have published Maya pottery without the type-variety nomenclature. Those individuals who prefer the type-variety nomenclature are welcome to utilize the color photographs (plus personal visits to the pieces when

the photograph is not sufficient) and undertake the type-variety analyses themselves. The Photo Archive is available for research and has already been used for two Yale University PhD dissertations, numerous monographs, and a dozen papers for learned journals by individuals other than Hellmuth. Other volumes of this catalog series will cite all scholarly works which have used material from this archive. The goal of the first stage project has been to salvage at least the form, color, decoration, and iconography through photography of specimens of ancient Maya pottery which otherwise would not be available for research. A second, future stage, will be to gather the measurements, technical descriptions (type variety, Munsell colors, etc.), traditional rim-profile drawings, and rollout drawings of those vessels which are decorated. Since no funds for this research have yet appeared on the horizon it is best to publish now at least the basic subject catalog so that the full range of shape and decoration of cylindrical tripods and related pottery is available for on-going research.

NOMENCLATURE SYSTEM OF THE CATALOG NUMBERS

All catalog numbers of artifacts are keyed to the black-and-white contact sheet number. There are several series.

A-series (A-001 through about A-600), mostly Hasselblad photographs, total about 6,000 frames.

B-series (B-001 through about B-080), mostly 35mm Leica photographs, total about 3,000 frames.

D.O. series (Dumbarton Oaks), D.O.-"A" through about "U" 35mm size, about 800 frames. '

D.O. series, D.O.-001 through D.O.-300, Hasselblad photographs, about 3,000 frames.

Six-digit series. The mass of the archive (estimated an additional 800 contact sheets or 10,000 frames) has six numerals that designate the batch (458921 as an example). This six-numeral designation is followed by another number, generally 1 through about 80. That is the contact sheet number within the batch, such as 458921-23 (batch 458921, contact sheet number 23 within this batch). Often the vase is further specified by a frame number, the number which comes on the roll of film near the winding sprocket holes. This is considered the negative number and abbreviated as "Neg." So a full catalog number might be, **458921-23-Neg.15**. When the contact sheet is too dark, frame numbers are not visible and thus are not given in this preliminary catalog.

In most cases a reference to the contact sheet alone is enough to pinpoint an artifact within the archive. Eventually, for later revisions of this catalog, for artifacts presently missing the negative number, I will have to pull out each negative strip and read the frame number directly.

A single negative number references the pot itself and all its views. A single object may appear on batch numbers totally unrelated to one another, since I would often photograph a vessel before it was restored, then again years later after it had been repainted. When I used improved lighting equipment and different techniques beginning about 1980, I began to re-photograph all the pieces I could find that I had done in my inexperienced years of the early 1970's. Or, if a roll of film from a day's photography session was not at the end, it would be developed later, in a different batch, and thus end up with a totally different number. This makes no difference. The initial numeral series is always the master reference number for the piece. If someone needs a specific view (front, back, side, etc.) he would have to consult the master contact sheets.

Thus there is no relationship between the numeration and the actual sequence of photography in all cases. Two pieces on the same roll could easily have been

photographed several thousand miles from each other and months separated in time since Hasselblad film backs are interchangeable and several Hasselblad cameras are used. Not all the rolls of film shot on a single day will necessarily have been developed in the same batch, either. None of the photographs are dated, nor are any listed as to location of photography (unless in a museum) nor name of collection. That information does not exist in abbreviation, nor even code elsewhere as it contributes nothing to academic research.

"Photo Archive" means that the photograph and its number have momentarily become separated from one another, usually because the contact sheet is misplaced.

The numeration system may appear confusing to the first-time user of the catalog, but the designations are quite workable when one gets accustomed to them. If desktop computers had been as widely available in the early '70's as they are today, I might have cataloged the pieces differently. As it is, I worked by hand up until 1982. Only in 1983, courtesy of several generous benefactors, was it possible to get a computer. I am now happily working with a Kaypro 10, with a 10 MB Winchester hard disk. To finish the task I really need a 32 bit machine, a 20 MB hard disk, a digitalizer, and graphics capability to record the visual image simultaneously with the written description. The state-of-the-art equipment for such cataloging would be a Sony video-micro computer with superimposing video titler capability. In the future it should be possible to take such equipment directly into a museum or private collection and do the archival descriptions thoroughly all at one time, fully in color, and leave a complete copy with the museum curator.

35mm color slides exist for 95% of the objects. Hasselblad sized transparencies (2-1/4 x 2-1/4 inches) exist for about 20% of the objects -- generally the more important ones. The catalog number for a slide is the same as for the B+W.

PART II

PAINTED CYLINDRICAL TRIPODS:

STUCCOED AND PAINTED,

RESIST PAINTED,

AND POLYCHROME PAINTED NOT ON STUCCO

CHAPTER I.

STUCCOED AND PAINTED CYLINDRICAL TRIPODS

TRADITIONAL CORPUS

Kaminaljuyu, the stuccoed and painted cylindrical tripods from Carnegie excavations at this highland Maya site are well known, thoroughly published (Kidder Jennings, and Shook, 1946), and need not be cited one by one.

Uaxactun, Burial A31, Tzakol 3 (RS: Fig. 1, a and b; Kelemen 1969: Pl. 128 a and c). The illustration in the Uaxactun reports is so small and faint that it is practically useless for iconographic analysis. The Kelemen re-publication has a much larger and better printed rollout drawing.

Uaxactun, Burial A-22, Tzakol 3 (RS: Fig. 1, e and f). Three important and as-yet unidentified deity faces.

Tikal, Burial, 22 (Coggins 1975, I: 135; II: Fig. 44).

Tikal, Burial, 10 (Coggins 1975, II: Fig. 51).

Tikal, Burial, 10 (Coggins 1975, II: Fig. 52, a).

Tikal, Burial, 10 (Coggins 1975, II: Fig. 52, b).

Tikal, Burial, 48 (Shook and Kidder 1961:6; Coggins 1975, II: Fig. 60)

PUBLISHED BUT NOT WIDELY CITED SOURCES

(Hellmuth 1975b: Pl. 43); also in the **Photo Archive**. Sidewall has four medallions with repeated geometric designs closely related to Teotihuacan, yet the vase was painted in the central lowlands.

(Banque 1976: No. 99; Crocker-Deletaille 1985: No.350); **455732-5-Neg. 8**. Tripod is complete with obviously original lid, both completely covered with painted stucco -- one of the few well preserved stucco coverings yet found. All original, no restoration. Lid was cracked but stucco covering was 100% present. The talented artist has taken a Teotihuacan raptorial bird and adapted the image to fit the concentric band afforded by the standard Guatemalan lid. One archive photograph shows the entire lid in full face view (-**Neg.4**). Sidewall theme is a Teotihuacanoid eagle warrior but was painted at a lowland Maya site as the style, color, and details are not specifically Central Mexican. For the further study of the degree and nature of Teotihuacan influence on Maya art this tripod is an important record. Should be studied in conjunction with Tiquisate, Escuintla versions of this Mexican warrior theme (Hellmuth 1975b: Pl.4 and 5). The color photograph in the bank exhibit catalog shows the exquisite detail of this important cylindrical tripod. Remarkable, original condition with only a few flakes of stucco missing; unrestored other than "fixing" to facilitate adherence of the stucco. Photographed before fixing.

(Wray Collection 1984: No. 26; Crocker-Deletaille 1985: No.347). Now in Detroit Institute of Arts. While the above European tripod is of major import for Teotihuacan relationships, this former Wray Collection tripod is a masterpiece of purely Maya conception, though a local interpretation of Veracruz scrolls accents the carved (non-painted) portion. Lid handle is an unusual tube shape. Hieroglyph on lower left is the same as on No. 349 across the page in the same book. Hieroglyph on the top right (No. 347) is also on one of the pair of carved jadeite Celts widely suggested as also being from Rio Azul. Double listed with hieroglyphic tripods. Unusual features are to be expected for northcentral/northeastern Peten masterpieces. Both lid and sidewall are diagonally divided between a carved El Tajin derived scroll and a stuccoed-and-painted surface. Stucco is a normal feature on the non-carved sections of Peten cylindrical tripods. Diagonal organization of the surface is found on dozens of blackware vessels, but the scene of hieroglyphs in flower cartouches floating on a blue background combine to make this vessel considered one of the most beautiful works of art of its class yet found. Under the cinnabar powder this vessel is probably black or at least dark brown. Outstanding original condition with only a few flakes of stucco missing; restoration history unknown but probably not much more than fixing stucco spalling which does not alter the original floral-hieroglyphic scene. Some of the cinnabar may have been refreshed but the vase and its decoration are demonstrably completely authentic and neither retooled nor repainted.

(Hellmuth PhD dissertation; Crocker-Deletaille 1985: No.348), **043998-1-Neg.12**; Justin Kerr rollout. Double listed in section on scenes with figural content. Lid handle is typical idealized young Maya lord. Lid has six well designed hieroglyphs of the PSSequences; Step and Winged Quincunx are the best preserved. Well preserved sidewall stucco painting shows four Shell Wing Dragons. The "body" of each dragon is an aged male face, a God N type of visage. Each wing of the

dragon is a hieroglyph, related to the hieroglyphs on the Tikal Burial 48 murals and to a hieroglyphic text on an unpublished, Red Band style, polychrome, Tzakol 3-Tepeu 1 cache plate (Photo Archive). The stucco is beautifully preserved and was originally photographed even before fixing (unknown whether the tripod was subsequently stabilized). The scene and hieroglyphs are attractively preserved except for slight flaking and fading of details on three of the glyphs. All the painting is original and has not been even retouched.

(Crocker-Deletaille 1985: No.349). in 1983 Clemency Coggins asked me whether I had seen a “stuccoed and painted cylindrical tripod from Rio Azul that was being restored in the Boston Museum of Fine Arts”. Since I had then, and still have not, seen this tripod, I am only guessing that this is the one illustrated as No.349, on the basis of similarity of diagonal Veracruz scrolls and hieroglyphs with the Detroit Tripod; both are of the quality associated with the Rio Azul royal tombs as reported by Adams and Graham who have indicated that the burial chambers were of unusually large size and that the pieces left behind by grave robbers were very fine. No.349 has a slit ball as lid handle and hieroglyphs on both the lid and vessel. A Winged Quincunx can barely be made out in the photograph (double listed in chapter on hieroglyphs). Lid and sidewall have Maya rendering of Veracruz scrolls. The photograph is incompletely illuminated in front so the beauty of the scrolls is not as well illustrated as in the much better photograph of the Detroit Tripod in the same book. The cross-hachure pattern is identical to that of the Detroit Tripod, but whatever cinnabar may have been in these scrolls has either fallen off or came off in cleaning. If Coggins saw the piece in the restoration room, then at least flaking stucco has been fixed; whether any repainting has taken place can only be determined by personal examination of the surface.

Bowers Museum (Labbe 1982: No.98), **D.O.-183-Neg.1**. Large cylindrical tripod with two panels each with a throne scene. The scene is painted in a style which appears almost Late Classic and the vessel size and proportion is not usual for the Early Classic so a Tzakol date is not yet sure. D.O.-183 shows the vessel as is; subsequent restoration history unknown. Ht 28.2; Dia 31.5 cm.

Duke University Art Museum, (Hellmuth 1975b: Pl.43), **271928-15-Neg.6**. Described in following section.

STUCCOED TRIPODS IN MUSEUMS

Museo Popol Vuh, **402461-28-Neg.1**. Complete with lid; handle is human head. Fine hieroglyphic sequence on lid (double listed). Tripod panels are handsomely decorated with water flora and fauna in highly stylized manner related to that of Teotihuacan (double listed). Most of the stucco has flaked off; the scene must once have been handsomely colored in its overall pattern. No repainting. Ht w/o lid 10.9; total ht 19.0; Dia 11.7 cm.

Bowers Museum (Labbe 1982: No.98), **D.O.-183-Neg.1**. Large cylindrical tripod with two panels each with a throne scene. Throne scenes are more typical of Tepeu 1 plates and vases; no throne scene is yet known for any Tzakol cylindrical tripod, therefore this vessel may be slightly later than Tzakol 3. Also the size and proportions of this tripod are not typical of Tzakol 3, or at least not of the central lowlands. Despite the peculiarities, there is no indication the vessel is a forgery. Described in previous section on stuccoed tripods which have been published.

Duke University Art Museum, (Hellmuth 1975b: Pl.431, **271928-15-Neg.6**. Four panels of identical architectonic decoration featuring a rendition of the RE (Reptile Eye) glyph and semblance of a Mexican "years sign" on the top. This is a definitely Teotihuacan-related decoration yet not executed in Mexico but in Guatemala. Stucco has fallen off in several places but out of the four panels one is well preserved and the others partially preserved. No restoration other than fixing (a liquid preservative to keep the stucco from flaking off).

Princeton University Art Museum,⁷ **403226-14-Neg.16**, northeast central lowlands. Slab feet have no openings on the front and may be solid. Lid handle is standard three-dimensional Maya's head with free standing topknot. Lid painting is continuous band of overlapping speckled "feathers." The decoration on the feathers may be avian or from a butterfly. A similar batch of overlapping "feathers" is on the lid of a Tikal 48 stuccoed and painted cylindrical tripod (Coggins 1975, II: Fig.60) though at Tikal these feathers have a bird's wing structure associated with them. On the Princeton sidewall two nearly identical framed panels show the standard Tzakol "monster with vertebrae pendant assemblage." The presentation is sideways, as otherwise not enough space would have been available to render the details in large scale. Essentially the same standardized assemblage is at both ends of the murals in Rio Azul Tomb 1. Partially restored with error in repainting one of the lower-most pendants but this minor error can easily be identified since the motif is a standard one. Lid is original match to vessel.

7. Some pieces listed under a museum location may be on loan and may not necessarily be owned by the museum.

8. When no roll number is given this means that the contact sheet has been misplaced; description is based on memory or on a 35mm color slide.

Princeton University Art Museum, **Photo Archive**^[8] two identical panels of frontal feline. Retouched and possibly partially repainted during restoration.

35mm color slide provided courtesy of H. B. Nicholson, Department of Anthropology, University of California, Los Angeles; Justin Kerr photograph, No. 309. Blackware cylindrical tripod complete with its obviously original lid. Lid handle is three dimensional seated or kneeling personage (double listed). Vessel was originally gouged with two sparsely clothed males (double listed) and then subsequently covered over by stucco and painted in a Teotihuacan related style. The original gouged scene was purely Maya. About 80% of the stucco had fallen off, revealing the gouged scene. The sole remaining area of stucco shows a monumental, frontal, decidedly Teotihuacan image comparable to that on **A-141-Neg.7**. The Teotihuacan features are: frontality, double strand necklace closely packed under the chin and earrings, and large chest medallion or shield. Such large chest "shields" are typical of Tiquisate male busts which serve as lids for hourglass base incensarios and are also well known for the "owl and weapon" cluster and comparable Teotihuacan warriors. I cannot tell from the Xerox copy of the photograph whether weapon ends stick out the corners of the shield. A further Teotihuacan feature is the crisp repeated triangles which decorate the circumference of the shield. Vessel is in excellent condition other than missing the secondary stucco. No restoration is evident though the lid handle should be scrutinized. Present whereabouts unknown, though California would be a good guess.

SCENES WITH HUMAN PERSONAGES

A-141-Neg. 1 and **B-044**. Exotic scene of elaborately clothed seated lords rendering homage to a frontal "Tlaloc-like" personage, image, possibly even a statue. Included in the scene is a rare rendering of a slab-footed, lidded, cylindrical tripod. This offering vessel (complete with enlarged lid) is on the floor between the Teotihuacan statue or image and one of the several adoring Mayas. The Tzakol period costumes on the celebrants are extremely interesting as is the differentiation between the frontal Teotihuacanoid face and the profile Mayoid faces. Basal band of decoration shows sprouting or flowering plants and should be compared with plants in Teotihuacan murals (though here the rendition is in Peten style). Attractive pastel colors used throughout. Most of the stucco has long ago flaked off, leaving only fragments of the scene; no restoration. Despite the lack of half the scene this painting remains one of the precious few records offering potential knowledge about the intermingling of the two powerful civilizations of their time -- imperial Teotihuacan and regal Maya.

402461-23-Neg. 9 and **402461-28**. Complete with lid. Lid handle is standard idealized youthful male; top knot is partially freestanding. Sidewall shows row of three large seated lords who hold strap bags in a well preserved scene of considerable iconographic interest, as the clothing seems to be dotted body paint. The costumes on this tripod and on **A-141-Neg.7** reveal that cult costumes exist about which we previously have had no knowledge. Together with the costumes on the Japan Tripod, we have our first hint of entire wardrobes that were never even suggested through dependence on the traditional corpus. Our usual concept of what a "Classic Maya" looked like -- and wore -- is no longer representative if based

solely on stela portraits (restricted to the reigning monarch) or to often published standard pieces. Scattered minor flaking of the stucco but fortunately the entire figural scene is admirably preserved, no restoration at time of initial B+W photography. Stucco may have subsequently been consolidated. Ht w/o lid 15.8; total ht 24.4; Dia 12.0 cm.

Bowers Museum, Santa Ana, CA, (Labbe 1982: No. 98) **D.O.183-Neg.1**. Large stucco painted, hollow nubbin footed cylindrical tripod whose sidewall shows an individual on the floor in front of an enthroned lid. Such scenes are typical of Tepeu 1 times and because of the unusual size and proportions of this container its date as Tzakol 3 is only an estimate based on it being a "stuccoed and painted cylindrical tripod." It may in fact be Late Classic. Original condition, no restoration.

Seen-but-not-photographed; 35mm color slides provided courtesy of the owner. Private collection, Japan (the "Japan Tripod"). Slab-footed cylindrical tripod complete with obviously original lid. Lid handle broken off. Lid has interesting medallions of about four widely spaced forms with giant "eyes" at the bottom. When a clear line drawing is available of the recently discovered Early Classic, Teotihuacan style, "Pajaro Mural" of Xelha, Quintana Roo is available comparison can be made with the possibly related ovals there. Such designs are not yet known on any other extant cylindrical tripod and may be derived from Teotihuacan (the tripod is demonstrably authentic; no forger has yet convincingly created an acceptable Teo-Peten scene). On the sidewall the top half of the painted stucco has fallen off. Remnants of colorful painting near the bottom show fascinating and tantalizing details of strap bags and seated lords clothed in exotic garments. Sidewall once illustrated two similar pairs of seated individuals of high status. Three of the figures are preserved from waist down; one is preserved all except for the eye, forehead, and headdress (thus unfortunately we are missing the headdress and cannot see whether the head-eye form was Mexican, Classic Maya, or other).

Each of the four personages wears an interesting pair of high backed sandals of a type not previously reported in the literature. Perhaps because the headdress is missing more attention is directed to the remaining clothing. Two types of below-knee leg decoration are worn. Arm bracelets approximately match the leg adornment in size and shape and clearly form a set (though are not identical). Comparative studies should eventually reveal whether these are a Teotihuacan, Oaxacan, Escuintla, Kaminaljuyu, or Peten adornment. The belts are wide but should not be mis-interpreted as ballgame yokes, a typical problem in many descriptions of wide belts on Maya figures. The waistband back piece is the most interesting item of preserved clothing and will eventually enable scholars to sort out the regional origins of these personages. Each waistband back piece is decorated with an attractive rendition of a large bird head.

Of each pair, the seated personage on the right has a full rendition of a strap bag hung on the wrist of his extended arm. The arm is stretched out horizontally to hold a meter or so high weapon. This tall "club" has a celt-like object of unidentified material hafted horizontally into the staff. The weapon has tassels under the celt and a curved end above. Students of Meso-american weaponry can provide comparative information on this weapon. All the parts are typically pre-Columbian, but the particular size and shape have not previously been noticed,

especially not for Early Classic Peten. This vase -- which I have studied thoroughly and which has clear indications in size, shape, ware, firing, color, paint, and technique of being clearly 5th-6th century Guatemalan -- together with **A-141-Neg.7** and **402461-23-Neg.9** -- portray a lost elite sub-culture of Early Classic Guatemala who played an enigmatic role in the development of Maya civilization during this time period. It is fascinating to discover such a lost cultural group.

All four seated personages on the tripod sidewall scene have strap bags hanging from their wrist but one bag is abbreviated because the man's knee and staff are in the way. The other bags, especially those worn by the individuals seated on the right side, are shown in fuller detail. Strap bags are well known from murals and cylindrical tripods of Teotihuacan, Teotihuacan influenced Monte Alban murals, Teotihuacan influenced Tiquisate region, Teotihuacan influenced Kaminaljuyu and Peten. The earliest strap bag is on a stone sculpture from La Venta and strap bags are known from Aztec times as "copal bags." For the Maya we know only that the bags were consistently associated with Teotihuacan; Late Classic Maya lords even decorate their bags with Tlaloc faces, such as on the stelae of Tikal. There is not yet any information on what these bags actually contained, though the secret may be revealed from a study of Teotihuacan-related hourglass base incensario lids from the Tiquisate, Escuintla zone, as at least one photograph in the Hellmuth Photo Archive pictures objects sticking out of the bag. The bags on this Guatemalan cylindrical tripod have a bird-like head hanging from the sack proper, against (alongside'?) the standard hanging of the bag; on these particular bags the hanging mass is black.

Of each pair the personage on the left holds a black painted staff, about one meter high. No blade or weapon-like feature is noticeable, and although it could be a blowgun, the context suggests more likely a ceremonial staff.

90% of the stucco is still on the lid. Sidewall stucco is largely missing (reportedly someone wrapped a wet towel around the tripod to "preserve" the stucco; upon unwrapping the vessel all the stucco of course came off with the towel). Stuccoed vases must be chemically fixed -- but should always be professionally photographed beforehand, since even the most expert fixing causes changes in the color and reflective index of the original stucco. The present vase has been left in its flaked and obviously unrestored condition. At least enough was left to demonstrate once again that a whole class of ritual acts and paraphernalia await further study.

35mm color slide provided courtesy of H. B. Nicholson, Department of Anthropology, University of California, Los Angeles; Justin Kerr photograph, No. 309. Blackware cylindrical tripod complete with its obviously original lid. Lid handle is three dimensional seated or kneeling personage (double listed). Vessel was originally gouged with two sparsely clothed males (double listed) and then subsequently covered over by stucco and painted in a Teotihuacan related style. The original gouged scene was purely Maya. About 80% of the stucco had fallen off, revealing the gouged scene. The sole remaining area of stucco shows a monumental frontal decidedly Teotihuacan image comparable to that on **A-141-Neg.7**. This figural image on the stucco is further described in the previous section on Teotihuacan related stuccoed and painted cylindrical tripods. Vessel is in excellent condition other than missing the secondary stucco. No restoration is evident though the lid handle should be scrutinized. Present whereabouts unknown.

UNPUBLISHED, RELATIVELY UNKNOWN PIECES

A-091. Simple colors in diagonal bands; no figures or symbols. Original condition, no restoration.

B-033-Neg.25. Feathered medallion, central design eroded. Original condition, no restoration.

B-035-Neg.1A. Lid only; lid had been carved before being stucco decorated. Painted design was very interesting but not much is preserved. Original condition, no restoration.

402461-23-Neg.8. Lid handle is slit-bulb and is double-listed. Beautiful pastel colors with geometric designs that suggest this vessel could have been painted in the same atelier as **489655-13-Neg.1**. On sidewall the top and bottom framing consists of repeated frets (with no steps). Compare with framing on **489655-13-Neg.1**. Side panels are fluid twisted rope; compare this with the previous paintings and **402461-28-Neg.1** and Museo Popol Vuh. The main decoration in the repeated panels on the sidewall is, so far, new to Maya art. No patterns such as these have been found previously in Peten paintings. This painting is unquestionably authentic and reveals esoteric cult symbols that will have to be taken into consideration when writing about the full range of Early Classic Maya artistic expression. Lid and sidewall have occasional chunks of stucco missing; otherwise good condition, no restoration. Possibly the vessel has been subsequently fixed; such liquid or spray treatment is essential for conservation but it often alters the tone of the fragile colors.

421167-11-Neg.11, private collection, Europe. Small tripod with attractive gourd shaped lid, similar to a vessel found at Uaxactun, Burial A22, in CIW excavations (RS: Fig.6,n). This European tripod has whistle-shaped adornos on lid and sidewall (double listed). Vessel itself is well preserved with about 80% of the plain greenish tinted stucco still intact.

468490-14-Neg.9. Lidded, handle is human head. No extant scene or even decorative symbols -- stucco both on lid and vessel sidewall is simply painted in colored bands. Cracked, stucco flaked off in places; no restoration.

489655-13-Neg.1 and **489655-6.** Tripod with obviously original lid. Handle is young man's head. Top knot is flush with head. Head is pierced by vertical slot. Lower border on vase sidewall and on edge of rim surface is step fret. Vertical bands of fluid twisted rope frame elegant yearsign medallions. Approximately comparable twisted rope framing is on the Museo Popol Vuh example (**402461-28-Neg.1**). Every square centimeter of the surface is decorated. Seashells at the four corners alternate with radial decoration; other geometric decoration fills the rest of the space. Design is innovative and not previously found elsewhere. Theme is Teotihuacan related but this is obviously a central Maya lowlands painting. Original condition, no restoration.

35mm color slides only, and only of lid; reportedly from same grave lot as

402461-3-Neg.4. Lid handle is youthful male head with two fat circles in headdress (face is Maya, though). Lid itself is adorned with an important painted hieroglyphic text of which six glyphs are preserved and three more are partially flaked away. Preserved glyphs include: two different fish, Winged Quincunx (segments of the PSSequences) and then glyphs of probably more dynastic import. Basal band on sidewall has widely separated applique human heads (double listed). Lid is reglued where it was broken; otherwise it and container are in original condition with no restoration.

Seen-but-not-photographed. 70% of the stucco had fallen off but section that remains is bright red feline pelage pattern with striking accent colors. Lid and vessel have slit bulb decoration (double listed). Original condition with no restoration.

Seen-but-not-yet-photographed. South coast Guatemala; this vessel had two(?) carved panels. All remaining plain areas of sidewall were covered with pale green stucco. This is the only "Tiquisate" area tripod yet found with remaining stucco, so it is listed in this section although Escuintla tripods are not otherwise included in this catalog except where related to Peten themes. This south coast tripod evidently came from an impressive cache or burial with 52 ballgame yokes, of which about half were carved. A considerable quantity of jade jewelry, some so blue it looked at first like turquoise, was also reportedly found in this same mound. I was never able to learn at what particular site this spectacular find was made. I was able to photograph about eight of the better carved yokes (**Photo Archive**).

Clemency Coggins personal communication, 1983. She saw in the conservation room of the Boston Museum of Fine Arts a tripod from a private Boston collection that reportedly came from Rio Azul. I have not seen the vessel. Tripod was evidently in the process of having the stucco fixed so it would not further chip off. This tripod is probably the one recently published by Crocker Deletaille 1985: No.349; description is under that entry, but since I am not yet absolutely sure this Boston tripod is listed in this section on unpublished vessels.

SCENES WITH TEOTIHUACAN RELATED ASPECTS

A-141-Neg.7. Several profile seated Mayaoid personages adore or render homage to a frontal Teotihuacan image or statue. On the floor is a cylindrical tripod. The scene is further described in the previous section on figural art.

Duke University Art Museum, **271928-15-Neg.6.** Four panels of identical architectonic decoration featuring a rendition of the RE (Reptile Eye) glyph and semblance of a Mexican "years sign" on the top. This is a definitely Teotihuacan-related decoration but not executed in Mexico but in Guatemala. Stucco has fallen off in several places but out of the four panels one is well preserved and the others partially preserved. No restoration other than fixing (a liquid preservative to keep the stucco from flaking off).

402461-3-Neg.4. Rectangular slab tripod supports each pierced by three triangular openings. Lid handle is perching bird. Lidded tripod was once

completely stuccoed but 90% of the painting has fallen off the vessel sidewall revealing the plain blackware underneath. On the lid, though, only 5% of the stucco has fallen off and the scene is completely visible, showing two identical, chunky, prowling raptorial birds that should be compared with the birds on **455732-5-Neg.8** and **492795-1-Neg.2**, though some are "pottery scene birds" and others are closer to Teotihuacan "mural birds." Rollout drawings are needed. The lid birds have large multi-lobed blood-red symbols in their fierce-looking raptorial beaks. Reportedly from same grave lot as vessel below. Normal condition, no restoration.

402461-3-Neg.2A. Globular container which never had any feet, but otherwise is comparable to cylindrical tripod. The lid is high, as on some diagonal swirl design tripods. Lid has open doughnut shaped handle but with horn-like bumps on the top, a novel feature. Both lid and container sidewall have repeated medallions with Kan Cross under three circles. The four sidewall medallions are individually framed in a circumferential band of repeated triangles, then a band of plumage. At the corners are dark tipped plumes. On the bottom are "tail feathers." The whole arrangement is related to the Teotihuacan "owl and weapon" framing (von Winning 1948). The medallion interior is very similar to designs at Teotihuacan and related to design on a portable stone sculpture (**Hellmuth Photo Archive**) from the Sierra Lacandona area, Peten.[9] Average condition, stucco chipped off in places; lid broken and simply reglued; no repainting or other restoration. Dia of bowl 14.2 cm.

Museo Popol Vuh, **402461-28-Neg.1.** Complete with lid; handle is human head. Fine hieroglyphic sequence on lid. Tripod panels are handsomely decorated with water flora and fauna in highly stylized manner related to that of Teotihuacan. Most of the stucco has flaked off; the scene must once have been handsomely colored in its overall pattern. No repainting.

420047-2-Neg.11. Slab footed cylindrical tripod complete with obviously original lid. Even the rectangular ventless supports are stuccoed. Lid handle is wide variety of human head, with large square vent in back of neck. Four widely spaced medallions on the sidewall and several panels on the lid each show a complicated Teotihuacan related "years sign." Stucco was faded in parts and has been both fixed, restored, and background chips repainted. With at least seven medallions to study it is possible to ascertain a complete original design.

(Banque 1976: No. 99; Crocker-Deletaille 1985: No.350), **455732-5-Neg.8.** Slab-supports, tripod complete with demonstrably original lid, both completely covered with original, almost fully preserved painted stucco. Photographed before even fixing liquid was applied. The style and features of the eagle-warrior indicate a Maya artist's rendition of an essentially Teotihuacan theme. The Maya artist probably had the mold-impressed Tiquisate examples available to study (Hellmuth 1975B: Pl.4 and 5). The color photograph in the bank exhibit catalog shows the exquisite detail of this Mexican theme. Surface has subsequently been "fixed" with preservative; no alteration to the scene. Double listed with published museum pieces

9. Not to be confused with the Selva Lacandona area across the river in Chiapas, Mexico.

A 492795-1-Neg.2. Feet are rectangular slabs with three triangular openings (comparable to those on **402461-3-Neg.4**) but of different proportions. Basal band is decorated with slit-bulbs (double listed). Although about half the stucco painting has fallen off, remains show band of repeated raptorial birds in lowland Maya versions of Teotihuacan theme. These birds, and especially their feather decorations, should be compared with the raptorial bird prominent on **455732-5-Neg.8**. Fragmentary stucco, no restoration.

TZAKOL VESSELS OF OTHER SHAPES THAT ARE STUCCOED AND PAINTED

453027-20-Neg.2. Globular bulge base and four small nubbin feet. Should be cross cataloged with those rare basal flange bowls that share traits with cylindrical tripods, though this vessel's bulge is not a "flange" and the vessel proportions are definitely of the cylindrical tripod type. Decoration is geometrical pattern of colors, including diagonal bands, rows of dots, and steps. Cracked and stained but otherwise in good condition.

(Hellmuth PhD dissertation), Kerr rollout color photograph of low bowl with Anemone Headdress Monsters, and with full monster form of personified Surface of the Underwaterworld with Lily Pad Headdress and Shell Wing Dragon. Fully described and illustrated in my PhD dissertation. Retouched where stucco had fallen off; larger areas of fallen stucco left as is; no substantial changes to the scene during repainting (scene is a conventional one and easy to visualize in its original form). Current location unknown, thus the archival photographs are the sole scientific record of this important scene.

(Sotheby Parke Bernet 1981, Sale 4548Y, No. 156). Listed as "Late Classic" by the auction house. While many stucco painted bowls are now known for the Late Classic, when a stucco painted scene includes anything vaguely related to Teotihuacan subject or style one tends to assign an Early Classic date. The catalog photograph does not do justice to the iconographic importance of the bowl. While this bowl was certainly painted in the central lowlands, certain features of the isosceles-triangle shaped headdress fringe are comparable to Teotihuacan-related styles. This bowl should be re-photographed, drawn, and compared to the many larger Tikal ring-stand base stucco painted bowls. The present location of this auctioned bowl is unknown. Restoration history unknown.

CHAPTER II

PAINTED CYLINDRICAL TRIPODS (NOT ON STUCCO)

CYLINDRICAL TRIPODS WITH DIAGONAL SWIRL MONSTER

Museo Popol Vuh (Hellmuth 1978: 209), **402461-28** and **A-188-Neg.10**.

Diagonally arranged colors in which the monster is simplified. The empty zone has diagonal arrangement of bars of strong color and overall the tones are different from all the others of this series. Excellent original condition with no repainting. Ht 20.0; Dia. 13.2 cm.

Museo Popol Vuh. A second diagonal swirl vessel (with no supports?), similar to one in Duke University (**471671-17-Neg.11**), but has eroded horizontal border lines and narrower bands. Rim chipped, cracks repainted, parts eroded but main face clearly visible.

(Banque 1976: no. 140), **456981-35-Neg.5; D.O.-186**. Complete with demonstrably original lid; handle is idealized classic Maya head. Diagonal swirl monster has triple eye squiggles of a Cauac Monster. This is the best diagonal swirl monster available to study and is exceptionally crisp and easy to see all the details. Stylized flowers are in the cramped diagonal space at each end of the panel. In fine original condition; breaks repaired but no repainting. Ht w/o lid 19.5; Dia 12.0 cm.

D.O.-16-Neg.1. Complex, typical diagonal swirl monster with flowers sprouting from both ends. Some parts flaked off, others faded -- fortunately not repainted. Ht 16.1; Dia. 12.1 cm.

402461-26-Neg.7. Resist painted, but double listed here because the design is a diagonal swirl monster. Pot itself is similar in size and proportion to the tall, gracefully painted (not resist) tripod in the Belgian bank exhibit (**456981-35-Neg.5**). Also similar are the non-decorated tripod supports that are pointed inward. Unfortunately the resist example is faint and poorly preserved. Faded condition, no restoration.

Maegli Collection, TECUN SA, Guatemala City, **471169-7-Neg.3**. Slab footed cylindrical tripod. Diagonally ended flowers are not as well preserved and are slightly thinner than on the -8-Neg.5 tripod of the same collection. Rim of vessel has more chips, diagonal swirl monster is more eroded and the pot has several pockmarks. **Neg.3** tripod has diagonal space going down to the right; the **Neg.5** legless vessel has the corresponding diagonal space angling down to the left. Condition as found and fortunately not "restored."

Maegli Collection, TECUN SA, **471169-8-Neg.5**. This vase is so nearly identical to the other one of the same collection that from B+W photographs alone they are hard to distinguish. Only the fact that **-7-Neg.3** has a well preserved lower flower

in the upper diagonal end space allows them to be differentiated. The same collection has a third diagonal swirl monster. The present tripod monster has hieroglyph-like forms worked into the monster visage. Tripod is in faded original condition and has fortunately not been repainted.

481648-8-Neg.10. Ornate elaboration of the diagonal swirl monster in colors found on none of the others of the series. Also different is the presence of the hieroglyphic text in the space normally left open by the diagonal arrangement of the monster. Glyphs include the Winged Quincunx of the PSS. The inscription shares some content with Tzakol PSS texts from Tikal but also looks late and should be compared with PSS texts on Tepeu 1 low bowls and on plates. These diagonal swirl paintings may be the missing link between the end of Tzakol 3 and the beginning of Tepeu 1. The diagonal swirl may be the decoration for cylindrical tripods after the cessation of Teotihuacan influence. This is only a hypothesis at the moment. Normal condition, no restoration. Ht. 19.0; Dia 12.4 cm.

481649-34-Neg. 12. Slab footed whiteware cylindrical tripod with diagonal swirl monster. The monster is quite naturalistic here, with a clearly defined eye and crested supraorbital plate. His upper lip has scale-like segments. He has a curl-oblong-curl variant of the curl-ball-curl dentition. All these features are very similar to those on flat bottomed **471671-17-Neg.11.** A flower sprouts at the upper end of the cramped diagonal space. A dotted and banded glyph-like pattern occurs four times throughout the face (and on faces on other vessels of this series also). Chips in rim, rootmarks and surface wear, but diagonal swirl monster is in good shape, fortunately not ruined by repainting.

Slides lent courtesy of collector. Cylindrical tripod with slightly protruding, sharp base profile. Diagonal swirl monster is arranged horizontally in this tripod. Restored, but to what degree is not immediately ascertainable from photographs alone.

B-032-Neg.15. Lid only. Convoluted lid design may be a diagonal swirl variant. Lid handle is a Classic Maya head. Lid is medium sized, not large and high as for the footless cylinders.

FOOTLESS POTS, FLAT BOTTOMED, DIAGONAL SWIRL OR RELATED

A-216-Neg.10. Classical rendition of the diagonal swirl monster. Average condition, no restoration.

406608-15-Neg.5 and **406608-11.** Diagonal swirl monster points to the right and has different supraorbital plate than others. Face does not look like any standard Cauac Monster and may be partially avian. High lid has three-dimensional full bodied Classic Maya as handle. Diagonally arranged design on the lid swirls around the handle. Very well preserved, original condition, no restoration.

456981-68-Neg.3. Same size, color, and technique as the cup in West Berlin museum, and thus presumed to be part of the same gravelot. Monster faces right and has peaked supraorbital plate. Rootmarked, normal condition, unrestored.

Maegli Collection, TECUN SA, **471169-8-Neg.5**, listed also in previous section of vessels with tripod feet, because among Diagonal Swirl pots the presence or absence of feet is purely coincidental on vessels of a certain shape class. Fierce looking diagonal swirl monster (nose section eroded). Back, top flowers in the diagonal squinch have many leaves or unopened buds. Half eroded or encrusted, no restoration.

Duke University Art Museum, **471671-17-Neg.11**, **471671-13**, and **481649-15**. Had lid (**481649-15**). Rather well-preserved diagonal swirl monster of strong colors so the features stand out in contrast against the background, and hence can be more easily seen and studied. The monster's mouth has many Cauac glyph-like "teeth" and "gum" segments that include infixes in the form of Cauac as found on the late Tzakol 3/early Tepeu 1 wall paintings on Structure B-XIII at Uaxactun (Thompson 1971: Figs. 10, 31, and 32). Faint or lightly eroded at each end, otherwise in normal condition, fortunately not repainted.

Museum fuer Voelkerkunde, West Berlin, **456981-80-Neg.7**. One of evident grave lot of two nearly identical footless, flat-bottomed grey containers with diagonal swirl monsters. The painting seems to be in a resist technique (double listed). Glyphs, infixes, and other designs decorate the convoluted monster. Rootmarked, normal condition, unrestored. Ht 12.0; Dia 12.3 cm.

476710-9. High lid similar to **406608-15-Neg.5**, showing full bodied, seated, somewhat infantile character. Lid painting is in a diagonal swirl arrangement. Main scene on sidewall is horizontally arranged. The monster is very complex. Quite well preserved, original condition, no restoration. Ht w/0 lid 11.1; total ht 20.6; Dia 13.5 cm.

PAINTED HIEROGLYPHS IN "DIAGONAL SWIRL" COLORS OR ARRANGEMENT

D.O.10-Neg.3. Small, low bowl with widely spaced glyphs in thick red cartouches. Color and manner of cartouche link this bowl to the rest of the series. Ht 6.1; Dia 12.6 cm.

D.O.135-Neg.5. Globular bowl (no legs). Main decoration is a masterful rendition of the diagonal swirl monster. On top of the bowl is a long series of glyphs, possibly a PSSequences, one of the longest known for this time period. This single bowl links all containers of the diagonal swirl color series together, since its monster is clearly identical to that of slab footed cylindrical tripods, and its PSS-like inscription links this series to those containers that have only PSS glyphs and no monster (but are in the same colors as the swirl monster series). Hieroglyphic text though is closer to those on Tepeu 1 plates than on Tzakol 3 carved or gouged tripods. Rollout drawing is needed for further study; help in learning where this vase is currently located will be appreciated so that it can be photographed in color and drawn. Breaks simply reglued, surface eroded in places, no restoration. Ht 14.4; Dia 12.3 cm.

D.O.-408-Neg.2 and D.O.-407. Medium sized bowl. Widely spaced hieroglyphs, most are part of PSSequences, in red semi-cartouches. Original condition, no restoration.

456531-5-Neg. 8 and D.O.-373. Slab footed cylindrical tripod with five glyph PSS in diagonal band on red-orange background. This color pattern links this vessel with the pot described from slides provided by mail (next listing). Left, bottom two glyphs are eroded almost beyond recognition. Remaining condition is only average. No restoration.

Slides sent by mail; globular bowl (generally same as the two previous ones). Lid handle is crouching character with wide belt (hard to determine if it is a young God N in his shell or a possible ballplayer with belt and padding; neither interpretation is secure as the features are indistinct on the slides loaned from another archive. Lid is decorated with band of hieroglyphs on red-orange background. Bowl itself has longer horizontal band of hieroglyphs also on red-orange background. Glyphs are more complicated than PSS. Lid and bowl together have one of the longest hieroglyphic inscriptions known for this time period (late Tzakol 3 or transition Tzakol 3-Tepeu 1).

464706-4-Neg. 24. Globular bowl (generally same as **D.O.-135**) but this one has lid with five hieroglyphs; handle is seated Maya male. Bowl has PSSsequence glyphs including Winged Quincunx. Glyphs on side and lid alternate with, and then without, red cartouches. No diagonal swirl monster. No restoration. Ht w/o lid 10.5; total ht 18.2; Dia 12.9 cm.

468490-8-Neg. 1. Flat bottomed container with lid whose handle is gourd shaped (double listed). Both lid and sidewall have band of hieroglyphs that should be compared to those on diagonal swirl bowls, though this vessel has no diagonal swirl organization. The hieroglyphs may be negative painted. Vessel is rootmark etched; glyphs are not well preserved and not painted in contrasting colors. Fortunately no attempt at restoration.

481648-7 and 481649-62 (glyph details). Low bowl with long PSS in horizontal band. Colors are approximately similar to diagonal swirl colors and text is comparable to that of D.O.-35 (with a diagonal swirl monster in addition to the PSS).

481649-62-Neg. 9. Low bowl, large hieroglyphs of PSSsequence in horizontal band. This bowl is of slightly different shape and may be of Tepeu 1 date and unrelated to previously listed hieroglyph pots that are definitely related to the diagonal swirl monster series. The glyphs on this present bowl seem more related to those on certain Tepeu 1 plates. This bowl is only listed here because the colors reminded me of the colors used on Diagonal Swirl related bowls. Original condition, no restoration.

LOOSE GROUPING: RED FIGURES ON WHITE BACKGROUND

Enema and Related Paintings

(Robicsek 1978: Pl. 21); **A-608-Neg.1**; **A-605** and **A-606**. Published reference dates this as "Late Classic" and gives it a provenance of "Guatemalan highlands." The tripod bowl is Early Classic in subject matter and form and most likely from the Peten lowlands. Two identical stylized males insert enema clyster. An identical scene of such men with the same unusual facial features and hair arrangement are on another low painted cylindrical tripod (Sombol Collection) and on a normal sized, slab footed (broken off) painted tripod, **476708-3-Neg.1** as well as on a pedestal-based bowl (Polaroid). The interior of **A-608** is flawlessly preserved in all its original luster. Exterior painting is in excellent original condition with no restoration necessary.

Sombol Collection, Avenida Reforma, Guatemala City. Seen-but- not-yet-photographed. Low vessel (comparable size to **A-608**) with three feet. Sidewall shows crouching enema recipients very similar to **A-608**. This painted tripod has been in the Sombol Collection for many years, before the enema ceremony was discovered. With no models available to copy, this series cannot be claimed to be a modern forgery. Original condition, no restoration.

423557-5-Neg.2. Low tripod with rounded supports. Two semi-reclining males each insert enema clyster in their anus. Scene is similar to all the others but this tripod is not of the red paint series as the colors are very different and an enema jug is present, the only one yet found on a piece possibly of Tzakol date. Authenticity of this tripod is unclear.

All the other tripods and bowls of this series, though, pass authenticity tests of size, shape, ware, firing, color, and technique. It is convenient to declare any enema scene a forgery in an attempt to claim that the Maya did not really engage in such a bizarre ritual on the thin thread that no such scene has been found by controlled excavations, but the "water jugs" are clearly present on scenes at Tikal, bone tubes (potentially of the actual clysters) are found in excavations, and the front cover of the IDAEH report on Tikal Group SE-11 has a clearly rendered object which is either a musical rattle -- or an enema clyster.

476708-3-Neg.1 and **476708-4**. Slab feet broken off in antiquity. Two identical men crouching on their hands and knees each inserting an enema clyster with one hand. Stylized face and special hair arrangement are identical to these aspects of **A-608-Neg.1**. There is nothing particularly Teotihuacan related about these scenes and no indication that the enema ritual is derived from Central Mexico. These tripods, though, mark the first portrayal of the enema cult in the Maya area. The special paraphernalia (bib-turbans and enema jugs) are not pictured until subsequent Tepeu 1times. Rootmarks and usual wear, no restoration.

Photograph sent by private collector, Japan. Polychrome cylindrical tripod showing two panels each with enema injection scene. Attractive vessel similar to the others in this series.

Photo Archive. Low bowl that never had tripod supports; included in listing here as it has two repeated enema recipients with characters that are similar (but not identical) to the others on red painted cylindrical tripods. Occasional chip damage filled in during professional restoration; no re-lining and no major repainting. Bowl was well preserved and the scene was not disturbed nor was style altered.

Polaroid snapshot provided by owner, pedestal based bowl with red-on-white colors identical with the rest of this series. Enema scene is identical to that of the cylindrical tripods, suggesting that all three shape classes are contemporaneous (regular cylindrical tripods, low globular tripods, pedestal based bowls). Divider panel decoration is present but details are not visible in the single Polaroid. Cracked; some cracks ancient and fixed with Maya drilled repair holes on either side. Pedestal base chipped.

Photo Archive. Two identical plump males kneel with arms-on-ground position similar to that of the enema recipient scenes. The stylized facial features and hair style, plus the colors of the painting, are also close to the enema series -- but on this vessel there is no clyster or any yet recognizable enema accessories. Separating the human figures are panels filled with as yet unintelligible monster forms. Virtually the same panels are also on the vase described below. Fine original condition, no restoration.

Museo Popol Vuh, **476709-3** and **A-490**. Slab feet broken off in antiquity. Two males each separated by panels that are similar to those on another vessel in the Photo Archive. The personages have similar stylized facial features and special hair arrangement as on the clyster injection scenes and on the non-injection scene of the aforementioned tripod. However, on the Museo Popol Vuh vase the characters are half crouching with neither knees nor arms touching the ground. Because of the large circular forms in front of them, at first I thought they might be ballplayers, as both wear thick belts that could be yokes. If so, these are the earliest painted ballplayers yet known on lowland Maya ceramics (the obvious ballplayers on the Metropolitan Museum of Art yoke-tripod are incised). On no other Maya painting is there any suggestion that the enema ceremony was related to the ballgame, so obviously I do not yet understand this rare scene. Average condition, no restoration.

LOW, NUBBIN-FOOTED PAINTED CYLINDRICAL TRIPODS

(Robicsek 1978: Pl.21), **A-608-Neg.1**, **A-605** and **A-606**. Double listed with enema scenes. Published reference dates this as "Late Classic" and gives it a provenance of "Guatemalan highlands." The vase is Early Classic in subject matter and form and most likely from the Peten lowlands. Bowl is listed here because its low, rounded profile, nubbin feet, and polychrome palate relate this and the Sombol enema scene with **482107-58-Neg.7**. The interior of **A-608** is flawlessly preserved in all its original luster. Exterior painting is in excellent original condition with no restoration necessary.

Duke University Art Museum, **418677-11-Neg.6**. Wide, low tripod of approximately the same size as the others, but with much larger legs. These large rounded (but flat bottomed) supports have conspicuous vertical spaces cut into two sides of each support. Legs are almost closer in size, shape, and angle to supports of a small tetrapod than supports expected for a traditional tripod. Sidewall is painted with a simple and unusual medallion and two long horizontal extensions. Divider panel is simple colored area, vaguely reminiscent of simple divider panels on basal flange bowls. Again we are faced with a class of polychrome cylindrical tripod that has no antecedent in the evidently limited traditional corpus. Wear on rim with one chip; average condition, but entire painting is clearly visible. No restoration.

464706-14-Neg.21A. Sidewall has a hook beaked bird in two identical panels. Similar birds are on the **A-202** set of slab footed tripods of normal height. Original condition, no restoration.

482107-58-Neg.7. Top decorative band is simple repeated triangles or curls. Main band has large stepped frets and other repeated geometric forms. Usual condition, no restoration.

Sombol Collection. Seen-but-not-yet-photographed. Low vessel with three feet with crouching enema recipients very similar to **A-608**. Double listed with enema scenes.

OTHER PAINTED TRIPODS

Museum fuer Voelkerkunde, West Berlin (35mm color slide courtesy of Karl Herbert Mayer).

(Hellmuth 1976: Fig.24), **A-304-Neg.5** and **D.O.-296**. Four giant hieroglyphs including Fish and Winged Quincunx of the PSSequene decorate the sides of this attractive painted cylindrical tripod. Normal condition, no restoration.

A-314-Neg.12. Cylinder whose third leg is out in front on a bridge on which sits a three-dimensional monkey. Should be compared to one excavated in El Salvador and pictured by Baudez (1970: Pl.28). Simple bands of paint on the tripod. Painting itself is not restored. Ht of tripod 16.6; max ht (includes monkey) 20.8; Dia of tripod rim 10.5 cm.

D.O.-44-Neg.1 and rollout drawing by Barbara van Heusen, F.L.A.A.R. archives. Polychrome slab footed cylindrical tripod. Top and bottom decorative bands are leafed vines(?). Main decoration is two repeated frontal faces with god eye and cruller, possibly the jaguar God of the Underworld. Under the eye is possible hieroglyphic bar and dot numeral seven, an appropriate number for this form of the feline monster. Faded, no restoration.

(Sotheby's 1983, Sale 5034: No.181), **412057-7-Neg.7**. Complex enthroned lord as fancy lid handle. Lid and tripod are both painted with a simple design in red and tan that is comparable to the colors of a cache vessel (Wray Collection 1984: No.44). Unfortunately the single published photograph does not show the back of the cache vessel, as that is where it has a painted U-motif. The tripod and its lid handle are in original condition with no repainting, no restoration, missing fragment in headdress not restored.

419680-4-Neg.12. Museum of archaeology, Merida, Yucatan, INAH. Snapshot taken through exhibit glass. Rounded feet. Clearly a non-stuccoed and very definitely polychrome cylindrical tripod. Good condition.

Mersey County Museum, Liverpool, **421167-2-Neg.8**. White cylindrical tripod with rectangular slab supports. Vessel is plain except for a wide diagonal red painted band that winds diagonally around the sidewall. Breaks simply reglued, chip on rim unrestored.

462798-2. This and one enema scene are the only cylindrical tripod paintings that I have yet found that are possibly fake. Reproductions made by the well known Ticul fake-factory are obviously modern, and the Ticul potters do not usually fashion Early Classic art. Other forgers have been too busy forging Teotihuacan style tripods to have mastered Peten style scenes. The painting needs further tests before it is accepted for comparative iconographic studies. Scene shows large bunch of vertical spear-like forms with seated male nearby. The style is clumsy yet the feather-end tips curl in the correct Early Classic manner. Yet the vessel itself appears absolutely authentic and the painting is appropriately aged. Such pieces are a challenge for future art historians and archaeologists.

463728-13-Neg.11. Attractive slab footed cylindrical tripod with lid. Handle is tall thin human head. Lid has simple painted radial zones; vessel itself is unpainted. Lid crack simply reglued with no restoration. Otherwise lid and vessel are in excellent condition.

471242-9. No question of authenticity here, though the provenance is not known. Round, hollow feet support a wide flaring container. Decoration has stylized large beaked bird alternating with geometric face. Form of this tripod is rather different from other known examples. Rim chips, normal condition, no restoration.

University of Virginia Art Museum, **477300-12** and **406608-19.** (initially photographed before restoration). Side shows limbless torso of richly but crudely clothed lord. The proportions of the clothing and lack of arms or chest make this a most unusual painting, which although irregular is authentic. Since virtually no polychrome (non-stucco painted) cylindrical tripods are known from the traditional corpus we have no examples in the standard literature for comparison, thus these specimens stand out as unusual. Stained, pitted; average condition.

(Sotheby Parke-Bernet 1979, Sale 4306: No.252), **481649-41-Neg.7.** Misidentified as "Late Classic" by Sotheby's, an error typical of auction catalogs. Polychrome slab-footed cylindrical tripod. Top and bottom decorative band have borders of sprocket patterns as on 35mm camera film, and thus are similar to painted patterns of one polychrome effigy container, **D.O.-19-Neg.1.** Main decoration has alternating, sprocket bordered, biological forms; possibly partially floral. An unusual and unprecedented painting, although the seashells are comparable to some on stuccoed and painted cylindrical tripods. The overall decoration is of an arrangement and content closely related to painted stucco. Excellent original condition, no restoration.

482107-20-Neg.3 and **A-202.** Dumb looking, hook beaked fat bird is similar to bird on low tripod, **464706-14-Neg.21A.** On this normal sized tripod with rectangular slab feet are two birds separated by vertical stack of crudely painted triangles. Each bird has different glyph on body and with slight differences in beak and head size may represent different species. Condition as found, no restoration. Ht 15.8; Dia 11.4 cm.

482107-22-Neg.1 and **A-202.** In same collection as above vase, similar size, shape, and colors; presumably from same grave lot. Whereas scene and layout are similar to above vase, the birds are proportioned differently and their bodies have different decorations. Condition as found, no restoration. Ht. 17.4; Dia 11.4 cm.

482107-25-Neg.2. Red and black painting on white background, complete with lid; handle is standard classical Maya head. Main panel has background of widely spaced red vertical lines. Across the field are repeated knobby ovals (lily pads?) with deity faces that can be read possibly both as facing left (?) and facing upward. Since two panels are eroded and the third is indistinct, the character of the face is uncertain. Original condition, no restoration. Ht w/o lid 14.8; ht of lid 9.0; Dia 12.1 cm.

482107-27-Neg.6. Polychrome cylindrical tripod with low overhang forming a

profile that has not previously been found elsewhere. Painting is divided by geometric divided into two frames, each with grotesque monster whose body is "Venus" or star hieroglyph. Fine original condition, no restoration.

486667-11. Two hunters and two deer; red-orange and black outlined figural painting on off-white background that shows one of the hunters crouching as he stalks a deer. One deer is orange, the other is more yellow. Main hunter carries a weapon held as a spear, but has no point and is thus possibly a blowgun. He has a "question mark" painted on his face (Caban mark?) which does not go through the eye, as does a painted question mark that identifies God E in the codices. The hunter also lacks a God E headdress and is not in a God E context. The question mark is here 'probably related to the decoration of deer and rabbit ears in Maya art. The hunter's body has large black spots (as do many hunters on several Tepeu 1 paintings) yet he has no headband and is thus not identifiable as one of the headband partners. He wears a conch shell, a musical instrument found associated with most deer hunters in Late Classic scenes. The shell is traditionally carried either on a neck strap or on a belt (connection here obscured by the "blowgun"). Certain features of the hunter can be compared with the stylized enema and "ballplayer" on red painted tripods, but on this polychrome hunting scene the hair style is different. Hunter wears unusual padlock behind his head.

The deer is the antlered species and has no affixes on the ear but rather several question marks (Caban signs?) on its body, as Tepeu 1 deer sometimes display. The second personage stands between the two deer. He holds up an animal hide with his outstretched hands, presumably the hide of a deer (hide has no head as would be expected for a pelt). The man's face has vertical black facial painting down over the eye and also on the nose.

Straight sided cylindrical tripod (feet broken off in ancient times, joints clearly visible). This scene is quite advanced for Tzakol 3, yet the discovery of two basal flange bowls with comparable hunting scenes (peccary and armadillo) attests that hunting scenes were typical of Tzakol period paintings in the central lowlands. These scenes are direct prototypes for subsequent Tepeu 1 hunting scenes on plates and bowls. Overall the painting forms an ethnographically interesting scene that should be compared with two Tzakol polychrome basal flange hunting scenes, three Tepeu 1 bowls and one Tepeu 1 plate in the Hellmuth Photo Archive that also show deer hunting scenes. Normal condition, no restoration.

489655-29-Neg.8, 489655-26, and 482124-1. Red painting on white background, complete with lid; handle is standard classical Maya head. Decoration is partially diagonal, then horizontal, consisting of top and bottom rows of repeated hooked curls. In between are floating "vertebrae." Normal condition, no restoration. Ht 14.3; Dia 13.5 cm.

35mm color slides only. Large deer fills the entire available sidewall of a tripod. Feet broken off but stubs reveal that the cylinder once had normal slab supports. This deer is similar to those on basal flange bowl hunting scenes and is probably both contemporaneous and from the same or a related atelier. No hunter is present. Painting encrusted and unrestored when photographed initially in color. Subsequently cleaned and restored, probably now has supports restored also.

Kerr photograph, No. 1788, painted tripod of parading character stalking a

deer. Absolutely unprecedented style for the "hunter." Deer is easier to accept. "Yucatan" provenance may explain peculiarities of the scene. Date and precise provenance otherwise unascertainable. Paste analysis needed plus personal examination before authenticity can be certified. All the Peten deer and deer hunter scenes are definitely authentic; only this one is suspect (until inspected). Present location unknown.

477299-2-Neg.18. Lid only, curious and comical crouching person as lid handle. Reminds me of a God N, though here lacking diagnostic characteristics.

Musees Royaux d'Art et d'Histoire, Brussels, **468490-31-Neg.8.** Lid only with unidentified creature as lid handle (end of snout missing). Due to its size, this is probably the lid of a tetrapod or basal flange bowl, but it could be lid for an unusual and slightly larger-than-normal cylindrical tripod. Painted decorations are brightly colored radii. One large chip missing from rim; chips and some wear in another sector; otherwise good condition. No restoration.

Museo Nacional de Antropologia, Mexico City. Polychrome cylindrical tripod on exhibit in the Maya room, and published in Demetrio Sodi's late 1970's coffee table book, "Los Mayas." The tripod has two repeated panels on the sidewall, each with a giant profile human face.

Seen-but-not-photographed. Attractive slab footed cylindrical tripod whose entire surface is decorated to look like reddish feline hide. I have also seen a comparable decoration on stucco.

For ADDITIONAL POLYCHROME CYLINDRICAL TRIPODS see the next three sections.

BROWN/BLACK ON WHITE PAINTED CYLINDRICAL TRIPODS

456257-9-Neg.1 and **D.O.-350**. Well preserved, complete with obviously original lid; handle is standard classic Maya face with topknot. Vase has three giant hieroglyphs each in prominent oval cartouche; two hieroglyphs are repeated on the lid. Between each glyph is a set of three uprights thickly knotted together in the center (as on the Santa Rita example) but this vase is both better preserved and is better painted. A highly regarded epigrapher stated that the glyphs on this tripod were "impossible, and fakes." A graduate student stated that material in private collections in general such as this were all fakes. But **456257-9** was photographed more than three years before the Belize example was found, and as no example of this class had been known from the traditional literature, a vessel such as this could not have been copied by any forger. In fact all the vases of this series are quite authentic. The epigrapher had experience only with inscriptions on stone and in the traditional corpus. Glyphs on pottery are simply different and thus may look fake to the newcomer. Normal condition.

A-409-Neg.4. Same general layout and color as the others of this series. Lid handle is simple cylindrical knob with large hole through it. Text seems to be the same as others of this series yet the details are not absolutely identical. I vaguely remember (from photography 9 years ago) that the vessel was unrestored; one glyph panel is quite eroded.

(D. Chase 1981: front cover), Santa Rita, Belize. Wider and squatter than the two examples in private collections. Lid handle is the largest and thinnest ring or doughnut handle that has yet been found for a cylindrical tripod (would this be thus declared a fake if found in a private collection?). Scene is essentially the same as on the others but the knotted uprights are off-center on either side of the knot. Evidently found badly broken and then glued together but not repainted or otherwise restored.

Possible additional example; reference received that another of this series is in a New York private collection.

POLYCHROME FOOTLESS BOWLS RELATED TO POLYCHROME CYLINDRICAL TRIPODS

This category is provisional, actually experimental, since only two examples are available for study. One of these has a painted theme (enema) directly related without question to cylindrical tripods and non-tripods simultaneously. On the basis of this latter connection, I tentatively date these painted bowls as late Tzakol 3, although they may be transitional Tzakol 3-Tepeu 1, or even actually early Tepeu 1. This transitional period is poorly represented at Tikal and not adequately worked out in the Uaxactun ceramic report. I hope that by listing such floating examples specialists working with Maya pottery will remember, and cite, comparable examples or find sherds that will further illuminate the present enigma.

PHOTO ARCHIVE Low bowl, no supports, highly polished red interior. Exterior scene outlined with double lines (same as on Maegli Collection bowl, listed next). Background is orange (same as Maegli specimen). Painting is red with black outline. Scene is personage on floor inserting enema clyster, the same posture, with same kind of syringe as on the slab footed cylindrical tripods that also show enema scenes, and same scene as on low round tripods. Minor areas where worn or flaked have been professionally retouched, but there has been no repainting, no over-lining, and the scene is as found.

Maegli Collection, TECUN SA, (Yomiuri 1977: No.20M). Low polychrome bowl with no supports. Colors, size, and shape are essentially the same as other bowls which have supports. The bowl exterior presents a large beaked water bird with glyph T-646 ("Codex Kin" variant or nicté, flower) as its body. This polychrome bowl would normally be considered Tepeu 1 (and may indeed be Late Classic) but it is related through the above bowl to the enema scene series, which is, for the moment, still linked by the cylindrical tripod form to the Early Classic.

OTHER POTTERY SHAPES RELATED TO PAINTED CYLINDRICAL TRIPODS

Uaxactun, Burial A20, Tzakol 3 (RS: Fig. 11.f and h; Yomiuri 1977: no. 66). On exhibit, Museo Nacional de Arqueologia, Guatemala City. Z-angle tripod with an unusual inner wall. Painting on sidewall shows a complete Surface of the Underwaterworld and is discussed in detail in Hellmuth PhD dissertation, Universitaet Graz.

(Yomiuri 1977: No.77), provenance is listed as "Tikal" and since this publication was primarily of material from Guatemalan government storage, I presume that this pot came from post-University of Pennsylvania excavations at Tikal or was rescued from a grave-robber. The decoration is closer to what would be expected on a basal flange bowl yet this piece is clearly a cylindrical tripod, complete with lid. Original condition with no restoration.

402461-30-Neg.7. Central Maya lowlands. Four small supports and narrow bulging base (too fat to be strict Z-angle yet not big enough to be in the "bulge band" class). Otherwise the vase is the size and general shape of a cylindrical tripod. Painting shows a twice repeated, beautifully detailed and colored parrot with outstretched serpent face-wings. Lid handle was probably a bird, but its beak was broken off. Original condition, no restoration. Ht w/o lid 12.1; total ht 19.6; Dia 13.2 cm.

402461-23-Neg.6 and **402461-23-Neg.6.** Four hollow feet, otherwise the vase is the size and shape of a cylindrical tripod. Lid handle is basic geometric shape common both to cylindrical tripods and to basal flange bowls, but here has added flat top. Painting on side and lid is simple Surface of the Underwaterworld. Ht w/o lid 13.0; total ht 20.3; Dia 16.4 cm.

Duke University Art Museum, **406608-3-Neg.9.** Similar in size, shape, profile, and three legs to **489655-6-Neg.19.** Decoration (continuous triangles) is a pattern to be expected on a basal flange bowls. Normal condition, no restoration.

Duke University Art Museum, **418677-13-Neg.5.** Four large rounded, flat-bottomed supports. Angled sidewall with pronounced basal flange. Decoration is unusual monster face. Wide, blank, divider panels. This vessel could be considered a small, four-footed basal flange bowl rather than any relation to a cylindrical tripod. Etched by rootmarks, no restoration.

489655-6-Neg.19. Z-angle(?) container on three large supports. The supports are more of what would be expected on a tetrapod or on a basal flange bowl, as is the painted design of a mythical monster face. Original condition, no restoration.

CHAPTER III

RESIST PAINTED CYLINDRICAL TRIPODS

SECTION INTRODUCTION

While most decorated cylindrical tripods are traditionally lumped together with a Tzakol 3 date, I would like to suggest the possibility that some polychrome painted tripods, certain Diagonal Swirl bowls, and some resist painted tripods may be transitional between Tzakol 3 and Tepeu 1. My PhD dissertation on iconography of Early Classic Underwaterworld deities proposes a provisional "Tzakol 4" date for intermediate specimens. Before this suggestion advances from a proposal to a firm position, though, all the tripods in the private collections and museums need to be addressed by the dirt archaeologists who have either published or tacitly accepted the traditional ceramic sequence.

The possibility for such a potential late Early Classic stage is based on the fact that tombs of this date were not found at either Tikal or Uaxactun, so vessels of these decades are simply absent from the traditional Tikal and Uaxactun sequence. R. Smith's dating of a resist painted round side bowl as Tepeu 1 (Burial A23) is what leads me to wonder whether other resist paintings may not be later than blackware tripods (though his reference is to a bowl, not a cylindrical tripod). His Uaxactun bowl has a ring handle, usually considered a diagnostic of Tzakol 3 times, but here clearly present in the Late Classic, and the piece does not particularly look like an heirloom. Demonstrably Late Classic ring handled lids are on two Tepeu 1 vessels (M. Coe 1973: Grolier 38 and **Photo Archive**). The Grolier 38 vessel (now in the Museum of Mankind, ethnography department of the British Museum, London) was mistakenly dated Tzakol 3 on the basis of the lid. The PSSequences on this particular vase is specifically a Tepeu 1 form and content and the Dance after Decapitation Sacrifice characters do not occur in Tzakol scenes. The vase itself is also Tepeu 1 in size and shape.

Whereas all the following resist painted tripods appear to be "Early Classic" in style, possibly some are a generation or so later than others, especially the ones without supports. Whatever the final verdict of the specialists who have stratigraphy and provenance available to them, I hope that authors will update the central lowland ceramic sequence to face the reality of Maya production in all centuries and in all regions, not merely the few pots which happen to have grave lot association. Peruvian archaeologists have successfully incorporated finds of huaqueros and art historians of Greek and Etruscan vases have been able to learn from pottery in museums and private collections. The Maya field is unique in the exclusion of any artifact not sanctified by institutional excavation or somehow purified by the discreet passage of time. The weak points in the traditional Tikal-Uaxactun ceramic sequence need immediate attention based on a fresh outlook and fresh material.

RESIST PAINTED TZAKOL POTTERY WITH GRAVE LOT PROVENANCE

Copan (Longyear 1952: Fig. 67, a-a"). Undulating serpent; compare with grave lot of **402461-26** (later in this section).

Copan (Longyear 1952: Fig. 72, a). Sherd only but with decoration very similar to that of **407513-5**.

Holmul, Skeleton 10, last burial of Holmul III (M+V: Pl. 28, a and d). Diagonal band with stylized conch shells in water dots. Pot has no supports but is in general otherwise comparable to cylindrical tripods, especially lid shape and idealized young lord as lid handle.

Holmul, Skeleton 10 (M+V: Pl.28, c, e, f). Same general form as preceding pot but decoration is different.

Mirador, Chiapas, Burial 31 (Agrinier 1975: Fig.69). Not a cylindrical tripod but the diagonal banded design with water dots is comparable to, and approximately contemporaneous with, Peten cylindrical tripods.

Tikal, Burial 10 (Coggins 1975, II: Fig. 50, a). Diagonal arrangement of the Surface of the Underwaterworld.

Uaxactun, Burial A31 (RS: Fig.1, k and 8, e). Stylized frog or toad surrounded by white dots. "Toads" in this shape are often found on early tetrapod plates, and later on the fringes of women's clothes on Yaxchilan lintels.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig. 5, f). Stylized toad or frog-like creature and white dots.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig. 5, g; Hellmuth 1969). Sideway's "S" is later found in some skybands. The "T" form is similar (coincidental?) to spearpoint abbreviation on Peten versions of Tlaloc portraits (Hellmuth 1969).

PREVIOUSLY UNPUBLISHED RESIST PAINTED TZAKOL POTTERY

B-032-Neg. 8. Lid only; handle may have been a bird (partially broken). Three large glyphs, possibly not resist painted -- difficult to ascertain from photographs (taken over 10 years ago). Normal condition, no restoration.

B-032-Neg.15. Lid only, diagonal swirl design; handle is human head. Possibly from same grave lot as **B-032-Neg.8**. Unclear from photos whether it is negative painted or not. Normal condition, no restoration.

A-245-Neg.12. Rounded supports; lid is very large for pot and may actually belong to another, but the decoration is compatible, so they may at least be grave lot mates. Tripod is painted with stylized toad/frogs -- very faint, as is typical of

most central lowland resist paintings. Faded condition, no restoration.

402461-2-Neg.12A and **402461-26**. Lidded cylindrical tripod from same grave lot as pot listed below (both have virtually identical undulating serpents and both were shown to me at the same time). Lid handle is human head looking straight up. Normal condition, no restoration.

402461-2-Neg.15 and **402461-26**. Same description as its grave lot mate. Lid handle head is slightly lower. Normal condition, no restoration.

Museum fuer Voelkerkunde, West Berlin. **402461-26-Neg.7**. Possibly from same grave lot as the matched set listed above. Diagonal swirl monster (double listed) rather faint (typical of Tzakol resist technique results) and details of the monster are difficult to make out. Normal condition, no restoration.

Museo Popol Vuh, **403225-6-Neg.3**. Lid only, three large hieroglyphs, possibly in resist technique. Not restored or repainted.

407513-5. Diagonal geometric arrangement very similar to that on a Copan sherd (Longyear 1952: Fig.72, a). Although naturally only neutron activation analysis of the paste will ascertain origin for sure, this and all other resist painted tripods in the Photo Archive more likely come from the central Maya lowlands than from the highlands. Several chips missing from rim; normal condition, no restoration.

407513-43-Neg.12. Tripod only, no lid. Four panels of decoration where carved; non-painted gouged decoration alternates with resist painted panel. No such alternation of technique of decoration is known from the traditional corpus. Same alternation with similar resist decoration (flowers and dots) is on the next listed vessel. Both containers most likely come from the same, presumably central lowland grave lot. Carved monster face is surrounded by encircled curls (double listed). Normal condition, no restoration.

407513-7-Neg.9 and **407513-18**. Slightly globular tripod with lid; handle is human head. Head is wide and distinct from those on central lowland blackware. On both lid and container are four panels; carved, non-painted gouged decoration alternates with resist painted panel. Most likely from same unknown tomb as tripod listed above. Breaks simply reglued, normal condition, no restoration.

456783-7.

456981-8-Neg.12 and **-31; -79**. Private collection, Europe. Bowl with attractive high ring base stand. The stand is a small pot stand, but has no lower (bottom) rim. The stand is a double undulating band. Bowl is complete with an obviously original lid. Lid handle is a turtle form of God N. The resist decoration is so faint that in the contact sheet the vessel looks plain. Considerable fading of the resist painting and general surface wear but overall the piece is still quite attractive and has no repainting whatsoever.

456981-68-Neg.3. Mate to above pot, no supports either. Original condition, no restoration.

456981-80-Neg.7 and **493421-13**. Most likely from same grave lot as

456981-68-Neg.3. This is not at all same grave lot as the **4022461/407513** lot. Diagonal swirl monster (double listed). That these two are resist painted is only an estimate as I am not a specialist in ceramic technology. Original condition, no repainting.

468490-8-Neg.1. No feet; lidded container with squash as lid handle. Band of faint hieroglyphs. Double listed with PSSequences possibly related to Diagonal Swirl colors.

481648-28-Neg.1 and **-23-Neg.11** (closeup of lid). Rounded slit ball supports and painted frog/toad decoration similar to **A-245-Neg.12** but found years apart and thus not same grave lot. Lots of water dots; lid handle is turtle with carapace pattern attractively painted. This lidded tripod is the best preserved and most attractive resist painted specimen found to date. Examples seem to come more from central than from northern central lowlands.

PART III

**CARVED, GROOVED, INCISED OR MODELED CYLINDRICAL TRIPODS,
MOSTLY FROM LOWLANDS**

SECTION INTRODUCTION

Cylindrical tripods from Peten and immediately adjacent southern Campeche tend to be carved, gouged, fluted, or modeled. The lid handles are modeled in three dimensions. No mold impressed tripod has yet been found in Peten or adjacent Maya lowlands. This situation is surprising when it is remembered that mold impression was the standard technique of decoration for cylindrical tripods throughout the Department of Escuintla, less than 200 miles away. Hundreds of mold impressed tripods have been found at sites around Tiquisate (Hellmuth 1975b; 1978a).

Although highland cylindrical tripods are occasionally found by huaqueros, 95% of the tripods I have seen came from Peten or immediately adjacent Mexico. Although cylindrical tripods were certainly used by the Maya in Belize, coincidences of excavation have not made enough of them available for study to devote a section to them. I have not yet seen in a private collection a cylindrical tripod stated to have come from Belize, in part because I have never photographed in that country and do not know any private collectors there, or elsewhere who specialize in Belize material. Gann is one of the few people who has provided Belize material related to the Tzakol period, yet most of his finds were of other periods. The ceramics of Belize are best presented in the various articles and monographs of David Pendergast.

CHAPTER IV

PARTIAL GRAVE LOTS OF CYLINDRICAL TRIPODS

1960'S GRAVE LOT

Two decades ago, long before I even knew what a private collection was, I had heard about a grave lot of fancy cylindrical tripods including one now in the Metropolitan Museum of Art and another at Dumbarton Oaks (M. Coe 1975: No.1; Justin Kerr photograph, No. 177). Neutron activation analysis to determine provenance of clay sources was not practiced for Maya pottery when this grave lot was presented more than 20 years ago, so only now it is possible to test the pots and find out whether in fact they were made of clays from the same region. Such a test will not prove or disprove their grave lot status, since pots traded in from outside could be placed together in a single grave, but neutron activation analysis may show they came from the same region. As northern Peten was not being looted as much in the 1960's, I would estimate that these vessels came from southern Campeche or adjacent Quintana Roo, though central Peten would not be an impossible provenance.

Metropolitan Museum of Art (Jones; Hellmuth 1975a), **Photo Archive**. Yoke shaped form goes around a cylindrical tripod. Another yoke-gripped tripod, of orangeware, is in a private collection, New York. The Metropolitan Museum tripod shows the only known Tzakol period presentation of the ballgame for the Peten region. All other contemporary ballgame scenes are on Tiquisate pots, mold impressed. The Peten ballgame and costume is appreciably different from the Tiquisate (Veracruz inspired) outfits. Curiously, the Metropolitan ballgame scene is very different than the immediately following Tepeu 1 presentation. A Japanese collection contains a Tepeu 1, polychrome portrayal of the ballgame which shows the players wearing chest-level ball deflectors and not yokes or hachas. The Japanese vase also includes a midget or dwarf, something found at Yaxchilan and on Late Classic lowland vases. The Metropolitan ballplayers are gouged, a technique typical of Peten and Campeche for this period. Restoration history of the Metropolitan Museum tripod is not known.

(M. Coe 1975: Dumbarton Oaks No.1), Justin Kerr photograph, Roll No. 177. Coe also cites the observation that this particular tripod was reputedly found together with "a large group of incised and/or stuccoed vessels."

GRAVE LOT A: CARVED RELIEF CYLINDRICAL TRIPODS

471242-24-Neg.1. Lidded tripod, handle is standard geometric shape but with bumps. Lid profile is different than usual. It would be easy to confuse this with an Escuintla region tripod, especially with its serpent decoration, but I believe both tripods came from the central lowlands. Lid is completely plain. Tripod is adorned with intertwined rattlesnakes so arranged that their heads face each other. The serpents are not feathered. Their faces are in a vaguely Mexican arrangement. Basal zone is adorned by three raised parallel bands with grooves. Tripod supports are flat bottomed, round in cross-section, hollow with holes in the side; no frontal decoration -- typical with round feet. The next tripod has identical basal band and tripod supports. Ht w/o lid 16.0; total ht 25.4; Dia 16.7 cm.

471242-24-Neg.6. Missing its lid; main design has two widely separated but identically decorated panels. Panel has rectangle adorned with curls. Remainder of sidewall is undecorated. Basal area has raised parallel bands with grooves, same as previous pot. Shape of the supports of this and the Neg.1 tripod are also identical, further suggesting they are both from the same atelier and the same grave. Both vessels in this presumed grave lot are in excellent original condition.

GRAVE LOT B: ORANGE FLUTED CYLINDRICAL TRIPODS

489655-38-Neg.9. At least five essentially identical tripods were in this central lowland grave lot. What else besides tripods were in this burial is not known. I vaguely remember that the collection included additional fragments of one, and possibly two more identical vessels, which would have made a total of seven. Both lid and tripod have vertical flutes covering entire surface; no other decoration was present. Tripod supports are rectangular slabs; no exterior openings. Lid handle is an upward looking humanoid head. This red vessel is related to the red tripod and lid from Uaxactun (RS: Fig.1, j), but the Grave Lot B tripods have continuous fluting with no sections of sidewall left blank. Aside from the two fragmentary vessels, the five whole vessels were in original condition, no restoration.

GRAVE LOT C: WHITE TRIPODS

Seen-but-not-yet-photographed. This grave lot of two similarly decorated off-white tripods was declared to be counterfeit by a leading pre-Columbian specialist on the grounds that whiteware was not a Maya ware in this period. He also decided that the decorations were forged. But, these two tripods evidently came from northeastern Peten, where artisans used wares, decorative techniques, and iconography that has simply not been found yet for Tikal, Uaxactun, or Holmul. Traditional yardsticks are no longer valid for these new, northern style regions. The two vessels are authentic.

Photo Archive. A deep relief carved cylindrical tripod with original lid may also have been in this same grave lot. Lid handle is an unusual form of seated male. Sidewall decoration shows parading personages in a costume not known from any other Maya scene. One of the objects they are holding may be a net for capturing game. The originality of this scene is typical of northeastern Peten. In the cases of cylindrical tripods from outside the conservative central Peten the fact that the iconography and form are totally unknown in the traditional sample does not mean this vase is a forgery. Photographed before a small hole in the sidewall was refilled in careful restoration.

GRAVE LOT OF WHITE CURL FORMED MONSTERS

420047-5-Neg.10 is not only identical in size, shape, ware, and decoration to **420047-6-Neg.6** but the two were shown to me at the same time. They are double listed with Curl Formed Monsters. They are both off-white, showing that this ceramic ware did exist in the Early Classic lowlands. Another white piece (from a different grave) is an impressive screw-lid bowl, double listed also with Curl Formed Monsters.

GRAVE LOT OF TRIPOD VESSELS WITH CYLINDER SHAPED SUPPORTS

In 1983 I found in the Duke University Art Museum collections three wide blackware cylindrical tripods that all had the same gouged sidewall decoration of encircled curls and identical supports. The supports were round in horizontal cross-section and almost straight sided (e.g., not very tapering and not modeled as on basal flange bowls or other tetrapods). Two of the vessels still had their original limestone incrustation from centuries in a cave or leaky tomb. It is certain that all three come from the same ancient atelier and their appearance together suggests they are all of the same grave lot. Their numbers are: **418677-1-Neg.7**, **418677-4-Neg.6**, and **418677-6-Neg.4**. A possible grave lot companion is also **418677-6-Neg.10**, on the basis of shared support shape and thin limestone incrustation. This fourth tripod has widely spaced single screwhead appliques (double listed). All vessels are in average condition with no restoration.

GRAVE LOT OF RESIST PAINTED CYLINDRICAL TRIPODS

Resist painted cylindrical tripods are sufficiently rare that when I was shown several at the same time -- that had the same decoration -- I calculated they most likely came from the same grave. Resist painted cylindrical tripods are not forged (there is no market for them) so I do not worry about their being fake. Besides, the iconography, form, and ware are all authentic.

402461-2-Neg.16A shows two tripods side by side that both have the same undulating serpent design. These are a definitely partial grave lot. I believe that **407513-7-Neg.9** also came from this grave lot or the same site, as well as **407513-43-Neg.12**. **407513-5** could possibly be from the same site or same region, as it was shown to me about the same time.

GRAVE LOT X: CARVED BLACKWARE CYLINDRICAL TRIPODS

Houston, The Museum of Fine Arts, **481648-13-Neg.8**. Same lid handle monster and same tripod side decoration (except turned 90 degrees) as 481648-3-Neg.0. The lid monster seems at first to have a long nose that covers the entire face. From the side, though, the "nose" comes from the headdress. As this form and indeed the entire monster has not previously been studied and as other examples are not widely known, its identity is not recognized with a standard name at present. The decoration on the side consists of four portrait panels with faces in the unusual position of looking upward. Portrait panels are found on contemporaneous pottery at Uaxactun, Kaminaljuyu, and in private collections and are double listed in a separate section. Certain costume and facial types found in this series are not widely known elsewhere. Tripod supports are slabs but with rounded edges. Original condition, no restoration.

481648-3-Neg.8. Lid has two panels of highly stylized monster face formed of curls set in rectangles (double listed). Lid handle is described in previous entry. Cylinder has only two portrait panels; they are widely separated by blank space. Each face has tattoo or design on the cheek and a special headdress. Tripod supports are rectangular slabs with rounded edges; no frontal openings.

481648-3-Neg.4. Lid handle is floating water bird with bumps all over the head and neck (though the bird is not a turkey). Lid is decorated by two panels of long snouted monster formed with curls. Panels are widely separated by blank, black, space. Vessel itself has four side panels of two alternating designs: (1) long-snouted monster formed from blocking curls (same creature that is on the lid); (2) more segments of the Surface of the Underwaterworld but arranged in a manner so that a face is not immediately recognizable. Tripod supports are round-cornered rectangles.

481648-11-Neg.2, 481648-22, and 481648-18. Lid handle is simplest standard shape for basic cylindrical tripods. Lid is decorated by four widely spaced panels filled with an as yet unintelligible simplification of the creation that decorates the main panels. On the tripod itself there are four panels, alternating between a vertical row of glyphs and the main decoration. The glyphic text is identical in each of the two panels, with Winged Quincunx, then Fish. The main panel is at the moment unidentifiable. It is possibly related to the equally unintelligible main panel designs on the bird lidded tripod. Tripod supports have two small vertical slits in the front. Basic form is rectangular slab with slightly rounded edges.

481648-13-Neg.5. Diagonal grooves and blocks of curls set in rectangles. This pattern is identical to the following vase, but the latter is larger in width. The lid for the tripod seems to be one with a God N turtle as lid handle. The photographs (taken several years ago) do not show this lid on any one particular tripod, but by process of elimination, plus the fact that the other, large diagonal grooved tripod has a God N lid, I am tentatively assigning the small God N lid to the small grooved tripod. It has four panels with several different designs that feature curls. Tripod feet are rectangles with two vertical slits.

481648-22-Neg.2. Eight parallel grooves in diagonal arrangement. in remaining space are stacks of rows of curls set in squares, same as on preceding vessel sidewall. Tripod supports are rectangles with two vertical slits on the front. Lid handle is God N in full three-dimensional turtle shell -- same as preceding vessel's lid. But on the larger lid the entire surface is filled with parallel circular waves of the Surface of the Underwaterworld. This particular rendition is perfectly preserved and has most of the diagnostic design features. Double listed with Surface of the Underwaterworld.

481649-20-Neg.7. Lid that is left over -- with no tripod. This situation could have resulted from several situations, most likely that the huaqueros found the tripod too crushed, or may not have discovered it under collapsed vault debris at all, or the tripod could have been lost in transit. Lid handle is slit ball and is double listed with that trait. Lid is decorated in a manner unusual for carved specimens; it has circumferential band of crude hieroglyphs, of which only a Winged Quincunx can be recognized immediately. The form and technique of gouging are identical with glyphs and designs on the rest of the vessels of Grave Lot X.

**GRAVE LOT Y:
GRAVE LOT OF PLAIN CYLINDRICAL TRIPODS
WITH MODELED LID HANDLES**

Although it is not possible to determine what else was in this burial besides cylindrical tripods, at least we can salvage the grave lot of plainware cylindrical tripods. Part of this grave lot is in the Duke University Art Museum.

482107-52-Neg.2. Completely plain; lid handle is elongated Classic Maya head. Tripod supports are round in horizontal cross section and flat bottomed. Good condition, no restoration. Ht w/o lid 14.5; Dia. 19.0 cm.

482107-52-Neg.5. Completely plain vessel; lid handle is bird with head turned to one side. Tripod supports are hollow slabs with no decoration or openings in front. Ht w/o lid 13.0; Dia. 19.3 cm.

482107-55-Neg.7. Identical to above, but two big chunks are missing on the rim. May have subsequently been restored. Ht w/o lid 12.5; Dia. 18.9 cm.

482107-55-Neg.9. Completely plain; the rectangular and cylinder supports of the whole grave lot are plain. This tripod has cylinder supports (double listed). Lid handle is a turtle. Ht w/o lid 12.5; Dia 18.9 cm.

482107-55-Neg.11. Similar to above vessel but bird is squatter with larger head. Vessel is comparable shape but darker, seemingly from a different atelier. Ht w/o lid 12.0; Dia 17.8 cm.

482107-55-Neg.5. While the first four of the above tripods were definitely the products of the same atelier and seem to have been discovered at one time, this sixth tripod is only probably part of the same grave lot. its color is closer to that of -55-Neg.11 than to the first four vessels, which are not as dark. Supports are cylindrical, as are those of **482107-52-Neg.2** and **482107-55-Neg.9**, which is definitely part of the grave lot. All six of these tripods have plain sidewalls. Lid handle is a simple shape that is standard for tripods both in highlands and lowlands. Ht w/o lid 13.6; Dia 17.2 cm.

All the above tripods were photographed in the condition as found. I would imagine the missing fragments have possibly subsequently been restored. Naturally on a plain vessel this process does not alter any decoration.

CHAPTER V.

INCISED, GOUGED, OR PLANO-RELIEF FIGURAL SCENES: HUMANS, ANIMALS, BIRDS, AND MONSTERS

GOUGED-AND-INCISED CONTAINERS WITH "PORTRAIT PANELS"

Kaminaljuyu (KJS: Fig. 178, a-d and 206, k). Cylindrical tripod with panels of portraits of lordly men. Most brownware examples from Peten are low bowls with no legs; exceptions are duly noted in the entries.

Uaxactun (RS: Fig.13, a). Bowl with three identical human faces. On most other bowls the faces are different in the various panels. No tripod feet.

(Sotheby Parke Bernet 1983, Sale 5043: No. 191); Polaroid photograph provided courtesy of Donald Hales. Brown, slab footed cylindrical tripod virtually identical to one in Belgium. The Sotheby example and the Belgian one have the identical hieroglyphic inscriptions between the panels. The principal difference is that all four Belgian portraits are the same, an idealized young lord with Recurved Snout Monster as mouth/face plaque. The Sotheby's vessel is illustrated only on a single side, but that face is the same as one on the low bowl, **271504-6-Neg.8**. In fact, the hieroglyphic text in front of the face is the same (presumably his name?). Restoration history of the Sotheby's example unknown, though probably in its original condition.

Unpublished rollout drawing by Lin Crocker. Brownware, slab footed cylindrical tripod of same size, shape, and decorative arrangement as Sotheby's; the hieroglyphic text is absolutely identical in the two panels shown in the sole Sotheby's photo. But the headdress and jewelry of the panel portrait are different. The low tripod, **271504-6-Neg.6** shows each of the different costumed personalities all on a single vessel, and has the same hieroglyphs that occur on the Sotheby tripod and on the Lin Crocker drawing. An additional Crocker drawing of a lid inscription shows the same text, probably this is the lid for the pot of her other drawing. Condition of the vessel is unknown, though it is probably good, and probably unrestored, a laudable tradition in Belgium as opposed to the fraudulent restorations of Miami and the frequent restorations of New York.

271504-6-Neg.6, D.O.-204-Neg. 4, and D.O.-205. Four panels, each with different face and distinctly different headdress. None of these dynastic or mythical personalities has yet been identified. Panels are separated by texts of two glyphs each, arranged vertically. One text is the common Early Classic rendition of the PSS clause: Winged Quincunx-Fish. Lid is flat in profile; handle is human head set flat against the lid surface so that it looks upward. This head is larger and better developed than those of Grave Lot B but nowhere near the beautiful modeling of the two bearded monster lids (**451858-8-Neg.3** and **453027-2-Neg.12**). Lid decoration is simple band of repeated overlapping ovoids (double listed). Tripod feet are squat; plain on the top half, pierced by three holes

on the bottom half. Lid is broken and simply reglued; average condition, no restoration. Entire sidewall scene is perfectly preserved and is in good condition, though the technique of carving was rather hasty.

Museo Popol Vuh, **403225-2-Neg.4**, top shelf, left. Bowl with convex profile of sidewall, flat bottom, no supports. Widely spaced panels have portraits of profile lords. This bowl varies from the other of this series in being slightly larger and in having undecorated, blank space between the portrait panels instead of hieroglyphs.

481648-3-Neg.8. Blackware, slab footed cylindrical tripod complete with demonstrably original lid. Grave Lot X (double listed). Lid handle is complicated monster face. Two square panels have crudely rendered panel portraits. One portrait is the same as on grave lot mate **481648-13-Neg.8** and a simplified version of that on the brownware portrait panel tripod in Sotheby 1983, Sale 5034: No.191. Good condition, no restoration at time of photography.

481648-13-Neg.8. Grave Lot X, blackware cylindrical tripod with four closely packed, repeated panels of portrait heads. These heads are all identical (same as one of the two heads on 481648-3-Neg.8) and the same as the head in Sotheby 1983, Sale 5034: No.191. The Grave Lot X heads are all simplified and rather fluid in execution. The ones on this particular vessel all face upwards. Good condition, no restoration at time of photography.

482107-26-Neg.7 and **482107-40**. Bowl once had tripod feet, but they were broken off. Decorations are three panels each with the same face. Intervening space has panels each with two hieroglyphs, one panel is common Winged Quincunx-F fish phrase. Possibly in the Museo Popol Vuh(?). Ht (legs missing) 10.0; Dia 19.3 cm.

CYLINDRICAL TRIPODS WITH GOUGED OR INCISED HUMAN FIGURES

Cylindrical tripods in general are traditionally grouped together as Tzakol 3 in date. Schele proposes (personal communication 1980) on the basis of iconography that the Deletaille Tripod is Tzakol 1 in date. M. Coe proposes the same early date for the Pearlman God N effigy globular bowl. Yet in Robert Smith's traditional ceramic sequence for Uaxactun any sophisticatedly decorated cylindrical tripod is assigned a Tzakol 3 date. Which dating method is correct in this instance, traditional stratigraphy or new iconography -- or should both dating methods take the other into account to reach a realistic result?

Based on analyses of the several hundred cylindrical tripods of this catalog, several facts relative to dating can be presented. First, the Pearlman God N bowl is contemporaneous with incised cylindrical tripods. The bowl is of the same clay, same color, same decorative technique, style, and comparable subject matter as cylindrical tripods. This bowl is simply a "non-cylindrical, non-tripodal 'cylindrical tripod'." The second fact is that no slab-footed cylindrical tripods are yet known for the Tzakol 1 period, neither from looter's diggings nor scientific excavations. Thus the Deletaille Tripod and the Pearlman God N Bowl are Tzakol 2 or Tzakol 3 in date. It is not yet possible to distinguish in all cases whether a cylindrical tripod is Tzakol 2 or 3 in date when grave lot data has been destroyed by grave robbers.

Becan, Campeche (Ball 1974; 1977: Fig. 34), on exhibit in INAH regional museum, Merida, Yucatan, Mexico. Ball's fine technical description of this important cylindrical tripod illustrates the pitfalls awaiting ceramicists who wade into the swamp of iconography. It is evidently not widely recognized among ceramic specialists that Thompson's deity identifications have been disproven by recent discoveries and advances in iconography. The published descriptions of the vase's scene reveals how persuasive were the (mis) identifications of Thompson's Itzamna theory.¹⁰ However, in defense of Ball, since virtually every book on Maya art or iconography of the '60's, most of the '70's, and astoundingly still in the '80's, heralds the name of Itzamna, it is not surprising that field archaeologists use the popular terms.

Based on observations of Quirarte on other plano-relief cylindrical tripods, Ball suggests that this Becan container may possibly come from the Guatemalan highlands. He is certainly correct that this piece is not a product of the Becan area of Campeche. He emphasizes that plano-relief vessels are essentially highland, specifically ruling out lowland Peten. Recent finds, evidently not known outside the Photo Archive, show that plano-relief vessels were also produced in Peten. Several of the brown portrait-panel tripods are from the lowlands; their PSS sequence inscriptions are alone indicators of a Peten origin, since the PSS is not typical of highland ceramics. Then there is the series of upward-looking-personages, where the entire background is carved away. So solely on the basis of the decorative

10. If every creature that has been identified in print or by a guide as Itzamna were herded together the diverse personages would be self-evidently an embarrassing mixture of monsters.

technique, this Becan vessel could equally well be of Peten manufacture as of highland origin.

The hollow idol in the container is possibly an Escuintla version of the original Teotihuacan concept -- compare with a hollow Escuintla figure with internal figurines (Shook photo in Hellmuth 1975b: Pl.42; subsequently on the cover of *Architectural Digest*, 1981, then recently in "Rediscovered Masterpieces of Mesoamerica," No. 153). On the basis of the rest of the Escuintla Hoards, plus research of my MA thesis (Hellmuth 1969), I would suggest alternative identifications of the small characters inside the hollow Becan figure and would emphasize again that no true, fully Mexican ceramic artifacts have yet been found in the Maya lowlands -- all are local Guatemalan or lowland Mexican-Maya adaptations. Eventual paste analysis by Ron Bishop can solve problems such as this. In the meantime, I rashly hazard the estimate that the Becan tripod is a lowland product and that the hollow Teotihuacanoid figure is highland or Escuintla in origin (the tripod is certainly not from Escuintla, as its iconography is pure Maya. Escuintla was not a Maya provenance in pre-Columbian times).

The sidewall scene is a challenge for the specialist. At this stage I will only say that Chac is no longer an acceptable term of identification for iconographers because it has been misused as often "Itzamna." Both "Chac" and "Itzamna" are nowadays as imprecise as the other popularized creature, "Sun God." The seated character has a latch beak, and although bearded and quite anthropomorphic, is partially avian. The other creature is more of a mystery, either a frog/toad or an amphibian (reptile/lizard). Ball did an admirable job in tackling this complicated situation and deserves credit for providing a fully illustrated publication quickly after excavation.

Tikal, Problematical Deposit 50 (W. Coe 1965: 36-37; Hellmuth 1969; Coggins 1975, II: Fig.57, b). Though not darkware, and not made in Peten, this vessel certainly needs special mention, as it was found at Tikal (vessel was subsequently stolen and has been missing ever since). All the original articles stated the vessel was made in Teotihuacan and brought to Tikal. Only later was this provenance error recognized. independently in my 1969 MA thesis I pointed out that the decoration was not pure Teotihuacan. In fact the temple superstructures include Mayoid decorations, as do several of the personages. No other vessel even remotely related to this has come from either Escuintla or Peten, if this pot had been found by a grave robber, would it have been accepted as authentic?

Tikal, Bu. 48 (Shook and Kidder 1961: 6; W. Coe 1967: 47; Coggins 1975, I: 197; II: Fig. 61, b). Adequately described in the various places where it has been published.

(M. Coe 1975: *Dumbarton Oaks* No.1, Kerr photograph No. 177). Said to have been found with the Metropolitan ballgame tripod as well as stuccoed and painted tripods (double listed with 1960's Grave Lot). Some details of the figures related to the upward-looking-personages. Seemingly in excellent condition with no restoration self-evident from the published photographs.

A-451-Neg.7. Private collection, Canada. Blackware tripod complete with obviously original lid. Lid handle is standard idealized face. Lid has two strange busts (no panel framing). Top edge of rim has two rows of overlapping ovoids

(bottom band on pot sidewall has three rows). Top edge of rim also has widely spaced bumps that may be screwheads (double listed). Sidewall presents two unusually proportioned bodies; headdresses are enlarged. Bodies are stylized and un-naturalistic. Such apparent crudeness does not mean the vessel is a modern reproduction. More ancient Maya vases are crudely fashioned than are neatly crafted. By no means is all Maya art beautiful. Tripod supports are round in cross-section and flat-bottomed.

Duke University Art Museum (Hellmuth 1975b: Pl. 46), **A-302-Neg.11**. All sides and lid completely illustrated in above cited publication. Of primary interest is the local, Maya lowland rendition of El Tajin, Veracruz, scrolls on the lid. For other Veracruz-influenced scrolls see Wray Collection (1984: No. 26). Such influence arrived in the south about the same time as influence from Teotihuacan. It was declared a decade ago to be a fake but based on subsequent discoveries of other unusual Peten blackware cylindrical tripods, this vessel can be accepted as authentic. Judging a scene as a forgery because it is different than anything known before is no longer a valid rationale because we now know that certain areas of Peten produced ceramic art totally different from that of the conservative Tikal-Uaxactun zone. Besides, fake factories did not work on Early Classic art during the '60's or '70's.

405900-18-Neg.16. North central or northeast central lowlands. Sharply angled slab supports are a variation of a vague tablero-talud profile. Three triangular vents are in the top section. In such "two part" elevations the vents are usually in the bottom half. The artists in this northern Peten area did everything possible to be different, as evidenced throughout this technologically important vessel. Lid handle is a full-bodied person in three dimensions. He is somewhat larger and of totally different style than the three-dimensional personages that serve as lid handles for Diagonal Swirl series of tripods and bowls. None of these other seated personages is particularly "Teotihuacan" but this present one is not especially "Maya" either. Lid surface is divided into two panels separated by a triangle of blank space. Lid scene is same as that of tripod, but the figures have large concentric circles behind them. The two lid figures are compressed in proportions and attitude because of the restricted space available on the lid -- one character kneels on one knee.

Sidewall presents a parade of presumed hunters in the deepest relief carving yet known for an Early Classic tripod. Such technological eccentricity is typical of Tzakol art from the northcentral/northeastern zone. The "hunters" are as eccentrically clothed as they are carved. The costumes are unlike anything previously found, nor are they related to any costumes on eccentric stuccoed-and-painted tripods. Features of the clothing of these unusual characters are related to styles in widely separated areas of Mesoamerica. This tripod is said to have come from same lot as two stuccoed-and-painted blackware cylindrical tripods that had Teotihuacan related motifs (color slides only, no B+W number) plus two rare whiteware carved tripods (seen-but-not-yet photographed). Small pitted area of the tripod was filled in by professional restorer but did not alter iconography of the scene. I had opportunity to study the vessel just before restoration. Ht w/o lid 18.4; total ht 27.8; Dia 19.1 cm.

(Banque 1976: No. 194; Taylor 1979: Fig. 2; Tate 1980: Fig. 5, a); **456257-4-Neg.9** and **455732-6-Neg.9**. More likely central Southern Lowlands rather than northern

strip. Lidded, slab-footed cylindrical tripod with light green stucco coloring on all plain areas between carved panels. Lid handle is a delicately detailed head of an unidentified personage with a simplified Lily Pad Headdress. Lengthy hieroglyphic inscription fills the rest of the lid (unpublished drawings of Lin Crocker for this and vessel sidewall). Two double column hieroglyphic texts serve as divider panels on the sidewall. They separate the main panels, each of which have well delineated Cauac Monsters (the only ones yet found on an Early Classic ceramic pot other than the Rio Azul bowl -- and that is a wooden container [Journal of Field Archaeology, 1984]). These frontal monster portraits should be compared with (unpublished since 1960's) architectural stucco terrace masks drawn by Hans Hug on Tikal North Acropolis temple pyramids. Another comparison would be with base panels of transitional Early/Late Classic stelae at Caracol (Belize). Although the Cauac Monster on this vessel is known from three papers, the hieroglyphic text on lid and sides has not been widely available for study. Photographed in original condition before breaks were professionally joined -- no alteration to glyphs or faces.

Museo Popol Vuh, **471114-15-Neg.10**, and unpublished pencil rollout sketch by Barbara van Heusen in F.L.A.A.R. archives. Tall, slender tripod with basal angle. Feet are wedge shaped. Proportions and form of this vessel are not common, nor is the incised manner of decoration (filling the entire sidewall with no undecorated zone or divider panel). The Deletaille Tripod has its side completely decorated in a continuous band but a framed hieroglyphic text serves as an end-divider panel. On the museum vase the gouged and incised scene is weathered and it is hard to distinguish any detail without sharp cross-lighting.

Cramped scene features two major personages. First comes a momentarily unidentifiable creature wearing an avian/animal head with chin whiskers or feathers. I suspect feathers because no set of Tzakol beard-beads is present. Earring assemblage has giant beak with two nose tubes that project out from behind the earring. The "face" of this beak is not present, an abbreviation typical of Tzakol earring assemblages. The creature's headdress has an idealized young lord sticking out of a rosette-like form. Above the headdress is a Po affix. The lordly monster wears a three-part upper garment that is not widely known from other scenes. He is seated on a double Po throne. He has a large back-face with the traditional pendants. Behind the body is a long feathered arrangement of the same form as worn by the humanoid on **418607-4B-Neg.12**.

The second part of the scene is too complicated to work out completely at the present time. A snake monster undulates through the scene. Three hieroglyphs are in a horizontal arrangement across the top. In the middle of the serpentine entanglement is a large humanoid head. Just behind him, at a diagonal angle, is a giant bird head of unidentified species. Several shark's fangs plus other potential mouth parts in the scene suggest that additional monster heads are punned in the mass of forms.

One chip missing from rim; generally worn condition, no restoration when originally photographed. Despite its modest appearance it has a long scene of considerable iconographic potential for further study.

(Hellmuth 1975b: 63; M. Coe 1982: Pearlman No.25), **271928-4**. Cited as from northern Peten (a distinct probability) though it may also have been from adjacent

southern Campeche. Blackware cylindrical tripod; vessel itself is totally plain but is grasped by a three-dimensional bird creature with face of the Principal Bird Deity. Coe correctly cites the same creature on a Metropolitan Museum of Art double cylindrical tripod. Today we can cite lid handles of a second blackware double cylindrical tripod (private collection) and lid handle of a basal flange bowl (Bowers Museum), plus other specimens illustrated in my PhD dissertation. On this one tripod, however, the wings are without serpent face pun. On the Pearlman vessel the tail of the bird serves as one of the tripod supports; the other two supports are normal ones pierced by triangular openings. The overall artistic concept of a three-dimensional creature grasping a tripod is similar to that of the canine grasping a pot (Banque 1976: No.137), though there the canine creature does not form one of the tripod supports.

Museum of Mankind (British Museum), warehouse, **396421-6-Neg.5**. This vessel once had tripod supports. The sidewall is completely filled with closely packed panels. One panel has seated monkey; other panel has monster face. Bottom section has geometric designs. Rendering is crude. Breaks filled in by solid fill with no attempt to re-create any of the missing figural art. Generally average condition; tripod supports not restored.

453027-30-Neg.7. Probably central part of Southern Lowlands. Fancy tripod complete with obviously original lid. Lid handle is stumpy three-dimensional "tree" with bird perched on top (bird's head is missing but break is clearly visible). Tree is fruiting. Lid is double listed with exceptional (non-figural) lid handles. Light brown surface, scraped through to white ground by carving and incising to make the design stand out in contrast. Scene features monkey, "cacao," and birds. Each figural panel alternates with a panel with hieroglyphs incised in a fluid style. Three dimensional "fruits" stand out on lid and around a basal zone. No other applique has yet been found that is the same shape.

Lid is divided by thin band into two halves; the halves are completely filled with birds and a growing plant. The plant sprouts from an unknown, almost hieroglyph-like form. The birds are not water birds, otherwise their kind is unknown. They should be compared with the non-water birds on the Deletaille Tripod (which scene also has long necked water birds). Good condition other than missing head of lid handle; no restoration evident in photograph.

464706-14-Neg.34A, (Hellmuth PhD dissertation based on slides provided courtesy of the collector). Private collection, Asia. Low bowl with no supports (double listed) with three panels; two hieroglyphs in vertical arrangement in between each panel. Background of each scene is scrapped away and creatures in the scene are well modeled. Workmanship and preservation are excellent; no restoration. Each panel presents a variant of the Principal Bird Deity; the complex iconography is illustrated in rollout drawings and described in detail in my dissertation.

Metropolitan Museum of Art, **Photo Archive**, Kerr photo, Roll A159, (Hellmuth 1975b: Pl. 47, A and B). Ballgame scene on tripod and on lid (double listed in 1960's grave lot). Pot is surrounded by a three-dimensional ballgame yoke. Figures are more in the tradition of the seated upward-looking-personages and not related to the elite mythical style as used on the Deletaille Tripod. This Metropolitan Museum tripod, though, has the best and most complicated of the gouged scenes yet found.

In private collection I have photographed an orangeware cylindrical tripod of unknown provenance (could be Mexican or Guatemalan) that also shows a yoke around a pot and shares a frontal cartouche of monkeys with the Metropolitan tripod. This second tripod needs to be analyzed in a laboratory 'to detect its actual date and origin.

Kerr photograph, Roll No. 309, and H. B. Nicholson, **35mm color slide**. Once stuccoed and painted but underneath is incised decoration of a far better quality than most gouged or plano-relief scenes. Said to have been found together with a tripod that illustrated the Surface of the Underwaterworld. This description will cover the original gouged decoration; for a description of the stucco overpainting, see the appropriate initial chapter. The lid handle is a three-dimensional seated Maya (double listed). The lid shows the busts of two characters holding unidentified objects in each hand. Although this is not plano-relief (the background is not scraped away; instead the figure is gouged directly on the surface of the clay) the general style reminds one of the Dumbarton Oaks gouged personages (M. Coe 1975: No.1). The dividing zone is blank space.

On the vessel sidewall the two personages (one per rectangular frame) have fully developed body. They are down on one knee. One personage is still covered by the secondary (but definitely pre-Columbian) stucco. They hold unidentified objects in their hand. Their clothing is simply a back piece on the belt and a headdress. The clothing is not of a style well known from elsewhere. As on the lid the dividing panel is wide, blank space.

The vessel is in excellent condition other than missing its secondary stucco covering. No restoration is evident, though I have not examined the lid handle figure.

423557-15-Neg.3. Brownware tripod complete with lid. Lid handle is standard young man's head with top knot. Tripod supports are attractively decorated with monster. Such carved decoration is rare among tripods found so far, where the normal Peten decoration are air vents, usually triangular. The sidewall is of normal height but the overall height of the vessel is appreciably lengthened by the wide basal band to display the attached applied heads (double listed). This lower zone has pronounced flanges on its top and on its bottom. On the sidewall are two panels each of one row of four hieroglyphs. The main two panels each present essentially identical seated humanoids. The bodies are serpentine, suggesting an initial stage of metamorphosis of human into reptile. From the person's butt region sprouts a plant-like form. For Maya cosmology this vessel offers a rare view into previously unrecognized concepts. Vessel is heavily rootmarked but the decoration is crisply carved and well preserved. No restoration.

FINE LINE GOUGING OR INCISING WITH HUMAN FIGURAL ART

The use of the term "incising" versus carving or gouging varies by publication. In my informal, layman's nomenclature, "incising" is a thin line, usually neatly done. Gouging is usually thicker and the resulting artwork not as aesthetically pleasing to the modern taste. Fine line workmanship (whatever the technique) results in scenes that tend to be closer to that of contemporaneous

stelae and cache lid/plates, though of course all of these are carved (stelae) or gouged/incised/ carved (cache lid/plates). The classification of this section as opposed to that of the previous section is not a strict one, and both the yoked-ballgame vessel and the bowl with three Principal Bird Deities could easily be placed in this current section.

(Hellmuth 1978b: 140; Banque 1976: inside cover rollout drawing; Crocker-Deletaille 1985: No.328-329); **456981-19-Neg.8**. The "Deletaille Tripod" (also called the "Belgian Tripod" after its location is the widest and largest cylindrical tripod yet found in the central lowlands with figural scenes. The entire circumference is filled with esoteric cosmological personages in complex interaction.¹¹ The tripod has a single divider panel of two rows of hieroglyphs (double listed). The tripod is in exceptional original condition and needed no restoration.

(M. Coe 1982: Pearlman No.33; Robicsek 1978: Pl.196, Fig.181); **Photo Archive**. Adequately described and illustrated by Coe and Robicsek. They suggest the main personage is GI. If so (he does have a shell earring), it is the only GI yet found with such a snout. All the GIs on Early Classic cache vessel/incensarios have humanoid or fish-like visages. Although obviously not a "cylinder tripod" this vessel is from the same atelier that produced cylindrical tripods. God N's are often found as lid handles to cylindrical tripods. The fine incised lines are comparable to the Deletaille Tripod and to the Pearlman Conch shell. The Belgian vessel and the present bowl are the best incised scenes that have yet been found for the central Maya lowlands on ceramics. Coe suggests a date of Tzakol 1; Linda Schele has suggested an equally early date for the Deletaille Tripod. Field archaeologists, though, traditionally date all cylindrical tripods to Tzakol 3. Both cannot be correct. Evidence suggests a date of Tzakol 2 or 3. Hairline fractures have been rejoined with no damage to scene and no restoration necessary.

(Crocker-Deletaille 1985: No.346), **407513-43-Neg.3**. Tripod sidewall and lid are divided into two decorated panels with almost no empty space. Sidewall scene presents squatting deity holding double-headed ceremonial bar. Scenes such as this should be studied in conjunction with Early Classic stelae. Personage wears headband, but otherwise has no yet-recognizable attributes of the Headband Gods. He has shark's tooth and barbel a possible G-1? Lid presents two nearly identical renditions of a complex monster face which may be a personified hieroglyph. Exceptional original condition, no restoration.

418607-4B-Neg.12. Dark brown/black; rectangular slab supports have usual arrangement of three triangular openings. Two exquisitely rendered mythical personages are on the sidewall: a seated humanoid and a majestic Principal Bird Deity. The bird is in partial plano-relief; the humanoid is neatly carved onto the surface of the vessel. He has a feathered backpiece of a type that has not earlier

11. Because of the number of different monsters and gods a complete comparative description of this single vase is more than 100 pages long. I refer the reader to my separate manuscript report on this tripod, available as part of the catalog documentation that comes along with the photographs or slides to all individuals and institutions who have subscriptions.

been noted; this personage's identity is not ascertainable at present, as his rectangular eyes and forehead decorations are standardized deity attributes that can be worn by any number of distinct supernaturals. Thus, he is not automatically the Sun God (he lacks a Kin glyph).

The bird is easier to identify and is the best carved rendition that has been found to date. His serpent face-wings are masterfully rendered. Each line is authoritatively cut by an obviously accomplished artist. Vessel's pressure cracks have been professionally mended with no restoration being needed; the design was not affected in any way (seen in original condition before rejoining). This tripod is in superior condition.

CARVED BLACK VESSELS WITH SEATED "UPWARD-LOOKING-PERSONAGES"

(M. Coe 1982: Pearlman No.28), **A-334B-Neg.2**. Cited as coming from Peten, although a Campeche origin should not be ruled out until neutron activation analysis of the clay is undertaken. Peten style ceramics extend northward across the border into Campeche and Quintana Roo. There was no border there during the Early Classic. The Maya border was just below the Rio Bec-Chenes zone, north of Calakmul. This plano-relief tripod presents a scene unlike anything yet published for the central Peten, yet the vessel and its images are demonstrably authentic. There is no need to repeat Coe's thorough description of the scene. A search through publications on actual Teotihuacan plano-relief scenes, especially vessels drawn and published by Hasso von Winning should be undertaken to identify the precise cultural affiliations of the clothing and facial type of the seated individual. Without precise cross-references, I would not go so far as to label him either a warrior or a Teotihuacano. This seated personage should also be compared and contrasted with the strange individuals on stuccoed and painted cylindrical tripods listed in that chapter of this catalog. To Coe's description I would add only a comparative reference on the floating symbols. They are not widely known from many other vessels and thus will help in the eventual solution of the regional affiliations of this enigmatic scene. The other vessels of this series also have comparable floating symbols, as does also a black Maya tripod with an undulating serpent (seen-but-not-yet photographed). This latter vessel had a lid with the Surface of the Underwaterworld. The Pearlman tripod is in good condition; the surface is in excellent original condition with breaks reglued with no other restoration.

468297-4-Neg.3. Hollow, round shaped, flat bottomed, tripod supports (double listed). Two nearly identical panels are each filled completely by seated, upward looking character. Many circular forms, some divided by radial lines, fill empty space. Forehead band is similar to that of **A-334B-Neg.2** but facial profile and headdress decoration are different. Original condition, no restoration.

416398-2-Neg.11 and **417730-6**. Low, legless bowl but thematically directly related to the three cylindrical tripods. Two similar panels; divider panels are here decorated though, one with a giant stylized flower. Main panels have, in addition to the upward looking character, quadrant lined circles and a giant half quatrefoil, or "zero/completion" design. Same forehead band as on other vessels of this series. Excellent original condition, no restoration.

O'Boyle Collection (Joralemon 1980: No.44, p.24), Kerr Rollout No. 1118. Published attribution to "Tikal region, El Peten" is possible but how is it documented? Upward-looking seated character but done in completely different style (strangely geometricized). Four panels rather than the usual two; divider panels are simple squares with repeated lines. Legs stick out at unusual angle and are gouge-decorated.

GOUGED, CARVED, OR INCISED MONSTERS OR FACES

(M. Coe 1978: Princeton No. 18). Barbara and Justin Kerr Collection, New York. Coe's description is perfect; the "form separating the end feathers of the two wings" is indeed the tail. I would add that the bumpy form angling back diagonally (to the right) from the headdress is identified by epigraphers as a Yax affix, "precious" derived from blue-green, a precious color. This affix is used as a headdress adornment on numerous Maya personalities of the Early Classic period, such as on the squirrel lid handle (Banque 1976: No.135; Crocker-Deletaille 1985: No.342, Hellmuth Photo Archive **456257-9-Neg.10; D.O.-350**). This headdress element is discussed further in Hellmuth PhD dissertation. The entire set of elements on this particular headdress is an assemblage worn by other individuals, although the Yax is especially characteristic of the Principal Bird Deity. A few technical observations may be added, that the bird's teeth are the typical curl-ball-curl form, as on the Altun Ha jade head. A curious feature on this particular Principal Bird Deity is the "crab-claw" as top feature of the earring. This shape is usually found as a tail to reptilian monsters related to the Surface of the Underwaterworld. This small bowl packs a lot of symbolism into its surface. The full sophistication of this imagery is better scene with a rollout drawing and then together with drawings of comparable Principal Bird Deities. Bowl has nick in rim but no restoration evident. All details of the scene are perfectly preserved.

(Olin and Dillon 1981: Fig.6-13). The illustration itself has no label to indicate from which site the pot came, but the illustration credits buried in a later section gives a vague reference to Dillon's 1979 PhD dissertation on the ceramics of Salinas de los Nueve Cerros, Alta Verapaz, Guatemala. Thus one can presume that the pot came from that site. The attractive tripod has supports with a three-part whirl decoration that is not widely known elsewhere. The vessel sidewall has two panels; the short one with a possible mat symbol between an undulating border is not known for any lowland tripod--Vera Paz is the border area between the highlands and the lowlands. Salinas de los Nueve Cerros is on the upper Pasion drainage in an area unknown archaeologically and so remote it has fortunately not even been extensively looted. The feathered serpent in the main panel would not be out of place on a Peten tripod, especially with the "crab claw" type of split fish tail and the curled supraorbital plate (Hellmuth PhD dissertation) but the style has subtle differences not present in traditionally Early Classic central Peten reptile monsters.

(Crocker-Deletaille 1985: No.360), **Photo Archive**, 35mm color slides only. The provenance of this unusual vessel is Guatemala, but which part, and from what century can be determined only by laboratory analysis. The low supports uphold a sidewall divided into three zones, a lower band, a ridged band with widely spaced, unusually large applique heads, then the main zone of the sidewall. The main zone pictures a complicated reptile. A water flower with long stem is in the mouth; a lower jaw is hard to define. Snout end has a stylized water flower decoration, as does the supraorbital plate. Comparable features are found on painted reptiles of Late Classic Codex Style vases, though the style and precise arrangement is naturally different. The presumed body of the snake is thin compared to the size of the enlarged head. A rollout photograph is needed to judge this scene adequately. The particular arrangement and content of the reptile head is different from reptile heads on early Tzakol stelae, cache lid/plates, or the Deletaille Tripod. The applique heads have no double nose beads or other expected

indications of Tzakol style or content. Thus this tripod cannot presently be understood within the traditional Early Classic corpus, though it should certainly be listed here, as its presence in the "Rediscovered Masterpieces of Mesoamerica" speaks of its interest. All this paragraph really says is that this interesting tripodal vessel does not fit traditional expectations which are based on the Kaminaljuyu-Uaxactun-Tikal corpus. If Ron Bishop can get a provenance on the clay, then it will be possible to classify this piece better in planned future revised editions of this catalog. Condition is excellent, with fine original surface sheen.

407513-7-Neg.9. This vessel was most likely a product of the same atelier as **-43-Neg.12** and probably buried in the same grave. Both have resist painted panels alternating with carved panels. While **-43-Neg.12** is a normal size and shape for a Maya cylindrical tripod, **-7-Neg.9** has a convex profile instead of the traditional concave profile. The lid is domed, and also has two manners of decoration, resist painted and gouged. Handle is a wide human head with no top knot. Supports on both vessels are rectangular slabs with no decoration. The resist painted panels on both tripods are essentially identical, flowers with four petals floating in a field of horizontal dots. The carved panels, though, are different. On **-7-Neg.9** the panel has rounded corners and shows a vaguely face-like image surrounded by a continuous cartouche of encircled curls. The "face" points to the left. Breaks crudely reglued with no repainting. Generally good condition considering the fugitive nature of Early Classic Maya resist painting.

407513-43-Neg.12. Otherwise normal cylindrical tripod with resist painted panel alternating with gouged panel. No published tripod from Uaxactun, Tikal, or Holmul exhibits such an interesting combination of decorative technique. The non-painted panel shows a giant serpent monster head. The snout is curved over but the species is not the same as the abstract Recurved Snout Monster. Although curls form most of the body parts or nearby decorations, the creature is not a Curl Formed Monster. The resist panels show flower-like decorations in a field of horizontally organized dots. Average condition, no restoration, quite authentic despite the unusual combination of decoration.

462798-4-Neg.3. This tripod is one of the few carved ones which is not black or dark brown. Archival slide shows the color. Sidewall shows a single, large snake whose coils undulate continuously around the vessel. On top of the coils are encircled curls, yet there are no double yokes or other features of the traditional Surface of the Underwaterworld. Nothing in particular is held in the reptile's fearsome open jaws. Otherwise this reptile should be compared and contrasted with the different style and content of snakes on the Deletaille Tripod, on cache lid/plates, and on stelae of the same Early Classic time period. Good condition.

462798-5-Neg.5. Darkware bowl with low pedestal base (double listed). Bowl sides have two round framed panels with giant profile monster faces. The mouths have curl-ball-curl dentition. The snout on one monster is latch ended, and thus may be of the Principal Bird Deity. The species of the other monster is as yet unknown. Surface blemishes, no restoration.

CHAPTER VI.

SURFACE OF THE UNDERWATERWORLD

CYLINDRICAL TRIPODS DECORATED WITH SURFACE OF THE UNDERWATERWORLD

The iconography of the Surface of the Underwaterworld is described in an unpublished manuscript of the Hellmuth Photo Archive and in the Hellmuth PhD dissertation. Listings there include all artifacts (including architecture) which illustrate this cosmogram. This present catalog cites only tripods and related pottery. Basal flange bowls with the Surface of the Underwaterworld are in the separate catalog volume on basal flange and tetrapod bowls. Tripods with this decoration are usually black or dark brown.

Stratigraphically Excavated

Tikal, Burial 48, (Shook and Kidder 1961: front cover; Coggins 1975, I: 197; II: Fig.61; Yomiuri 1977: No.78). Surface of the Underwaterworld is on lid in medallion of black, incised cylindrical tripod.

Tikal, Burial 10 (Coggins 1975, I: 158; II: Fig.50,a). Post-fire resist painted cylindrical tripod and lid. Diagonal rendition of the Surface of the Underwaterworld.

Uaxactun, Burial A29, Tzakol 3 (RS: Fig. 10,b). Undulating layers in vertically placed arrangement. The drawing is so small that the details are nearly impossible to make out. Decoration on the lid is not visible in the MARI-Carnegie publication.

On Lid of Cylindrical Tripods

Tikal, Burial 48 (cited above). Most lids have the layers of the Underwaterworld arranged in concentric form; this Tikal lid has short segments of the cosmogram in rounded medallions.

Museo Popol Vuh, **405900-15-Neg.13** and **DO-380**. Lid only (exhibited on vessel not necessarily its original base). Lid handle is seated, elderly, mythical personage with cruller. Hands are clawed. Large curl emanates from each edge of the mouth. Beard has three beads typical of Tzakol beards. The old-man-feline (a jaguar God of the Underworld) is surrounded with concentric gouged arrangement of the Surface of the Underwaterworld. Initially photographed in condition as found (broken). Lid was subsequently restored and unfortunately polished or waxed but none of the decoration was altered.

35mm color slide only. Peten. Lid handle is idealized human head. Lid is

decorated with circumferential rendering of the Surface of the Underwaterworld.

453027-2-Neg.12 and **D.O.-318**. Lid handle is bearded, humanoid monster face arranged flat onto the lid, peering up from the center of the circumferential Layers of the Underwaterworld. Vessel sidewall has additional renditions of the layers.

481648-22-Neg.2. Lid handle is naturalistic turtle. This lid evidently was part of a larger grave lot of five or more blackware cylindrical tripods (see Grave Lot X). Most if not all of Grave Lot X is in storage in the Houston Museum of Fine Arts.

Seen-but-not-yet-photographed. Lid in private collection, has continuous band of the Underwaterworld around circumference. Tripod sidewall has serpents. Filler motifs are related to those on a blackware tripod in the Pearlman Collection (M. Coe 1982: No. 28) cited as from northern Peten. The present serpent tripod is also most likely from that area.

As Sidewall Decoration

Uaxactun, Burial A20, Tzakol 3 (RS: Fig.11,f-h; Yomluri 1977: No.66).

Museum fuer Voelkerkunde, West Berlin, 35mm slide provided courtesy of Karl Herbert Mayer. Black or extremely dark brown vessel with obviously original lid. Lid shape and wide flat handle are type found normally on basal flange bowl or tetrapod, in fact this "tripod" has an apron that is about the same size and shape as on a basal flange bowl, although the overall vessel is the size and shape of a cylindrical tripod. Since bowls and tripods were contemporaneous during Tzakol 2 and Tzakol 3 times, and often made in the same atelier, it should not be surprising to get a combination occasionally. Otherwise, it is interesting how the potters usually kept the designs and forms separated, for example, while dozens of cylindrical tripods have hieroglyphic inscriptions, hieroglyphs are practically never found on a basal flange bowl (I have seen only one example). The lid and sidewall have curling forms; that on the sidewall may form a Curl Formed Monster. Condition from the sole available photography looks excellent; degree of restoration unknown.

A-265-Neg.5. Cylindrical tripod but feet were broken off. Sidewall is divided into two large medallions and the leftover intermediate space. The medallions are each filled with encircled curls, not quite arranged to form a Curl Formed Monster (see corresponding section). The iconography of this monster and the Surface of the Underwaterworld itself is described in a separate manuscript monograph in the F.L.A.A.R. Photo Archive. The intermediate space has the netherworld layers, in an arrangement where a vague Curl Formed Monster visage can be imagined. The Maya artists were adept at visual puns. Good condition other than missing the tripod supports. Current location unknown.

D.O."U"-Neg.18. Wide basal band is common decoration for a Peten cylindrical tripod and is on this vessel not a layer related to the undulating water bands above. The actual Surface of the Underwaterworld occupies the middle third of the vessel sidewall. Normal surface wear and incrustation.

Museo Popol Vuh, **403225-2-Neg.4.** Lidded tripod. The wide lid rises in two stages; lid handle is wide hollow variant of standard shape. Sidewall has small, widely spaced medallions with a simplified set of encircled curls with undulating band diagonally running across the medallion space. This does not really form a full Surface of the Underwaterworld, or a Curl Formed Monster. Good condition other than chips missing from lid handle.

403225-10-Neg.10. Low bowl (not tripod). Shallow layers of the Underwaterworld are gouged. Rim chipped; average condition.

Museo Popol Vuh, **405900-6-Neg.9.** Diagonal arrangement is similar to that on tripod **468490-4-Neg.7**, but this pot is a bowl with pedestal base (double listed). Lowest part of base is separated by a break, is of a lighter color, and appears to be different clay(?). Ancient breaks repaired with four sets of drilled holes. Simply reglued in modern times, no other restoration.

411174-4-Neg.14. Footless bowl (double listed) with crudely carved rendering of the Surface of the Underwaterworld.

453027-2-Neg.12. Lid (see previous list) has simplified rendition; low sidewall has more standardized rendition very attractively done. Lid handle is an outstanding work of ceramic modeling of a pug-nosed deity. Supports have curious break half way down, then three vents. Vessel is in good condition.

462798-1-Neg.9. Rectangular slab feet are pierced by two long vertical vents. Entire sidewall is filled with Layers of the Underwaterworld. Good condition, no restoration.

462798-4-Neg.3. This light colored cylindrical tripod is the only one which is not brown or black. The decoration is also completely different in style and content, and is listed here only as a comparative reference due to the presence of encircled curls on top of an undulating serpent. The undulating serpent is a pun for the layers of the underwaterworld. This particular rendition has no double yokes. Between each large encircled curl is a cross-hatched triangle. Nothing like this is found on any of the black series. The serpent is relatively snake-like, albeit clearly a Maya monster and not an actual snake. Surface imperfections and wear but the whole scene is in excellent condition for study. No restoration.

468490-4-Neg.7. Rectangular supports are similarly vented as on 462798-1-Neg.9. Layers of the Underwaterworld are in a diagonal arrangement, very similar to the Museo Popol Vuh bowl, **405900-6-Neg.9.** Rootmarked and average surface condition but entire decoration is clearly visible.

Denver Art Museum, **479332-13-Neg.7.** Low bowl, no supports, brownware. A Curl Formed Monster in a cartouche is in the middle of a diagonally arranged rendition of the Surface of the Underwaterworld. Normal condition, no evident restoration. Designs are attractively gouged and well preserved.

481649-16-Neg.1 and **411174-3-Neg.10.** Supports comparable to those on **453027-2-Neg.12** with top half plain and three triangular vents in bottom portion. Layers of the Underwaterworld cover only the bottom 60% of the sidewall. On top is a double layer of thin incised ovals, a decoration not found on most of the other renditions. Cracked, lime encrusted in parts, normal wear, no restoration.

496096-1-Neg.11. Tall, slender vessel with multi-leveled Layers of the Underwaterworld filling the entire sidewall. Bottom band has overlapping ovoids, but gouged, not applique. Average condition, no evident restoration.

CURL FORMED MONSTERS

I have written a separate manuscript on decorations related to the Surface of the Underwaterworld that includes an annotated catalog of all known Curl Formed Monsters (and all Recurved Snout Monsters), plus a detailed description of the principal features of the major renditions. In that longer catalog are citations to published examples (including many obscure specimens). In the present catalog I list principally the vessels in the Hellmuth Photo Archive, and only a catalog number or simple description, since longer text is in the aforementioned volume on this special subject. In that separate report I cite all Tikal and Uaxactun examples, as well as those in other site reports. Here I list only the most important previously published representations.

Salinas de los Nueve Cerros, Guatemala. On exhibit in the Museo Nacional de Arqueologia. Black vessel with no feet; base is slightly rounded. Four panels each are related to Curl Formed Monster.

Tikal, Bu. 48 (Shook and Kidder 1961: 6; Coggins 1975, I: 199; II: Fig. 62). Pedestal based bowl with excellent and naturalistic rendition of the Curl Formed Monster. Exceptional condition.

Tikal (Yomiuri 1977: No.77), provenance is listed as "Tikal" and since this publication was primarily of material from Guatemalan government storage, I presume that this pot came from post-University of Pennsylvania excavations at Tikal or was rescued from a grave-robber. The decoration is closer to what would be expected on a basal flange bowl yet this piece is clearly a cylindrical tripod, complete with lid. Four panels on sidewall and four on the lid each show a variant of the Curl Formed Monster. As this is painted and all the others are gouged and incised, the style makes the face look more different than it is. Original condition with no restoration.

Tonina(?), Museum fuer Voelkerkunde, West Berlin (Eisleb 1969: Pl.2). Attractive bowl complete with likely original lid. Lid handle is full bodied, naturalistic fish. Lid has widely spaced panels of naturalistic Curl Formed Monster. Vessel sidewall has additional small rounded panels with the same monster as on the lid. Vessel is rounded and supported by three large supports. Supports are of the size, shape, and angle of placement as are peccary face supports on basal flange bowls and tetrapods. On this bowl, though, the supports have no anatomical features modeled or painted. The vessel is intermediate between a cylindrical tripod and a tetrapod. The decoration is acceptable for either, though more typical for cylindrical tripods. The Berlin catalog lists the provenance as Ocosingo, which, if correct, most likely means Tonina. French excavations have in fact uncovered Early Classic ceramics at Tonina, and the ceramics of that site seem to be more Peten related than Palenque related. The Berlin vessel still has original surface stains, lime incrustation, and scratches which suggest it is in condition as found, with no restoration.

Uaxactun, Bu. A 31 (RS: Fig. 8, n). Blackware cylindrical tripod with stylized Curl Formed Monster similar to many in private collections. Normal condition.

Land Collection (Nicholson 1978: No.135). Suggested in the catalog to be from the Tikal area, with a question mark. Only neutron activation analysis can answer this question. I would differ from the published suggestion also in that there is nothing Teotihuacan about this monster face whatsoever, since Quirarte has demonstrated that faces such as this at Teotihuacan are Mayoid. The face is an elongated, naturalistic variant of the Curl Formed Monster, done in a manner that reminds me of Tiquisate renderings of this Maya monster. The clever artist has arranged the face so that the monster may be visualized as facing either to the left or to the right. This low, wide vessel is completely unique in shape. Nothing like it is known from the traditional corpus or from any other private collection (the piece is demonstrably authentic). Good condition; restoration history unknown, seemingly none needed.

(Parke-Bernet 1969, Sale 2828: No.50; Thomson 1971: No.66), private collection, Boston (exhibited once in Boston Museum of Fine Arts); provenance unknown as it has been in USA for several decades. Campeche would be possible provenance, though anywhere in the Maya lowlands is conceivable. This vessel shares certain features with the double chambered tripod from the northern strip (northeast corner), so an equally northern original is likely. Neutron activation analysis would be especially informative in this possible atelier mate. This tall, handsome tripod has upper band of alternating, closely packed symbols from the Surface of the Underwaterworld. Below are two widely spaced panels of well developed, naturalistic Curl Formed Monster, as detailed as the Tikal example. Bottom of the Boston Tripod is basal bulge (double listed) with widely spaced bumps (screw slots not noticeable in sole available photograph). Tripod supports are flat bottomed cylinders (double listed).

A-075. Possibly now in the Museo Popol Vuh. Slab-footed cylindrical tripod with crudely gouged Curl Formed Monster. Encrusted, average condition, no restoration.

A-216-Neg.12. Low bowl (double listed) with two medallions of the monster. Lime encrusted, average condition, no restoration at time of photography.

A-239-Neg.11. Small low black bowl with oval panel in which is a simplified Curl Formed Monster. Average condition, no restoration.

A-265-Neg.5. Black cylindrical tripod whose supports have fallen off. Two medallioned panels show non-monster arrangement of encircled curls. In between space (normally left blank) is completely filled with the Layers of the Underwaterworld worked into monster forms. Normal condition, no restoration, current whereabouts not known.

B-066-Neg.8. Black, wide, cylindrical "tripod" but with four (slab) supports (double listed). Sidewall has two areas of decoration. Neither show a straightforward visage but one can be viewed as monster-related. The other reminds me of an undulating or swimming image. Average condition, no restoration.

267423-1-Neg.11. Blackware, slab footed cylindrical tripod with the entire sidewall completely covered with decoration. Sidewall is divided into three

normal-sized panels each with a Curl Formed Monster. Between each monster is a vertical text each of two hieroglyphs (double listed). Broken and simply reglued; fragment from one monster missing. No restoration.

402461-29-Neg.1. Globular white (not stucco painted) bowl with large, thick lid that "screws" on (even has grooves). The lid "screw" uses lugs as on a tea pot rather than a bayonet-mount lens and distinct from a modern screw thread. "Twist-open lid" is an apt term which can apply to any type of catch or thread system. This container was photographed in the United States several years before the Rio Azul find and is thus not a modern copy cashing in on the publicity of the "earliest twist-open container discovered in the Western Hemisphere" (TIME magazine). Lid handle is thick half-doughnut but does not protrude over the edge of the lid as the Rio Azul example. Lid has two medallions; sidewall has four larger medallions of naturalistic monster more properly classified as curl decorated rather than curl formed. Lid monster, though, is a standard Curl Formed Monster. Photographed in original condition (breaks simply reglued) before subsequent professional re-joining. No alteration to iconography or style in the repairs. Excellent condition.

Museo Popol Vuh, **403225-2-Neg.4**, top shelf, second from right. Curl Formed Monster in usual rounded frame. This negative shows the entire Peten tripod cylindrical tripod exhibit case in the museum, and this tripod is only a centimeter high, and only an inch high in an 8x10 enlargement, so it is not possible to describe the sidewall in more detail or to ascertain if this is the same pot as in another, larger photograph with a different number.

Museo Popol Vuh, **403225-15-Neg.3.** Blackware cylindrical tripod with two long panels filled with encircled curls. The face is bilaterally symmetrical, with a snout at each side. Supports are cylinder shaped (double listed). Photographed as is (chips missing on rim, breaks simply reglued, no restoration).

Mint Museum, Charlotte, **403226-11-Neg.9.** Lidded cylindrical tripod; lid handle is wide Maya head. Sidewall has two widely spaced panels with disorganized arrangement of the Curl Formed Monster. Double row of closely packed screwheads (double listed) creates a lower band. Restoration history unknown.

408289-3-Neg.16A. Black tripod with cylinder shaped supports (double listed). Two side panels each have a Curl Formed Monster. Framing is rectangular. Tripod has pronounced projecting angle on sidewall. One panel is encrusted with lime deposit.

416398-9-Neg.13. Darkware cylindrical tripod with two high panels of the Curl Formed Monster in slightly vertically stretched form due to extra height of the panels. Rootmarked, normal condition, no restoration.

Duke University Art Museum, **418677-1-Neg.7.** Proportionally the less wide of three vessels which form a grave or atelier lot of cylinder-shaped supports. Each has two long panels of encircled curls. The arrangement can be interpreted as forming a vague monster face, though not a perfectly formed visage as the Boston, Tikal, and Uaxactun examples. This same description serves for all three vessels. Breaks simply reglued with no restoration.

Duke University Art Museum, **418677-4-Neg.6**. Same scene as previous entry; same size as following entry. Surface incrustation but otherwise good condition.

Duke University Art Museum, **418677-6-Neg.4**. Wide cylindrical tripod with cylinder shaped supports. One of a set of three, all which can be described together, other than that **-I-Neg.7** is not as wide.

Duke University Art Museum, **418677-8-Neg.3**. Small globular darkware bowl on pedestal base (double listed). Bowl has two ovoid frames in which is an abbreviated upper part of a Curl Formed Monster. No organism would be recognizable here without the availability of comparative examples which show more naturalistic, fully featured specimens, such as the Boston Tripod and the Tikal bowl. Encrusted in spots, average condition, no restoration.

420047-5-Neg.10 and **A-626**. One of grave lot of two identical whiteware cylindrical tripods each with two panels of the monster. First photographed (**A-626**) in original condition, subsequently rim chips had been filled in, but minor restoration did not disturb the sidewall decoration. Otherwise good condition.

420047-6-Neg.6 and **A-626**. Same description as for the above tripod.

451858-7. Slab footed darkware cylindrical tripod with two rounded frames each containing essentially identical Curl Formed Monster. Normal condition, no restoration.

456981-21-Neg.1 and **304994(?)**. Fine blackware cylindrical tripod complete with its obviously original lid. Lid handle is conservative Maya head. Lid edge and tripod basal area have two rows of overlapping ovoids (double listed). Vessel sidewall has two rounded-framed panels of the Curl Formed Monster. Excellent condition, no restoration.

462798-5-Neg.3. This monster faces left. Darkware slab footed cylindrical tripod with traditional two panels. Normal condition, no restoration.

481648-10-Neg.10 (before restoration), **468297-1-Neg.1** (after restoration). Black cylindrical tripod complete with its obviously original lid. Lid handle is perching land bird. Both lid and sidewall have thin diagonal fluting and also applique heads (double listed). On the sidewall is a single, diagonally bordered Curl Formed Monster. Photographs show before and after restoration, no alteration to decorated panel.

471242-46. Globular black bowl cemented on pot stand; complete with obviously original lid. Lid handle is long-necked water bird (most other lid handle birds have short beaks and are land dwelling species). Rounded panels are small; each has naturalistic rendering of the Curl Formed Monster. Normal condition, no restoration.

477299-7-Neg.6. Black cylindrical tripod complete with obviously original lid. Lid handle is typical young lord. Sidewall flares outward creating a wide vessel. Sidewall panels are non monster arrangement of encircled curls. Two lid panels have another arrangement that only vaguely has monster form. Basal band is decorated with closely packed continuous applique screwheads (double listed). Good condition, no restoration.

Denver Art Museum, **479332-5**. Large black cylindrical tripod. Wide top band is completely plain. Two panels on remainder of sidewall have nicely rendered, naturalistic presentation of the Curl Formed Monster. Rootmarked, surface shows much wear; broken and simply re-glued. No restoration altered any of the decoration.

Denver Art Museum, **479332-13-Neg.7**. Dark brown bowl with single panel of Curl Formed Monster immersed in the Surface of the Underwaterworld. The layers of the underworld swirl around onto the bottom of the bowl in a diagonal arrangement. Good condition, no restoration evident from contact sheet.

482107-53-Neg.7. Dark cylindrical tripod complete with obviously original lid. Lid handle is three-dimensional seated monkey whose head swivels in a socket (double listed). Vessel sidewall has repeating overlapping ovoids and also widely spaced screwheads (double listed). Curl formed monster is rendered in slightly elongated manner in traditionally arranged panels. Rootmarked and usual surface wear, no restoration. '

4x5 inch color transparency provided courtesy of Justin Kerr(?) marked "Boston," though I vaguely remember there is a similar pair of tripods on exhibit in the Montreal Museum of Fine Arts. Transparency shows two wide cylindrical tripods each with lids which are most likely original mates. Each lid handle is a simple knob of standard shape. Lid and sidewall have curls; a vague face can be imagined in at least one case. Basal band has widely spaced applique screw heads. Supports are cylinder shaped.

CURL FORMED MONSTER ON TIQUISATE, ESCUINTLA TRIPODS

Although tripods even at Teotihuacan itself have Curl Formed Monsters, Quirarte has pointed out that such scenes there are to be considered Mayoid. At that time the term "Curl Formed Monster" was not yet in use. Since Escuintla is only a few hundred miles south of Peten, and only a few dozen miles from Kaminaljuyu, it is not surprising that the Tiquisate potters occasionally rendered a lowland Maya image. The lowland Maya certainly rendered Curly Face, an essentially South Coast deity (Hellmuth 1975b: 22-28). Future expanded editions of this catalog will cross-reference cylindrical tripods from Teotihuacan which are directly related to Guatemalan specimens. Whereas some tripods in Kaminaljuyu are strongly inspired by Teotihuacan models, more tripods in Teotihuacan may be inspired by Maya models than traditionally recognized. Up until now, there has been no book on Maya cylindrical tripods to use as wholesale, statistically overwhelming evidence for a thorough comparison with the art of imperial and provincial Teotihuacan.

408646-IO. I remember this tripod as being tan; certainly not black as the Peten examples. Although the provenance could be the highlands, I suspect the vessel came from the Tiquisate region of Escuintla. A naturalistic Curl Formed Monster is fully rendered in gouged technique in a diagonal panel. Good condition no restoration.

35mm color slides only. I remember this tripod as being gray with a Curl Formed Monster in diagonal arrangement. This tripod is most probably from the Tiquisate area.

OTHER PANELS WITH ENCIRCLED CURLS

Copan (Longyear 1952: Fig.103, a). Panels with vertical arrangement of closely packed squares; each square encloses a curl. I would not have identified the decoration technique as piano-relief carving.

Copan (Longyear 1952: Fig.103, c). Similar to the above tripod but this one is white ware and has a Teotihuacan related multiple drip decoration in the otherwise blank area of the sidewall. Longyear's concept of plano-relief is certainly different from that at Teotihuacan and elsewhere. I would call these Copan tripods gouged, incised, or anything but plano-relief.

Tikal, Burial 177 (Coggins, I: 202; II: Fig.63, c). Closely packed bands of encircled curls in individual square frames are arranged diagonally; this area borders diagonal fluting. This same arrangement is on two tripods of Grave Lot X, but they are in a slightly different style. The Tikal tripod has widely spaced applique heads in a basal zone.

(Parke Bernet 1970, Sale 2997: No.44; Emmerich et al. 1973: No.127). Listed as loan from Everett Rassiga. Auction catalog cites origin as Calakmul, a regrettable possibility for that time period. Meandering serpentine forms include occasional associated encircled curls. Remainder of sidewall has repetitive vertical fluting. Four widely spaced applique heads (double listed) are stuck on the bottom part. One head looks recently attached (or re-attached). Restoration history unknown. Current location unknown.

Land Collection (Nicholson 1978: No.134), **A-191**. Tripod complete with lid. Nicholson provides an advanced iconographic description for the 1970's. The provenance though, is unclear as to whether it is highland or lowland. No monster faces are actually rendered by the curls. Good condition, no restoration.

A-265-Neg. 5. Blackware tripod that lost its supports. Two panels have stacks of encircled curls. in between these medallions are Layers of the Underwaterworld arranged into animated form (double listed). Normal condition other than missing supports, no restoration.

267423-4-Neg. 11. Darkware cylindrical tripod with supports added in restoration. The supports are also authentic, but are too tall for this vessel and are probably not the original ones. Vessel sidewall has single diagonally bordered mass of encircled curls. Remainder of sidewall has diagonal fluting. Condition before restoration not known. Ht with restored supports, 16.8; ht w/o supports 11.8; Dia 12.1 cm.

Museum of Mankind (British Museum), warehouse, **396421-6-Neg. 5**. Tripod whose supports are broken off. Crudely arranged scene alternates repetitively between a seated monkey and a complex monstrous arrangement. Under each is a panel of geometric curls. Missing supports, otherwise average condition.

Museo Popol Vuh, **403225-2-Neg.4**. This particular negative number is a wide

angle view of an entire exhibit case in which are a variety of darkware cylindrical tripods including one with encircled curls on the middle shelf, right. The lid exhibited on this particular vessel (the jaguar God of the Underworld lid) is not an original mate (though both vessel and lid are perfectly authentic).

Museo Popol Vuh, storage, **403225-15-Neg.1**. Black, slab footed cylindrical tripod, with two crude panels of encircled curls. Chipped on rim, average condition, no restoration.

Museo Popol Vuh, storage, **403225-15-Neg.11**. Black, slab footed cylindrical tripod with two crude panels of encircled curls each in square frames. Dents and chips on one side; no restoration at time of photography.

416398-3-Neg.5. Attractive brown colored cylindrical tripod with obviously original lid. Lid handle is bird head, of different species than on most other lids. Bird wears attractive necklace, beautifully rendered wings, and a tail (with suggestion of back legs(?)). The wings have only partial serpent-face arrangement. They are more avian than reptilian. On the sidewall are two widely spaced panels with stacks of encircled curls. The arrangement is similar to those in the face panels but does not form a naturalistic visage. Other than surface wear in parts the vessel is in nice condition, still exhibiting some of the original high gloss.

418677-8-Neg.8. Darkware, slab footed cylindrical tripod. Provenance could be either Escuintla or Peten. Fluid encircled curls are arranged in continuous diagonal swirling band. No face whatsoever is attempted. Normal condition, no restoration.

462798-1-Neg.8. Globular blackware bowl on three rounded supports. Rim profile is beveled outward. Two out of four sidewall panels show curling forms with no panel borders. The other two panels each present a Recurved Snout Monster in a traditional frame. Normal condition, no restoration.

462798-4-Neg.7. Wide cylindrical tripod with high, rectangular slab supports. Supports have two vertical openings in front (that may pass all the way through). Basal band is high and set off from the rest of the sidewall by a narrow, sharp flange. The basal band is decorated by wide, crude, widely spaced applique heads on an incised criss-cross background. The sidewall has diagonal fluting and a long single decorated area filled with geometrically meandering curling scrolls. On the basis of the uneven rendering of these curls, and that they do not form any immediately recognizable figural image, I initially cataloged this tripod as from Tiquisate, although on the basis of the basal band with applique heads I now include this vessel in the Peten classification.

464706-19-Neg.25. Blackware cylindrical tripod with slit balls (double listed) both on basal band and also as supports. Sidewall has two panels each with crudely rendered and sloppily arranged encircled curls in squarish frames. Basal band has crude criss-cross incised decoration. Chips along rim, normal surface wear, one support broken -- no restoration at time of photography.

465863-20. Blackware cylindrical tripod. Supports are openwork, geometric, architectural; a type known from Escuintla and Teotihuacan itself, and also from most fake factories, but not for Peten. Because of the sophisticated nature of the

collection in which it is exhibited, I accept the piece as authentic until neutron activation analysis would demonstrate otherwise. This vessel is most likely from Teotihuacan itself and not from Guatemala. As the vessel was photographed in New York its origin is unknown to me. Basal area has wide overhanging upper flange and practically no flange on the actual bottom. Thus the attached head appliques (double listed) differ from the Peten manner of placement. Sidewall has closely packed entanglement of curls, almost in an Veracruz manner. The eclectic nature of this vessel makes it an important piece for archaeological understanding of the relationship between Teotihuacan and the Maya. Remainder of sidewall is diagonal arrangement of fluting. Description is based on contact sheet.

477299-7-Neg. 6. Blackware slab footed cylindrical tripod complete with obviously original lid. Lid handle is Maya head. Two panels on lid have encircled curls arranged so a face can almost be visualized. Sidewall panels have elongated encircled curls with no attempt to form a face. Good condition, no restoration.

481648-11-Neg. 2. One of Grave Lot X (Houston Museum of Art). Black, slab footed cylindrical tripod complete with obviously original lid. Probably central Peten, though northern sector is not impossible. Two nearly identical panels have disorganized arrangement of various decorations that include elongated encircled curls. Two hieroglyphic panels are double listed. Photographed before restoration (good condition).

481648-11-Neg. 7. Attractively shaped globular bowl cemented onto pot stand (double listed). Bowl has giant encircled curl in multiple banded oval frame. Normal condition, chip in bottom flange, no restoration.

481648-13-Neg. 4. Black slab footed cylindrical tripod complete with obviously original lid. This vessel is part of Grave Lot X (main listing) and is identical to the following entry except that -13-Neg. 4 is smaller (that is, normal sized). Lime encrusted (since cleaned and polished), no restoration at time of photography.

(Hellmuth PhD dissertation), **481648-22-Neg.2.** May now be in Houston Museum of Art. Large dark cylindrical tripod that was part of Grave Lot X (main listing). Lid handle is a beautifully modeled God N turtle. He is surrounded on the lid surface by an attractive, gouged, concentric rendition of the Surface of the Underwaterworld. Sidewall has a diagonally bordered panel of vertical rows of curls in square frames. This vessel is identical to **481648-13-Neg.4** except wider. Good condition, no restoration at time of photography.

481649-49-Neg.7 (?). Large cylindrical tripod of unknown provenance (could be Mexico or Guatemala, highlands or lowlands) with closely grouped encircled curls in diagonal layout. The curls are carefully rendered. Breaks simply repaired, no restoration evident in photograph. May now be in Denver Art Museum(?).

TIQUISATE AREA TRIPODS WITH ENCIRCLED CURL DECORATIONS RELATED TO PETEN

A-097. Darkware cylindrical tripod with slab supports. Single long sidewall panel is diagonally arranged. Decoration consists of encircled curls at both ends. Center portion may represent monster parts, though no naturalistic body form is discernible.

B-028-Neg.5A. Darkware cylindrical tripod with rounded feet. Sidewall has two rows of large encircled curls. Tripod is small and neither that feature nor decoration are in this case related to Peten models.

For additional Tiquisate, Escuintla area cylindrical tripods which share iconography with Peten, see also sections on the Curl Formed Monster, and at the end of the following section on Recurved Snout Monster. Other shared subject matter are the Principal Bird Deity (Hellmuth PhD dissertation), Curly Face (Hellmuth 1975b), and eagle warrior (Hellmuth 1975b and entry in this tripod catalog under stuccoed and painted tripods). Other shared pottery forms include hourglass base incensarios, but only two Peten lids and three hourglass bases have been located in private collections. No museum in the world has a Peten version of Tiquisate arrangement of a Teotihuacan incensario.

RECURVED SNOUT MONSTERS

The iconography of these predominantly Peten creatures is fully described and illustrated in a manuscript in the F.L.A.A.R. archives. Examples from site reports are in that other manuscript. Below are listed only unpublished or little known specimens.

267423-4-Neg.5. Rectangular slab supports have two vertical vents. Curl decorated, recurved snout monster is in diagonal panel. Remainder of sidewall is blank. Average condition, no restoration. Ht 14.7; Dia 11.0 cm.

267423-4-Neg.9. Rectangular slab feet with only vertical gouge on exterior. Simple Recurved Snout Monster in two identical rectangular panels, each separated from one another by blank space. Average condition, no restoration. Ht 16.6; Dia 12.5 cm.

Maegli Collection, TECUN, S.A., (Yomiuri 1977: No. 15), **403225-12-Neg.2.** Blackware cylindrical tripod with rectangular slab feet -- two vertical vents. Single panel is filled with neatly rendered Recurved Snout Monster. Remainder of sidewall is blank. Chips on basal band shows that this was added as applique (in ancient times). Normal rootmarks and wear but generally in fine condition. No restoration.

403226-5-Neg.2. Two sharp angled, rectangular slab feet; third support is formed by the feet of a three-dimensional canine creature that stands in front of -- directly attached by its buttocks to -- the cylinder (double listed with cookie jars). The vessel sidewall has two diagonal panels attractively decorated with the Recurved Snout Monster. Excellent condition; restoration history unknown, probably little or none.

406608-15 and 405900-16 (lid only). Squirrel-like lid associated with a black pot stand. Ron Bishop's clay analysis determined that the two were made from different clay sources. The pot stand has a recurved snout, but not naturalistically organized with any eye or supraorbital plate to form an immediately recognizable monster visage. The pot stand is in fine condition with no restoration.

407513-43-Neg.12. Negative painted panel (double listed) alternates with carved panel. The carved panel shows a serpent monster with recurved snout, somewhat more "naturalistic" than the regular stylized Recurved Snout Monster. Normal condition, no restoration.

416398-3-Neg.3. Orange bowl with no supports (double listed). Side is attractively scalloped in wide, horizontal, ridged bands. Two smooth rounded panels break the banded surface. Each panel has an essentially identical recurved snout? Visage. Excellent condition with original gloss. No evident restoration.

418677-15-Neg.1. Footless bowl with nine giant hieroglyphic monsters. One has mask with recurved snout. Excellent condition, no restoration. One of the important Early Classic hieroglyphic renderings.

420047-10-Neg.3. Two ovoid panels each with identical Recurved Snout Monster. Chip on basal band, normal wear and tear, tripod supports are modern additions (wrong shape, though) to replace original supports which evidently fell off at some point. The vessel itself is authentic and unrestored.

420652-13-Neg.6A and **468490-30.** Before and after restoration photographs; cracks filled in, no alteration to scene. Blackware bowl of a type also found in the highlands. Vessel shows Curly Face, a Tiquisate deity (Hellmuth 1975b: Pl.14A through 19). But between the Escuintla characters are sideways presentations of the Curl Formed Monster, an essentially Peten Maya personality. Since a central Peten cookie jar (**456981-60-Neg.1**; Banque 1976: No.173) proves that Curly Face was also known in Peten, I suggest that possibly the blackware bowl **420652-13-Neg.6A** is also from the Peten, and not from the Highlands. I doubt very much if it is actually from Escuintla, because Curl Face is a rather Maya rendering for the South Coast (although Mayoid scenes are in fact known from there). Neutron activation analysis will eventually solve the dilemma. Breaks and chips restored; pre-restoration photographs available.

462798-1-Neg.8 and **462798-11.** Globular bowl on rounded tripod supports. Two panels each with Recurved Snout Monster in rounded frame. Widely separated from these panels by empty space is a gouged tower of serpentine decorations that is not bounded by any frame. Average surface wear; scene is completely preserved, no restoration.

468490-1-Neg.6. Rectangular, slab-footed (two vertical vents); sidewall has single Recurved Snout Monster in diagonal framing. Remainder of sidewall is blank. Break simply reglued; chip on rim left as is; no restoration at time of photography.

Houston, The Museum of Fine Arts, **481648-3-Neg.4.** Part of Grave Lot X. Slab footed blackware cylindrical tripod complete with original lid. Four panels in rectangular frames decorate the sidewall. The panel in **Neg. 4** shows a crudely gouged Recurved Snout Monster. Some lime incrustation, normal condition with no restoration at time of photography. May have subsequently been waxed to add a gloss.

RECURVED SNOOTS ON TIQUISATE POTTERY

Since the several hundred photographs of cylindrical tripods from the Tiquisate region have not yet been cataloged, this entry is incomplete. The largest collection of Tiquisate tripods together in one place is in the Museo Popol Vuh. Whereas Duke University has the largest collection of Peten tripods, it does not have a comparable data base of Escuintla material.

471781-5-Neg.12. Tall, slender tripod, of a shape that could easily be from Peten, but the supports have a decoration that I would expect more from Tiquisate and less from Peten. Since so few highland Maya tripods are available for study, I am not familiar enough with highland style and content to recognize every case. I tentatively assign this tripod to Escuintla with the realization that I may be

mistaken and if so, will improve the listing in a future revision of this catalog. The scene is arranged diagonally and consists of a host of "floating" recurved snouts, the larger one complete with eye. The remaining space is completely filled with patches of cross-hachure (normally representing reptile scales), bifurcating forms (normally a snake's tongue but here not attached directly to a mouth form), and sets of parallelly undulating lines. The scene would be easier to understand if a rollout drawing or rollout photograph were available.

CHAPTER VII

MISCELLANEOUS REPETITIVE SURFACE DECORATION

SECTION INTRODUCTION

This chapter was not in the 1st edition. This chapter adds two surface features to the cross-reference system, Veracruz scrolls and fluting. Proskouriakoff has described various kinds of scrolls on Veracruz ballgame yokes and palmas; Kampen has illustrated comparable scrolls on the relief sculpture of El Tajin. Similar scrolls are found in the art of Teotihuacan itself and in Teotihuacan outposts at Kaminaljuyu (KJS 1946) and in the Tiquisate region, especially on ballgame scenes on cylindrical tripods (Hellmuth 1975b: Pl.10). Since two stuccoed and painted cylindrical tripods with El Tajin-like scrolls said to be from Rio Azul have been published in the last two years, perhaps this trait is diagnostic of northern Peten, as only one Uaxactun tripod has scrolls which could be construed as related to Veracruz (RS: Fig.8,l). No Veracruz scroll decorated tripods have yet been published by the University Museum, although perhaps excavations of IDAEH have found such tripods in their excavations at Tikal and at Uaxactun.

VERACRUZ RELATED SCROLLS

Kaminaljuyu, B-1 (KJS: Fig.156), pyrite incrustated mirror with carved back decorated entirely in Veracruz related style with Veracruz scrolls. Although obviously not a cylindrical tripod, this carved plaque demonstrates that Veracruz influence entered Guatemala in some form of relationship with Teotihuacan influence.

Kaminaljuyu, also from B-I (KJS: Fig.186, d). Carved and stuccoed low bowl with Veracruz scrolls in diagonal arrangement.

Kaminaljuyu, B-1 (KJS: Fig. 186, e). Carved and stuccoed low bowl with a few Veracruz scrolls above unidentified portrait.

Kaminaljuyu, B-I (KJS: Fig.186, f). Carved and stuccoed low bowl with Veracruz scrolls in diagonal arrangement; adjacent panel has vertical fluting.

Kaminaljuyu, A-IV (KJS: Fig.71, d; 206, a). Low bowl with rim band whose scrolls might be construed as inspired by Veracruz.

Kaminaljuyu, A-VI (KJS: Fig. 71, f; 206, f). Low carved and stuccoed bowl whose scrolls might be construed as inspired by Veracruz.

Duke University Art Museum, (Hellmuth 1975b: Pl.46) **A-302-Neg.11**. Since this vessel has been in the United States at least a decade, it did not come from recent destructive grave robbing at Rio Azul. A neutron activation of its clay would provide interesting information on its provenance. Sidewall has no

immediately recognizable relationship to any known scenes from Veracruz. Lid handle is typical Maya shape. Lid has a three-part arrangement of scrolls which leave considerable open space. This pattern is very different from the closely packed and diagonally arranged scrolls on the two Rio Azul tripods (which are stuccoed and painted besides). Cylinder shaped supports. Rim has chunk missing; surface is rootmarked and encrusted but entire scene is in good condition.

(Wray Collection 1984: No.26; Crocker-Deletaille 1985: No.347) and also Kerr color rollout. Presumed to be from Rio Azul on the basis of its extremely fine details and its innovative decoration, based on statements by Adams and Graham that the tombs at that site were unusually large and richly stocked. As I was no longer a resident in Guatemala (but was at Yale on a fellowship), the Hellmuth Photo Archive does not have any photographs of these Rio Azul vessels. Lid handle is one-of-a-kind, as is the floral cartouche for beautifully floating hieroglyphic text. The scrolls are carefully filled with a criss-cross pattern, as is the background. The scrolls and stuccoed area are arranged in a diagonal manner, typical of Peten tripods from all regions. Probably no repainting and no restoration other than possible fixing; red cinnabar may have been enhanced but such red powder is traditional on Maya funerary offerings.

(Crocker-Deletaille 1985: No.349). Attribution to Rio Azul is based on Clemency Coggins report that she saw a “stuccoed and painted cylindrical tripod from Rio Azul in the restoration room of the Boston Museum of Fine Arts”. Although I have not seen this tripod, the recently published one matches her description. Slit ball lid handle. Diagonal arrangement as on the Detroit Museum tripod and lid. The hieroglyphs are also partially the same on both tripods. Poor lighting during photography left the scrolls too dark in the publication to see their fine detail, but they appear to be done in the same technique as on the Detroit tripod, though the overall band is not as high.

FLUTING

Vertical Fluting

Kaminaljuyu, B-1 (KJS: Fig.186, f). Panels of vertical fluting alternating with panels of diagonally divided Veracruz scrolls.

Uaxactun, Tzakol 3, Pit A2 (RS: Fig.1, k). specular hematite red-on-orange tripod with vertical fluting in rectangular panels. Supports missing.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6, j). Black cylindrical tripod with wide vertical fluting.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6,1). Black cylindrical tripod with well polished vertical flutes.

Museo Popol Vuh **403225-15-Neg.9**. Wide tripod; supports have triangular openings all the way through. Sidewall has very wide shallow "fluting." Breaks simply repaired with no restoration.

420047-4-Neg.5. Attractively shaped slab footed cylindrical tripod with high basal band and thin rim band. Entire sidewall is continuously decorated with vertical fluting, with no other decoration. Lid handle is perching bird. Lid is overexposed in photograph and no details are visible. Average condition.

468490-2-Neg.8. Low tripod container on four high, large supports of a type more expected for a basal flange bowl. Vessel sidewall has widely spaced vertical flutes. Average condition.

481649-62-Neg.11 and **481648-5**. Well made cylindrical tripod with sharply angled rim band and basal band. Supports have triangular openings all the way through. Sidewall has continuous wide, shallow vertical fluting; lid has wide shallow radial fluting. Lid handle is a three-dimensional fish monster with an interesting beak. Ht w/o lid 14.2; Dia 17.8 cm.

489655-38-Neg.9, Grave Lot B. All the reddish orange vessels in this grave lot are identical: continuous vertical fluting on the sidewall, continuous radial fluting on the lid. Lid handle is an upward facing head. This grave lot is very similar to the pot from Uaxactun Pit A2. About five of the tripods were perfectly preserved; one or possibly two others were broken. Since they were identical only one was photographed.

Diagonal Fluting

Tayasal, Peten, Structure Group 27 (A. Chase 1985: 36), Museo Nacional de Arqueologia, on exhibit. Lid handle and feet are slit balls. Lid surface and sidewall have diagonal fluting, spiral on the lid. Non-fluted zone of the lid has interlaced curled bands. Most of the other vessels in this burial are basal flange bowls, but since the Tayasal Project has never published all its grave lot and

provenance data, the stratigraphy record has not been much help for over a decade now.

Tikal, Burial 177 (Coggins, I: 202; II: Fig.63, c). Carved and incised black cylindrical tripod with diagonal fluting alternating with area of encircled curls. The decoration is similar in content with two vessels from Grave Lot X but slightly different in style.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6, m). Diagonally arranged panels of fluting.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6, p). Tallest cylindrical tripod found at Uaxactun. Spiral fluting with rest of sidewall plain.

462798-4-Neg.7. Larger than average cylindrical tripod on tall feet with high basal band (many applique heads). Sidewall has one long panel of meandering encircled curls of various sizes and shapes. The rest of the sidewall has diagonal (not spiraling) fluting. Surface wear and incrustations but generally in good condition.

465863-20. The openwork feet suggest this vessel came from Teotihuacan itself and not from Guatemala (I photographed it in New York so have no first hand knowledge of where it really came from). Single panel has meandering encircled curls of various sizes and shapes, almost in a Veracruz manner but not quite. Remainder of sidewall is thin diagonal fluting. Basal zone has many applique heads. If it were not for the openwork feet this tripod could easily be mistaken for a pot from lowland Guatemala rather than a thousand miles away in highland Mexico. For this particular arrangement no intermediate examples are yet known for Kaminaljuyu. Possibly some restoration although one broken applique head has been simply reglued.

481648-10-Neg.10 (before restoration), **468297-1-Neg.1** (after restoration). Black cylindrical tripod complete with obviously original lid. Handle is attractively detailed bird. Basal band and lid both have applique heads. Sidewall and rim both have diagonal fluting, spiraling on the lid due to its shape. This vase is remarkably similar to the tripod believed to be from Teotihuacan except this one is from Guatemala, almost certainly from Peten. The single diagonally framed panel has a Curl Formed Monster; the rest of the sidewall is covered with narrow diagonal fluting. Missing fragments in lid and all breaks in lid were professionally restored with no change in style or iconography. This pot was thoroughly photographed both before and after restoration.

Houston, The Museum of Fine Arts **481648-13-Neg.4**, Grave Lot X. The smaller (actually normal sized) of two nearly identically decorated cylindrical tripods. A diagonal zone is filled with square framed curls. The rest of the vessel has diagonal (almost horizontal) fluting which go around the vessel. A tripod from Tikal Burial 177 has the same combination of square framed curls and diagonal fluting, but the Tikal tripod has applique heads on a basal zone. Lime incrustations may have been subsequently removed and vessel then polished, possibly waxed.

Houston, The Museum of Fine Arts **481648-22-Neg.2**, Grave Lot X. Wide

cylindrical tripod with sidewall decoration the same as on the previous pot also from the same grave lot. The longer circumference means that the diagonal fluting is almost horizontal. This vessel comes with a lid which fits in size and ware but has the Surface of the Underwaterworld in a concentric manner instead of spiral fluting as might be expected. Lid handle is a God N turtle. Since I first saw this vase long after it had left the tomb I have no way of ascertaining whether this was the original lid, but it does fit in size and ware. Not every tripod at Uaxactun had a lid made from even exactly the same clay. Mis-matched lids are well documented for scientifically excavated grave lots. The Houston lid is in excellent condition; the sidewall has some incrustation but is otherwise in fine condition. I vaguely remember when I saw these pots briefly in the storeroom of the museum that they appeared shiny, as though they had been cleaned and waxed to spruce up their sales value. Such waxing is false; vessels can be cleaned (if done professionally) but should not be waxed or polished. Several black Early Classic vessels in the Museo Popol Vuh have similarly been "over cleaned" by being somehow waxed.

489655-38-Neg.10. Brown cylindrical tripod; lid is plain with tall thin, columnar human head as handle, with tall top knot. Vessel sidewall is decorated with the top 20% left unadorned. The decorated part has a miscellaneous approximately bilaterally symmetrical geometric design diagonally framed by thick diagonal fluting. Average surface condition.

Horizontal Fluting or Ridges

471242-24-Neg.1 and **471242-24-Neg.6** both have identical horizontal ridging or banding around their basal sidewall zone. I would classify such modeling as ridges as they are not as shallow as fluting and were most likely modeled rather than done in a more simple fluting technique. These two vessels were most likely found in the same burial together. One shows two entwined, undulating rattlesnakes facing one another. The other tripod has two panels each with the same geometric decoration. Both tripods are in good condition.

CHAPTER VIII.

UNUSUAL CYLINDRICAL TRIPODS

SECTION INTRODUCTION

The classifications of this catalog are not the rigid classes of a site ceramic report. My classifications make no claim to represent the mental constructs of the ancient Maya culture, a claim made for Type Variety classification. The chapters and sections of this catalog are flexible, informal, and hopefully, reader friendly. These are categories which I have found helpful in my own research and which help organize the hundreds of pots in the Photo Archive.

ONE OF A KIND CYLINDRICAL TRIPODS

417730-3-Neg. 11. White cylindrical tripod with a woven wickerwork decoration in a novel manner, another indication of the outstanding artistic achievements of northeastern central lowlands. The woven surface has painted lines to emphasize the surface texture of the fronds, reeds, or vine used in the plaiting. The woven plaiting -- in clay -- stands out a few millimeters from the main sidewall of the vessel. This is so fragile that even in ancient times it broke, and was repaired with white clay. The repair marks are still visible; I believe these repairs are of pre-Columbian date. Original condition, no modern restoration.

(Sotheby's 1984, Sale 5247: No.327), **D.O.-312.** Catalog cites this as highlands. Due to the rare shape and scene the vessel's provenance is not ascertainable without a neutron activation analysis. In the meantime, a lowland origin is not impossible. Dark, tall, slender cylindrical tripod with outward flaring profile; complete with original lid. Lid handle has round knob with a gracefully arched fish feeding on it. Such a combination is on **456981-54-Neg.2** (yet the two containers are otherwise of completely different ware and shape). The darkware tripod's feet are modeled animal snouts, probably peccary. Only the peccary and coatimundi have flat snouts that can sit flat on a surface. Peccary shaped supports are common on tetrapod bowls or basal flange bowls, but do not always have ears and nose so attractively modeled in three dimensions as does this cylindrical tripod. The feet are quite close together due to the small circumference at the base. Feet are set off from the rest of the pot by a projecting basal ring with fingernail(?) impressions and widely spaced buttons. Tripod itself has incised decoration near top of cross hatched area framed in oval manner with continuous double yoke. From photographs (was photographed over 10 years ago) the tripod seems to be in fine original condition.

Photo Archive 35mm color slides only. Black (some mottled red on rim). What is unusual about this tripod is that the lid handle is a completely different color than the lid or tripod. Every other part of the lid and vessel are essentially black. I do not mean to suggest the handle is false, the differential color is a product of pre-Columbian Maya artistry, another unusual technique of experimental

decoration typical of the sophisticated ceramic artists of northern central lowlands. The contrast between the off-white, almost yellowish head-handle and the stark black of the lid and tripod are noteworthy. The handle is a sharp-angled crested humanoid head with ringed eyes (but not likely a Tlaloc). Lid was broken, vessel was cracked; photographs in this stage are a necessary record to document authentic, original condition.

CHAPTER IX.

LIDS

DOUBLE-CHAMBERED CYLINDRICAL TRIPODS

Rockefeller Collection, Museum of Primitive Art, New York (now in the Metropolitan Museum of Art), frequently published in the various catalogs of both museums by Julie Jones. Crisply cut feet and angle of bottom molding of each tripod are typical of many Peten plainware tripods, though southern Campeche would be a possible provenance also. The bridge joining the two tripods together is a miniature animal grasping each tripod. He is not a cookie jar type of sculpture though. Since the published museum photographs typically present only a single view it is not possible to provide further description. The lid handle of one tripod is a Principal Bird Deity. The same mythical monster tops the other double chambered cylindrical tripod (see next listing).

Seen-but-not-photographed. Northeast central lowlands. This exceptional masterpiece of Early Classic ceramic sculptural art has an outstanding presentation of the regal Principal Bird Deity as lid handle of one tripod. The second tripod has a blowgun hunter aiming his blowgun at the bird monster. On the sidewall of at least one tripod is a Curl Formed Monster, in the same style as the Boston Tripod (Thomson 1971: No.66). The two vessels may be from the same atelier, though the single tripod is probably from central Peten, as it has been known since the mid '70's. As pieces were widely traded in ancient times, it should not be unexpected to have two pieces from the same atelier found in tombs of widely separated areas. My tentative relationship is just an estimate which can be proven only by paste analysis to show that both vessels are of the same clay. Fine original condition. Next to the Deletaille Tripod, this is the most outstanding cylindrical tripod yet to have been found.

A-314-Neg.12. While this tripod is only single chamber, it does have a bridge that sticks out -- on which is perched a monkey sculpture. Provenance is unknown, but it is practically identical to one illustrated by Baudez from El Salvador (Baudez 1970: Pl.28). Two of the tripod feet are on the cylinder. just as on the double tripods, the supports are 180 degrees from one another. The third support is 90 degrees and far out in front, under the bridge that supports the three-dimensional monkey. Tripod itself is painted in simple, wide, vertical bands. Painting has not been restored and is in normal condition; monkey has been lightly restored.

COMPLETE PERSONAGES OR ANIMALS AS LID HANDLE

Tikal, Bu. 10, 12C-514b/35, (Coggins 1975, II: Fig. 48). Acrobatic pose with plants growing from anus (?).

(Sotheby Parke Bernet 1983, Sale 5034, No.177), **Photo Archive**, 35mm slides only. North central or northeast central lowlands. Important lidded tripod with slab feet decorated with wedge shaped openings. Lid edge and tripod base zone have row of widely spaced slit balls (double listed). Lid handle is seated, skinny, elderly man. His beard has bumps at either side (normally there would be a third bump in the center, this central adorno may have fallen off). Otherwise, this pot has no decoration. Original condition, no restoration.

(Banque 1976: No. 135; Crocker-Deletaille 1985: No.342), **456257-9-Neg. 10 and D.O.-350**. Tripod itself is completely plain -- but of beautiful proportions and incredibly fine surface sheen. The color tone in the Belgian bank exhibit catalog is too gold-colored, caused by reflection from the background. The lid handle itself is the best example of polished plainware sculpture yet found. The zoological and mythical identity of the creature is not yet known. The human face has the standard beaded Tzakol forehead band with central beaded rosette. His beard has traditional Tzakol set of three widely spaced beads. His earrings are chain links, as on the wooden statue in the Metropolitan Museum of Art and on the bird lid of an unusual vessel (Photo Archive). The early Polol altar probably had chain link earrings in which case the preliminary drawings need to be corrected in this portion of the costume. the tripod is in original -- and impressive -- condition, obviously no restoration. "Yax" top piece of headdress has been reglued without any further restoration. The pristine condition caused one archaeological colleague to claim that the piece was a forgery. In fact the vessel and its lid are quite authentic.

Dallas Museum of Fine Arts, **A-428-Neg. 6 and D.O.-56**. Although lacking tripod feet, the size, shape, proportions, ware, and lid decoration are all within the limits for cylindrical tripods. As with the previous two examples, this container has fine surface polish and sharp lid edge and basal band profile. Although there is no decoration on the vessel, its shape alone is attractive enough. Lid handle is a three-dimensional mythical character riding a peccary. In 1984, while re-photographing this masterpiece in color, I was able to identify the rider as God D, based on comparison with a Late Classic plate in the Duke University Art Museum and with an unpublished Codex Style bowl both of which show a definite God D riding a peccary. This Dallas peccary is certainly the most masterful rendition of a wild pig yet known for unpainted darkware. For other portraits of peccary in Tzakol period art see the catalog of polychrome basal flange bowls. Modeled peccary heads frequently serve as supports and on polychrome basal flange bowl interiors hunting scenes usually show artfully rendered peccary (along with an armadillo and hunter(s)). Early Classic God D's are rare and harder to recognize than Late Classic ones. The only other definite early God D's are on two stuccoed and painted cylindrical tripods of Kaminaljuyu, published by Kidder, Jennings, and Shook. These are cited in the F.L.A.A.R. catalog of deities. The Dallas vessel is in beautiful original condition.

Museo Popol Vuh, **405900-15-Neg.13**. Isolated lid mounted on tripod that might not necessarily have been its original mate (though both are authentic). Lid shows the Surface of the Underwaterworld. Lid handle is a three-dimensional, full bodied jaguar God of the Underworld. The workmanship is of high quality, is modeled even in the back, and is well preserved except for the (viewer's) right ear. The large human nose has two nose beads, as typical for most Tzakol period faces. The image is essentially human with feline paws. The cruller is clearly shown, making the identification as jaguar God of the Underworld easy. Initially photographed before restoration; subsequently restored with polish that alters style but does not alter iconography.

(Sotheby Parke Bernet 1983, Sale 5034: No. 181), **412057-7-Neg.7**. Lidded, slab-footed cylindrical tripod. Feet have no decoration and no openings in front. Tripod's decoration is rather simple in comparison with the baroque lid probably precisely to set off the ornateness of the fabulous lid. Painting on the tripod and on the sloping surface of the lid are wide U designs. The same motif in the same color occurs on a major contemporaneous cache container (Wray Collection 1984: No. 44; A-629). The two objects are possibly the work of the same atelier, though the tripod lid is unpolished, whereas the cache container has a smoother surface all over. Tripod **463728-13-Neg.11** is painted in simple colors comparable to these two objects and may come from the same or related Peten atelier. It would be necessary to have all three objects together, and do a neutron activation analysis of their clay before coming to a definite conclusion, though.

The lid handle of **412057** is the most exceptional lid handle yet found for a Peten cylindrical tripod, and certainly the largest and most complexly decorated. Compare it with the three-dimensional figures on diagonal swirl pots to see the majesty of this present lid handle. The surface is gritty, as though unpolished, and thus is different from the highly polished and smooth reflective surface of the other great lid handles, **456257-9-Neg.10** and **A-428-Neg.6**. On **412047** a young dynastic lord is seated upon a grand frontal deity face. A Cauac Monster would normally be expected as a throne. The present deity lacks Cauac infixes and the great curved fangs of a typical Cauac, and is either a variant or a completely different deity. Immediately on top of the monster throne is actually another throne, with jaguar heads on either side, as on the later Waldeck throne of Palenque; on Piedras Negras Stela 5 (Metropolitan Museum of Art) and on much later Chichen Itza thrones.

The full-bodied seated lord wears a traditional head hanging from the middle of his waist (there is no space in the composition for the side pendant heads, as that space is occupied by the jaguars -- an interesting pun, since feline heads would be likely characterizations for the side heads, as on Tikal Stela 31's belt assemblage. The lord's sandals are admirably rendered in modeled clay. Although the gritty surface texture of this piece keeps its overall appearance at close range from being of slick brilliance, in fact the details and overall result are of a sophisticated artist. Nothing this complicated was attempted on any other known lid handle -- though the majesty of this handle reminds us what the Maya could in fact produce and what has never been found in traditional textbooks. Although a neutron activation exam is necessary to pinpoint clay source, I estimate this unusual sculpture came from the northern sector of the central lowlands.

The artist lavishes most of the space on the lord's headdress, which shares features with contemporaneous cache vessels and architectural terrace facade masks (beaded around the face, monster face under the chin, monster mask over the head). The lord holds his hands in the standardized pose against his upper chest in order to display the serpent ceremonial bar. Giant serpents with their typical frontal shark's fang open their monstrous mouths on either side. The body of the serpent bar, though, may not go across the lord's chest (the body is ill-proportioned in this respect -- practically no chest area exists. The body is all head/headdress and lower leg). With a clever pun the artist seems to have worked the serpent's body up through the earring assemblage area. The double earrings do double duty as the round scale markings of a typical Maya snake rendering (which normally has circles and V-marks in a oVo pattern). No actual serpent body arches over the lord's head, though (Tikal's later Temple IV lintel shows such overhead serpents are to be expected in scenes). Either part of the headdress is broken off (a chunk of one corner is obviously missing) or the snake body disappears into cosmic space before re-appearing on the other side. We know from the Deletaille Tripod and from a Late Classic codex style plate (Robicsek & Hales 1982: vessel 120 (p. 92)) that in fact the mid-sections of snakes were allowed to disappear in the scenes.

Lid handle sculptures are rarely truly three dimensional. Usually the "three dimensionality" applies only to what you can see on the front. The backs tend to be plain, often even unmolded and flat. The God D-riding-a-peccary at the Dallas Museum of Fine Arts is one of the rare fancy cylindrical tripod lid handles that is fully detailed in the rear. On the present tripod the artist has smoothed the back of the handle into a featureless plane. But curiously, he has then applied a thin vertical rope down from the top. At the middle of the lid back the rope ends in a complicated pendant showing a strange sideways deer (?). Is this the heraldic sign of the seated ruler? Nothing like this has been found elsewhere. We need to suspend the natural inclination to declare all such unusual pieces as fakes. The pattern in these discoveries is quite clear. All the art objects that are so unusual looking that they at first appear to be skillful forgeries are coming from a region of the Maya lowlands in which no archaeologist has ever worked until 1983. There is not a single scientifically excavated work of art from this entire thousand square mile strip. We have presumed that the art of this region would follow Tikal-Uaxactun-Holmul models. But the evident wealth of this area and the dedication to sculptural experimentation in its art are now firmly established. It is just a matter of time before this situation is confirmed by eventual scientific excavation projects venturing into this remote area.

Tripod itself is in fine condition with only scattered surface wear. Back of lid is worn but overall lid is in exceptional condition considering the fragility of the delicate lid handle sculpture. One corner of the headdress is missing but can be mentally restored since it is bilaterally symmetrical with the upraised serpent head that is still preserved on the opposite upper corner. Otherwise there had been no restoration at the time I took photographs.

(Sotheby's 1984, Sale 5247: No.327), **D.O.-312**. Darkware cylindrical tripod with obviously original lid. Tripod is slender, flaring, tall, and has "peccary" supports. Peccary heads as supports are traditional on basal flange bowls and related tetrapods. Here on this tripod the supports may be intended to be fish, as the lid handle has a fish. Wide basal band has overlapping "thumb impressions" with widely spaced screwheads (double listed). Lid handle is a globe on which feeds a

fish. The fish is gracefully arched upward in full three dimensions. **456981-54-Neg.2** has the same fish-feeding-on-globe but as headdress on a humanoid. Good condition, no restoration evident in contact sheet.

413925-9-Neg.21. Brownware cylindrical tripod complete with obviously original lid. Double listed with "whistle shaped appliques." Lid handle is a three-dimensional man rising from a splitting turtle shell. The turtle is well rendered. This image is known from later Tepeu 1 vases and plates as the Principal Young Lord (Hellmuth 1982). In this Tzakol representation (the earliest yet found) the P.Y.L. does not have all the elaborate headdress or belt assemblages because these would have been difficult to render in three-dimensional clay at this small a scale. Good condition, no restoration.

Photo Archive. Possibly from same grave lot or at least the same region as an off-white bayonet-lid vessel (Photo Archive). Large reclining personage serves as a most unusual lid handle. If the lid handle personage was larger and in a seated position he would be similar to some Tzakol effigy jars. Both types of figural sculpture have a deliberately rough surface texture, but this lid handle personage is wearing clothing, albeit minimal. The innovative posture with arms carefully arranged reminds one of Asian or Oriental poses; the reclining position reminds one of Etruscan sarcophagus art. Certainly nothing like this has yet been found by archaeologists. The piece is, nonetheless, authentic, based on ware, technique of decoration, and subject matter of the sidewall. Main sidewall panels are monster faces formed from curls (double listed). Photographed before final professional repair which did not alter anything but the cracks. Condition essentially as found; nothing was added in restoration.

Bowers Museum, Santa Ana, California, photography facilitated courtesy of curator Armand Labbe. **35mm** color slide only. Simple yet attractive slender cylindrical tripod with no decoration other than on the lid. Lid handle is a three-dimensional resting deer(?). Deer seems to have something in its mouth – would certainly be noteworthy if this were a peyote button as found in deer's mouth in other pre-Columbian cultures. The lid rises rapidly to flat plateau on which the animal reclines. Chip in vessel rim unrepaired suggesting that vessel is in original condition as found with no restoration.

WHOLE SEATED PERSONAGES AS LID HANDLES

405900-18-Neg.16. Northcentral or northeast central lowlands. Double listed with lid handles of full bodied person in three dimensions. He is somewhat larger and of totally different style than the three-dimensional personages that serve as lid handles for Diagonal Swirl series of tripods and bowls. None of these seated personages is particularly "Teotihuacan" but this one is not especially "Maya" either. Lid surface is divided into two panels separated by a triangle of blank space. Lid scene is same as that of tripod, but the figures have large concentric circles behind them.

Sidewall presents a parade of hunters in the deepest relief carving yet known for an Early Classic tripod. Such technological eccentricity is typical of Tzakol art from the northcentral/northeastern zone. The "hunters" are as eccentrically clothed as they are carved. The costumes are unlike anything previously found, nor are they related to any costumes on eccentric stuccoed and painted tripods.

Features of the clothing of these unusual characters are related to styles in widely separated areas of Mesoamerica. This tripod is said to have come from same lot as two stuccoed and painted blackware cylindrical tripods that had Teotihuacan related motifs (**color slides only**, no B+W number) plus two rare whiteware carved tripods (seen-but-not-yet-photographed). Small pitted area of the tripod was filled in by professional restorer but did not alter iconography of the scene. I had an opportunity to study the vessel just before restoration.

406608-15-Neg.5. Tall lid of footless Diagonal Swirl vessel. Elongated face looks upward. Left shoulder broken.

462798-7-Neg.10. Lid only. Full bodied person as lid handle. Lid is not as high as those of Diagonal Swirl series. Faded, rootmarked surface. Break simply reglued with no restoration.

464706-4-Neg.24. Lid with hieroglyphs on rounded bowl also with PSSequene hieroglyphs (in horizontal band). Glyphs are in same color as on Diagonal Swirl vessels, and vessel itself is in the off-white color of that series. Lid is of medium height. Seated individual on top. Average condition with considerable rootmark etching, yet all the hieroglyphs are recognizable. Total ht 18.2; Dia of bowl 12.9 cm.

476710-9. Lid of "Diagonal Swirl" series. Lid decoration is in swirl pattern; vessel sidewall is in horizontal arrangement. Lid is high, with wide plateau. Chubby character as lid handle. Lid breaks simply reglued with no restoration; no repainting. Good condition despite rootmark etching. This, or one of the Diagonal Swirl vessels, is in the Denver Art Museum. Total ht 20.6; Dia of bowl 13.5 cm.

Kerr photograph No. 309; 35mm color slide courtesy of H. B. Nicholson. Black tripod with attractively gouged human figures on both sidewall and lid. Decoration was subsequently covered over with stucco and then painted again with human figures, of which only one is preserved, a frontal Teotihuacan personage or deity. Lid handle is a whole seated figure, more Maya than Teotihuacan, with rope-like form as necklace, waist band, and bracelets. Other than the missing stucco, the lid and vessel are in excellent condition. No restoration is evident in the photographs. Current location unknown.

This section is preliminary and does not yet include cross-references to published pieces, though no tripod from Carnegie Institution of Washington excavations at Uaxactun has a full human figure as lid handle. Birds are the most common lid handle at Uaxactun.

UNUSUAL HUMANOID HEADS AS LID HANDLES

Kaminaljuyu, B-1 (KJS: Fig.175, c). Lid handle is Curly Face, a standard mythical personality from the Tiquisate region. A more typically Escuintla rendition of this same lid handle character may be seen in the Museo Popol Vuh (Hellmuth 1975b: Pl.17, D; 19; Photo Archive **A-098**).

(Banque 1976: No. 194), **456257-4-Neg.9.** Vessel sidewall has two panels with

finely rendered Cauac Monsters (Taylor 1979: Fig.2; Tate 1980: Fig.5, a) and two panels with a long hieroglyphic text. Lid has another, similar text. Lid handle is a wide head different from normal heads primarily in the higher quality rendering of details, "deity" features rather than a naturalistic human face, and a lily pad headdress (see Hellmuth PhD dissertation for comparative illustrations and description). Lid cracks simply reglued with no other restoration and no repainting at time of original photography.

456981-54-Neg.2, A-299, and D.O.-206. Redware cylindrical tripod complete with obviously original lid. Feet are tall, sharply angled rectangles with no vents. Sidewall and lid surface are completely plain -- their effect comes from the attractive red color, which originally would have been highly polished. Lid handle rises from wide flat plateau. Lid handle is unusual head with droopy ears, mouth curl or thick barbel. A protrusion emerges between the man's eyes. The man wears a wide brimmed hat with dome. On top of the dome is a small ball. On the ball a fish feeds. The fish-feeding-on-ball is found in larger proportion on **D.O.-312**. On that vessel the lid handle is the same shape has the wide brimmed hat on **456981-54-Neg.2**. Rootmarks, some incrustations, but otherwise in excellent condition. Lid handle is likewise in fine condition and shows no evident restoration.

456981-84-Neg.7. Private collection, Europe. Lid is wider than the tall narrow tripod on which it currently rests and a clay analysis is needed to ascertain whether they were made from the same clay. Lid handle is an unidentified deity face sufficiently different from lids known to come from Peten so that I am unsure of the provenance of this exotic specimen.

Houston, The Museum of Fine Arts, **481648-3-Neg.8**. Lid from Grave Lot X. Lid handle is bizarre monster which only a photograph can adequately describe. Although an unusual image, it is within the range of possibilities of Tzakol Peten art and is authentic, as are all the rest of this set of interesting vessels.

Houston, The Museum of Fine Arts, **481648-13-Neg.8**. Another lid from Grave Lot X is identical to that of **-3-Neg.8**. Both are well preserved.

35mm Color slide only; mottled brown-red, handle is large, fat, thoroughly three-dimensional sculpture of "bald" man with moustache and slight beard. His elongated ears are pierced with fat tubular earring. Head has "wound" that is original, not a break. Lid cracked, normal condition, photographed before restoration.

D.O.-312. Darkware rather than orange or red.

OTHER EXCEPTIONAL LID HANDLES

403225-1-Neg.1. Highly polished darkware cylindrical tripod complete with lid. Thin slab supports have two long vertical vents and a vestigial (lower) center vent. Lid handle is the Sea Anemone Headdress monster. His complete face and headdress is rendered in exquisite detail in expertly modeled clay. Details are finely incised. The forehead display area has a possible Q glyph with Imix-like

radial lines below. The long snouted character has a beard with a typically Tzakol set of three strings each of two beads. Lid is cracked and simply reglued without much sign of other restoration. Vessel is in excellent condition though clearly showing its age.

HEADS OF IDEALIZED LORDS FORMING LID HANDLES

Idealized heads in various styles are the most common handle for central lowland lids for cylindrical tripods. This section was not in the 1st edition, and does not yet have cross-references to published examples except from Tikal. No idealized human head handles are pictured in the Carnegie report for Kaminaljuyu or in the MARI-Carnegie report for Uaxactun. The few tripod lids found by CIW at Uaxactun had mostly bird handles. The most common lid handle at Kaminaljuyu was the standard knob type (KJS 1946: Figs.172 and 173).

Holmul (M+V 1932: Pl.28, a). Wide head as lid handle to footless, flat-bottomed vessel painted in resist technique. This head handle and the other one from the same tomb are different than those found elsewhere.

Holmul (M+V 1932: Pl.28, c). Head on tall but narrow lid; head looks slightly upward. Vessel is flat bottomed, resist painted vase, but the decorative technique and handle form date this piece to the Early Classic. The handle form that continues into the Late Classic is the ring (doughnut) form, not often the idealized human head. Late Classic heads are usually more "Jaina like" than are typical Early Classic ones. Most of the Holmul pottery is in the Peabody Museum, Harvard University.

Tikal, Burial 22 (Coggins, II: Fig.36,b-c). Stuccoed and painted lid and sidewall with hieroglyphs. Common idealized head as lid handle.

Tikal, Burial 22 (Coggins, I: 134; II: Fig.43). One of the few cases of an idealized human head as lid handle for a basal flange bowl.

Tikal, Burial 22 (Coggins, I: 135; II: Fig.44, a). Idealized human head as lid handle for stuccoed and painted cylindrical tripod.

Tikal, Burial 10 (Coggins, II: Fig.37, a). Stuccoed and painted lid with hieroglyphs. All three lid handles from Burial 10 have the same common idealized head.

Tikal, Burial 10 (Coggins, II: Fig.37, b). Stuccoed and painted lid with hieroglyphs.

Tikal, Burial 10 (Coggins, II: Fig.37, c).

Tikal, Burial 10 (Emmerich 1963: 142; Yomiuri 1974: No. 11; Coggins, II: Fig. 50, d).

Tikal, Burial 48 (Shook and Kidder 1961: 6; Coggins, II: Fig.60). idealized head as lid handle for stuccoed and painted cylindrical tripod. The decoration on the lid surface should be compared to that on lid of a stuccoed and painted cylindrical tripod on loan to Princeton University Art Museum.

(M. Coe 1982: Pearlman No.27), **463728-3-Neg.5**. While both the lid and the bowl are each authentic, a neutron activation analysis of the clay is the only way to

ascertain whether the two parts were originally made for one another. Lid handle is an idealized male head with thin crest. Good condition; restoration history (if any) not known.

Rio Azul (New York Times, Los Angeles Times, Time Magazine (June 1984, p. 44) and various other newspapers based on National Geographic Society news release, spring 1984). Set of six more or less identical plain cylindrical tripods whose lids are simple heads.

35mm color slides only, brownware, lid handle is Classic Maya head adorned with complicated double topknot that is entirely frontal (as opposed to single top knots that go down over the back of the head). Head also has forehead band of single beads and frontal beaded rosette. Original condition, no restoration.

(Crocker-Deletaille 1985: No.348), **Photo Archive**, handsome head as lid handle to stuccoed and painted vessel. Nose has double bead jewelry. Lid surface has PSS sequence of six hieroglyphs. Sidewall has God N variant of Shell Wing Dragon (illustrated and described in Hellmuth PhD dissertation). Excellent condition; no restoration; no repainting.

(Banque 1976; Crocker-Deletaille 1985: No.350), **Photo Archive**. Private collection, Europe. Beautiful stuccoed and painted scene of Teotihuacan derived eagle warrior. Lid handle has high neck, wide face with feathered headdress. This head size, shape, and decoration is a different sub-variety. Original condition, no restoration; no repainting.

(Sotheby's 1985: No.102). Plain blackware cylindrical tripod whose lid has handsome modeled human face. Face is large in proportional relationship to lid and vessel. Decoration is slightly more complicated than on standard heads. Restoration history unknown and not mentioned in auction catalog. Current location unknown.

35mm color slide only, lid with attractive head as handle. Surface of lid has circumferential Surface of the Underwaterworld. Lid only, no vessel is associated. Current location unknown.

A-451-Neg.7. Private collection, Canada. Sidewall and lid have crudely gouged human figures in awkward body proportions. Vessel has cylinder shaped feet. Lid handle is a Maya face, tilted slightly back. Head has several rows of beads down the back. Handle is an interesting specimen. Head itself is in good condition. Lid overhang has many chips. No restoration.

B-032-Neg.15. Lid only, possibly resist painted and possibly in Diagonal Swirl pattern; perhaps from same grave lot as B-032-Neg.8. Lid handle is thin head with tall headdress. Average condition; breaks simply reglued with no restoration.

D.O.-237. Lid only, possibly in a USA museum. Attractive, well preserved black lid; break simply reglued with no restoration. Head is well modeled and smoothly polished, with applique decorations. Nose has double beaded decoration which is diagnostic of Early Classic Guatemalan jewelry.

402461-23-Neg.9. Stuccoed and painted with seated individuals in speckled

"clown costumes." Lid handle is head with top knot. Well preserved with no restoration.

Museo Popol Vuh, **402461-28-Neg.1**. Stuccoed and painted with Teotihuacan inspired forms known from waterscapes in Central Mexican murals and tripods. Lid handle is elongated head. Lid circumference has beautifully detailed hieroglyphs. Average condition; much of the stucco is missing.

Museo Popol Vuh, **403225-2-Neg.4**. This photograph shows the entire exhibit case of predominantly Peten cylindrical tripods. The vessel in the lower right is different in size, shape, and ware from all the others in the case (and from all the others of this catalog). The vessel is authentic (there are no forgeries among the Peten region pottery in this museum as in the 1960's it was cheaper to dig up a pot as it was to go to the bother to make one from scratch) but is either from the highlands, from the South Coast, or is from an atelier in the Peten that has not yet been recognized.

Princeton University, **403226-14-Neg.16**. Stuccoed and painted. Lid handle is attractively modeled head with graceful top knot. Head appears well preserved in the photograph.

407513-7-Neg.9. Slab footed cylindrical tripod with convex profile instead of the usual concave profile. Decoration alternates in panels between carved and resist painted. Lid also has both forms of decoration. Lid handle is wide human face with no top knot. Breaks simply reglued, no repainting. Good condition.

413925-7-Neg.16. Lid only; attractive head with beautiful forehead band of tiny beads. Ears are also decorated with beads and nose has typical Early Classic twin nose beads. This face has a necklace also, which goes well down over the surface of the lid. Head has prominent top knot (beaded) with pendant totally separated from the back of the head. Breaks simply repaired.

418676-0-Neg.16. Lid of plain tripod. Face has large nose and features that distinguish it from other lid handles. Earrings are large rings. Head is covered with interesting criss-cross design decorated with small applique rings; headdress is backed by wide plumage. Vessel and lid are soiled and encrusted but lid handle is perfectly intact and has no evident restoration.

420047-2-Neg.11. Stuccoed and painted vessel with Teotihuacan inspired yearsign in round medallions. Lid has comparable design. Handle has large square opening in back of neck, and no top knot. Face is wide. Vessel has some restoration; degree of restoration on head is not noticeable from contact sized photograph.

423557-15-Neg.3. Tall tripod with wide, recessed lower band. Set deep into the band are widely spaced applique heads. Slab supports are decorated with gouged design. Sidewall has four panels, two with the PSSequences; two larger panels each with a nearly identical personage who is part snake, part human. Plant sprouts from anus area. Lid has no decoration; handle is idealized head with top knot. Considerable root marking and incrustation but otherwise in fine condition with no restoration.

423557-8-Neg.19. Lid is probably not original mate to the tripod on which it now rests, although both are authentic. Lid handle may have considerable restoration, as it stands up unusually high (on a plain, high neck). Head is elongated, which accentuates the ungainly appearance.

456257-9-Neg.1. Black/brown and white hieroglyph tripod. Lid handle is small, thin human head with top knot. Good preservation except for one part of lower band of sidewall. No restoration.

468490-14-Neg.9. Stuccoed and painted, but plain. Lid handle is pleasant face with top knot close to head. Nose has twin beads. Well preserved other than for loss of stucco. No evident restoration.

482107-52-Neg.2, Grave Lot Y. Tall, ill-defined head as lid handle to completely plain vessel. Normal surface wear but otherwise well preserved.

489655-29-Neg.8. Red abstract designs painted on white. Lid handle is thin head with wide top knot. Total ht 24.2 cm.

489655-38-Neg.10. Sidewall has diagonal flutes. Rest of sidewall has undulating form with criss-cross background. Lid handle is tall, thin, tube-like head with tall top knot. Surface wear and incrustations, but well preserved; no evident restoration.

HEAD HANDLES ON OTHERWISE UNDECORATED RED/ORANGE CYLINDRICAL TRIPODS

(Dockstader 1964: Pl. 118), brilliant orangeware, flaring sided, lidded cylindrical tripod with sharp basal flange angle. Tripod supports are rectangular with two long slat openings. Lid handle is Classic Maya head wearing beaded forehead band with beaded rosette frontispiece. On top are stylized vertebrae. Condition or restoration not observable from single photograph but pot appears to be in original, unrestored, and quite fine condition.

(M. Coe 1982: Pearlman No.26), **482107-36-Neg.10.** Provenance listed as northern Peten; central Peten is also a possibility. Excellent photograph by Justin Kerr shows this attractive vessel in its full image. The regal head serves as a lid handle on a vessel deliberately devoid of other decoration except for the supports. The rectangular slab supports (no holes in front) have an applied human face on the front. This applique manner and this particular face are not yet known for any other tripod supports. Rootmarks on the vessel; lid in excellent original condition with original gloss. No restoration. Dia 12.5 cm.

(Parke-Bernet 1969, Sale No. 2828: No.48), no color cited in catalog, but is probably orange or redware; seems to be smoothly finished. Base has widely spaced slit balls (double listed) and sharp basal flange angle. Tripod supports are rectangular in front view, triangular in cross section; decorated with triangular openings in front. Lid handle is Classic Maya head; back knot looks as though it might be interesting, but it is not visible in the single available photograph. Condition unascertainable from published photograph, but the tripod appears to be in fine, original, unrestored condition.

Emmerich; Museum of Primitive Art (unchecked references).

Kerr photograph. Two cylindrical tripods photographed together. These may be the ones now in the Montreal Museum of Fine Arts.

456981-54-Neg.2, A-299, D.O.-206, and D.O.-207 Slab feet are sharply contoured, no exterior openings. Basal break is continuous with main body. Lid handle is one of the most complicated of the yet known head portraits. It is not a typical Maya lord's face, but rather has exaggerated elongated ears (what the Maya ears must actually have been like to hold large earrings and flares). Mouth area has fish fins at both sides, but otherwise no particular indications of GI (such as shell earring or special frontal perforator tooth). Hat of this lid character is knobbed sombrero that looks distinctly Oriental. Top decoration is a fish nibbling at the ball. An identical headdress (but not with the comical hat) is on another cylindrical tripod, **D.O.-312**, though the latter tripod is quite different in ware and proportion. Fine condition, no restoration.

463728-13-Neg.11. Lidded red-orangeware cylindrical tripod. Supports are rectangular; two vertical slit openings. Basal break is continuous with main body and protrudes appreciably. Lid has unusual radial painting. The colors remind me of those on the U-design and frames on another tripod in the Photo Archive and to a cache vessel in the Wray Collection (1984: No. 44) (on the back, not illustrated in catalog). Lid handle is Classic Maya head in elongated form. Fine original condition, no restoration; one break on lid.

SIMPLE UPWARD LOOKING LID HANDLES

Uaxactun, Burial A22 (RS: Fig.1, j).

Uaxactun, Burial A22 (RS: Fig.6, o).

35mm color slide only, Grave Lot B.

271504-6-Neg.12. Lid of low tripod; tripod sidewall has vertical rows of hieroglyphs between portrait panels. Lid is decorated with overlapping ovoids. Handle is human head against the surface of the lid. Average condition.

402461-2. Lid from grave lot of resist painted tripods. Since the lid is much wider than the tripod, it may have been made for another one. Average condition.

471242-34-Neg.8. Vessel has double band of applique screwheads and single area of hieroglyphs. Lid has unusual profile and radial fluting rising up to small plateau which is occupied entirely by a large upward looking face. Average condition. Nothing relative to restoration can be determined from the photographs.

FANCY UPWARD LOOKING LID HANDLES

453027-2-Neg.12. Probably central part of southern lowlands. Tripod supports are divided halfway down. Lid decoration and sidewall decoration is of the Surface of the Underwaterworld. Lid handle is a deeply modeled (effectively three-dimensional) face of a fat snouted monster. His face is oriented horizontally so that it stares upward. These larger modeled faces are in the same position as, but in a completely different class than illustrated by R. Smith for Uaxactun (1955,2: Fig.1, 1). The vessel is in good condition; the lid handle is in excellent condition with no noticeable restoration.

451858-8-Neg.3. Blackware, detached handle (lid no longer extant). The head was once attached flat down to a lid, looking upward, but was of the fine sculpted type, not the smaller upward facing heads as on the grave lot of fluted orangeware tripods. This present black face and the one on **453027-2-Neg.12** are iconographically challenging. Only these two examples are known. Both faces have beards decorated with three widely spaced applique buttons, typical of Early Classic beards. Both faces have forehead bands with central rosettes. Nose is wide but does not extend into long snout. Front, central tooth is wide, rounded Tau-shape; mouth curls issue from around the lips. The Visage is similar to that of **453027-2-Neg.12** but more humanoid. Original (detached) condition, no restoration.

MONKEYS AS LID HANDLES

Mersey County Museums (Liverpool), Gann Collection, (Gann 1918: Pl.18, a), **421167-2-Neg.2**. The Gann illustration shows this (or a similar vessel) as found before repair and restoration of missing fragments. No change to style or content in this repair. Lid shows a full-bodied monkey, but only the head is rendered in three dimensions standing out from the lid surface. The rest of the body is carved onto the surface of the lid. A comparable situation is found on lids of basal flange bowls, especially with feline lids but also known with monkey lids. A polychrome example is in the Hellmuth Photo Archive.

421167-15-Neg.13. Lid on a vase for which it was not originally made. Both are authentic, though. Vessel is plain (double listed). Lid handle is three-dimensional monkey. Monkey is seated with head turned. The sculpture is well modeled. Edge of rim has large appliques whose surface is not visible in photograph. Possibly some restoration to lid.

463585-6. Lid only. Lid handle is three-dimensional monkey. Lid is domed rather than having a flat plateau. Around the lid, near the edge, is a gouged concentric line. This lid may have been photographed in a museum.

482107-53-Neg.7. Blackware cylindrical tripod complete with obviously original lid. Multiple listed under: Curl Formed Monster, screw head applique, overlapping ovoids. Lid handle is small, three-dimensional, seated monkey. What makes the handle exceptional is that the monkey's head swivels in a prepared socket. Swiveling head is also known for a darkware cookie jar from central lowlands (456981-60-Neg.1). Normal condition (chip missing on support; cracks simply reglued), no restoration.

TURTLES AS LID HANDLES

413925-9-Neg. 21. Brownware cylindrical tripod complete with obviously original lid. Double listed with "whistle shaped appliques." Lid handle is a three-dimensional man rising from a splitting turtle shell. The turtle is well rendered. This image is later known from Tepeu 1 vases and plates as the Principal Young Lord. In this Tzakol representation (the earliest yet found) the P.Y.L. does not have all the elaborate headdress or belt assemblages because these would have been difficult to render in three-dimensional clay at this small a scale. Good condition, no restoration.

456981-8-Neg.12. Resist painted rounded bowl attached to attractive ring stand or pot stand has God N in turtle form as lid handle. Despite extensive rootmark etching and fading of the resist decoration, the turtle is well preserved. This is one of the nicer renditions of a God N.

477299-2-Neg.18. Isolated polychrome lid. This lid could be of a small bulge base tetrapod or small basal flange bowl. No naturalistic turtle is formed but the

figure blends in with the domed shape of the lid in a vaguely turtle-like manner. Rootmarked and with surface wear. No restoration.

481648-28-Neg.1 and -23-Neg.11 (close-up details of lid). Resist painted lid, still in beautiful condition. The naturalistic turtle (no God N) has an attractive carapace pattern rendered in painted form. This is the best of the turtle lids. Well preserved with no restoration.

Houston, The Museum of Fine Arts, **481648-23** (may be the number of the lid close-up photographs only), Grave Lot X. Nicely modeled turtle carapace with crudely rendered God N head sticking out. Lid has four sets of encircled curls in hieroglyphic-like arrangement in cartouches.

Houston, The Museum of Fine Arts, **481648-22-Neg.2**, Grave Lot X. This is the largest lid of the grave lot. Handle is a simple turtle with God N head. Lid design is beautiful rendition of concentric Surface of the Underwaterworld. Excellent condition.

482107-55-Neg.7, Grave Lot Y. At least part of this grave lot is in the Duke University Art Museum. Lid handle is a crudely rendered turtle with no detailing of carapace.

482107-55-Neg.9, Grave Lot Y. Lid handle is virtually identical to that of Neg.7. Both lid handles are in good condition with no restoration. Vessels are plain.

PERCHING BIRDS AS LID HANDLES

Perching birds (usually land birds, or at least birds without large beaks) are the second most common type of lid handle for Peten cylindrical tripods after idealized heads of males. Only rarely are long beaked (presumably water birds) shown (**471242-46**). Handles for basal flange bowls tend to be water birds (swallowing fish make the identification even clearer).

This section was not in the 1st edition of this catalog and does not yet contain cross-references to published lids other than to Uaxactun and one at Tikal.

Kaminaljuyu, two nearly identical tripods both have the same bird as lid handle (KJS: Fig.167, a and 179, d). The first one is in the Museum of the American Indian-Heye Foundation (Dockstader 1964: Pl.117; KJS: Fig. 167, a). This bird lid is in a completely different style and form as the Peten tripod bird handles.

Tikal, Burial 48 (Shook and Kidder 1961: front cover). Interesting incised black tripod with lid. Lid has several rounded panels showing segments of the Surface of the Underwaterworld. Lid handle is a large beaked water bird with simplified serpent face-wing. This same composite mythical species serves in larger form as common lid handle for basal flange bowls and tetrapods.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6.1).

Uaxactun, Burial A22, Tzakol 3 (RS: Fig. 6, l).

Uaxactun, Burial A31, Tzakol 3 (RS: Fig. 8, e).

Uaxactun, Burial A29, Tzakol 3 (RS: Fig.10, b).

Uaxactun, Burial A29, Tzakol 3 (RS: Fig.10, c).

A-193-Neg.4. Perching bird; head is missing so species of bird cannot be identified. Tripod is rather plain, decorated only by tall band with widely spaced applique human heads. Unrestored at time of photography.

A-622. Neither blackware nor a cylindrical tripod, but has a lid handle which was possibly produced in the same atelier as that of Banque 1976: No.135, which is of a cylindrical tripod. Both lid's heads share chain link earrings, the same earrings as worn on the Metropolitan Museum of Art wooden statue and on an earlier Polol, Peten, altar. The **A-622** lid is not a complete bird but rather an elaborate beaked visage that ranks among the best lid handles yet found. Head itself is rather humanoid, with the proudly uplifted beak as the principal avian feature. The crest could equally well be a lord's headdress, and of course birds do not wear earrings. No wings, tail, or other body parts are incised on the lid's surface. The vessel itself is a round bottomed bowl with supports that are large enough to serve for a basal flange bowl or tetrapod. These supports are larger and taller than any cylindrical tripod feet. The side panel decoration, though, is a long-snouted monster with encircled curls (double listed) which is a standard decoration for a cylindrical tripod. The dark brown color is also the ware typical of a cylindrical tripod.

B-035-Neg.1A. Lid only, stuccoed and painted bird over a modeled and incised bird. The lid surface stucco painting also covers an earlier gouged decoration. Broken, simply reglued, parts still missing.

402461-3-Neg.-1. Possibly northern or northeastern Peten. Perching bird with head turned on vessel that was once stuccoed and painted. The remnants of stucco painting show decoration very close to pure Teotihuacan content. No restoration. Total ht. 22.7; dia of vessel 16.8 cm.

402461-30-Neg.7. Polychrome vessel of size and shape of a cylindrical tripod but on four stubby supports instead of the normal tripod feet. Sidewall decoration is a beautifully detailed set of parrots with outstretched serpent face-wings. Such decoration is more typical of basal flange bowls than of cylindrical tripods. Lid is low profile with a bird head sticking up as handle, rather than an entire modeled body as on black cylindrical tripods. Surface flaking in places and beak of bird is missing, but the rest of the painting is in good condition. No restoration, no repainting. Ht w/o lid 1211; total ht 19.6; Dia 13.2 cm.

Museo Popol Vuh, **403225-2-Neg.4.** Because of the size of the Museo Popol Vuh study collections I have not yet photographed every whole vessel in the museum, though over the last 15 years I have covered about 90% of the Early Classic lowland pots. This particular negative is of the Early Classic tripod exhibit case, and shows a number of tripods which have not yet been photographed, hence are not otherwise listed in this early edition of the on-going cataloging. The lid

handle on the middle shelf, far left, shows a typical Peten "perching land bird".

413925-6-Neg.4. Handsome perching bird; circumference of lid has widely spaced human heads, as does lower band on the otherwise plain tripod. Both vessel and lid are in good condition with areas of nice original surface polish; lime incrustation elsewhere.

420047-4-Neg.5. Tall, moderately slender tripod has tall almost peaked lid with a perched bird as handle. The bird is of normal size but since the lid rises continuously and forms no plateau, the bird is larger than the final top of the lid. Average condition.

Musees Royaux d'Art et d'Histoire, Brussels, **468490-31-Neg.8.** Large polychrome lid decorated with three alternating bands of color arranged in a radial swirl pattern. The lid is either of a large cylindrical tripod or a medium sized basal flange bowl. Lid handle is an unidentified animal or possibly a bird. End of mouth is broken off, so identification of genus is hard to determine. Fragment missing on lid; breaks simply reglued with no restoration, no repainting.

481648-3-Neg.4, Grave Lot X. Lid handle is a crudely rendered bird with a large beak, possibly a water bird. Bird's head is not turned, as are "land birds." Good condition with no restoration.

482107-52-Neg.5, Grave Lot Y, possibly in Duke University Art Museum. Lid handle is perching land bird with his head turned. This bird is better modeled than the turtles of the same grave lot. Good condition though with considerable surface markings. No restoration.

482107-55-Neg.11, possibly part of Grave Lot Y. This vessel is darker (or at least appears darker in the contact photograph). The perching bird has a large beak tilted at an upward diagonal angle. The bird's head is large and generally is different than the regular lid handles, and certainly not from the same atelier as that of **-52-Neg.5.** Good condition, no restoration. Ht 12.0, dia 17.8 cm.

482124-1-Neg.11. 35mm, double exposed. Bird with large head and fat beak is lid handle. Due to double exposure not much else can be noted from the photograph. Good condition, no restoration.

OTHER ANIMALS AS LID HANDLES

Uaxactun, Burial A31, Tzakol 3 (RS: Fig. 8, i: Yomiuri 1977: No.69). Correctly identified by Smith as a pisote (coatimundi).

481649-62-Neg.11. Tripod with wide vertical flutes is topped by lid whose handle is a beautifully rendered fish monster. The lid handle is illustrated in Hellmuth PhD dissertation.

LID HANDLES IN THE FORM OF FLOWERS OR FRUITS

Uaxactun, Burial A22, Tzakol 3 (RS: Fig. 6, i). Smith suggests the lid handle is a modeled cacao pod.

Uaxactun, Burial A22, Tzakol 3 (RS: Fig.6, n). Lid handle is identified by Smith as "periscope-shape." I interpret this shape as the stem of a native Maya squash. The lid and sidewall have whistle shaped appliques, the same as on a squash lidded tripod in an European collection, **421167-11**.

418677-10-Neg.8, isolated lid. Handle is blooming flower; lid edge is sectioned to mimic a wider, fully opened flower. In each section is the face of a reptilian monster (two species that alternate, one per petal frame). The lid is light in weight, a normal indicator of a forgery. The color and ware are likewise those of the fake factories, yet the decoration is perfectly Tzakol Peten, has no direct models from which it could have been copied, and there is no history of any such cylindrical tripods having been faked. Though I await the judgment of neutron activation analysis to be sure, the iconography is correct. Excellent condition, no evident restoration.

421167-11. Private collection, Belgium. Attractive small cylindrical tripod with one band of whistle shaped appliques at bottom, one on rim, and one on lid. Vessel was stuccoed "Mesoamerican pastel green" but not otherwise decorated with figural art. Lid handle is much more clearly stem of a squash or pumpkin than the comparable Uaxactun example. Good condition despite loss of stucco.

453027-30-Neg.7. Provenance is probably either central Southern Lowlands or southern Campeche (since the northern strip within Peten was not often worked a decade ago). This unusual lid is not a personage or animal but a fruiting plant. The only lid remotely similar is on a blackware basal flange bowl. This present brownware tripod lid may originally have had a bird perched on top of the tree (vague wings are visible and a head stub is broken off). Birds are present on the plano-relief lid and sidewall also. The lid handle (under the bird) is a thick ovoid. Without the attached "fruits" it would be hard to recognize it at all, since no other examples exist for comparison. The "fruits" are clearly on stems. These fruits are probably the same species as the fruits or seeds that are three-dimensional appliques around the lid top and also around the sidewall lower band. The only native pre-Columbian Maya tropical fruits that sprout directly from the trunk are papayas, tree gourds, and cacao. Cacao would be the most likely pod especially with the clearly rendered longitudinal division of the outer skin (on the applied ones). Cacao pods are also fluted in cross-section. Today wild cacao grows along the Rio Usumacinta and domesticated cacao is raised in Tabasco orchards around Comalcalco and in Chiapas around Izapa. The rest of the scene on the lid and sidewall is described with figural art (double listed). Other than the broken bird head, the vessel is in fine condition.

468490-8-Neg.1. Polychrome vessel with no supports (see diagonal swirl section). Lid handle is upright gourd-like fruit. Lid and sidewall have hieroglyphic inscription (double listed) that may be in negative technique. Faded condition for the inscriptions, otherwise vessel is rootmarked but in good condition. No restoration

468490-21. Darkware cylindrical tripod with lid. Tripod is completely plain (double listed). Lid handle at first looks like just another simple knob handle but in fact is a sophisticated design of potential iconographic interest. The handle has a restricted basal circumference then rises up as though it were an unopened flower. it has long thin vertical vents, but is not a slit ball (because it is bud shaped, not circular). This unusual lid should be compared to the fancier one that bears fruit on brownware tripod **453027-30-Neg.7.** Surface blemishes, no restoration.

SLIT BALL AS LID HANDLE

Slit balls may serve as tripod supports, side adornment, lid adornment, or as a handle. Other listings are in the section on applique decoration.

Tayasal, Structure Group 27 (A. Chase 1985: 36), Museo Nacional de Arqueologia, Guatemala City. Slit ball lid handle and slit ball supports on low, wide black tripod. Lid and sidewall have diagonal fluting. Fine condition, restoration history not known.

(Crocker-Deletaille 1985: No.349). Large slit ball on stuccoed and painted tripod from northeastern Peten. Degree of restoration not identified in the publication.

402461-23-Neg.8. Stuccoed and painted slab footed cylindrical tripod. Lid handle is large slit ball. Missing some stucco but otherwise in good condition. Ht w/o lid 18.8; total ht 26.3; Dia 15.7 cm.

THIN BAND OR DOUGHNUT SHAPED LID HANDLES

Quintana Roo, Mersey County Museums (Liverpool), Gann Collection (Gann 1918: Pl.17), **421167-6-Neg.3.** wide, thin loop handle to wide flat lid of a non-cylindrical tripod, possibly of Tepeu 1 date. Gann foraged widely pot hunting irrespective of borders. This particular grave lot evidently should be listed as Mexico, not Belize.

(Gann 1918: Pl. 18, b) shows an identical lid from the same grave lot, but the last time I was in Liverpool it could not be found.

Kaminaljuyu, Burial B-II (KJS: Fig. 173, a). Perfectly round ring atop globular shape on top of lid. Stuccoed and painted cylindrical tripod. Santa Rita, Belize (D. Chase 1981 front cover). Tall, thin doughnut shaped lid handle.

Uaxactun, Burial A31 (RS: Fig.1, k). The reconstruction drawing suggests that the lid handle form was a narrow band as on the Rio Hondo lids of Gann.

Uaxactun, Burial A23, Tepeu 1 (RS: Fig.7, h). Vessels of Fig.7, f and 7, i are unquestionably Tepeu 1 in date, so Smith's dating of Fig.7, h is understandable. I would date the vessel as Tzakol 4 or make a note that it may be an heirloom from very early Tepeu 1. The rounded bowl and high lid are found on Diagonal Swirl vessels, which are contemporaneous with at least one form of cylindrical tripod. The doughnut handle for the Uaxactun bowl is small, a size more typical of Tepeu 1 than of Tzakol lids.

Museum of Mankind (British Museum), storage (M. Coe 1983: Grolier No.38), Photo Archive. Identified in 1973 as "Tzakol 3" on the basis of the lid shape.

Handle is small doughnut. Since then I have seen a number of Tepeu 1 vases with comparable lids. Also, since 1973 it has been possible to distinguish between Tzakol 3 PSSequences and Tepeu 1 PSSequences, and the Vase of the Eleven Gods is clearly Tepeu 1 or 2 (the scene is Late Classic also, especially since the Dance after Death characters are not present on any Early Classic vessel). Despite rootmarks the vessel is in excellent condition with no repainting or restoration.

(M. Coe 1973: Grolier No.52). Dated as Tzakol 3 phase, understandable as the vessel shape is comparable to that of a cylindrical tripod even though no feet are present. Lid handle is a small doughnut. The style of the hieroglyphs, though, is not Tzakol 3, at least not for Peten, so I suggest a date of Tzakol 4 or Tepeu 1. Possibly this vessel is from outside the central lowlands and thus the standard conventions for style dating do not apply.

402461-3-Neg.2A. High lid to slightly rounded bowl are both stuccoed and painted with Teotihuacan related design. Lid handle is a "horned doughnut."

481649~8-Neg.36A. Doughnut handle atop sphere on cylindrical tripod possibly from highlands or Escuintla. Definitely Early Classic. Good condition, no restoration.

35mm color slides only. Tall, rounded bottom vase from Peten with lid; lid handle is small doughnut. Vase is well into Tepeu size, decoration, and colors. Possibly repainted.

Seen-but-not-yet-photographed, highlands (Chama or Nebaj region). High vase with lid; lid handle is small doughnut. Vase is definitely Tepeu 1.

ONE-OF-A-KIND SMALL LID HANDLES

Museo Popol Vuh, **403225-6-Neg.3.** Lid only, decorated with large hieroglyphs. Handle is incomplete, so its original subject matter is difficult to ascertain other than that it was unusual. Average condition.

(Crocker-Deletaille 1985: No.346), **407513-43-Neg.3.** Deeply modeled figural scene on sidewall and on lid has unusual lid handle of sphere with "horns." Excellent original condition with no evident restoration.

(Crocker-Deletaille 1985: No.347), probably from Rio Azul, Peten, Guatemala. Lid handle is tubular or pipe shaped. Restoration history unknown, though little if any conservation is evident.

TRADITIONAL LID HANDLE

Although this lid handle is common on tripods in museums and in private collections on cylindrical tripods, and even is present on basal flange bowl lids, no handle of this shape has yet been published for Uaxactun. This absence in the traditional literature suggests that the Uaxactun sample is not fully representative of the actual ceramic output of the central Peten during the Early Classic. While no Uaxactun tripod has this lid handle, more than 60% of the lid handles at Kaminaljuyu have this shape. Tikal examples have not yet been cataloged, since this lid handle shape is common and not of particular iconographic interest.

Kaminaljuyu. Because so many tripods at Kaminaljuyu have the standard geometric shape they will not be listed one by one. Of the many illustrations in Kidder, Jennings, and Shook, Fig. 173 is the most demonstrative of how common this handle shape is. Ten stuccoed and painted tripods have this handle. In the Peten the same handle shape is not particularly common on stuccoed and painted tripods. KJS: Fig. 172 shows five of these lids on plainware tripods of Kaminaljuyu.

(Yomiuri 1977: No.77). The catalog lists the provenance of this rare type of polychrome cylindrical tripod as Tikal. Since it is not mentioned by Coggins, it must have come from post-Pennsylvania excavations of IDAEH, or found at a grave robbers pit. The lid handle is a slightly concave basic handle, with no basal bulge that the standard Kaminaljuyu type has. Excellent condition; restoration history unknown.

A-245-Neg.12. Lid is too large for the tripod but both are authentic. Vessel is resist painted; photo does not reveal whether lid was also decorated in this manner. Lid handle is of traditional shape, with only slight angle. Good condition, no restoration.

Duke University Art Museum (Hellmuth 1975b: Pl.46), **A-302-Neg.11.** Tall, slender, attractive rendition of the traditional geometric shape. Vessel lid is decorated with widely spaced El Tajin derived scrolls, very different in style and arrangement to those from Rio Azul (Crocker-Deletaille 1985). Lid has incrustations but is otherwise perfectly preserved. Vessel has large chip missing. Photographed before repair.

A-409-Neg.4. Brown-black on white painted giant PSSequene cylindrical tripod. Lid is simplified version of standard geometric handle (no bulge near the base). Handle is pierced by a large opening. Good condition.

402461-23-Neg.6. Polychrome four footed "tripod" with unusual rendition of the Surface of the Underwaterworld. Lid handle is hollow from the top and has wide flare as top band. Good condition, no restoration, no repainting. Total ht 20.3 cm.

Museo Popol Vuh, **403225-2-Neg.-1.** View of the museum exhibit case of Peten cylindrical tripods. Lid on the middle of the middle shelf has a wide flaring example of the standard lid shape. This variant is hollow at the top. Usually the standard lid handles are sealed at the top.

471242-24-Neg.1. One of a grave lot identified by triple ribbed band near base of sidewall. Lid is domed with fat handle. Bottom bulge of handle is decorated with widely spaced bumps. Fine condition with no evident restoration.

Houston, The Museum of Fine Arts **481648-11-Neg.2**, Grave Lot X. Lid handle is simple standard shape. Good preservation, no restoration at time of photography. May have subsequently been waxed.

482107-55-Neg.5, Grave Lot Y, may be in the Duke University Art Museum. Squat, wide rendition of the standard handle shape. Bulge is high. Lid is in good condition; vessel sidewall is cracked. No restoration at time of photography.

482124-1. Double exposed and 35mm size, so image is difficult to see. Handle on plain black vessel is standard shape. No restoration.

489655-24-Neg.5. Domed lid of orange tripod has attractively angled and proportioned lid handle. This vessel may come from the highlands or lowlands. Nice condition. Total ht 22.7 cm.

(Loudmer and Poulain 1975: No.234). Polychrome basal bulge tripod with lid. Lid handle has no bulge and barely perceptible taper, but is listed here as a comparative example. Average condition.

(M. Coe 1975: Dumbarton Oaks No.1), Kerr photograph 177. Wide flaring rendition of the standard lid handle. Surface wear but otherwise good condition.

BASAL FLANGE HANDLE: WIDE, FLAT KNOB

Museum fuer Voelkerkunde, West Berlin, 35mm color slide provided courtesy of Kark Herbert Mayer. Black or dark brown cylindrical tripod has basal flange and lid domed just as on a basal flange bowl. The flat lid top has an incised geometric decoration that is not identifiable in a front on photograph. Otherwise the vessel is of the size and shape of a cylindrical tripod with typical cylinder shaped supports, three in number, not four as a basal flange bowl would have. Lid has meandering curls that do not form a definite face. Sidewall decoration is not sufficiently illuminated to identify, but it may be a variant of the Curl Formed Monster. Excellent condition; restoration history unknown.

ISOLATED LIDS THAT HAVE LOST THEIR POTS

D.O.-237. Lid only; blackware; handle is Classic Maya head.

413925-7-Neg.16. Brown, lid only. Handle is fine Classic Maya head with partially free -tanding top knot. This had been sold as the lid to a base that was actually that of a cookie jar. Both lid and base were authentic, but certainly never belonged together. Neck had been reglued; otherwise condition is fine.

418677-10-Neg.8. Flower lid, authenticity not yet certain, double listed under fancy lid handles.

462798-1-Neg.2. Brown lid sold as belonging to a tripod which was clearly not its original base. Both top and bottom were themselves authentic, but not grave lot mates or even atelier mates. Archive has photograph only of the lid. Handle is a fat cheeked, bulging eyed humanoid. Such puffy features remind me of cookie jar characters (double listed). The surface of the lid has a carved Primary Standard Sequence. Fine condition, no restoration at time of original photography.

462798-7-Neg.10. Lid only, crude three-dimensional seated character (monkey man?). Cracked, with rootmarks, fortunately not restored at time of photography.

463585-6. Lid only; handle is crouching three-dimensional monkey. Provenance unknown. Monkey is very well modeled and from photograph seems to be in condition as unearthed, with no restoration. Lid is cracked and missing small fragment from edge.

CYLINDRICAL TRIPODS WITH DOWNWARD PEERING FACES (ON THE LID)

Kaminaljuyu (KJS: Fig. 205, c lid). Downward peering faces are normally rendered on basal flange bowls but are rarely a decoration for cylindrical tripods. On this Kaminaljuyu example the portrait is on stuccoed and painted lid of a cylindrical tripod. Adornments at top and below the head are not bilaterally symmetrical. Another form of downward peering faces is on the top of early stone stelae, at Abaj Takalik, El Baul, and Tikal, are traditionally interpreted as busts of revered ancestors. The meaning of the downward peering faces on tripods is not known.

(Aveleyra Arroyo de Anda 1964: no number). Orange cylindrical tripod. See main listing in "Tripods in Exhibit and Auction Catalogs." Lid panel has upward peering head. Refer also to von Winning article (1947).

MISCELLANEOUS COMMENTS ON LIDS OF CYLINDRICAL TRIPODS

The standard lid handle forms are: heads of idealized males, birds, standard geometric shape, turtles (with or without God N), monkeys, whole seated males (especially on Diagonal Swirl tripods and bowls), doughnut, and three dimensional, modeled, statuettes. Rarer handle forms are fruits, gourd stem, and specific deities. Subsequent editions of this catalog will have more specimens from the traditional corpus added for comparison with examples in private collections and museums.

MODELED FIGURAL SCULPTURE RELATED TO LID-STATUETTES: TOP SECTIONS FOR POT STANDS

Grave diggers have unearthed about a dozen rare works of art in fired clay that sometimes appear as though they were from the same ateliers as fancy lids of cylindrical tripods or basal flange bowls. These statuettes are formed on top of a hollow, globular pot which is open at the bottom. Thus I presume they are some form of "lid," possibly intended to rest on certain types of pot stands.

No complete pot stands or pot stand top sections are evident in the Uaxactun ceramic report of Robert Smith. The situation at Tikal is unclear, since IDAEH has published only the Group G pottery, which was primarily Late Classic. The tourist restoration excavations around Mundo Perdido have not been published at all. The Pennsylvania project ceramics have only been incompletely published by Coggins, and that was her personal dissertation, not an official Tikal Project publication. Stratigraphy excavations other than at Holmul have thus left us in ignorance about the form and function of these artistically interesting ceramics. For that reason -- plus the fact that the blackware pot stand lids may be related to complicated tripod lid modeled sculpture -- I append this section, to bring the pot stand lids out into the open so they can be studied. The relative dates need to be worked out, as pot stands per se are earlier at Holmul than cylindrical tripods.

Holmul (M+V 1932: Pl. 27, a). Dog shaped cover found "with" bowl illustrated in Pl.27, d).

Holmul (M+V 1932: Pl. 27, c-c). Second, essentially identical dog cover.

A-246-Neg.1. Polychrome painted whiteware in the form of nesting parrot-like bird. Tail and stubby wings are faintly suggested in modeling. The head, though, is fully modeled in the round. Considerable surface wear, no restoration.

405900-16 and **406608-15.** Blackware top that probably belonged to a pot stand. Ron Bishop's analysis of top and pot stand show they are from different clay sources (both are authentic). The top has a modeled, bearded, monkey-like creature as handle. The whole body is raised in three-dimensional sculpture except for the front arms, which are only barely raised from the vessel surface. Surface is worn but the sculptured figure is in good condition. This is not really a lid but possibly the top to a pot stand, though in this case the pot stand is separate. Based on analysis of Ron Bishop, the pot stand on which it is currently mounted was made of clay from a different source, but that does not rule out their having been traded into the same site and buried in the same tomb.

Two examples of effigy lids were found at Holmul (M+V: Pl. 27, a; b-c). The difference is that **406608-15** stands almost entirely off the surface of the container, with only the forearms modeled on the container itself. On the Holmul specimens the body of the animal is the lid itself. While the proportions and size are different, the sculptural concept of **406608-15** is closer to concepts such as the reclining man cylindrical tripod handle (Photo Archive) or even to a cookie jar. Pot stands and their strange "lids" are an interesting subject that has never

previously been investigated in depth. While some of these may date to Tzakol 1 times, others are of the same ware and sculptural manner as blackware basal flange bowls and thus could date to Tzakol 2 times. This black lid shares features with modeled lids of cylindrical tripods, and thus either this lid is Tzakol 3 – or some of the comparable tripods are Tzakol 1 or 2.

421167-19-Neg.16. Unknown provenance, not necessarily from Peten. Date is also undetermined (though clearly pre-Columbian); could be either Early or Late Classic. Darkware object open only at the bottom, and thus potentially a lid to a pot stand. Handle is a ring-eyed monkey face. Vessel itself is fluted and bulged as a possible gourd shape. No restoration evident in contact sheet.

4064514-Neg.43. Private collection, Europe. Black, three-dimensional animal effigy lid of a pot stand. The animal's body is the pot itself. Anthropomorphic arms and legs are scratched onto the surface of the pot. The creature is bearded; the beard has the three sets of bead adornments which are typical of Tzakol period. The creature has a long curling tail, suggesting a monkey may have been intended, in which case it should be compared with a definite monkey lid on a polychrome basal flange bowl (Photo Archive). The style of the present pot modeling is similar to that of **406608-15**, but this European specimen is cruder.

456981-88-Neg.11. Blackware object open only at the bottom, and thus potentially a lid to a pot stand. Handle is arched neck of a turkey-like bird. Bird's tall sticks out but otherwise only the neck is rendered. The "body" is the vessel itself, though it is in a normal ceramic shape with no indications of a body. No wings are rendered. Good condition, no restoration.

Denver Art Museum, **479332-13-Neg.5.** Three-dimensional sculptured dog sits atop a globular form which is open only at the bottom. On this basis it is judged likely to be the lid of a pot stand. The dog's chewed ears and textile pattern surface treatment are all comparable to two-part effigy jars (main listing). On this basis I judge the artifact to be possibly Early Classic. Ht 15.5 cm.

POT STANDS

Pot stands appear in the Maya ceramic sequence possibly a century or so before cylindrical tripods, though the inter-relationship has never previously been investigated. This is better a subject which a pottery sequence specialist should work out. Pot stands are only occasionally related to cylindrical tripods, and were not always even produced in the same atelier. They are listed here in preliminary fashion only as a coincidental reference section, since some lids (the squirrel lid, for example) are of the same style and workmanship as complex lid handles of cylindrical tripods and as two-part effigy containers. A second association between pot stands and cylindrical tripods is seen in the series of round bowls which are permanently attached by the original Maya potter to a pot stand. These attached pot stands are of the same shape as some detached pot stands. The bowls that are attached to the joined pot stands are clearly just a variant shape within the greater cylindrical tripod class. The following listing is only of those of Holmul and a few which I have noted in private collections and museums. They are by no means all of Tzakol 2-3 in date. The dating of some pot stands is discussed by

Pring in his article on Proto-Classic pottery of Holmul I (Holmul III is roughly equivalent to Tzakol 3).

No separate pot stands are illustrated in the Carnegie report on Kaminaljuyu (KJS 1946) but attached pot stands occur with a wider variety of vessel shapes than known so far for Peten. These are cataloged in the section of bowls attached to pot stands.

As pot stands are part of the Holmul I ceramic complex, they can most be expected from sites near the Peten border and in Belize itself. No independent pot stands are illustrated by Coggins for Tikal; as the rest of the ceramics have never been published it cannot be said whether this class of pottery was really this scarce at Tikal. Certainly not many mammiform pots or other features of the Holmul I complex were found at Tikal.

Holmul (M+V 1932: Pl.19, e). Small pot stand.

Holmul (M+V 1932: Pl.19, g). This unusual ceramic object might be preliminary classified as a pot stand bowl with its own supports. The single published illustration does not show the inside, though I presume the object has a base, and thus is itself a container rather than merely a stand. It also might be classified as a strange form of small basal flange bowl.

Holmul (M+V 1932: Pl.26, d). Dark pot stand with absolutely straight columnar main section and crisply formed top and bottom rim.

Holmul (M+V 1932: Pl.27, e). Small round bowl is permanently attached to a tall pot stand.

Additional examples, of pot stands permanently attached to the bowl above, are in a separate section of that name.

OTHER SCULPTURAL ASPECTS ON OR RELATED TO TRIPODS: MODELED, CARVED, OR DECORATED SUPPORTS

This section was not present in the 1st edition and is still incomplete. Classification of tripod supports is probably of more interest to the pottery specialist than to the iconographer, as the field archaeologist will more often have only fragmentary tripods to study. The supports of Escuintla tripods are the most often decorated, sometimes with entire scenes (Hellmuth 1975b). Peten tripods are seldom large enough to have that much space on a tripod support; the Deletaille Tripod (the largest Peten tripod yet published) has plain supports, the standard form for the central lowlands. No mold impressed support decorations have yet been found, though this method of fabrication should not be ruled out automatically. The most interesting supports that I have yet found are included in this section.

456981-56-Neg.1. Private. collection, Europe. Globular bowl with tripod supports each shaped as a frog or toad. Bowl sidewall has additional frog/toads in raised relief, but they are not as fully detailed or as fully three dimensional as the supports. Excellent condition, no restoration.

(M. Coe 1982: Pearlman No.26), **482107-36-Neg.10.** Orange tripod with slightly rounded supports. The front of each support has a human face modeled by hand, showing slit eyes, nose, mouth, and earring. Face has a headdress of applique beads. Nose appears to have double nose beads. These decorated supports are unique. Vessel is in excellent condition with some surface wear but with areas of original gloss still well preserved. No restoration.

(Sotheby's), **Photo Archive.** Supports of this thin tripod are most likely peccary heads, though a piscine nature might be possible to match the fish which serves as a lid handle. While dozens of basal flange bowls and tetrapods have peccary-shaped supports, pig heads are hardly ever found on cylindrical tripods.

CHAPTER X.

CYLINDRICAL TRIPODS IN EXHIBIT AND AUCTION CATALOGS

SECTION INTRODUCTION

Comparative studies of Maya pottery in general and studies of iconography on Maya ceramics in particular have been noticeably remiss in citing comparable examples that are either not in major site reports or in blockbuster coffee table publications. Only a few major exhibit catalogs, such as "Sculpture Before Cortes" (Easby and Scott 1970) are well enough known to draw attention and resultant occasional citation - and few exhibits have yet featured cylindrical tripods. Museum exhibits have not tended to stress Early Classic art, in part because Tzakol ceramics are usually in private collections. Therefore it is worthwhile in this present series of catalogs to have a special section to draw attention to overlooked exhibit booklets and auction catalogs as well. Fresh commentary is also needed because catalogs often give glorious and famous sounding provenance such as Tikal or Uaxactun (although ironically, the less well-known sites of El Zotz and Rio Azul actually produced better works of art). Another standard problem of exhibit and auction catalogs (especially sales catalogs) is that the authors are not specialists on Maya ceramics and generally tag the pieces as "Late Classic" out of unfamiliarity with their actual earlier date. Tiquisate pieces are often mistakenly labeled as Maya, and so on.

The following section lists only cylindrical tripods. I would welcome citations to more obscure catalogs or to very recent publications that are not yet widely known. [12]

12. In this respect I thank Karl Herbert Mayer, whose dedicated research on the ancient Maya has turned up a quantity of obscure publications that I had not found on my own. I have often made use of his library while in Graz, where the present text was typed.

CYLINDRICAL TRIPODS IN EXHIBIT CATALOGS

(l' Art des Mayas du Guatemala 1967: P1.18 and Pl.19). French catalog of official Guatemalan government exhibit shows two different Kaminaljuyu tripods that also appear in the KJS monograph.

(M. Coe 1973: Grolier No.50), Brooklyn Museum. Double listed in Cylindrical Tripods with Hieroglyphic Inscriptions.

(M. Coe 1973: Grolier No.51). T-shaped feet are typical of Late Classic ceramics from northern Peten in general and of Codex Style pots in particular. Such three footed pots are not necessarily of Tzakol date. This pot is of unique ware and decoration and might (M. Coe 1973: Grolier No. 52). Campeche is as likely than Peten as origin since nothing comparable to this is known for Peten. The ceramics of lower Campeche are a total blank on the archaeological map. The glyphs are not rendered in a manner that I yet recognize as "Peten Tzakol." be separated from the Tzakol until additional examples clarify its temporal position

(M. Coe 1973: Grolier No.52). Campeche is as likely than Peten as origin since nothing comparable to this is known for Peten. The ceramics of lower Campeche are a total blank on the archaeological map. The glyphs are not rendered in a manner that I yet recognize as "Peten Tzakol."

(M. Coe 1975: Dumbarton Oaks No.1). Permanent exhibit of Dumbarton Oaks. Double listed with 1960's Grave Lot.

(M. Coe 1978: Princeton No.18), Barbara and Justin Kerr Collection, New York. Northern Peten or southern Campeche. Coe's description needs no improvement, other than no date is given for the piece. It is Early Classic on the basis of headdress, dentition, eye shape, and general monster form. In fact this bowl is the only Tzakol period piece in the entire exhibit.

Michael Coe's 1982 publication on the Pearlman Collection is cited in the following section on catalogs of private collections.

(Banque 1976: No.99; Crocker-Deletaille 1985: No.350). 455732-5-Neg.8. Outstanding stuccoed-and-painted cylindrical tripod in authentic original condition. Double listed under stucco painted tripods.

(Banque 1976: No. 135; Crocker-Deletaille 1985: No.342), 456257-9-Neg.10 and D .0.-350. Double listed in Lid Handles as Complete Personages.

(Banque 1976: No.136; Hellmuth 1978:140; Crocker-Deletaille 1985: No.328-329), 456981-19-Neg.8. This is the Deletaille Tripod, multiple listed in Human Figural Art and in Hieroglyphs.

(Banque 1976: No.137; Crocker-Deletaille 1985: No.338), 456257-10-Neg.2. Double listed in Cylindrical Tripods related to Effigy Vessels.

(Banque 1976: No.140), 456981-35-Neg.5 and D.O.-186. Double listed with "Diagonal Swirl."

(Banque 1976: No.194; Taylor 1979; Tate 1980), **456257-4-Neg. 9**. Cauac Monster on sidewall and PSSequene on lid. Double listed with Hieroglyphs.

(Banque 1976: No.195), **Photo Archive**.

(Berrin 1982: No. 95), **Photo Archive**, 35mm color slides. Brown, pedestal based, carved and incised bowl. That shape is related to Early Classic shapes, as is much of the subject matter, but the style and the hieroglyphs seem more to be Late Classic. The overall piece is quite unusual and thus its provenance and date should remain problematical until examined by neutron activation testing. Good condition, restoration history not recorded.

(Emmerich and others 1973: No. 127). For main listing see: Parke Bernet 1970, Sale 2997: No. 44. Applique heads (double listed).

(Thomson 1971: No. 66; Parke Bernet 1969, Sale 2828: No. 50). Blackware with Curl Formed Monster (main listing). Restoration history unknown.

(Thomson 1971: No. 66; Parke Bernet 1969, Sale 2828: No. 50). Blackware with Curl Formed Monster (main listing). Restoration history unknown.

Museum of Cultural History, UCLA (von Winning 1974: No.104). Exhibited at Bowers Museum, Santa Ana. Provenance is honestly listed as uncertain, with Teotihuacan suggested with question mark. Neutron activation analysis will be needed to tell for sure, but the basal bulge, the four feet, and aspects of the decoration suggest the Maya area as a possibility. Stuccoed and painted (main listing). Restoration history unknown.

(Yomiuri 1977: No.15), Maegli Collection, **403225-12-Neg.2**.

(Yomiuri 1977: No.20), Maegli Collection. Although this bowl has no feet and is polychrome painted, it shares size, shape, ware, and decorative technique with a rare series of low cylindrical tripods. It is thus possible that this bowl is late Tzakol 3 or transitional Tzakol 3/Tepeu 1.

The 1977 Yomiuri catalog also pictures several Uaxactun cylindrical tripods in color (Yomiuri Nos. 66, 69, 70, 71) that are in the R. Smith report only as B+W or in unnecessarily small drawings. A Tikal tripod is Yomiuri No.78.

(Yomiuri 1977: No.77; RS: Fig.11, f and h). Double listed with polychrome cylindrical tripods. On exhibit in Museo Nacional de Arqueologia, Guatemala City, IDAEH.

(Museum of Primitive Art 1963: P1.22)

(Emmerich 1963:143)

TRIPODS IN PUBLICATIONS ON INDIVIDUAL COLLECTIONS

Land Collection (Dwyer and Dwyer 1975: No. 89). Nubbin footed cylindrical tripod, ambiguously dated as "Classic" and deity mis-identified as "God K" (it is more likely a Jester God). Although the same catalog has two recently fabricated pots (the polychrome vase in a Ticul fake factory style) presented as pre-Columbian, the present Tzakol item is authentic.

Land Collection (Nicholson 1978: No.134), **A-191**, brownware cylindrical tripod with lid. Decoration is rather hard to describe; catalog description is ambiguous as to whether this is Peten or highland example. It is vaguely possible the piece is from Escuintla, but if forced to select a provenance, I would first tend to select Peten, but clay analysis is needed to ascertain for sure.

Land Collection (Nicholson 1978: No.135), buff colored; low, wide, unusual shape and proportions but authentic. The decoration is an iconographically important rendering of a naturalistic Curl Formed Monster cleverly arranged so it can be interpreted as looking in both directions. Some features of this complex long-snouted monster face may be more typical of basal flange bowls than of cylindrical tripods.

Ex-Leff Collection (Easby 1966: No.456). See next listing for subsequent publication. Easby relays Leff's information (presumably from a dealer) that the vessel was "reportedly found in Tabasco with three glossy black surfaced tripod vessels." Easby unfortunately does not note that the lid and bowl do not belong together.

Ex-Leff Collection (Sotheby Parke Bernet 1975, Sale 3792: No. 517). Wide bowl on small pedestal base (Tzakol 1 or Tzakol 2) is sold with a Tzakol 2-3 lid that belongs on a basal flange bowl or tetrapod. Both pieces are authentic but were certainly not made for each other. Even the technique of decoration (modeling for the lid, incising for the bottom) are incompatible. Photograph **479332-16** was taken after the auction.

O'Boyle Collection (Joralemon 1980: No.44; Sotheby's 1984, Sale 5247: No. 341), blackware cylindrical tripod, rather wobbly profile; basal band of screwhead appliques (double listed) is equally uneven. Double listed with seated, upward looking personages series. Good condition; restoration history unknown and not described in catalog.

O'Boyle Collection (Joralemon 1980: No. 42), **Photo Archive**. Low brownware bowl with no supports (double listed) with figural art (main listing) of elaborate monster heads. Base has four lobed "cave" symbol. Good condition; restoration history unknown and not described in catalog.

(M. Coe 1982: Pearlman No.25), **Photo Archive**. Principal Bird Deity grasping cylindrical tripod.

(M. Coe 1982: Pearlman No.26), **482107-36-Neg.10**. Fine orangeware tripod complete with its original lid.

(M. Coe 1982: Pearlman No.27), **463728-3-Neg.5**. Globular bowl with four feet (of the shape used for basal flange bowls or tetrapods). The lid is of the kind that belongs with a normal cylindrical tripod and clay analysis is needed to ascertain whether it is the original mate to the bowl on which it now sits. The lid and the bowl are both authentic and both Early Classic, but they may not have come from the same burial.

(M. Coe 1982: Pearlman No.28), **A-334B-Neg.2**.

(M. Coe 1982: Pearlman No.32), **463728-4-Neg.12**, glyph details on sheet 463728-14. Low bowl, clearly not a tripod, but the ware, decoration, and subject matter (PSS with dynastic glyphs) is contemporaneous with that on cylindrical tripods or related bowls from Uaxactun and from private collections (Banque 1976: No. 194)

(M. Coe 1982: Pearlman No.33; Robicsek 1978: Pl.196, Fig.181). **463728-3-Neg.5**, glyph details on sheet 463728-5. Not a cylindrical tripod but decorated in a manner comparable to tripods, as God N's can serve as lid handles. Globular bowls can also have tripod feet in other situations (462798-1-Neg.8). Most photographs show the vessel before it cracked and was rejoined; no damage or alteration to the iconography and the cracks are hardly perceptible.

(M. Coe 1982: Pearlman No.35), **463728-5-Neg.4**. Attractive cylindrical tripod, degree of restoration and potential alteration of scene not cited in catalog.

(Wray Collection 1984: No.26), now in the Detroit Institute of Arts. Double listed with stuccoed and painted tripods and with hieroglyphs.

(Wray Collection 1984: No.36) (after restoration). Archive photograph (**A-272-Neg.10**) shows it in original condition before restoration. Double listed with hieroglyphs.

(Wray Collection 1984: No.50) (after cleaning and polishing). Archive photograph (**A-622-Neg.5**) shows it in original condition. No alterations to the iconography made during professional cleaning. Double listed with effigy jar tripods.

**PERMANENT MUSEUM EXHIBITS WHICH HAVE BEEN PUBLISHED
WHICH INCLUDE CYLINDRICAL TRIPODS**

The author appreciates receiving references to overlooked publications from readers.

Bowers Museum, Santa Ana, California (Labbe 1982: No. 98). Large stuccoed and painted cylindrical tripod that I had photographed a decade before, **D.O.-183**. I am unsure whether this vessel is Tzakol 3 or transitional to Tepeu 1, see main listing, stuccoed and painted tripods.

Dumbarton Oaks, (M. Coe 1975: Dumbarton Oaks No. 1). Permanent exhibit of Dumbarton Oaks. Double listed with 1960's Grave Lot.

Metropolitan Museum of Art (Jones 1969: No. 615). Double chambered cylindrical tripod (main listing).

Museum fuer Voelkerkunde, West Berlin (Eisleb 1969: P1. 2). Attractive three footed bowl (main listing) with Curl Formed Monster (double listed). Obviously original lid has fish as lid handle. The vessel's proportions and supports are intermediate between cylindrical tripods and larger tetrapods. Surface incrustation, stains, and scratches; seemingly no restoration.

Milwaukee Public Museum (Parsons 1974: No.178, right). Escuintla area tripod with encircled curls (main listing).

St. Louis Art Museum (Parsons 1980: No. 305), **Photo Archive**. Plain blackware lidded cylindrical tripod; lid handle is characteristic Classic Maya head. Vessel is well described by Parsons in catalog text. Restoration history, if any, not determinable from photographs and not described in publication.

CYLINDRICAL TRIPODS IN MUSEUMS OUTSIDE MESOAMERICA

The only museum outside of Latin America which has a representative sample of cylindrical tripods is the Duke University Art Museum. Revised editions of this catalog will cross-reference catalogs by museums. In the meantime, a provisional list follows.

Bowers Museum, Santa Ana.

Dallas Museum of Art (God D riding a peccary).

Denver Art Museum (Curl Formed Monster).

Detroit Institute of Arts (ex-Wray Collection stuccoed and painted tripod)
(Crocker-Deletaille 1985: No. 347).

Duke University Art Museum (excellent study collection).

Dumbarton Oaks (1960's Grave Lot) (M. Coe 1975: No. 1).

Harvard University, Peabody Museum (tripod from Belize).

Houston, The Museum of Fine Arts, (Grave Lot X).

Mersey County Museums, Liverpool (Gann Collection).

Metropolitan Museum of Art (ballgame tripod with yoke).

Mint Museum, Charlotte (Curl Formed Monster).

Montreal Museum of Fine Arts (curl decorated image).

Museum fuer Voelkerkunde, West Berlin (35mm color slide courtesy of Karl Herbert Mayer).

Princeton University Art Museum (two stuccoed and painted tripods).

St. Louis Art Museum.

University of Virginia, Museum.

CYLINDRICAL TRIPODS IN DELUXE ART BOOKS

(Aveleyra Arroyo de Anda 1964: no number). Orange cylindrical tripod with obviously original lid. Lid handle is normal knob shape. Tripod supports are rectangular with sharply cut geometric vents. Overall decoration is limited to two small rectangular panels, on the sidewall, low on the side. This organization leaves considerable undecorated space, a type of composition that is not common. Image on the sidewall is a challenge to interpret. Image on the lid is an "upward peering head" (double listed) that is probably the same idea as faces on basal flange bowls. Normally they are painted; the carved one on a black Holmul basal flange bowl is unusual (M+V: P1.24). Von Winning has recorded other instances (1947) which, though, come from Escuintla, with relationships of technique back to Teotihuacan itself. Most of the actual images of these sideways heads are Maya and there is nothing immediately Teotihuacan related about the orange tripod under consideration.

(Aveleyra Arroyo de Anda 1964: no number). This is not a cylindrical tripod and is not specified as being Early Classic in the catalog, but the curls have infixed lines that are comparable to Early Classic examples. Between the decorations is what may be a double yoke, though it has criss-cross markings and a non-typical proportion. The date remains uncertain, though it should still be referenced as a related example.

(Crocker-Deletaille 1985: No. 328-329; Banque 1976: No.136; Hellmuth 1978:140), **456981-19-Neg.8**. The "Deletaille Tripod." In outstanding original condition, no restoration.

(Crocker-Deletaille 1985: No. 338; Banque 1976: No.137), **456257-10-Neg.2**. Dog holds on to a plain cylindrical tripod. The dog has ears deliberately "damaged" to show chiclero's ulcer. Dogs are shown in the same manner as two-part effigy containers ("Cookie jars"). Cracks rejoined with no restoration. The dog is in excellent condition; vessel itself still preserves some of its original surface sheen.

(Crocker-Deletaille 1985: No.342; Banque 1976: No.135), **456257-9-Neg. 10**. Lid handle is bearded anthropomorphic creature, the largest polished lid handle yet found, and certainly the one in the best original condition. Only the top knot had to be reglued, with no other restoration. Vessel itself is in pristine condition with original surface gloss still well preserved.

(Crocker-Deletaille 1985: No.346), **407513-43-Neg. 3**. Deep carved relief in excellent condition with no restoration.

(Crocker-Deletaille 1985: No.347), Detroit Institute of Arts, stuccoed and painted.

(Crocker-Deletaille 1985: No.348), **043998-1-Neg.12**. Stuccoed and painted God N-Shell Wing Dragon on sidewall, PSSequence on lid. Excellent condition, no restoration at time of photography.

(Crocker-Deletaille 1985: No. 349), stuccoed and painted tripod stated by Coggins to be from Rio Azul. Some restoration, though probably only to fix the stucco.

(Crocker-Deletaille 1985: No. 350; Banque 1976: No. 99), **455732-5-Neg.8**. Stuccoed and painted Teotihuacan related eagle warrior in excellent original condition with no restoration and no fixing at time of photography.

(Crocker-Deletaille 1985: No. 360), **Photo Archive**, 35mm color slides only. Attractive black tripod with unusual scene that may be one phase later than other tripods.

(Dockstader 1964: P1.118), magnificent example of polished orangeware. Museum catalog entry card cites Kaminaljuyu as provenance, but Dockstader correctly points out this is a Peten piece. Condition not ascertainable from photograph, though it appears to be in beautiful original condition.

(Dockstader 1964: P1.117; KJS: Fig. 167, a), this piece is definitely from Kaminaljuyu (collected before 1925) and is virtually identical to several found later by Kidder, Jennings, and Shook during intensive Carnegie Institution of Washington excavations (KJS: Figs. 179, a; 179, d).

(Sodi 1970's), Polychrome cylindrical tripod on exhibit in the Museo Nacional de Antropologia, Mexico City. Sidewall has two panels each with large human face. Estudio Beatrice Trueblood (Mexico City) privately published a lavishly illustrated book, "Los Mayas" for a Mexican bank chain.¹³

13. This book included about eight photographs from the Hellmuth Photo Archive, but Sodi died before copies could be delivered per contract to F.L.A.A.R. Because this book was never offered for sale I have been unable to obtain one, and there is not a single copy in all of Austria for me to consult, nor do I know of a copy at Yale, so this entry is incomplete. The Mexican museum photograph is not from F.L.A.A.R.



CYLINDRICAL TRIPODS IN AUCTION CATALOGS

(Anton 1982: No. 27), auction catalog for Galerie Wolfgang Ketterer Muenchen, 56th Auktion. Shows a blackware tripod, 468490- 1-Neg.6, with Recurved Snout Monster (main listing) that I had photographed elsewhere in the previous decade. Rootmarks, chip in rim, breaks simply reglued, average surface condition, remarkably still (fortunately) unrestored.

(Loudmer and Poulain 1975: No. 234). Polychrome cylinder with four supports (double listed). Vessel has compatible lid. Vessel has basal bulge. Sidewall is decorated with affixes (double listed with hieroglyphs).

(Loudmer, Poulain, Cornette de Saint-Cyr 1974, Sale of Collection of Madame X: No.10). Cylindrical tripod, double listed under encircled curls. Although French auction catalogs tend to illustrate forgeries, or when authentic, crude artifacts that hardly deserve the title of "art," this tripod is authentic, albeit not an aesthetic masterpiece.

(Parke-Bernet 1969, Sale 2828: No.45). Cylindrical tripod with rectangular supports. Feet have sharp edges and are decorated with frontal, rather Mexican looking deity. Design on main surface is diagonally bordered; entire bowl has rim and basal band of wide, shallow grooves. Principal decoration is a vaguely El Tajin, Veracruz, scroll mass. Until it might be possible to find and study this tripod in person it is difficult from a single B+W photo to establish a provenance for it, as the foot decoration is not typical for Peten. Catalog carefully ascribes it merely as "Mayan." Pot is rather wide for a Peten tripod. Highlands, Escuintla, or even Mexico itself are vague possibilities. Condition, degree of repair, if any, not ascertainable from single photograph.

(Parke-Bernet 1969, Sale 2828: No. 48). No problems recognizing provenance of this tripod as it is an excellent example straight from Peten (multiple listed with "Slit Balls"). Although the catalog does not give color indications, I would estimate the pot is red or orange, and highly polished. In this rare instance the catalog text correctly recognizes the piece as Early Classic and even gives comparative references to: Dockstader 1964: P1.118; Emmerich 1963:143; and Museum of Primitive Art 1963: P1.22. Condition unascertainable from a single photograph, but it seems extraordinarily fine, and probably original, unrestored condition. As an aside, the piece shown next to it in the catalog photograph, No. 49, is bizarre to the point of being dubious, although I would have to see and study it in person before judging its authenticity. The righthand piece, No. 50, is described next.

(Parke-Bernet 1969, Sale 2828: No. 50 and Thomson 1971: No. 66). Misdated in the auction catalog as "Classic" (meaning Late Classic); dating corrected by Thomson (sic, not Thompson) but with no reference to earlier publication of the same piece. The scene on this attractive tripod is double listed in Surface of the Underwaterworld and in section on monster faces formed from encircled curls. Vessel was exhibited at the Boston Museum of Fine Arts on loan, and is thus most likely in a Boston private collection.

(Parke-Bernet 1970, Sale 2997: No.44; Emmerich et al. 1973: No.127). Auction catalog lists the piece as "Classic" but gives dates for Early Classic; Lowe Art Museum catalog correctly calls it Early Classic but typographical error terms the

culture "Haya." Double listed with Surface of the Underwaterworld and triple listed with applique head decorations. Auction catalog claims Calakmul as provenance, which is actually possible since the ruins were being plundered at that time and signature of well-known art dealer is in Structure 3 scribbled on the wall. Calakmul is one of the sadder monuments to grave robbing, with temples destroyed by pits large enough to park a jeep in.

(Sotheby Parke Bernet 1975, Sale 3792: No. 517), **479332-16**. Ex-Leff Collection. Pedestal base bowl (main listing) (Tzakol 1 or Tzakol 2) with a Tzakol 2 or Tzakol 3 bird-swallowing-fish lid placed on top. The auction catalog text admits the lid might be foreign to the bowl. "Definitely has no relation to the lid" would be more correct, and the dates should be amended to exclude the Late Classic centuries.

(Sotheby Parke Bernet 1979, Sale 4306: No. 252). Polychrome cylindrical tripod (main listing), mis-dated in the auction catalog as "Late Classic." The piece is clearly Early Classic.

(Sotheby Parke Bernet 1979, Sale 4548Y: No.156). Stuccoed and painted pedestal base bowl (double listed). Although stated in the auction catalog to be Late Classic, the decoration appears to be a Mayoid version of an essentially Teotihuacan theme and style. Thus the corrected date would be Early Classic. Outside of the stuccoed twist-open lid vessel from Rio Azul and the often published ring based bowls from Tikal Burial 10, this bowl is the only non-cylindrical tripod yet found by huaqueros with stuccoed and painted decoration. Restoration history unknown. Current location unknown.

(Sotheby Parke Bernet 1983, Sale 5034: No.177). **35mm color slides** only. Blackware cylindrical tripod with obviously original lid of three-dimensional seated old man (double listed). Lid and sidewall are decorated with slit balls (double listed). Good condition with no restoration when photographed for the Photo Archive.

(Sotheby Parke Bernet 1983, Sale 5034: No.181). Painted tripod (double listed) with exceptional lid handle of enthroned lord (main listing). One chunk of top headdress missing; otherwise excellent condition with no restoration when photographed for the archive (412057-7-Neg.7).

(Sotheby Parke Bernet 1983, Sale 5034: No.191). Brownware cylindrical tripod with portrait panels (main listing) and hieroglyphs between the panels (double listing). Good condition, restoration history unknown.

(Sotheby Parke Bernet 1983, Sale 5034: No.446). An unattractive cylindrical tripod. Stated to be Late Classic in the catalog. The cylinder tripod form suggests an Early Classic date. Provenance is unknown. Peten is unlikely.

(Sotheby's 1984, Sale 5247: No.327) **Photo Archive**. Brown tripod in attractive form and proportion. Lid handle is a beautiful fish nibbling on a globe. Vessel sidewall is slender and narrows, then has a wide basal band, rounded bottom, and three modeled animal heads as supports. Animal supports, usually peccary or coatimundi-like animals (any species with a flat snout), are better known for basal flange bowls or tetrapods. Good condition, restoration history not known and not mentioned in auction catalog.

(Sotheby's 1984, Sale 5247: No. 341; Joralemon 1980: No. 44). O'Boyle Collection. Multiple listed with seated, upward-looking personage and screwhead appliques.

(Sotheby's 1984, Sale 5247: No. 600). Tripod with thin incised, geometric lines. Photograph is so small and poorly illuminated that design is not visible. Thin linear decoration is typical of tripods of Kaminaljuyu and adjacent piedmont. Sotheby's catalog calls this vessel a Late Classic bowl.

(Sotheby's 1984, Sale 5247: No. 608). Needs a paste analysis and thermoluminescence test. Since only one side is illustrated, and as both the technique (deep relief) and the scene are not otherwise known for Peten cylindrical tripods, and as the decoration on the other side sounds unreal, it is best to quote the Sotheby's catalog and let the reader decide for himself: "Mayan Orangeware Vase, Lowland, Zawalpa style, Late Classic, A.D. 550-950, standing on three rattle supports with cylindrical sides boldly carved with two scenes from the Underworld, on one side with the gaping jaws of a serpent encircling a seated Lord, holding a symbolic trefoil motif with a long tassel hanging below, the other with the fierce mask of God G-I with bat-like ears with a warrior's torso emerging from above his brows, separated by roundels containing fantastic visages." The images do indeed sound fantastic, since G-I does not occur on cylindrical tripods, and especially not with bat-like ears and emerging warrior torso's. It is too bad this other side was not illustrated in large format. Also, the vessel shape is Early Classic, not Late Classic, and I would love to see the other examples of this mysterious "Zawalpa" style. Perhaps this vessel is Post Plastic era, it is certainly fantastic.

(Sotheby's 1985, Sale 5336: No.102). Short but attractive black cylindrical tripod with elaborately decorated human head as lid handle. Ear "horn" is similar to those found on Principal Bird Deities (Hellmuth PhD dissertation illustrations) but the face is entirely human and not related to the bird deity. Restoration history, if any, not commented upon in the catalog description.

CHAPTER XI.

OTHER CYLINDRICAL TRIPODS

MISCELLANEOUS UNPUBLISHED CYLINDRICAL TRIPODS

Photo Archive, A-series or B-series and slide. Blackware cylindrical tripod complete with lid. No decoration anywhere except for lid handle which is a comic, stylized bird head. Tripod supports are round edged rectangles with no frontal openings. Normal condition, no restoration.

Duke University Art Museum, **418677-6-Neg. 10**. Wide tripod on cylindrical supports. Near rim is band of simple repeated geometric design. Basal band has widely spaced screw head appliques. Encrusted, normal condition, no restoration.

Duke University Art Museum, **418677-12-Neg. 10**. Darkware slab footed cylindrical tripod, no exterior vents on supports. Tripod has three vertical panels of incised geometric decoration that is not similar to any other that I have photographed (authenticity not questioned, though). Thus possibly a highland or an early lowland piece, or maybe just a simple decoration not normally saved by the huaqueros who tend to bring out only the more elaborately decorated pieces, thereby skewing the available sample. The simple pots left behind are still littering sites throughout Peten or have been collected and are now in various IDAEH bodegas in Guatemala. Surface shows normal wear and tear, no restoration.

418676-0-Neg.16 Undecorated cylindrical tripod with three plain slab supports. Lid is plain except for handle that is three-dimensional head. Head has wide headdress and head covering of wide criss-cross lines. This style is not like the traditional narrower head covering with a top knot. Lime encrusted, no restoration.

456981-84-Neg.7 Tall, thin cylindrical tripod. Lid handle is frontal head; whether this lid handle is Peten style is doubtful, though the tripod supports are rectangular with triangular openings that are common throughout Peten. This lid needs paste analysis before further comments are valid.

462798-2. Possibly from same grave lot as 462798-5-Neg.10 because both appeared at same time and both are not normal color or design. Supports are rough rectangles with no openings. Entire surface is decorated with carved, repeated stacks that consist of three piles of designs. Fine original condition with no restoration necessary.

(M. Coe 1982: Pearlman No.35) **463728-5-Neg.4** Cylindrical tripod complete with lid; handle is perched bird. Diagonal decoration on lid is simplification of diagonal design on main vase, which is long snouted monster formed with and surrounded by curls (that are mostly open and not encircled). Most of the basic anatomical parts of the face are stylized biological segments so the face is discernible as such. The style of carving and the physiognomy of the face are very different. Tripod feet are high, thin, cookie-cut with partially openwork design. Tripod was heavily

restored and seems to have been polished or waxed.

468490-2-Neg.I. Attractive tripod with flaring profile; cylinder shaped supports. Decoration is a series of diagonal bands; each band consists of three rows of incised overlapping ovoids. Chips on rim but otherwise in fine condition, no restoration.

468490-4-Neg.II. Darkware cylindrical tripod on wide rectangular slab supports. No vents in supports. Vessel sidewall has two square framed panels widely separated by blank space. Each panel has a geometric, buckle-like linear decoration over a background of criss-cross lines. The rendition is sloppy. Normal condition, no restoration.

481649-49-Neg.7. Large cylindrical tripod. Rectangular supports have two vertical slits. More than half of the circumference of the vessel is unadorned; the decoration is mass of encircled curls. They are not stacked in vertical rows nor as square enframed as on the two vases of Grave Lot X, and this cylinder is of buff color, not blackware. Normal condition, cracked and simply repaired.

481649-62-Neg.II, 481649-55, and 481648-5. Complete with lid. Handle is hollow, three-dimensional mythical fish with hooked, almost bird-like beak. Should be compared with lid handle of exceptional blackware basal flange bowl (**Photo Archive**). When viewed from the front there is no way of recognizing that the face is of a "fish," but the piscine nature is clear in side view and from the basal flange lid specimen. Fish's forehead has oval medallion with encircled curl with infixed dots. If this face is actually that of a mythical fish (as opposed to the possibility that the monster is here a conflation of the face of another creature added onto the body of a fish) then the faces of many Maya gods need to be studied to determine if they may also be partially piscine. This fish creature has large mouth curls emanating out of the side of the mouth, a feature confusingly not restricted to fish though typical of many piscine creatures in Maya art. Lid has wide, flat surface for the fish handle. Rest of the lid is sloping and is decorated with wide parallel fluting. Tripod itself has identical wide fluting in vertical pattern. Tripod top band flares out, as does basal band. Supports are rectangular with triangular openings that go all the way through. This important tripod is in excellent condition and needed no restoration.

481649-63-Neg.9. Simple blackware cylindrical tripod complete with lid. Handle is Classic Maya head, with no headdress or adornment other than basic earring. Tripod feet are basic rectangles with slightly rounded edges; no frontal openings. Original condition, with rootmarks, no restoration.

482107-26-Neg.1. Ht 17.3; Dia 18.8 cm.

482107-56-Neg.8. Slightly larger than normal tripod, flaring sided. High, slender, flat bottomed conical feet with vents on both sides but no strictly frontal openings. One third of the cylinder is a thick band with three rows of overlapping ovoids (for comparison see a Uaxactun sherd, RS: Fig. 22, n and others). Remaining area of pot is decorated with square panels of "ploughed fields." The entire pot is rather crudely made, modeled, and incised. Photographed in broken condition; probably subsequently mended.

482124- 1-Neg. 11. Double exposed photograph, so not publishable. Darkware cylindrical tripod complete with lid. Handle is a perching bird, a land bird not water bird. Tripod feet have frontal perforations. Original condition, no restoration.

489655-38-Neg.10. Brown tripod complete with lid. Handle is tall, elongated Classic Maya head with openwork. His top knot is tall and partially free standing. Tripod supports are thick rectangles with no frontal openings. Tripod is decorated in part with wide, diagonal fluting. Remainder of sidewall is decorated with a single undulating "serpentine body." A single encircled curl tops this form. Background is crosshatched with incised lines. Normal condition.

496096-3-Neg.11. Darkware cylindrical tripod of unknown provenance. Supports are tablero-talud shape with geometric decoration and many vents. Such complicated supports are not typical of Peten, so this could be highlands, or less likely Escuintla, or possibly Peten.

35mm color slide only. One of partial grave lot of two identical examples. Provenance unknown, Tiquisate is a vague possibility, but lids are not common from Escuintla. Gray color, lid handle human face has tattoo on face. Normal condition, no restoration.

PLAIN CYLINDRICAL TRIPODS

Plain cylindrical tripods are usually abandoned at the site unless the lids are decorated. Unadorned tripods which have been salvaged are in storage at the IDAEH warehouses in Tikal and Guatemala City. I make every effort to photograph whatever Maya artifacts I can find, but art museums and private collections do not often have plain pots. I list here those few that I have located. Some of these tripods may once have been stuccoed and painted, since stuccoed tripods are almost always plain black underneath.

Plain Tripods which have lost their Lids

Museo Popol Vuh, **403225-15-Neg.9**. Wide, handsome tripod; although "undecorated" the craftsman has subtly modeled the clay to produce a striking vessel. Top and bottom of sidewall stand out; remaining mass of sidewall is cleverly flattened in wide vertical strips. Average condition, broken and simply repaired, no restoration.

468490-2-Neg.6. Slab feet have three narrow triangular slits. Average condition.

468490-18-Neg.8. Blackware tripod, wider than usual and with graceful concave profile. Legs are pierced with sideways Ik shape. Vessel is in good original condition and is an excellent specimen of plainware. No restoration.

468490-21. Blackware cylindrical tripod with rectangular supports. Supports have two vertical vents. Chips in rim unrestored. Normal surface blemishes.

Plain Tripods with Lids

403225-1-Neg.1. Undecorated tripod with fancy Sea Anemone Headdress Deity as lid handle. This beautiful tripod is almost identically detailed as is **456257-9-Neg.10**. Both have identical sharply cut rectangular supports with three thin openings framed by incised line. Both have a thin, sharp angled basal apron and a rim with thin overhang. Both tripods have an outstandingly polished surface. Both have fancy, polished, three-dimensional lid handles. **403225-1-Neg.1** is taller and lid is higher, but that is to accentuate the vertically oriented lid handle. **456257-9-Neg.10** is wider and more block-like to provide an aesthetically harmonious platform for the horizontally oriented squirrel-like lid handle. It would be interesting if neutron activation analysis of their clay substantiated the atelier relationship based on style and workmanship, and even more informative when this laboratory examination could reveal where in the central lowlands these exquisite works of 4th-6th century art were conceived. Since both of these tripods have been long in their current collections, they could not have come from recent looting at Rio Azul. Lid breaks have been neatly reglued with no restoration; no restoration is noticeable from photographs on the extraordinarily fine lid handle. Sidewall surface has normal marks from one and a half millennia but still retains most of its original surface sheen. It is interesting how the ancient Maya potters deliberately use undecorated surfaces to draw attention to special lid handles.

403225-7. Has slit ball lid handle (double listed)

420047-4-Neg.5. Rectangular, slab footed, darkware cylindrical tripod with lid. Lid rises continuously to form narrow perch for land bird as lid handle. Vessel sidewall has continuous vertical fluting. Wide basal band has no applique decorations. Feet have no front vents. Average condition, no restoration.

421167-15-Neg.13. Private collection, Belgium. Darkware cylindrical tripod has lid of another tripod. Both are authentic but did not originally belong to one another. Lid is double listed with three dimensional lids. I vaguely remember during photography that the lid had been restored, and both lid and vessel polished.

(Banque 1976: No.135; Crocker-Deletaille 1985: No.342), **456257-9-Neg. 10** and **D.O.-350.** Straight sided tripod with barely perceptible batter, sharp basal angle, sharply cut tripod supports that angle out slightly. Lid handle is beautifully modeled anthropomorphic creature with beard.

456981-54-Neg.2 and **A-299; D.O. -206; -207.** Red/orange vessel with plain lid; handle is unusual humanoid head with fish nibbling at sphere on top of headdress. Well preserved, no restoration.

456981-84-Neg.7. Tall slender tripod; lid is larger and may not be original mate.

463728-13-Neg.11. Crisply fashioned red/orange tripod. Lid is painted (but tripod is not). Nonetheless the lid is probably original mate to the vessel. Lid handle is tall human head with tall headdress. No restoration.

468490-2-Neg.5. Darkware cylindrical tripod with deep rectangular supports. Lid is large, has wide plateau, and "standard" angled knob handle. No decoration anywhere. Surface blemishes, no restoration.

481649-63-Neg.9. Plain tripod; plain lid. ht 23.7 cm. Handle is simple human head. Total 482107-36-Neg.10. Red/orange tripod whose supports are decorated with applique human face. Otherwise tripod is plain, as is lid. Handle is beautifully modeled human head with tall top knot. Surface wear but otherwise beautifully preserved. Dia 12.5 cm.

482107-52-Neg.2, Grave Lot Y. Plain tripod; plain lid with tall human head as handle. Ht w/o lid 14.5; Dia 19.0 cm.

482107-52-Neg.5, Grave Lot Y. Plain tripod; plain lid with perching bird as handle. Ht w/o lid 13.0; Dia 19.3 cm.

482107-55-Neg.5, Grave Lot Y. Plain tripod; plain lid with normal handle, w/o lid 13.6; Dia 17.2 cm.

482107-55-Neg.7, Grave Lot Y. Plain tripod; plain lid with turtle as handle. Ht w/o lid 12.5; Dia 18.9 cm.

482107-55-Neg. 9, Grave Lot Y. Plain tripod on cylinder supports; plain lid with turtle as handle. Ht w/o lid 12.5; Dia 18.9 cm.

482107-55-Neg. 11, possibly part of Grave Lot Y. Plain tripod; plain lid with large headed bird as handle. Ht w/o lid 12.0; Dia 17.8 cm.

482124-1-Neg. 11. Plain black tripod; plain lid with bird as handle.

LOBULAR BLACKWARE BOWLS RELATED TO CYLINDRICAL TRIPODS

The undecorated Tzakol pottery of Tikal has not been published and the undecorated Esperanza pottery of Kaminaljuyu and Tzakol pottery of Uaxactun is readily available for comparison in the respective publications, so do not need to be repeated here. Pertinent decorated pieces from the traditional corpus are cited in the next section, on globular bowls in pot stands.

Photo Archive. Lidded bowl with pedestal or ring base. The base is similar in openwork decoration and in shape to a pot stand, though much lower and without upper edge or other indication of being potentially independent of the vessel it supports. Lid handle (spherical) and bowl itself have round dimples that form a pleasing aesthetic arrangement of the solid black space. This is the first yet found with this innovative shape. Decoration on rim and bowl is identical and on each in two panels widely separated by blank space (on the bowl filled with large indentation). Decoration is of encircled curls placed sideways in repeated bands.

456981-56-Neg.1. Most likely central sector of Maya lowlands. Globular bowl with wide neck (superficially similar to **462798-1-Neg.8** that has normal tripod feet and **462798-1-Neg.8**, plus **462798-1-Neg.1** that is on a pot stand). This bowl, however, has three-dimensional toads or frogs serving as tripod supports. No poison sacs of a potential *Bufo marinus* are shown. Rotund belly is similar to that of the Uo frog. No features of the Uinal Monster are present. On the bowl itself other, simplified, frogs are modeled in applique. All parts of the sculpture are admirably preserved and this pot is certainly one of the most unusual "cylindrical tripods" yet found. This piece demonstrates that the rarer shapes were produced by the same ateliers as normally shaped cylindrical tripods and thus should be studied together with them. Fine original condition, no restoration.

462798-1-Neg.8 and **462798-11.** Globular black bowl without turned rim zone. Supports are rounded but with flat bottoms. Good condition, no restoration.

462798-5-Neg.5 and **462798-7.** Medium sized bowl (smaller than previously listed ones) with low pedestal base. Design is in two oval panels, each with different lightly incised, long-snouted or beaked face in profile.

(M. Coe 1982: Pearlman No.27), **463728-3-Neg.5.** Globular black bowl with lid. Lid handle is human head. Neutron activation analysis is needed to demonstrate that this lid was made for this bowl, though both are authentic. Bowl has four widely spaced conch shells gouged and modeled around center of sidewall. Supports mimic "blank peccary head supports" of a basal flange or tetrapod bowl. A "blank peccary head support" is shaped like modeled peccary heads but has no anatomical features and the image is produced solely by similarity to supports that have the peccary features subtly added. The bowl shape itself is nothing like that of a tetrapod and certainly not like a basal flange bowl, so I classify it with pots related to cylindrical tripods. Fine condition.

(M. Coe 1982: Pearlman No.33), **Photo Archive**, glyph closeups **463728-5.** The

Kerr photograph on page 70 of Coe's catalog presents this bowl's profile. That profile is comparable to that of the frog bowl, and shows that this Pearlman masterpiece is a creation of an atelier that also produced cylindrical tripods. The iconography has been described by Robicsek and by Coe. In the discussion of the skillful rendering of the God N-seashell arrangement the relationship of this to other contemporary ceramic shapes was overlooked. These relationships are crucial for dating this piece, since if it (and the Deletaille Tripod) are both actually Tzakol 1, then the entire traditional Tikal and Uaxactun ceramic sequences based on sacred grave lot associations are incorrect, as they do not admit fancily decorated cylindrical tripods until the Tzakol 3 period. Clearly one set of dates needs to be revised. Each dating system needs to make reference to the other, date of Tzakol 2 is the earliest that can be supported by comparisons with newly found material as well as to the traditional corpus, and a date of Tzakol 3 is equally possible. Tzakol iconography was quite conservative, so it is possible to have Tzakol 1-like iconography (Coe's and Scheie's dating basis) on a vessel shape A actually made during Tzakol 2 or 3 times (my dating basis).

479332-16, ex-Leff Collection (Sotheby 1975, Sale 3792: No. 517). Catalog admits that this bottom bowl is not necessarily originally pertaining to the bird-swallowing-fish lid. This admission should be corrected to "absolutely not part of bird lid." The lid is of a basal flange bowl, and so is cataloged in that separate volume. The lid and bowl differ in color and style of decoration and I estimate the base is one phase earlier than the lid. The bowl is decorated with weakly incised encircled curl with other decorations round about. High pedestal base; is probably more related to bowls with cemented pot stands than the cylindrical tripods, and really should be cataloged in a miscellaneous section. It is a classificatory orphan for the time being. Normal condition.

OTHER GLOBULAR BOWLS

406451-3A-Neg. 7. Orange globular bowl of the same shape as the previously described Tzakol black bowls, but smaller. The sidewall shows two nearly identical stylized fish monsters with a water lily pad near the face. A mythical tail joint is prominent. Because orange pottery is not common during Tzakol times in Peten (Tiquisate ware is orange but that is usually made in the Escuintla area) and because the fish is so stylized, a definite date is difficult to establish. Tzakol 3, Tzakol 4 (Hellmuth PhD dissertation), or Tepeu 1 are the most likely. Fine condition on one side; good condition with normal surface indications of its thousand-plus year age on the other side.

496027-3. This rare bowl form and decoration appeared at the same time as a host of blackware cylindrical tripods, pitchers, and pot stands. On the basis of the decoration I would not estimate a Tzakol 3 date, but rather Tepeu 1. Some might interpret the unusual arrangement of the scene to indicate a modern fabrication. The major portion of the sidewall shows a giant serpent with a plumed snout. Behind his head is a Winged Quincunx; on the back of the pot are other glyphs of the PSS but in an unusual order that again suggests a modern creation – yet the pot might also possibly be 7th century, as none of the other vessels in the same batch were forgeries. Average condition; no restoration.

LOBULAR POTS ON PEDESTAL BASES OR FIXED IN POT STANDS

All the following pots are of the same ware and decoration as cylindrical tripods. Their lids (when rarely present) are indistinguishable from lids of cylindrical tripods. These particular containers, though, have no tripod feet and sub-category are set in pot stands are of globular -- not cylindrical -- shape. Also, bowls of this particular sub-category are set in pot stands permanently attached by the Maya potter. Independent pot stands are of Holmul I-Tzakol 1-2 date and will be cataloged in a future volume.

Since free standing pot stands also exist and are associated with exotic, modeled lids, "pot stand lids" are cataloged in the lid chapter.

Kaminaljuyu, B-II (KJS: Fig. 182, h). Red bowl attached to low pot stand. It is listed in the Carnegie report as a "pedestal bowl" but I would suggest this term might best be restricted to bases, such as in KJS: Fig. 182, i) which have no independent form other than being the base. A pot stand, even when physically attached by the Maya potter, is visually separated by a band, a flange and the bowl sets in, within, the stand.

Kaminaljuyu, Pit Burial A (KJS: Fig. 182, j). Here the pot stand's upper out-turned rim has been merged with the basal flange of a basal flange bowl. The resultant base merges continuously with the bowl at this point, but if you sawed off the bowl you would be left with a perfectly normal columnar pot stand. This example, though, violates the usual visual separation between stand and supported bowl.

Tikal, Burial 48 (Shook and Kidder 1961:6; Coggins 1975,1:199; II: Fig. 62). Attractive black bowl with four outstanding renditions of the Curl Formed Monster (main entry). Bowl is on pedestal base.

Uaxactun (RS: Fig. 23, b ,2). Low bowl, high pot stand.

Uaxactun (RS: Fig. 23, b, 5). Low bowl decorated with monster face.

Uaxactun (RS: Fig. 23, b, 5). Fragment only.

Chama (Butler 1940: Pl. VII, c). The piece in question has restricted neck and appears to be rather similar to several Peten examples, though the Chama one is not black.¹⁴ Whether highland examples are contemporaneous in time with those of Peten only a ceramic specialist could answer. The main design is rows of squared encircled curls. The bowl's base is of ambiguous shape, with the appearance of a pot stand, but in the unlit shadow area it is hard to see if a rim

14. The Chama Project set a record for idiotically small "publication" of important pottery. Not only are the pots reproduced in such miniature size as to be meaningless as illustrations, the photographs are ineptly lighted.

exists on the "pot stand" or whether its profile blends directly with that of the bowl, in which case it could be considered a rather tall ring stand or openwork pedestal base. I must admit that my ceramic shape classifications are rather informal, in part because I cannot line all the pots up together to see which are actually comparable to others. The field archaeologist can do this, but I study pieces that may be several thousand miles apart from one another. Nonetheless, this Chama specimen (not Chama in the sense of Late Classic, chevron decorated border) is evidently Early Classic and an interesting bowl that should not be abandoned to oblivion in this unprofessionally illustrated report.

Duke University Art Museum, **418677-8-Neg.3**. Small blackware bowl on pedestal base. Bowl has abbreviated part of Curl Formed Monster in rounded panel. Normal condition, no restoration.

456981-8-Neg.12. Resist painted (double listed), but so faded that the painting is not immediately noticeable from a black-and-white photo. Lid handle is finely rendered God N in a three-dimensional turtle shell. For two other examples of a turtle as lid handle on a conventional cylindrical tripod, see Grave Lot X. Another resist painted pot has a turtle lid handle but no God N sticking his head out of the carapace. Base is attractively openwork woven band and should be compared with base of 462798-7-Neg.5. Faded condition, no restoration, present location unknown.

462798-1-Neg.1 and **462798-6**. This is the only bowl of this series that has an outturned rim. Thus the bowl shape itself (momentarily forgetting the attached pot stand) is similar to the frog tripod (forgetting its tripod feet). Decoration on bowl is in two panels widely separated by blank space. Decoration in each panel is provincial rendering of "Teotihuacan yearsign" with row of four circles in the middle. Rows of circles are found on Tlaloc headdresses of Tikal Stela 31 (shield), Tikal Stela 32, and Yaxha Stela 11 (Hellmuth 1975b: P1.44 and 1978:84). Base is tall, openwork with triangular openings. Other than the form of base, this bowl with its inverted rim is identical in shape to a globular tripod, 462798-1-Neg.8. Basal form is often whim of cult needs, patron, or artistic innovation and is not always indicator of regional or temporal difference: "not all cylindrical tripods are either cylindrical or tripod." Normal condition, no restoration.

462798-5-Neg.5. Darkware globular bowl on low pedestal base. Main entry with figural art. Considerable surface wear, no restoration.

462798-7-Neg.5 and **462798-4**. Bowl and lid are similar in size and shape to 456981-8-Neg. 12, however this one seems not to have been painted. Clay surface is reddish. Lid handle is a perched land bird. Base is openwork, rectangular woven pattern with basal and top ring. Compare this attractive base with 456981-8-Neg.12 and a less similar example from Uaxactun (RS 1955, II: Fig.71, b, 4). Original condition, no restoration.

471242-46. Globular bowl whose lid continues profile of the bowl almost flawlessly, with less rim or banding than is normal. There is no lid overhang, for example. Lid handle is long beaked bird. Handle is pierced by hole and may thus be hollow. Decoration of main bowl is two small panels widely separated by empty space. Panels show long snouted monster formed of curls (double listed). Base is undecorated.

471242-47-Neg. 11 and **471242-34**. Bowl has single, large, droopy, jowled face of mythical personage. The jowls droop down below even the level of the chin. This diseased (?) face should be compared with similar fat cheeked visages from other regions of Mesoamerica. The sculptural qualities are comparable to that found on contemporary Peten effigy jars. Widely spaced around the middle of the container are jagged marks suggesting that adornments had been broken off. These may have been slit balls or (unlikely) additional faces. The entire area of the bowl that is not covered by the fat face has curls in square frames, in four rows. Similar masses of squared curls in frames are on two vases of Grave Lot X. Bowl is lower and completely differently proportioned than the previous two, but nonetheless most likely approximately contemporaneous. Based on the traditional sequence, these all should be Tzakol 3, though such placement is no longer so definite, as they could be Tzakol 2. Base is undecorated. Surface wear, base has large chip missing, no restoration at time of photography.

481648-11-Neg.7. Black, medium sized bowl fixed into pot stand that has upper flange and slightly wider base flange directly at the bottom. Pot stand itself has no decoration or perforations. On the bowl itself, there is a giant encircled curl (double listed) framed with a continuous form possibly related to a double yoke. Scalloped bands are poorly understood yet played an important part in ancient Maya symbolism. I estimate that this piece is earlier than Tzakol 3. Normal condition, chip in base, no restoration really needed.

Photo Archive. Surface of the Underwaterworld (double listed) in diagonal pattern.

Color Polaroid provided by owner, private collection, Europe. Seen-but-not-yet-photographed for the archive. Polychrome bowl with upward facing head of Classic Maya noble. Intervening area is black painted background with wide, light orange, criss-cross weave pattern. Pot stand in its profile is seemingly completely independent of the bowl. Bowl appears restored to some degree-- more complete assessment and commentary will be available when this collection is studied with more time.

FREE STANDING POT STANDS

This is a repeat section of pot stands which were listed earlier in relationship to modeled lids of free-standing pot stands. Examples in the published literature (Holmul, for example) are in the earlier listing and are not repeated here. Pot stands date from Holmul I through to Holmul III (Tzakol 3).

405900-14-Neg.19. Tall, columnar pot stand with remains of geometric painted decoration on the horizontal surfaces. Worn, pitted, and encrusted surface in places.

405900-16. Tall, black, columnar, pot stand with Recurved Snout Monster gouged in rectangular panel. This stand is similar in size and shape to the polychrome one, **405900-14-Neg.19.** The black one was believed to be associated with a squirrel-like pot stand lid, but neutron activation analysis of clay from both lid and stand by Ron Bishop indicated that the two are from different clay. Based on the confused situation of pots and lids in burials at Holmul, it would not be impossible for the two pieces to have been grave lot related even though made from different clay. Pot stand is in fine condition with no restoration.

Denver Art Museum, **479332-13-Neg.1.** Black pot stand whose center section is an openwork reptilian monster with a recurved snout. Breaks simply reglued with no other restoration; generally in fine condition.

481648-4-Neg.5. Polychrome pot stand with painting identical to repetitive decorations or polychrome basal flange bowls. The pot stand is continuously concave (that is, with no main truck section).

4x5 inch color transparency (Kerr photograph probably). This large slide shows a stack of pots which evidently some dealer thought (or wanted prospective buyers to think) all belonged together. The tower consists of a probably detachable pot stand on the bottom, a basal flange bowl, with a second similarly painted basal flange bowl sitting on it, then a lid resting properly on the top basal flange bowl. Only the lid and the top basal flange bowl belonged together, although the lower basal flange bowl may have been an atelier or grave lot mate. All the vessels were authentic (not a single forged basal flange bowl or forged tetrapod has ever been brought to my attention; forgers dedicate themselves to perfecting the art of polychrome vases). I have no idea where these interesting polychrome Tzakol vessels are today.

FOOTLESS LOW BOWLS WITH DECORATIONS RELATED TO CYLINDRICAL TRIPODS

These bowls tend to be darkware and tend to have the same decorations as on cylindrical tripods. For these reasons I believe they are contemporaneous with cylindrical tripods, namely Tzakol 2 and Tzakol 3 in date. No whole vessel of these shapes with figural art was found at Uaxactun but that was merely coincidence of excavation. At Uaxactun e. comparably decorated bowl had a pedestal base (RS: Fig.8, h), a form also in private collections and cataloged in its appropriate shape classification elsewhere in this catalog. In the following list, no two bowls are of the same size or shape suggesting that many major classes of blackware ceramics exist which need to be further researched. Simple bowls like this are often abandoned by the grave robbers evidently because they do not have enough sales value to smuggle. The bodegas of IDAEH must thus be full of such bowls that were abandoned at the looters' trenches or in the chicle camps. Although the bowls are small and unimpressive, in fact they frequently present important iconography and should not be further abandoned within musty warehouses but photographed and studied.

(M. Coe 1978: Princeton No. 18). Barbara and Justin Kerr Collection, New York. Coe's provenance (Peten or adjacent southern Campeche) and his description (Principal Bird Deity) needs no additional comment. I would add only that this vessel is Early Classic in all respects, style, shape, ware, and decoration. Good condition, no restoration.

A-128 and **A-132**. Insignificant looking little black bowl of the kind sold for \$30 to tourists all over the Maya area. This is the kind of miscellaneous bowl that ends lost on bookshelves in unknown locations all over Canada, the USA, and Europe. Tourists (not collectors) buy such pots as souvenirs. Thus they do not end up in "collections" since they are probably the only Maya pot the owner has. Such pieces rarely get donated to museums, local curators do not know about them, and they are the most lost of all huaquero finds. At least the major private can often contain crucial segments of ancient Maya iconography collections are widely known, easily visitable, easily studied. Yet these little bowls — little clues that the complex scenes get all the attention of coffee table books help immensely to understand the iconography of the more complicated scenes. — but primarily as fixtures of aesthetic appreciation. The ugly little pots often contain as much information as the larger, fancier, glossy vessels

This homely little vessel has four medallions. Each medallion has a variant rendition of a piscine, often Xoc Monster-like visage. The artist was accomplished and filled each medallion with subtle cosmological details. The iconography of this vessel is discussed in my PhD dissertation. Broken and simply reglued; rootmarked, worn along the bottom, photographed before any restoration. All the detail of the medallions well preserved despite wear and tear. Current location unknown.

A-216-Neg. 12. Small blackware bowl with beveled side. Oval medallion has cramped, gouged Curl Formed Monster (double listed). Bad condition, no restoration.

A-239-Neg.11. Small low black bowl with grooved ring forming a top and bottom band. Between the grooves is a neatly rendered oval medallion with a simplified Curl Form Monster (double listed). Average condition; no restoration.

D.O.-10-Neg.3. Low, off-white bowl with large, widely spaced hieroglyphs in colors related to Diagonal Swirl series (double listed). Average condition, no restoration. Ht 6.1; Dia 12.6 cm.

403225-10-Neg.10. Low bowl with simple Surface of the Underwaterworld (double listed) repeating around the sidewall. Decoration is gouged with poor attempt at making neat, balanced forms. Normal chips and cracks, unrestored.

403226- 18-Neg.16. Low, rounded-sided, darkware bowl with two nearly identical panels showing a frontal Cl-like fish monster. Illustrated and further described in my PhD dissertation. Average surface wear but entire design is completely visible. Breaks simply reglued with no restoration. This portrayal is vital to the iconography of Tzakol mythical piscine monsters.

408289-8-Neg.2A. Low black bowl with six large hieroglyphs. Each glyph is in a round, non-crowded cartouche. Each cartouched glyph is separated by blank space from the glyphs before and after. The text includes the usual Tzakol segment of the PSS, Winged Quincunx and Fish, but here has an intervening glyph. The bowl has a lid, the only lid yet known for such a bowl. Because the lid is the correct size and is of a different proportion from lids of actual cylindrical tripods I accept the lid as most likely the original grave lot mate of this bowl. The lid handle is a modeled stylized human face looking up from the surface of the lid (double listed with "upward looking faces." This time the face has arms, incised on the lid surface. The entire remaining two thirds of the lid surface is filled by a mass of radial features of the person's headdress. The background of the tips of the feathers is recessed by gouging, forming a kind of piano-relief in this section of the lid. The combination of both piano-relief and incised costume is also known from a black cylindrical tripod, 418607-4B-Neg.12. Other than cracks the vessel and lid are in good condition with normal wear on the bottom. No restoration

Polaroid photographs sent in by the owner; subsequently photographed for the Archive, **408289-9-Neg.4.** This brownware bowl has a masterfully carved (almost plane-relief) scene. Protagonist is a finely rendered idealized young lord. He has a large spot on his cheek. In front of him coils a long naturalistic snake whose body is not connected with the snake in the man's headdress monster. The man's entire bust is shown, complete with arm holding something against the chest.

Over his head is a giant, long-"snouted" monster head, possibly a Principal Bird Deity. Curved reptile snouts and curved beaks are sometimes hard to distinguish, especially since the Maya deliberately were punning them both simultaneously. Out of the open mouth of the monster comes a naturalistic snake. Two or three other Tzakol Principal Bird Deities also carry snakes in their mouth (Hellmuth PhD dissertation). Aztec iconographers might investigate the possibility that the Mexican national symbol of an eagle devouring a snake has a background in Maya art of Guatemala (of course no cactus is present in the Peten representation, and in any event, the Maya may have borrowed the raptorial bird image from the earlier Olmecs, so it may have a "Mexican" origin after all).

This bowl is an important cosmological record that far exceeds that expected from a miscellaneous bowl and demonstrates that "miscellaneous pots" from private collections may well hold the missing clues to ancient Maya cosmology which will allow scholars to better understand the complexity of ancient Maya religious beliefs. Bowl's surface is in average condition but the entire scene was so well carved in pre-Columbian times that every bit is clearly preserved. No restoration is evident.

411174-4-Neg.14. High sided bowl with deeply gouged Surface of the Underwaterworld (double listed) repeating around the sidewall. I vaguely remember that the bottom of this bowl was hollow and filled with small pellets to form a rattle. Normal condition, no restoration.

(Joralemon 1980: No.42; Hellmuth PhD dissertation), O'Boyle Collection, **411174-6-Neg.3.** Low brown bowl with interesting decoration on the bottom as well as on the side. The bottom design is a stylized four petaled "flower" — a Maya version of the age old former Olmec symbol (best seen at Chalcatzingo). In each of the "petals" is a sprocket framed decoration which has never been identified, unless it is perhaps a variant of the nen infix which Linda Scheie has translated as shiny, reflective

The low rounded sidewall is an awkward area to decorate more awkward one to photograph. The scene is a series of monster faces looking — and an even up (from the bottom, from the entrance to the Underwaterworld (?). Present are: an avian face, identified as of the Principal Bird Deity by the latch shaped beak, the snake in its beak, and the forehead band with rosette. Then comes a bearded humanoid with a toothy face as its headdress. Finally comes a man wearing the Lily Pad Headdress. The remaining space has an unidentifiable monster face framed by articulated arms or legs (?). This bowl is a tantalizing glimpse at the Early Classic Maya pantheon. Rootmarks and normal surface wear but decoration is in excellent condition. Restoration history, if any, unknown.

416398-2-Neg. 11. Well formed low bowl with two panels each with an upward looking personage (double listed). In between the two panels is a wide divider panel with a giant flower-like form. This bowl has a scene with the same type of seated person and the same floating designs as Pearlman No.28 (**A-334B-Neg.2**) and thus demonstrates that the tripod ateliers simultaneously produced bowls of a variety of different shapes. Fine condition, no restoration.

416398-3-Neg. 3. Glossy orangeware bowl with attractive, wide, horizontal fluting. Two widely spaced panels have abbreviated Recurved Snout Monster (double listed). Excellent condition; no restoration evident in photograph.

418677-15-Neg. 1. "Bowl of the Nine Hieroglyphic Monsters." This un presupposing bowl actually exhibits the most outstanding cosmological (non-calendrical) hieroglyphic text yet found on a ceramic vessel. Each glyph is presented with plenty of space for elaboration within a round cornered rectangular frame. Each hieroglyph is the face of one or more monsters with elaborate facial decoration, mask, and/or headdress. God N, Kin-Sun God, and a Shell Wing Dragon can immediately be recognized. The latter mythical personality is discussed in my PhD dissertation. No features of the PSS are present in any normal form, nor are

there any glyphs that appear to be dynastic or historical. Whether the nine frames show a series of nine gods, or not, is at this stage unknown. Vessel is in excellent condition and appears to have no restoration. Vessel is in excellent condition and appears to have no restoration.

420652-13-Neg.6A and **468490-30**. Blackware bowl, main listing under Recurved Snout Monster. This footless bowl could come from Escuintla, the Highlands, or Peten. The subject matter is of Escuintla (Curly Face), the vessel shape is pinched into faint petal-like bulges at the top (as found at Kaminaljuyu (KJS: Fig. 186, c), and has a diagnostically Peten character (Recurved Snout Monster). This eclectic mixture is not entirely unexpected and by no means is the piece a forgery. This vessel is quite authentic, and historically important for studies of inter-regional diffusion of cults and cosmology. Photographed both before and after restoration. Restoration consisted in filling in minor chips and breaks, cleaning, and polishing. No figural art was altered.

(Gann 1918: Pl. 18, a), Gann Collection, Mersey County Museum, Liverpool, **421167-2-Neg.2**. Low bowl with relief carved decoration, probably Tzakol 4 or Tepeu 1 in date. Gann photograph shows the vessel badly broken. It has since been completely restored but with no change in style or content.

(Gann 1918: Pl. 17), Gann Collection, Mersey County Museum, Liverpool. **421167-6-Neg.3**. This vessel is evidently mold impressed and is probably Tepeu 1 in date, though much of its Surface of the Underwaterworld imagery is Early Classic. I discuss the dating problem in my PhD dissertation. No mold impressed bowls are yet known for Peten for the Early Classic. Molded tripods are common in contemporaneous Escuintla though. Excellent condition, no evident restoration.

458171-20. Private collection, Belgium. "Bowl of the Seven Curl Formed Monsters," a low, inverted rim blackware bowl with round medallions each with a finely rendered monster. The medallions are widely spaced around the sidewall. The curved shape of the bowl and rim are aesthetically pleasing. The bowl is in excellent condition and is without any restoration.

(M. Coe 1982: Pearlman No.32), **463728-4-Neg.12**, glyph closeups, **463728-14**. Low bowl with thirteen carved and incised hieroglyphs (Coe counts twelve, it depends on whether certain blocks are viewed as affixes or main signs). Normal surface wear, cracks simply reglued without restoration; all the hieroglyphs are perfectly preserved

464706-14-Neg.34A. Private collection, Asia, low darkware bowl with three panels. Between each panel is a text of two vertical hieroglyphs (double listed). The panels present the Principal Bird Deity (or some other equally high ranking bird monster) in three different manifestations or in metamorphosis. This low bowl has iconography equal to or greater than some of the fancy large tripods. Plano-relief-like carving, but every centimeter of the panels is filled. Carving is accomplished by a master artisan. The entire set of panels and inscriptions are all in outstanding condition; bordering area has normal surface blemishes.

Denver Art Museum, **479332-13-Neg.7**. Brownware bowl of shape different than all the others (though not exceptional in itself). Surface of the Underwaterworld (double listed) in diagonal arrangement. A medallion with a Curl Formed Monster is set within the layers. Fine condition, no evident restoration.

(Sotheby) **479332-16**. Ex-Leff Collection. Pictured in the auction catalog with a basal flange lid on top of it, a lid that is one or more centuries wrong for this type of bowl. The bowl itself is a typical shallow Tzakol bowl, but in this case attached permanently to a pot stand. Average condition with incrustation.

481648-7 and **481649-62** (glyph closeups). Low bowl with horizontal row of PSS hieroglyphs painted in colors related to the Diagonal Swirl series. Good condition, no repainting, no restoration.

481648-11-Neg.7. Small globular bowl permanently attached to pot stand. Bowl is decorated with large encircled curl framed with bands of repeated designs. Chip missing from base but otherwise in good condition.

489655-13-Neg.5. Blackware, globular bottom section, ringed base; upper section forms a vertical sidewall on which are two piscine serpent monsters. The monsters are similar but one is longer than the other. They have shark's tooth as front fang, step tooth, upturned, vaguely Xoc-like snout, crested supraorbital plate, and serpentine body with many sets of sharp fish fins. This important vessel is illustrated in my PhD dissertation. Cracked and reglued with no other restoration. Entire scene is well preserved though with normal surface blemishes.

CHAPTER XII.

SUPPORTS

SECTION INTRODUCTION

Not all "tripods" have three supports. Some have four and may — or may not be — transitional with tetrapods. Tetrapods tend to be larger and related in decorative subject matter with basal flange bowls. Such tetrapods tend to have lids that are decorated in a manner different than those covering cylindrical tripods. The items in the present list are vessels which in size, shape, proportion, and/or ware are the same as, or related to cylindrical tripods. The point of this special category is to emphasize that number (or even its lack), size, or shape of supports should not necessarily always determine the classification of the pot. prefer to catalog by atelier output, based more on ware and decoration than on shape alone.

FOUR FOOTED CYLINDRICAL "TRIPODS"

(Loudmer, Poulain 1975: No. 234); Denver Art Museum photo files.
Polychrome cylinder complete with lid. Vessel has basal bulge (double listed) and four supports. Supports are of the shape expected on basal flange bowls or tetrapods rather than tripods. Although many artifacts in French auction catalogs are fake (despite all the claims of the licensed "experts" on the title page) in fact this particular vessel is authentic. Condition is average, appears unrestored.

402461-23-Neg.6. Central lowlands, polychrome cylindrical "tripod" with four cylinder supports. The supports are painted underneath with white, a tradition on tetrapod supports that mimic the underside of a peccary head, but here there is no animal modeling and no relationship with a tetrapod or basal flange bowl. The size, shape, and proportions are correct for a cylindrical tripod, even the obviously original lid. All are painted with the Surface of the Underwaterworld (double listed). Good condition, no restoration.

(M. Coe 1982: Pearlman No.27), **463728-3-Neg.5.** Globular bowl with four supports. Lid is of a normal cylindrical tripod, whether it was made for this bowl can be determined only by neutron activation analysis of the clay. The bowl has four widely spaced conch shells, part gouged, part raised in clay. The shell is placed carefully in the middle, between each set of legs. The supports have a bulbous top and then change angle and become columnar. This is the same shape as found on basal flange bowls and tetrapods — these are certainly not tripod supports, but then the bowl is not a tripod type either, so the legs are appropriate. Supports of this shape and proportion often have eyes and mouth of a peccary added by carving or modeling to form a peccary face. The legs on this bowl are "blanks," that is they have the basic shape that mimics the shape of supports which exhibit peccary traits but do not have any anatomical features added. This mimicry can best be seen by setting a series of photographs of tetrapods alongside this vessel. Fine condition, no restoration evident in the photographs.

468490-2-Neg.8. Dark cylinder, slightly (constant) angled side. Decorated with widely spaced vertical flutes; moderate basal angle which slightly enlarges circumference of the cylinder which helps provide space for the moderately large feet. These flat-bottomed supports are approximately the shape that are sometimes painted with peccary features, but here no painted or modeling indicates any biological features. The legs swell slightly outward, then (in the back) taper slightly inward, creating an aesthetically pleasing form.

TRIPODS WITH CYLINDER SHAPED SUPPORTS

Kaminaljuyu, Burial B-1 (KJS: Fig. 177a). Carved and then stuccoed ivory ware.

Uaxactun, Burial A20, Tzakol 3 (RS: Fig.11, f and h), on exhibit in Museo Nacional de Arqueologia, Guatemala City. The supports of this vessel are tapered cylinders and are mentioned here only in passing. The other supports of this section are not beveled or tapered. No whole tripods from Uaxactun exemplify the type expressed by the Duke University set (described below) . None of the supports on Smith's page of tripod supports are the same, yet in Tzakol times in Peten this cylinder foot was obviously known and used, as can be seen from the following five examples.

(Parke Bernet 1969, Sale 2828: No. 50; Thomson 1971: No. 66) Main listing under Curl Formed Monster. Vessel has basal bulge and three cylinder-shaped, flat bottomed supports.

(Joralemon 1980: No.44; Sotheby's 1984, Sale 5247: No.341). O'Boyle Collection. Darkware tripod with repeated panels of seated upward-facing-personage (main listing). Basal band has many, spaced, screwheads (double listed). Feet are rounded in cross section, completely carved with geometric pattern on the front, and have vent holes worked into the linear decorative pattern. The supports are slightly outwardly splayed, and with their decoration are not in the same class as the strictly straight cylinder supports. Restoration history unknown and not specified in the publication. Probably originally good condition.

Museum fuer Voelkerkunde, West Berlin, 35mm slide provided courtesy of Karl Herbert Mayer. Black or extremely dark brown vessel with obviously original lid. Lid shape and wide flat handle are type found normally on basal flange bowl or tetrapod, in fact this "tripod" has an apron that is about the same size and shape as on a basal flange bowl, although the overall vessel is the size and shape of a cylindrical tripod. Since basal flange bowls and tripods were contemporaneous during Tzakol 2 and Tzakol 3 times, and often made in the same atelier, it should not be surprising to get a combination occasionally. Otherwise, it is interesting how the potters usually kept the designs and forms separated, for example, while dozens of cylindrical tripods have hieroglyphic inscriptions, hieroglyphs are practically never found on a basal flange bowl (I have seen only one example). The lid and sidewall have curling forms; that on the sidewall may form a Curl Formed Monster. Supports are three cylinders with only a slight batter. These are fully of the size and shape for a cylindrical tripod. Cylinder shapes are also typical for tetrapods but tetrapod supports tend to change angle after an initial bulbous form, or mimic a peccary head. Condition from the sole available photography looks excellent; degree of restoration unknown.

A-451-Neg.7. Private collection, Canada. Lidded tripod with overlapping ovoids topped with widely spaced screwheads. Sidewall is decorated with several curiously abstracted seated personages. Supports are slightly tapered cylinders. Incrustation, unfilled chips (on lid overhang), and simply reglued breaks on lid. No restoration.

402461-23-Neg.6. Polychrome painted (double listed) vessel complete with obviously original lid. Vessel under this lid is of the correct size, shape, and proportions as a cylindrical tripod, but here has four supports. The supports are straight sided cylinders with round vent holes in two sides. The supports are painted white on the inside, as are some peccary supports of tetrapods, but here there is no modeling to indicate that the white area is supposed to represent the light toned underbelly of the peccary, or is there any other relationship to a tetrapod or basal flange bowl. Painting on rim and on sidewall show the Surface of the Underwaterworld. Chip in rim, good condition, no restoration, no repainting. Ht w/o lid 13.0; total ht 20.3; Dia 16.4 cm.

Museo Popol Vuh, **403225-15-Neg.3.** Wide cylindrical tripod on cylinder shaped, flat-bottomed supports. Vessel sidewall has two long panels of encircled curls (double listed). Vessel has chips missing from rim; breaks are simply reglued, no other restoration at time of photography.

408289-3-Neg.16A. Wide, black cylinder with pronounced basal angle. Supports are flat-bottomed cylinders. Two side panels each have a Curl Formed Monster. One monster faces left, the other right; otherwise they are nearly identical. Lime incrustation covers one face; the rest of the vessel is in normal condition with no restoration evident.

Duke University Art Museum, **418677-1-Neg. 7.** Lowlands, blackware cylindrical tripod. Part of probable grave lot of three. Each has identical cylindrical feet, round in horizontal cross-section. The feet are approximately straight-sided and thus very different from the more modeled tetrapod feet on basal flange and related bowls. All three are wide; this present one is the smallest, but as its height is that of a normal tripod, its width makes it a good sized specimen. The other two are as wide as Late Classic plates (but with much higher sidewalls, and are clearly of Early Classic date). Decoration is in two nearly identical panels of encircled curls. Broken and crudely repaired with chips left unattended.

Duke University Art Museum, **418677-6-Neg. 10.** Wide black tripod has plain sidewall except for small band at top incised with repeated geometric design. Basal band has no apron and is decorated by widely spaced screw heads. Supports are high cylinders.

Duke University Art Museum, **418677-4-Neg.6.** Lowlands, blackware cylindrical tripod, practically the same wide size as-4-Neg.6. Limestone encrusted, no restoration.

Duke University Art Museum, **418677-6-Neg.4.** Same as-6-Neg.4.

Duke University Art Museum, **418677-6-Neg. 10.** Tripod supports are the same as the above grave lot, and this other tripod also has lime incrustation, suggesting it may in fact have been found in the same tomb, though only clay analysis will detect whether this was made from the same regional clay source as the grave lot. The present pot is slightly wider than normal, has simple repetitive geometric incision on an upper band, and has widely spaced screwheads (double listed) applied to an otherwise plain basal band. Encrusted, normal wear; no restoration or even cleaning.

468297-4-Neg.3. Blackware cylindrical tripod with seated upward looking personage (double listed). The scene is very similar to that on Pearlman No.28 (A-334B-Neg.2). Base has thick overlapping ovoids (double listed). Supports are cylindrical, flat bottomed with large vertical vents on the inner sides. Excellent condition, no restoration.

468490-2-Neg.1. Darkware cylindrical tripod with flaring sidewall. Decoration is diagonally arranged bands of triple rows of gouged overlapping ovoids (double listed). Divider panel is vertical bands that include one row of elongated overlapping ovoids. Three supports are cylinder shaped, flat bottomed, pierced on both sides with round vent. Chips in rim but otherwise good condition, no restoration.

471242-24-Neg. 1. Part of grave lot with horizontal ribbing. This vessel has domed lid with standard shaped handle. Sidewall shows entwined rattlesnakes on deliberately roughened background. Legs are tapering cylinders. Good condition; restoration history, if any, unknown. Ht w/o lid 16.0; total ht 25.4; Dia 16.7 cm.

471242-24-Neg.6. Probably from the same grave lot and definitely from the same atelier as **-24-Neg.1.** Missing lid; sidewall has two panels with unknown geometric design against a deliberately roughened background. Basal band has three raised horizontal ribs. Supports are tapering cylinders. Good condition.

482107-26-Neg.1. Light toned cylindrical tripod with basal band of continuous geometric binding. On sidewall above is a scratched decoration that may be recent-but may also be pre-Columbian. The decoration should be checked with a magnifying glass. Chunk missing from rim, no restoration at time of photograph. Ht 17.3; Dia 18.8 cm.

482107-52-Neg.2. Grave Lot Y (main listing). Supports are cylindrical and flat bottomed. No restoration.

482107-55-Neg.5. Probably part of Grave Lot Y (main listing). Supports are cylindrical and flat bottomed. No restoration.

482107-55-Neg.9. Grave Lot Y (main listing). Cylinder supports. No restoration.

489655-24-Neg.5. Red(?) tripod complete with obviously original lid. Provenance is Peten, or highlands, or Escuintla. Horizontally fluted basal band has four widely separated screwhead appliques (double listed). Supports are cylinder shaped, angled on the inside, with vertical vents in each side. Good condition, no restoration evident in contact sheet.

4x5 inch color transparencies (probably of Justin Kerr) show two gouged and incised black tripods with lids. Lid handles are standard shape. Lid and sidewall decoration is varied arrangement of encircled curls; a vague Curl Formed Monster visage may be imagined. Supports of each vessel are cylinder shaped. This set of tripods may now be in the Montreal Museum of Fine Arts, although the transparency says "Boston." Fine condition.

FANCY OR UNUSUAL SUPPORTS

Fancy supports are rare for lowland Guatemalan tripods. Fancy supports are more typical of Teotihuacan (openwork) and for Tiquisate region, which has openwork and moldmade (Hellmuth 1975b). No Peten tripod yet found has moldmade supports (or moldmade sidewall decoration) though with Escuintla not that far away it would not be surprising someday to find a trade piece at a Peten, Campeche, or Belize site. The few Peten supports that are fancily decorated are modeled with decoration applied. Thus the technique is similar to that of lids, so decorated supports are listed after the section on decorated lids. Since this catalog strives to be as reader friendly as is possible in a subject that must put the average Maya (reader into deep sleep, I cross-list here one of the more interesting supports.

(Sotheby 1984, Sale 5247: No.327), **D.O.-312**. Tall slender tripod with attractive lid. Lid handle is a gracefully arching fish nibbling at a sphere. An identical motif is on **456981-54-Neg.2**. On the slender tripod, the base has a wide band before the supports, since the bottom of the tripod by itself is not wide enough to allow space for three supports. The supports are either fish, peccary, or some other animal or reptile head. They have bulging eyes, out-turned snout. Breaks in lid and vessel simply reglued with no other restoration.

CHAPTER XIII.

CYLINDRICAL TRIPODS AND RELATED VESSELS

WITH HIEROGLYPHIC INSCRIPTIONS

SECTION INTRODUCTION

After carved monuments, cylindrical tripods are the main depository of hieroglyphic inscriptions of the Early Classic period. Cache lid-plates are the only other consistent source of Tzakol inscriptions on pottery, but this artifact class is rare -- only four of the seven known cache lid-plates have hieroglyphs, and only one grave lot example is known, from Tikal (W. Coe 1965:30). Of the more than 50 cache vessel/incensarios in the Hellmuth Photo Archive only one has an hieroglyphic inscription and I have heard of only one other, lost in Guatemala City. Stratigraphic excavations have produced only one such container with a text, at Uaxactun (RS Fig.7, a; 81, u). The published Pearlman Conch Shell plus at least three more unpublished Tzakol conch shells from the northeastern Peten have glyphs. Since shells are so fragile they do not survive tomb collapse, hence are not widely known. One set of jade earrings (**481649-27**) has a long inscription, as also do other (though earlier) published jades and celts from Belize. The Leiden Celt, the two Rio Azul celts (Crocker-Deletaille 1985: Nos.330-333), jade celts published by Dumbarton Oaks, and the scarce one or two other (unpublished) celts in older private collections make available only preciously few texts. For reasons not yet known basal flange bowls and tetrapods hardly ever have inscriptions. I know of only one (lid, 481648-10-Neg.4) and have been told about only one other. Only two effigy jars have inscriptions (both in the Photo Archive and other photographs independently published elsewhere; Banque 1976: 173 -- on buttocks, not seen in published photo; Wray Collection 1984: No.50 - on the side not illustrated). Theon the side not illustrated). The exceptional Wray Collection G1 greenstone mask has a long inscription on the back as does a strange jadeite sculpture in another private collection (seen-but-not-yet-photographed). Incised bones and slate mirrors are so rarely found or preserved for the Early Classic that texts have not yet been recorded on these artifact classes. Thus, as many tripods have hieroglyphic texts as all other non-stela media put together. This present catalog is the first installment of a long-range program to record all extant Tzakol period hieroglyphic inscriptions. Here only texts on cylindrical tripods or directly related bowls are cited.

PROVENANCED GRAVE LOT TZAKOL POTTERY WITH HIEROGLYPHS

Copan (Longyear 1950: Fig. 111, f; 117, i'-i"). Lid has three glyphs including Winged Quincunx; sidewall has three glyphs also, of the PSSequene, including Winged Quincunx and Fish. Both quincunx glyphs have U-sign in the middle instead of a circlet. The middle glyph on the sidewall is not yet recognized on an PSSequene from any published Tikal tripod.

Holmul (M+V 1932: P1. 28, c; e; f). Glyph-like forms on lid and sidewall.

Rio Azul, published in various newspaper articles, TV news reports (May-June 1984), and in National Geographic. Band of finely detailed hieroglyphs on a lug-lid ("screw lid") vessel with large round handle. This, and the other lug-lid bowl which was known several years earlier than the "first screw lid vessel in the Americas" both have decorations related to cylindrical tripods, in this case hieroglyphs, in the other (private collection) case, Curl Formed Monsters. Good condition when found, hopefully the fragile stucco survived the abrupt removal from the tomb, excited handling, TV crews and helicopter ride. Subsequent conservation and present condition unreported.

Tikal, lid and sidewall (Coggins 1975, II: Fig. 36, b, c). Decorated Ahau, Winged Quincunx, and an eroded Fish are readily recognized on the lid; Fish and a probable eroded Winged Quincunx can be seen on the sidewall.

Tikal, Burial 10, stuccoed and painted lid (Coggins 1975, II: Fig. 37, a). Decorated Ahau is followed immediately by Fish; total text is five main signs. Relatively well preserved.

Tikal, Burial 10, stuccoed and painted lid (Coggins 1975, II: Fig. 37, b). Fish glyph at D; total text is five cartouches. Relatively well preserved.

Tikal, Burial 10, stuccoed and painted lid (Coggins 1975, II: Fig. 37, c). This inscription has one of the earliest PSSequences on a cylindrical tripod (lid) that includes either a God N or an Initial Sign with turtle prefix. PSSequences on Tzakol cache lid/plates have fully formed Initial Signs and God N, but most Tzakol PSSequences on pottery use the Winged Quincunx and Fish as carriers of the message. On this lid the Initial Sign main sign is a woven wicker design, not the nen "mirror" glyph used throughout the Late Classic. God N is in his characteristic gestalt, a face profile and adornment pattern that hardly changes over half a millennium from Early Classic through Late Classic, and of course God N is well known from Post Classic codices, though no pots of any late period have PSSequences. Fish is at E, but no regular Winged Quincunx is included. All glyphs are well preserved except for C. All the hieroglyphs of the University Museum Tikal Project are professionally illustrated and are faithful renderings of all details.

Uaxactun, Burial A31, Tzakol 3 (RS: Fig. 1, a and b; 80, q'; Kelemen 1969, 1: P1. 128, c). Stuccoed and painted cylindrical tripod with two panels of glyphs, each of two columns. The Carnegie-MARI published drawing is at such a niggardly small scale that the reader needs to consult Kelemen's coffee table publication to be able to read the glyphs. There are four texts, a double column inscription inside each panel (between each set of enthroned lords), and then one vertical column of four glyphs in each divider panel. C2 is Fish; F4 is Quincunx, but no PSS is evident. Fish and Quincunx can be used in any context and are by no means restricted to a PSSequence

Uaxactun, Burial A31, Tzakol 3 (RS: Fig. 8, e and j; 81, r). The vessel (also illustrated without lid in Smith's Fig. 1, k) seems to be painted, possibly resist painted, though the technique is not described adjacent to either illustration. The lid, though, is clearly incised and is so described in Fig. 8's text. If in fact the two were found together in Burial A31 (and not merely near each other) then this

demonstrates that authentic burials can have lids and bases of widely divergent decorative types that were clearly not originally made with, or for, one another. The hieroglyphic text on the lid (Fig. 81, r) has more than 13 glyphs (up to 15 depending on how you divide affixes from main signs). That makes it one of the longer inscriptions yet found on a scientifically excavated cylindrical tripod. The text does not appear to be a Primary Standard Sequence. Such texts on pottery have been overlooked in current hieroglyphic studies.

Uaxactun, Burial A-22, Tzakol 3 (RS: Fig.1, e and f). Stuccoed and painted cylindrical tripod with three giant portraits that can also be construed as glyphs or at least as glyph-related.

Uaxactun, Burial A-31, Tzakol 3 (RS: Fig. 8, g and h; 81, s). Black, pedestal base bowl (double listed) with gouged-and-incised hieroglyphic text of 10 hieroglyphs. This text should be compared to that on other Tzakol vessels, especially cylindrical tripods in private collections because comparable phrases are used. Not a PSS although D is Fish. I discuss the similar texts in my PhD dissertation.

HIEROGLYPHIC TEXTS AVAILABLE TO STUDY IN PRIVATE COLLECTIONS

(Loudmer, Poulain 1975: No. 234); Denver Art Museum Photo Files. Polychrome lidded cylinder on four supports (double listed). The supports are of a type more conventional on basal flange bowls or tetrapods, but this vessel is of cylinder tripod size and shape. The lid also is appropriate for a cylindrical tripod. The pot has a fat basal bulge (double listed). Affix-like signs decorate the side of the vessel; only one side illustrated in the catalog. Whereas French auction catalogs tend to represent crude fakes as real, this particular vase is authentic. Condition is average with incrustations and surface wear, though all the painting is visible. Restoration history unknown, but probably unrestored. Current whereabouts unknown.

(M. Coe 1973: Grolier No.50). Two panels each with four glyphs; mostly non-PSS.

(M. Coe 1973: Grolier No.51). With T-shaped miniature supports this may not necessarily be a Tzakol cylindrical tripod, but possibly a northern Peten Late Classic tripod.

(M. Coe 1973: Grolier No.52). Not a Peten style pot or inscription. I am curious as to whether this once had tripod supports, as lids with ring handles can also occur on Tepeu 1 pots (at Uaxactun (RS: Fig.7, h) and also at Tikal, Bu. 150 (Coggins 1975, II: Fig. 85, d)). An additional late example is Grolier No. 38, definitely Tepeu 1, and not Tzakol 3 despite its lid (see following entry). I am unsure of the date or provenance of Grolier 52. Vessel shape (albeit minus supports) certainly does appear more related to Tzakol 3 than to anything in the Late Classic. If in fact it comes from outside Peten then it should not be expected to conform to classical norms. Restoration history unknown.

(M. Coe 1973: Grolier No.38). Peten or immediately adjacent Campeche. Now in the warehouse of the British Museum's Museum of Mankind. This important

polychrome is Tepeu 1 in all respects. Both highland and lowland polychrome ceramics can have lids with ring handles during the Late Classic, a fact that was not widely known in the 1970's, so the mis-dating to Tzakol 3 can be understood and now corrected. Aside from the Late Classic shape of the bowl, the Late — Classic palette of the painting, and the distinctly Late Classic subject matter (the actors of the Dance after Decapitation have (so far) never been found on an Early Classic object), is the fact that the PSS sequence on this bowl is characteristic of Tepeu 1. I have found and photographed at least three other Tepeu 1 pots with related Late Classic Tepeu 1 inscriptions from the same or a related Peten/southern Campeche atelier. Tzakol inscriptions are usually easy to distinguish from Tepeu ones in both style and content.

(M. Coe 1982: Pearlman No.32), glyph details: 463728-14. Though not a cylindrical tripod, this low blackware bowl shares certain glyphs with contemporaneous cylindrical tripods such as Banque 1976: No. 194. Hieroglyphic text should also be compared with inscriptions on portrait panel tripods.

(M. Coe 1982: Pearlman No.33; Robicsek 1978: P1.196, Fig.181), Photo Archive, glyph details: 463728-5. God N in his seashell forms an effigy vessel. Hieroglyphs include one snake/conch shell monster glyph; three other glyphs, then row of six glyphs; mostly non-PSS. Photographs show the vessel before it was broken; vessel is currently rejoined with no restoration or damage to text or iconography.

(Banque 1976: No.194), **456257-4-Neg.9** and **455732-6-Neg.9**. Two panels with detailed Cauac Monsters; two panels on sidewall each with two rows of glyphs; circle of additional glyphs on rim; unpublished line drawing by Lin Crocker.

(Banque 1976: No. 136; Crocker-Deletaille 1985: No.328-329), **456981-19-Neg.8**. The Deletaille Tripod has two rows each of seven glyphs, non-PSS though both Quincunx and Fish are present. Extraordinary condition, like new (though authenticated as over one thousand several hundred years old through thermoluminescence test and also authenticated by iconographic and epigraphic specialists. My examination of the vase, in detail, demonstrates to my complete satisfaction that it is authentic in every respect. No models were available to a forger for such complex iconography in any event, and in the 1970's no forger had the capability to generate new hieroglyphic texts (they had to copy ones in that factories era). Besides, Early Classic ceramics are not produced in the Mexican fake—they have been too busy faking Olmec jades and Maya polychrome vases. Absolutely no repairs or restoration needed.

(Wray Collection 1984: No. 36) shows the vessel after restoration of missing fragments, **A-272-Neg.10** (before restoration). Most likely from central zone of the lowlands. Unusually tall (the highest yet found), flaring sided cylindrical tripod with three large, well rendered hieroglyphs. One glyph is a face form of Numeral Three or the month Mac patron for an Initial Series Introducing glyph variant element (the Mac patron and the patron of the Maya number three are the same: a certain kind of headband and an Ik sign on cheek or earring). The unusual size and shape of the tripod demonstrates that the ancient Maya actually produced a variety of classes of pottery that have never been known from the traditional corpus. Fragments were missing from two of the glyphs, as can be seen in the 1970's photographs in the Photo Archive. Subsequent restoration added detail and fresh cinnabar to the broken glyphs, especially to the glyph pictured in the single sales brochure illustration.

(Wray Collection 1984: No.50), **A-622-Neg.5**. Comic bird effigy that is somewhat like an effigy jar, but whose tail is a rectangular slab tripod foot. With three supports – yet the body of a cookie jar- it is unclear whether to classify this as an unusual tripod or a tripod cookie jar. The bird has one large hieroglyph on the back of his head and four more glyphs in a single row down his back – none visible in published photograph. Archive photos record this piece before any — none restorative polishing and include close-ups of the hieroglyphic inscription. At the bottom is a Decorated Ahau, suggesting a dynastic text naming the father of the commemorated lord.

Wray Collection 1984: No.26; Crocker-Deletaille 1985: No. 347). Subsequently purchased by the Detroit Institute of Arts. Northern Peten. Polychrome stuccoed and painted, an extraordinary vessel found in outstanding original condition. Professionally restored (mostly fixing the stucco so it would not flake off). Probably no or little alteration to the glyphs. The glyphs are beautifully set as the center of a stylized flower, three glyphs on the lid and eight on the sidewall. Lid text includes Winged Quincunx and Fish of the PSS but sidewall is a dynastic statement, not a PSS. The artist who created this layout was a master scribe. Despite the unusual nature of this scene and the surprising preservation, the vessel is indeed authentic and has no substantial repainting on the glyphic portion.

(Crocker-Deletaille 1985: No. 348), **043998- 1-Neg.12**. The elegant stuccoed and painted cylindrical tripod which has four God N variants of the Shell Wing Dragon (Hellmuth PhD dissertation) has a lid with hieroglyphs. A beautifully designed Step and Winged Quincunx are the best preserved. The quincunx's central decoration is a U-form, not a circle. The U-form is an early manner, found also in the standard earring assemblage of cache vessels and earlier architectural masks. Two glyphs are faded and can be read only by comparison to other comparable Tzakol PSSequences. The vessel and lid's painting was in excellent condition considering how fragile stucco painting is.

(Crocker-Deletaille 1985: No. 349). Stuccoed and painted tripod with diagonal Veracruz scroll decoration. If this is the same vessel that Clemency Coggins reported as being from Rio Azul and in the conservation laboratory of the Boston Museum of Fine Arts, then the Detroit Tripod is most likely also from Rio Azul, as it also has scrolls derived from Veracruz (via Teotihuacan and Kaminaljuyu or other intermediaries), and also has the same two hieroglyphs. Roll out illustrations are needed before the entire inscription can be read. Conserved to keep the stucco from flaking off.

267423- 1-Neg.11. Blackware cylindrical tripod with rectangular slab feet. Sidewall has three panels of the Curl Formed Monster (main entry). Between these panels are texts of two vertical hieroglyphs. The three texts are similar to each other but not identical. Breaks simply reglued with no restoration. One fragment broken and missing from one of the monsters. No restoration. Current location unknown.

271504-6-Neg.12, D.O.-204, and D.O.-205. Low, wide, darkware bowl with squat rectangular tripod supports. Plano relief sidewall has panels of noble portraits in rounded frame alternating with vertical text of two glyphs. The glyphs

include T-535 (Decorated Ahau, the male parentage indicator) and also the usual clause, Winged Quincunx- Fish suggesting both a PSS segment and a dynastic statement of parentage. Not a sophisticated rendering but well preserved for what it is. No restoration needed. See also: **482107-26-Neg.7**, another brownware tripod with portrait panel.

Unpublished rollout drawing provided courtesy of Lin Crocker and xerox of Polaroid snapshot provided courtesy of Donald Hales. Normal size and shape slab footed cylindrical tripod with four portrait panels. Whereas on **271504-6-Neg.12** each face is differently decorated, on this vessel each face is the same and is the same as one of those on **271504-6**. This cross-referenced face is with a "Recurved Snout Monster" attached to the forehead. The attachment has a stylized shark's fang out in front of the man's mouth and a curl-ball-curl dentition.

Between each portrait panel is a vertical row of three hieroglyphs, including the standard phrase, Winged Quincunx - Fish. A vulture-like glyph is also on this second tripod, though before the male parentage indicator, not after it. A tau-shaped glyph is also shared between this present regular sized portrait panel tripod and **453027-22-Neg.8**. Lin Crocker's drawings also include a rim text which shows the same glyphs as on the sidewall. This must be the lid to this present vessel. The same text is also on the Sotheby auction piece (1983, 5034: No. 191). Polaroid shows the vessel with break, and chip in rim-evidently before any restoration. Subsequently probably restored, though all the carved decoration seemed in fine condition originally and would require nothing more than regluing any breaks, thus iconography and epigraphy are unaffected.

(Sotheby Parke Bernet 1983, Sale 5034: No. 191). This vessel is practically identical in size, shape, and hieroglyphic inscription to the Crocker drawings, but has no lid and has a different portrait in the panel (see main listing). The Crocker drawing, the Sotheby tripod, and **271504-6-Neg.12** thus speak about the same dynasty. Presumably they came from the same site (though not necessarily at all from the same tomb, as different members of the ruling family may each have been discussing or commemorating the same dynast). This hypothesis remains to be tested by neutron activation analysis of the clay from which these three vessels were made, though from stelae we know that stelae at widely separated sites can speak about rulers at other sites. Holmul Dancer vases from sites other than Tikal also speak about Tikal, though these vases were not buried at Tikal. There is much to learn about distribution patterns. Studies of dynasties (based traditionally solely on monuments) should take into account texts on ceramics – especially since the corresponding stelae may no longer be extant.

35mm color slides only, northeastern lowlands, stuccoed and painted lid, PSSsequence, well preserved except for one glyph. Photographed in original condition before restoration.

Museo Popol Vuh, **402461-28-Neg. 1**. Small stuccoed and painted cylindrical tripod complete with original lid. Lid handle is tall, slender idealized human head. Surface of lid has circumferential inscription of finely detailed hieroglyphs. They are too small in the contact sheet to read. Much stucco is missing; no restoration, no repainting.

408289-8-Neg.2A. Low black bowl (double listed) with lid; handle is upward

looking face (double listed). Vessel sidewall has widely spaced glyphs. Each glyph is large and carefully incised. All glyphs are surrounded by an oval double line cartouche. The design of each glyph does not always fill all available space of the cartouche nor are the glyphs themselves cluttered with details. Winged Quincunx and Fish are both present, suggesting the text of six glyphs is a variant of the PSS but on this bowl there is an intervening glyph. The variations and the clear rendering of the line makes this inscription an important one for epigraphers. Vessel and lid are both in good condition with no evident restoration.

420047-4-Neg.12. Northeast central lowlands. Black tripod with lid. Lid is unusual: low profile and with unprecedented handle of openwork, beaded, scrolls. Lid surface has two widely separated panels of crossed bands. Supports are slabs but in shape of tablero-talud (with no frontal detail of tablero though). Frontal vent is in unusual cross shape. Basal band flares out and has repeated applique bumps (but no screw slot). All these unusual features are typical of the individualistic artistic expression of northern Peten, features not favored in the evidently more conservative central Peten heartland of Tikal and Uaxactun. Sidewall has two sets of inscriptions with no framing or panel arrangement. Text includes Fish and Winged Quincunx but is otherwise not PSS and probably has dynastic information. Parts of vessel restored but with no alteration of the glyphs.

(Banque 1976: No. 173; Crocker-Deletaille 1985: No. 341), **456981-60-Neg.1.** Central lowlands, private collection, Europe. Three-part effigy container ("cookie jar"). Head swivels in prepared socket; chest is middle part, bottom part is third section. Due to fire clouding or differential heat in the kiln, the different sections are various colors, but a clay analysis would demonstrate that all are from the same clay. Although this masterpiece has been published in both Deletaille catalogs the hieroglyphs on the rump have not been fully illustrated or identified. One is a Winged Be Monster, the monster form of a Winged Quincunx. Another Early Classic Be monster is on an "alabaster" bowl with three exquisitely incised hieroglyphs, also published twice and neither time with all sides visible. A third Tzakol Be Monster substitute for the Quincunx is on another stone vessel in a German museum. All of these will be cataloged and further described in catalogs of the corresponding artifact class, eg, stone vessels and two-part effigy containers. Since these catalogs will not appear until the basal flange bowl and deity catalogs are finished, I wish to make a reference here as an aid for epigraphers.

462798-1-Neg.2. Brown, lid only (subsequently sold with a tripod to which it did not belong). Lid handle is fat, puffy faced character. The face is more in the manner of a cookie jar personage than a cylindrical tripod lid handle character. Lid surface features a continuous text of PSS related hieroglyphs. Photographed in good, original condition.

462798-5-Neg.6 (Museo Popol Vuh?). Darkware, slab footed cylindrical tripod with panel of two repeated hieroglyphs. This vessel is not necessarily from Peten and the glyphs may be more decorative than textual. Normal condition, no restoration.

464706-14-Neg.34A. Private collection in Asia. Low darkware bowl with no supports (main listing) with three panels of Principal Bird Deity that alternate with

short texts of two hieroglyphs. The text includes the "Jog" hieroglyph, as does the vertical stuccoed and painted Uaxactun text. While the Uaxactun example of this glyph is known to Proskouriakoff and Scheie, the other Tzakol examples in texts in the Photo Archive were not referenced in recent epigraphic references to the rodent hieroglyph. Text and scenes in good condition; vessel has usual surface blemishes.

453027-22-Neg.8. Brownware cylindrical tripod complete with obviously original lid. Lid handle is three-dimensional plant (double listed) with bird perched on top (missing its head). Vessel lid and sidewall show more plants and birds in pseudo-piano relief (background is roughened). Overlapping ovoids (double listed) frame the sidewall panels. The glyphic texts are in panels that alternate with the main sidewall panel. There are no glyphs on the lid. The glyphs are cursive, informal, and some very simple, not at all like the gouged style glyphs on other approximately contemporaneous vessels. Each text is of four glyphs (two rows of two glyphs). The text does not appear to be a PSSequences. Entire scene (other than missing bird head) is in fine condition with no restoration.

Museo Popol Vuh, **471114-15-Neg. 10.** Tall, slender, slab footed tripod whose sidewall is completely filled with incised monsters (double listed with figural scenes). Two definite hieroglyphs plus a third possible glyph (it is hard to distinguish between glyphs worked into the decorations and textual hieroglyphs). Elsewhere in the scene are a number of affixes, especially po, twice as the seat of the lordly monster and once in his headdress, possibly as part of Ah po, "lord." Epigraphers would undoubtedly notice additional glyphic forms woven into the scene as puns. Eroded condition but all details visible under strong cross-lighting.

471242-34-Neg.8. Lid handle is upward facing head on a medium high, radially fluted lid. Vessel sidewall has high basal zone with two rows of closely packed applique screw heads. Vessel sidewall has crudely incised framing lines near top and bottom. A square frame is also formed by a set of vertical lines. Within this frame are four informal hieroglyphs. B1 is so simple that one Mayanist (not an epigrapher) suggested the glyphs are a modern addition to an ancient vessel. B2, a caricature of a face, also could be interpreted as being forged. A2 is not a common glyph, but A1, albeit simplified, is certainly Early Classic in style and content. The glyphs, moreover, are not copied from any known text, nor from the codices (usual sources for forgers). In addition, cursive hieroglyphs are known from a demonstrably authentic inscription on another Tzakol 3 cylindrical tripod (**453027**, top two glyphs). Everything else about the vase is sloppy and informal, so the glyph style is appropriate. Vessel is in average condition, no restoration evident in the photograph.

481648-8-Neg. 10. This is one of two pots with the Diagonal Swirl Monster (usually a stretched out and convoluted Cauac Monster) which is not in "Diagonal Swirl colors." The other atypically colored cylindrical tripod is the one in the Museo Popol Vuh (Hellmuth 1978:209). **481648-8-Neg.10** is further atypical for the series in that the hieroglyphs are in a diagonal band rather than in a horizontal rim band. The inscription has five large glyphs, starting with a Winged Quincunx.

481648-11-Neg.2. Part of Grave Lot X. Blackware cylindrical tripod complete with demonstrably original lid. Four rectangular panels decorate the sidewall; two of the panels have cramped, crude rendition of the Winged Quincunx-Fish clause.

Good condition, no restoration at time of photograph, possibly subsequently waxed or otherwise polished.

481649-27. Along with the text on the Deletaille Tripod should be cited texts on a matched set of jadeite earrings that were reputedly found in the collapsed debris of the same tomb from which came the tripod. Until Ron Bishop can test this tripod we will not know from which central lowland site the tripod came. The jade text is authentic, though there is no way of knowing whether in fact it came from the same gravelot as the tripod unless epigraphers eventually establish a relationship in subject matter between the two inscriptions.

482107-26-Neg. 7. Low, brown, cylindrical tripod with supports broken off. Stubs are clearly visible demonstrating original appearance. Bowl has three panels each showing the same bound hank of hair with the same headdress. This face and headdress are not precisely the same as any on the **271504-6-Neg.12.** **482107-26-Neg.7** has short hieroglyphic texts of 2 glyphs each between each portrait panel.

496027-3. Globular black bowl, of either Tzakol 3-Tepeu 1 date Near a curious rendition of a profile reptile monster face is a Winged Quincunx. — or modern. On the back of the vessel is a horizontal rim band of several glyphs, starting with Step, but with the PSS turtle introducing glyph on the bottom of a vertical column of two glyphs.

Kerr photograph, Roll 161, flat bottomed object that may be of stone. Has early hieroglyphs including glyphs related to the PSS. Also has glyph on the bottom. Although this stone object is obviously not a cylindrical tripod, or even related, its early rendering of fully formed glyphs should be mentioned as a comparative aid for the study of Early Classic inscriptions in non-stela contexts. Restoration history unknown; present location unknown.

One diagonal swirl painted tripod (**481648-8-Neg.10**) and several diagonal swirl or related bowls have hieroglyphic texts. See the chapter on diagonal swirl series paintings.

CHAPTER XIV.

SECTION INTRODUCTION

This is a catchall category for pieces that are contemporaneous with cylindrical tripods but of different shape. Some of the more exotic Tzakol funerary art in pottery will be in future volumes of this continuing catalog series.

EXCEPTIONAL CERAMIC WORKS OF ART WITH DECORATION OR OTHER RELATIONSHIP WITH CYLINDRICAL TRIPODS

402461-29-Neg.1. Off-white, globular bowl with tall lid. Such off-white ware is quite rare, though it is now known in about four cases for cylindrical tripods from the northern sector of the central lowlands. Lid handle is a high, thick, gracefully simple round shape. On the main surface of the lid are two panels each with Curl Formed Monsters (double listed). Bowl sidewall has four more, slightly larger, oval panels with a similar monster. The additional space on the sidewall allows more elaboration than on the lid. These decorations link this unusual ceramic container with cylindrical tripods. I believe this container dates to Tzakol 2 or 3 times. The most interesting aspect of this container is not the decoration but that the lid has lugs that match groves in the neck of the bowl. The lid "screws" onto the bowl in the manner of the lid to a ceramic tea kettle. This vessel is not a modern copy of the Rio Azul twist-open vessel; the white vessel had been in the USA before Rio Azul became known in the world's headlines, has no stucco, and its lid handle does not protrude over the edge. Excellent, original, authentic condition.

408289-11-Neg.17A Giant bird effigy vessel with flat, out-turned rim. Bird's tail has kin-flower-like decoration in round cartouche. Bird's wings are serpent-face type. Bird's neck is pierced by a dozen or so air holes. No feet are rendered. Normal surface wear; restoration history unknown, probably was found in fine condition needing no repair.

418607-2. Black effigy container of a long-necked land bird (guan-like). The bird is seated. Legs and tail are present but are not needed as supports, since the vessel sits flat on the bird's stomach. Thus this is not really a "cookie" type effigy jar, which always stands upright (or sits upright if human). Wings are serpent face form. Probably once had a lid, though none is present and a lid handle would have conflicted visually and physically with the bird's head out front. Normally the bird's head itself serves as the handle. Surface wear but otherwise good condition, no restoration.

Photo Archive. Orange bird, a complete three-dimensional bird in an attractive Tzakol manner of rendering. Bird's entire body is completely hollowed out to serve as the vessel – just as the blackware bird, **418607-2**. Excellent condition, no restoration needed.



CYLINDRICAL TRIPODS RELATED TO "COOKIE JARS"

Carnegie Institution of Washington excavations at Kaminaljuyu and Uaxactun, and University Museum digging at Tikal unearthed a class of pottery containers known as "two-part effigy containers." Because these lidded containers are exactly the same size and shape – even with lids – as modern effigy containers for holding cookies in the kitchen, I find the term "cookie jar" is far more informative and meaningful than a scientific term wrung dry of any meaning. Also, the term "effigy container" can be confused with any number of other effigy forms. David Joralemon gave two-part (lid and body) Tzakol effigy containers this name "Cookie Jars." Whereas I find this an ideal descriptive term, its flippant flavor has not endeared it to academic writers. In Peten the cookie jars tend to be in tombs that also contain pottery related to Kaminaljuyu.

Tzakol period cookie jars are characterized by a roughened surface and animal, bird, or unusual human form. Some effigy pottery has supports in the form comparable to those on a slab-footed cylindrical tripod. Some cylindrical tripods have animal effigies cleverly attached. This section of the catalog cites all forms of animal effigies that are related to cylindrical tripods. A separate catalog is scheduled to cover the actual cookie jars.

Barbachano Collection (Rothmans 1978: No. 82). Listed as coming from "Namthaljuyu" which is obviously someone's misunderstanding and certainly a misspelling of Kaminaljuyu. The piece could, on stylistic grounds, be equally acceptable as from Peten or adjacent southern Campeche, especially as Barbachano presumably bought the piece in Yucatan. In 15 years of photographing Maya ceramic art in private collections I have found only one highland cookie jar from post-Carnegie Institution finds near Kaminaljuyu (**Hellmuth Photo Archive**). All of the cookie jars in my photo archive are from the central lowlands. The Carnegie Institution certainly found many examples of cookie jars at Uaxactun. Thus, statistics suggest a non-Kaminaljuyu origin. Since the feet are so unusual, a head as lid handle would not be out of order. Otherwise, there is not much to prove that the head belongs with this bottom, though the size and color (black mottled with red) is about the same. The head is enlarged far beyond the relative size of any other known lid handle. Its proportions relative to the feet make the container serve as the body of the personage, though no other body parts (such as arms, wings, etc.) are formed. I accept the two sections as authentic (though not positively as belonging together), well aware that the collection and exhibit catalog feature many laughable forgeries, especially the "Palenque" sculptures and the stucco bust (probably made in the well known Ticul fake factory, near Merida). The bowl is decorated with wide, woven pattern of parallel-lined bands. That type of surface pattern would be characteristic of a cookie jar also. Degree of restoration, if any, is not possible to determine accurately from a single view photograph and exhibit catalogs seldom admit to defects of a piece.

(Wray Collection 1984: No. 50), **A-622-Neg.5**. Interesting bird effigy vessel with finely incised hieroglyphs on back (double listed). Glyphs are not illustrated in the catalog. Tripod itself is a round cornered boxy shape. Of the three tripod supports, the back one doubles cleverly as the tail of the bird; the front two

double as the feet of the bird. The bird's wing feathers are a form of encircled curls, though only lightly incised, not gouged in relief as on most blackware monster faces. There is no serpent face wing. On the front of the bird a strange animal (listed as a fish in the catalog) crawls up the bird's breast. The lid is decorated with a mass of feathers. Handle is the bird's own head. Large beak is perforated. Other than the strange avian shape, the piece is best classified as an unusual cylindrical tripod. Its size and two-part aspect suggest it should be cross-referenced to cookie jars, though most cookie jars are humanoids or dogs not birds.

(Banque 1976: No. 137; Crocker-Deletaille 1985: No.338), **456257-10-Neg.2**. Described completely in the section of exceptional cylindrical tripods. The tripod is gripped by a three-dimensional dog-like creature. No part of him touches the ground so no part of him forms a tripod support. His deliberately rough hide texture is comparable to that of cookie jars, and in essence the overall object is a small cookie jar animal effigy simply joined to a cylindrical tripod. The joining was in pre-Columbian times. The dog is in one piece (it has no detachable lid). Good condition, no restoration.

403226-5-Neg. 2. Darkware cylindrical tripod with two normal slab feet. The third support is formed by both feet of a standing canine-like animal. This animal is as tall as the whole pot. He is attached at his buttocks and head, leaving him completely three dimensional otherwise. Although in a single piece, he is comparable to contemporaneous cookie jars because of his canine nature and the chevron and other body patterning on his face and "clothes." Linear or woven patterns are standard decorations on Peten region cookie jars (**Hellmuth Photo Archive**, more than a dozen unpublished examples). The tripod sidewall has two diagonally rearranged panels of the Recurved Snout Monster (double listed). Vessel is in exceptionally fine condition, no restoration is apparent in the photographs.

454782-4-Neg. 5. Black bird effigy. Bird is a globular bowl (in bowl shape, not cookie jar shape) with no bird form other than the front clawed feet, which serve as two of the tripod supports. Third support is the bird's tail, formed similar to a normal support though wider in view and triangular in cross section. Bird's wings are serpent face variety. Did Coggins know about all the many other Early Classic representations of the serpent wing when she suggested that the one on a Tikal Burial 48 vessel was "earliest appearance" (1975,1: 197)? Lid handle is knob — angled slightly to serve as bird head with minimal molded details to show avian facial anatomy. Beak is recent restoration; otherwise vessel is in fine original condition.

462798-1-Neg. 2. Double listed with "lids only" and with hieroglyphs. Lid handle has fat puffy cheeks that would not be out of place as head of a cookie jar. Fine original condition, no restoration. Now exhibited as lid to a tripod to which it did not originally belong.

471242-47-Neg. 11. Wide bowl attached to plain pot stand (double listed). Bowl is decorated with rows of encircled curls (triple listed). Main decoration is single, wide, fat face with plump drooping jowls. This face should be compared with fat-god faces on containers of other times and places in Mesoamerica. Such a head, in three dimensions, would not be entirely out of place on a cookie jar and is of a style not commonly related to cylindrical tripods.

Denver Art Museum, **479332-13-Neg.5**. Darkware ceramic object that is difficult to classify. The potter modeled a seated dog cemented to a small closed bowl. The bottom of the bowl is open, so perhaps the whole thing is a "lid" to a pot stand (double listed). The dog, though, is related to cookie jars because of its textile-imprint type of surface treatment. Also, dogs with chiclero's ulcerated ears are typical of actual dog effigy jars (**Hellmuth Photo Archive** and pre-Columbian ceramic dogs from Chiapas being studied by Susanna Ekholm, NAAF, San Cristobal de las Casas).

TIQUISATE, ESCUINTLA CYLINDRICAL TRIPODS WITH DECORATIONS RELATED TO MAYA TRIPODS

"Guatemala" is often equated with "Maya" yet much of the highlands, adjacent piedmont, and coastal area were not in fact continuously occupied by Mayan speakers in pre-Columbian times. The Department of Escuintla (the piedmont to coastal section, known locally as the "Costa Sur") is a good example. Neither the Bilbao occupants (Santa Lucia Cotzumalhuapa) nor the Tiquisate region occupants were Maya. But earlier, a proto-Maya heritage had long developed in the area (El Baul, and further away, at Abaj Takalik and El Jobo). Also, Lake Amatitlan and Kaminaljuyu are only a few miles into the highlands, so the Early Classic potters of the Escuintla area certainly had plenty of opportunity to acquaint themselves with Maya subjects and styles.

Hasso von Winning was the first to point out the Mayoid features of Tiquisate area pottery (1947). My 1975 preliminary report on the Escuintla hoards was followed up by Janet Berio's utilization of the F.L.A.A.R. photographs to outline a broader overview of Tiquisate style and content for her Yale University PhD dissertation. Several dozen additional cylindrical tripods from Tiquisate in my photo archive have not previously been published or cited. Regrettably, funds have not been available to catalog the 15 years of photography currently totalling more than 120 cylindrical tripods from the Tiquisate area, but in the interim I wish to draw attention to those that have Maya related scenes. Coincidentally, my overall ceramic photography project started with Tiquisate pottery in the 1970's, and only began to include Maya pottery later.

Additional Tiquisate vessels are listed in the sections on Curl Formed Monster, Recurved Snout Monster, and encircled curls.

A-089-Neg.8A Darkware cylindrical tripod with basal band of projecting bumps. Vessel is small and tripod supports are proportionally much too large (and thus may have been added recently). The sidewall decoration is definitely pre-Columbian and shows a Mayoid face sideways in a single long panel. Breaks simply reglued with no restoration. Current location unknown.

A-103-Neg.4. Darkware cylindrical tripod with decorated slab supports. I estimate provenance to be Tiquisate because all the other vessels shown to me that same month were definitely Tiquisate in style and decoration. The sidewall is arranged into a single long panel with diagonal boundaries. Remainder of sidewall is blank. Panel is filled with a sideways face loaded with adornments and pendants. Break simply reglued with no restoration. Current location unknown.

481649-8-Neg.36A. Medium wide slab footed cylindrical tripod complete with original lid. Lid handle is knob surmounted by an oval-shaped doughnut. Sidewall decoration is angular snake. The colors and arrangement of the snake are not typical of Peten tripods, therefore I estimate this tripod is either from the highlands or from the South Coast. Despite normal surface wear the overall vessel and lid are in good condition.

Photo Archive. Tiquisate area, ex-Castillo Collection. Although half of the Castillo Collection was generously donated to form the Museo Popol Vuh, thus saving from dispersal the largest single privately owned batch of Maya art in Guatemala, the other half of the collection disappeared two years after the death of Don Jorge. Because his attic bodegas held thousands of pieces, I never had enough money to buy enough film to photograph the entire collection, thus 99% of the non-Museo Popol Vuh half of this collection was lost to science only three years ago simply because funds for research in private collection have not been available. This particular tripod, a medium-large size, had an iconographically important rendition of the Principal Bird Deity, a traditional Izapa-lowland Maya personality that is seldom seen even in the eclectic art of the Tiquisate area. This bird monster – illustrated in Hellmuth PhD dissertation – is a sad reminder of how much data was lost in the mysterious removal of the several tons of study material in 1981-82.

CHAPTER XV.

APPLIQUE AND OTHER REPETITIVE DECORATION

SECTION INTRODUCTION

Among the multiple and multi-disciplinary goals of this catalog series is that of providing data to the field archaeologist to assist in reconstructing whole pots from sherds. As the field archaeologist will be dealing primarily with fragments of cylindrical tripods, it is often difficult to classify or ascertain further information from the sherds if they themselves are missing parts which would have exhibited the needed features. The sherds may have provenance, but that alone is not always enough. Archaeologists display just as much interest in whole pots as are iconographers. By making available listings by every imaginable major surface feature of whole tripods from private collections, the field archaeologist has at his disposal in the photographs which this catalog introduces, a statistically valid data bank not obtainable from the traditional corpus alone. The contribution of lid types is particularly relevant, because the CIW-MARI Uaxactun ceramic report does not have a representative sample in any sense of the actual production of central Peten potters despite all the hallowed grave lot and provenance information. Appliqued decorations are far better, and actually relatively completely, represented at Uaxactun and Tikal, but the paucity of whole pots leads to unreliable statistics. Although this catalog is written from an iconographer's point of view, I do not want its utility restricted to archaeologists who are conversant in this specialty. With field archaeologists in mind, the following section on modeled applique decorations – and the earlier section on lids – salvage information on form, decorative technique, and iconography despite the irreparable loss of grave lot and provenance.

CYLINDRICAL TRIPODS DECORATED WITH THREE DIMENSIONAL "WHISTLE-LIKE MOUTHPIECES"

This nonsense name comes from Robert Smith for a form of decoration he noticed on Tzakol pottery of Uaxactun. The term is a nickname only and is not intended to reflect any intended use as a whistle.

Uaxactun, Burial A22, Tzakol 3 (in Smith's dating system) (RS: Fig. 6, n).

421167-11-Neg. 11. Private collection, Europe. Covered with light green stucco as solid color, no figural painting. Practically identical with the Uaxactun specimen except this one has an additional row of adornos at the sidewall top of the tripod, just below the row that all vases of this series have on the rim edge. The appliqued decorations are slightly more closely spaced than on the Uaxactun tripod. One of the adornos on the sidewall top was not present when the stucco was applied. Other than some loss of fragile stucco the vessel itself has cracks but is in good condition, no restoration.

413925-9-Neg. 21. Lid has row of 14 erect "whistle-like mouthpieces." Vessel sidewall has two more rows (same as **421167-11-Neg. 11**). But on this vessel the sidewall space between the two rows of whistle appliques is filled with two horizontal repeated bands of elongated overlapping ovoids (double listed). Lid handle is Principal Young Lord rising from a splitting turtle shell. This same mythical event is represented on several Tepeu 1 vases and on Tepeu plates. On this earliest known representation the turtle is naturalistic with no God N issuing from the front and no deity at all issuing from the turtle's back orifice. The clothing of the young lord is correspondingly simplified, since the normal richness would have been difficult to render in three dimensions. The turtle is painted a lovely pastel yellow color. Bowl itself has two bands of the prominent applique whistles. In between are two rows of plume-like long ovals (non-overlapping ovoids). Tripod feet are rectangular slabs with openwork design of a pattern frequently seen on other cylindrical tripods.

CYLINDRICAL TRIPODS WITH SLIT BALL ADORNMENTS

Altar de Sacrificios (Adams 1971: Fig. 33). Lid handle is slit ball.

Becan, Campeche (Ball 1977: Fig. 34, b).

Copan, village museum, on exhibit. Small black cylindrical tripod with Curl Formed Monster on sidewall. Lid handle is a slit ball.

Tayasal, Peten, Structure Group 27 (A. Chase 1985:36), on exhibit in Museo Nacional de Arqueologia, IDAEH, Guatemala City. Lid handle and supports are large slit balls. Lid and sidewall have diagonal fluting. Lid decoration also includes an interlaced curled band in the zone that is not fluted.

(Parke-Bernet 1969, Sale 2828: No. 48). The catalog astutely cross-references the Museum of the American Indian cylindrical tripod (Dockstader 1964: Pl. 118) which has the same crisply cut edges, especially on the tripod supports. The Parke-Bernet one, though, has slit ball decorations around the bottom, with no banding on the pot itself.

(Sotheby Parke Bernet 1983, Sale 5034: No. 177), **Photo Archive**. Black, slab footed cylindrical tripod complete with obviously original lid. Lid handle is three-dimensional seated old man (double listed). Lid and sidewall basal zone are decorated with widely spaced slit balls. Vessel sidewall is completely covered with continuous vertical fluting. Excellent condition, no restoration at time of original archival photograph. At most the vessel has been polished since.

(Crocker-Deletaille 1985: No. 349), Coggins suggests this is from Rio Azul, Peten, Guatemala. Slit ball is lid handle. Described in section on stuccoed and painted tripods.

402461-23-Neg. 8. Slit ball as lid handle; double listed with stuccoed-and-painted tripods.

420047-1-Neg. 6. Plain, undecorated, slab footed, darkware tripod with high lid. Lid handle is ball, probably a "slit ball." Average surface wear and tear, no restoration.

464706-16-Neg. 17. Low, wide cylindrical tripod with innovative division of sidewall into three bands. Rim and basal band are plain black and separated from central band by punctated ridge flange. Middle (main) band is lighter color and adorned with many horizontally aligned slit balls that stick out quite far. The artist of this vessel dramatically exercises the decorative possibilities of slit ball adornments on this piece. Large chip missing from rim band, otherwise normal condition, no restoration.

464706-19-Neg. 25. Squat slit balls form tripod supports and additional slit balls are widely spaced around basal band. Basal band is filled with crude criss-cross incised lines. Main section of the tripod is decorated in two panels with circles in

squares. The panels are widely spaced far apart and separated by undecorated blank space. Rim chipped, one support broken, otherwise average condition, no restoration.

464706-19-Neg.37. Plain, undecorated tripod, Lid handle is slit ball. Original condition, no restoration.

468490-21.

481649-26-Neg.3 and 481649-29. Redware, no decoration on tripod other than widely spaced vertically placed slit balls. Three more slit balls are on the lid. Lid handle is three-dimensional animal head, probably a feline. Tripod supports are slit with sharp triangles. Top piece of head decoration is restored, but otherwise container is in original condition – perfectly preserved and still nicely polished.

492795-I-Neg.2. Slit balls are widely spaced around basal band, Double listed with stuccoed and painted tripods.

CYLINDRICAL TRIPODS DECORATED WITH "SCREWHEADS"

This applique decoration is also known in the literature as "coffee beans" but since coffee is not native to pre-Columbian Mesoamerica and because coffee beans are elongated or oval and as the Peten pottery appliques are usually rounder than the Kaminaljuyu ones (which indeed to look like coffee beans) and especially because of the horizontal slit, the term screwhead is more descriptive. Naturally the Maya did not have screws. The majority of vessels with screwheads are black or dark brown. Painted tripods hardly ever have screwhead or overlapping ovoids. Slit balls are the most widely dispersed among tripod classes, occurring on all colors and with stuccoed and painted as well as carved and plain vessels, and as lid handles, supports, and decorations on every possible part of the pot.

Becan, Campeche (Ball 1977: Fig. 34, b). Applique screwheads.

Kaminaljuyu, A-III (KJS: Fig. 171, s). Called "coffee beans."

Kaminaljuyu (KJS: Fig. 172, e). Screwheads are common at this highland site and this single listing will alert the specialist to the rest, which will not laboriously be tabulated. Due to the widespread occurrence of this simple repetitive decoration, examples from other sites will not be tabulated, as the purpose of this present catalog is to make available the specimens from unknown private collections or seldom referenced exhibit catalogs.

Kaminaljuyu, A-I (KJS: Fig. 178, a-d). Piano-relief decorated tripod with row of oval applique bumps around basal band. No slots. Broken and repaired.

Tikal, Problematical Deposit 22 (Coggins 1975, II: Fig. 57). Single row of screwheads. As the ceramics of Tikal have still not been published by the Project it is difficult to cite all the other examples that may exist, especially on sherds. Of the IDAEH excavations, only the major finds of Group G have been published (Larios and Orrego 1984).

Uaxactun, Burial A29, Tzakol 3 (RS: Fig. 10, a; 84, b). Double row of screwheads on lid and also double row on basal band of the tripod. Such screwhead shaped applique buttons have also been nicknamed "coffee beans" or "cacao beans." Of course the ancient Maya did not have either coffee or screws.

Uaxactun, Burial C1, Tzakol 3 (RS: Fig. 13, f). Single row.

Uaxactun, Tzakol 2 (RS: Fig. 22, a). Two rows.

Uaxactun, Tzakol 2 (RS: Fig. 23, a, 18). Screwheads serve as rattles.

Uaxactun, Tzakol 3 (RS: Fig. 22, m). Sherd only, two rows.

(Parke Bernet 1969, Sale 2828: No. 50; Thomson 1971: No. 66). Black tripod with nicely rendered Curl Formed Monster has a bulge basal zone with widely spaced applique bumps. No screwdriver slot is visible in the photograph. Good condition.

(Joralemon 1980: No. 44), O'Boyle Collection. Blackware cylindrical tripod on carved, angled, oval (flat bottomed) supports (double listed). Sidewall shows repeated panels of seated upward-looking-personage. Basal band stands out slightly and is decorated by continuous row of slightly separated screwheads. Restoration history unknown, probably good condition.

A-236-Neg. 10. Apparent grave lot of three nearly identical darkware cylindrical tripods. Provenance, whether lowlands, highlands, or (less likely) Escuintla area is difficult to ascertain for such undecorated vessels. Normal condition, no restoration.

A-251. Lidded blackware tripod; crude figural carvings (double listed). On top of flat lid are widely spaced bumps on top of a double row of overlapping segments. The widely spaced single bumps may be screwheads. Breaks in lid simply repaired; no other restoration. Average condition.

(M. Coe 1982: Pearlman No.28), **A-334B-Neg.2.** Double row of screwheads. Double listed with upward looking character series.

A-451-Neg.7. Lidded tripod with cylinder shaped supports. Both lid and sidewall have overlapping ovoids on which are applied widely spaced screwheads. Sidewall shows ungainly seated figures. Breaks left as is or simply reglued with no restoration.

B-066-Neg.8, private collection, Canada. Wide, low cylindrical tripod on four supports. Each support is carved with a curl shape and sidewall decoration is gouged and incised encircled curls formed into various images. Along a basal band are widely spaced applique bumps, with no slit for a screwdriver, so they are technically not the same as screwheads. Surface blemishes but the whole decoration is well preserved nonetheless.

Mint Museum, Charlotte, **403226-11-Neg.9.** Double closely packed row of small screwheads as basal panel. Sidewall has widely spaced small panels of Curl Formed Monster (double listed). Restoration history unknown.

Duke University Art Museum, **418677-6-Neg. 10.** Wide tripod, large, flat-bottomed, cylinder supports. Tripod sidewall has top band of simple, repeated incised decoration. Bottom band sticks out slightly, has four or five very widely spaced screwheads. Normal condition.

420047-4-Neg.12. Black tripod with unusual openwork lid handle. Vessel sidewall has two double column hieroglyphic texts with no border. Basal band has many "bolt ends," that is, screwheads with no hole for a screwdriver. Fine condition; restoration history not known.

471242-34-Neg.8. Lid is fluted with handle shaped as an upside down flat placed head looking up (same as with Grave Lot B). Whether this lid belongs originally to this tripod will have to be decided by paste analysis. Tripod has rectangular feet with triangular openings. Basal band is two rows of closely spaced screwheads. Tripod is crudely incised with lines that delimit a space within which are four disorganized hieroglyphs (double listed). One scholar has suggested these

glyphs are modern additions (although the tripod and lid are self-evidently ancient). Since the glyphs are in Early Classic style (albeit crude) they may possibly be authentic. Further research and additional comparative examples will answer this question in the future.

477299-7-Neg.6. Larger than usual cylindrical tripod complete with original lid. Sidewall flares out. Lid decoration is vague Curl Formed Monster. Narrow rim band on lid and thin lower band on sidewall have small, closely packed screwheads. Good condition.

482107-53-Neg.7. Lid handle is three-dimensional seated monkey with head that swivels. Base band has widely spaced single screwheads on top of triple head of overlapping ovoids.

489655-24-Neg.5. Attractively shaped tripod complete with original lid. Basal band has same parallel ridges and groves as that of Grave Lot A but this present tripod is of completely different ware and shape. On top of basal bands are widely spaced single screwheads. Provenance of this vase is not known other than it is somewhere from Guatemala. Vessel is in fine original condition with no restoration apparent in photograph. Lid is gracefully done; handle is standard knob shape. Ht w/o lid 12.6; total ht 22.7; Dia 19.2 cm.

4x5 inch color transparency, probably a Kerr photograph. Two similar black, lidded, cylinder footed tripods. Each has large, widely spaced screwheads on basal edge (no band sticks out, no apron). The slot for the screwdriver is vertical on one tripod, the normal horizontal on the other. Both tripods are well preserved.

CYLINDRICAL TRIPODS (USUALLY BLACK) DECORATED WITH OVERLAPPING OVOIDS

Tikal (data not yet fully published by respective projects).

Uaxactun, black sherd (RS: Fig. 22, n).

A-451-Neg.7. Lidded cylindrical tripod. Lid has overlapping ovoids with widely spaced screwheads on top. Basal band has triple row of crudely modeled overlapping ovoids. Sidewall has crudely abstracted seated humans. Lid has many large chips, is unrestored.

413925-9-Neg.21. Brownware cylindrical tripod complete with obviously original lid. Lid handle is three-dimensional Principal Young Lord (main listing). Vessel lid and sidewall have total of three rows of whistle-like mouthpieces (double listed). On sidewall, between top and bottom rows of such whistle appliques, are two continuous rows of elongated non-overlapping ovoids. Good condition, no restoration needed.

453027-30-Neg.7. Brownware cylindrical tripod complete with obviously original lid. Lid handle is plant sprouting with fruit (double listed). Lid and sidewall have scene with more plants and monkeys. Three dimensional "fruits" are applied on lid and on lower band on sidewall. Below this band is a double row of overlapping ovoids. A double row also forms the top band of the sidewall; a triple row divides each of the panels. No ovoids are on the rim, probably because that would not have left space for the figural scene. Good condition with no evident restoration.

456981-21-Neg.1. Two prominent rows of overlapping ovoids form a basal band. Decorated panels on rest of sidewall are double listed with Curl Formed Monsters.

464706-24. Darkware cylindrical tripod complete with obviously original lid. Lid handle is upward looking head. Two rows of applique overlapping ovoids have four widely spaced applique heads on top (double listed). The sidewall basal band has the same decoration. Breaks simply reglued with no restoration.

468297-4-Neg.3. Large, fat applied overlapping ovoids ring the base of blackware cylindrical tripod. Double listed with seated upward-looking-personages.

468490-2-Neg.1. Darkware cylindrical tripod with cylinder supports. Flaring sidewall has diagonal bands of overlapping ovoids. These gouged bands (not applique) alternate with thinner, undecorated bands. A divider panel has plain vertical bands with a single vertical band of elongated overlapping ovoids. This vessel shows one of the few cases of non-applique technique for the overlapping ovoids. Good condition, no restoration.

482107-53-Neg.7. Lid handle is three-dimensional seated monkey whose head swivels in a prepared socket. Sidewall has two panels of Curl Formed Monster. This large tripod has an upper band of gouged overlapping ovoids and a high triple

band of modeled overlapping ovoids on the bottom band. Widely spaced applique screwheads are on top of the bottom band of ovoids. Normal surface wear, breaks in support reglued with no restoration, otherwise excellent condition.

482107-56-Neg. 8. Darkware cylindrical tripod with cylinder supports (double listed). Decoration on sidewall is "agricultural fields." Wide basal band has three rows of sloppily executed applique overlapping ovoids. Whole vessel is crudely made. Breaks simply reglued with no restoration. Average surface blemishes.

CYLINDRICAL TRIPODS (USUALLY BLACK) DECORATED WITH APPLIQUE HEADS

The limited excavations by the Carnegie Institution of Washington at Uaxactun did not uncover any complete tripods with applied heads. Not a single three-dimensional applique screwhead is on any tripod in the Carnegie monograph, KJS 1946. The illustrations in the University Microfilm version of Coggins' PhD dissertation on Tikal are of such poor quality that decorative details are not always ascertainable. No official Tikal Project ceramic report has ever been issued even though excavations began nineteen years ago, leaving the main study resource for applique heads as private collections.

Tikal, Bu. 177 (Coggins 1975,1:202; II: Fig.63c). Widely spaced applique heads with criss-cross incised lines in between.

(Parke Bernet 1970, Sale 1997: No. 44; Emmerich et al. 1973: No. 127). Listed as from Calakmul, Campeche, a regrettable possibility since Calakmul was being savagely looted at this time period. Vessel is wide, low for its width, and has vented, rectangular slab supports. Sole published photograph reveals vertical fluting and then a panel of meandering geometric forms. The criss-cross decoration suggests scaly body of a serpent. Lower area has four widely spaced applique heads that have no earrings. One head looks as though it were recently stuck on. Restoration history unknown. Incised decoration filled with white chalk to enhance photography. Current location unknown.

35mm color slides only; northeast or north central Peten. Stuccoed and painted cylindrical tripod (double listed). Lid has hieroglyphic sequence that includes PSS text. On the tripod sidewall all the stucco and its decoration has fallen off. Basal band is set off by a narrow top and bottom ridge. This band is decorated by widely spaced applique human heads. This container was said to have been found with another stuccoed and painted cylindrical tripod, **413925-6** (one imagines naturally many other tomb contents).

35mm color slide only. Brown, high profile cylindrical tripod with high basal band. Double listed with exceptional tripods and with hieroglyphic inscriptions. Applique faces are of mythical character with glyphic infix in forehead medallion. This is not the standard applique face. Appears to be in unrestored condition.

A-193-Neg. 3. Darkware cylindrical tripod with lid. Lid handle is perched land bird. High basal band has widely spaced applique heads with widely situated earrings. Bird's head of lid handle is broken off, otherwise normal condition.

413925-6-Neg. 4. Black, slab footed cylindrical tripod complete with obviously original lid. Lid handle is perched land bird. Lid has many widely spaced applique heads. Basal band has small applique heads also with no earrings. Supports are sharply cut and have neatly cut triangular vent holes. Other than some lime incrustation on one side, vessel is in excellent condition. No restoration evident in the photograph.

421167-15-Neg.13. Tripod and lid are each authentic but do not belong to each other. Vessel is plain (double listed). Lid handle is attractively modeled seated monkey (double listed). Along edge of lid are large appliques. Their faces are not visible in the photograph from the side, but the appliques are most likely heads. Possible restoration.

423557-8-Neg.19. Cylindrical tripod with three vented, slab supports. Sidewall is divided into three horizontal bands. Middle band has four widely spaced applique heads with gigantic earring decoration. Vessel lid has tall head as handle, with free standing topknot. It is not known if lid goes properly with vessel. Far too much modern restoration.

423557-15-Neg.3. Lidded cylindrical tripod. Height is increased by a wide basal zone, almost as tall as a thin pot stand, but on tripod feet. The basal zone is deeply indented, the only tripod I have yet studied with this sculptured effect (the tripod is demonstrably authentic). Sticking deep into the recess and standing well out, are widely spaced applique heads. These heads are better modeled than the standard ones and have a forehead cartouche with a glyph-like infix, possibly a nen or "shiny, reflective, mirror" marking. The slab supports are carved with a monster face, the only such decorated legs yet noticed on a Peten tripod. Despite surface incrustation this tripod is in fine condition. Breaks on supports simply reglued with no other restoration.

462798-4-Neg.7. The sidewall decoration at first reminded me of vaguely El Tajin-like curls of Tiquisate but subsequent comparative studies indicate this wide vessel is almost certainly in a style of the central Maya lowlands. The curls are not in the Veracruz manner. The curls occupy about half the side wall. If they are arranged to represent any pui ucular monster or form, it is not immediately apparent to the modern eye. Sidewall has meandering and complicated arrangement of encircled curls (double listed). About one third of sidewall has diagonal fluting (and thus no carved decoration). Wide basal zone with top and bottom flange has widely spaced applied heads. Space between each head is decorated with crude, widely spaced, criss-cross lines. The supports are large, rectangular have have two deeply cut slits. Vessel is limestone stained, normal condition.

464706-24. Darkware cylindrical tripod complete with obviously original lid. Lid handle is upward looking head. Rim has two rows of overlapping applique ovoids (double listed) with four widely spaced applique heads. Sidewall is plain except for basal band which has same arrangement as lid: two rows of overlapping ovoids and widely spaced applique heads. Breaks simply reglued with no restoration; average condition.

465863-20. Blackware cylindrical tripod; supports are openwork, geometric, structural forms. Since forgers delight in using complex open-work (see-through) supports on their tripods (such as a modern ballplayer tripod in the Milwaukee Public Museum) I am immediately suspicious of any piece with openwork supports. This particular private collection, though, has important works of art which are not forgeries, the piece came from a respected gallery, and the tripod is probably authentic and an important piece, as it shows how similar Teotihuacan pieces were to Maya pieces, reopening the persistent question of which direction did the influence go. Sidewall decoration is complicated and meandering curls, with an El

Tajin flavor. Whole panel is diagonally framed; undecorated portion of tripod has finely tooled diagonal grooves. The curls, diagonal framing, diagonal grooves, and applique heads on a basal zone relate this pot to **462798-4-Neg.7**, a definitely Peten tripod cataloged above. Their size and proportions are different though, as are their supports. On the present tripod the applique heads are widely spaced and large. I find this tripod an intriguing specimen of interest to the iconographer and to the archaeologist as well, reflecting the diffusion of cultural patterns between the two greatest civilizations of their day, imperial Teotihuacan and regal Maya.

35mm color slides only. Brownware, main body of tripod is completely plain. Moderately fancy tripod supports are carved and deeply cut. Basal band is innovatively deeply cut, approaching openwork. Applique heads are widely separated. Additional decorations fill the intervening space. Entire basal band is sharply set off from rest of tripod by angled ridge flanges.

(Crocker-Deletaille 1985: No. 360), **35mm color slides** only. Black cylindrical tripod with incised reptile monster on sidewall. Four applique heads are Late Classic in appearance and totally different than any applique head on any known Peten tripod. Thus this interesting vessel is either not from Peten, or a later date, or from an atelier that has not otherwise been recognized.

CHAPTER XVI.

THE TRADITIONAL CORPUS OF CYLINDRICAL TRIPODS

SECTION INTRODUCTION

At the same time that the purpose of this catalog is to bring unknown ceramic artifacts to the attention of interested individuals it is pertinent to cross-reference these private and museum specimens with the traditional corpus. Since it is presumed that ceramic specialists will know the standard site reports, this section is not intended to be exhaustive, though I welcome references to cylindrical tripods that I have overlooked.

CYLINDRICAL TRIPODS IN SITE REPORTS

Highland (mostly Guatemala, some Mexico

Ilom (Termer 1931: Figs. 15-17).

Kaminaljuyu. As Carnegie Institution of Washington excavations here produced more cylindrical tripods than any other single site in the Maya area and as they are all fully published, and as the KJS report is available in reprint edition, there is no need to tabulate the dozens of Kaminaljuyu tripods one by one. Since Carnegie days (1920's-'40's) no major Early Classic ceramic art has appeared from grave robbers around Kaminaljuyu, since the entire area is covered by suburbs of Guatemala City. One tripod found by grave robbers (before the Carnegie began work) is in the Museum of the American Indian-Heye Foundation, New York (Dockstader 1964: No. 117; KJS: Fig. 167, a) and is essentially identical to specimens later found by the Carnegie (KJS: Fig. 179, d).

La Lagunita, El Quiche (Ichon 1977: Fig. 7). An important Preclassic and Protoclassic highland Maya site where major monumental stone sculpture was unearthed that is related to Kaminaljuyu and early Maya styles. The French team also found a cache of over a hundred whole pottery vessels that includes possibly more mammiform vessels (earlier than cylindrical tripods) than excavated in all of Holmul, Peten. This important French ceramic report does not seem to be widely known. Until photographs are available of the individual pieces it is not ascertainable whether any of the La Lagunita cylinders have mammiform supports. A comparable hoard was unearthed at Chiapa de Corzo (listed shortly).

Nebaj, Guatemala (Smith and Kidder 1951: Fig. 70, i). Some of the pots of their Figures 76 and 77 (which they label "incense burners") have a profile similar to that expected of a cylindrical tripod and indeed have tripod supports, but with bumps which mimic ceiba tree spines. Since such bumps are traditionally associated with incense burners, pots that have them are so classified. Fig. 76, j is especially close to a normal cylindrical tripod aside from the bumps. Smith and Kidder, however, do admit that there is no physical evidence of their being used to

burn incense, and naming them incense burners confuses the issue because of all the other shape classes that are already associated with known incense burning. From the point of view of a classification by shape, they are simply cylindrical tripods that have highland feet and highland feet evidently in some instances are decorated with spines or bumps (when spine tips get broken off).

Nebaj (Becquelin 1969: Fig. 97, 2). Black, incised cylindrical tripod with wide rounded supports. Decoration is geometric and sloppily done. Neither size, shape, nor design of the support is Peten related.

Utatlan, El Quiche, Guatemala (Gordon and Mason 1925-43:P 1.LX; Hellmuth 1975b: Pl.15a).

Chiapas Highlands

Tonina, Chiapas, Mexico (Becquelin and Baudez 1979: Fig.152). Topographically highlands, cultural affiliations more to the lowlands. Sole complete cylindrical tripod, however, has decoration that is definitely related to Peten and specifically an elaboration of the Surface of the Underwaterworld. See also their Fig.149, a, a sherd, not a tripod, but with encircled curls. Sherd is classified in their latter section.

Chiapa de Corzo. After studying Peten pottery for a decade, I find that a look at the ceramics of Chiapa de Corzo provides many surprises. Here "cylindrical tripods" routinely have four feet and the supports may be mammiform in shape (Lowe 1962: P1. 15, d and i especially). Anywhere else such supports would be Protoclassic in date. In the same cache offering of several hundred vessels all together were bridge-spout containers, which in Peten are normally Holmul 1 in date - earlier than cylindrical tripods. Some of the Chiapa de Corzo "tripods" are even painted, with, and without, stucco (Ibid: Fig.14, a; c; e). All are dated to the local Horcones Phase, which in 1962 was dated from 1-100 A.D. The cylindrical pots of this Chiapa de Corzo cache have consistently been omitted in studies by Maya specialists in discussions of cylindrical tripods. The mammiform supports of these same pots have been overlooked in studies of Holmul I type material of Peten and Belize. This omission of Chiapa de Corzo pottery in the comparative archaeological literature is as complete as is the omission of Escuintla tripods, though for far different reasons, and is comparable to the lack of references to the Lagunita offering C-48. In this present catalog, there is no need to relist Chiapa de Corzo's cylindrical pots one by one, as they are all illustrated by Lowe. This section's main intention is to draw attention to them again. Peten pottery should not be studied in isolation. The pieces themselves are in storage in the INAH museum in Tuxtla Gutierrez. In addition to the early occurrence of cylindrical pots is the presence also of designs similar to encircled curls (Ibid.: Pl.13, m; n). Unfortunately these were only sherds and the complete shape of the actual container was not ascertainable. On this same subject, curled monsters of course are already known on Preclassic and Protoclassic sculpture. In Tomb 5 of Chiapa de Corzo NWAFA archaeologists found additional fragments of designs related to encircled curls and there it was possible to reconstruct the vessel shape (Lowe and Agrinier 1960: P1. 21, g; i; g').

Mirador, Chiapas (not to be confused with El Mirador, Peten), (Agrinier 1970: Figs. 23, 3; 31, 1; 2; 3; 37,7 (not tripod but with related design); 38,10;11;13;

47, 1; 63, 1; 85,2;3;4;5;6; 99, a (same as 37, 7); 102, a; b; c; d; 103, a; b; c; 104; 105). Again, this is a considerable quantity of cylindrical tripods – Early Classic not mammiform footed – that are not normally cited or discussed in comparative studies of Maya cylindrical tripods. While the language and culture of the early Chiapas inhabitants is still disputed, their ceramics are certainly related in varying degrees to nearby Guatemalan material.

Mirador, Chiapas. In the second report, on Mounds 9 and 10, even more cylindrical tripods were discovered and all were fully illustrated and described by Agrinier (1975:Figs.20,4;6;11 (similar to plain Peten examples); 25,14;7;1;2 (similar to plain Peten examples); 33,g (many of the cited pots are low flaring sided bowls rather than cylinders); 34,20;24; 38,1; 44,8;6;2; 49,14;6;8;11;1; 76; 77; 78; 79; 80; 81). In addition, an incised bone has an Early Classic face with encircled curls (Figs.50, top right and 55, similar to an unpublished one in a New York private collection, drawing courtesy of Linda Scheie and David Stuart). This Tzakol related face demonstrates close ties with Peten styles.

CHIAPAS, COASTAL

Izapa (Lowe, Lee, and Martinez 1982). NWAf excavations at Izapa produced a variety of cylindrical tripods and contemporaneous bowls of different shapes. Since all these pieces have grave lot association and provenance they should be used as control data along with the Holmul, Uaxactun, and Tikal material. Since Izapa is so well known for its Preclassic and Protoclassic stelae, it is not usually remembered also as a source for Early Classic pottery artifacts.

Lowlands, Mexico

Becan, Campeche (Ball 1974: front cover and pp. 4-5; 1977: Fig. 34, b). Double listed with figurally decorated cylindrical tripods. Deity names of "Chac" and "Itzamna" should be revised.

Belize

Considering that Rio Azul is near the Peten-Belize border and on a major river system connecting with nearby Belize, and considering that Rio Azul's tombs establish a record for quantity, quality, and innovativeness of cylindrical tripods (and basal flange bowls), it is surprising that excavations during the past century in Belize have produced hardly any cylindrical tripods at all. Basal flange bowls and before that, mammiform tetrapods, seem to have been the funerary containers favored by the ancient Belize Maya. The problem of the paucity of cylindrical tripods, whether a coincidental result of all the emphasis on the Preclassic in current Belize excavations or not, will need to be discussed by ceramic specialists. I have not had exposure to Belize material

Baking Pot, Burial 15, Mound G (Thomson 1971: No. 64), Peabody Museum 29-53-20/C10916. Carved wickerwork decoration on black cylindrical tripod (three-dimensional wickerwork is on an off-white vase, Photo Archive). Missing sherds crudely refilled; breaks simply glued, (fortunately) no attempt at restoration.

"Near **Nohmul**", Mound 22 (Gann and Gann 1939: p. 36ff). This originally had

hollow tripod feet that broke off some time before interment. Monster is somewhat different from Peten examples that have curl decorations and looks more like earlier sculptural representations of long snouted creatures.

(Santa Rita) (D. Chase 1981: front cover). Painted cylindrical tripod of the same series as found earlier in two private collections. The ones in private collections are not likely from Belize though.

PETEN

Cylindrical tripods are well known from the standard ceramic monographs on Holmul (Merwin and Vaillant), for Uaxactun (Robert Smith), and for Tikal (various articles by W. Coe and PhD dissertation by Coggins). Additional cylindrical tripods were found by the University Museum (Pennsylvania) project at Tayasal, but that abortive project has never fully published its findings. Cylindrical tripods from that dig are on exhibit in the Museo Nacional de Arqueologia, Guatemala City. I presume the reader will be familiar with the Holmul, Uaxactun, and Tikal cylindrical tripods and that there is no need to re-list them here. They are already cited under sections that deal with shape or decoration.

CHAPTER XVII.

POTENTIAL FOR FURTHER PHOTOGRAPHY PROJECTS

SECTION INTRODUCTION

Unpublished cylindrical tripods in official government museums and bodegas of Mexico, Guatemala, Belize, Honduras, and El Salvador form the largest unused corpus of cylindrical tripods extant. More pots languish in government warehouses -- unrecorded, unpublished -- than in all the Carnegie Institution of Washington publications put together. The sources for these government collections are various. First, naturally, are all the official excavations. Few local excavations are adequately published and the abandoned pots pile up in museums or basements.

Second source (for Guatemala) are pots abandoned by grave robbers. One would normally expect the huaqueros to take along everything they find, but evidently this is not their practice. Miguel Orrego followed the trails leading away from a looter's trench that was under excavation the day our crew reached Yaxha in 1970. He was able to find virtually all the pieces of an interesting Tepeu 1 polychrome vase, which F.L.A.A.R. reconstructed and turned in to IDAEH. Evidently the arrival of the F.L.A.A.R. team in 1970 to initiate the several year Yaxha Archaeological Project scared off the looters. One fragment of the pot was in their backdirt pile; Orrego found the remaining sections some time later along the trail. We later systematically recorded all whole pots or major fragments and turned these in to IDAEH at the end of the project. One such salvaged Tepeu 1 bowl has been on exhibit in the Museo Nacional de Arqueologia; some are still in the bodega at Yaxha; the rest are in the basement storage of the Museo Nacional in Guatemala City.

Ian Graham has rescued many pots abandoned by grave robbers, especially from Rio Azul. Ray Matheny and co-workers of the El Mirador Project rescued dozens of whole or restorable vessels in the Tintal-El Mirador area. During two hikes from the town of Carmelita to the site of El Mirador to visit the staff at work, I noticed that the trail was often littered with abandoned pots. Some were abandoned at chicle camps, others were in the looters' backdirt piles, others were in miscellaneous locations off the trail. These pieces were still there because none should be picked up without a permit and especially when they are still on the backdirt pile none should be removed without recording their specific location. Whereas these abandoned pots have no aesthetic value and have lost their grave lot association, they do have study value for their ware and shape, and their provenance is known in terms of site or at least region. Only those which have been salvaged by archaeologists are now in IDAEH storage at various locations. George Stuart has published one such abandoned piece (Stuart & Stuart 1977:25, bottom). NWAf will be publishing all that they found and cataloged in the Carmelita-Tintal-El Mirador area. Most of the other pieces seem to be abandoned orphans.

A systematic "trail and trench side salvage program" could save several hundred whole vessels for further study. An entire project could be productively devoted to salvaging all these archaeological data. Trenches that would cost tens of thousands

of dollars are already (unfortunately) dug and the sherds are sitting, rotting (exposure on the surface causes polychrome paint to weather). All the stratigraphic floor levels are exposed - but no one has made the effort fully to salvage this situation. This section is not really a listing (since access to the bodegas is fraught with paperwork beyond belief) but rather this section is to suggest that complaining about looting is only the first step. Doing something constructive is somewhat more useful. Photographing, drawing, and recording is putting one's archaeological training to actual use to salvage scientific information from the tragedy of grave robbing.

The third source of (whole) pots in government collections are those pots apprehended from looters, dealers, and smugglers. Guatemala has recovered illegal shipments from the airlines both at point of departure (articles in various Guatemala City newspapers) and in Miami (New York Times). Such pieces are not only in IDAEH storage facilities, but often potentially end up in the hands of judges, police officials, or local administrative officials (when pottery is apprehended in small villages). A systematic survey of these storage situations would result in rescuing study pieces with which we could advance our knowledge of ancient Maya ceramics, since these pots often are in sizes, shapes, techniques of decoration, or ware not known from stratigraphically excavated specimens. Whereas the apprehended pots lack grave lot data they still offer other types of information. It does not seem productive to consign all these pots to abandonment simply because a few vocal archaeologists emphasize in every report that only grave lot and site provenance provides true scientific data and potential for advancement of knowledge of Maya civilization. There is enough material in warehouses for a number of informative dissertations, especially for students who cannot raise the funds for an excavation project. Linda Scheie and Peter Mathews have demonstrated with their Palenque bodega project (and resultant *Dumbarton Oaks* publication) how productive bodega studies can be. Their records of problems involved in study in a Latin American government warehouse show why such necessary research is not carried to fruition more often.

CYLINDRICAL TRIPODS IN GOVERNMENT MUSEUMS

Copan Ruinas, Honduras, village museum. On exhibit are tripods excavated by the Carnegie Institution of Washington and published by Longyear. A few of the tripods excavated by the projects of the 1970's-1980's are gradually being placed on exhibit, such as a small black tripod with Curl Formed Monster on the sidewall. Lid handle is slit ball.

Merida, Yucatan, INAH regional museum. On exhibit, supports are large, hollow, tall rounded bottoms on cylindrical tripod. Snapshot without tripod through the glass, **419680-4-Neg.12**.

Merida, Yucatan, INAH regional museum. Becan, Campeche (Ball 1974; 1977: Fig. 34), on exhibit.

Mexico City, Museo Nacional de Antropología. On exhibit, polychrome cylindrical tripod published by Demetrio Sodi in his coffee table book, "Los Mayas." Museum exhibit and publication both lack data on provenance. Tripod sidewall has two panels each with a giant profile human face.

Guatemala City, Museo Nacional de Arqueología, IDAEH. On exhibit are tripods from Tayasal area, Tikal, Uaxactun, Kaminaljuyu, and from many other sites. Lack of a professionally illustrated or attractively printed museum catalog makes research difficult.

CYLINDRICAL TRIPODS IN OFFICIAL GOVERNMENT BODEGAS

INAH type collections, location unspecified though presumably Merida (Ball 1977:100), "two Bartes Red dishes," "Three badly eroded black-slipped, tripod cylinder vases." Two of the vases possess solid nubbin supports and formed a matched pair; the third has hollow slab supports with vertical slot perforations. No other suggestions of Teotihuacan stylistic similarity are known from the northern peninsula. Considering the Yaxhuna stela with dramatic Teotihuacanoid features (Hellmuth 1969) and considering the decidedly Teotihuacan related murals recently found at Xelha (Karl Herbert Mayer photo archive) it is surprising that more cylindrical tripods have not yet been found for the peninsula. It would be interesting to see how many tripods are in private collections in Yucatan and Campeche. I have never studied private collections there but George Stuart and Joseph Ball have. Ball also lists larger flaring sided plates with hollow slab feet that may be Early Classic? One is published by Brainerd (1958: Fig.13, g) and two are in INAH storage. There is clearly much still to be learned about Early Classic in general and cylindrical tripods in particular in Yucatan.

Quintana Roo (Fry 1972:488) quoted by Ball (1977:100).

IDAEH, various museums and storerooms in Guatemala. Between 1970 and 1972, courtesy of Rafael Morales and Lie. Dora de Gonzales, research in the national museum collections was facilitated and permission for museum photography was graciously allowed. Since then, though, the collections have grown considerably and a modern catalog with professional quality illustrations is needed. Unfortunately data are not readily available at present to complete this section of the cylindrical tripod catalog.

APPENDICES

APPENDIX A.

ANNOTATED INDEX, NUMERICAL ORDER

OF APPROXIMATELY 287 CYLINDRICAL TRIPODS AND RELATED POTTERY
FROM THE HELLMUTH PHOTO ARCHIVE

This index was not completed in the first edition and is still in unfinished form due to the quantity of numbers and cross-references. An asterisk * means that the entry in question will be added in the eventual expanded edition. Mistakes are bound to creep in when so many numerals are used, especially since this index was done by hand (as I have not yet figured out how to do it with my computer software). Citations of mistakes noticed by readers will be graciously received by the author.

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ABBREVIATIONS

- CIW = Carnegie Institution of Washington
F.L.A.A.R. = Foundation for Latin American Anthropological Research
IDAEH = Instituto de Antropología e Historia (Guatemala)
INAH = Instituto Nacional de Antropología (Mexico)
KJS = Kidder, Jennings, and Shook, 1946
MARI = Middle American Research Institute
NWAf = New World Archaeological Foundation
R+H 1982 = Robicsek and Hales 1982 (on Codex Style pottery)
RS = Robert E. Smith, 1955, usually volume 2 (Uaxactun)
UCLA = University of California, Los Angeles
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