

THE SURFACE OF THE UNDERWATERWORLD
ICONOGRAPHY OF THE GODS OF EARLY CLASSIC MAYA ART
IN PETEN, GUATEMALA

by

Nicholas M. Hellmuth

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CONTENTS

INTRODUCTION TO THE DRAWINGS	1
Drawing and Photograph Credits	2
List of Figures	9
ILLUSTRATIONS	43
APPENDIX A, SYNONYMS	239
INDEX	242

INTRODUCTION TO THE DRAWINGS

Since it was necessary to hand in four copies of this dissertation, and as photographs do not reproduce well in xerox reproduction, I decided to render as much as possible of the comparative art in line drawings. Line drawings also allow details to be studied which are not always noticeable in a photograph. Those who wish to see the actual objects may consult the F.L.A.A.R. Photo Archive or the 185 photographs in Monsters and Men in Maya Art: An Iconography of the Religions of Mexico and Guatemala.

Since most of the objects studied for this dissertation have never before been published, or if so, only in a single view, it has usually been necessary to have drawings prepared specially for this paper.

For several objects it was not possible to get adequate photographs either for illustration purposes or for making line drawings. Some objects therefore could not be presented in any pictorial form. For example, there is a particularly interesting polychrome, three-dimensional, Tzakol Principal Bird Deity in the form of a small ceramic box. There are at least two three-dimensional Tzakol ceramic statues of the character with the triangular mouth plaque but it was always too much hassle to get a photo session arranged, so they are not illustrated or further considered. More than enough other examples of these same characters are here pictured.

The differing style of the drawings is not always a reflection of the abilities of the artist, ancient or modern, but sometimes a reflection of capabilities of the technology of photocopy machines used to reduce drawings to fit within the page dimensions. Especially drawings which are still in the pencil stage are not as

dramatic or "finished" as those which are inked. As it has already taken years to get the drawings to this stage, and as it would take more than another year (not to mention the cost) of editing and inking all the drawings, it was decided that it was better to finish this dissertation in its present form rather than to endlessly prolong it just for a dozen drawings. For eventual publication all drawings will be inked and several illustrations will be completely redrawn.

Because the illustrators used transparencies from which to trace the drawings, in at least six instances the slides were inadvertently reversed by them. These pieces (Figs.57, 168, 179-181, 187) have hopefully been reversed by the printer.

Drawing and Photograph Credits

Numbers in **boldface** are those of the Corpus of Maya Art section of the International Photographic Archive of Pre-Columbian Art, Foundation for Latin American Anthropological Research. **Photo Archive**, e.g., no number, means that there is a photograph but the number is not at hand. The archive numbering and catalog system is described in Maya Cylindrical Tripods (Hellmuth 1985a).

As artifacts in private collections often change from one location to another over the years in many cases their current location is unknown. Undoubtedly several of these specimens are now in museums. The name of the museum may be omitted in cases where I am not aware of this change. Also, with 23,000 photographs to keep track of, and with some vessels looking almost the same as others, there are omissions or inadvertent errors in some listings. For example, several of the cache vessels are in museums, especially in the Chrysler Museum, Norfolk, but I will have to visit there again to note which, a trip not possible before this paper goes to press.

William Coe (University of Pennsylvania), Christopher Jones (University of Pennsylvania), and Carl Beetz (University of Pennsylvania), Ian Graham (Harvard University), Peter Mathews (Harvard University), Linda Schele (University of Texas at Austin), Michael Coe (Yale University), Stephen Houston (Yale University), George Stuart (National Geographic Society), Gareth Lowe and Thomas Lee, Jr, both of the New World Archaeological Foundation, Brigham Young University, Lee Parsons, Berthold Riese, Freie Universität Berlin, and Clemency Coggins (Harvard University) all kindly donated photographs and/or line drawings for both the five years of background research and for the actual illustrations of this dissertation. I thank them for their sharing the results of their own study projects and hope that the identification of the Maya characters of my study will assist them in further analysis of these same, and related, scenes.

Special thanks go to Dr. Villacorta for permission to use drawings from the J. Antonio Villacorta and Carlos A. Villacorta edition of the three Maya codices.

The following drawings were based on photographs provided courtesy of Barbara and Justin Kerr: Figs.74g, 78a, 80b, 89, 91e-f, 94d, 107b, 108b, 126.

Two photographs were used for Figs.73b and 100a, by John Taylor and by Justin Kerr.

Stephen Houston donated the close-up photograph of Fig.69.

The following drawings were donated courtesy of Linda Schele: 16a, 67b, 69, 75b, 86a, 167b.

The following figures are reproduced from drawings of Linda Schele: 9e, 16a,

70a, 74, 83b.

The following drawings were provided courtesy of The University Museum, University of Pennsylvania: 19b, 53b, 62, 66, 91, 94b, 99d-e, 107f, 108a, 136a-b, 184b.

The following drawings were donated courtesy of William Coe: 7, 9f, 13, 14, 15, 17d, 24, 29, 43, 75, 80f, 139a, 148, 172, 174, 175a, 178, plus other occasional details identified as being from Tikal.

The New World Archaeological Foundation kindly provided the following drawings through Tom Lee and permission by Gareth Lowe: Figs. 18, 112, 129, 164, 176a.

The following drawings are courtesy of Ian Graham: Figs. 23e, 71c, 80d, 83c, 99a-b. The drawings of Fig.46e were made from photographs kindly donated by Ian Graham.

Figs.49a, 83c, 146, Middle American Research Institute, Tulane University.

Lee Parsons kindly provided the drawings used in Figs. 16b, 113, 114.

The following drawings were donated courtesy of Merle Greene Robertson: 71a, 83a, 98d.

The following drawings were donated courtesy of Lin Crocker: 27, 28, 148, 160, 165, 170d.

Eileen Starr did the following drawings: Figs.21, 26, 57, 78c, 89, 154, 177, 184a, 187.

The following drawings were done for this dissertation by Susanna Reisinger: Figs.10, 11, 15b, 17, 20, 33, 46b-d, 48b, 49b, 58, 59b-e, 63, 73a, 76, 77, 78b, 81, 85, 86, 87d, 90, 96, 97, 106, 108b, 120a, 126, plus several others which are noted in the captions.

The following drawings were done for this dissertation by Barbara van Heusen: 8a-b, 9e, 25, 32, 75d-e, 82, 103b, 136c-d, 150, 153, 158, 161, 163, 176c.

Other drawings by Barbara van Heusen are: 3, 70c, 104, 117b, 188.

The following drawings were done for this dissertation by Melih Yerlikaya. Figs.1, 2, 6a, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46a-b, 56, 59a, 60, 61, 87a-c, 88, 92, 93, 107d, 114, 115, 118, 122, 123, 127, 128, 133, 135, 140, 141, 142, 143, 144, 147a, 152, 155, 156, 176b, 179, 180, 181, 182.

The following drawings were done for this dissertation by Gerlinde Buchegger: Figs.6c, 12, 23a, 34, 64, 65, 159.

The following drawings are by Laura Gornto: 22, 102, 131d.

The following drawings were done for this dissertation by Ewald Reitbauer: Figs.19a, 40, 47, 48 (based on Stroessner), 50 (based on Gann), 51 (based on Stuart), 73b, 79, 95 (based on Gann), 97, 100a,, 101b, 102, 120b, 150, 151.

The following drawing were done for this dissertation by Wolfgang Varga: Figs.4, 5a, 6b.

Figure 165 was donated by David Stuart, Princeton University.

The drawing used in Figures 55, 84, 100b, 101, 183 were donated by Michael

Coe.

Robert Stroessner, curator, Denver Art Museum, donated the drawing used as model for Figure 48 and facilitated the photography used in drawing Figures 12b and 48a.

John Lunsford, curator, Dallas Museum of Art facilitated the photography used in drawing Fig.107d.

Julie Jones, curator, Metropolitan Museum of Art facilitated the photography used in drawing Figs.86b, 133b, 141a, 152.

John R. Spencer, director, Duke University Museum of Art facilitated the photography used in drawing Figs.39, 85B, 117.

Gillett Griffin, curator, Princeton University Art Museum facilitated my photography used in drawing Figs.85c, 87d.

Edward Mayo, registrar, The Houston Museum of Fine Arts facilitated my photography used in drawing Figs.45b, 139b, 156b.

Frederick Lamp, curator, The Baltimore Museum of Art, facilitated photography of the Pearlman Collection when it was on exhibit there for the rollout drawing from the multi-faceted Pearlman Conch, Fig.73a.

William Fagaly, Assistant Director, Art, New Orleans Museum of Art, facilitated the photograph used for Fig.119a.

Armand Labbe, Curator of Anthropology, Charles W. Bowers Memorial Museum, facilitated photography for Fig.142.

Kathleen Berrin, Assistant Curator, and Gail Merriam, Docent, The Fine Arts Museums of San Francisco (deYoung), facilitated photography for Fig.119b.

Dr. Guillermo Mata Amado, chairman of the board, Arqueologo Lic. Rolando R. Rubio C., curator, Lucy Alvarado, administrator, the entire Junta Directiva, as well as former curators Dr. Luis Lujan M., Mario Tejada B., and Carlos Fernando Fuentes have facilitated the seven years photography in the extensive collection of this museum which is the cornerstone of my overall research. Figs. 45a, 155, 156a, 188b, 195d, among others noted in the individual captions, are from the Museo Popol Vuh, Universidad Francisco Marroquin.

Prof. Federico Fahsen, Universidad del Valle, facilitated my photography used in drawing Fig.78c.

Juan Maegli, Jorge and Ela Castillo, and Hector Santamarina, all with registered collections, have also facilitated continual photography which has contributed pictorial information.

Perls Galleries, Edward Merrin Gallery, Spencer Throckmorton, Lin Crocker and Emile Deletaille all kindly facilitated my frequent appearances with a complete portable photographic studio.

Edwin Pearlman, M.D. facilitated the photography of art from his collection used in drawing several figures.

After the dissertation was handed it, certain drawings which were in pencil or xeroxed from books were rendered for this edition in ink by Simone Gaillac (Fig.25 and others), Johann Friedhuber, Bernhard Lichtenegger, and Sylvia Lenardin. With almost ten illustrators at work, and with some drawings the result of joint work,

and as sometime drawings were completely redrawn after one was finished not to satisfaction, in not every single one of the 500 citations is the listing fully cross-referenced.

LIST OF FIGURES

Map 1. GENERAL MAP OF ANCIENT MESOAMERICA showing areas of Olmec influence and Preclassic sites.

Map 2. GENERAL MAP OF THE MAYA AREA.

Map 3. MAP OF THE CENTRAL LOWLANDS TO SHOW SITES IN EARLY CLASSIC HEARTLAND.

Map 4. LANGUAGE AND ETHNOGRAPHIC MAP OF THE MAYA AREA IN THE 16TH-17TH CENTURIES.

Illustrations

For polychrome painted pottery, in some cases these have been repainted after initial photography. When I am aware of this it may be mentioned here. If the vessel was obviously repainted before photography that fact is definitely listed here. If the vessel was repainted to a degree that might be considered a modern falsification, or fraudulent in the sense of hiding more blemishes than the dealer wished the collector to know about, than in most cases the vessel has not been used as an illustration, or if so, with a warning as to its excessive repainting.

It is possible to authenticate the artifacts used in this study on the basis of style, iconography, material, and comparisons with other examples in all cases except the two open-work shells, Figs.58 and 157 and one enigmatic lid (Fig.76). The situation of the latter (authentic on the basis of iconography, uncertain on the

basis of unusual material) is described elsewhere (Hellmuth 1985a:118, 124). This does not mean the shells are falsifications, just that I have not studied enough to be secure in authenticating them.

All drawings not taken from books are copyright 1986 by the Foundation for Latin American Anthropological Research.

Fig.1. GI abbreviated as face (mask): Preclassic, jade, life-size, drawing by Melih Yerlikaya, F.L.A.A.R., **043474-3-Neg.16**, no restoration.

Fig.2. The same mask from the side. This mask is not from Rio Azul, drawing by Melih Yerlikaya, F.L.A.A.R.

Fig.3. GI Abbreviated as face (mask): Hauberg Stela, 8.8.0.7.0. Drawing by Barbara van Heusen, inked by Eileen Starr, F.L.A.A.R. **Photo Archive**. No evident restoration.

Fig.4. GI abbreviated as face (mask), Early Classic. The Wray Mask, drawing by Wolfgang Varga. No restoration evident to the stone mask itself or its hieroglyphic text.

Fig.5. Comparing early, "sprouting" form of Quadripartite Badge between Wray Mask and Deletaille Tripod (drawing courtesy of Lin Crocker). No photograph of the mask is in the archive; the tripod is: **456981-19-Neg.8**, Hellmuth 1978b:140, 1985a:71, and in press D. The tripod is in original condition with no restoration.

Fig.6. GI's name from the back of the Wray Mask, A1 and B1. The early mask form of GI compared to the cache vessel form of 50-150 years later, drawing by Susanna Reisinger, F.L.A.A.R., **420652-3-Neg.9A**.

Fig.7. GI abbreviated as mask, worn by full figure dynastic rulers possibly to indicate impersonators. Late Classic Yaxchilan Stela 11 (Schele) and Tikal Stela 2 (**480286-2-Neg.11**), drawing by William Coe courtesy of The University Museum, University of Pennsylvania.

Fig.8. Frontal masks of GI of the Triad. a. Tzakol, Peten, cache vessel/incensario, current location unknown. b. Seibal, Stela 2 (Terminal Classic), drawing by Hellmuth, Reisinger, and Reitbauer based on drawing provided courtesy of Linda Schele, (**269884-1-Neg.9**). c. Copan, Stela I, 9.12.3.14.0, after Maudslay from Kubler 1969.

Fig.9. GI with bird form of Quadripartite Badge headdress. a-d, Tzakol, Peten, cache vessel/incensarios. a, **468297-5-Neg.7**. b, **449609-8-Neg.11**. c, Land Collection (Nicholson 1978:No.137), **409609-8**. d, **Photo Archive**, mouth area restored. e. Seibal, Stela 2 (drawing combining Schele and F.L.A.A.R. renderings based on Hellmuth photographs from Seibal), **269884-1-Neg.9**. f. Tikal, Stela 2, drawing by William Coe courtesy of the Tikal Project, University Museum, University of Pennsylvania, **480286-2-Neg.11**. a-c, drawings by Susanna Reisinger, F.L.A.A.R. No restoration at time of initial photography to a-c, e and f.

Fig.10. GI with bird form of Quadripartite Badge headdress. a-d, Tzakol, Peten, cache vessel/incensarios. a, **413925-7-Neg.14**. b, **468297-5-Neg.7**. c, (profile lid and frontal main section), drawing by Gerlinde Buchegger, **471781-12** and **471671-7**. d, **449609-8-Neg.11**. a, b, and c, drawn by Susanna Reisinger, F.L.A.A.R. No restoration noted.

Fig.11. Bird-swallowing-fish motif in Tzakol funerary art. Lid handles of basal

flange bowls, Tzakol 2 or 3, Peten, drawing by Melih Yerlikaya, F.L.A.A.R., **Photo Archive**, no restoration noted. b, **409604-2-Neg.20**, drawing by Susanna Reisinger based on photographs before restoration.

Fig.12. GI with Bird Form of Quadripartite Badge headdress, frontal manner of rendition with (camouflaged) bird as nose of headdress monster, kin omitted. a and b, Tzakol, vessels. a, Museo Popol Vuh, Universidad Francisco Marroquin, **471114-14-Neg.6** and A-528. b, Denver Art Museum, **489655-6-Neg.12**, drawings by Gerlinde Buchegger. No restoration noted.

Fig.13. Reconstructing eroded details of the Quadripartite Badge headdress on Tikal Stelae 2, **480286-2-Neg.11**, and 6, original drawings by William Coe, revision by Nicholas Hellmuth.

Fig.14. Reconstructing eroded details of the Quadripartite Badge headdress on Tikal Stela 2 (drawing courtesy of William Coe) using contemporary cache vessel/incensarios as model (b and c). b, **489655-2-Neg.19**. c, **420652-3-Neg.9A**, see also Fig.15b, from the main section of this lidded vessel. Drawings by Susanna Reisinger, F.L.A.A.R.

Fig.15. Shared 5 Ahau Glyphs. a, Tikal Stela 2, headdress. b, same vessel as GI in c, previous figure, (Reisinger), **420652-3-Neg.9A**. c. Uaxactun cache vessel. c, Tikal Burial 48 (drawing courtesy of Tikal Project). d, Uaxactun cache vessel, RS, Carnegie Institution of Washington.

Fig.16. Possible prototypes of bird form of Quadripartite Badge headdress from combination of two Pre-/Proto-Classic headdresses. a. Hauberg Stela, drawing by Linda Schele, **Photo Archive**. b. Kaminaljuyu Monument 65, redrawn, original

courtesy of Lee Parsons, published by Dumbarton Oaks.

Fig.17. Early Classic GI. a. vessel (Hellmuth 1978b:141), **456981-54-Neg.4** and D.O.-206. b. cache lid/plate, **Photo Archive**. c. vessel, **471242-35**. d. Tikal Stela 26, zB1. e. Tikal Stela 2, **480286-2-Neg.11**, drawing by William Coe, courtesy of The University Museum, University of Pennsylvania. f. Tzakol 3 bowl of nine glyphs (Hellmuth 1985a:157), **418677-15-Neg.1**. a-c and f, drawings by Susanna Reisinger.

Fig.18. Prototype of GI (zoomorphic, Chac Xib Chac variety) in the Surface of the Underwaterworld. Izapa Stela 1, drawings courtesy of Thomas Lee, Jr., courtesy of the New World Archaeological Foundation.

Fig.19. Full bodied, zoomorphic GI (Chac Xib Chac) in the late Classic version of the Surface of the Underwaterworld. a. Codex Style plate, Late Classic, Peten, tracing from photographs by Barbara Van Heusen, inked by Ewald Reitbauer, **413925-5-Neg.4A**. b. Tikal, Temple I, Burial 116, drawings courtesy of Tikal Project.

Fig.20. Early Classic Peten GI and the Surface of the Underwaterworld. a-d. Tzakol, Peten, vessels. a, middle zone, **421167-21-Neg.16**, no restoration; b, dots around bird-swallowing-fish, **420652-3-Neg.9A**, no restoration noticed; c, undulating band in headdress, **489655-1-Neg.10**, no restoration; d, entire middle zone on either side of face, **476672-9**, no restoration. All drawings by Susanna Reisinger, F.L.A.A.R.

Fig.21. Possible Chac Xib Chac (zoomorphic form of GI) in scene with God N and God D, Late Classic, Peten, drawing by Eileen Starr, F.L.A.A.R., **Photo Archive**.

Minor repainting of God N not included in the drawing.

Fig.22. GI as face form of initial sign of Primary Standard Sequence. Tepeu 1, central Peten, polychrome plate, drawing by Laura Gornto, **Photo Archive**. No repainting.

Fig.23. Iconography of shark's teeth. a. actual shark's teeth, courtesy of Karl Herbert Mayer. b. Rio Azul Tomb 1. c. GI, Wray Mask. d. Holmul I or Tzakol 1 polychrome vessel, drawing by Johann Friedhuber. e. Perforator fang as hieroglyph, Yaxchilan, Lintel 37, Tzakol, redrawn from Graham 1979,3:83, original copyright by the President and Fellows of Harvard University.

Fig.24. More than 13 monsters on Tikal Stela 31 have shark's tooth as front central perforator fang. Drawing by William R. Coe courtesy of Tikal Project, the University Museum, University of Pennsylvania.

Fig.25. Piscine monsters intermediate between GI and Xoc, all Tzakol 2 or 3, central Peten. a,b, and c have prominent shark's tooth. a-b, bowl (Hellmuth 1985a:156), **403226-18-Neg.16**; c. lid handle (Hellmuth 1985a:117), **481649-62-Neg.11**; d. black bowl, **A-128** (two profile images reconstructed to show frontal version). All drawings traced by Barbara van Heusen, inked by Simone Gaillac.

Fig.26. Triple bow tie nose plaque directly associated with decapitation, Late Classic, Peten, Wray Collection, drawing by Eileen Starr, F.L.A.A.R., **482107-18-Neg.12**, before repainting of center.

Fig.27. Triple bow tie directly associated with sacrificial knife. Chama, Late Classic, Duke University, no repainting, **453027-1**, A-301, and D.O.-257.

Fig.28. Triple bow tie mouth plaque directly associated with bleeding, severed head. Tepeu 2, central Peten, Maegli Collection, drawing by Lin Crocker (Hellmuth 1976:Rollout Fig.8), **451858-6**.

Fig.29. Triple bow tie mouth plaque directly associated with ceremonial knives, Late Classic Tikal Altar 5 and lintel of Temple IV. Drawings by William Coe courtesy of the Tikal Project, The University Museum, University of Pennsylvania.

Fig.30. Triple bow tie directly on bloodletting knives used in penis perforation ritual (Gordon and Mason 1925-28:Pl.XXVII), courtesy of the University Museum, University of Pennsylvania.

Fig.31. Tzakol form of "triple bow tie" mouth plaque on cache vessel/incensarios, Peten. a, **418607-3**. b, **468490-14-Neg.6** and 456981-26. Drawings by Gerlinde Buchegger.

Fig.32. Domination of the triangular segment combined with "triple bow tie" mouth plaque, Tzakol, Peten, rectangular vessel, drawing by van Heusen, inked by Reisinger, **043235-1A-Neg.11** and 423557-3-Neg.1.

Fig.33. Association of nose plaque personality (lid) with GI (main section), Tzakol, central Peten, vessel, Wray Collection. **459201-6-Neg.1**, drawing by Reisinger is from pre-restoration photographs.

Fig.34. Association of nose plaque personality with GI. Instead of the usual situation of nose plaque character on the lid and GI on the main section (hypothetical reconstruction drawing here), this tomb was evidently so fancy that

the two personalities were each accorded separate (giant) vessels (MAYA 1985:Nos.48 and 49). Tzakol, Peten (Rio Azul?). Top, **492025-8-Neg.6**; lower, **492025-8-Neg.2**, before restoration. Drawing by Gerlinde Buchegger based on associations joined by Hellmuth.

Fig.35. Three-dimensional small stone statuette of dignitary with the triangular form of the "triple" bow tie nose plaque. There may be 1, 2, 3, 4, or no bow ties. Drawing by Melih Yerlikaya, F.L.A.A.R. **35mm color slides only.**

Fig.36. Canoe and fish show where top surface of water is likely to be illustrated. The Austin Tetrapod, Tzakol, Campeche or Peten, drawing by Melih Yerlikaya, F.L.A.A.R. **471781-2-Neg.10.**

Fig.37. Top of the Austin Tetrapod lid, drawing by Melih Yerlikaya, F.L.A.A.R. **471781-2-Neg.10.**

Fig.38. Turtle signifies watery environment. Tikal, Structure 5D-88, Tomb 1 (MAYA 1985:No.45), drawing by Melih Yerlikaya, F.L.A.A.R.

Fig.39. Surface of the Underwaterworld on another polychrome basal flange bowl which is the same as the band on the Tikal vessel. Tzakol, Peten, Duke University, Museum of Art. Drawings by F.L.A.A.R. **Photo Archive.**

Fig.40. Segment of the Surface of the Underwaterworld in oval medallion in association with water bird (lid handle) of cylindrical tripod from Tikal Burial 48. Drawing by Ewald Reitbauer, F.L.A.A.R. **Photo Archive.**

Fig.41. Frog breaks through the Surface of the Underworld waters. Tzakol, Campeche or Peten, all drawings by Melih Yerlikaya, F.L.A.A.R. (Hellmuth

photograph in Robicsek 1978:Fig.53), **A-444-Neg.6**. No evident restoration.

Fig.42. Same lid but, a, with quatrefoil "cave entrance/spring" entrance to the underworld frame emphasized. b. with camouflaged face emphasized. Elaboration by N.Hellmuth with drawings by Melih Yerlikaya.

Fig.43. Turtle form of God N seated in quatrefoil, Tikal Altar 4, Tzakol, drawings by William R. Coe, courtesy of Tikal Project. Olmec origin of quatrefoil, Chalcatzingo, after Joralemon. Caracol altar, Beetz and Satterthwaite 1981.

Fig.44. Amphibious reptile monster (head restored) wading across the Surface of the Underwaterworld layers. Lid of Tzakol basal flange bowl, central Peten. Drawing by Melih Yerlikaya, F.L.A.A.R. **403226-17-Neg.2**.

Fig.45. Circular arrangement of the Surface of the Underwaterworld on lids of cylindrical tripods. a, J.G.U., **405900-15-Neg.13**, Museo Popol Vuh, Italian style restoration included adding wax-like gloss to the lid, an incorrect alteration of the original style; no restoration of the jaguar itself. b, turtle, **481648-22-Neg.2**, Houston, The Museum of Fine Arts, no restoration noted, though possibly waxed by the art dealer to make it look shiny. c, Principal Bird Deity (Hellmuth 1985a:front cover of paperback edition), **453027-2-Neg.12**, no restoration. All Tzakol 3, central Peten. Drawings by Melih Yerlikaya, F.L.A.A.R.

Fig.46. Traditional style and content for Early Classic Peten renditions of the Surface of the Underwaterworld. a, Frog Lid **A-444-Neg.6**; b, cylindrical tripod, **453027-2-Neg.12**; c, Iguana Lid; d, **403225-10-Neg.10**, e, Rio Azul Tomb 1, photo courtesy of Ian Graham. b-d, drawings by Susanna Reisinger, F.L.A.A.R. All Tzakol 2 or 3.

Fig.47. Surface of the Underwaterworld on sidewall of polychrome basal flange bowl, Tzakol, central Peten, Pearlman Collection, The Israel Museum, Jerusalem, **463585-4-Neg.4**, no repainting.

Fig.48. Variations in style and content in renditions of the Surface of the Underwaterworld. a, Tzakol bowl, redrawn by Ewald Reitbauer from tracing courtesy of Robert Stroessner, Denver Art Museum, (Hellmuth 1985a:84), **479332-13-Neg.7**. b, Tzakol cylindrical tripod, **35mm color slide only**, current location unknown, drawing by Susanna Reisinger, F.L.A.A.R.

Fig.49. Surface of the Underwaterworld on a Uaxactun polychrome vessel. After R. Smith and then redrawing of the vessel by Hellmuth and Reisinger removing the Carnegie color indications to reveal the actual composition.

Fig.50. Surface of the Underwaterworld in the Late Classic, Tepeu 1. Gann Collection, The Liverpool Museum, part of The National Museums & Galleries on Merseyside, after Gordon and Mason (1925:Pl.XVI), **421167-6**.

Fig.51. Surface of the Underwaterworld in the Late Classic, a, Tepeu 1, the "lost French plate," drawing by Eileen Starr and Ewald Reitbauer, F.L.A.A.R. b, Dzibilchaltun, drawing by George Stuart, drawing courtesy of National Geographic Society via Clemency Coggins.

Fig.52. Early Water Curls on carved stone, Tres Zapotes, Preclassic, Museo Nacional de Antropologia, Mexico City (after Covarrubias 1957, original drawing copyright by Alfred A. Knopf). As it is debated which side is up, it has been reproduced both ways.

Fig.53. Earliest heartland Maya rendition on ceramics of designs also used in

the Surface of the Underwaterworld. a. Holmul I, Proto-Classic, Maya lowlands, ex-Gallery Anuschka, Amsterdam, current location unknown. b. Preclassic Tikal Structure 5D-Sub.10-1st, drawing courtesy of Tikal Project.

Fig.54. Preclassic origins of serpentine underwaterworld imagery: Abaj Takalik Stela 4, drawing by James Potter, Brian Dillon, UCLA.

Fig.55. Maya paintings of fish, a-d, Tzakol; e, Tepeu 1, Caracol, drawing courtesy of Michael Coe; f, Tepeu 1. a-b, Merrin Bowl, drawing by Susanna Reisinger, F.L.A.A.R. c, Tikal Burial 160 rollout, drawing courtesy of Tikal Project, University Museum, University of Pennsylvania. d, **471781-2-Neg.10**, drawing by Melih Yerlikaya, F.L.A.A.R. f, **A-371-Neg.1** and B-076, inking based on tracing by Susanna Reisinger, F.L.A.A.R.

Fig.56. Camouflaged fish on the Frog Lid which double as eyelids of secondary monster face. Tzakol, drawing by Melih Yerlikaya, F.L.A.A.R. **A-444-Neg.6**.

Fig.57. Fish and Sprocketed-Snout Monsters on Codex Style plate, Tepeu 2, Peten. Drawing by Eileen Starr, F.L.A.A.R. **Photo Archive**.

Fig.58. Fish as transporter, Mexico, Late Classic, ex-Leff Collection, drawing by Susanna Reisinger, F.L.A.A.R. **479332-25**.

Fig.59. Dorsal fins which mimic cross-section of stylized Maya water flower. All Tzakol 2 or 3, Peten. Drawings by Melih Yerlikaya (a) and Susanna Reisinger (b-e), F.L.A.A.R. d, **043998-1-Neg.12**. e, (Hellmuth 1985a:159), **489655-13-Neg.5**.

Fig.60. Dorsal Fins which Mimic Cross-Section of Stylized Maya Water Flower. Tzakol 2 or 3, Peten. Drawings by Melih Yerlikaya, F.L.A.A.R. **420456-4**.

Fig.61. Lid showing Dorsal Fins which Mimic Cross-Section of Stylized Maya Water Flower. Tzakol 2 or 3, Peten. Drawings by Melih Yerlikaya, F.L.A.A.R. **420456-4.**

Fig.62. Xoc Monster on Early Classic painted pottery. a. Uaxactun, drawing by Hellmuth and Reisinger, F.L.A.A.R.; b, Tikal, Burial 10, drawing courtesy of Tikal Project, the University Museum, University of Pennsylvania.

Fig.63. Stylized Early Classic Xoc Monsters on Tzakol cache vessel/incensarios. Raised snout is typical of Xoc Monster. a and b, drawings by Susanna Reisinger, F.L.A.A.R. a, **412057-2.** b, **456981-54-Neg.4** and D.O.-206. c, **487372-6.**

Fig.64. Frontal applique Early Classic Xoc Monsters on Tzakol vessels. Raised snout is typical of Xoc Monster. Tzakol 2 or 3, Central Peten, drawings by Gerlinde Buchegger. a, Museo Popol Vuh, Universidad Francisco Marroquin, **471114-6** and A-528. b, **487372-5** c, Chrysler Museum, **471671-22** and 463728-7.

Fig.65. Frontal applique Early Classic Xoc Monsters on Tzakol vessel. Raised snout is typical of Xoc Monster. Tzakol 2 or 3, Central Peten, drawing by Gerlinde Buchegger. **4873372-6.**

Fig.66. Xoc Monster as waist ornament of two part effigy, Tikal Burial 10. Drawing courtesy of Tikal Project, The University Museum, University of Pennsylvania.

Fig.67. Tri-lobal eye character from Kaminaljuyu (a) and Hauberg Stela (b) as predecessor of character at Tikal (c). b courtesy of Linda Schele.

Fig.68. Closeup of Xoc Monster on Tikal effigy. "Turtle tail" eyebrows, fat raised snout, and eye curl from the top are all diagnostic traits of Tzakol Xoc Monster. The serrated "drool" is a rare feature, but found also -- on Xoc Monsters -- on Caracol Stela 6, back (Beetz and Satterthwaite 1981). a, drawing courtesy of Tikal Project. b, drawing by Melih Yerlikaya, F.L.A.A.R.

Fig.69. Raised Snout on headdress monsters on Hauberg Stela, drawing courtesy of Linda Schele. Identical headdress monsters on individuals also chopped in half, from unprovenanced early Peten altar, Sta. Elena stela park, F.Y.D.E.P. Detail photograph courtesy of Stephen Houston. F.L.A.A.R. photographs are under **401852-1**. The monument is installed upside down; the person with his arms up in the air is actually falling down head first.

Fig.70. Xoc Monsters worn by young nobles, Late Classic. a, Palenque, drawing by Linda Schele; b, drawing by Eileen Starr, F.L.A.A.R., based on photograph courtesy of Michael Coe, Grolier Club; c, Tepeu 2 vase, Peten, drawing by Barbara van Heusen, F.L.A.A.R. **294175-10** and D.O.-363.

Fig.71. Xoc Monsters as part of special "female" clothing assemblage. a, El Zapote Stela 5, 9.0.0.0.0, rubbing courtesy of Merle Greene Robertson. b, El Peru (Cleveland Stela) (J. Miller). c, Cancuen, Peten, drawing courtesy of Ian Graham.

Fig.72. Xoc Monsters as part of special "female" clothing assemblage worn by male rulers of Caracol. a, Stela 3, front; b, Stela 1, front (note Quadripartite Badge headdress), Beetz and Satterthwaite 1981.

Fig.73. Slug as headdress characteristic of spotted Headband Partner, a, Pearlman Shell, Tzakol, central Peten, drawing by Susanna Reisinger, F.L.A.A.R.

A-376-Neg.10, 453895-6, D.O.-329, and D.O.-"M". b, Codex Style plate, Tepeu, Peten, based both on photo by John Taylor and by Justin Kerr.

Fig.74. "Crab Claw" tail fin, probably a land based artist's unfamiliarity with an actual shark's tail. a, Yaxchilan Lintel 48, redrawn from Ian Graham, Corpus of Maya Hieroglyphic Inscriptions, Vol.3, part 2, Yaxchilan. Graham drawing copyright by the President and Fellows of Harvard College. b, Tikal Stela 31, courtesy of Tikal Project. c-d, Caracol stelae; e-f, courtesy of Beetz and Satterthwaite. Holmul shell, from Merwin and Vaillant, copyright by the President and Fellows of Harvard College. g, Kerr Bird, Tzakol, drawing by Susanna Reisinger, F.L.A.A.R. h, Palenque, Late Classic, drawing by Linda Schele. (sprouting form, not crab claw). Schele interprets all as Jester God.

Fig.75. Different mythical species of snake dragons with wide open jaws. a, Pearlman Shell (Reisinger), **A-376-Neg.10**; b, Hauberg Stela (Schele); c, Tikal Stela 31 (W.Coe); d-e, cylindrical tripod (van Heusen) (Hellmuth 1985a:71, 121, 137; Crocker-Deletaille 1985:No.346), **407513-43-Neg.3**.

Fig.76. Various mythical variations of snake dragons with wide open jaws. a-b, lid of cylindrical tripod (Reisinger), **418677-10-Neg.6**; c-e, Uaxactun (Hellmuth and Reisinger). The Uaxactun serpent (middle) does not have the usual bulbous extension to the snout and is possibly a different mythical character.

Fig.77. Interchangability of facial features on Early Classic Maya monsters. a-d, Tzakol bowl (Reisinger), **A-128** and A-132; e-f, Tzakol bowl (Reisinger), (Hellmuth 1985a:159), **489655-13-Neg.5**.

Fig.78. Lily Pad Headdress Monster's body as serpentine Surface of the

Underwaterworld. a, Tzakol, Merrin Bowl (Kerr Rollout) (Reisinger); b, Tepeu 2, Peten, vase (Reisinger), after restoration: 456981-75, before restoration: **D.O.-139-Neg.8** and D.O-140; c, Late Classic, Peten, vase (Starr), **496027-13** and 418679-20..

Fig.79. Additional rendering of full figured Lily Pad Headdress Monster. Tepeu 1 vase (Reitbauer), **496027-7**.

Fig.80. Early Classic Lily Pad Headdress Monster as Tun Monster. a, Tzakol bowl (Reisinger), **418677-15-Neg.1**; b, Kerr Rollout (Reisinger); c, cache vessel (Hellmuth 1978b:141), **456981-54-Neg.4**; d, Yaxchilan Lintel 48, B7, redrawn from Graham 1979,3:105, original copyright 1979 by the President and Fellows of Harvard College; e, Tikal Stela 6 (William Coe); g, Leiden Celt.

Fig.81. Personified Lily Pad Headdress Monster. a, Dzibilchaltun, Late Classic, drawing by George Stuart, National Geographic Society. b, Uaxactun, Tzakol, monster on right (Hellmuth and Reisinger), no repainting.

Fig.82. More full bodied forms of the Lily Pad Headdress Monster. Tepeu 1, Peten, bowl with two Lily Pad Headdress Monsters (with Shell Wing Dragons in headdress) (van Heusen and Reitbauer). **456981-39-Neg.7** and 458171-6, no repainting.

Fig.83. Shell Wing Dragon, Late Classic, Palenque, a, Merle Greene Robertson; b, Linda Schele; c, Machaquila, Stelae 8 and 4, courtesy of Ian Graham, MARI, Tulane University.

Fig.84. Snail monster in water scene, Tepeu 1, Caracol, bowl, drawing courtesy of Michael Coe.

Fig.85. Shell Wing Dragon with deity head as bird's body. a, Tzakol 3, northern Peten, cylindrical tripod (Hellmuth 1985a:24-25; Crocker-Deletaille 1985:No.348), **043998-1-Neg.12**. b, Tepeu 1 vase, Duke University, **Photo Archive**. c, Late Classic plate, Princeton University, Art Museum, **403226-13-Neg.3**. d, Late Classic, traced from rollout photograph donated by Justin and Barbara Kerr. e, Tepeu 1 plate, central Peten, Jorge and Ela Castillo Collection. All drawings by Susanna Reisinger, F.L.A.A.R.

Fig.86. Shell Wing Dragon with Deity Head as bird's body. a, Seibal, Stela 2, drawing courtesy of Linda Schele, **269884-1-Neg.9**. b, carved shell, Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Purchase, Mrs. Gertrud A. Mellon Gift, 1963 (1978.412.103), photographs courtesy of Julie Jones, drawing by Susanna Reisinger, F.L.A.A.R.

Fig.87. Three-dimensional, Early Classic Shell Wing Dragon with deity head as bird's body. a and c lid handle of black tetrapod, Tzakol 2 or 3, Peten, **403225-7-Neg.6** and 420047-1-Neg.1(?). b, lid handle of another black tetrapod, Tzakol 2 or 3, Peten, **477299-7-Neg.8**. d, Tzakol 3 stuccoed and painted cylindrical tripod on loan to Princeton University Art Museum, **043998-1-Neg.12**. Drawings, a-c, by Melih Yerlikaya, d, by Susanna Reisinger, F.L.A.A.R.

Fig.88. Complete view of three-dimensional Early Classic Shell Wing Dragon with deity head as bird's body as lid handle of black tetrapod. Drawing by Melih Yerlikaya, F.L.A.A.R. **403225-7-Neg.6**.

Fig.89. A marine model for a Maya form: sea anemone or columnar sponge, Late Classic vase, drawing by Eileen Starr from rollout photograph donated

courtesy of Justin and Barbara Kerr. Also based in part on rollout rice paper rubbing by Robert Sonin courtesy of Mildred Kaplan, Arte Primitivo, New York. **465863-17.**

Fig.90. A marine model for a Maya form: sea anemone or columnar sponge, a-b, details from previous rollout, **465863-17.** c-d, Tepeu 1, Peten, A-371, private collection Canada, inking by Starr based on drawing by Reisinger, F.L.A.A.R. **A-371-Neg.1** and B-076.

Fig.91. Early Classic Sea Anemone Headdress Monsters, with "feathers" or "leaves". a, Kaminaljuyu, Carnegie Institution of Washington; b, lid handle (Yerlikaya), (Hellmuth 1985a:106, 146), **403225-1-Neg.1**; c-d, Tikal, Bu.160, courtesy of the Tikal Project, The University Museum, University of Pennsylvania; e-f, Kerr Rollout (Reisinger).

Fig.92. Details of an Early Classic "Sea Anemone" Headdress Monster, lid handle of black cylindrical tripod, Tzakol 2 or 3, central Peten (Yerlikaya), **403225-1-Neg.1.**

Fig.93. Two Tzakol Sea Anemone Headdress Monsters on lid of black basal flange bowl, northern Peten (Yerlikaya), **Photo Archive.**

Fig.94. Anemone Headdress Monster's standard setting: the Surface of the Underwaterworld. a, Kaminaljuyu, Carnegie Institution of Washington; b, Tikal Burial 160, Tikal Project; c, the "Lost Incised vase," traced from photographs by Barbara van Heusen, inked by Johann Friedhuber, **482107-1-Neg.5.** d, the Kerr Rollout, Tzakol 3 (Reisinger).

Fig.95. Anemone Headdress Monster's standard setting: the Surface of the

Underwaterworld, the Gann Bowl (Gann 1918:Pl.17), Tepeu 1, **421167-6-Neg.3**, The Liverpool Museum, part of The National Museums & Galleries on Merseyside. Drawing by Ewald Reitbauer based on Gordon and Mason.

Fig.96. Other Late Classic examples of the tubular headdress, on the Blom Plate (Reisinger), **418677-9-Neg.9**, 407413-1-Neg.6, and 408696-12.

Fig.97. Headdress as root of water lily plant, Tepeu 1, Peten. a, plate (Reitbauer), **405900-5-Neg.7A**; b-e, bowl (Reisinger), **476710-4-Neg.1**.

Fig.98. As root of water lily. a-b, botanical drawings of water lily roots (after Muenscher). c, photographs of actual water lilies **Photo Archive**. d, headdress as root of water lily plant, Palenque, palace, pillar, stucco, drawing courtesy of Merle Greene Robertson.

Fig.99. Mythical humanoids with headbands. a-b, Yaxchilan Lintel 48 redrawn from Ian Graham, Corpus of Maya Hieroglyphic Inscriptions, Volume 3, part 2, Yaxchilan. Original drawing is copyright 1979 by the President and Fellows of Harvard College. Used with permission. c, the "Lost Incised Vase," drawing by Barbara van Heusen, inked by Johann Friedhuber, **482107-1-Neg.5**. d-e, Tikal Burial 160 rollout, drawing courtesy of the Tikal Project, The University Museum, University of Pennsylvania.

Fig.100. Headband Partners in myth of the Principal Young Lord, Late Classic. a, drawing by Ewald Reitbauer based on photos courtesy of both Justin Kerr and John Taylor; b, reinked by Eileen Starr based on drawing courtesy of Michael Coe.

Fig.101. Headband Partners in myth of the Principal Young Lord a, Red Band Tepeu 1 style (Hellmuth 1983:Fig.1), **486667-9**, no repainting. b, Redone by Ewald

Reitbauer based on drawing courtesy of Michael Coe, **418677-7-Neg.2**.

Fig.102. The Hero Twins in identical guise, differentiated only by subtle indications. The "Blom Plate," Chetumal, now on exhibit in the INAH regional Museum, Merida (Reitbauer), **418677-9-Neg.9**, 407413-1-Neg.6, and 408696-12, no repainting.

Fig.103. Early Classic Headbanded characters. a, Kaminaljuyu, after K.J.S., with probable God D, Carnegie Institution of Washington, no repainting. b, sidewall of cylindrical tripod (Hellmuth 1985a:71, 121, 137; Crocker-Deletaille 1985:No.346), drawing by Barbara van Heusen, F.L.A.A.R., **407513-43-Neg.3**, no restoration.

Fig.104. Personified Numeral Nine on polychrome plate, central Peten, drawing by Barbara van Heusen, F.L.A.A.R. (Hellmuth 1976), **D.O.-273**, no repainting.

Fig.105. Unidentified characters on the Tikal Burial 160 rollout, a and d most with comb-U-comb suprafix as forehead. c and f, Tikal Stela 31, drawing by William Coe, all courtesy of the Tikal Project, The University Museum, the University of Pennsylvania. e, incised shell (Reisinger). g-h, from gouged cylindrical tripods, drawings by Lin Crocker. k, incised slate plaque (van Heusen). All Tzakol, Peten.

Fig.106. Full bodied rendition of the comb-U-comb character with Principal Bird Deity on his back, Tzakol, northern Peten (Reisinger), **35mm color slides** only, possibly some restoration.

Fig.107. Beaded Yax as forehead decoration in the Early Classic. a, Tikal Burial 160 (Tikal Project); b, Kerr Bowl (Reisinger); c, tripod lid handle (Banque 1976:No.135), **456257-9-Neg.10**, 304994, and D.O.-350; d, lid handle, God D, Dallas

Museum of Art, courtesy of John Lunsford (Yerlikaya), **A-428-Neg.6**, A-431, 265441-9, and D.O.-56. e, Palenque incised bone (F.L.A.A.R.); f, Tikal Burial 48 murals (Tikal Project).

Fig.108. Beaded Yax as forehead decoration in the Early Classic as diagnostic of God D and Principal Bird Deity. Relationship of headdress parts with "jewelry" glyphs of Tikal Burial 48. a, Tepeu 1, Tikal, God D plate, Burial 195 (Coggins 1975,I:352; II:Fig.90d), drawing courtesy of Tikal Project. b, Kerr Bowl, drawing by Susanna Reisinger, F.L.A.A.R.

Fig.109. The missing character on the Tikal rollout: could be a God D, could be a Principal Bird Deity -- or a conflation. a, Tikal Burial 160 rollout (Tikal Project). b-c, Kaminaljuyu, from KJS, Carnegie Institution of Washington. d-e, **453027-9-Neg.9** and D.O.-315, no restoration, current location unknown.

Fig.110. The missing character on the Tikal rollout: could be a comb-U-comb character, a Principal Bird Deity, or the latter carrying serpent face-wing of Principal Bird Deity. (Reisinger), **35mm color slides** only, possibly some restoration on head decoration.

Fig.111. Olmec anthropomorphic bird monster, Oxtotitlan cave, Guerrero (redrawn after Grove from Joralemon).

Fig.112. Pre-Peten anthropomorphic bird monsters; Izapa, Stelae 2, 4, and 25, courtesy of New World Archaeological Foundation.

Fig.113. Pre-Peten anthropomorphic bird monsters: Kaminaljuyu, Altars 9 and 10, drawings courtesy of Lee Parsons.

Fig.114. Differentiated wing glyph infixes, Kin and possible Akbal, Kaminaljuyu Altars 9 and 10; incised disk, Proto-classic or Tzakol 1, drawing courtesy of Lin Crocker; lid of black basal flange bowl, drawing by Melih Yerlikaya.

Fig.115. Pre-Peten Principal Bird Deity, Kaminaljuyu related (not "Izapan"), drawn from Merrin catalog and Kerr photographs by Melih Yerlikaya.

Fig.116. Pre-Peten metamorphosis of bird and human-like personage, the Diker Bowl, after Michael Coe, Grolier Club.

Fig.117. Early Principal Bird Deity, Zaculeu, after Woodbury and Trik. Tzakol 3 Principal Bird Deity, lid of basal flange bowl, central Peten (Hellmuth 1978b:208), drawing by Barbara van Heusen, Museo Popol Vuh, Universidad Francisco Marroquin, **D.O.-388**, no repainting.

Fig.118. Tiquisate borrowing of Principal Bird Deity, Early Classic, ex-collection of Jorge and Ela Castillo, current location unknown (Yerlikaya), **402461-36-Neg.12**.

Fig.119. Serpent face-wing, a, lid of polychrome tetrapod, Tzakol 2 or 3, New Orleans Museum of Art **459201-3-Neg.4(?)**, 449209, and D.O.-232. b, on lid of bird-swallowing-fish tetrapod, deYoung Museum, San Francisco (F.L.A.A.R.), **A-397-Neg.2** and 420652-4-Neg.19, no restoration.

Fig.120. Serpent face-wing, a, lid of black basal flange bowl (Reisinger), **409604-2-Neg.20**, drawing based on slides taken before professional restoration, no alteration to style or iconography. b, on polychrome basal flange bowl, donation by Edwin Pearlman, M.D. to the Israel Museum, Jerusalem (Reitbauer), **463585-4-Neg.4**, no repainting.

Fig.121. Serpent face-wing incised on forehead of human skull, Kaminaljuyu, after K.J.S., Carnegie Institution of Washington. Face-wing must be turned over to see it in proper perspective.

Fig.122. Serpent Face-Wing from lid of basal flange bowl (Yerlikaya), **420456-4**, excellent condition.

Fig.123. Black basal flange bowl with serpent face-wing birds, northern Peten (Yerlikaya), **420456-4**, excellent condition.

Fig.124. Serpent face-wing worn by humanoids and gods. a, Kaminaljuyu, after KJS, Carnegie Institution of Washington, on exhibit, Peabody Museum of Archaeology & Ethnology, Harvard University, no repainting. b, Tikal Burial 160 (Tikal Project), no repainting.

Fig.125. Serpent Face-Wing worn by humanoids and gods, God D. a, Early Classic, Kaminaljuyu, KJS, Carnegie Institution of Washington. b, Tepeu 1, Tikal, Burial 195, courtesy of Tikal Project. c-d, Tepeu 1, **453027-9-Neg.9**, no repainting, current location unknown.

Fig.126. Principal Bird Deity also with Yax rising from comb-U-comb, the Kerr Bird. Annotated iconographic anatomy of a typical Early Classic Principal Bird Deity. Drawing by Susanna Reisinger from photographs of Justin and Barbara Kerr, no restoration noted.

Fig.127. Annotated iconographic anatomy of a typical Early Classic Principal Bird Deity. Drawing by Melih Yerlikaya rearranged by Nicholas Hellmuth, **420456-4-Neg.7**. No restoration noted.

Fig.128. Example of Early Classic style Principal Bird Deity. Lid of black basal flange bowl (Yerlikaya), **420456-4-Neg.7**. No restoration noted.

Fig.129. Tail of this Principal Bird Deity (c) is identical to tail of "Old Man" effigy container from Tikal Burial 10 (a). b, tail on bird effigy tripod, **454782-4-Neg.5**. This "tail" may be Peten Tzakol elaborations of earlier Izapa motifs, Stelae 20 and 1, courtesy of New World Archaeological Foundation. See also the tail on an unpublished basal flange bowl lid **482107-52-Neg.8**, on Fig.132b, and on the Diker Bowl (Fig.116).

Fig.130. Rear view of the Tikal Burial 10 effigy, drawing courtesy of Tikal Project, The University Museum, University of Pennsylvania, no restoration.

Fig.131. Examples of Early Classic style Principal Bird Deity. a, Tzakol 3, Peten, a God D is on the other side (Hellmuth 1985a:71), **418607-4B-Neg.12** and 411174-1; b, Tzakol 3-4, bowl or lid, Duke University, Museum of Art; c, Tepeu 1, Red Band Style, **A-210-Neg.6**, no repainting; d, Blom Plate, no repainting. All drawn by Susanna Reisinger.

Fig.132. Early Classic Principal Bird Deity. a, rectangular cache vessel, this portion not restored, drawing by van Heusen, inking by Reisinger, **043235-1A-Neg.11** and 423557-3-Neg.1; b, perched in tree on basal flange bowl, **451858-12-Neg.7**, repainted, in other areas of the plate the repainting is excessive, with alterations of both style and iconography; c, shell, no evident restoration in this portion. All drawings by Susanna Reisinger.

Fig.133. Principal Bird Deity with snake in beak, Tzakol. a, lid of basal flange bowl, **420456-4-Neg.7**, no restoration evident. b, one effigy lid handle of a double

chambered cylindrical tripod, The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Gift of Nelson A. Rockefeller, 1963. (1978.412-.90), photography permission courtesy of Julie Jones. Drawings by Melih Yerlikaya. No restoration noted.

Fig.134. Principal Bird Deity with snake in beak, incised slate mirror back, Proto-Classic or early Tzakol, drawing courtesy of Lin Crocker, no restoration.

Fig.135. Principal Bird Deity with snake in beak. a, Tzakol bowl (Hellmuth 1985a:156), drawing by Susanna Reisinger, **408289-9-Neg.4**, no restoration. b, Late Classic shell, drawing by Melih Yerlikaya, courtesy of Karl Herbert Mayer. Condition unknown, current location in Europe unknown.

Fig.136. Principal Bird Deity with snake in beak. a-b, Tepeu 1, Tikal, PSS in rim band, drawing courtesy of Tikal Project, The University Museum, University of Pennsylvania, no repainting. c-d, Tzakol bowl, O'Boyle Collection (Joralemon 1980:No.42; Hellmuth 1985a:157), drawing by Barbara van Heusen, no restoration. c shows bird with the snake; d shows a Lily Pad Headdress (on human, not monster).

Fig.137. Late Classic Principal Bird Deity with snake in beak. a, Caracol Stela 5, front (Beetz and Satterthwaite). b, Tepeu 1 plate (drawing by F.L.A.A.R.), **412057-1-Neg.8A**, no restoration. On exhibit in the Museo Nacional de Arqueología e Etnología, Guatemala City, is a very similar plate from Tikal where the bird face and snake has been ineptly and needlessly repainted.

Fig.138. Recognizing the latch shaped beak in profile. Ornaments behind fancy earring assemblages is a hidden Principal Bird Deity. a, Tikal Stela 31, drawing by William Coe; b, shell (Reisinger). c, Rio Azul, Tomb 1 murals, drawing

by van Heusen from photographs courtesy of Ian Graham, inking by Bernhard Lichtenegger, no restoration. d, incised lid of basal flange bowl, Houston, The Museum of Fine Arts (Reisinger), **A-285** and 265441-28, no restoration.

Fig.139. Recognizing the latch shaped beak in profile. a, Tikal Stela 31, drawing by William Coe. b, lid of black basal flange bowl, Houston, the Museum of Fine Arts, (Reisinger), **A-285** and 265441-28, no restoration.

Fig.140. Recognizing the fat beak of the Tzakol Principal Bird Deity: comparison of frontal and side views. a-b, Pearlman Collection (Coe 1982:Pearlman No.25; Hellmuth 1985a:133), **271928-4-Neg.7**, no restoration. c-d, detail from lid of basal flange bowl (Yerlikaya), **420456-4-Neg.7**, no restoration noted.

Fig.141. Recognizing the fat beak of the Tzakol Principal Bird Deity. a, double cylindrical tripod, The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Gift of Nelson A. Rockefeller, 1963. (1978.412.90), photography facilitated by Julie Jones, no restoration noted. b, Pearlman Collection, **271928-4-Neg.7**, no restoration. Both either Tzakol 2 or 3, drawings by Melih Yerlikaya, F.L.A.A.R.

Fig.142. Recognizing the fat beak of the Tzakol Principal Bird Deity: comparison of frontal and side views. a-b, lid handle of black basal flange bowl, Bowers Museum, photography facilitated by Armand Labbe. Drawings by Melih Yerlikaya, F.L.A.A.R. **423357-2-Neg.23**, no restoration.

Fig.143. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, Pearlman bird; b, black lid bird, **271928-4-Neg.7**, no restoration noted; c, unidentified monster head as lid handle of cylindrical tripod,

Peten, probable Principal Bird Deity; surrounded by the Surface of the Underwaterworld (Hellmuth 1985a:front cover of paperback edition and p.77, 79, 113), **453027-2-Neg.12**, 449272-9, and D.O.-318, no restoration.

Fig.144. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, Pearlman bird, **271928-4-Neg.7**; b, black lid bird, **420456-4-Neg.7**; c, unidentified monster head but with body of a fish, **Photo Archive**.

Fig.145. Other, unidentified fat snouted Early Classic mythical monsters. Carved and incised shell, before A.D. 600, probably Maya lowlands, (Reisinger), **458171-5** and 456981-12, no restoration, current location unknown, possibly either California or Belgium.

Fig.146. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, the Altun Ha jadeite head (after David Pendergast, Royal Ontario Museum). b, Uaxactun (after RS), Carnegie Institution of Washington. b, shell (Reisinger), **458171-5** and 456981-12, no restoration.

Fig.147. Other fat beaked Tzakol characters. a, Tikal Structure 5D-33-3rd, a Principal Bird Deity, not a Chac. Drawing by Melih Yerlikaya, **457681-11-Neg.2**. b, Tikal Altar 19, drawing by William Coe. c, shell, (Reisinger), **458171-5** and 456981-12, no restoration.

Fig.148. Other, unidentified fat-snouted Early Classic mythical monsters a, Pearlman bowl, considered GI (if so, would now be called Chac Xib Chac), drawing courtesy of Francis Robicsek, M. D., **453895-1-Neg.11**. b, "Acrobat" on the Deletaille Cylindrical Tripod, drawing by and courtesy of Lin Crocker.

Fig.149. Metamorphosis into winged state, three panels on Tzakol 3 bowl, Peten (Reisinger) (Hellmuth 1985a:69, 158, 172), **464706-14-Neg.34A**, no restoration.

Fig.150. Late Classic metamorphosis into composite winged-feline state. a, God D sprouting wings, Peten, Late Classic, polychrome vase, **411174-10**, no restoration at time of original photography. b, Tepeu 2 polychrome vase, no restoration at time of original photography. Both drawings by Barbara van Heusen, inked by Ewald Reitbauer, F.L.A.A.R.

Fig.151. Feline monsters with serpent face-wings on Red Band Tepeu 1 vases. a, Museo Popol Vuh, Universidad Francisco Marroquin (Reisinger), **456257-2** and D.O.-391, similar to 465863-10, no restoration. b, current location unknown.

Fig.152. Jaguar God of the Underworld variant of the Principal Bird Deity, Piedras Negras Stela 5, Government of Guatemala, on exhibit at the Metropolitan Museum of Art, photography facilitated by Julie Jones. Drawing by Melih Yerlikaya, F.L.A.A.R.

Fig.153. Principal Bird Deity with beaded Yax "God D Headdress" and feline spotted body. Codex Style plate, drawing by Barbara van Heusen, F.L.A.A.R., **482107-21**, drawing made from photographs before restoration; subsequently totally repainted resulting in change to style (though not to iconography in this case).

Fig.154. Demise of aged God D and his metamorphosis into a variant Principal Bird Deity. Codex Style vase, drawing by Eileen Starr, F.L.A.A.R., **481648-17**, no repainting, current location unknown.

Fig.155. J.G.U. associated with the Surface of the Underwaterworld, Museo Popol Vuh, Universidad Francisco Marroquin (Hellmuth 1985a:76, 102) (Yerlikaya),

405900-15-Neg.13 and D.O.-380, drawn before restoration.

Fig.156. Comparison of three lid handle creatures each surrounded by water. a, J.G.U., Museo Popol Vuh, **405900-15-Neg.13**. b, turtle lid, Houston, The Museum of Fine Arts (Hellmuth 1985a:61, 77, 88, 96, 115), **481648-22-Neg.2**, possibly waxed, otherwise no restoration noted. c, probable Principal Bird Deity, private collection (Hellmuth 1985a:77, 79, 113), **453027-2-Neg.12**, no restoration. All drawings by Melih Yerlikaya, F.L.A.A.R.

Fig.157. Further association of the J.G.U. and water. The J.G.U. transported in a Xoc Monster, seashell, style of the Late Classic. Drawing by F.L.A.A.R., **A-401-Neg.7**, degree of restoration not noted, current location unknown.

Fig.158. Early Classic Jaguar God of the Underworld on cache vessel/incensario. a, (van Heusen), **416398-8-Neg.8**, no restoration. b, (drawing by F.L.A.A.R.), **423557-3-Neg.3**, no restoration.

Fig.159. Early Classic Jaguar God of the Underworld on cache vessel/incensarios, Peten or adjacent. a, **423557-3-Neg.3**, no restoration. b, **493421-5**, no restoration noted. Drawings by Gerlinde Buchegger.

Fig.160. Early Classic J.G.U. and contemporary portraits of the Sun God. The Sun God heads have frontal flap added to the headdress, in some cases forming a comb-U-comb affix cluster. All Tzakol, g and h drawn by Lin Crocker. a, c, and e, Tikal Stela 31, drawings by William Coe, Tikal Project. b, Yaxchilan Lintel 48, drawing by Ian Graham, Corpus of Maya Hieroglyphic Inscriptions, Volume 3, part 2, Yaxchilan. Copyright 1979 by the President and Fellows of Harvard College. d, Rio Azul, Tomb 1. f, (Reisinger). i, pyrite plaque (van Heusen).

Fig.161. Sun God associated with GI on rectangular cache vessel. Drawing by

Barbara van Heusen, inked by Susanna Reisinger **043235-1A-Neg.11** and 423557-3-Neg.1. Mouth area of GI is restored; the drawing of this portion has been restored by Hellmuth based on pre-restoration photographs provided courtesy of Donald Hales. No alteration of style or iconography to the rest of the vessel other than GI's mouth.

Fig.162. The Sun God between heaven and earth. Copan, redrawn from drawing donated courtesy of Prof.Dr.Berthold Riese.

Fig.163. Murals of Rio Azul Tomb 1, sketch by Barbara van Heusen inked by Bernhard Lichtenegger based on pre-Rio Azul project photographs provided courtesy of Ian Graham. Four segments of the Surface of the Underwaterworld relates this scene to others in this study. Since the tomb walls are curved, and as the photographs were taken at an angle, the perspective has been altered, especially of the end panels.

Fig.164. Crossed-bands eyes are included on various different monsters in Maya myths, one is the sprocket-nosed reptile monster (Crocodile Tree Monster). Izapa, Stelae 25 and 2, drawings courtesy of the New World Archaeological Foundation.

Fig.165. Two sprocket-nosed reptile monsters (Crocodile Tree Monster) on the Deletaille Tripod, Tzakol 2. Drawing courtesy of Lin Crocker (Banque 1976:No.136; Crocker-Deletaille 1985:No.328-329; Hellmuth 1978b:140; 1985a:71, 131, 137, 169, in press D), **456981-19-Neg.8**. c, base of Yaxha Stela 6 (Hellmuth 1978b:88), drawing courtesy of David Stuart.

Fig.166. Various monsters with crossed bands eyes. a, Rio Azul Tomb 1; b, Tikal Stela 31, drawing by William Coe; c, Tzakol bowl, **418677-15-Neg.1**. d, detail of Copan Stela N (after Maudslay,I:Pl.82).

Fig.167. Sprocketed-nose monster together with tri-lobal eye character, a, on Rio Azul Tomb 1 murals (van Heusen and Lichtenegger); b, on the Hauberg Stela, drawing courtesy of Linda Schele.

Fig.168. Late Classic sprocketed-nose monster in piscine form on inner sidewall of Codex Style plate (Starr), **421167-20-Neg.15**, no noticeable repainting on rim band.

Fig.169. The Early Classic Cauac Monster, drawing by Susanna Reisinger from sidewall of cylindrical tripod (Banque 1976:No.194; Hellmuth 1985a:67, 105, 132, 169). **456257-4-Neg.9**, 455732-6-Neg.9, 458230-1, and 458171-17.

Fig.170. Early Classic Cauac Monsters. a, Rio Azul wooden bowl, drawing courtesy of Karl Herbert Mayer. b-c, Cauac Monsters from Rio Azul tomb murals, drawings by Barbara van Heusen, no restoration. d, tripod sidewall (Reisinger), no restoration. e, cache vessel/incensario, **449272-15-Neg.11**, no restoration, current location unknown.

Fig.171. "Early Classic" Cauac Monsters at Caracol (Beetz and Satterthwaite), The University Museum, University of Pennsylvania. Archaistic renditions (done during the Late Classic but deliberately in an Early Classic style).

Fig.172. Early Classic Cauac Monsters on Tikal Altar 4, drawings by William Coe courtesy of the Tikal Project, The University Museum, University of Pennsylvania. Quatrefoil serves in one case as indentation in head, elsewhere as secondary mouth.

Fig.173. Cauac Monster as set within the Surface of the Underwaterworld, Palenque, Temple of the Foliated Cross, Late Classic. Although the Surface of the Underwaterworld on Palenque Temple XIV has been published by Schele and others,

the related cosmogram has earlier been overlooked on the complex Temple of the Foliated Cross. Redrawn after Maudslay.

Fig.174. Cauac Monster as guardian of the cave entrance to the underworld, Tikal Altar 4, drawing by William Coe, Tikal Project.

Fig.175. Quatrefoil cave entrance to the underworld as mouth of the Cauac Monster. a, Tikal Altar 4; b, Late Classic Copan Stela B, back (conflation of Loincloth Apron Face and Cauac Monster, as on Copan Stela J). c, seat for God D, Tepeu 1 polychrome bowl, central Peten (latter two redrawn by Ewald Reitbauer after Robicsek).

Fig.176. Quatrefoil cave entrance to the underworld. a, Izapa Stela 8 b, drawing courtesy of the New World Archaeological Foundation, the Frog Lid. c, base of O'Boyle Collection bowl, **411174-6-Neg.3**. d, Tzakol ear flare, northern Peten, possibly Rio Azul. e, Caracol altar (Beetz and Satterthwaite), The University Museum, University of Pennsylvania.

Fig.177. Paddling canoe further demonstrates that "cave entrance" has water. Tepeu 2, central Peten, Duke University Museum of Art (Starr). **B-083-Neg.10A** and D.O.-197 (before repainting), after repainting: 471671-23. Needless repainting altered iconography and covered over original details.

Fig.178. God N and the Cauac Monster introduces God N in the Underworld. Tikal Altar 4. Drawing by William Coe, The University Museum, University of Pennsylvania.

Fig.179. The Belize stone God N, Tzakol 2 or 3, ex-Leff Collection (Yerlikaya). **35mm color slides** only, no restoration.

Fig.180. The Belize stone God N, Tzakol 2 or 3, ex-Leff Collection (Yerlikaya). **35mm color slides** only, no restoration.

Fig.181. The other sculpture from the Belize find, ex-Leff Collection (Yerlikaya). **35mm color slides** only, no restoration.

Fig.182. Early Classic God N. a, Tzakol 2 or 3, Placeres stucco upper zone facade, Campeche, Museo Nacional de Antropologia, photography courtesy of Karl Herbert Mayer, Graz. b-d, lid handle of black basal flange bowl, Tzakol 2 or 3, northern Peten (probable God N, could be God D) (Yerlikaya).

Fig.183. God D in Dresden Codex and in classic Belize. a, Gann Bowl, The Liverpool Museum, part of The National Museums & Galleries on Merseyside; b, Dresden Codex, drawing courtesy of Villacorta family. c-d, God N and his unidentified associate, ex-Leff Collection (Yerlikaya). e, rollout of Caracol bowl, Cambridge University, Tepeu 1, drawing courtesy of Michael Coe.

Fig.184. God D with God N: a traditional classic myth. a, Tepeu 2 vase (Starr), **Photo Archive**, minor retouching not included in this drawing. b, Tikal, Temple I, Burial 116, drawing courtesy of Tikal Project, no repainting.

Fig.185. "Stacks" possibly represent the end of a marine conch shell, the home of God N. Late Classic. a, Palenque. b, Chama vase, Duke University, Museum of Art, c, see Fig.184. d, Tikal Burial 116 (Tikal Project). e, polychrome vase, Tepeu 2, Peten, no repainting. f, Peten, Late Classic polychrome vase, photography facilitated by Federico Fahsen, **496027-13** and 418679-20, no repainting. g, Guatemala, Late Classic, drawing by F.L.A.A.R.

Fig.186. Identifying cosmological location symbols within end panels, Late

Classic. All Late Classic, drawings by F.L.A.A.R.

Fig.187. Half-quatrefoil with water dots as special indicator of underwaterworld location on Codex Style plate (Starr), **421167-20-Neg.15**, light retouching in center, no alteration of style or iconography.

Fig.188. Half-quatrefoil with infixed encircled curl as indicator of the underworld or as upholder of the underworld waters. Tepeu 2, both drawings originally by Barbara van Heusen. a, **468490-5**. b, Hellmuth 1978b, frontispiece, Museo Popol Vuh, Universidad Francisco Marroquin, **456257-1** and D.O.-386, no repainting on either.

Fig.189. Stylized stacks as indicator of underworld location. Late Classic, central Peten. **265441-27-Neg.4**, before professional restoration and retouching, and 471781-3.

Fig.190. Continuity between Classic and Post Classic: The special tied bundle of God L; Post Classic and Classic. a, Guatemala, Late Classic polychrome vase, drawing by F.L.A.A.R. b, Dresden Codex, drawing courtesy of Villacorta family.

Fig.191. Continuity between Classic and Post Classic: God L; Post Classic and Classic. a, polychrome Peten plate, Late Classic (Hellmuth 1978b:54), **Photo Archive**, subsequently bouquet was restored. b, Dresden Codex, drawing courtesy of Villacorta family.

Fig.192. Continuity between Classic and Post Classic: "tied crocodile" over sky band monster as throne with Principal Bird Deity above. Paris Codex (drawing courtesy of Villacorta family) and Piedras Negras Stela 11, drawing from The University Museum.

Fig.193. Lily Pad Headdress Monster: Post Classic (Dresden Codex) and Classic. b, Yaxchilan Lintel 48, B7, drawing courtesy of Ian Graham, Corpus of Maya Hieroglyphic Inscriptions, Volume 3, part 2, Yaxchilan. Copyright 1979 by the President and Fellows of Harvard College.

Fig.194. Post Classic and Classic, bird-swallowing-fish. a, Dresden Codex, drawing courtesy of Villacorta family. b, drawing based on Justin Kerr photographs. c, Kaminaljuyu, Monument 65, redrawn from drawings courtesy of Lee Parsons, published by Dumbarton Oaks.

Fig.195. Post Classic (Dresden Codex, drawing courtesy of Villacorta family) and Classic: skeleton seated on bone throne. a and b, Tepeu 2, Museo Popol Vuh, Universidad Francisco Marroquin (Hellmuth 1978b:213), tracing by Persis Clarkson or Barbara van Heusen, inked by Ewald Reitbauer, **418679-20**, no repainting. This same type of bone platform occurs at Palenque.

Fig.196. Black-white-black arrangement as scepter, Caracol Stela 6, Beetz and Satterthwaite, The University Museum, University of Pennsylvania.

Fig.197. Post Classic and Classic: Cauac Monster as seat. a, Tepeu 1 vase (Hellmuth 1976:Rollout Fig.29), drawing by Persis Clarkson, inked by Ewald Reitbauer, **471781-4**, no repainting. b-d, Dresden Codex, drawings courtesy of the Villacorta family.

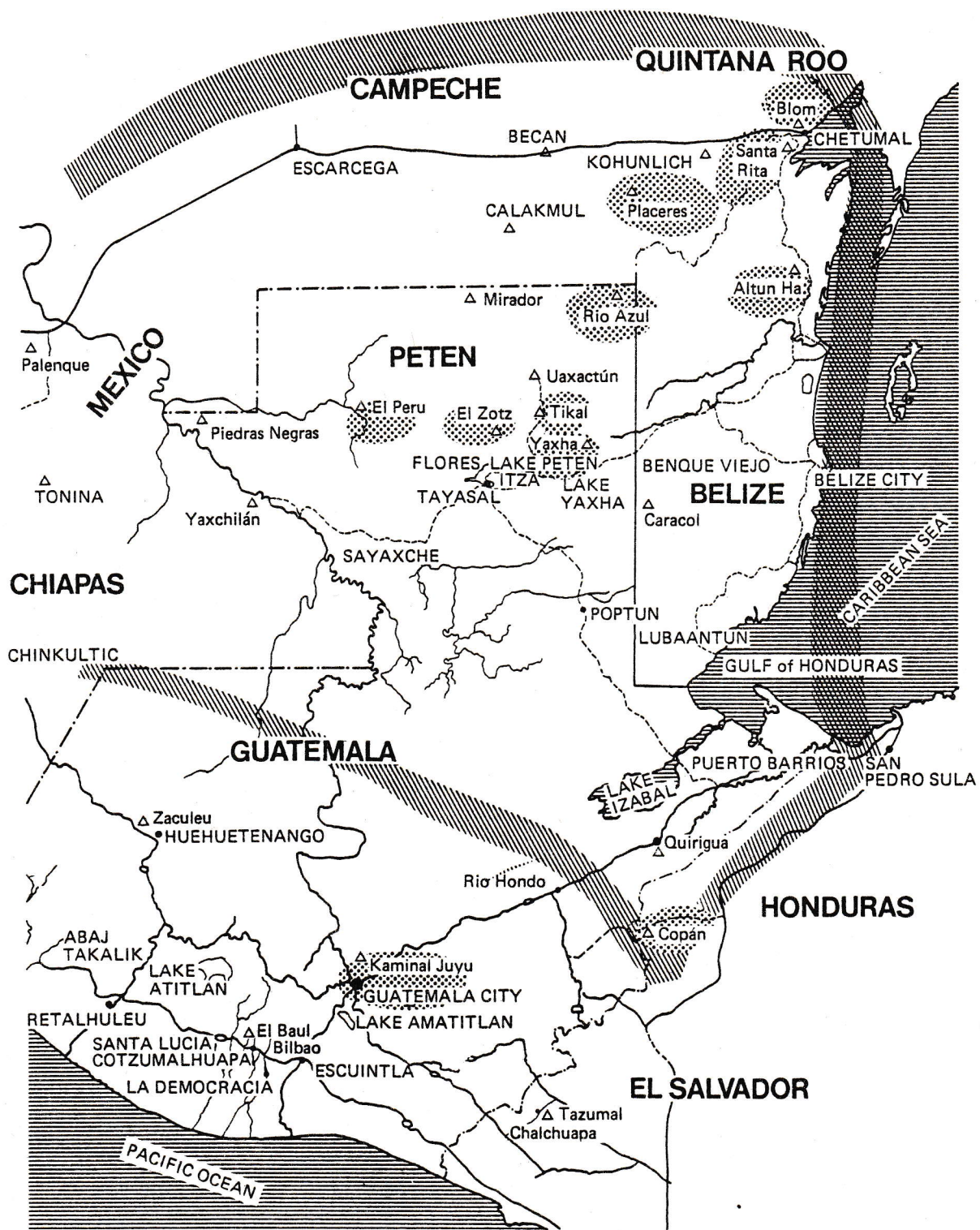
Fig.198. God D in Dresden Codex (drawings courtesy of the Villacorta family) and in Classic Tikal. g, Tepeu 2, polychrome vase, **468490-5**, no repainting. h, Tikal Burial 116, Tikal Project, The University Museum, University of Pennsylvania.

Fig.199. Classic-Post Classic continuity: Sun God on "Planetary" Band.



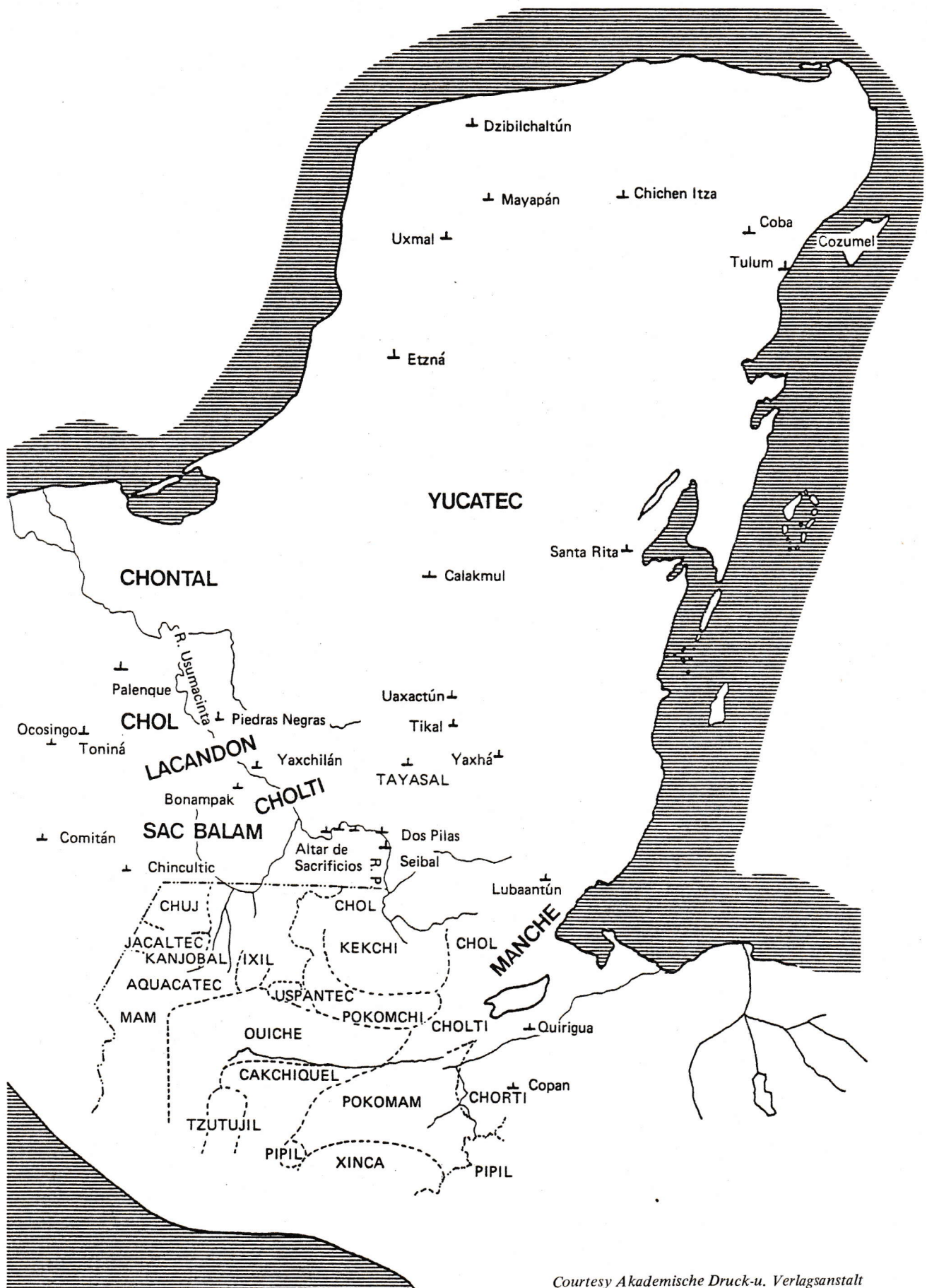
After Miguel Covarrubias

Map 1. GENERAL MAP OF ANCIENT MESOAMERICA showing areas of Olmec influence and Preclassic sites.



Courtesy Akademische Druck- u. Verlagsanstalt

Map 3. MAP OF THE CENTRAL LOWLANDS TO SHOW SITES IN EARLY CLASSIC HEARTLAND.



Courtesy Akademische Druck-u. Verlagsanstalt

Map 4. LANGUAGE AND ETHNOGRAPHIC MAP OF THE MAYA AREA IN THE 16TH-17TH CENTURIES.

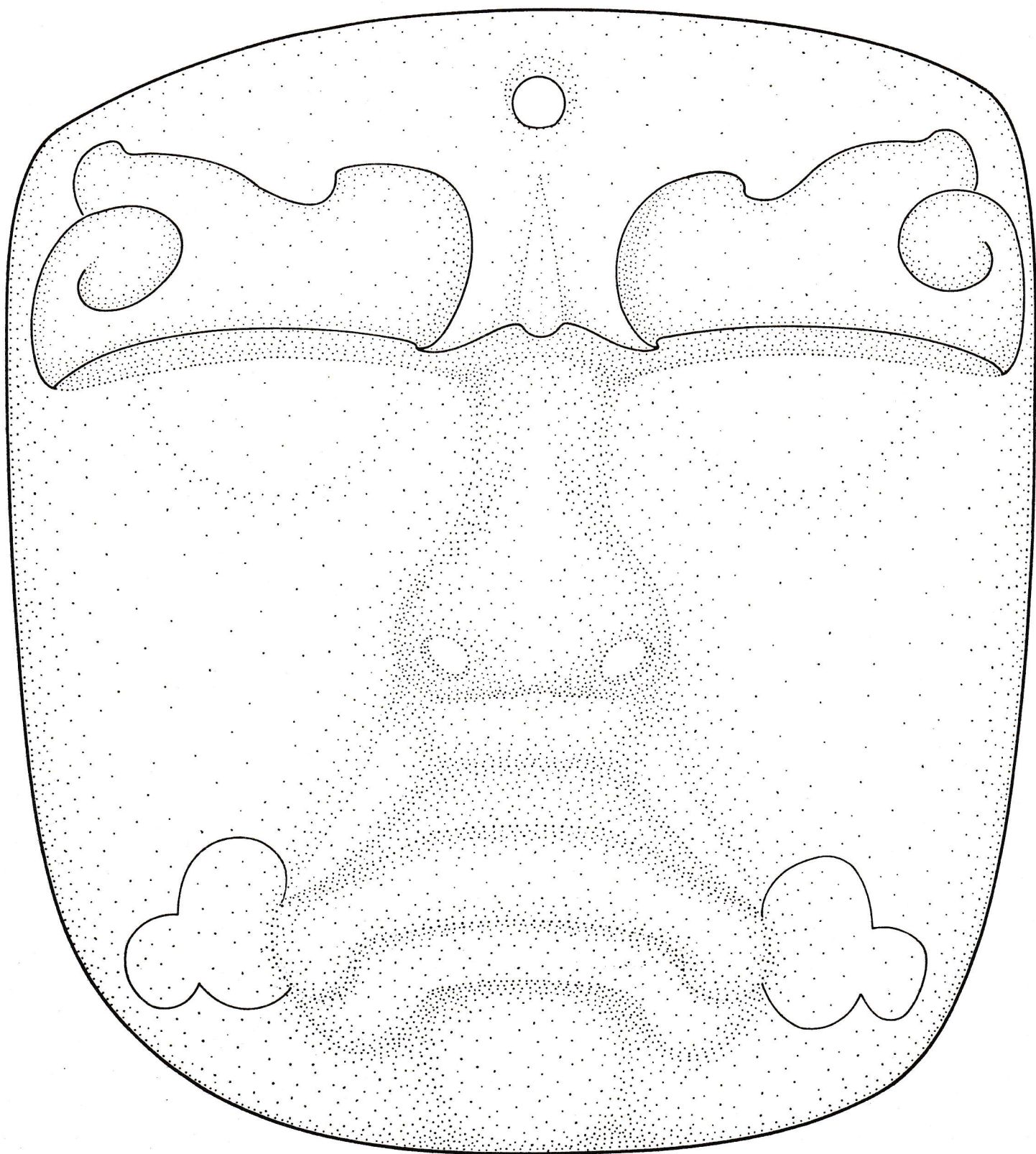


Fig.1. GI abbreviated as face (mask): Preclassic, probably jade, lifesize.

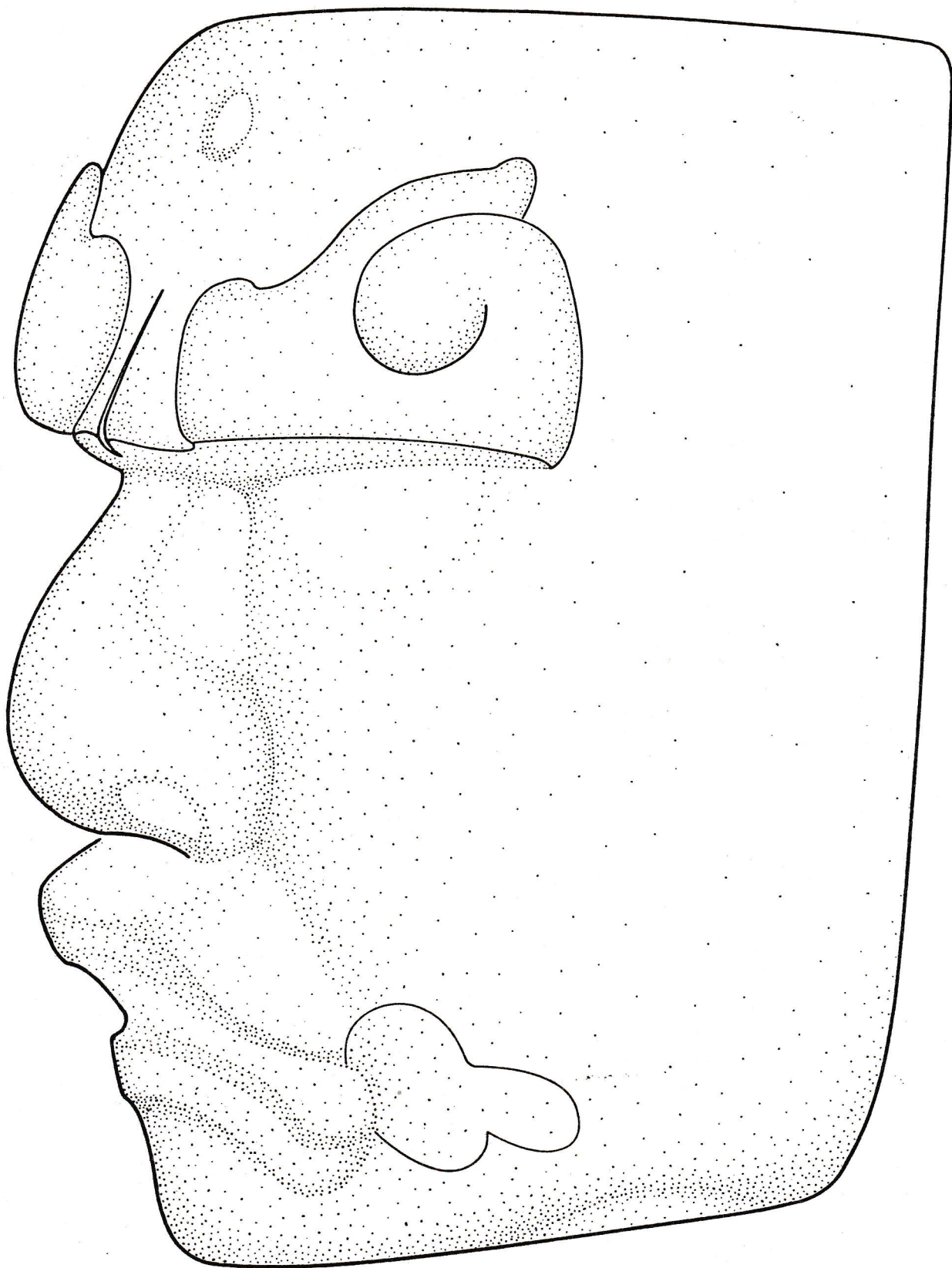


Fig.2. The same mask from the side. This mask is not from Rio Azul.



Fig.3. GI Abbreviated as face (mask): Hauberg Stela, 8.8.0.7.0.



Fig.4. GI abbreviated as face (mask), Early Classic, the Wray Mask.



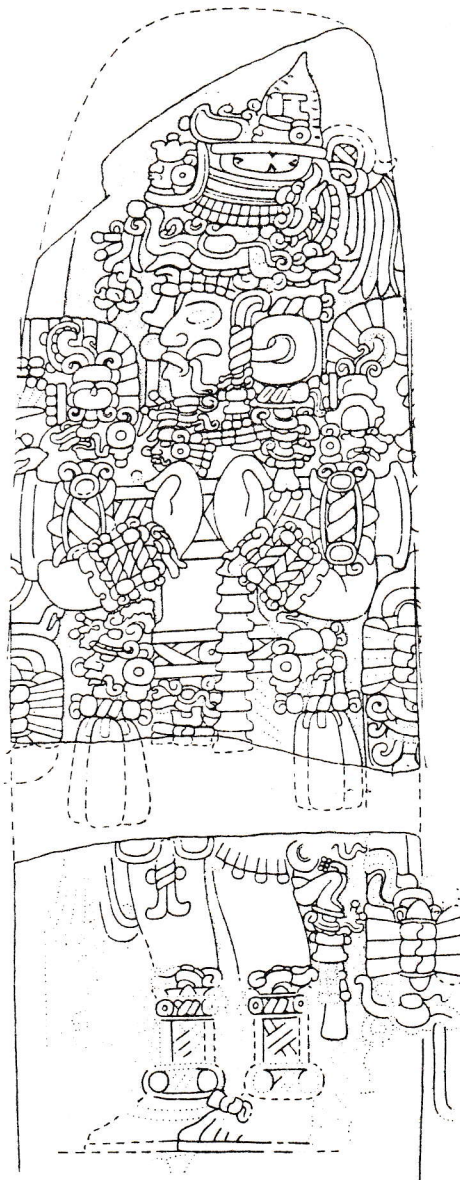
Fig.5. Comparing early, "sprouting" form of Quadripartite Badge between Wray Mask (a) and Deletaille Tripod (b).



Fig.6. a, GI's name from the back of the Wray Mask, A1 and B1. The early mask form of GI compared to the cache vessel form of 50-150 years later (c).



(a)



(b)

Fig.7. GI abbreviated as mask, worn by full figure dynastic rulers possibly to indicate impersonators. a, Late Classic Yaxchilan Stela 11 (Chac Xib Chac variant) and Early Classic Tikal Stela 2 (b).

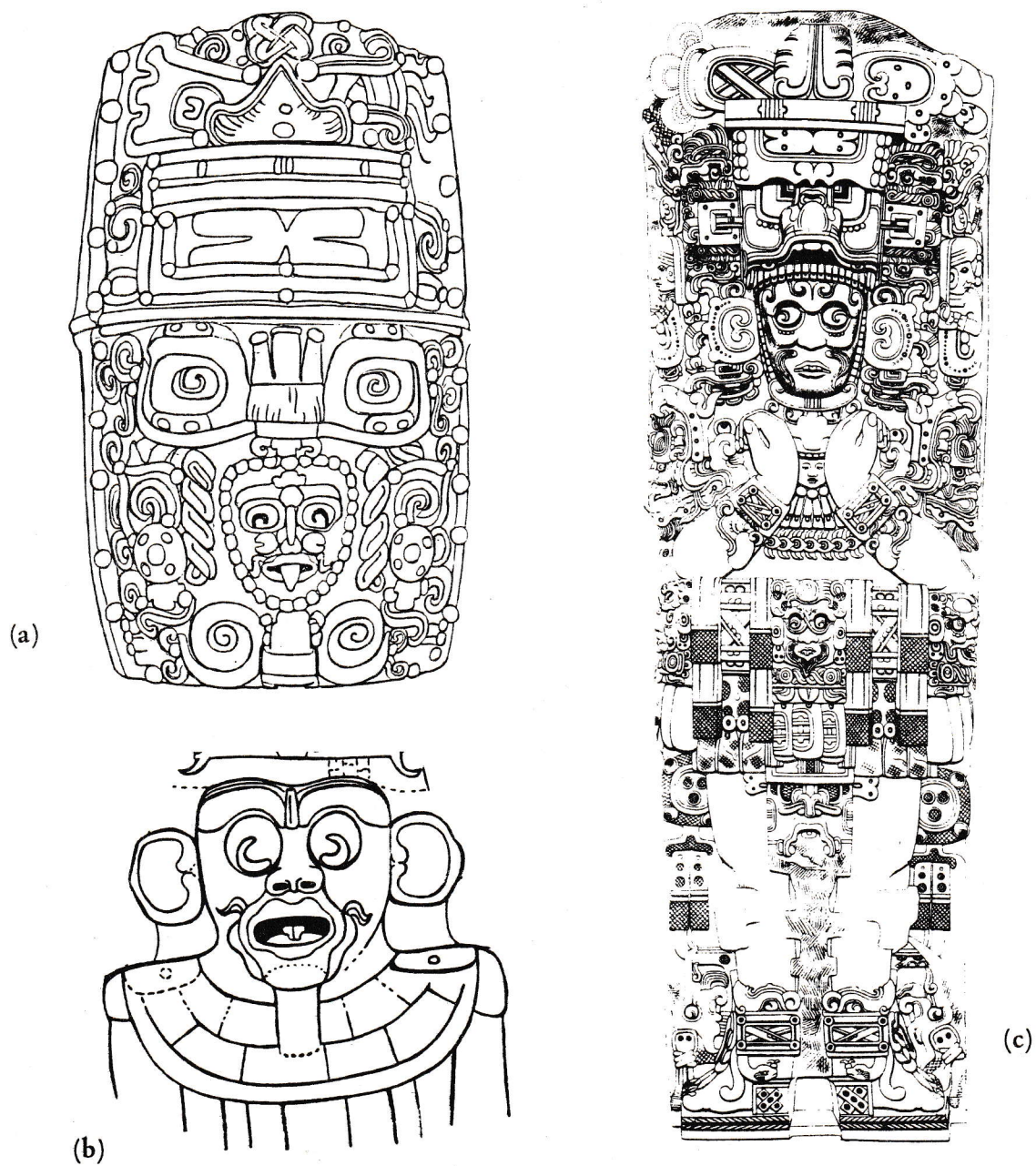
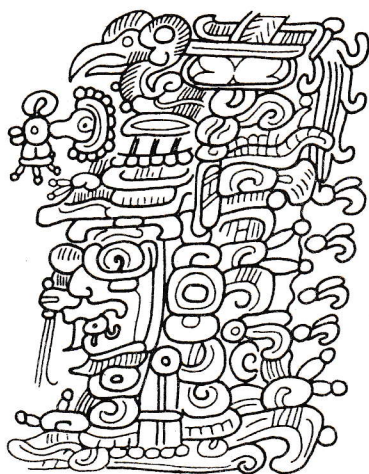
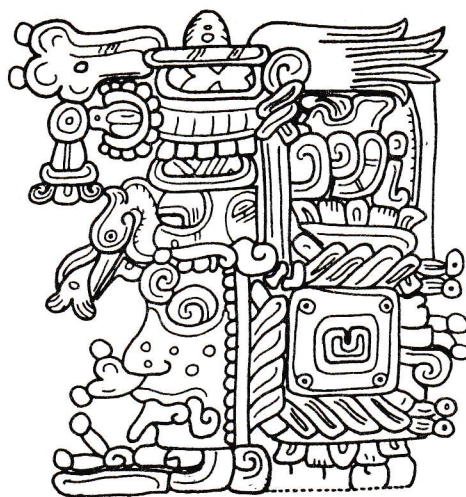


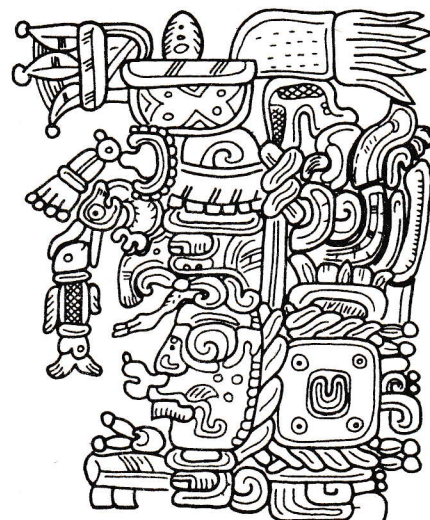
Fig.8. Frontal masks of GI of the Triad. a, Tzakol, Peten, cache vessel/incensario. b, Seibal, Stela 2 (Terminal Classic). c, Copan, Stela I, 9.12.3.14.0.



(a)



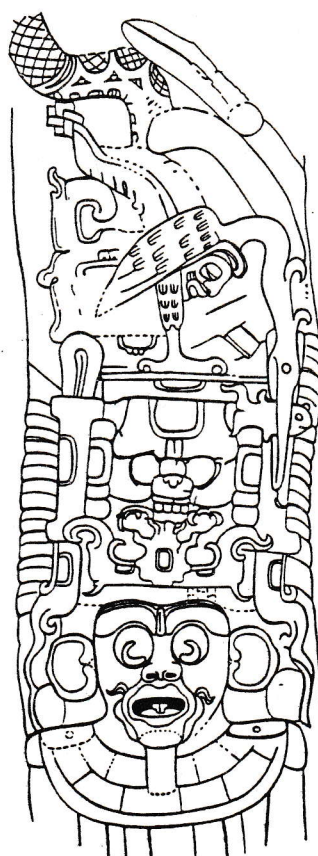
(b)



(c)



(d)



(e)



(f)

Fig.9. GI with bird form of Quadripartite Badge headdress. a-d, Tzakol, Peten, cache vessel/incensarios. e, Seibal, Stela 2, 10th cycle. f. Tikal, Stela 2, Tzakol.



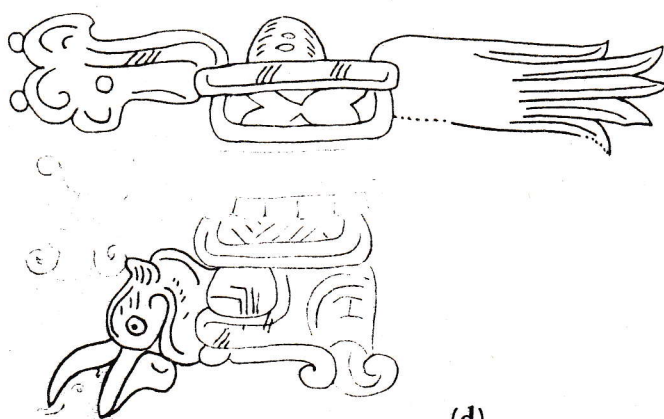
(a)



(b)



(c)



(d)

Fig.10. GI with bird form of Quadripartite Badge headdress. a-d, Tzakol, Peten, cache vessel/incensarios.

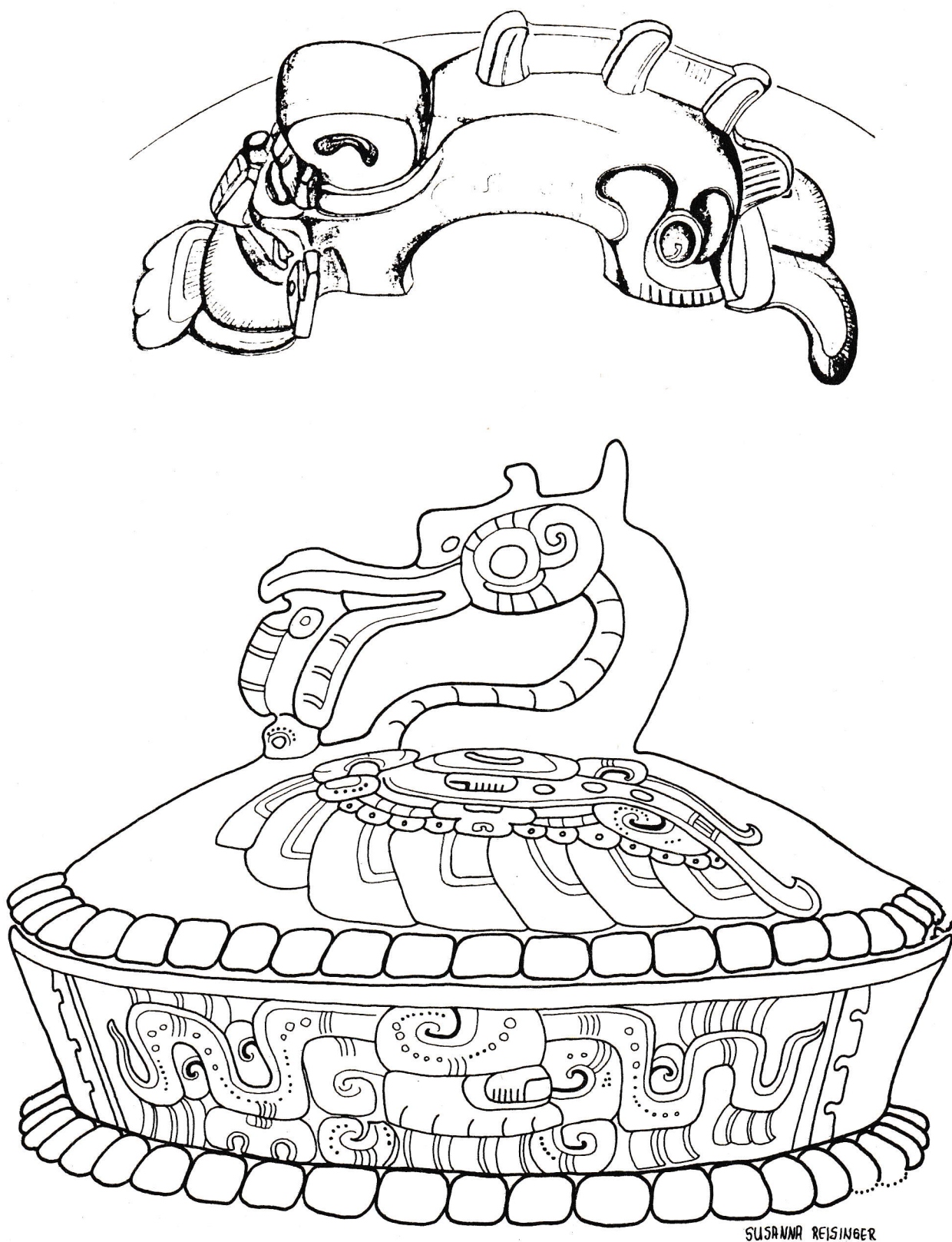


Fig.11. Bird-swallowing-fish motif in Tzakol funerary art. Lid handles of basal flange bowls, Tzakol 2 or 3, Peten.

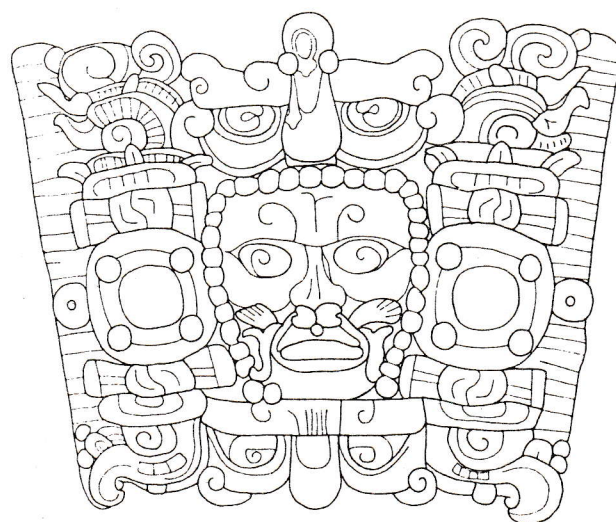


Fig.12. GI with bird form of Quadripartite Badge headdress, frontal manner of rendition with (camouflaged) bird as nose of the headdress monster, kin omitted. a and b, Tzakol, vessels. b, Denver Art Museum.

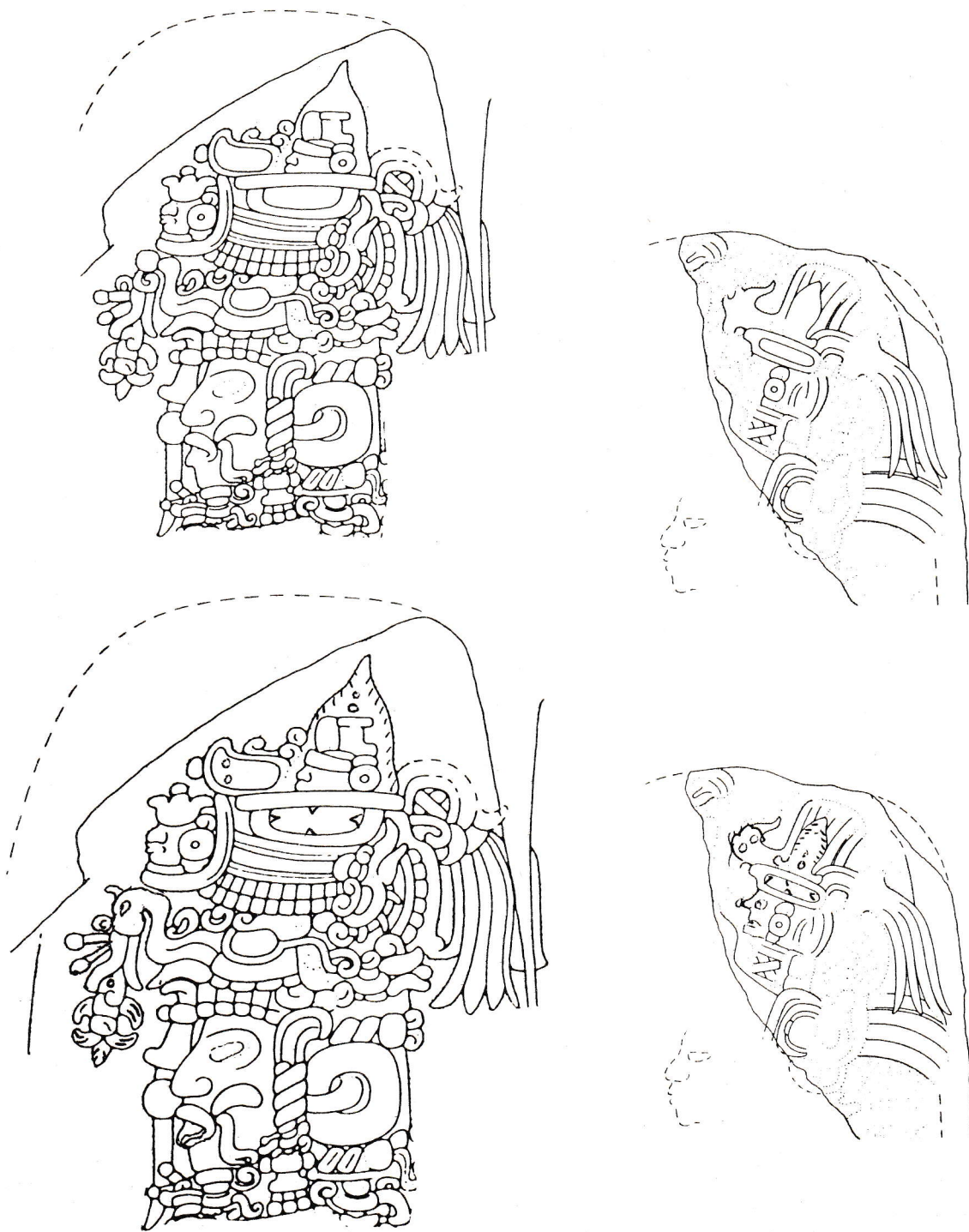


Fig.13. Reconstructing eroded details of the Quadripartite Badge headdress on Tikal Stelae 2 and 6, Tzakol.

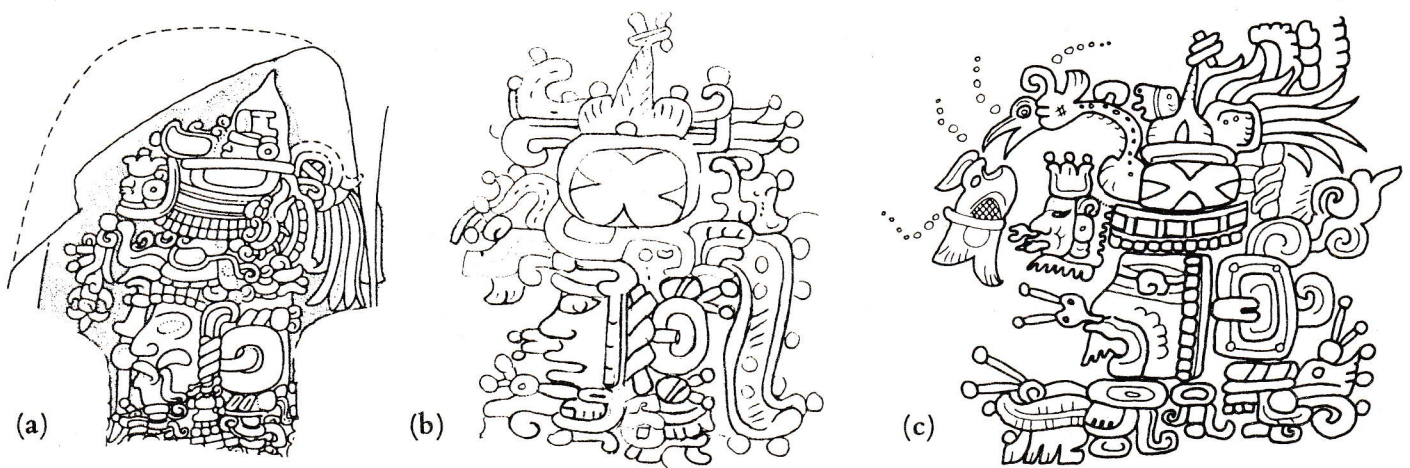
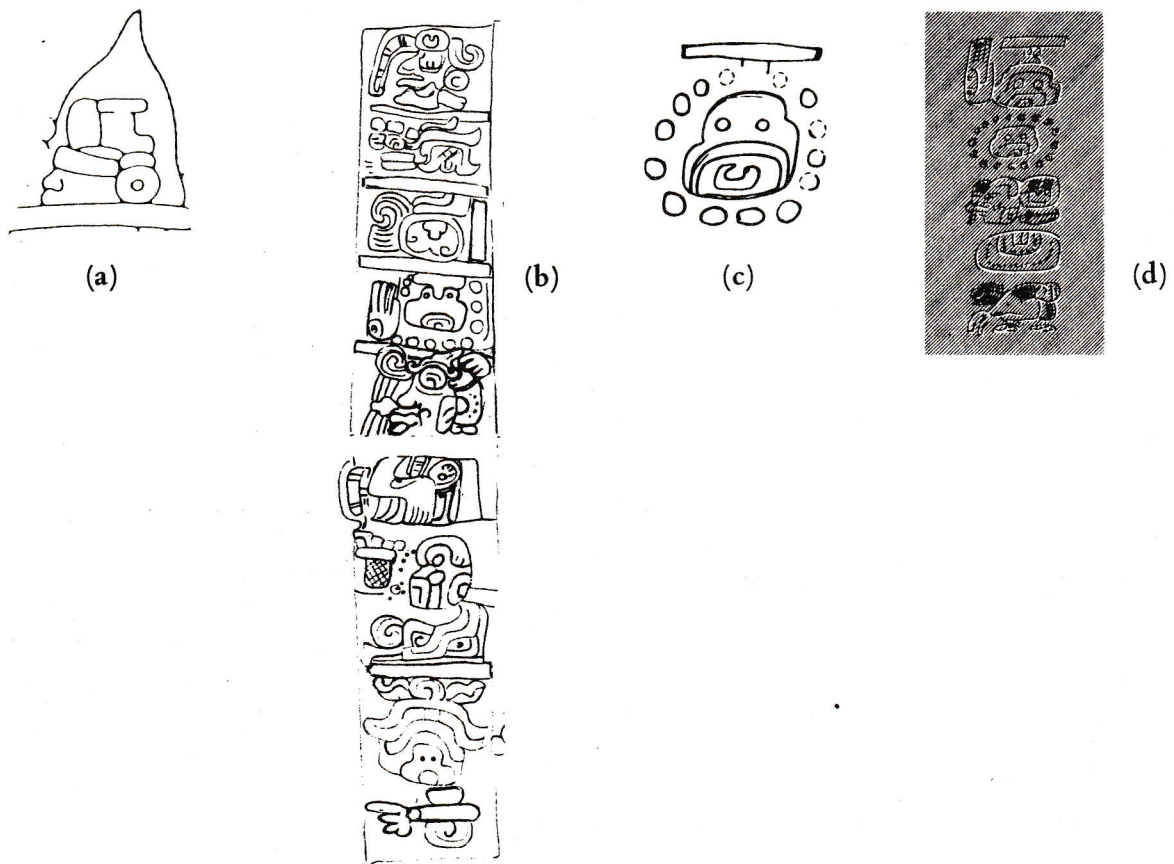


Fig.14. Reconstructing eroded details of the Quadripartite Badge headdress on Tikal Stela 2 using contemporary cache vessel/incensarios as model (a and c).

Fig.15. 5-Ahau glyphs in Tzakol texts. a, Tikal Stela 2, headdress. b, same vessel as GI in c, previous figure. c, Tikal Burial 48. d, Uaxactun cache vessel.



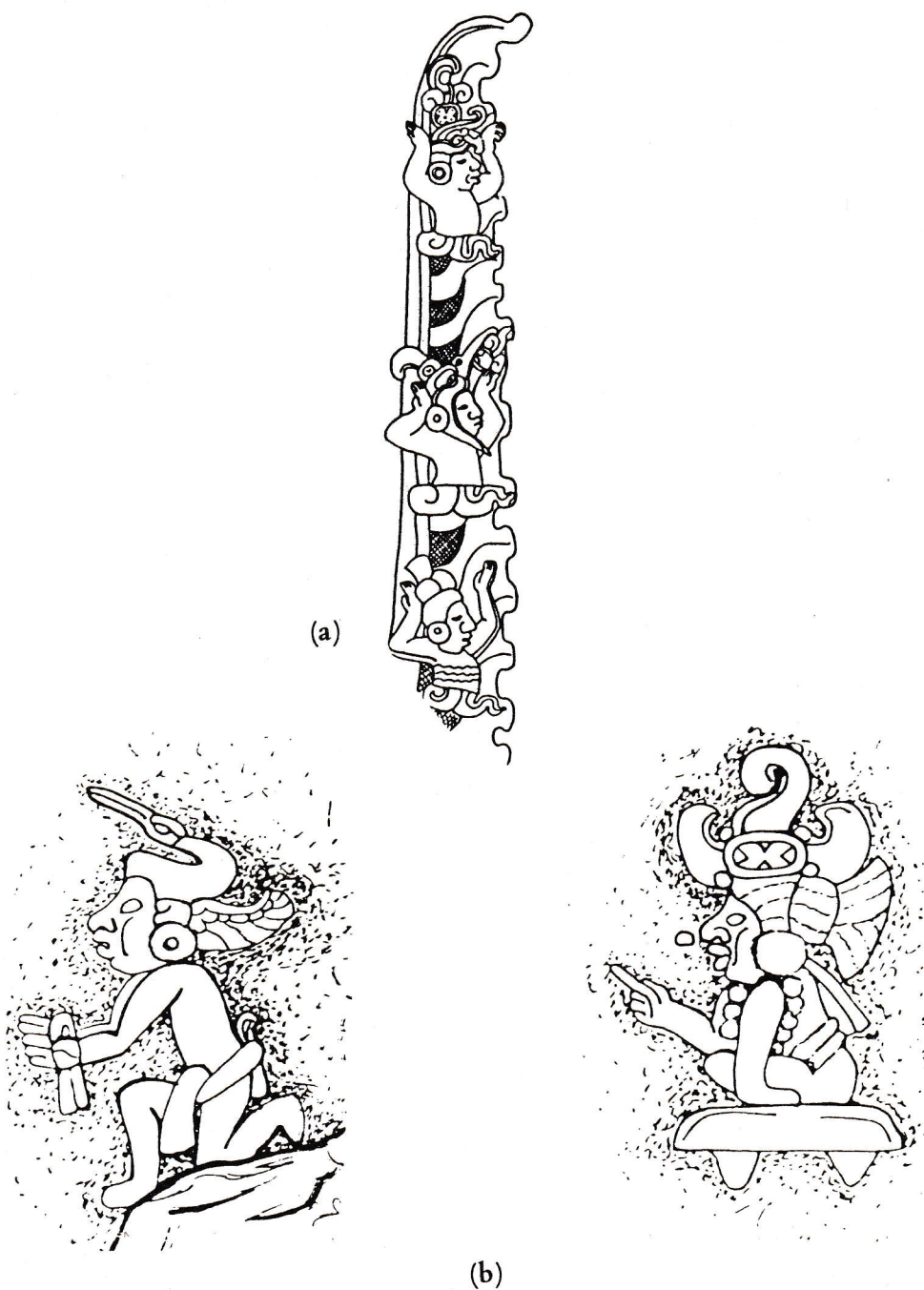


Fig.16. Possible prototypes of bird form of Quadripartite Badge headdress from combination of two Pre-/Proto-Classic headdresses. a, Hauberg Stela. b, Kaminaljuyu Monument 65.

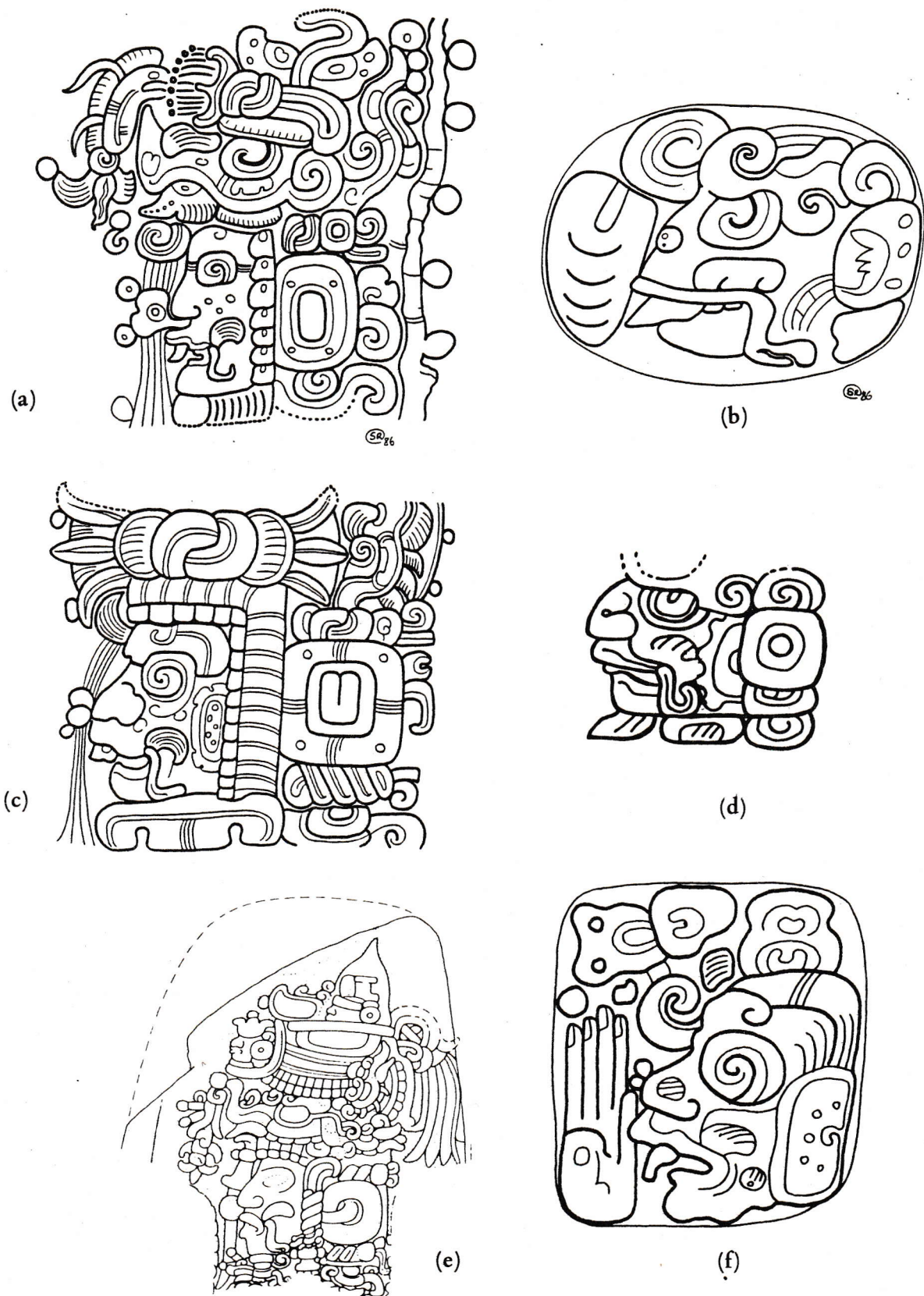


Fig.17. Early Classic GI. a, vessel. b, cache lid/plate. c, vessel. d, Tikal Stela 26, zB1. e, Tikal Stela 2. f. Tzakol 3, bowl of nine glyphs.



Fig.18. Prototype of Chac Xib Chac in the Surface of the Underwaterworld. Izapa Stela 1.

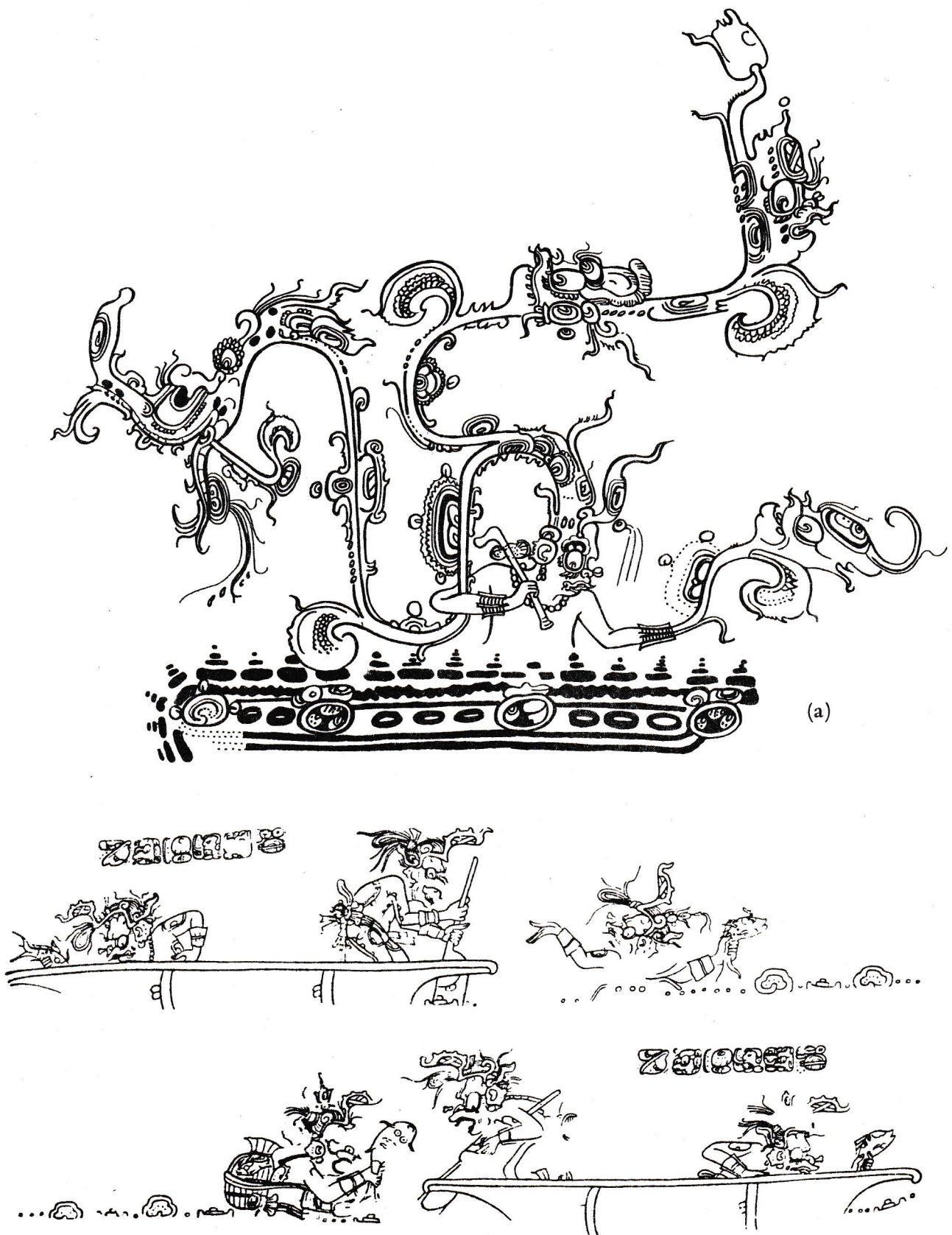
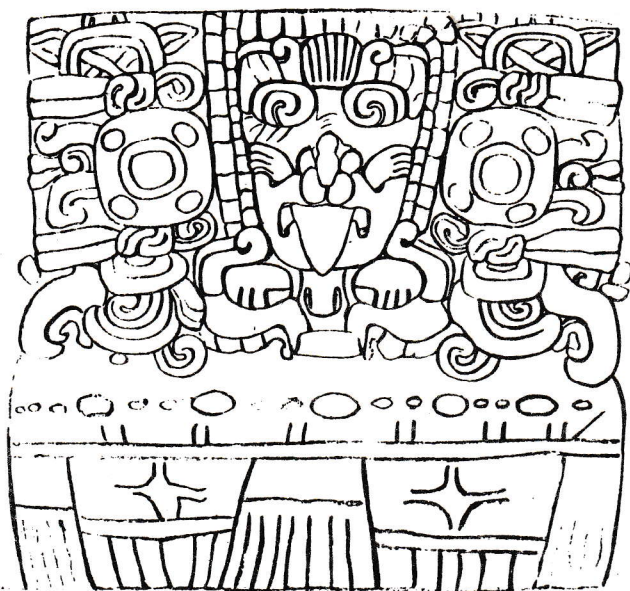


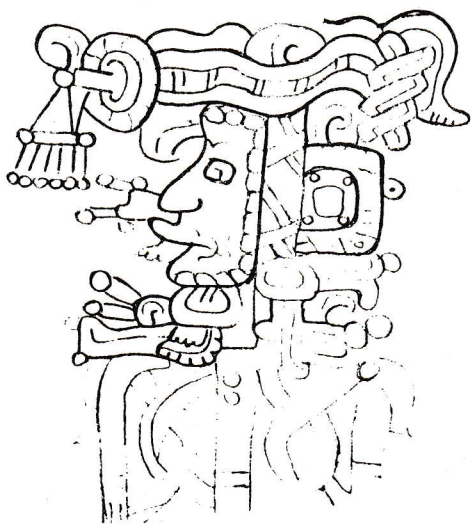
Fig.19. Full bodied, zoomorphic GI (Chac Xib Chac) in the late Classic version of the Surface of the Underwaterworld. a, Codex Style plate, Peten. b. Tikal, Temple I, Burial 116.



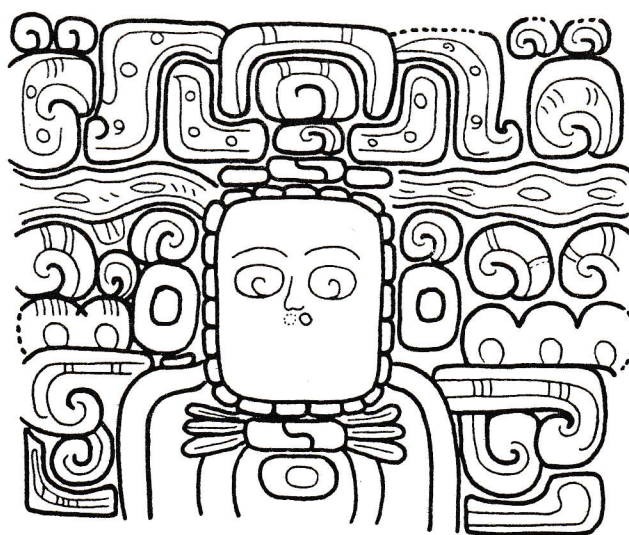
(a)



(b)



(c)



(d)

Fig.20. Early Classic Peten GI and the Surface of the Underwaterworld. a-d, Tzakol, Peten, vessels. a, middle zone; b, dots around bird-swallowing-fish. c, undulating band in headdress; d, entire middle zone on both sides of face.



Fig.21. Possible Chac Xib Chac (left) (zoomorphic form of GI) in scene with God N and God D, Late Classic, Peten.



Fig.22. GI as face form of initial sign of Primary Standard Sequence. Tepeu 1, central Peten, polychrome plate.

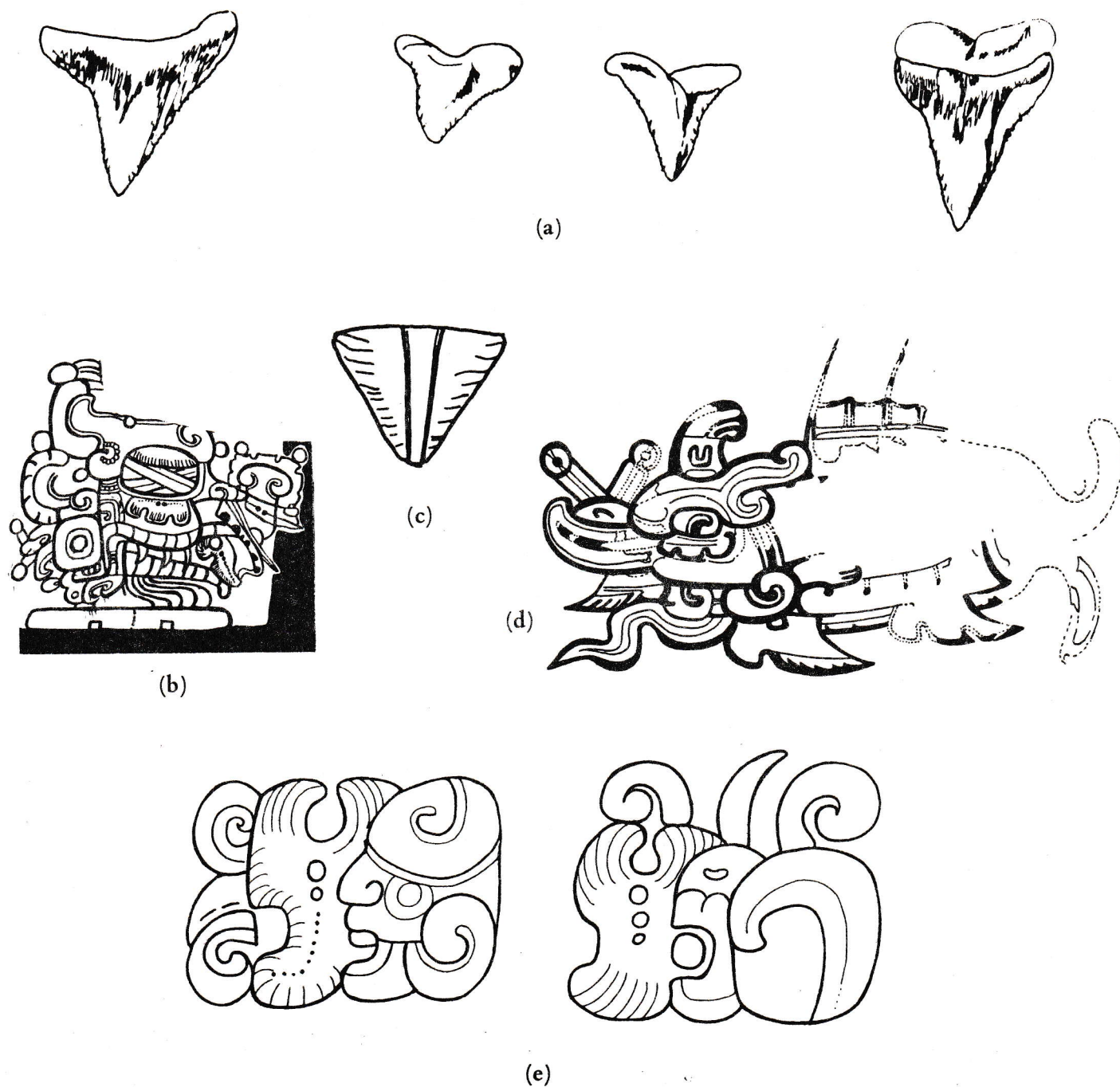


Fig.23. Iconography of shark's teeth. a, actual shark's teeth. b, Rio Azul Tomb 1. c, GI, Wray Mask. d, Holmul I or Tzakol 1 polychrome vessel. e, Perforator fang as hieroglyph, Yaxchilan, Lintel 37, Tzakol.

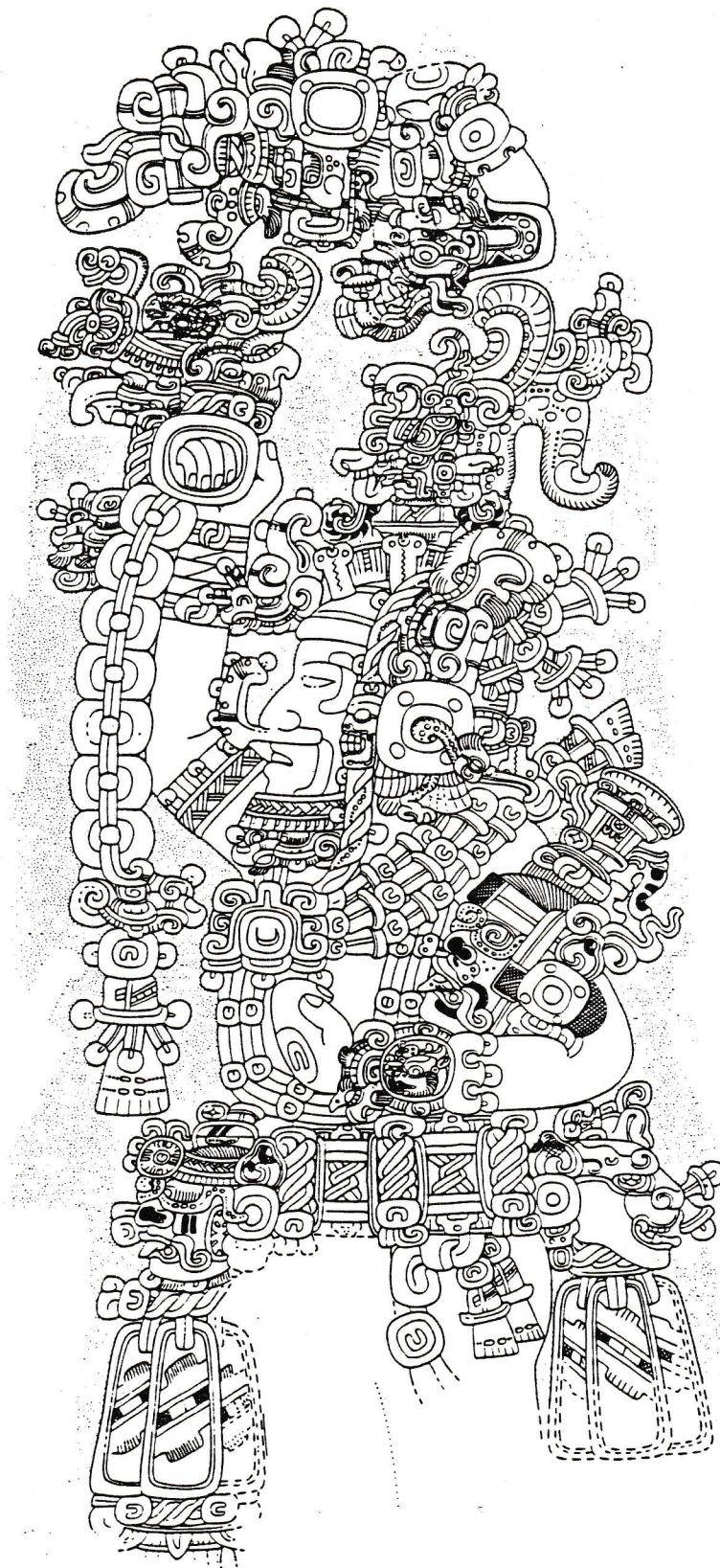


Fig.24. More than thirteen monsters on Tikal Stela 31 have shark's tooth as front central perforator fang.

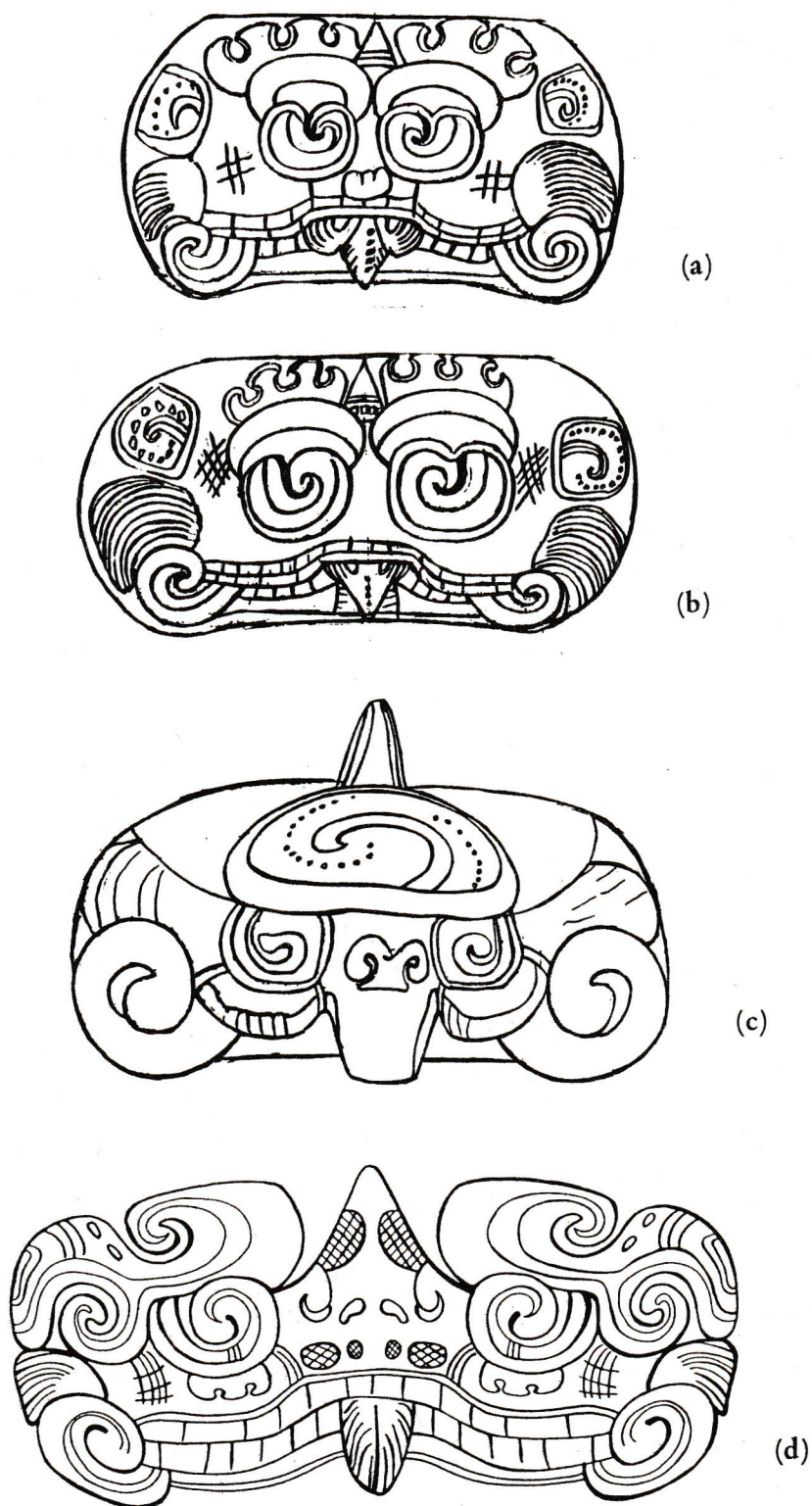


Fig.25. Piscine monsters intermediate between GI and Xoc, all Tzakol 2 or 3, central Peten. a, b, and c have prominent shark's tooth. a-b, bowl. c, lid handle of a cylindrical tripod. d, black bowl, two profile images reconstructed to show frontal version.



Fig.26. Triple bow tie nose plaque directly associated with decapitation, Late Classic, Peten.

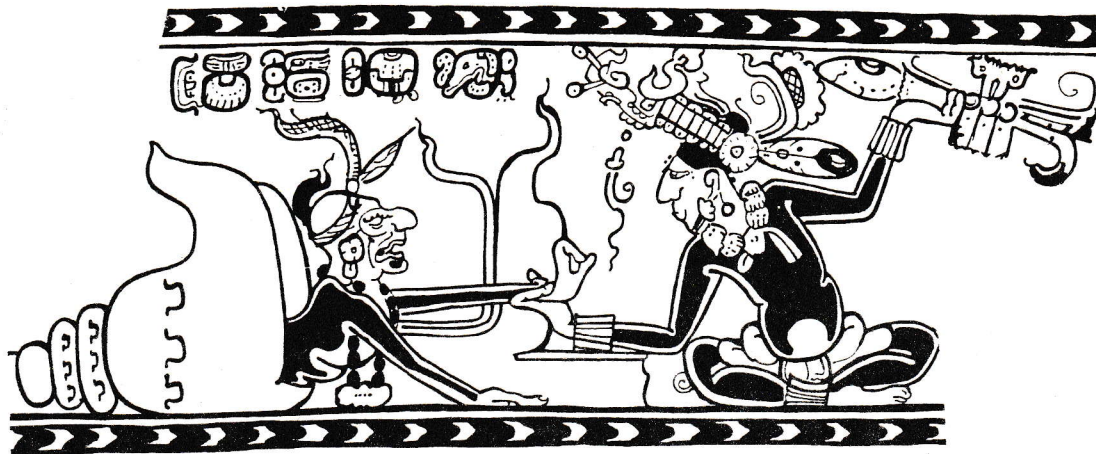


Fig.27. Triple bow tie directly associated with sacrificial knife. Chama, Late Classic.

Fig.28. Triple bow tie nose plaque directly associated with bleeding, severed head. Tepeu 2, central Peten, Maegli Collection.



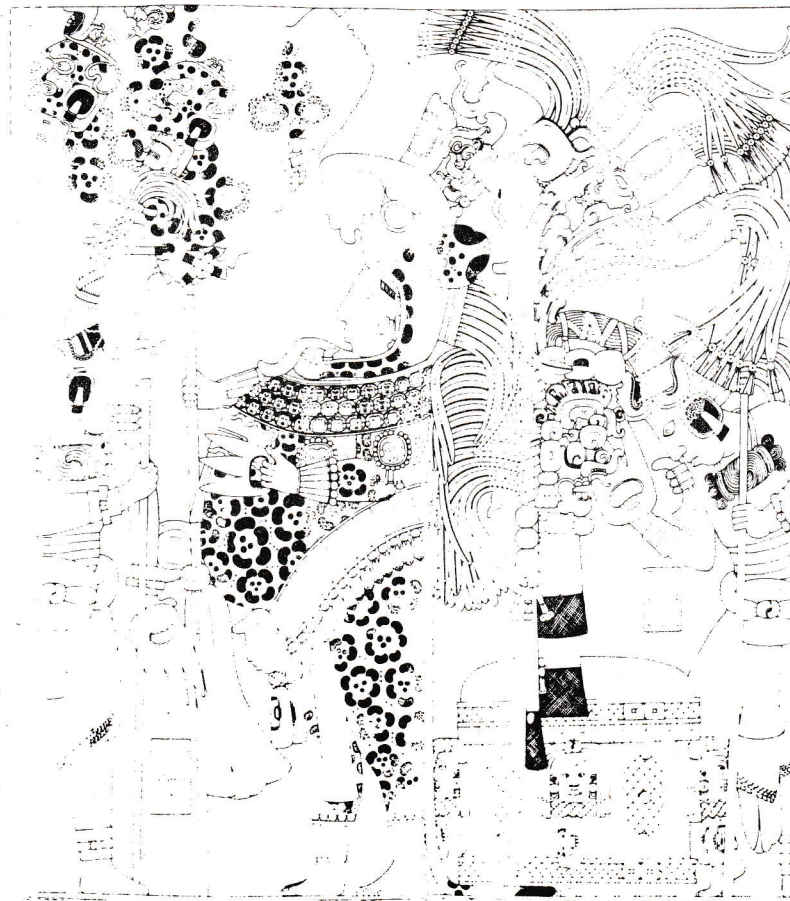
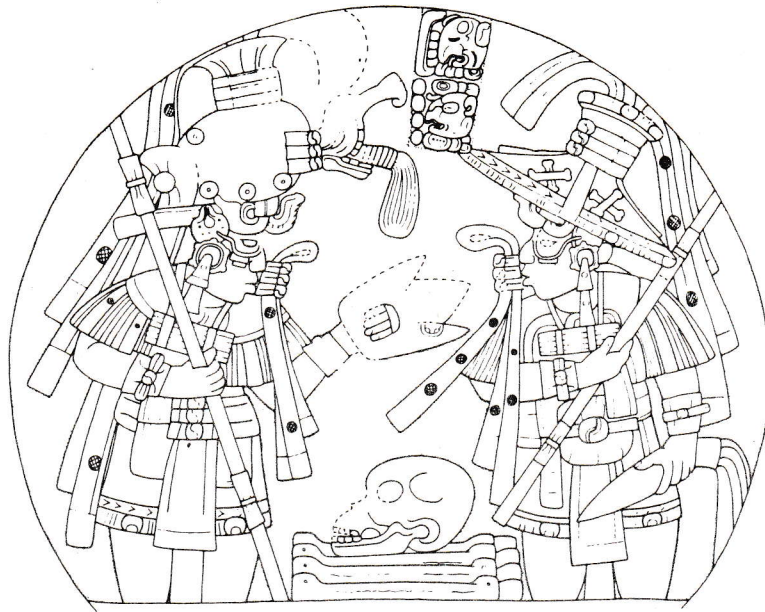


Fig.29. Triple bow tie nose plaque directly associated with ceremonial knives, Late Classic Tikal Altar 5 and lintel of Temple IV.



Fig.30. Triple bow tie directly on bloodletting knives used in penis perforation ritual.



Fig.31. Tzakol form of "triple bow tie" nose plaque on cache vessel/incensarios, Peten.



Fig.32. Domination of the triangular segment combined with "triple bow tie" nose plaque, Tzakol, Peten, rectangular vessel.



Fig.33. Association of triangular nose plaque personality (lid) with GI (main section), Tzakol, central Peten, vessel.

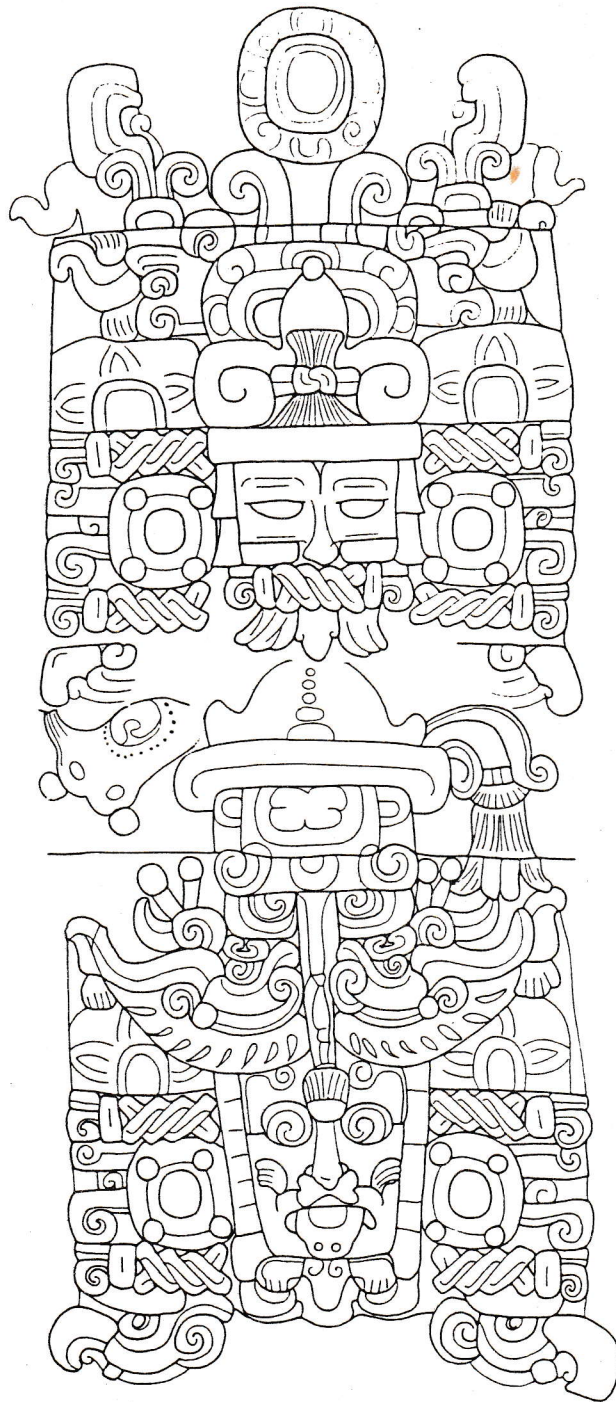


Fig.34. Association of nose plaque personality with GI. Instead of the usual situation of nose plaque character on lid and GI on main section (hypothetical reconstruction drawing here), this tomb was evidently so fancy that the two personalities were each accorded separate (giant) vessels (MAYA 1985:Nos.48 and 49). Tzakol 2 or 3, Peten, possibly Rio Azul.

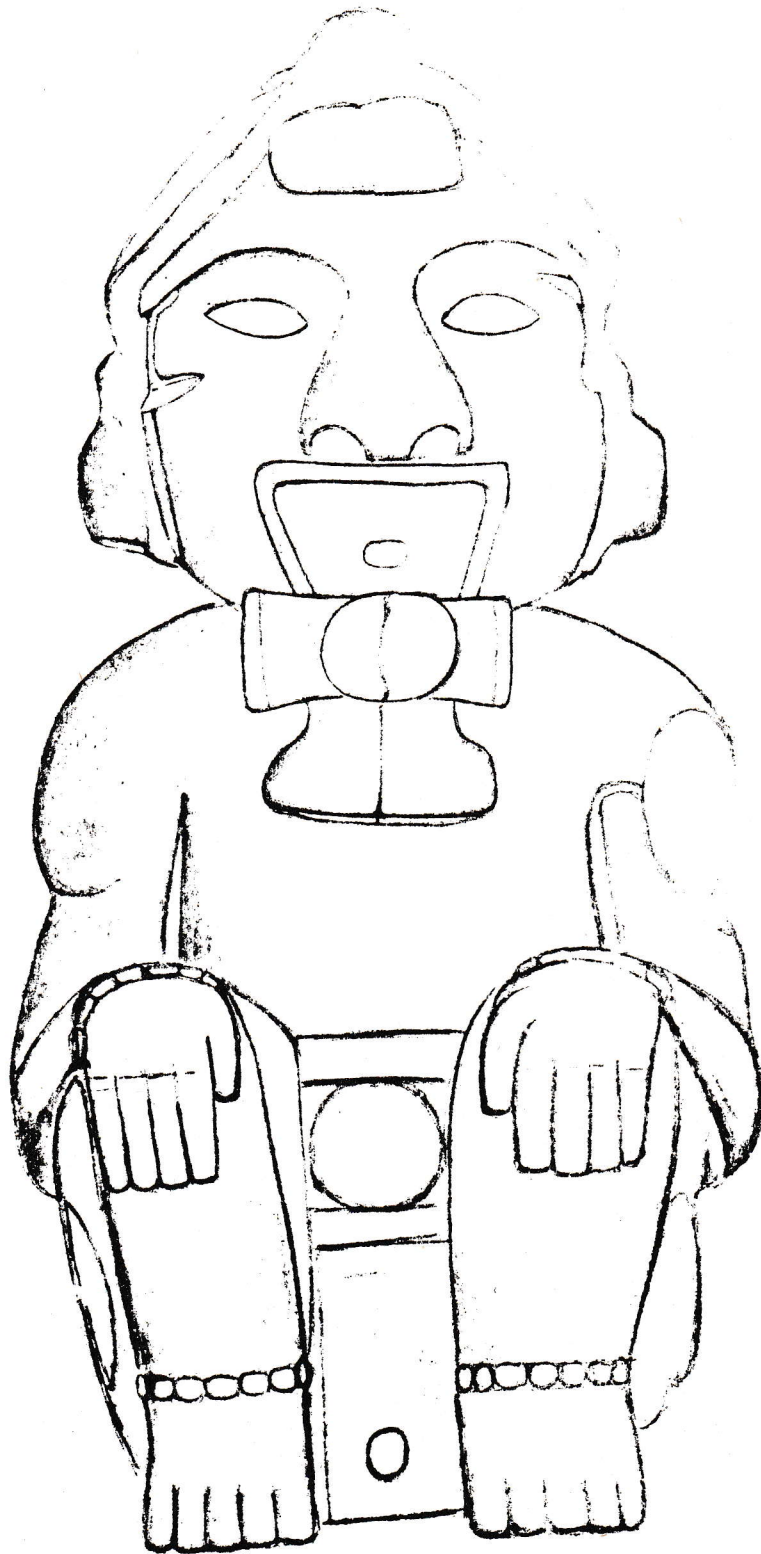


Fig.35. Three-dimensional small stone statuette of dignitary with the triangular form of the "triple" bow tie nose plaque. There may be 1, 2, 3, 4, or no bow ties.



Fig.36. Canoe and fish show where top surface of water is likely to be illustrated. The Austin Tetrapod, Tzakol, Campeche or Peten.



Fig.37. Top of the Austin Tetrapod lid.



Fig.38. Turtle signifies watery environment. Tikal, Structure 5D-88, Tomb 1 (MAYA 1985:No.45).

Fig.39. Surface of the Underwaterworld on another polychrome basal flange bowl which is the same as the band on the Tikal vessel. Tzakol, Peten, Duke University Museum of Art.



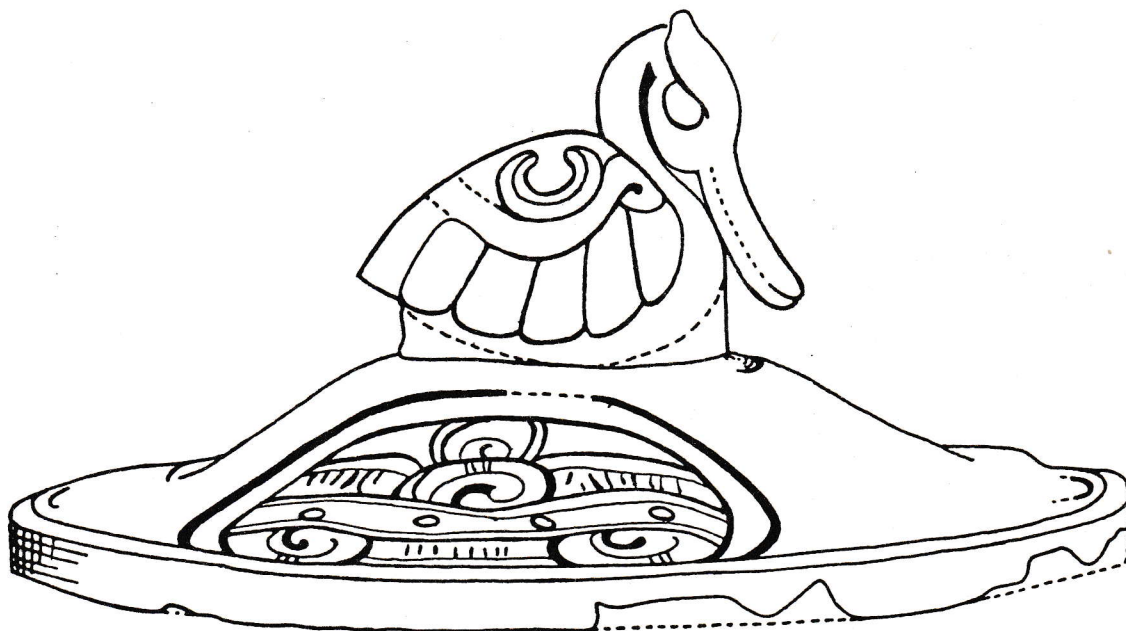


Fig.40. Segment of the Surface of the Underwaterworld in oval medallion in association with water bird (lid handle) of cylindrical tripod from Tikal Burial 48. Tikal, museum.



(a)



(b)

Fig.42. Same lid but, a, with quatrefoil "cave entrance/spring" entrance to the underworld frame emphasized. b, with camouflaged face emphasized.



Fig.41. Frog breaks through the Surface of the Underworld waters. Tzakol, Campeche or Peten.

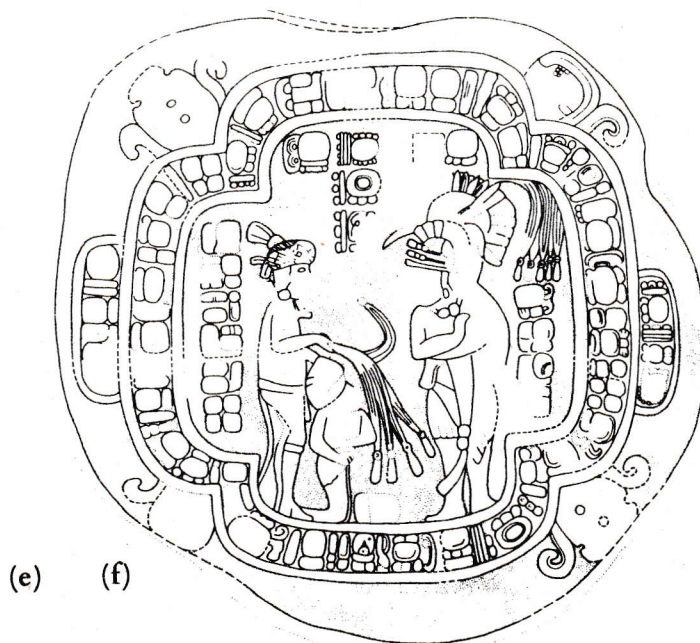
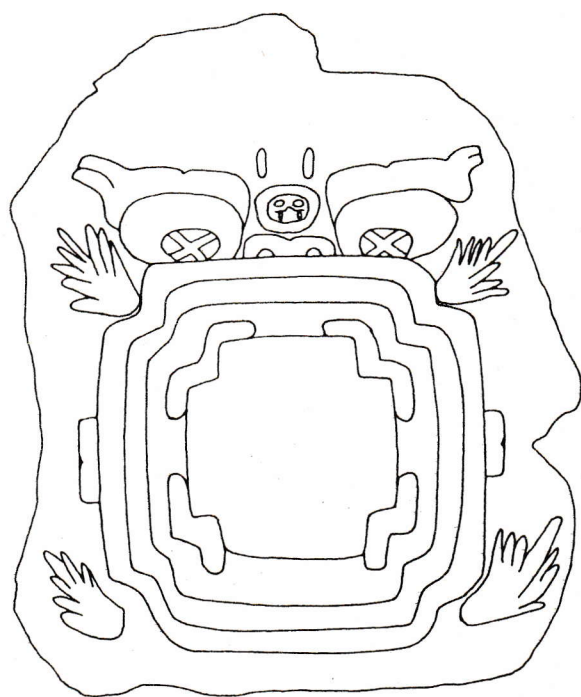
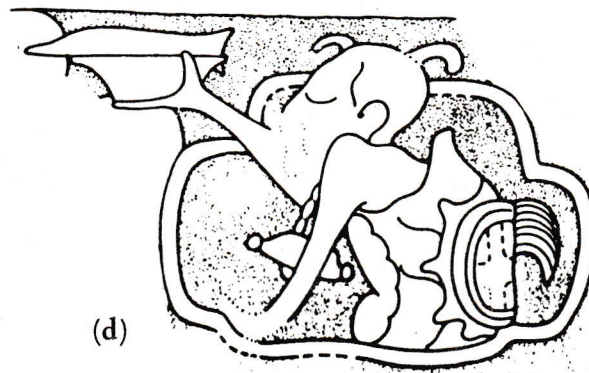
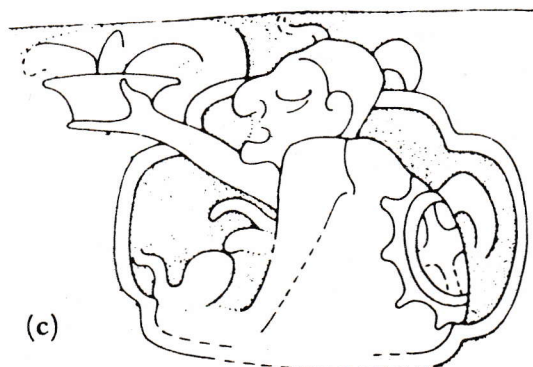
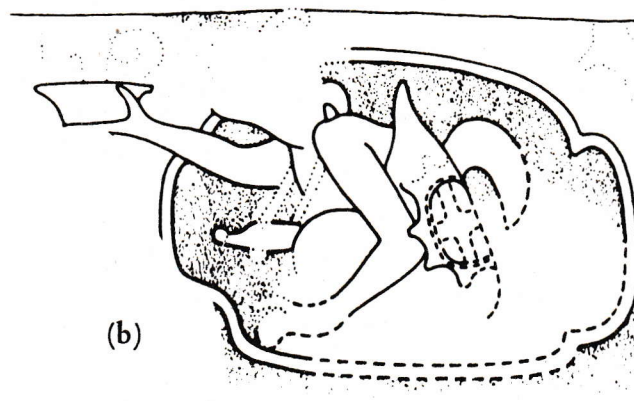
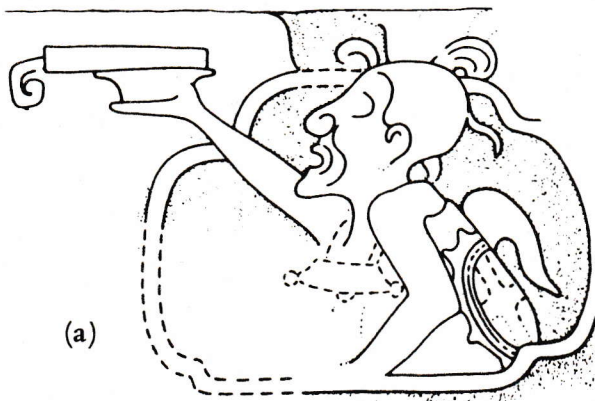


Fig.43. Turtle form of God N seated in quatrefoil. a-d, Tikal Altar 4, Tzakol. e, Olmec origin of quatrefoil, Chalcatzingo. f, Caracol Altar 13, Late Classic.

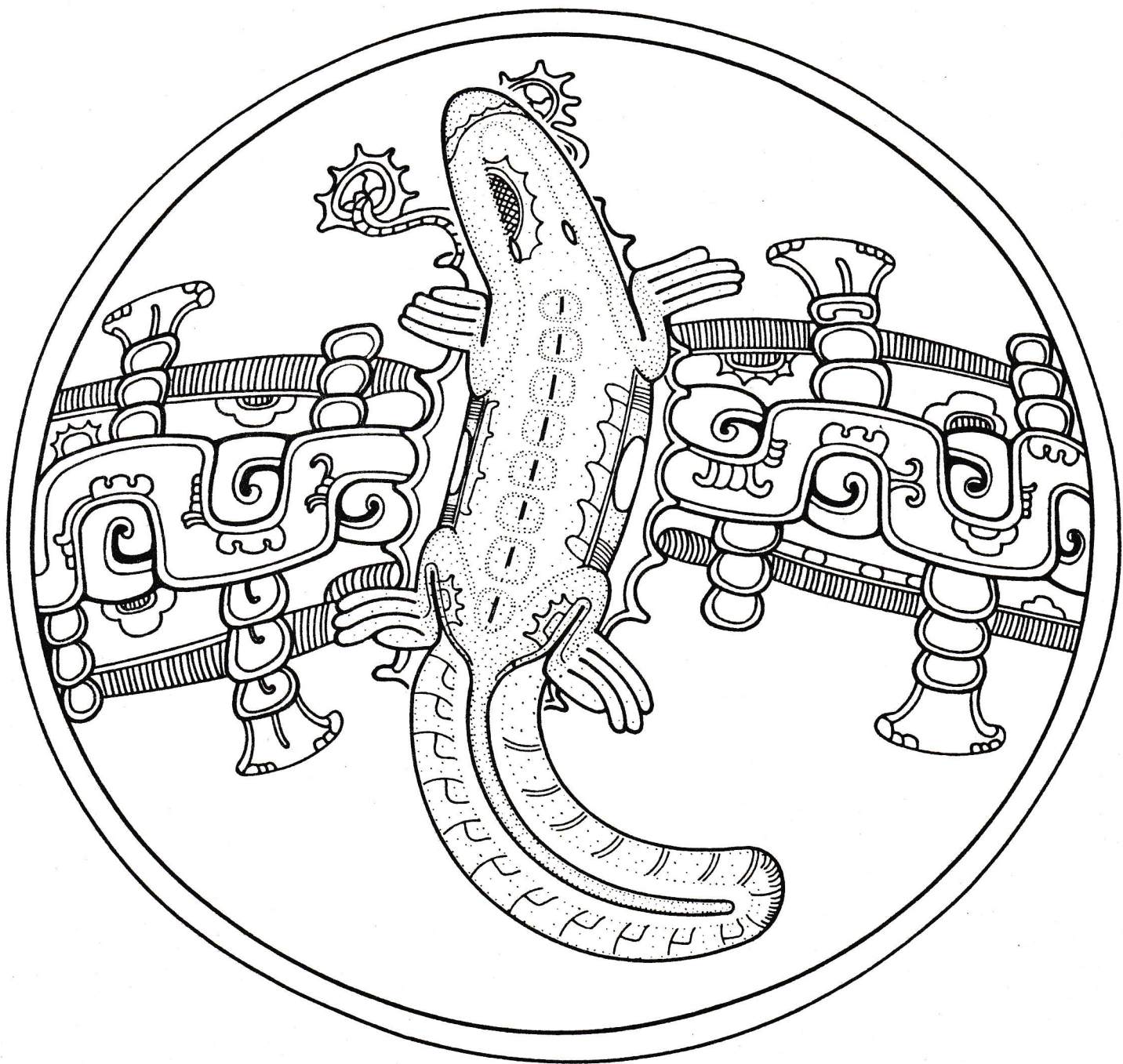
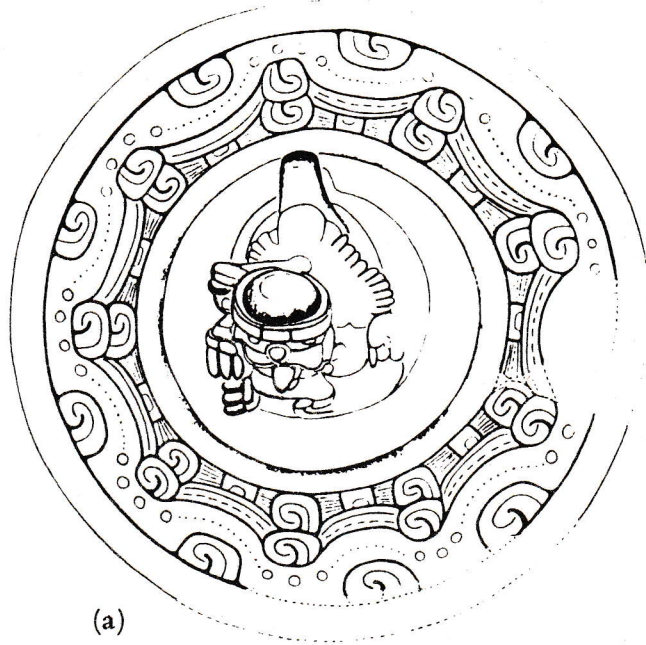
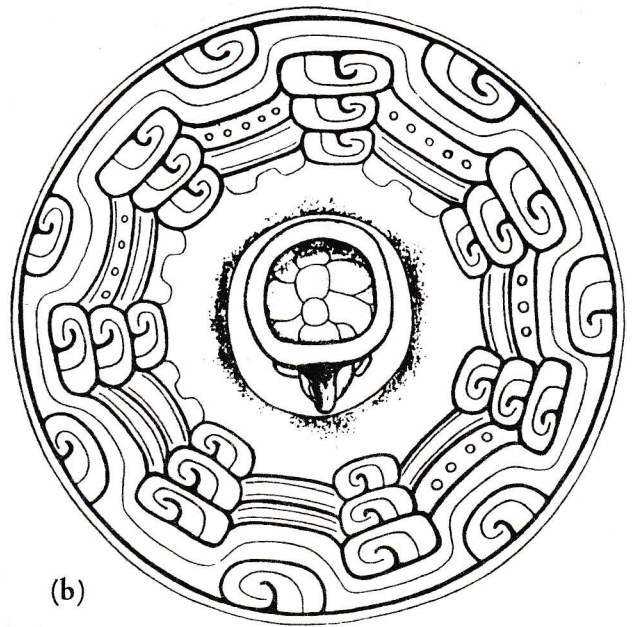


Fig.44. Amphibious reptile monster (head restored) wading across the Surface of the Underwaterworld layers. Lid of Tzakol basal flange bowl, central Peten.



(a)



(b)



(c)

Fig.45. Circular arrangement of the Surface of the Underwaterworld on lids of cylindrical tripods. a, J.G.U., Museo Popol Vuh. b, turtle, Houston, The Museum of Fine Arts. c, Principal Bird Deity. All Tzakol 3, central Peten.

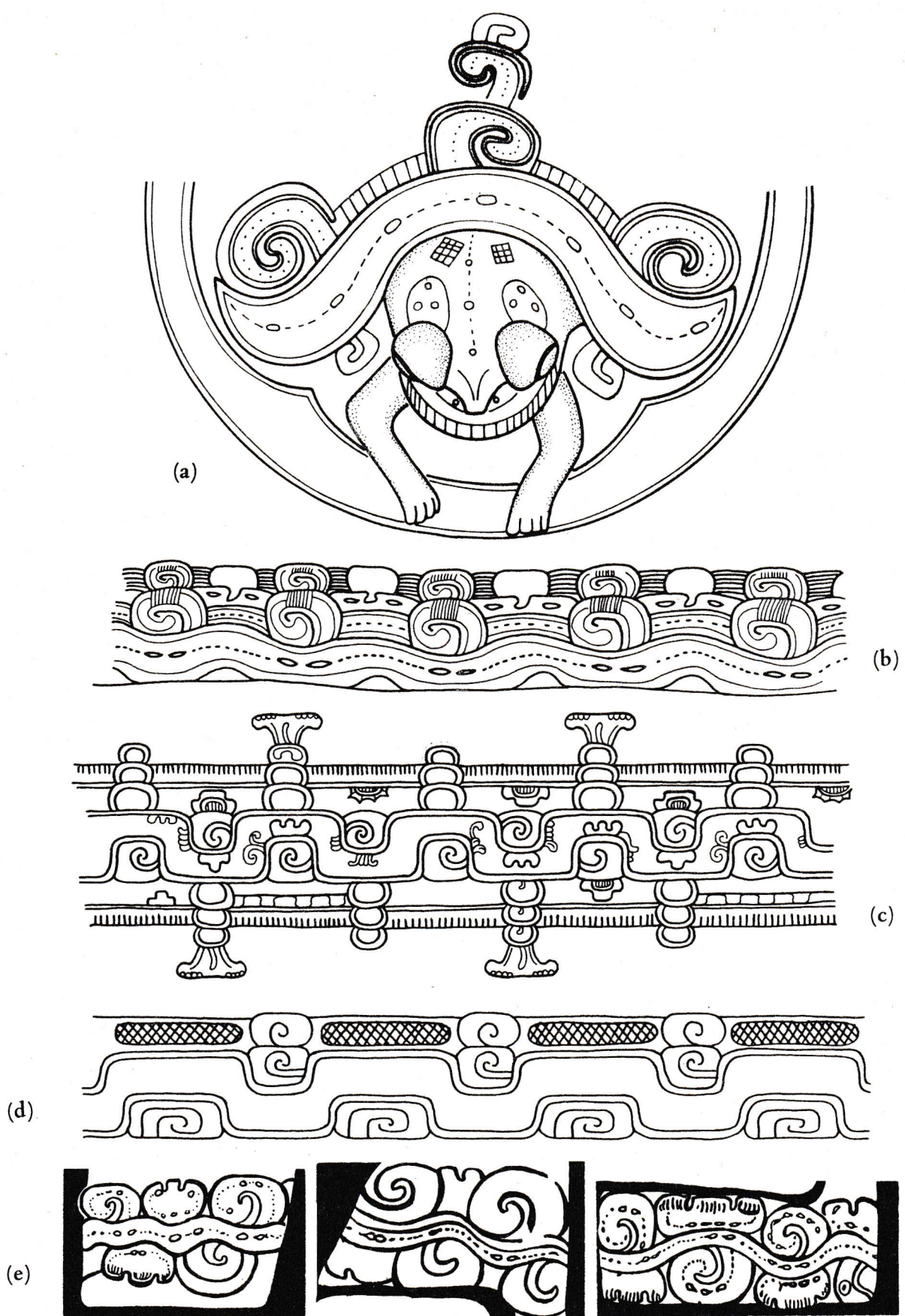


Fig.46. Traditional style and content for Early Classic Peten renditions of the Surface of the Underwaterworld. a, Frog Lid; b, gouged on the sidewall of a cylindrical tripod. c, Iguana Lid, joined together. d, gouged on a low black bowl. e, Rio Azul Tomb 1.

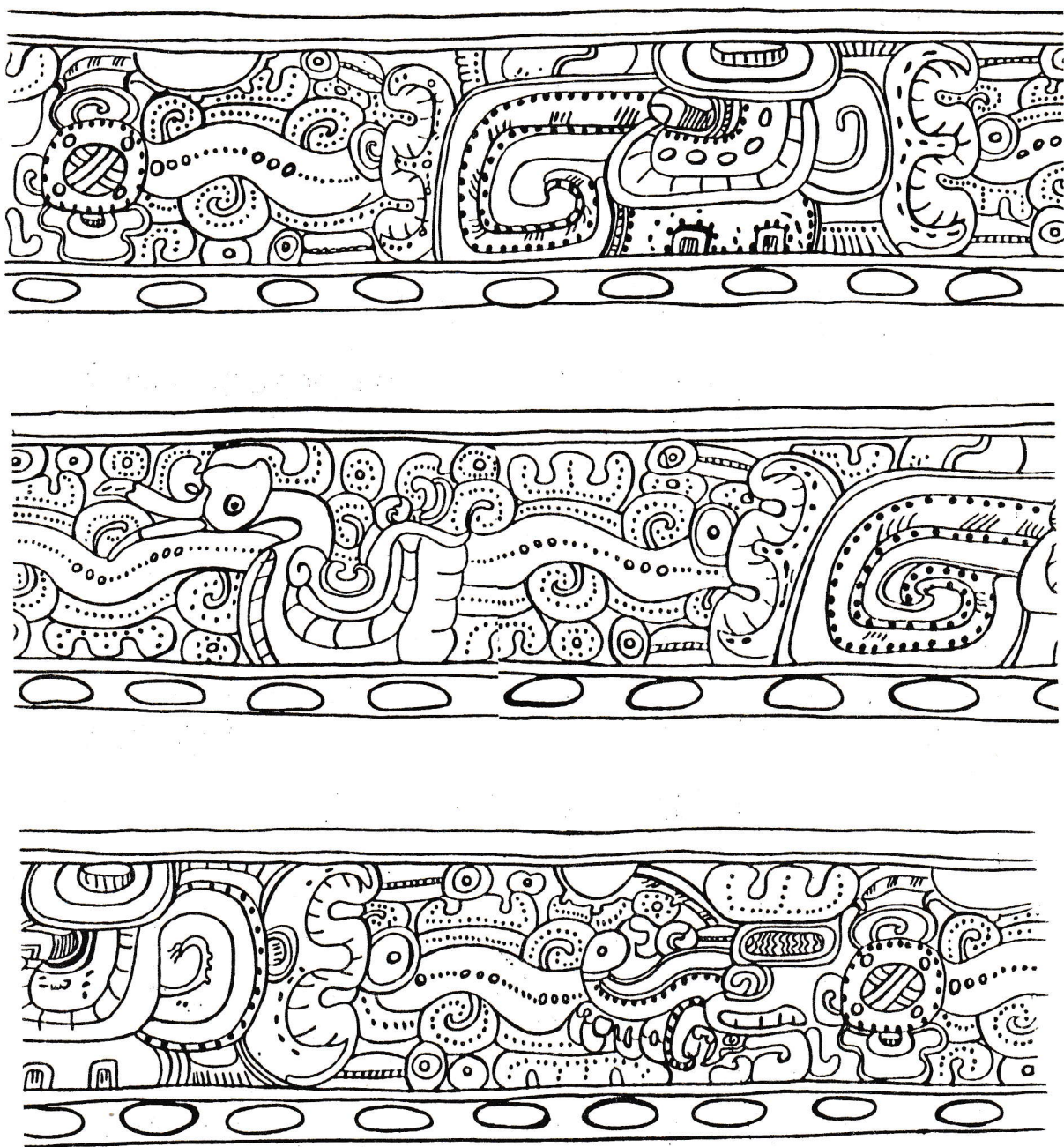
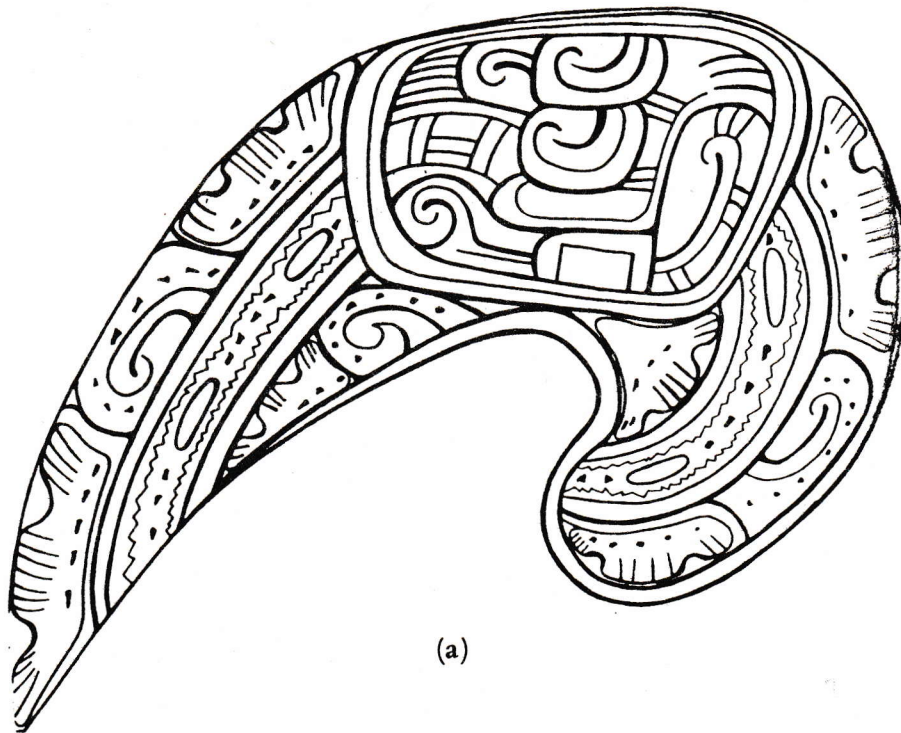
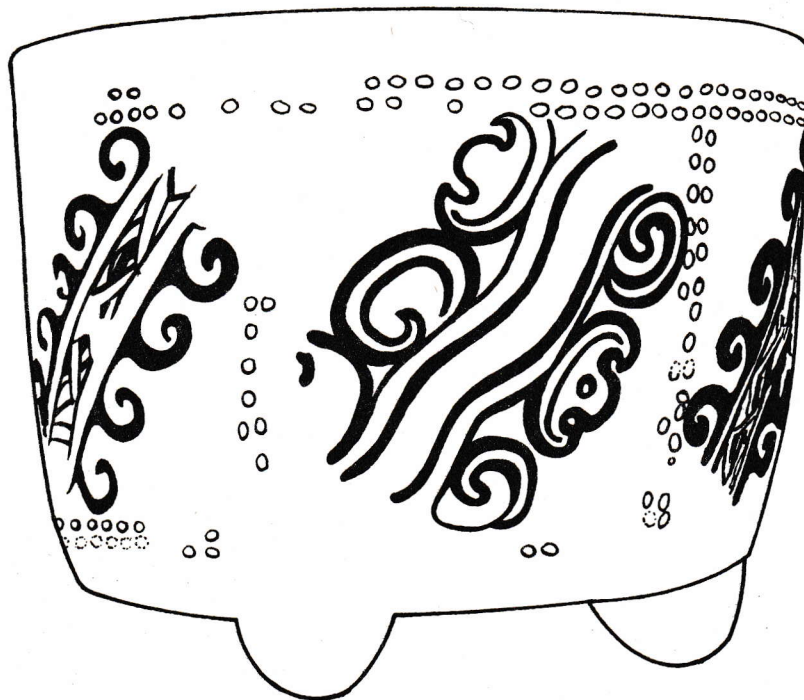


Fig.47. Surface of the Underwaterworld on sidewall of polychrome basal flange bowl, Tzakol, central Peten, Gift of Edwin Pearlman, M.D. to the Israel Museum.



(a)



(b)

Fig.48. Variations in style and content in renditions of the Surface of the Underwaterworld. a. Tzakol bowl, Denver Art Museum. b, Tzakol cylindrical tripod, current location unknown.

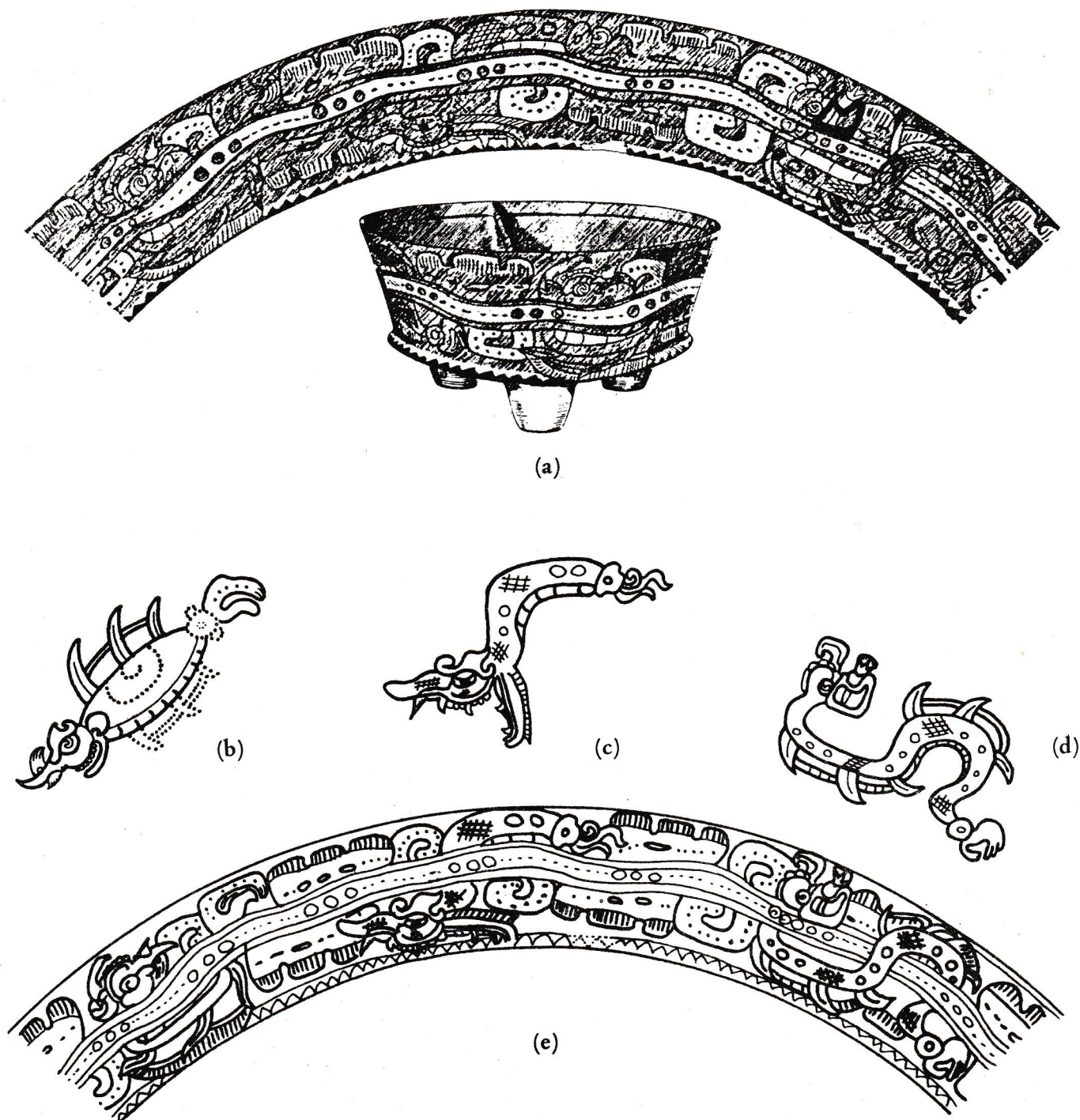


Fig.49. Surface of the Underwaterworld on a Uaxactun polychrome vessel. a, after R. Smith. e, then redrawing of the vessel by Hellmuth and Reisinger removing the Carnegie color indications to reveal the actual composition.

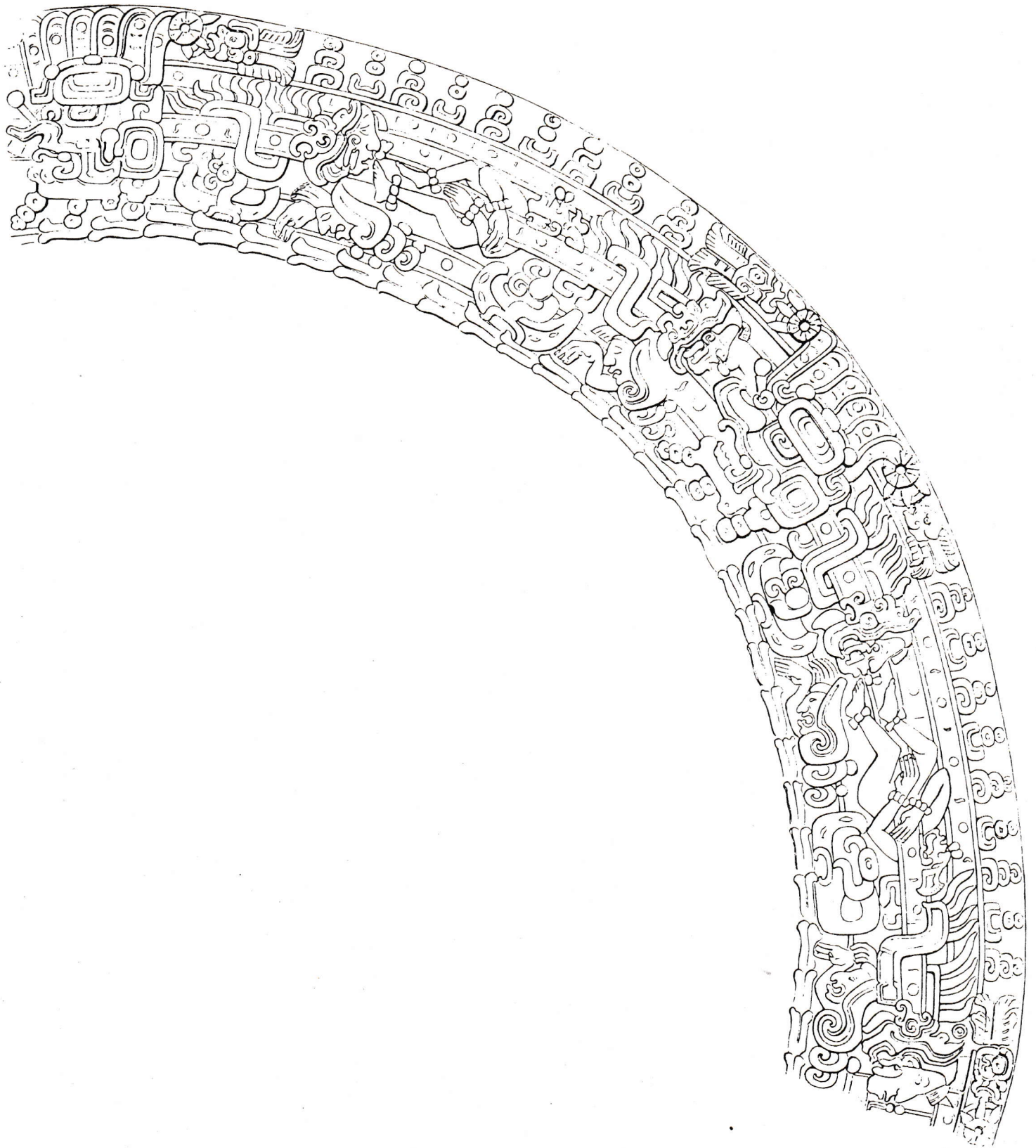
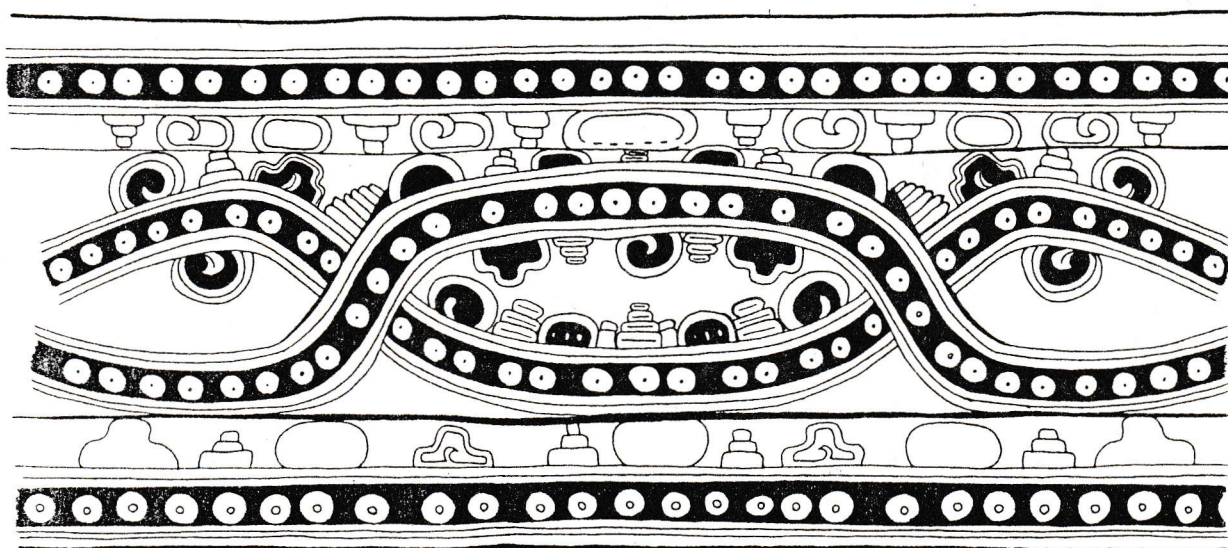


Fig.50. Surface of the Underwaterworld in the Late Classic, Tepeu 1. Gann Collection, The Liverpool Museum, National Museums & Galleries on Merseyside.



(a)



(b)

Fig.51. Surface of the Underwaterworld in the Late Classic, a, Tepeu 1, the "lost French plate." b, Dzibilchaltun, Temple of the Seven Dolls.

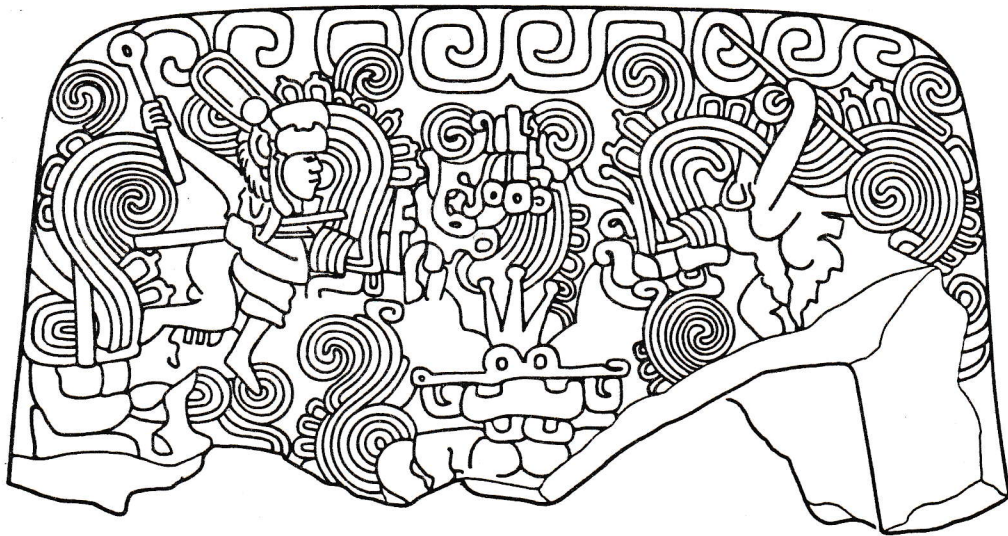


Fig.52. Early Water Curls on carved stone, Tres Zapotes, Preclassic.

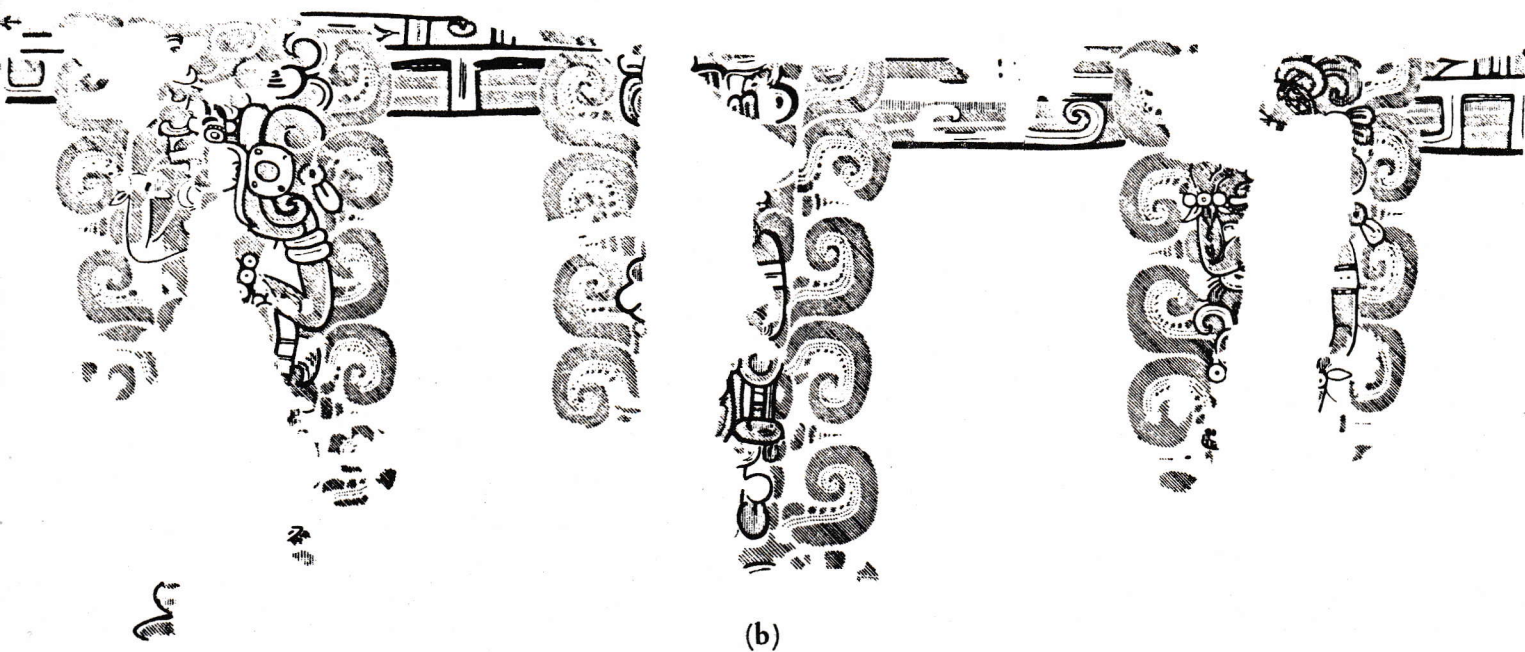
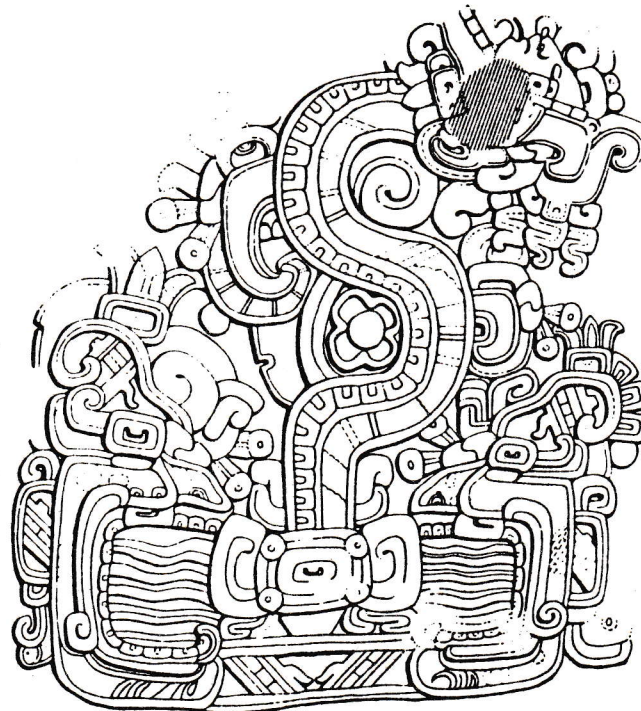
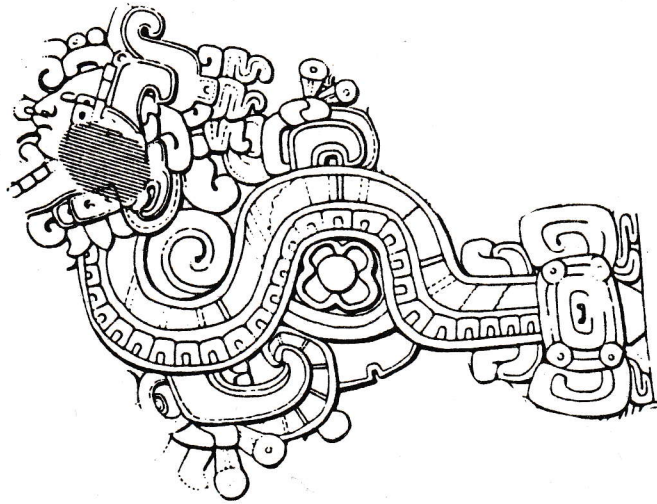


Fig.53. Earliest heartland Maya rendition on ceramics of designs also used in the Surface of the Underwaterworld. a, Holmul I, Proto-Classic, Maya lowlands, ex-Gallery Anuschka, Amsterdam, current location unknown. b, Preclassic Tikal Structure 5D-Sub.10-1st.



4

Fig.54. Preclassic origins of serpentine underwaterworld imagery: Abaj Takalik, Stela 4.

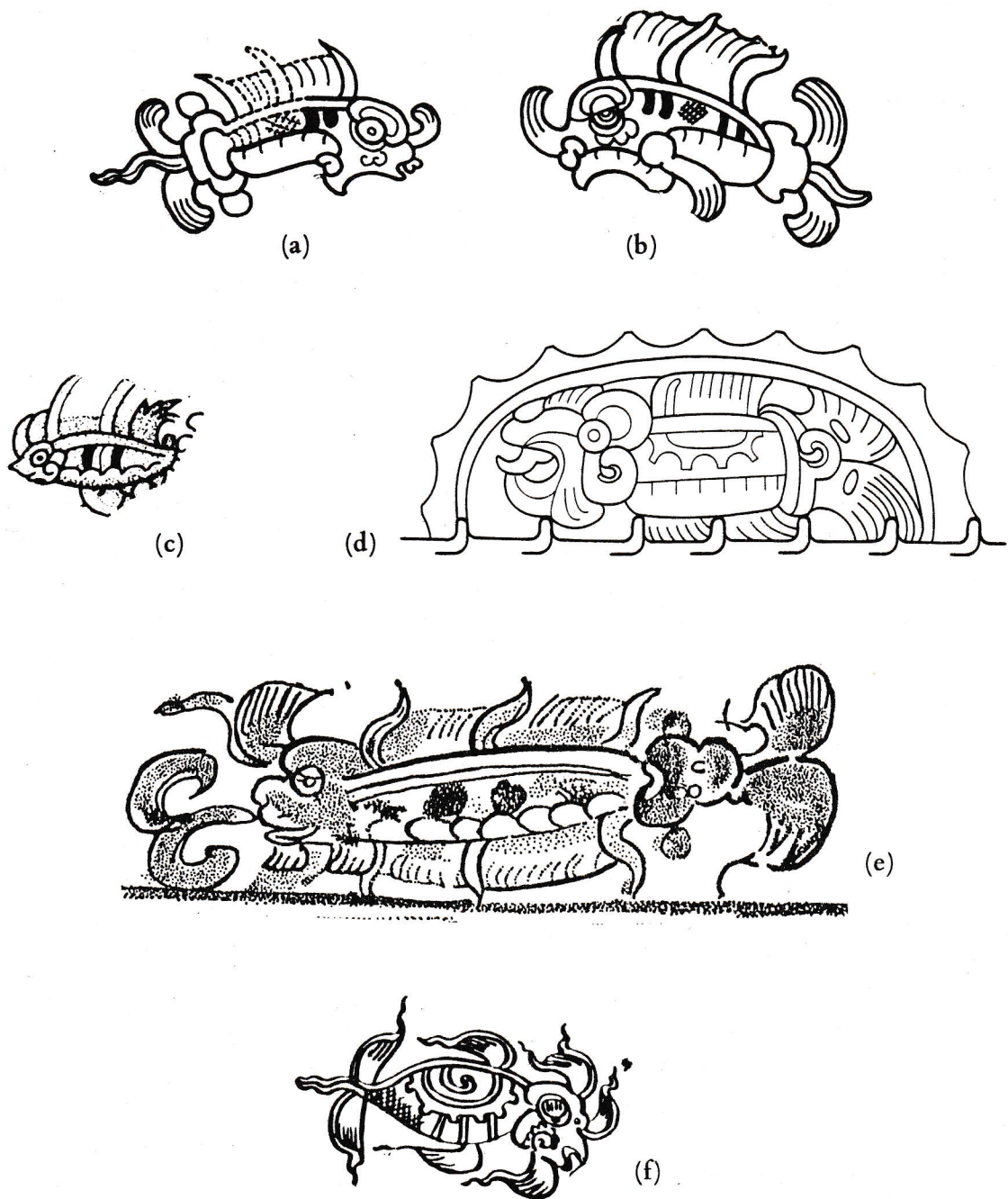


Fig.55. Maya paintings of fish: a-d, Tzakol. e, Tepeu 1, Caracol, Cambridge University, museum. f, Tepeu 1.

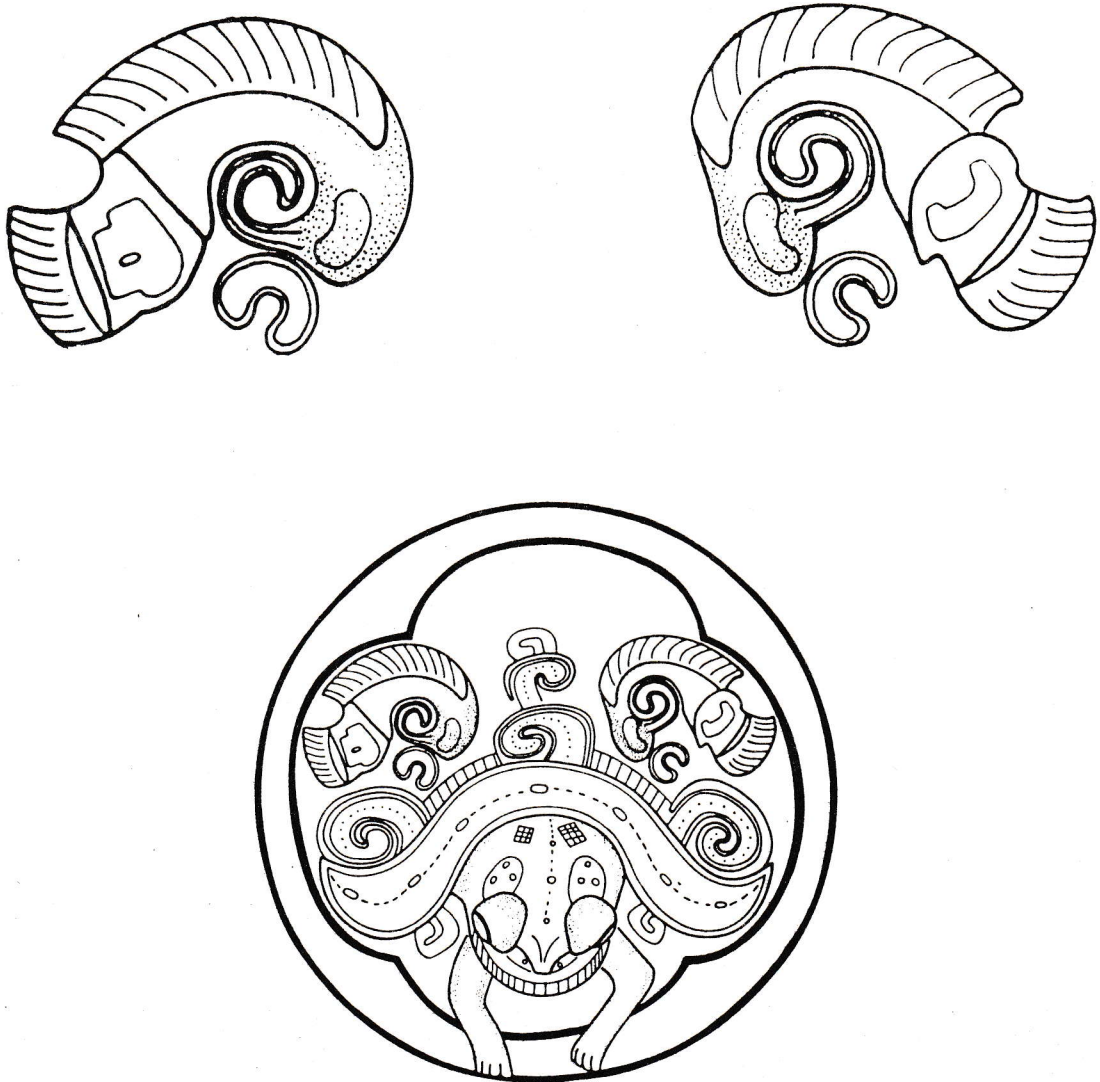


Fig.56. Camouflaged fish on the Frog Lid which double as eyelids of secondary monster face, Tzakol.



Fig.57. Fish and Sprocketed-Snout Monsters painted on Codex Style plate, Tepeu 2, Peten.

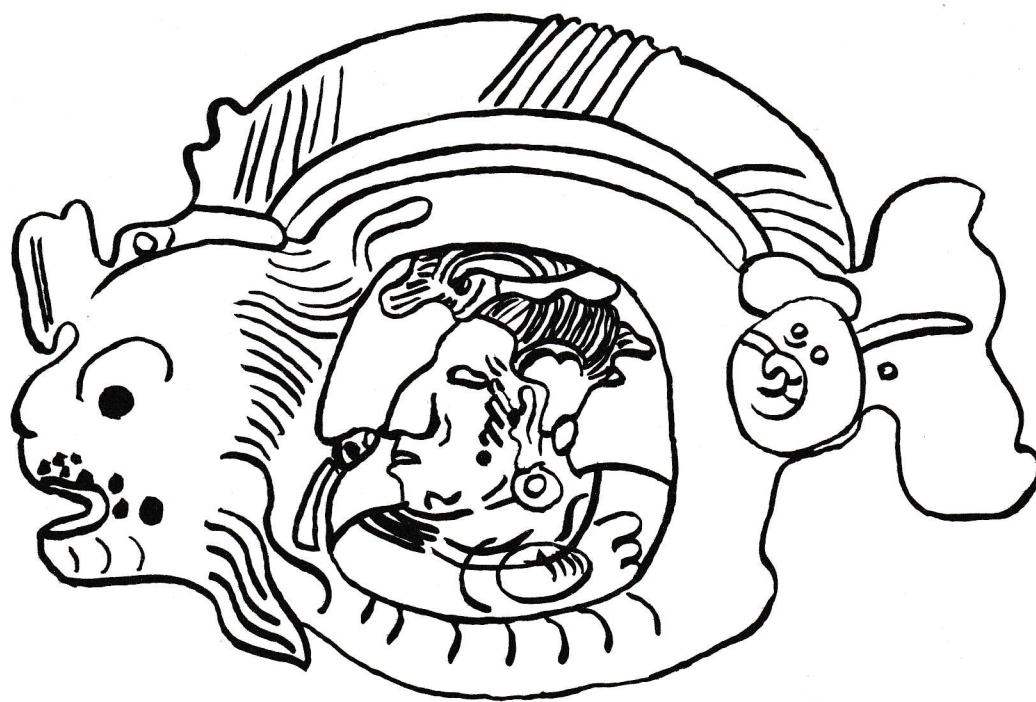


Fig.58. Fish as transporter, Mexico, shell, style of the Late Classic, ex-Leff Collection.

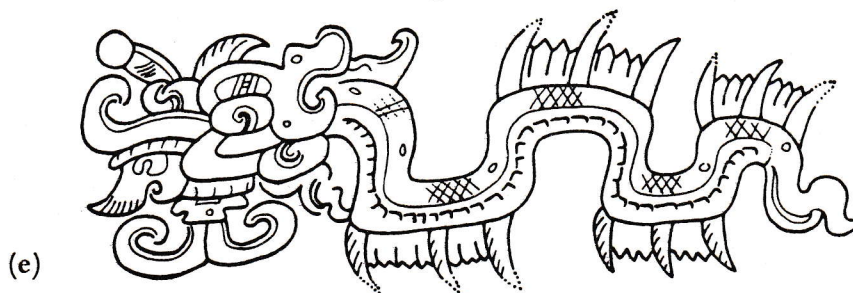
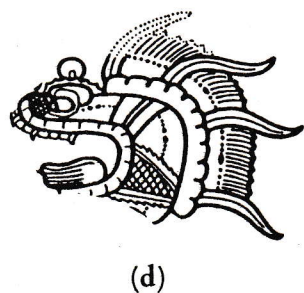
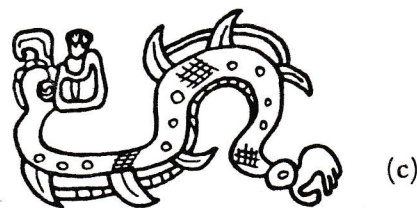
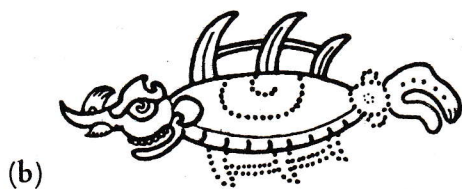
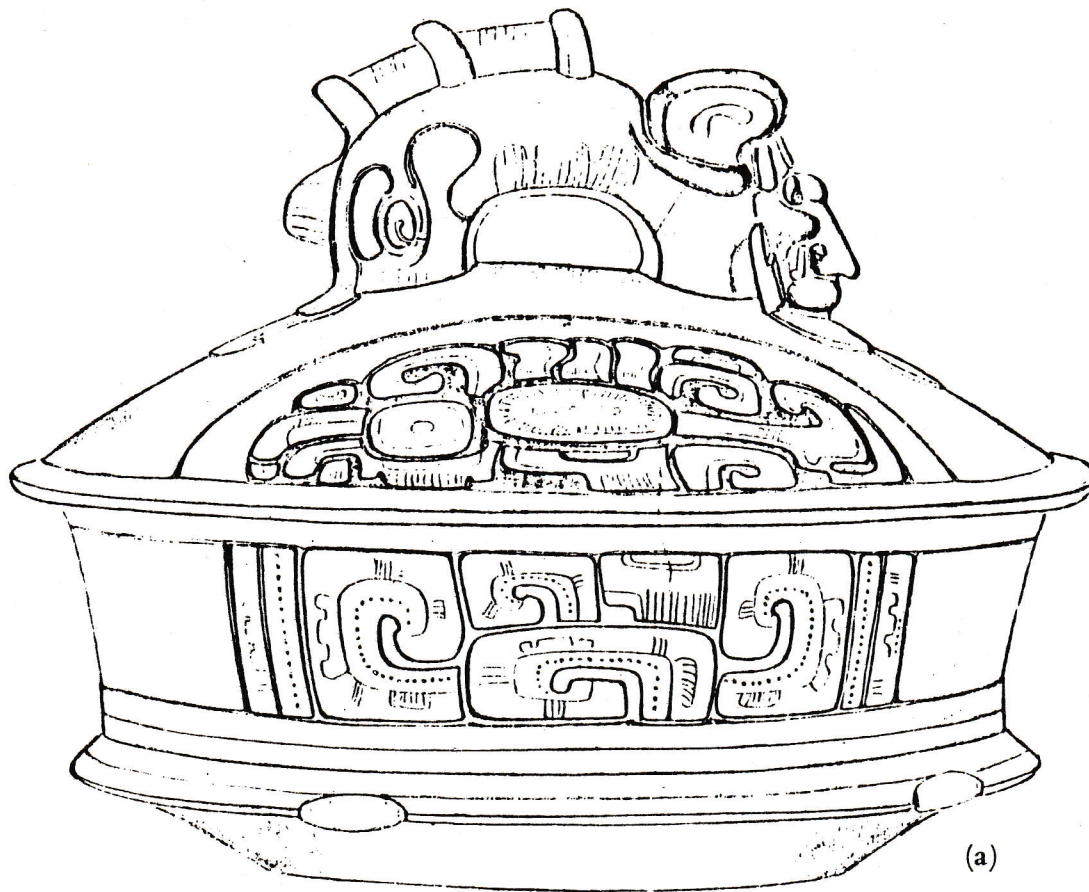


Fig.59. Dorsal fins which mimic cross-section of stylized Maya water flower. All Tzakol 2 or 3, Peten. b-c, the Uaxactun tripod. d, stuccoed-and-painted cylindrical tripod. e, incised black bowl.

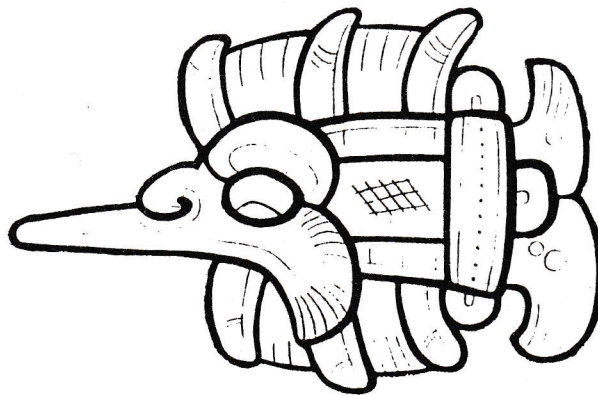
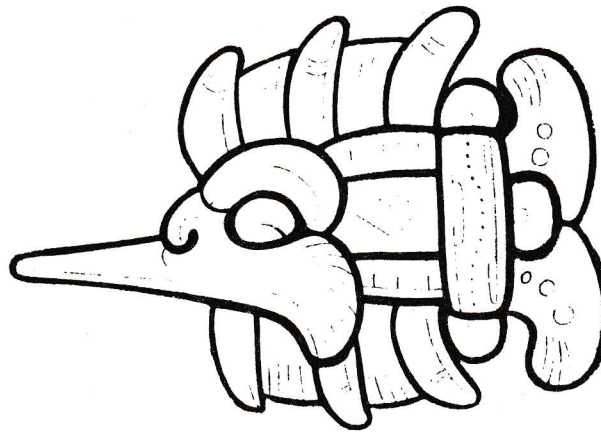


Fig.60. Dorsal Fins which mimic cross-section of stylized Maya water flower. Lid of basal flange bowl, Tzakol 2 or 3, Peten.



Fig.61. Lid showing dorsal fins which mimic cross-section of stylized Maya water flower. Tzakol 2 or 3, Peten.

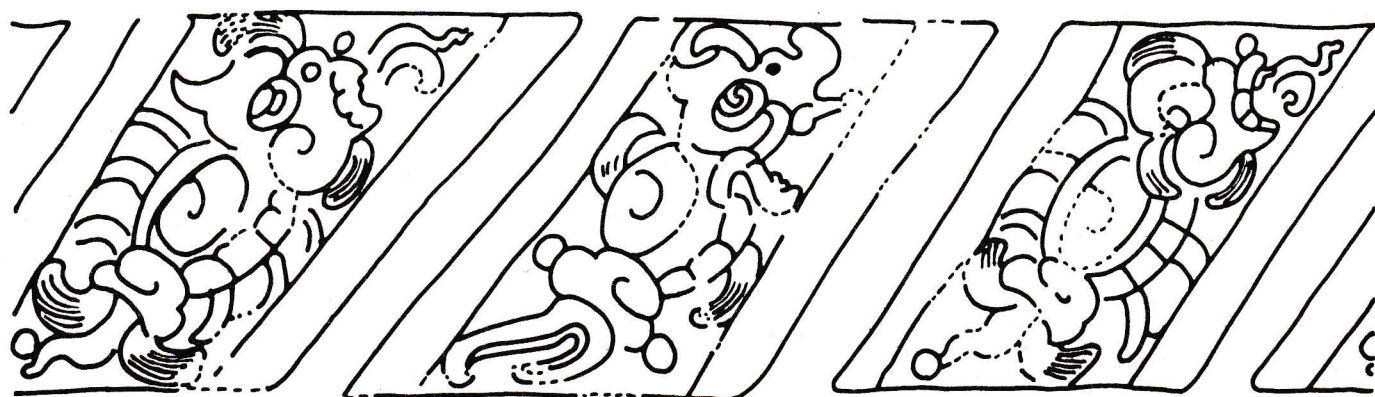
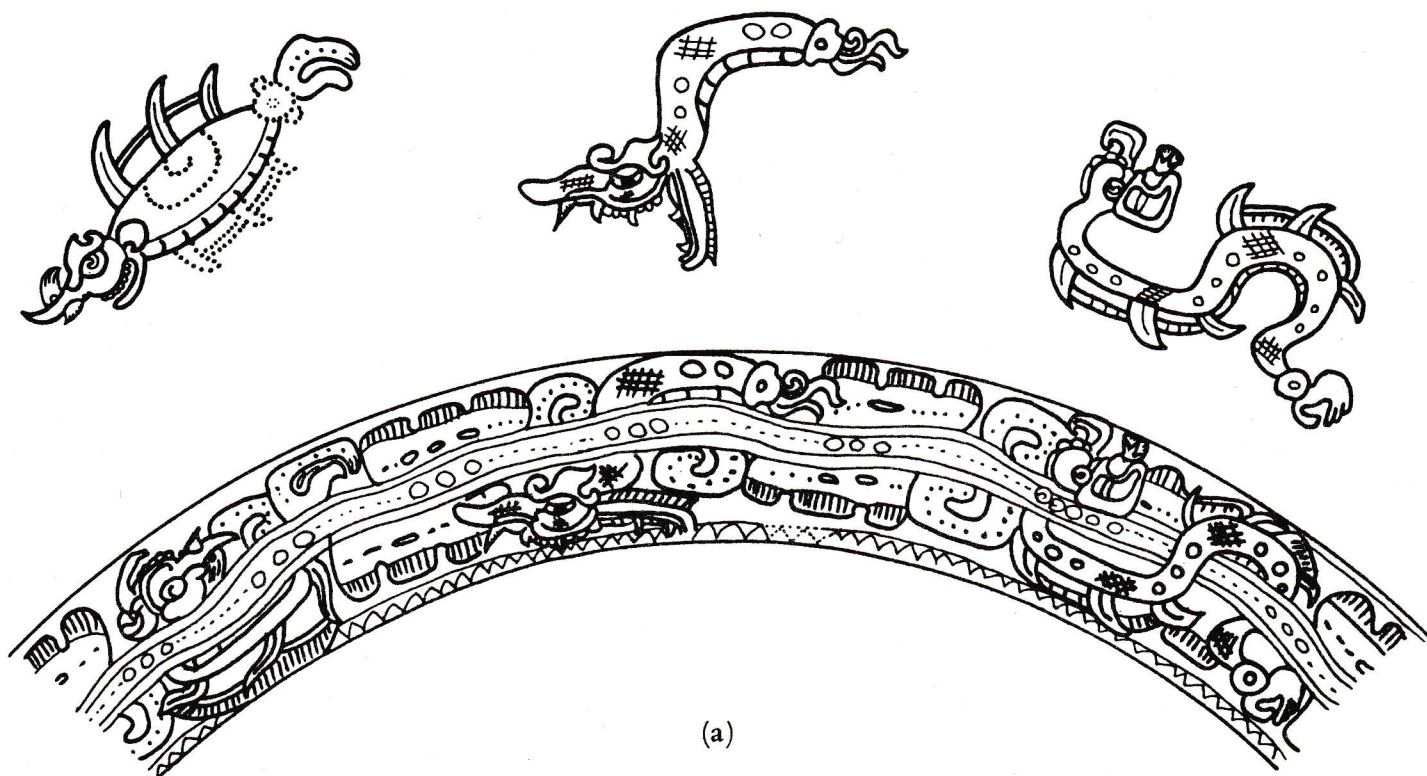


Fig.62. Xoc Monster on Early Classic painted pottery. a. Uaxactun. b, Tikal, Burial 10.



SR 96



Fig.63. Stylized Early Classic Xoc Monsters on Tzakol cache vessel/incensarios. Raised snout is typical of the Xoc Monster.

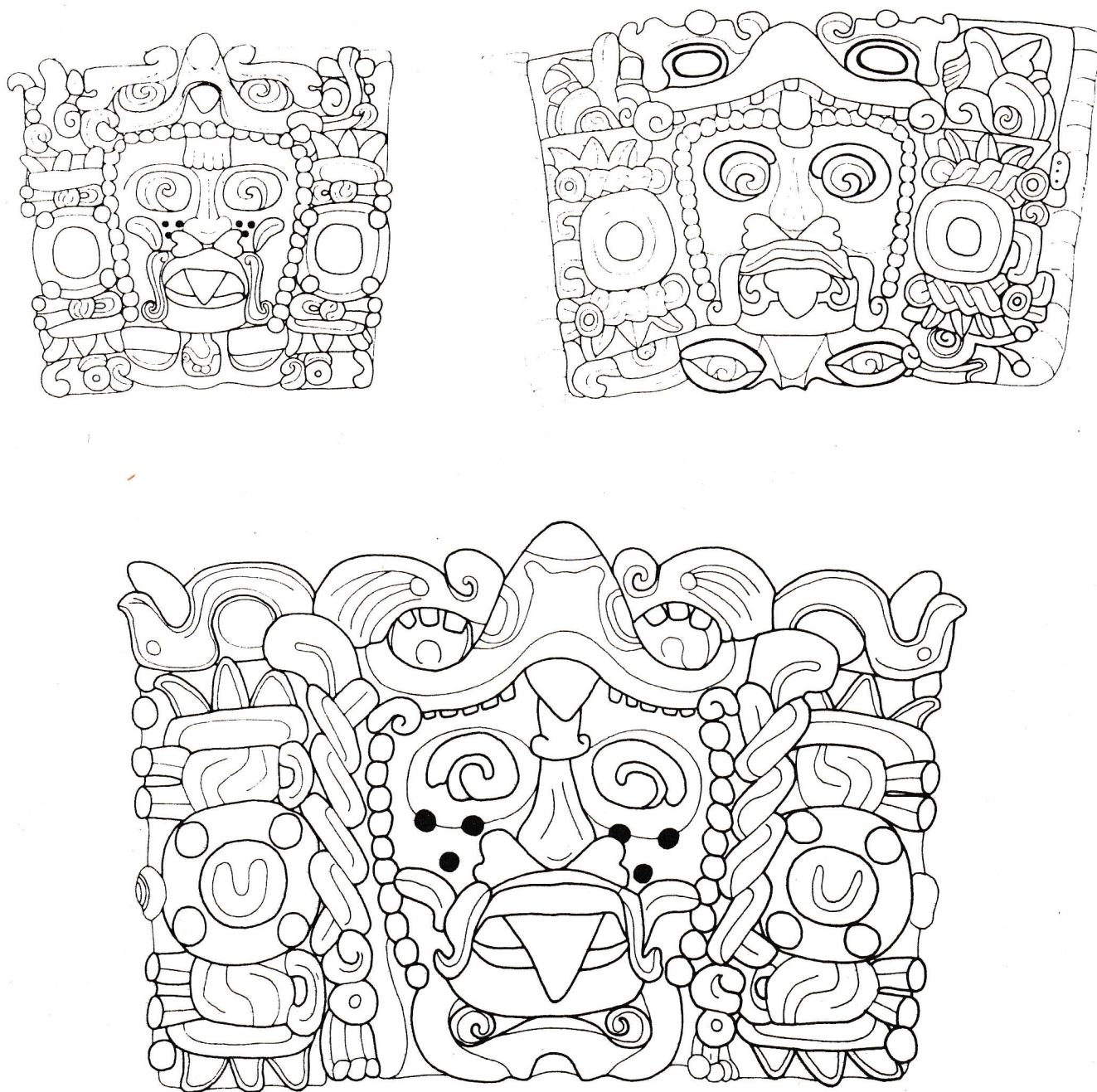


Fig.64. Frontal applique Early Classic Xoc Monsters on Tzakol vessels. Raised snout is typical of the Xoc Monster. Tzakol 2 or 3, Central Peten.



Fig.65. Frontal applique Early Classic Xoc Monsters on Tzakol vessel. Raised snout is typical of the Xoc Monster. Tzakol 2 or 3, Central Peten.



Fig.66. Xoc Monster as waist ornament of two-part effigy, Tikal Burial 10.

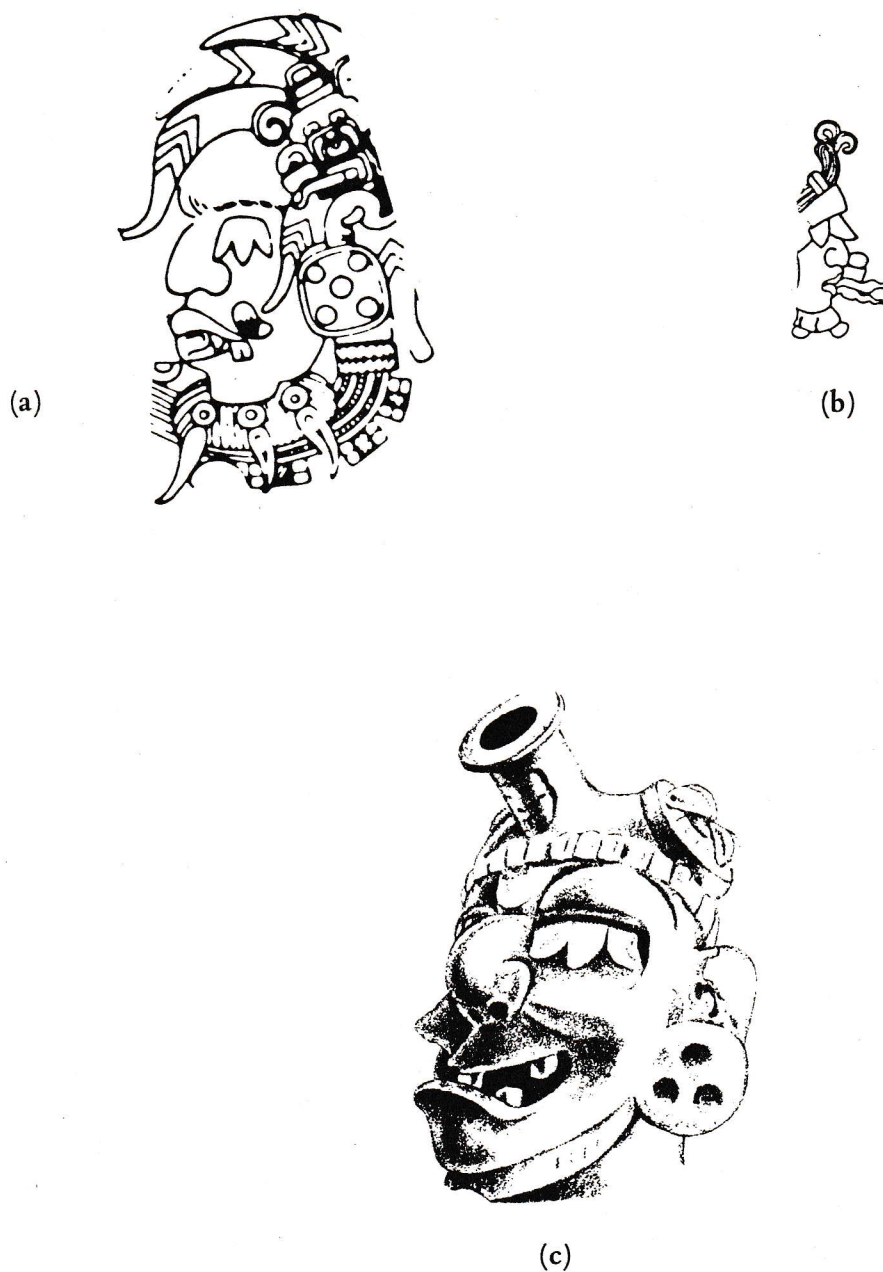


Fig.67. Tri-lobal eye character from Kaminaljuyu (a) and Hauberg Stela (b) as predecessor of character at Tikal (c).



(a)



(b)



(c)

Fig.68. Closeup of Xoc Monster on Tikal effigy. "Turtle tail" eyebrows, fat raised snout, and eye curl from the top are all diagnostic traits of Tzakol Xoc Monster. The serrated "drool" is a rare feature, but found also--on Xoc Monsters--on Caracol Stela 6, back (c).

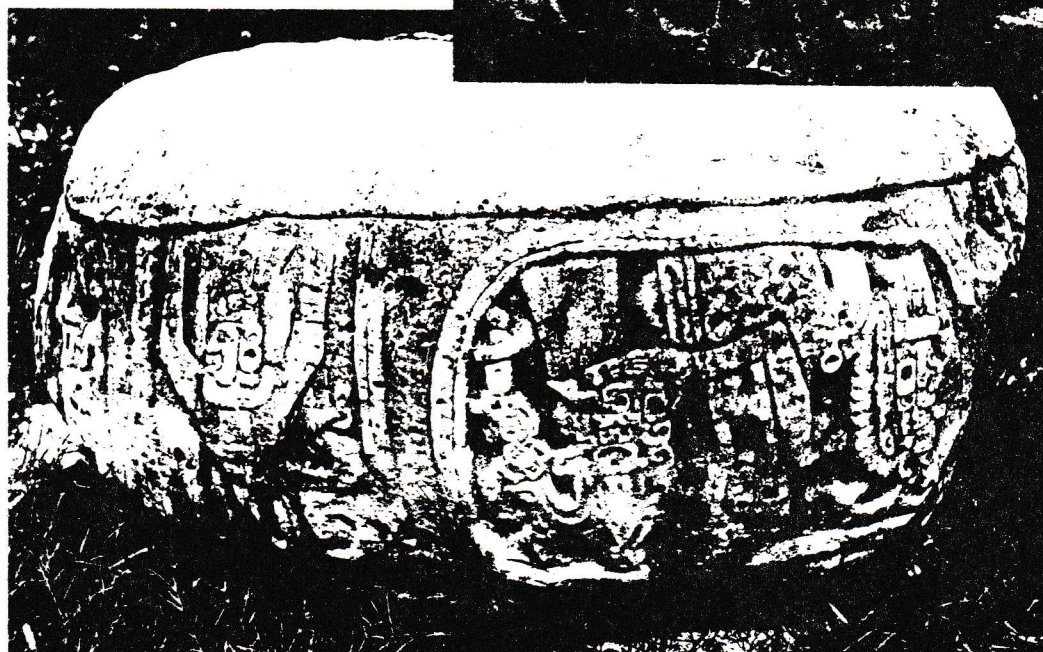
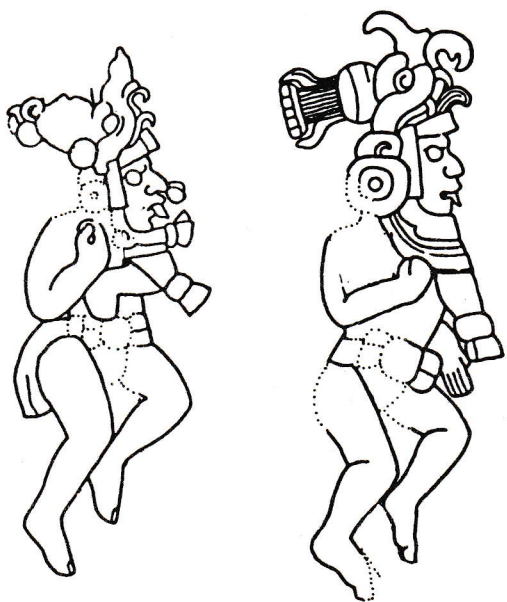
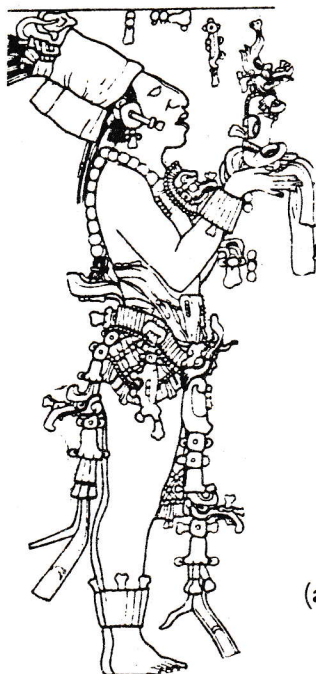
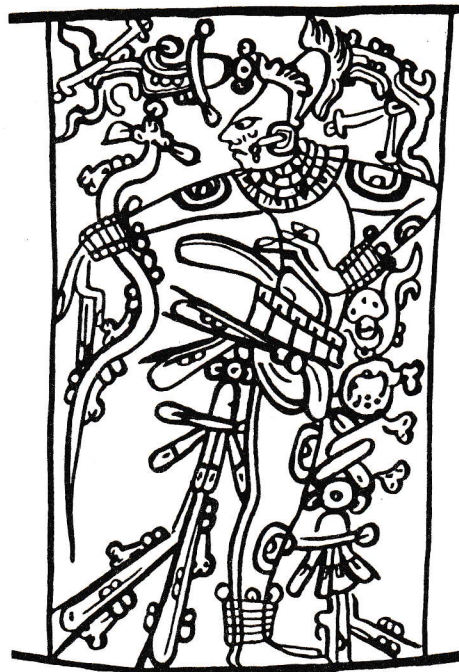


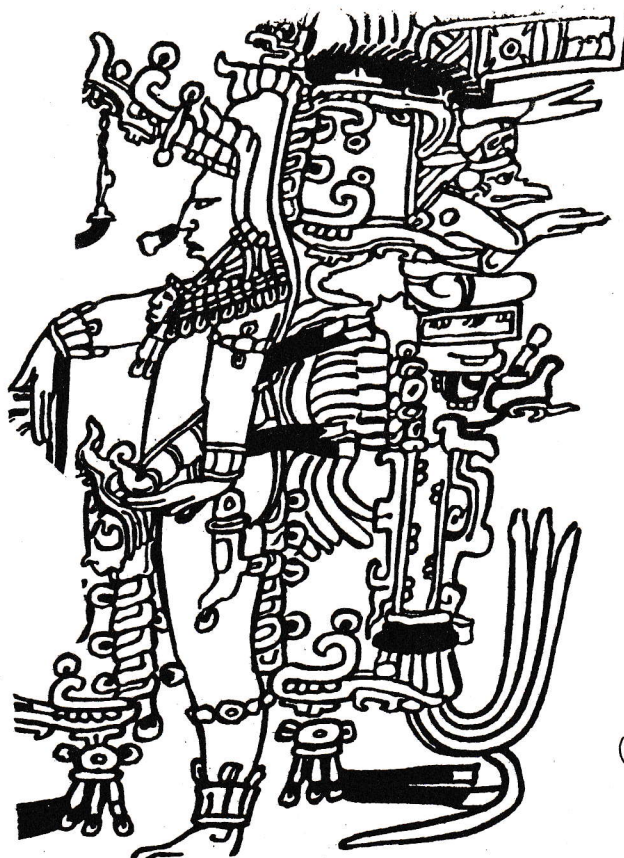
Fig.69. Raised Snout on headdress monsters on Hauberg Stela, drawing courtesy of Linda Schele. Identical headdress monsters on individuals also chopped in half, from unprovenenced early Peten altar, Santa Elena stela park, F.Y.D.E.P. The monument is installed upside down.



(a)



(b)



(c)

Fig.70. Xoc Monsters worn by young nobles, Late Classic. a, Palenque. b, Coe, Grolier Club. c, Holmul Dancer, Tepeu 2 vase, Peten.

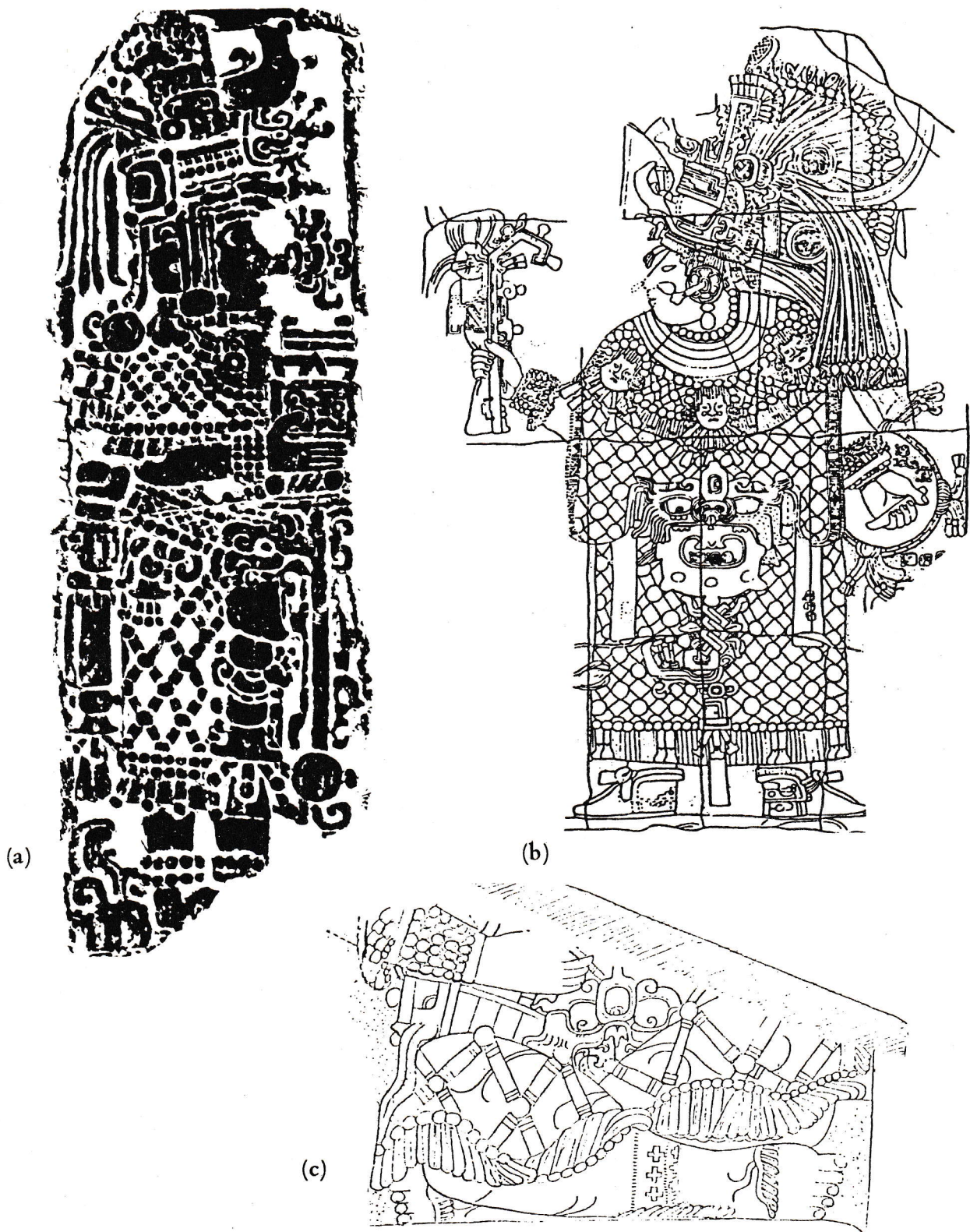
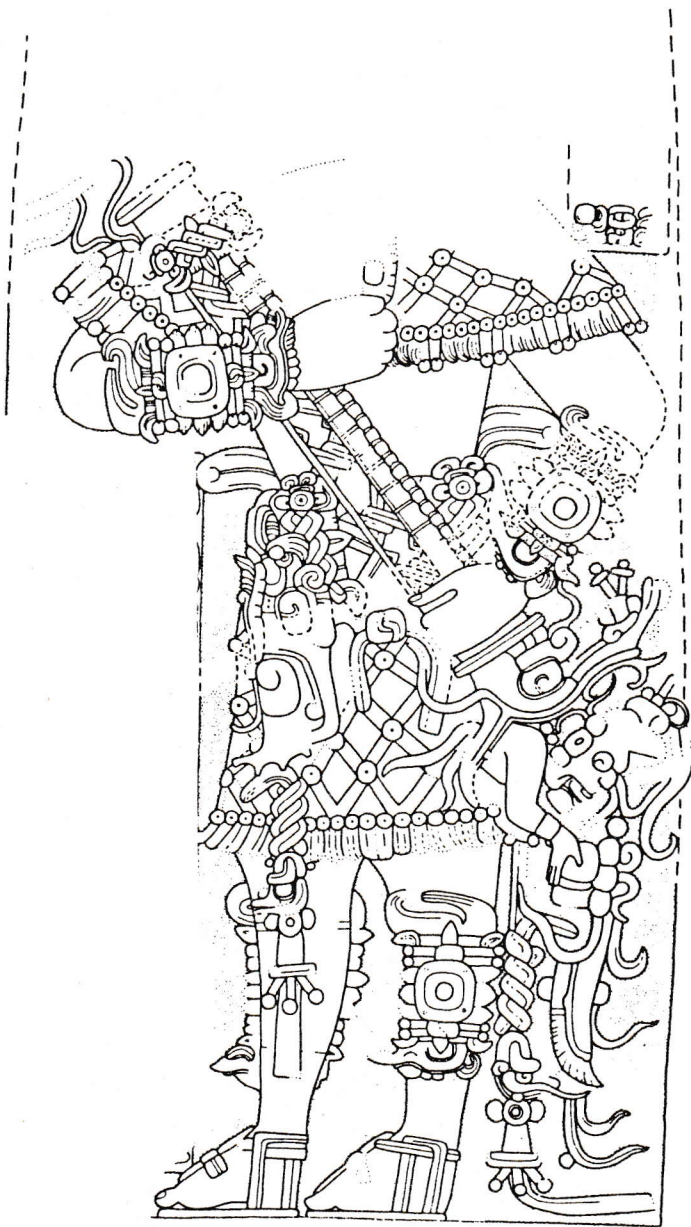
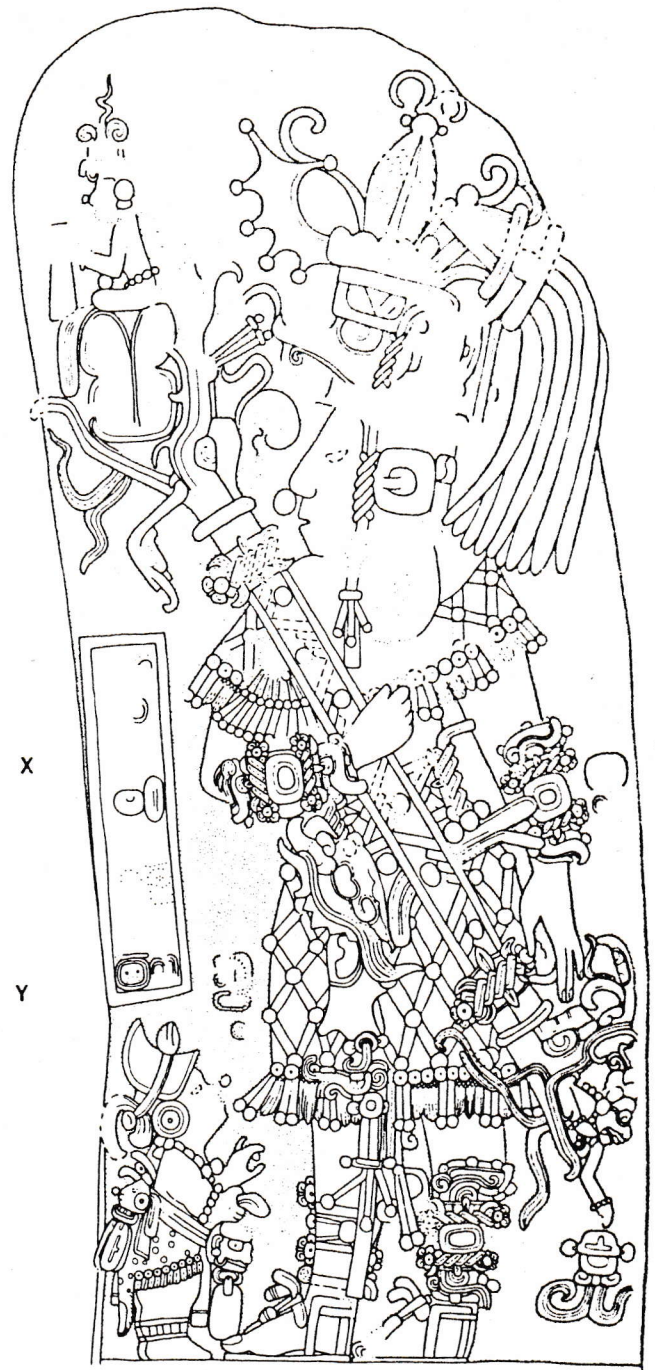


Fig.71. Xoc Monsters as part of special "female" clothing assemblage. a, El Zapote Stela 5, 9.0.0.0.0. b, El Peru (Cleveland Stela). c, Cancuen, Peten, drawing courtesy of Ian Graham.



(a)



(b)

Fig.72. Xoc Monsters as part of special "female" clothing assemblage worn by male rulers of Caracol. a, Stela 3, front. b, Stela 1, front (note Quadripartite Badge headdress).



(a)



(b)

Fig.73. Slug as headdress characteristic of Spotted Headband Partner, a, Pearlman Shell, Tzakol, central Peten. b, Codex Style plate, Tepeu, Peten.

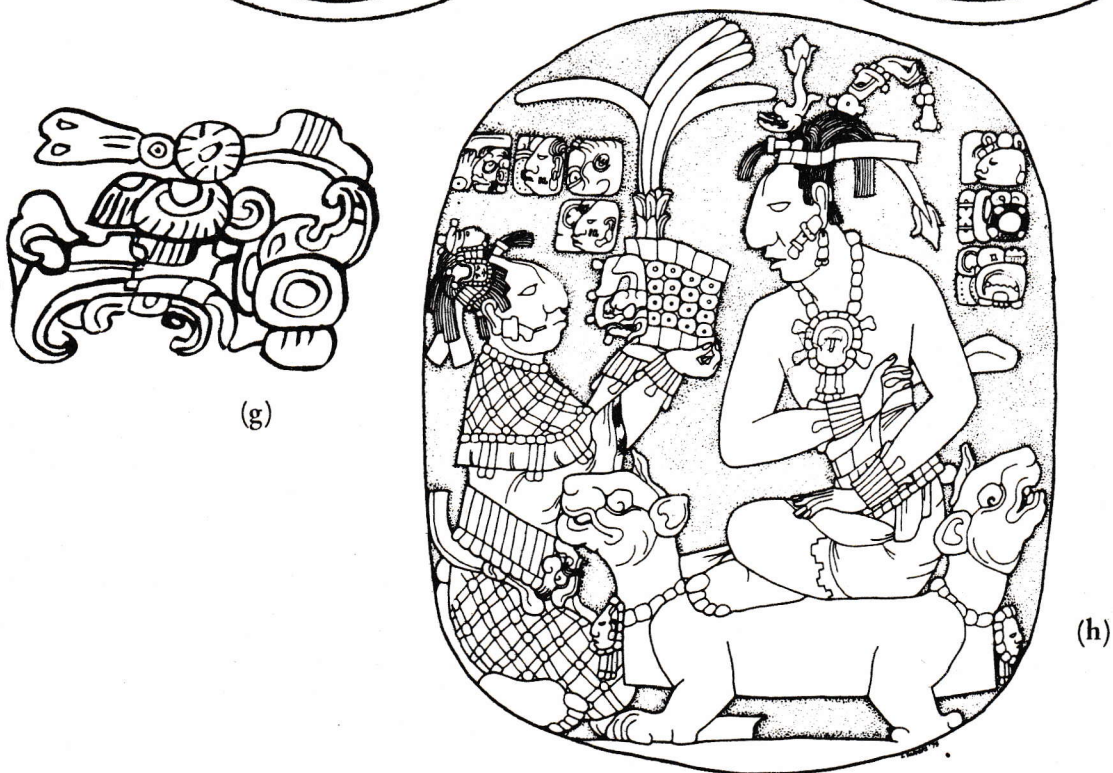
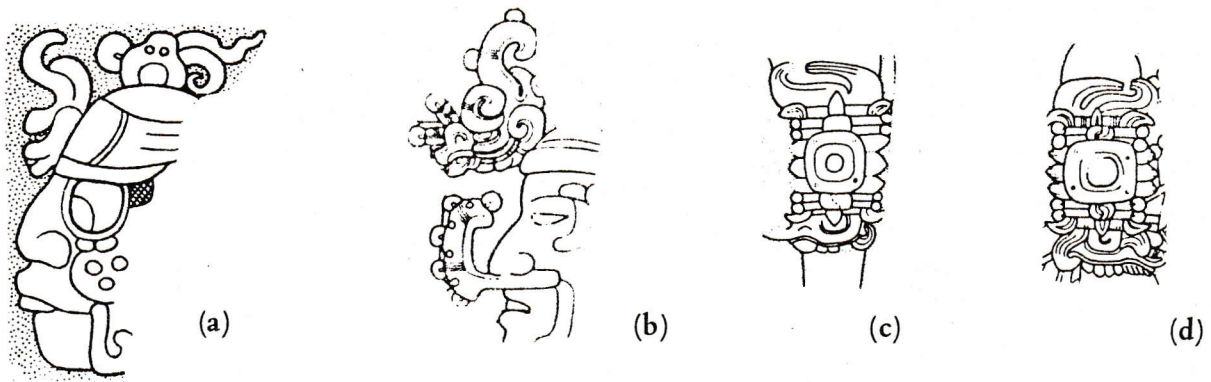


Fig.74. "Crab Claw" tail fin, probably a land based artist's unfamiliarity with an actual shark's tail. a, Yaxchilan Lintel 48. b, Tikal Stela 31, c-d, Caracol stelae. e-f, Holmul shell. g, Kerr Bird, Tzakol. h, Palenque, Late Classic (sprouting form, not crab claw). Schele interprets all as Jester Gods.

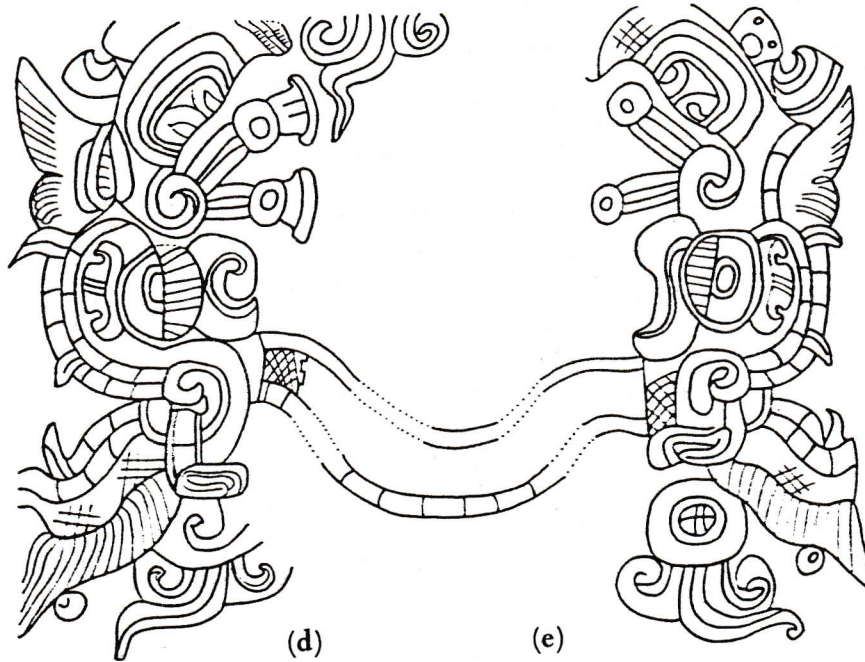
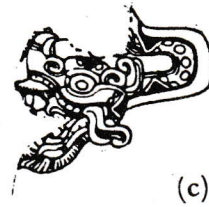
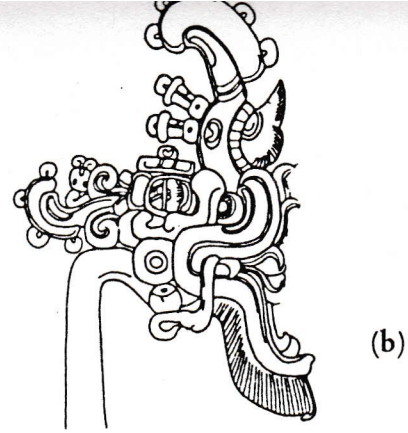


Fig.75. Different mythical species of snake dragons with wide open jaws. a, Pearlman Shell. b, Hauberg Stela. c, Tikal Stela 31. d-e, cylindrical tripod.

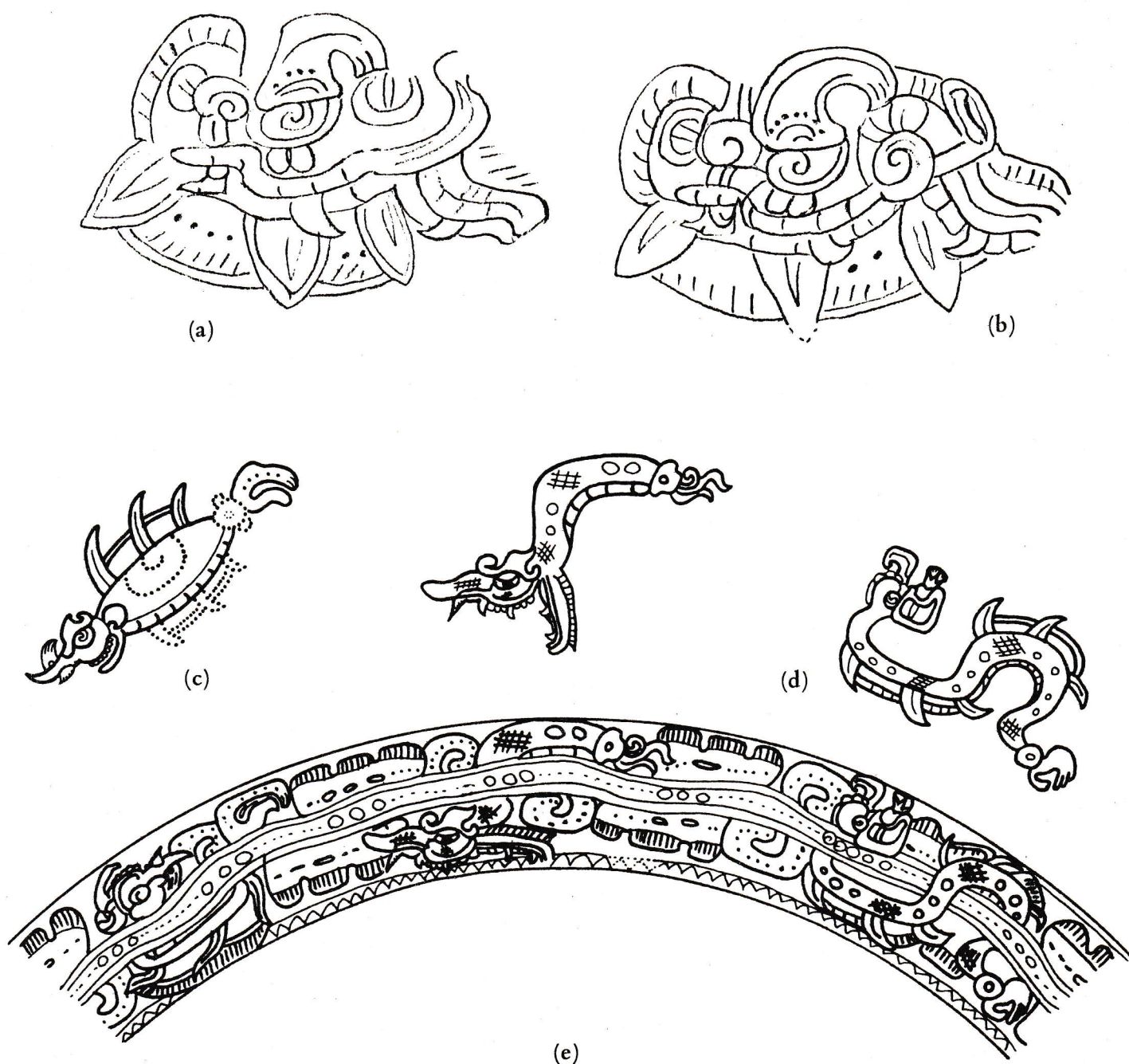


Fig.76. Various mythical variations of snake dragons with wide open jaws. a-b, lid of a cylindrical tripod. c-e, Uaxactun tripod. The Uaxactun serpent (middle) does not have the usual bulbous extension to the snout and is possibly a different mythical character.

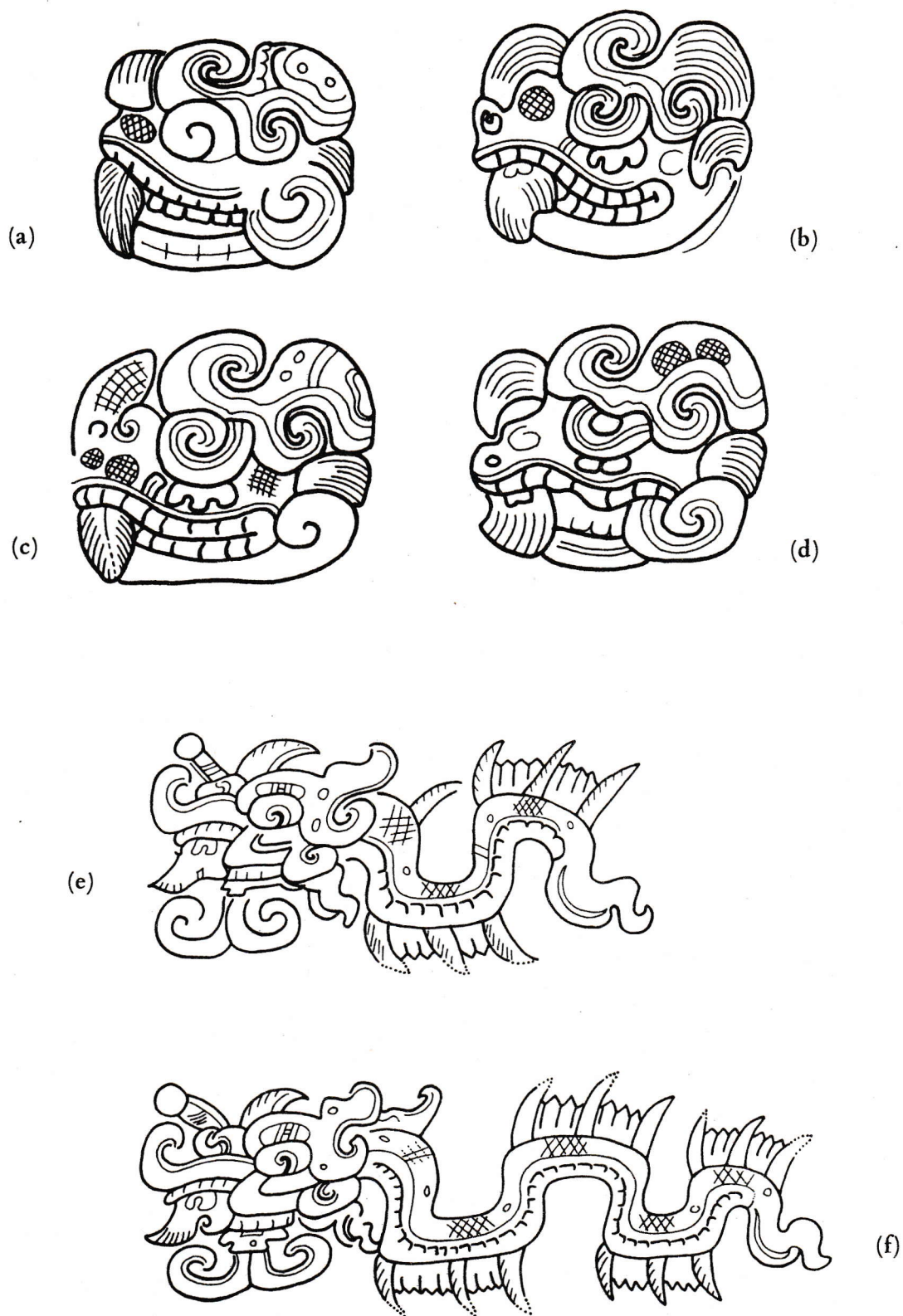
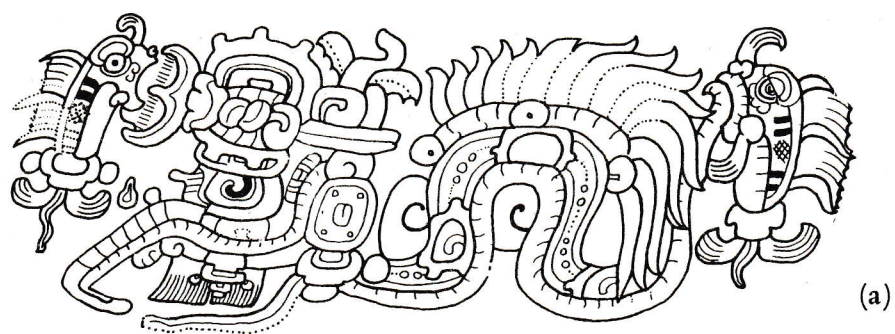


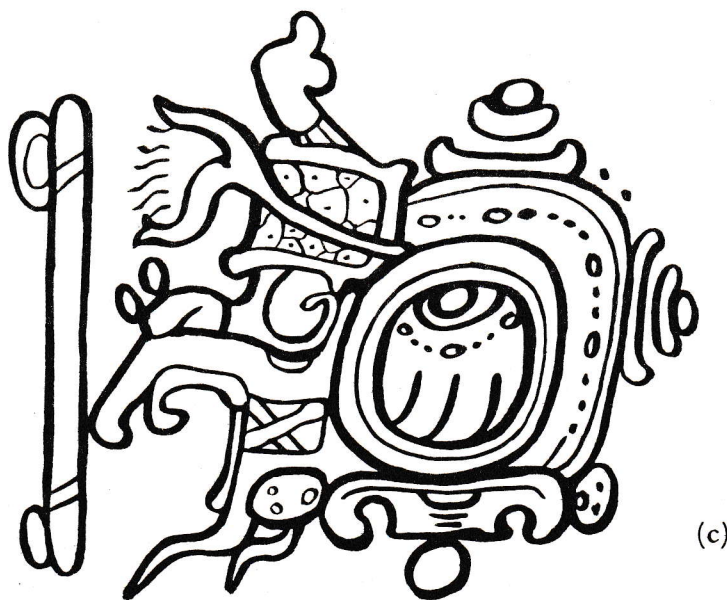
Fig.77. Interchangeability of facial features on Early Classic Maya monsters. a-d, Tzakol bowl; e-f, Tzakol bowl.



(a)



(b)



(c)

Fig.78. Lily Pad Headdress Monster's body as serpentine Surface of the Underwaterworld. a, Tzakol, Kerr Rollout (Merrin Bowl). b, Tepeu 2, Peten, vase; c, Late Classic, Peten, vase.

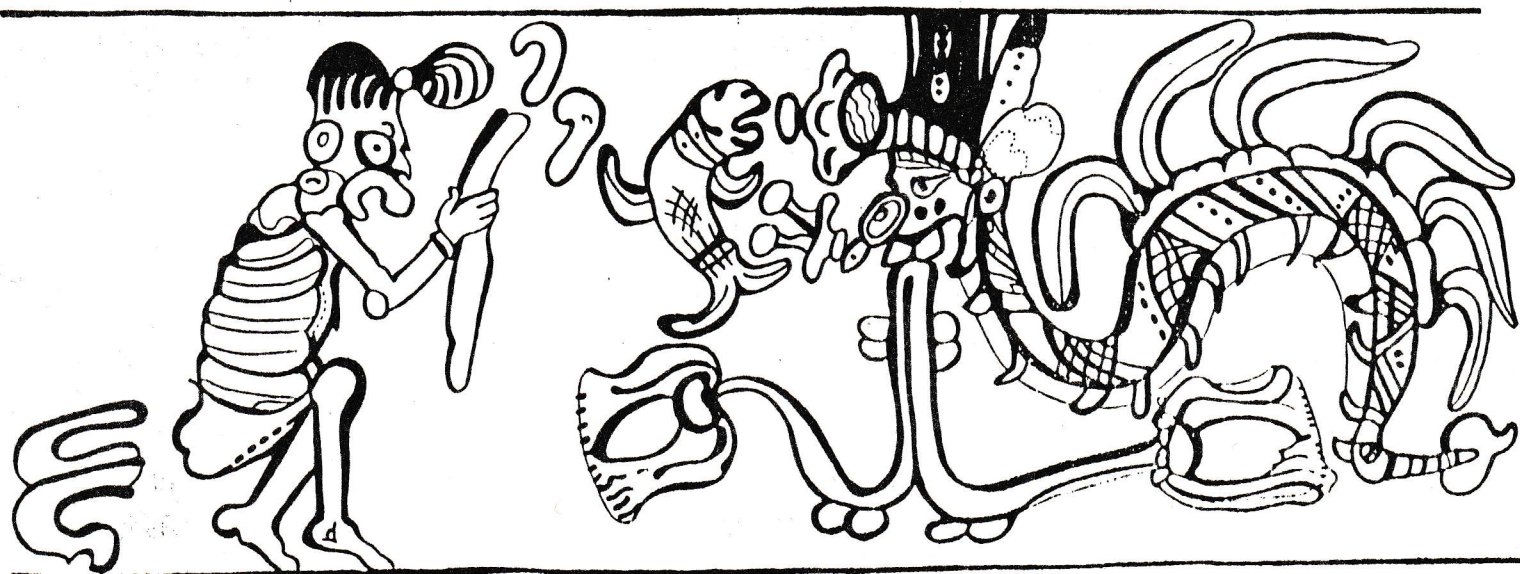
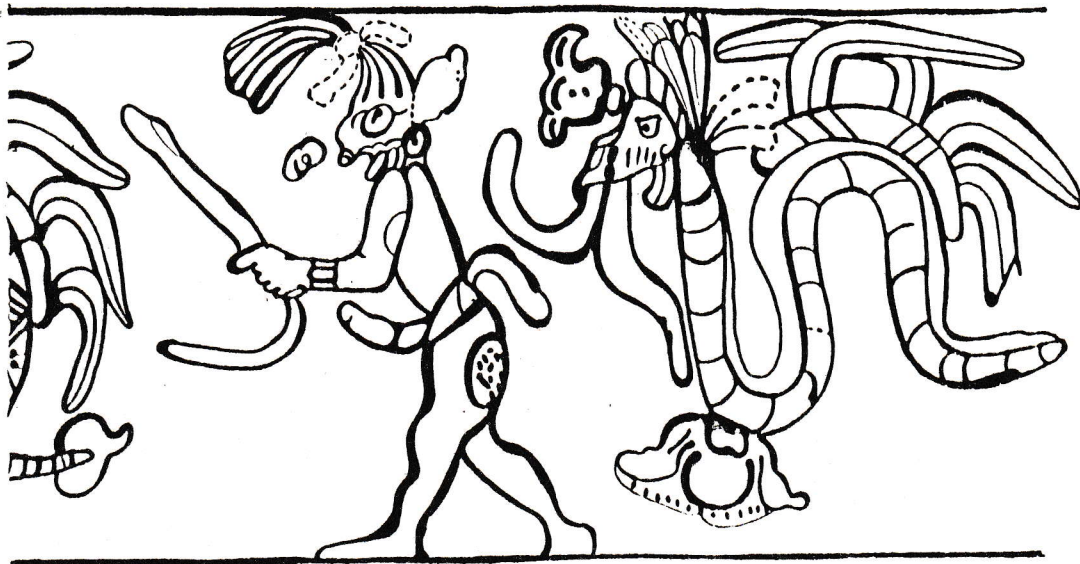
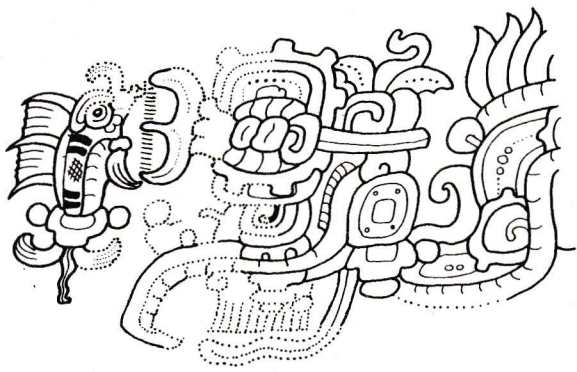


Fig.79. Additional rendering of full figured Lily Pad Headdress Monster. Tepeu 1 vase, Multiple Resist style.



(a)



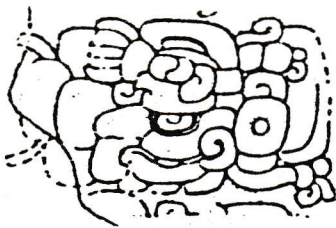
(b)



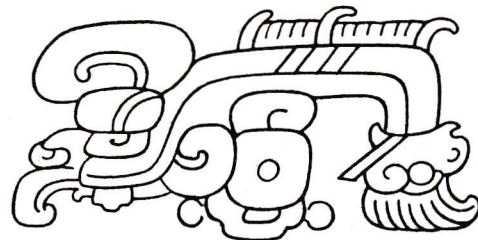
(c)



(d)

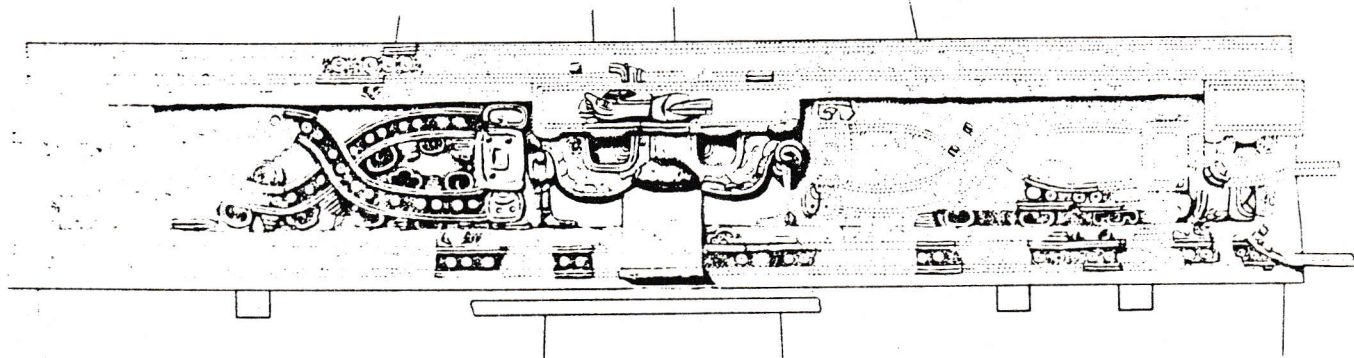


(e)

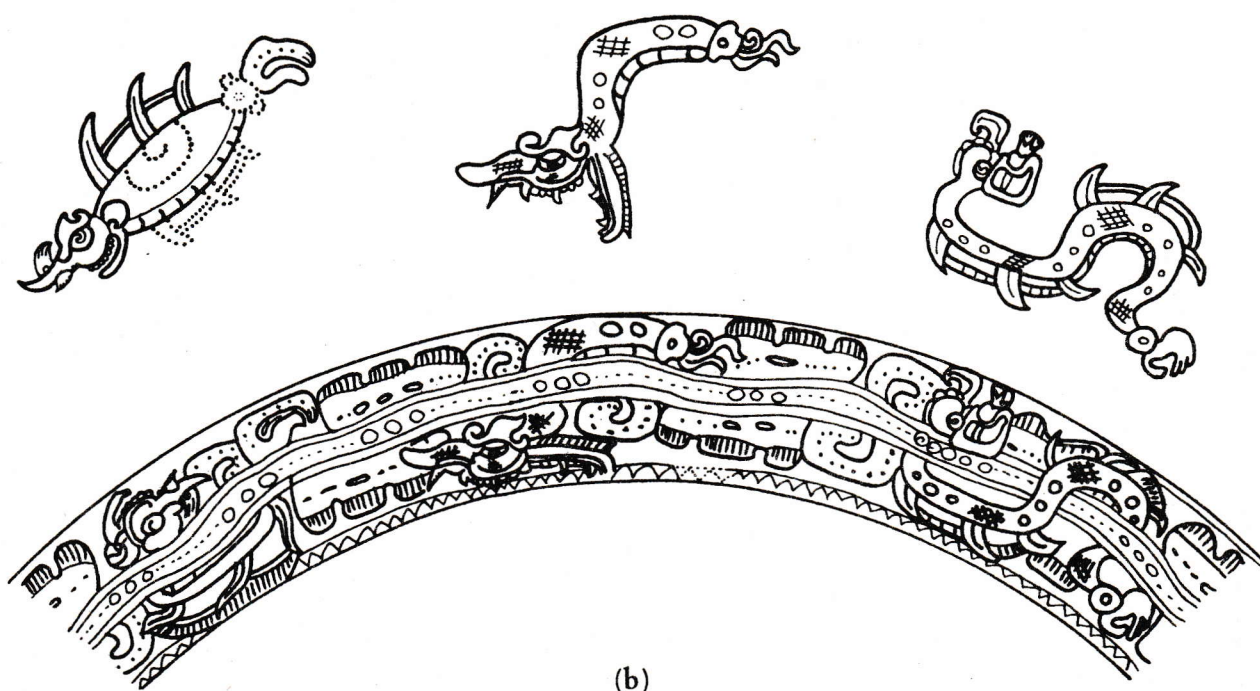


(f)

Fig.80. Early Classic Lily Pad Headdress Monster as Tun Monster. a, Tzakol bowl of nine god glyphs. b, Kerr Rollout. c, cache vessel. d, Yaxchilan Lintel 48, B7 (Graham 1979,3:105). e, Tikal Stela 6. f, Leiden Celt.



(a)



(b)

Fig.81. Personified Lily Pad Headdress Monster. a, Dzibilchaltun, Temple of the Seven Dolls, Late Classic, drawing by George Stuart, National Geographic Society. b, Uaxactun tripod, Tzakol, monster on right.

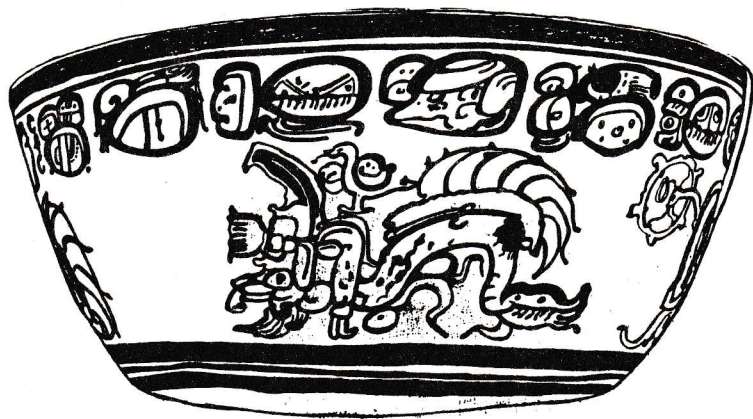


Fig.82. More full-bodied forms of the Lily Pad Headdress Monster. Tepeu 1, Peten, bowl with two Lily Pad Headdress Monsters (with Shell Wing Dragons in headdress). Current location unknown.

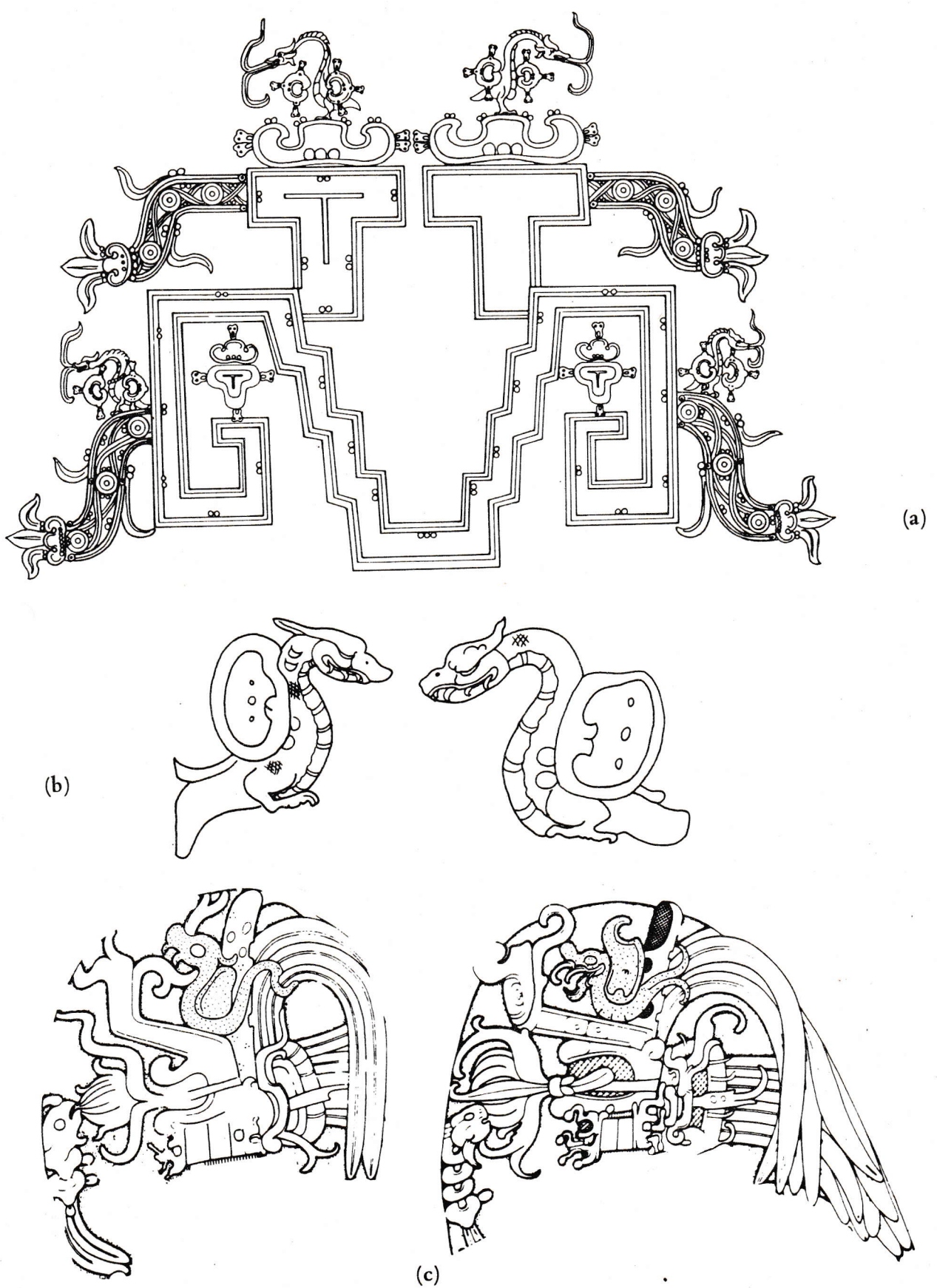


Fig.83. Shell Wing Dragon, Late Classic, a, Palenque, palace (with enlarged Cauac Monster forehead unit below). b, Palenque. c, Machaquila, Stelae 8 and 4.

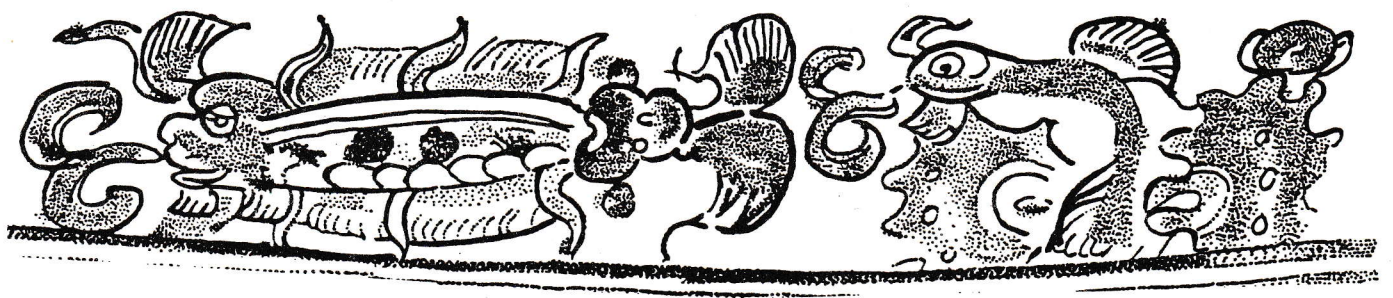
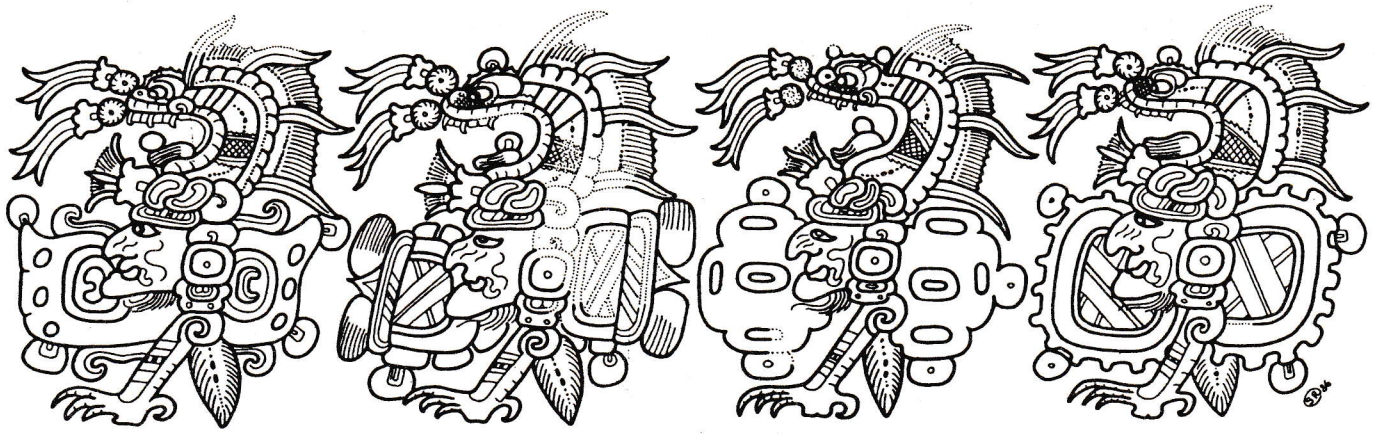
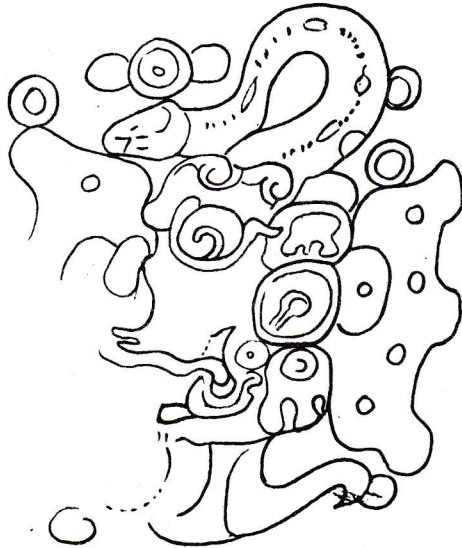


Fig.84. Snail monster in water scene, Tepeu 1, Caracol, Cambridge University.



(a)



(b)



(c)

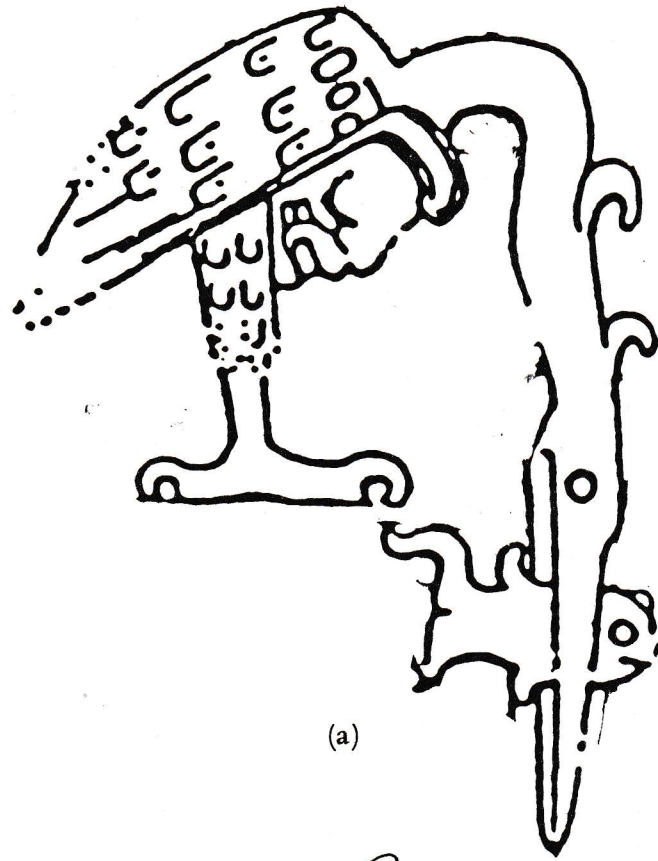


(d)

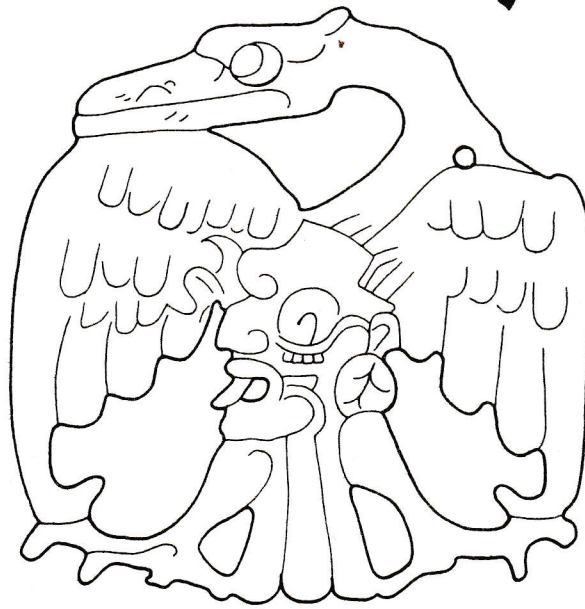


(e)

Fig.85. Shell Wing Dragon with deity head as bird's body. a, Tzakol 3, northern Peten, stuccoed and painted cylindrical tripod. b, Tepeu 1 vase, Duke University. c, Late Classic plate, Princeton University. d, Late Classic. e, Tepeu 1 plate, central Peten, Jorge and Ela Castillo Collection (not the part in the Museo Popol Vuh).

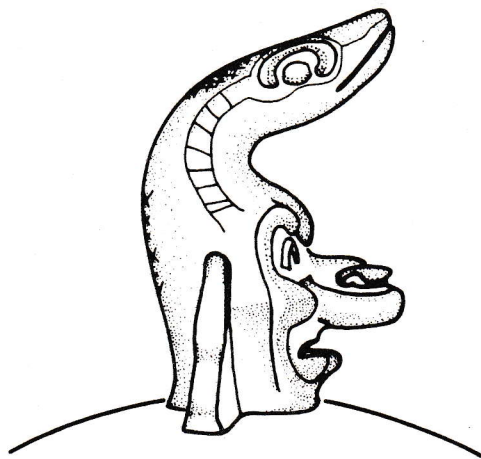


(a)

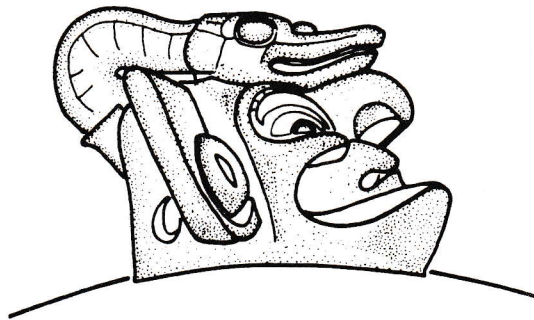


(b)

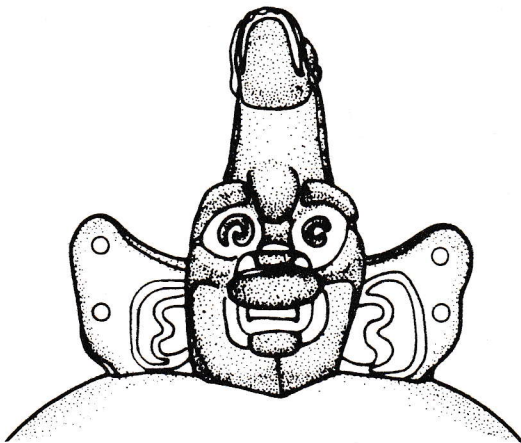
Fig.86. Shell Wing Dragon with deity head as bird's body. a, Seibal, Stela 2. b, carved shell, Metropolitan Museum of Art.



(a)



(b)



(c)



(d)

Fig.87. Three-dimensional, Early Classic Shell Wing Dragon with deity head as bird's body. a and c, lid handle of black tetrapod, Tzakol 2 or 3, Peten. b, lid handle of another black tetrapod, Tzakol 2 or 3, Peten. d, Tzakol 3 stuccoed and painted cylindrical tripod on loan to Princeton University Art Museum.



Fig.88. Complete view of three-dimensional Early Classic Shell Wing Dragon with deity head as bird's body as lid handle of black tetrapod.

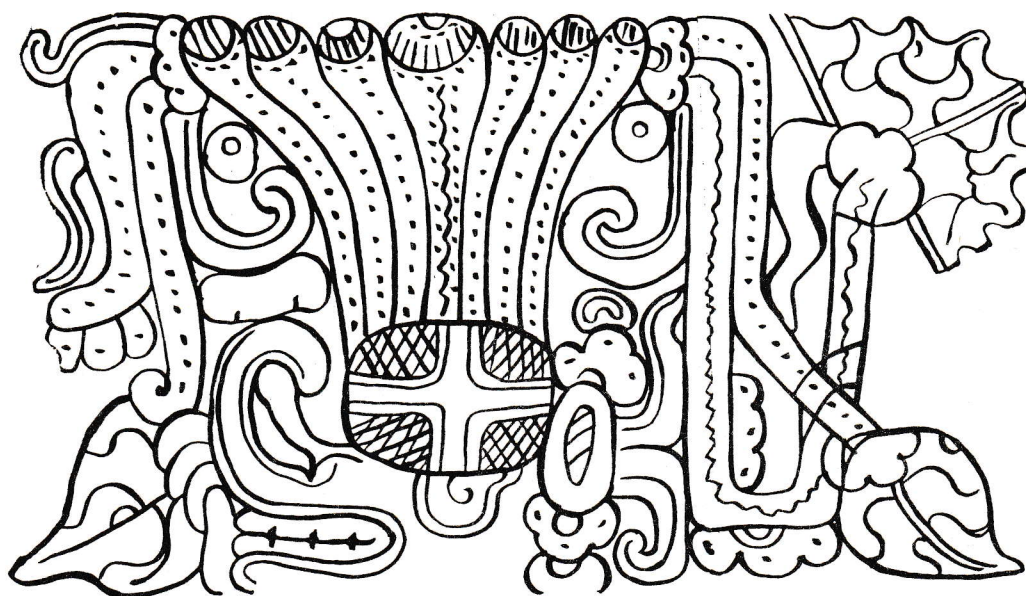


Fig.89. A marine model for a Maya form: sea anemone or columnar sponge, Late Classic incised vase.

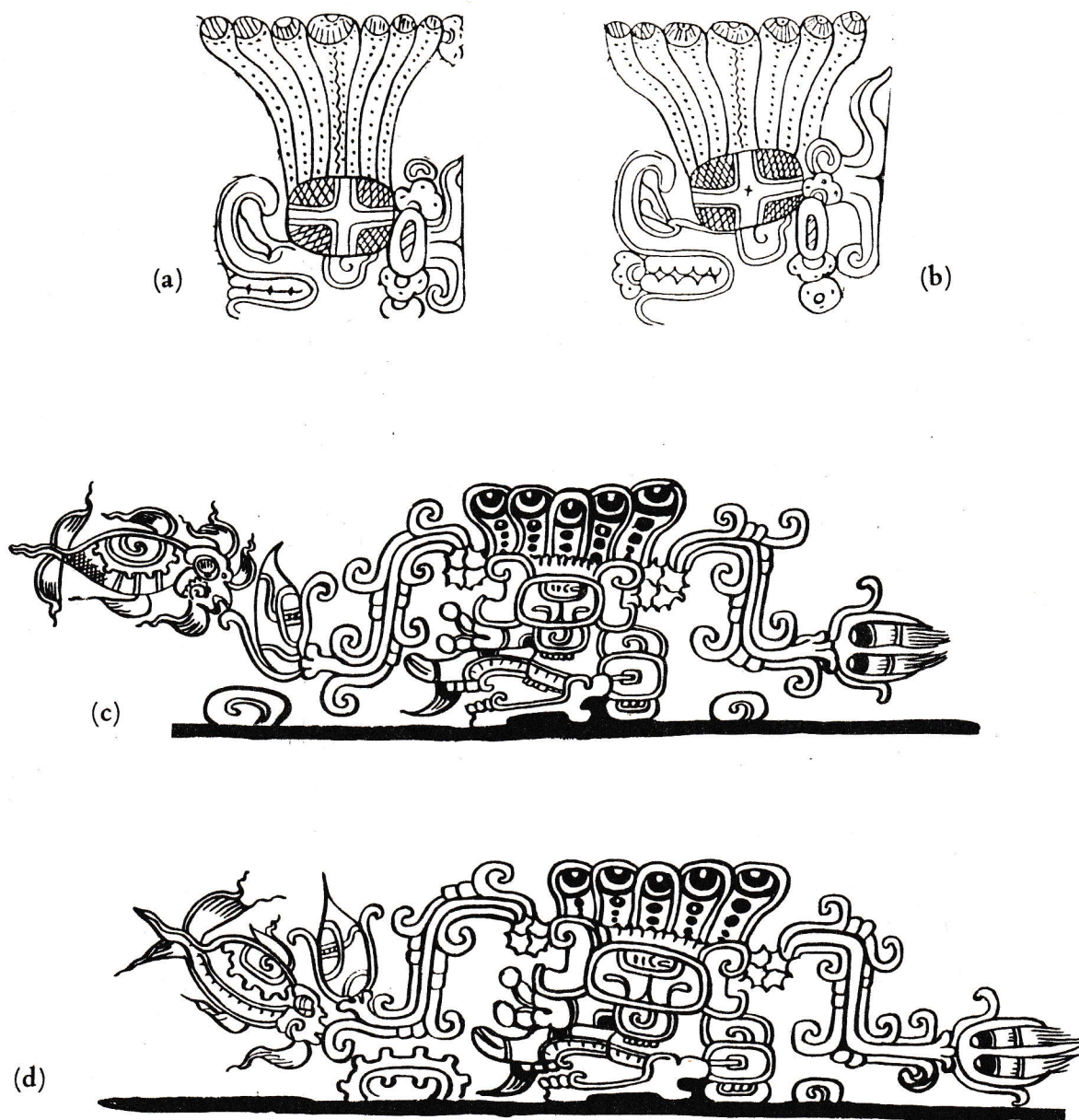
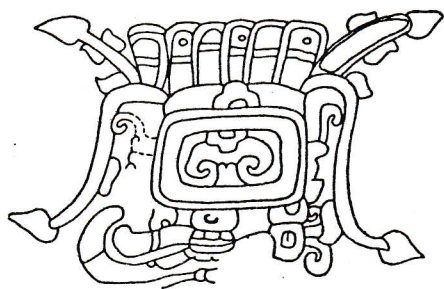
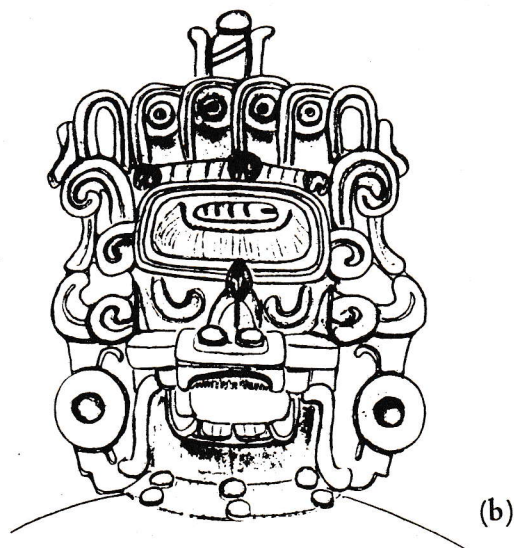


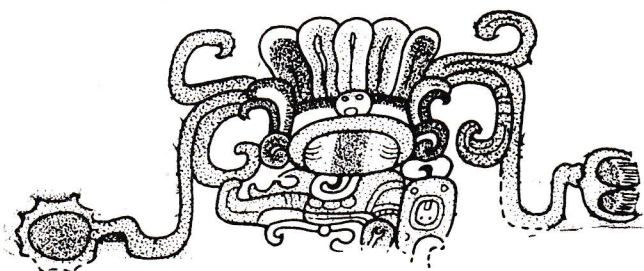
Fig.90. A marine model for a Maya form: sea anemone or columnar sponge, a-b, details from previous rollout. c-d, Tepeu 1, Peten, polychrome bevel-based bowl.



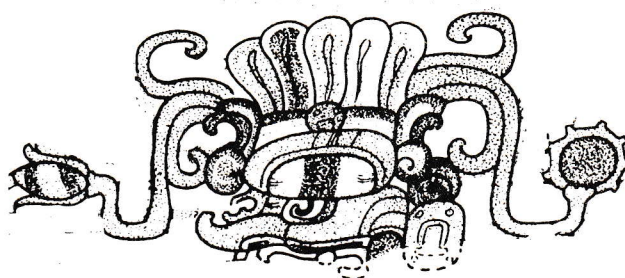
(a)



(b)



(c)



(d)



(e)



(f)

Fig.91. Early Classic Tubular Headdress Monsters, with "feathers" or "leaves". a, Kaminaljuyu. b, lid handle of a black cylindrical tripod. c-d, Tikal, Burial 160. e-f, Merrin Bowl.

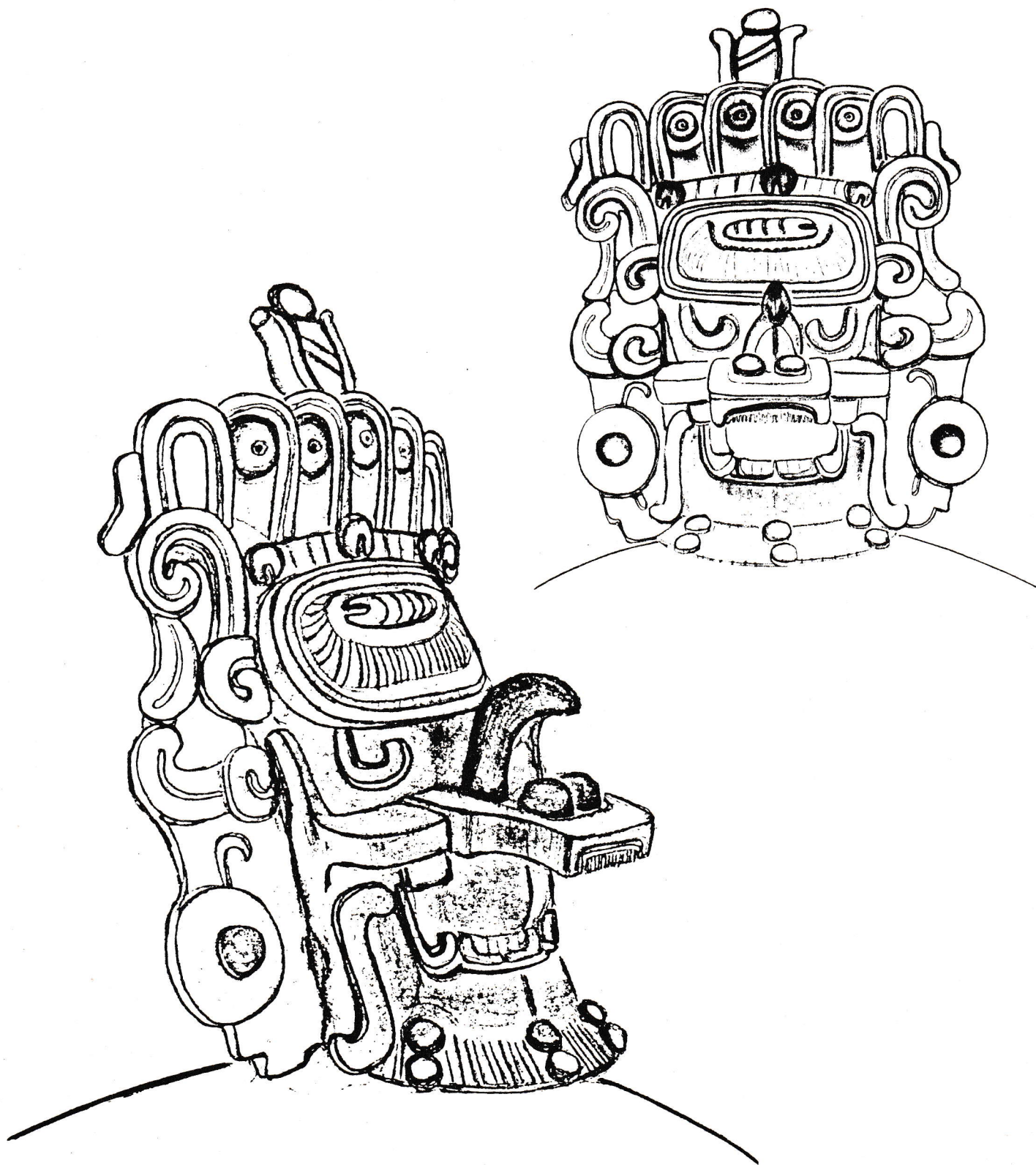


Fig.92. Details of an Early Classic "Sea Anemone" Headdress Monster, lid handle of black cylindrical tripod, Tzakol 2 or 3, central Peten.

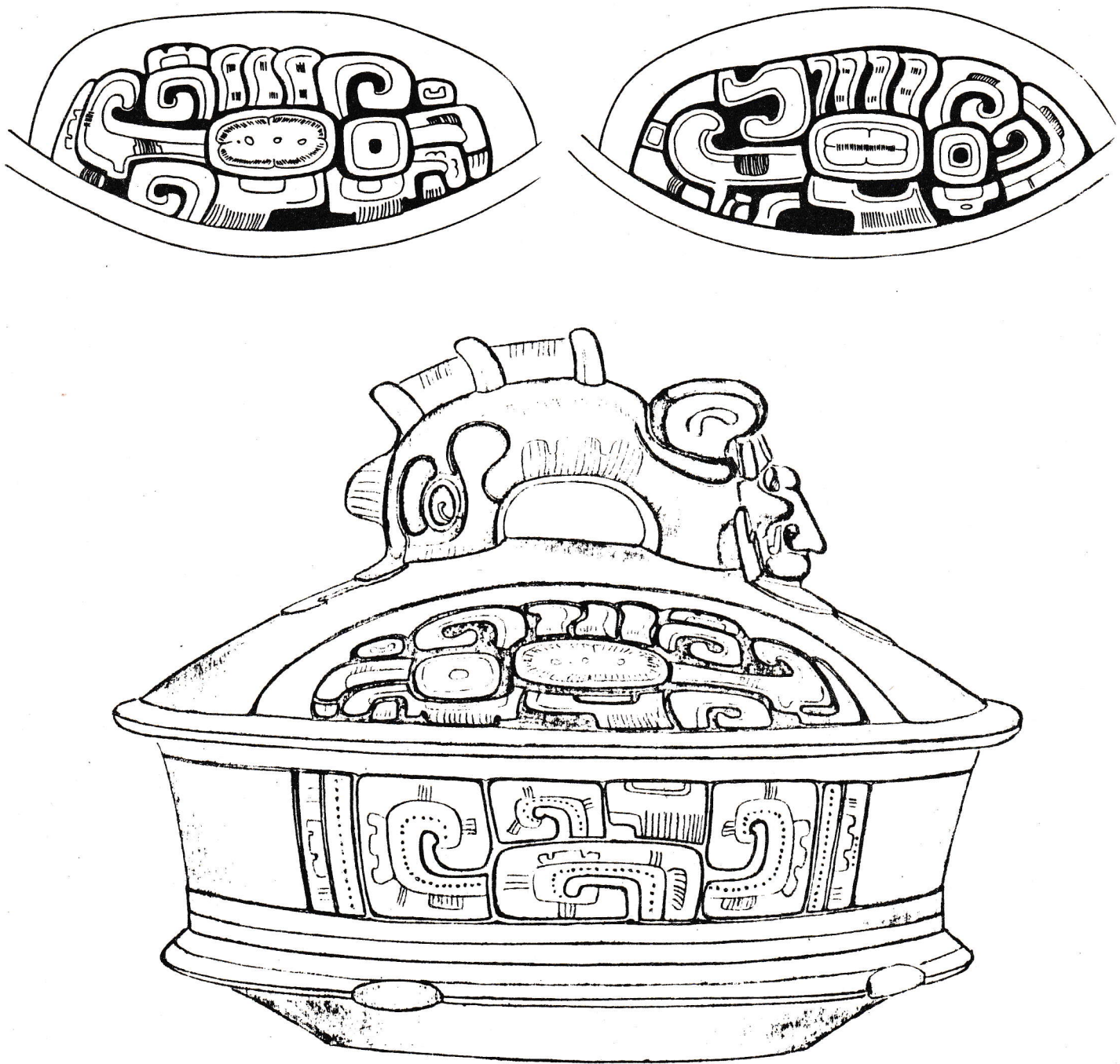


Fig.93. Two Tzakol Sea Anemone Headdress Monsters on lid of black basal flange bowl, northern Peten.

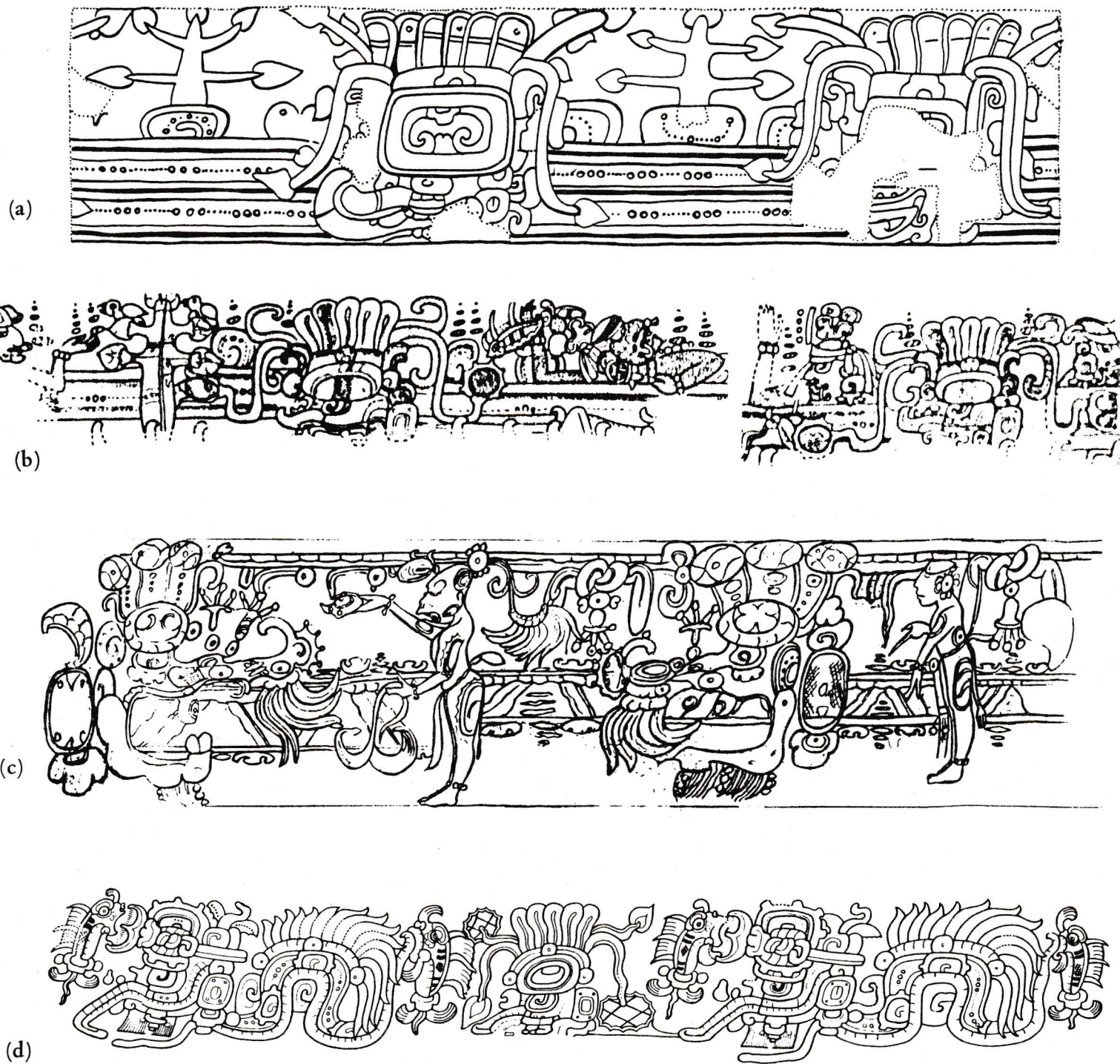


Fig.94. Anemone Headdress Monster's standard setting: the Surface of the Underwaterworld. a, Kaminaljuyu. b, Tikal Burial 160. c, the "Lost Incised Vase." d, the Merrin Bowl, Tzakol 3.

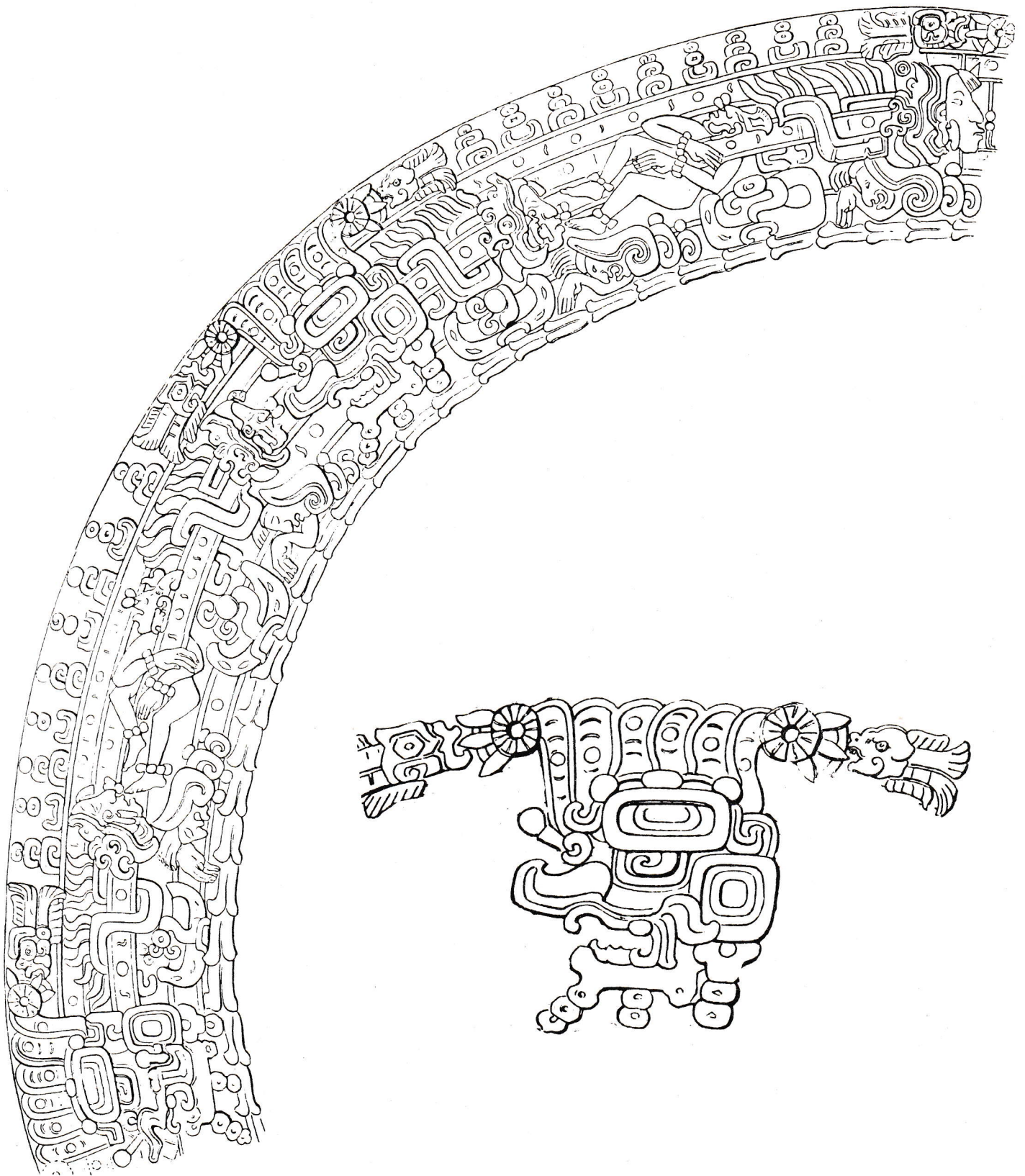


Fig.95. Anemone Headdress Monster's standard setting: the Surface of the Underwaterworld, the Gann Bowl, Tepeu 1, The Liverpool Museum, National Museums & Galleries on Merseyside.

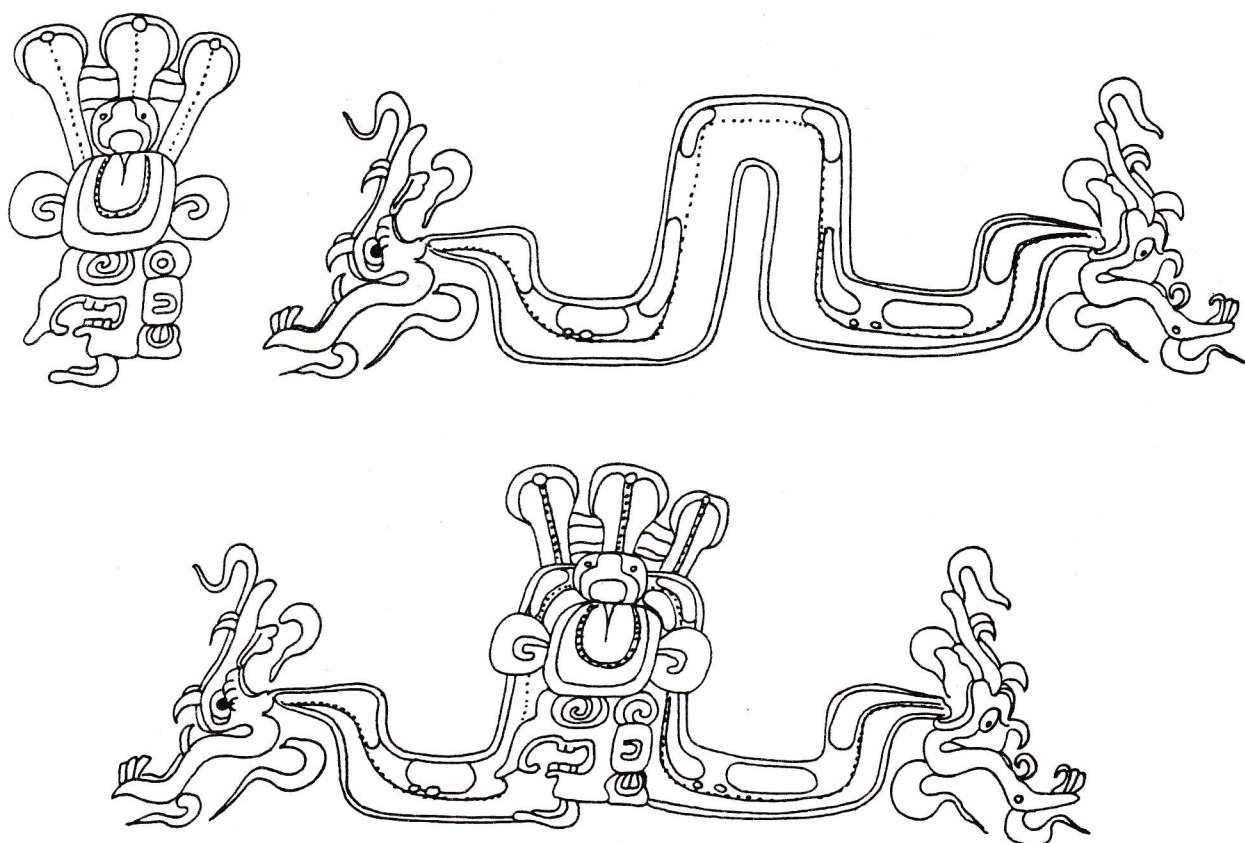


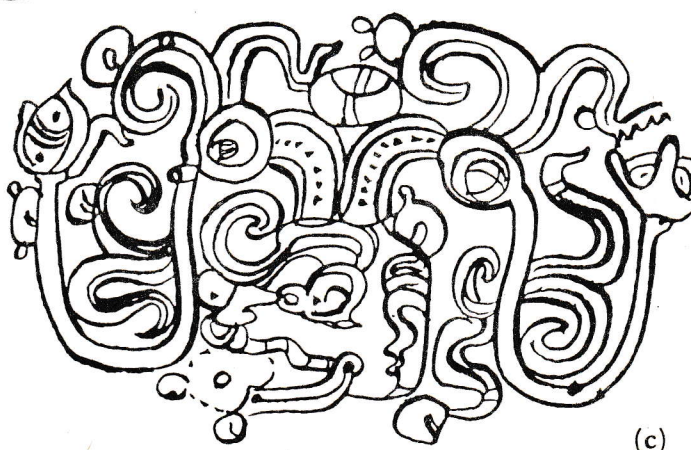
Fig.96. Other Late Classic examples of the tubular headdress, on the Blom Plate, regional museum, INAH, Merida.



(a)



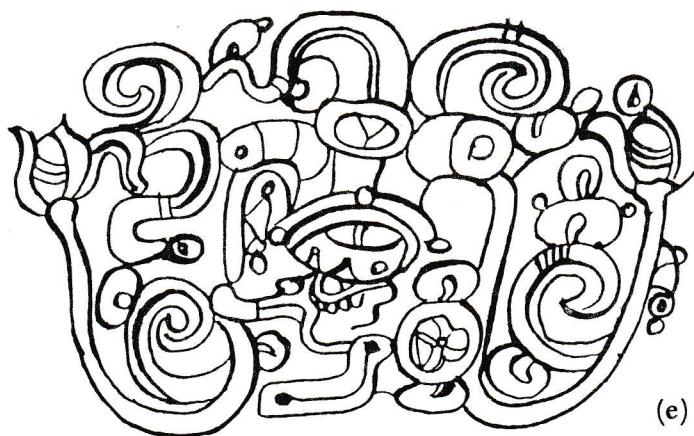
(b)



(c)



(d)



(e)

Fig.97. Headdress as root of water lily plant, Tepeu 1, Peten. a, plate, Museo Popol Vuh. b-e, polychrome Tepeu 1 bowl, Peten.

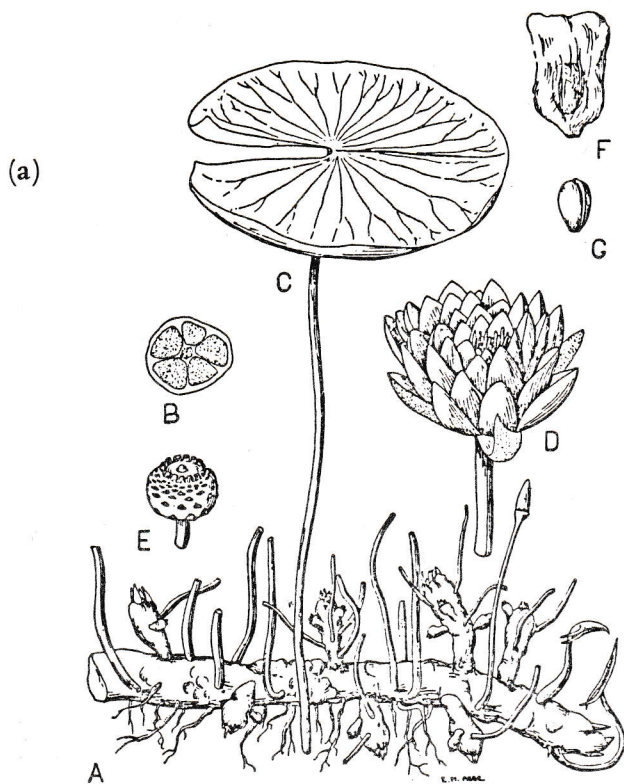


FIG. 108. *Nymphaea tuberosa*.

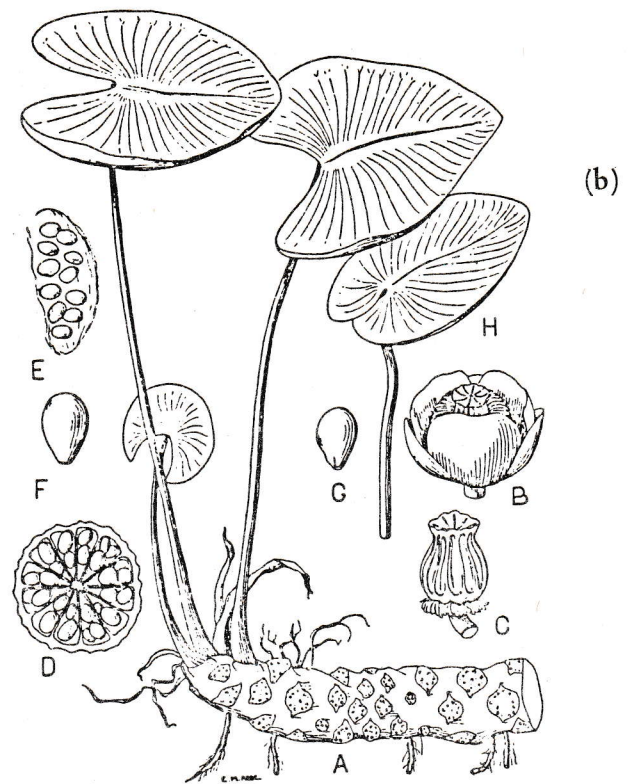


FIG. 105. *Nuphar advena* (A-F) and *N. variegatum* (G, H).

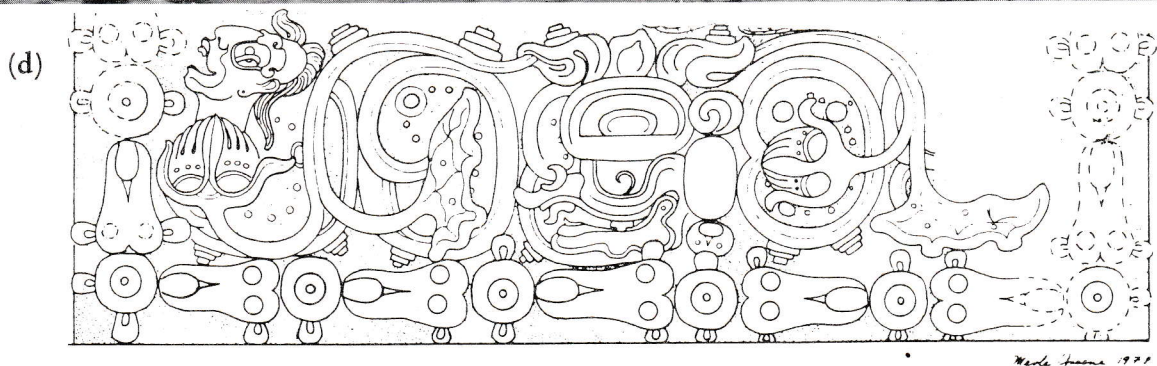


Fig.98. As root of water lily. a-b, botanical drawings of water lily roots (after Muensch). c, photograph of actual water lilies. d, headdress as root of water lily plant, Palenque, palace, pillar, stucco, drawing courtesy of Merle Greene Robertson.

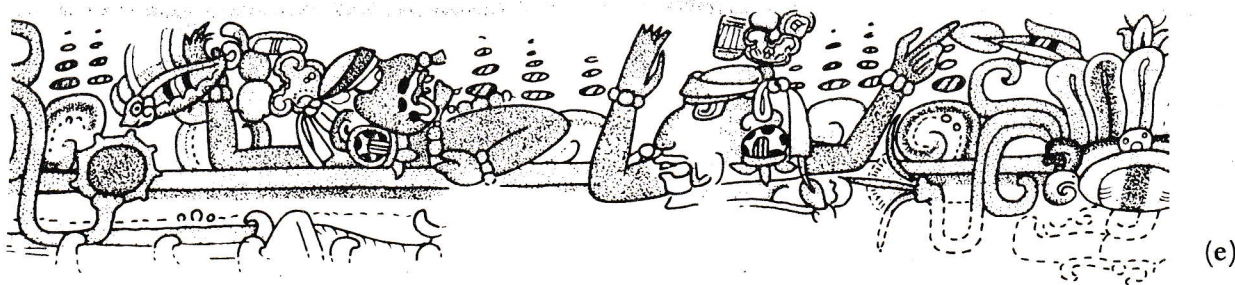
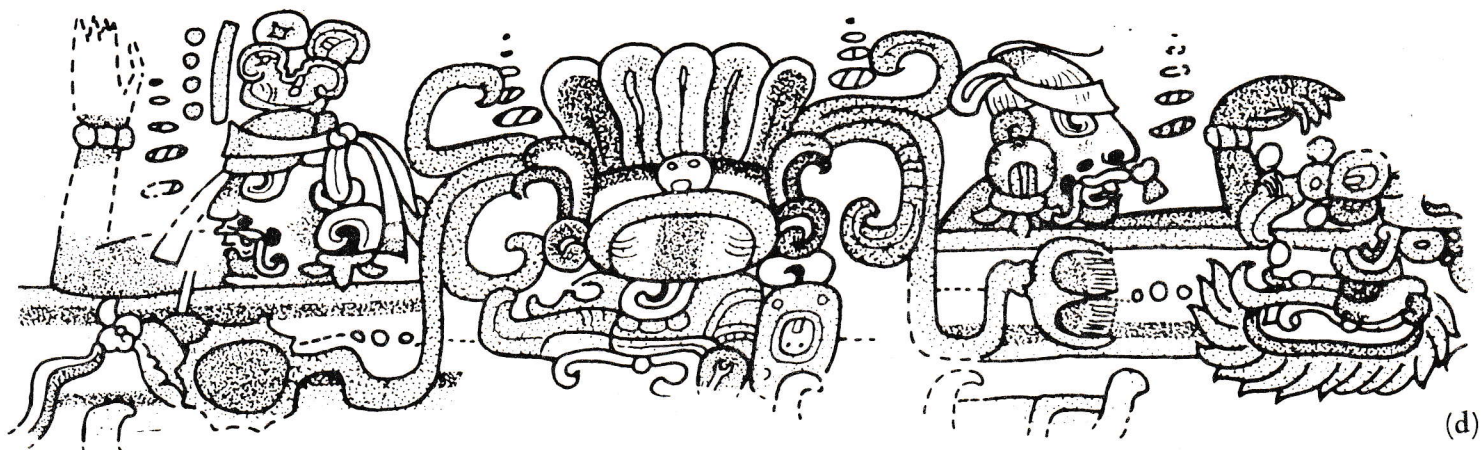
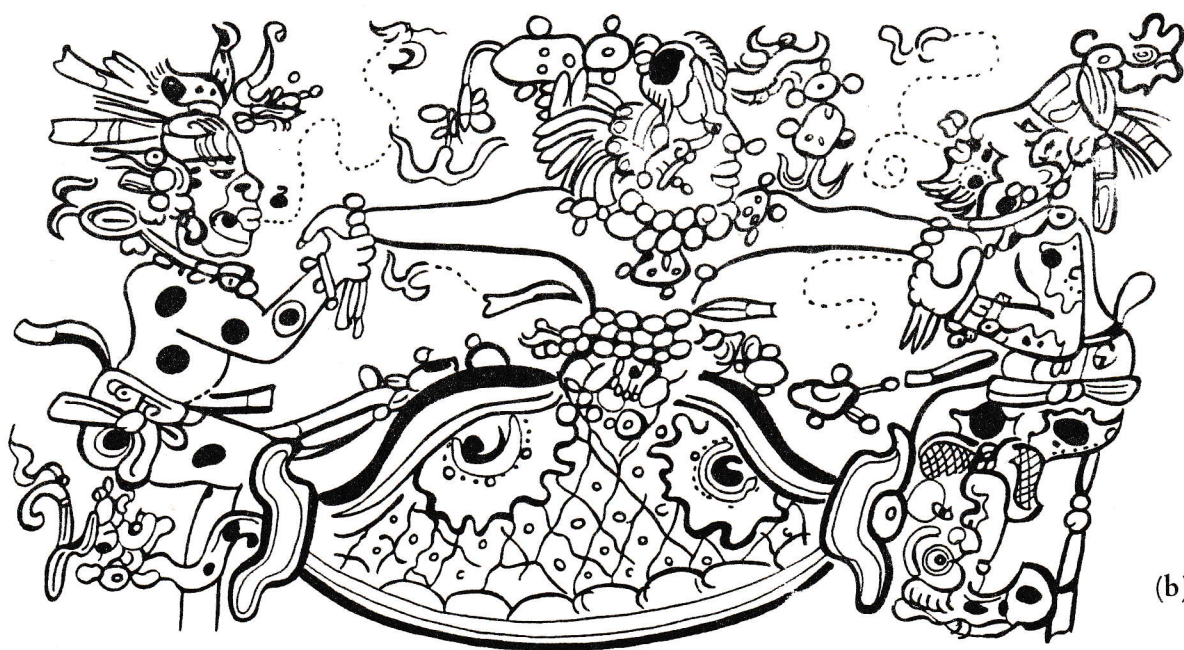


Fig.99. Mythical humanoids with headbands. a-b, Yaxchilan Lintel 48. c, the "Lost Incised Vase." d-e, Tikal Burial 160 rollout.

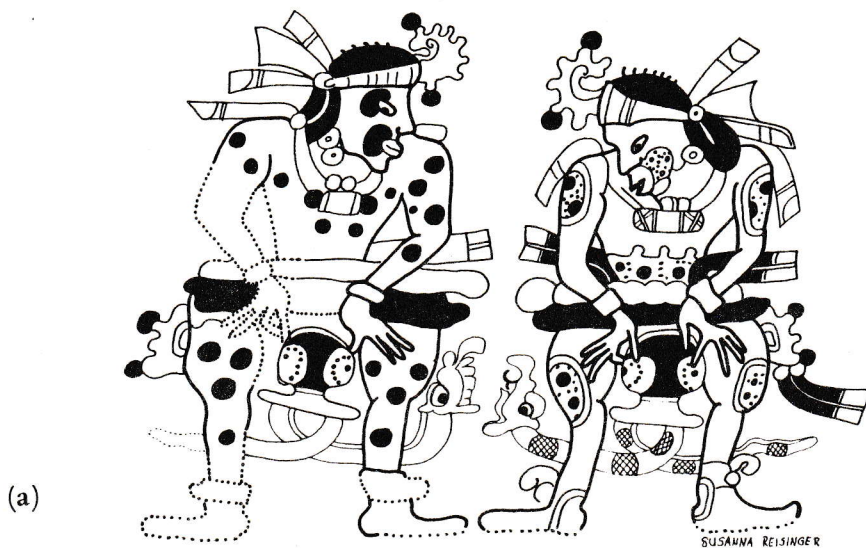


(a)



(b)

Fig.100. Headband Partners in the myth of the Principal Young Lord, Late Classic.
a, Codex Style plate. b, polychrome vase, most likely Tepeu 1. Both most likely from Peten.



(a)

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(b)

Fig.101. Headband Partners in myth of the Principal Young Lord. a, Red Band Tepeu 1 style, Guatemala. b, polychrome vase, most likely Tepeu 1, Peten.

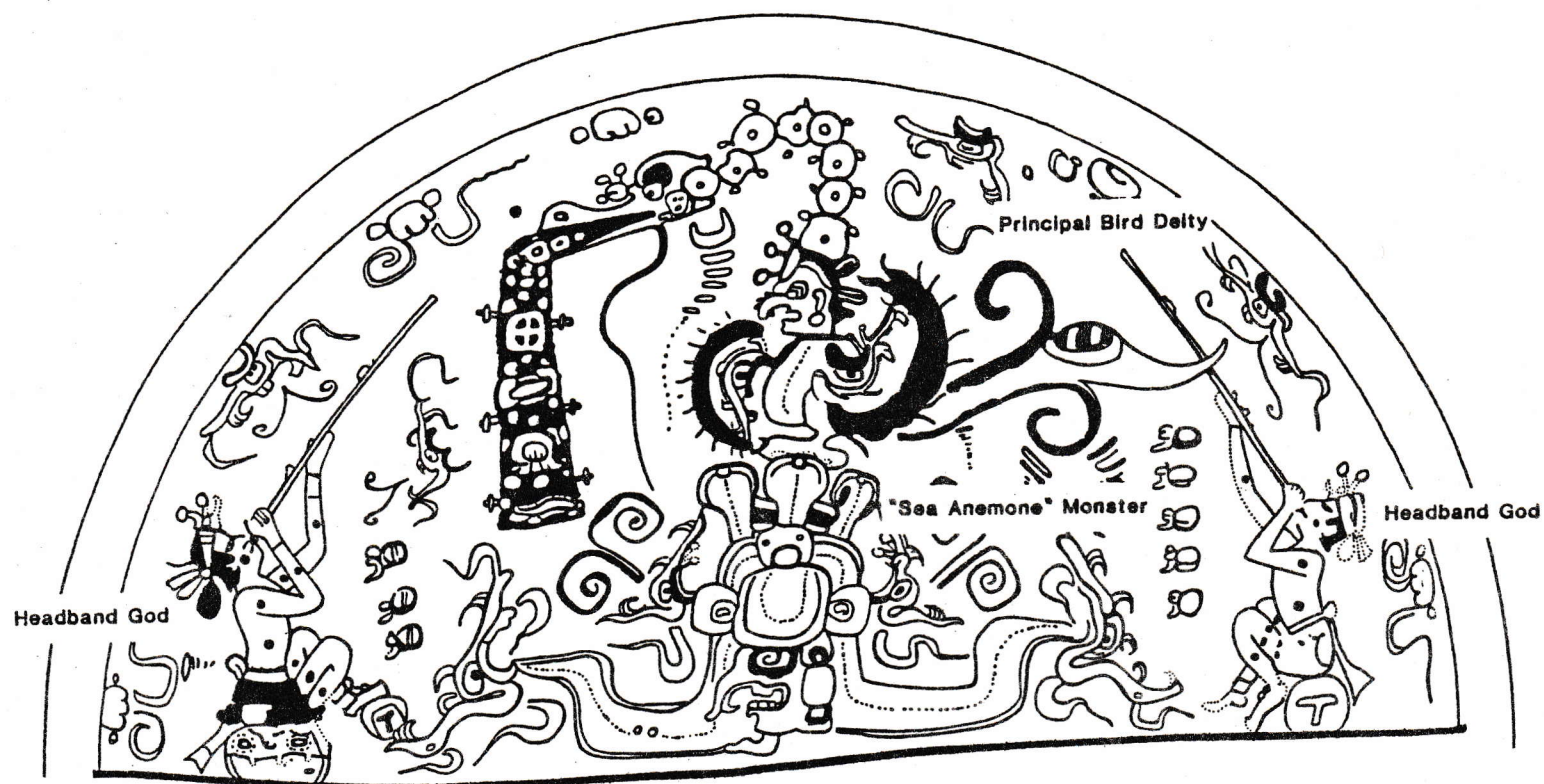
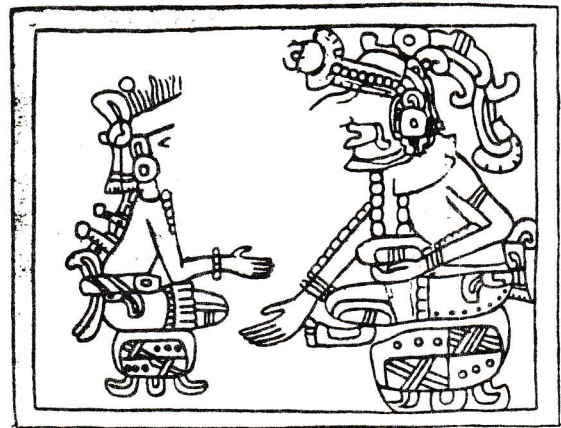
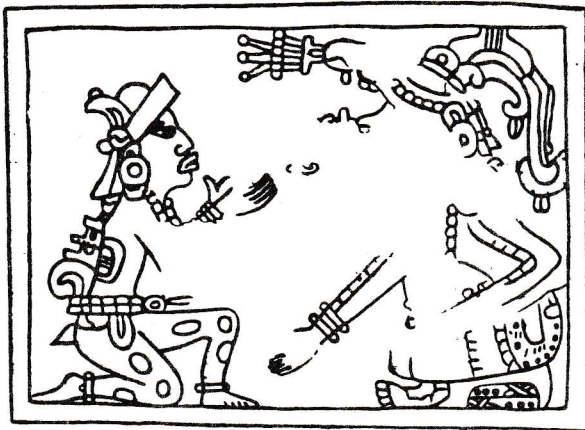
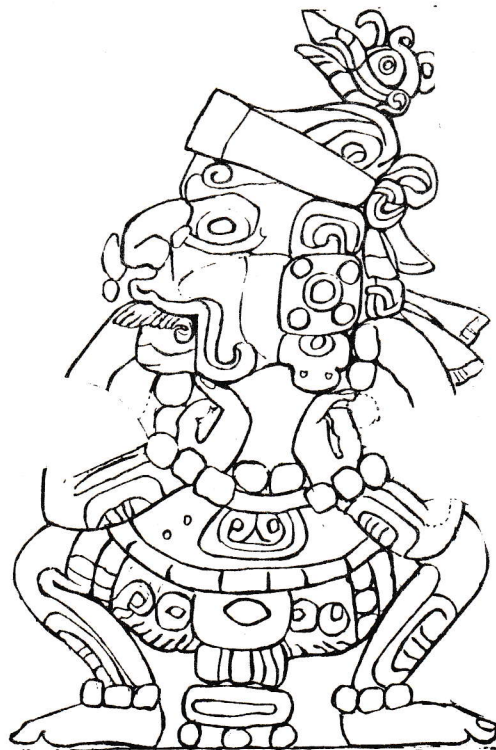


Fig.102. The Hero Twins in identical guise, differentiated only by subtle indications. The "Blom Plate," Chetumal airport site, INAH regional museum, Merida. Tepeu 1 or early Tepeu 2.



(a)



(b)

Fig.103. Early Classic Headbanded characters. a, Kaminaljuyu stuccoed and painted cylindrical tripod with probable God D. b, sidewall of carved cylindrical tripod.



Fig.104. Personified Numeral Nine on polychrome plate, central Peten, Late Classic.

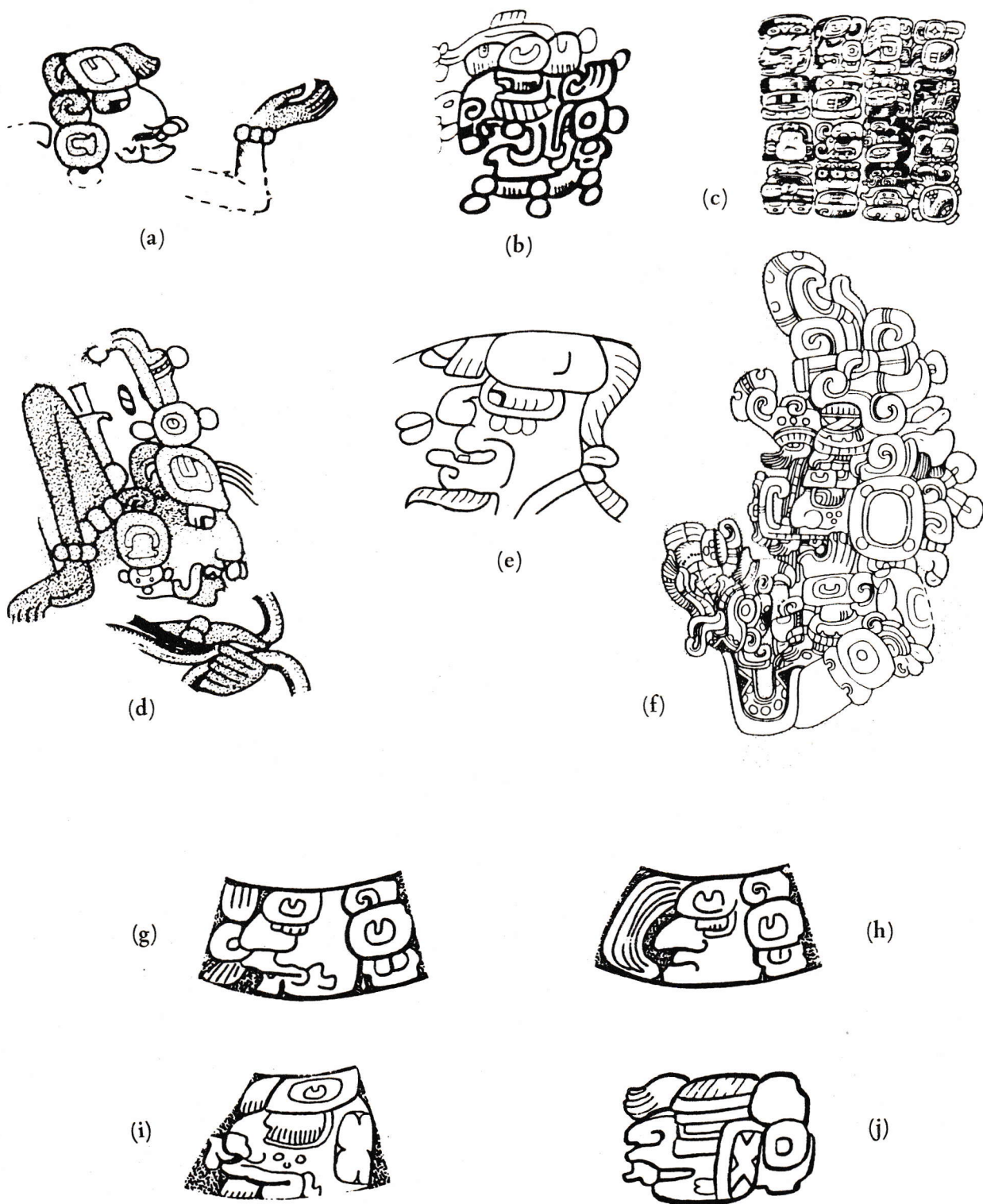
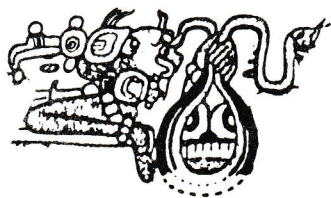


Fig.105. Comparisons for the unidentified characters on the Tikal Burial 160 rollout (a and d), most with comb-U-comb suprafix as forehead. All Tzakol, Peten. c and f, Tikal Stela 31. e, carved shell. g-i, carved cylindrical tripods, k, pyrite plaque, current location unknown.



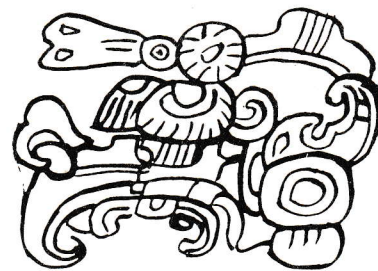
Fig.106. Full-bodied rendition of the comb-U-comb character with Principal Bird Deity on his back, carved shell, Tzakol, northern Peten.



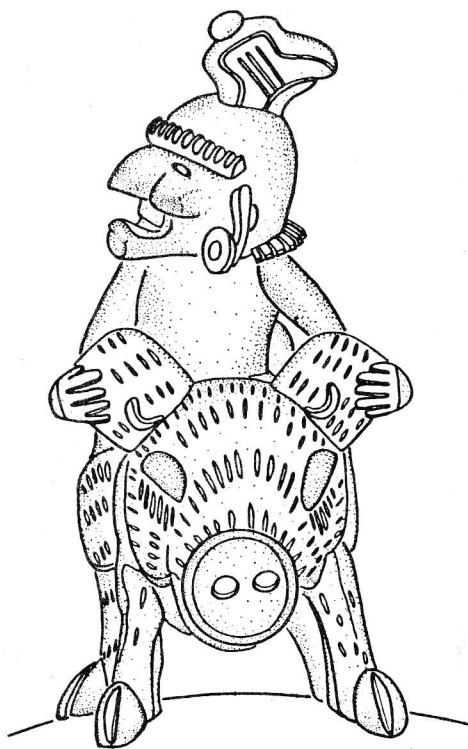
(a)



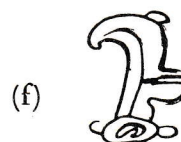
(c)



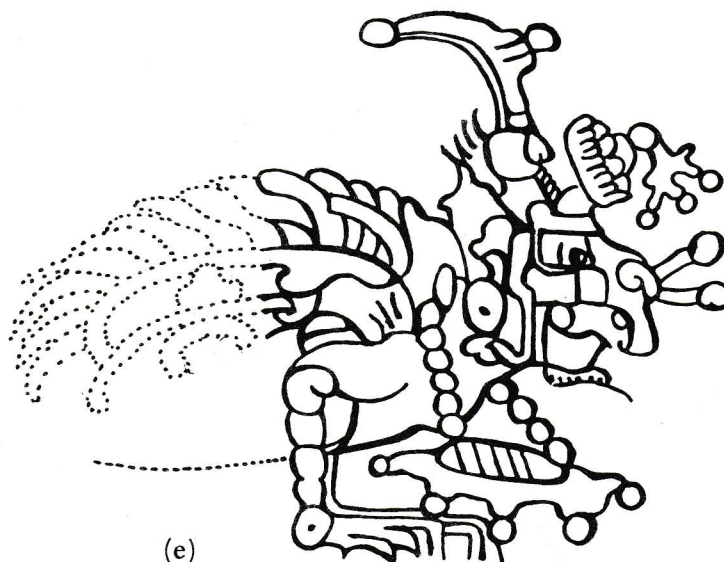
(b)



(d)

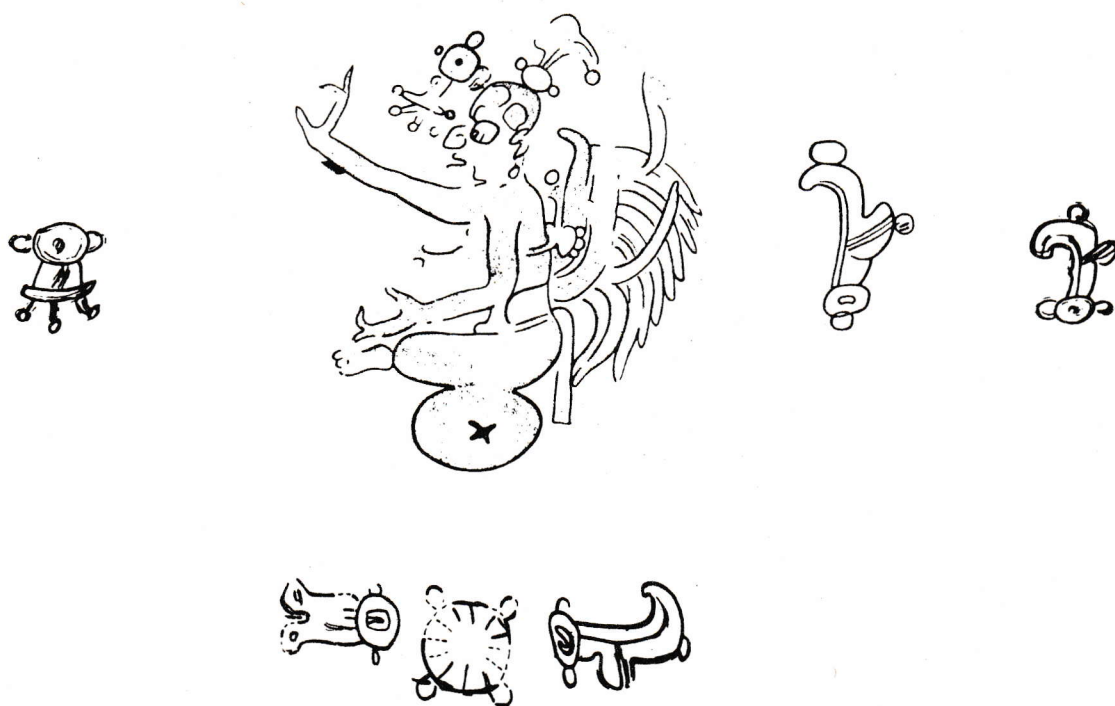


(f)



(e)

Fig.107. Beaded Yax as forehead decoration in the Early Classic. a, Tikal Burial 160. b, Kerr Bowl (gouged). c, three-dimensional tripod lid handle. d, three-dimensional lid handle, God D, Dallas Museum of Art. e, Palenque area (based on reference in the inscription), incised bone, possibly Early Classic. f, Tikal Burial 48 murals.



(a)



(b)

Fig.108. Beaded Yax as forehead decoration in the Early Classic as diagnostic of God D and Principal Bird Deity. Relationship of headdress parts with "jewelry" glyphs of Tikal Burial 48. a, Tepeu 1, Tikal, Burial 195, God D plate. Various details, Tikal Burial 48 murals. Bottom, Kerr Bowl.

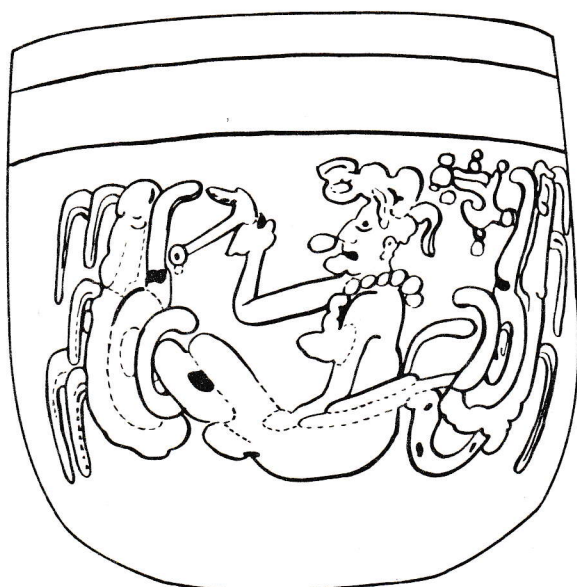
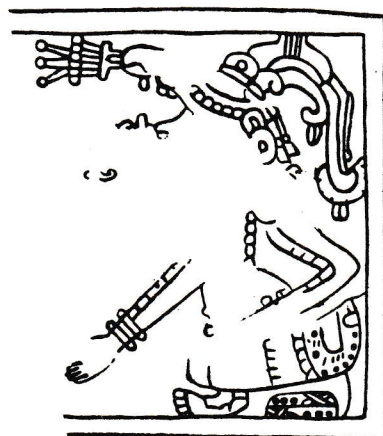


Fig.109. The missing character on the Tikal rollout. With the associated serpent face-wing and Yax finial it could be a God D, could be a Principal Bird Deity--or a monstrous conflation or variant (since it has no lower jaw)



Fig.110. The missing character on the Tikal rollout: could be a comb-U-comb character or the latter carrying serpent face-wing of Principal Bird Deity--though in reptilian form with no lower jaw.

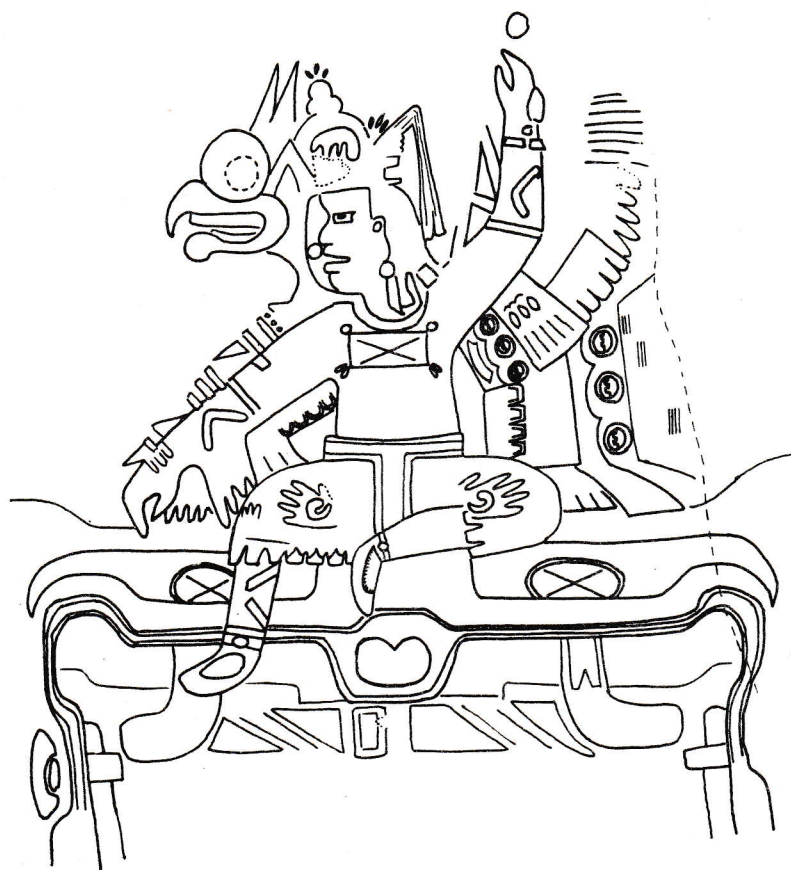


Fig.111. Olmec anthropomorphic bird monster, Oxtotitlan cave painting, Guerrero.



Fig.112. Pre-Peten anthropomorphic bird monsters: Izapa, Stelae 2, 4, and 25.

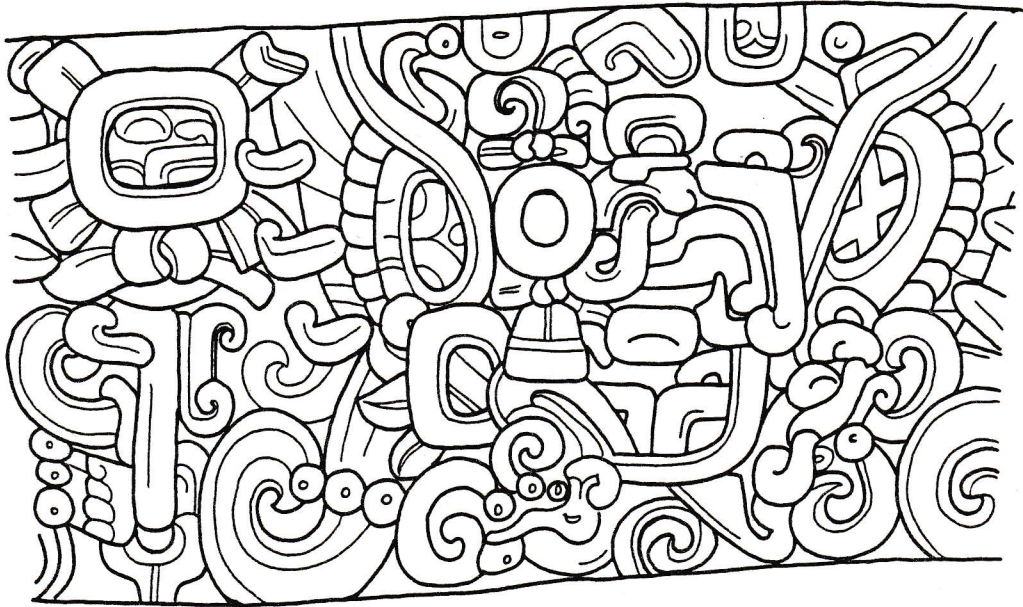


Fig.113. Pre-Peten anthropomorphic bird monsters: Kaminaljuyu, Altars 9 and 10.



Fig.114. Differentiated wing glyph infixes, Kin and possible Akbal, Kaminaljuyu Altars 9 and 10; incised disk, Proto-classic or Tzakol 1. The large wing is from the lid of a black basal flange bowl.

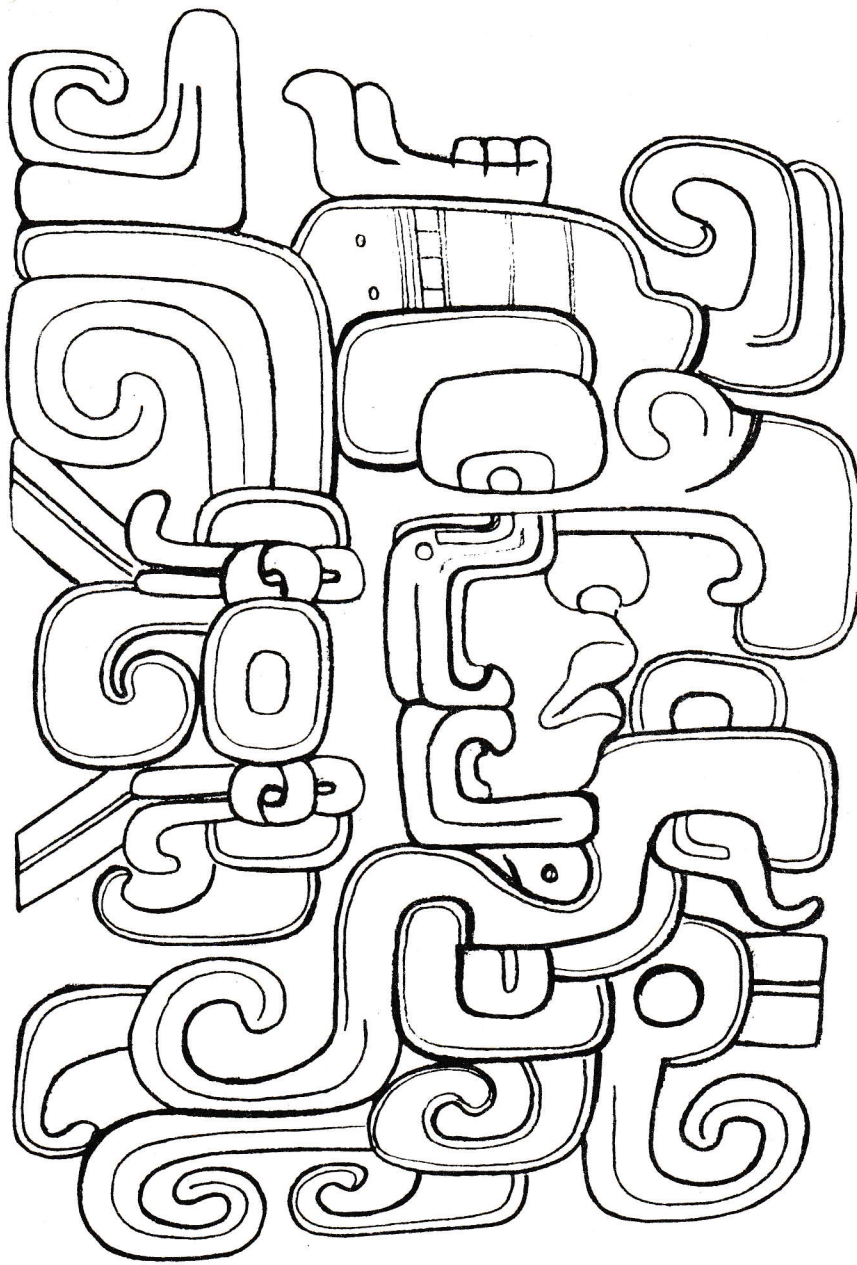


Fig.115. Pre-Peten Principal Bird Deity, Kaminaljuyu related (not "Izapan"), Preclassic. Evidently now in Australia.



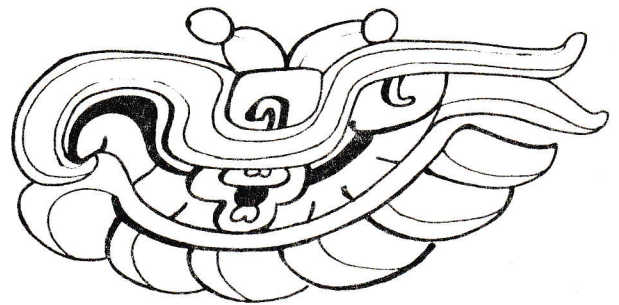
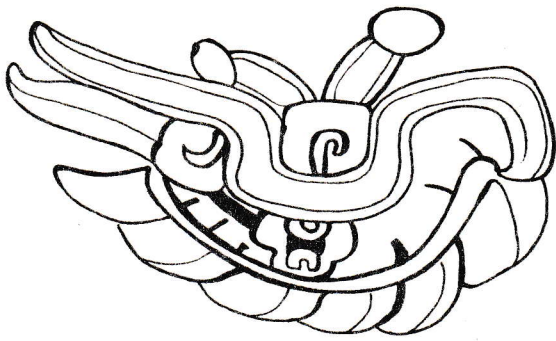
Fig.116. Pre-Peten metamorphosis of bird and human-like personage, the Diker Bowl. Compare tail with those of Fig.129.



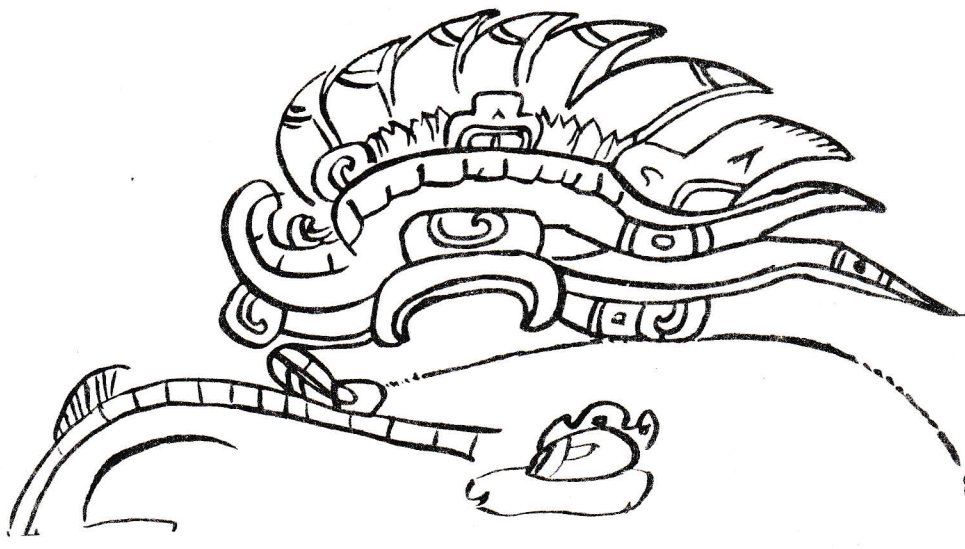
Fig.117. Early Principal Bird Deity, Zaculeu, after Woodbury and Trik. Tzakol 3
Principal Bird Deity, lid of basalt flange bowl, central Peten, Museo Popol Vuh.



Fig.118. Tiquisate borrowing of Principal Bird Deity, Early Classic, formerly in collection of Jorge and Ela Castillo, current location unknown.

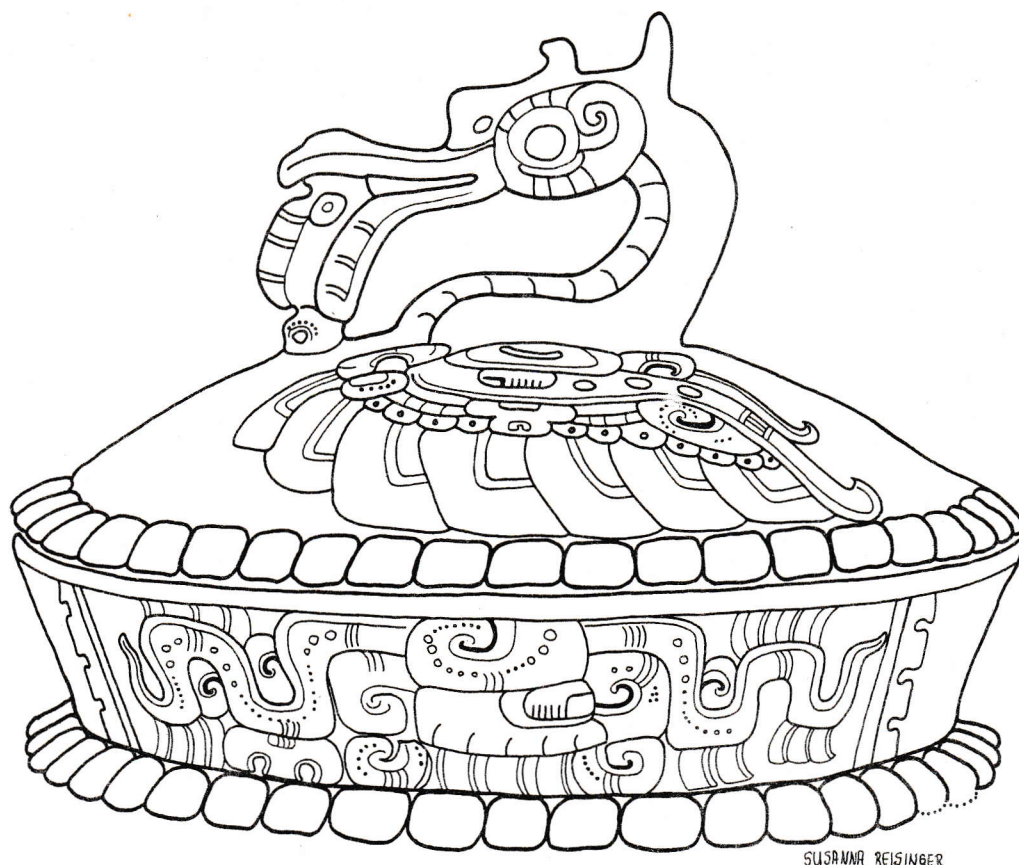


(a)



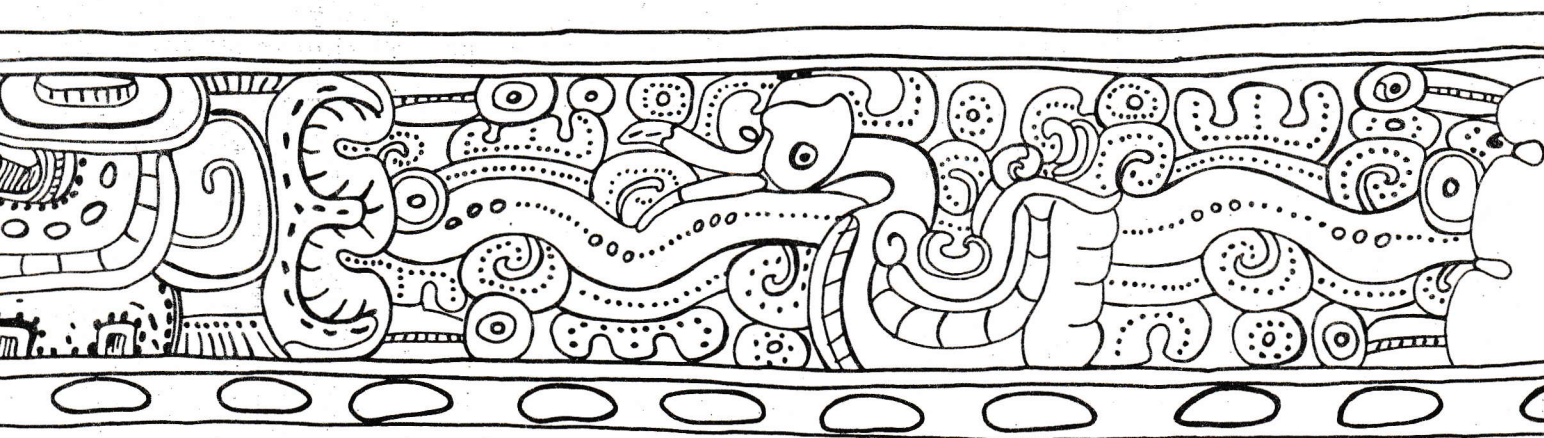
(b)

Fig.119. Serpent face-wing, a, lid of polychrome tetrapod, Tzakol 2 or 3, New Orleans Museum of Art. b, on lid of bird-swallowing-fish tetrapod, The Fine Arts Museum of San Francisco.



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(a)



(b)

Fig.120. Serpent face-wing, a, lid of black basal flange bowl. b, on polychrome basal flange bowl, Pearlman donation to the Israel Museum.

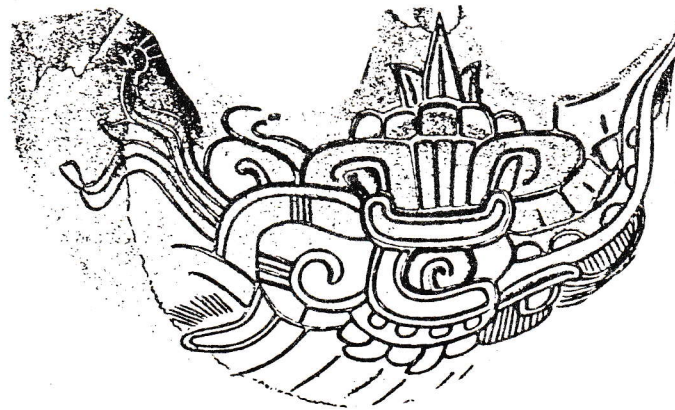
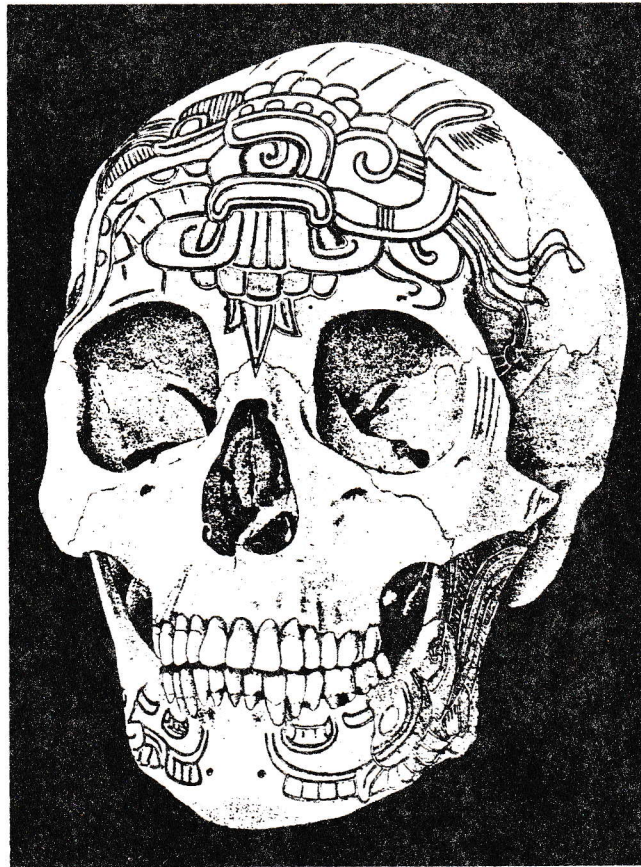


Fig.121. Serpent face-wing incised on forehead of human skull, Kaminaljuyu, Esperanza (Tzakol).

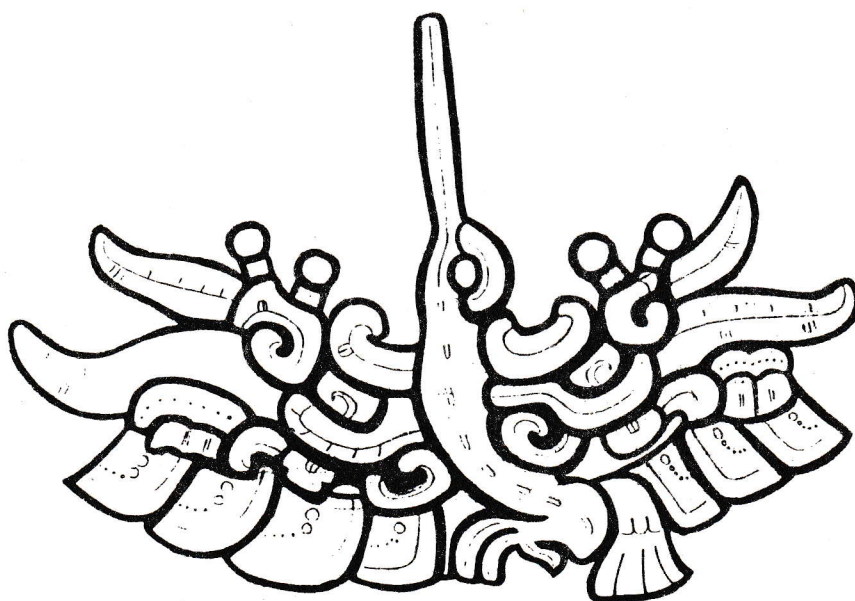


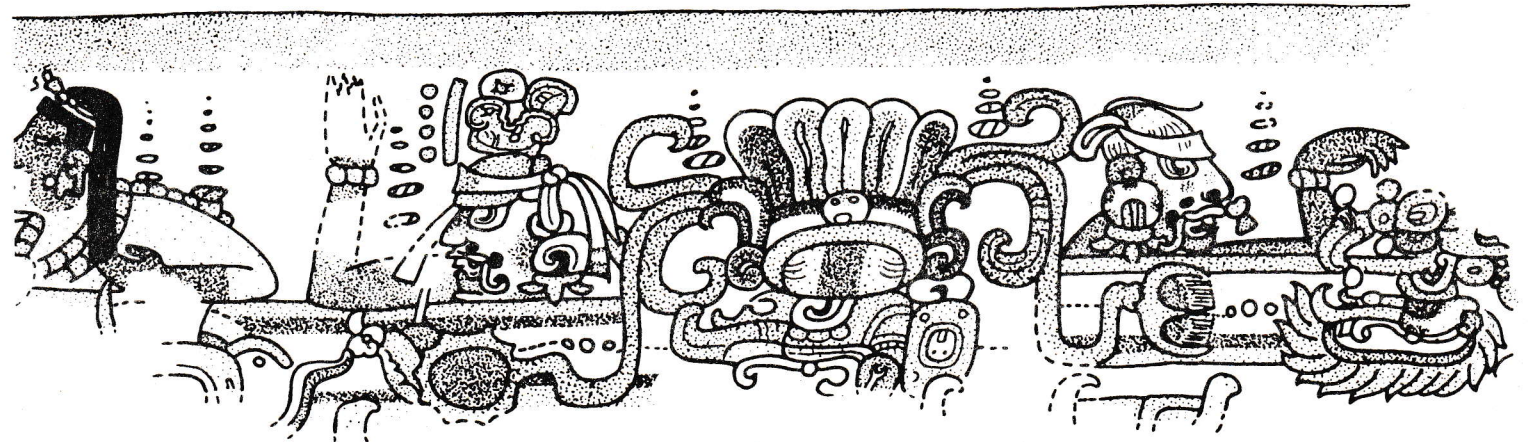
Fig.122. Serpent face-wing from lid of a basal flange bowl.



Fig.123. Black basal flange bowl with serpent face-wing birds, northern Peten.

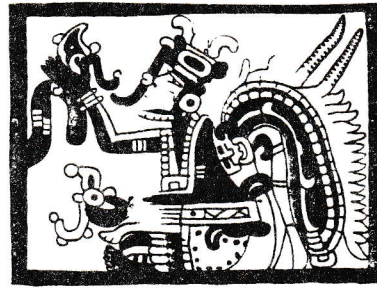


(a)



(b)

Fig.124. Serpent face-wing worn by humanoids and gods. a, Kaminaljuyu, Peabody Museum of Archaeology and Ethnology. b, Tikal Burial 160.



(a)



(b)



(c)

Fig.125. Serpent face-wing worn by humanoids and gods, God D. a, Early Classic, Kaminaljuyu. b, Tepeu 1, Tikal, Burial 195. c, Tepeu 1 bowl, current location unknown.

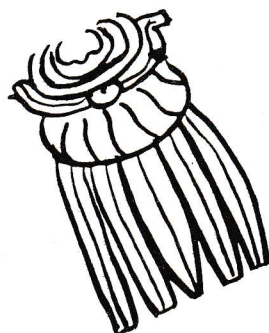


Fig.126. Principal Bird Deity also with Yax rising from comb-U-comb, the Kerr Bowl, gouged. Below, annotated iconographic anatomy of a typical Early Classic Principal Bird Deity.



Fig.127. Annotated iconographic anatomy of a typical Early Classic Principal Bird Deity.



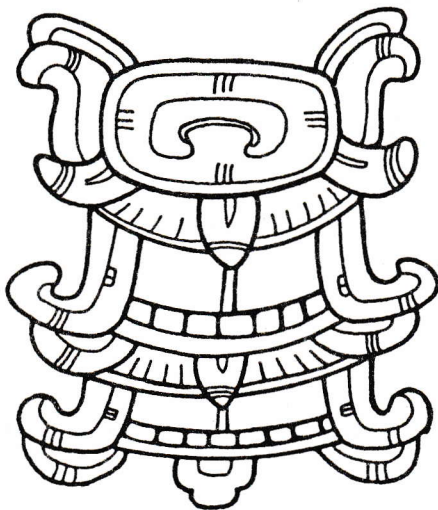
Fig.128. Example of Early Classic style Principal Bird Deity. Lid of black basal flange bowl.



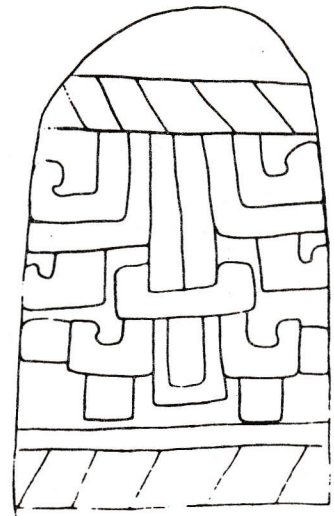
(a)



(b)



(c)



(d)

(e)

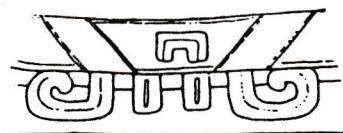


Fig.129. Tail of the Fig.128 Principal Bird Deity (c) is identical to tail of "Old Man" effigy container from Tikal Burial 10 (a). b, tail on bird effigy tripod. This "tail" may be Peten Tzakol elaborations of earlier Izapa motifs, Stelae 20 and 1.

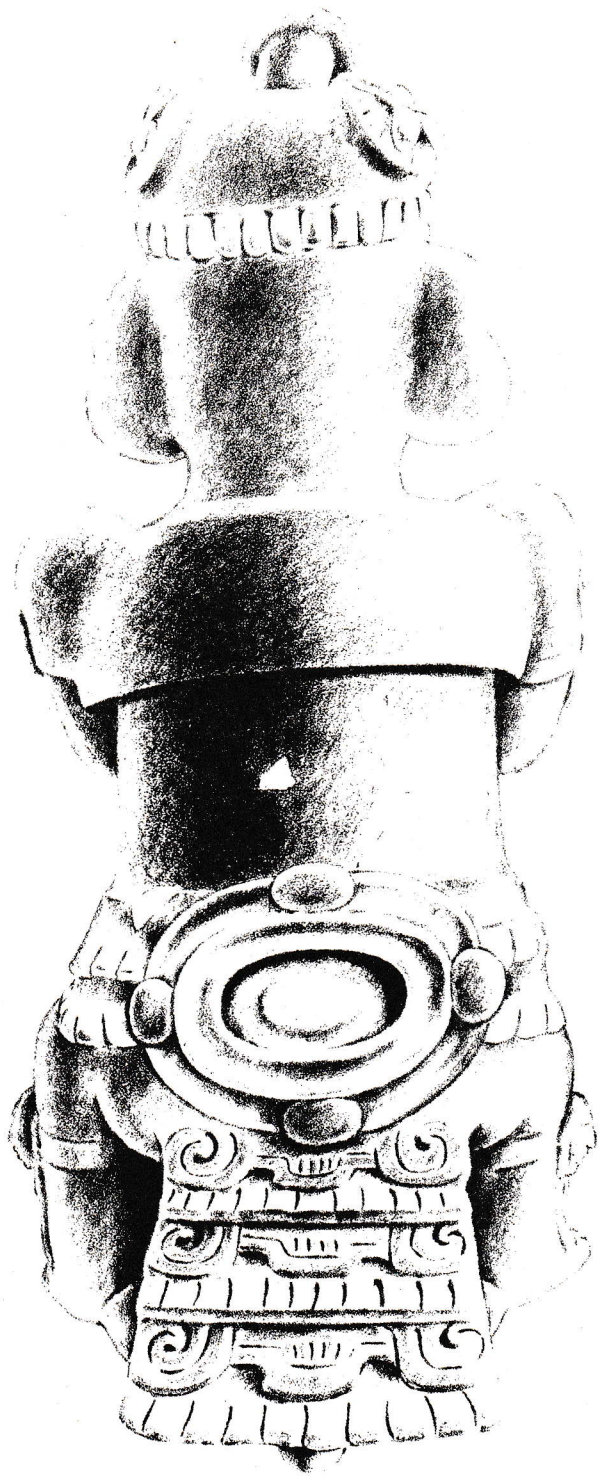


Fig.130. Rear view of the Tikal Burial 10 effigy.

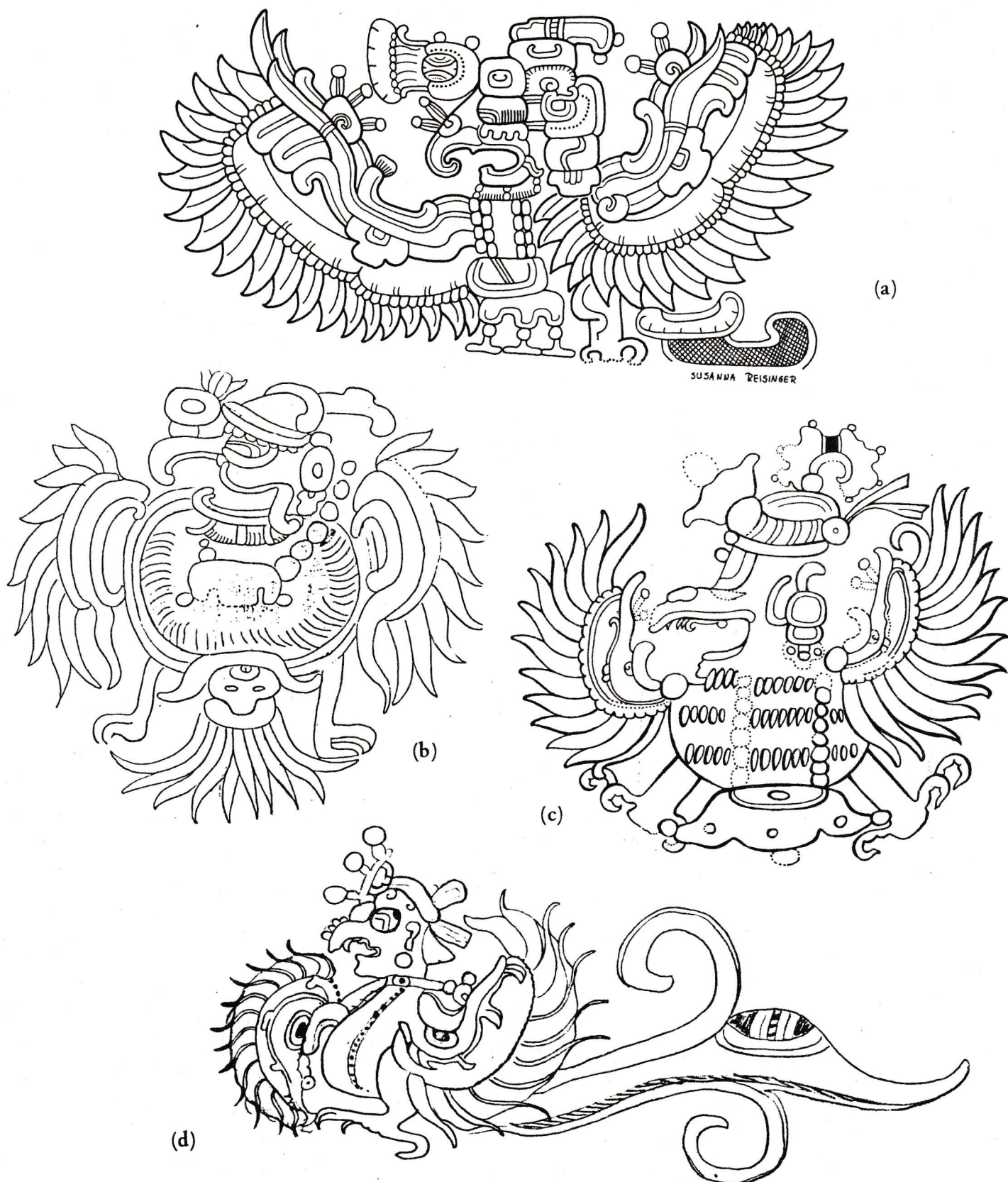
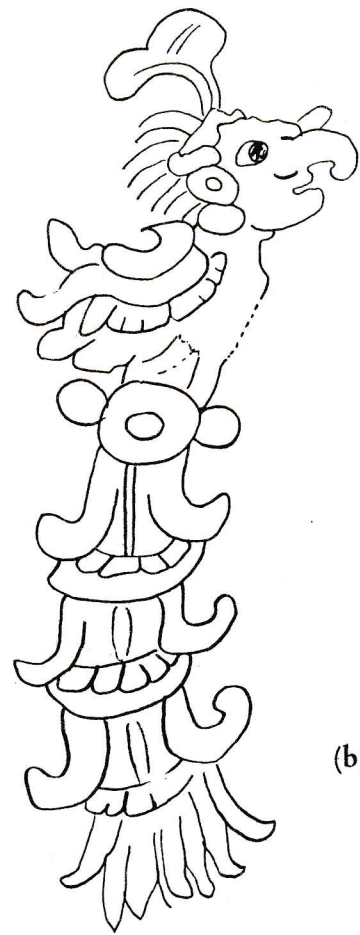


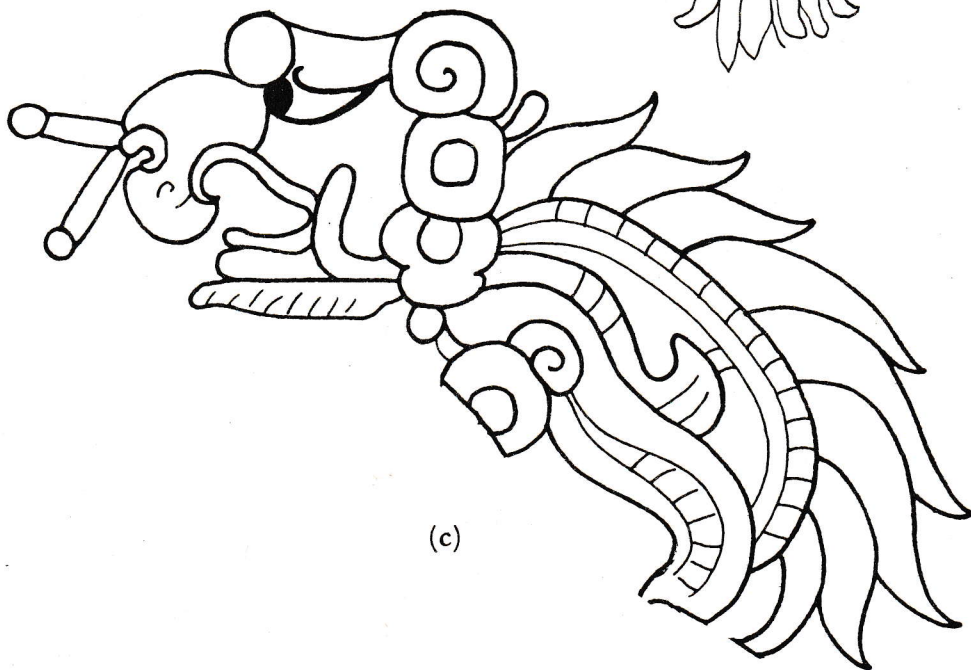
Fig.131. Examples of Early Classic style Principal Bird Deity. a, Tzakol 3, cylindrical tripod. b, Tzakol 3-4, cache lid-bowl, Duke University. c, Tepeu 1 Red Band style plate. d, Blom Plate.



(a)



(b)

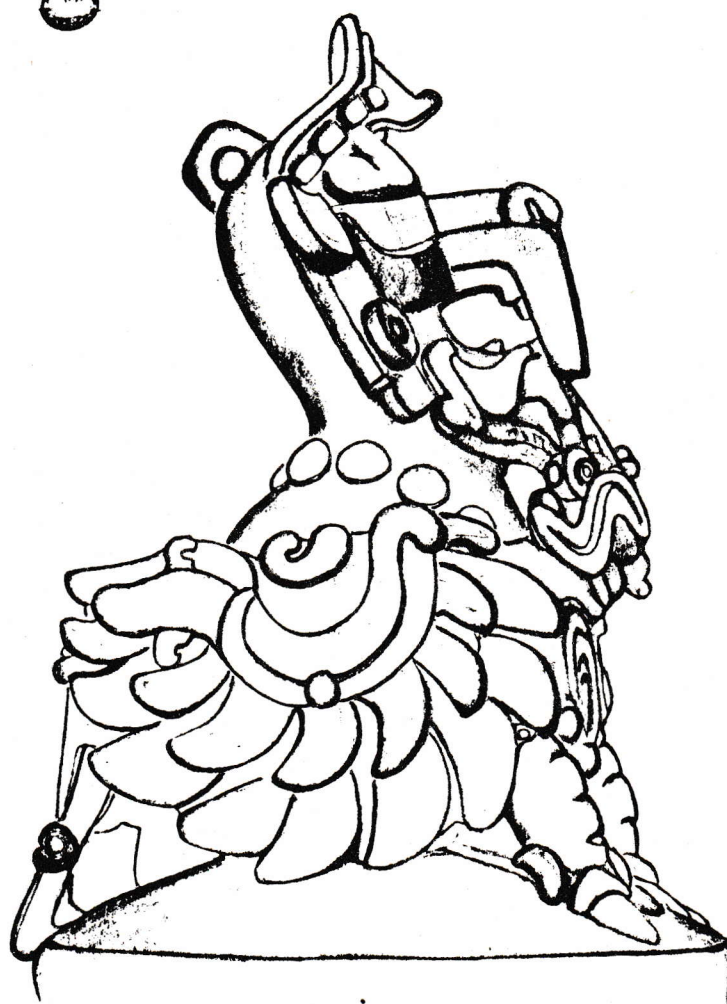


(c)

Fig.132. Early Classic Principal Bird Deity, all Peten. a, rectangular cache vessel. b, perched in tree on basal flange bowl. c, shell.



(a)



(b)

Fig.133. Tzakol Principal Bird Deity with snake in beak, the origin of the subsequent Aztec national symbol? a, lid of basal flange bowl. b, effigy lid of one part of a double cylindrical tripod, Metropolitan Museum of Art.

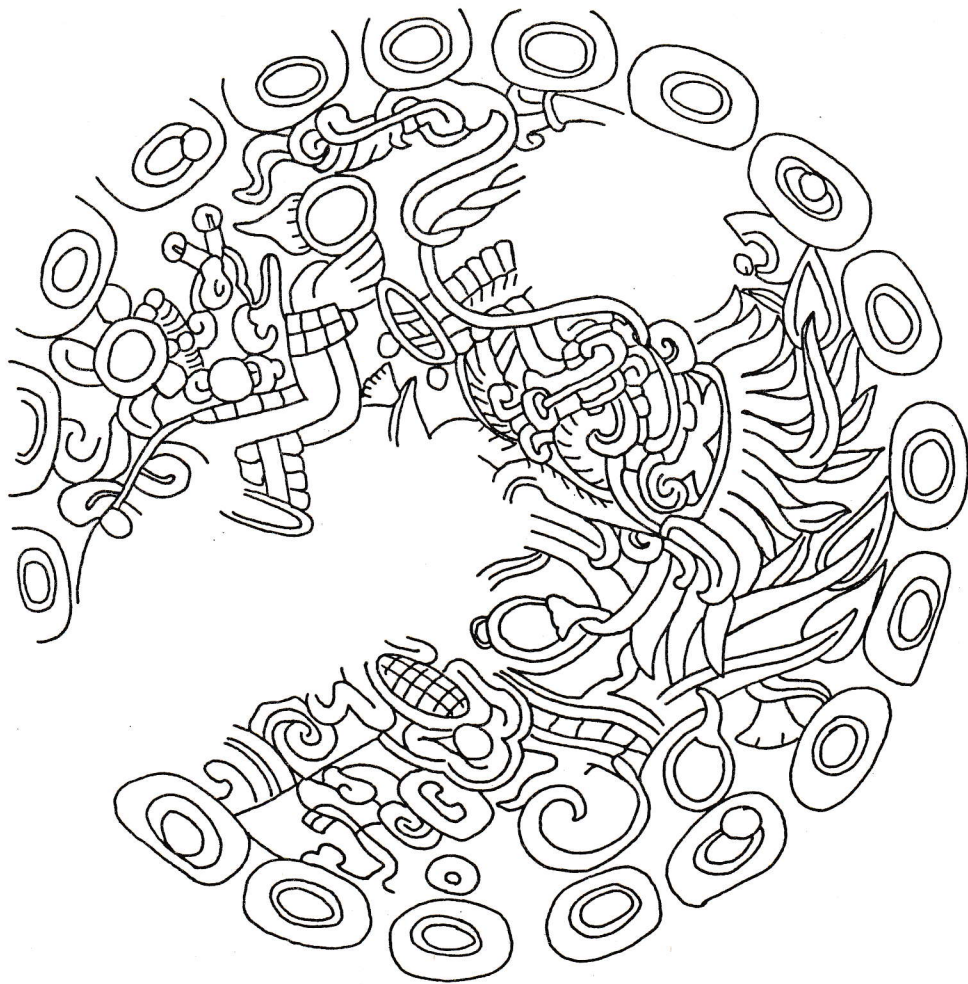


Fig.134. Principal Bird Deity with snake in beak; incised slate mirror back, Proto-Classic or early Tzakol.



Fig.135. Principal Bird Deity with snake in beak. a, Tzakol bowl. b, Late Classic shell shows "hawk" (not a macaw or parrot), snake, and frog--as in a Popol Vuh episode, current location unknown.

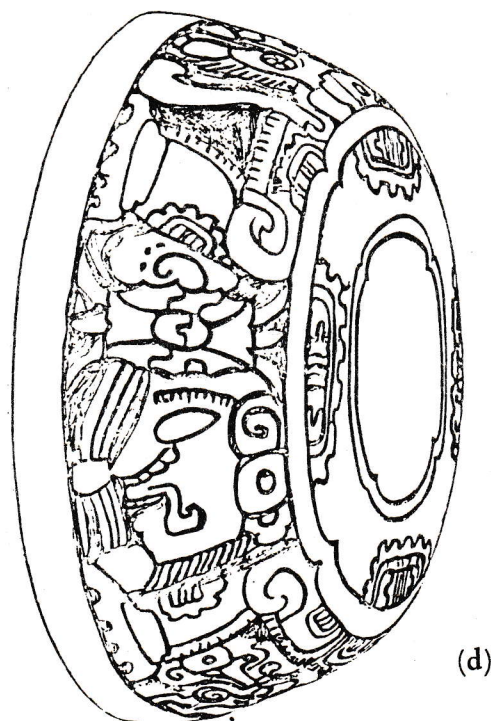
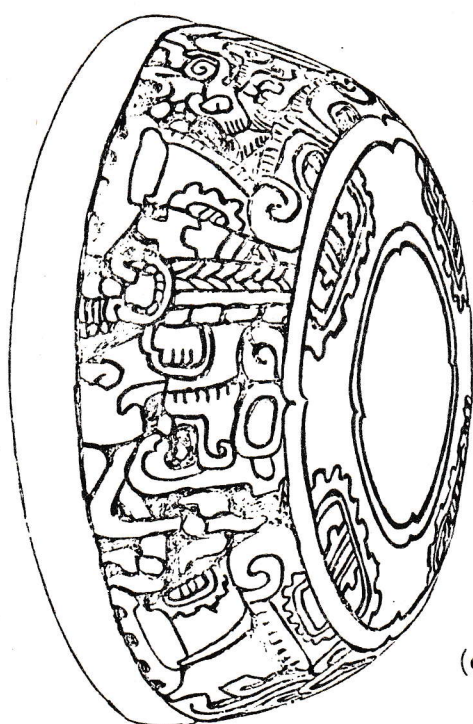
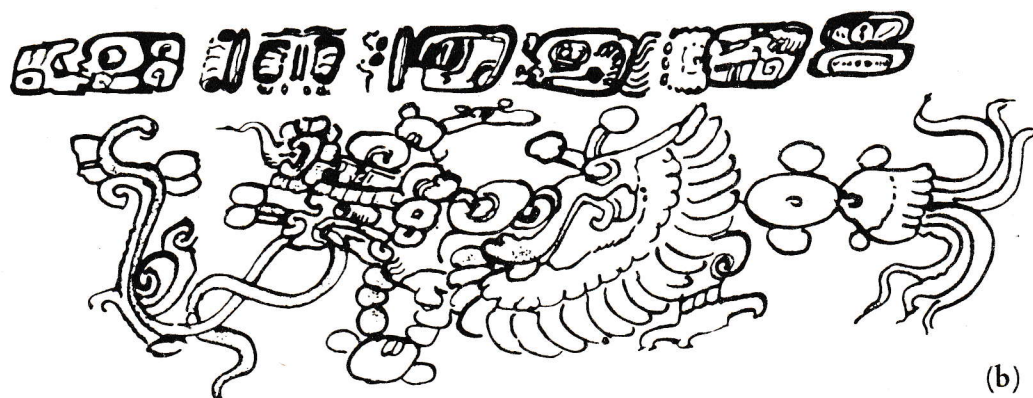
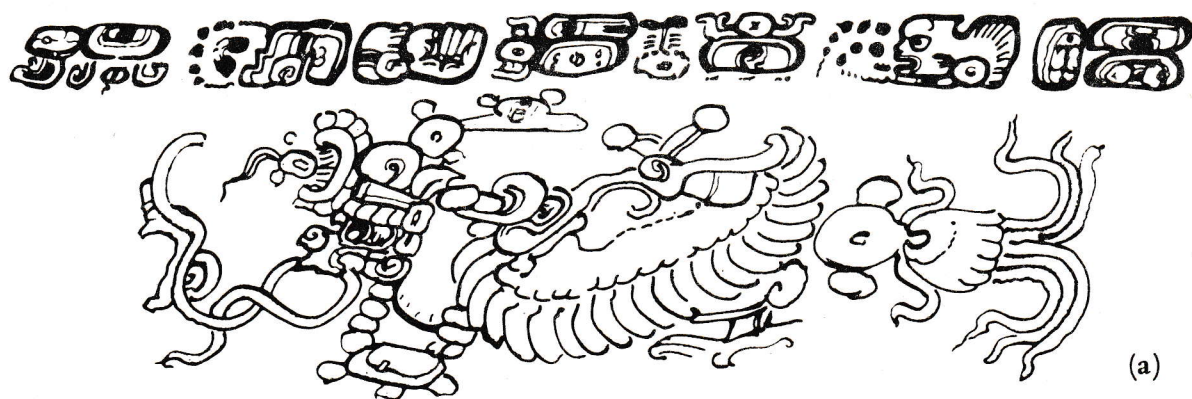
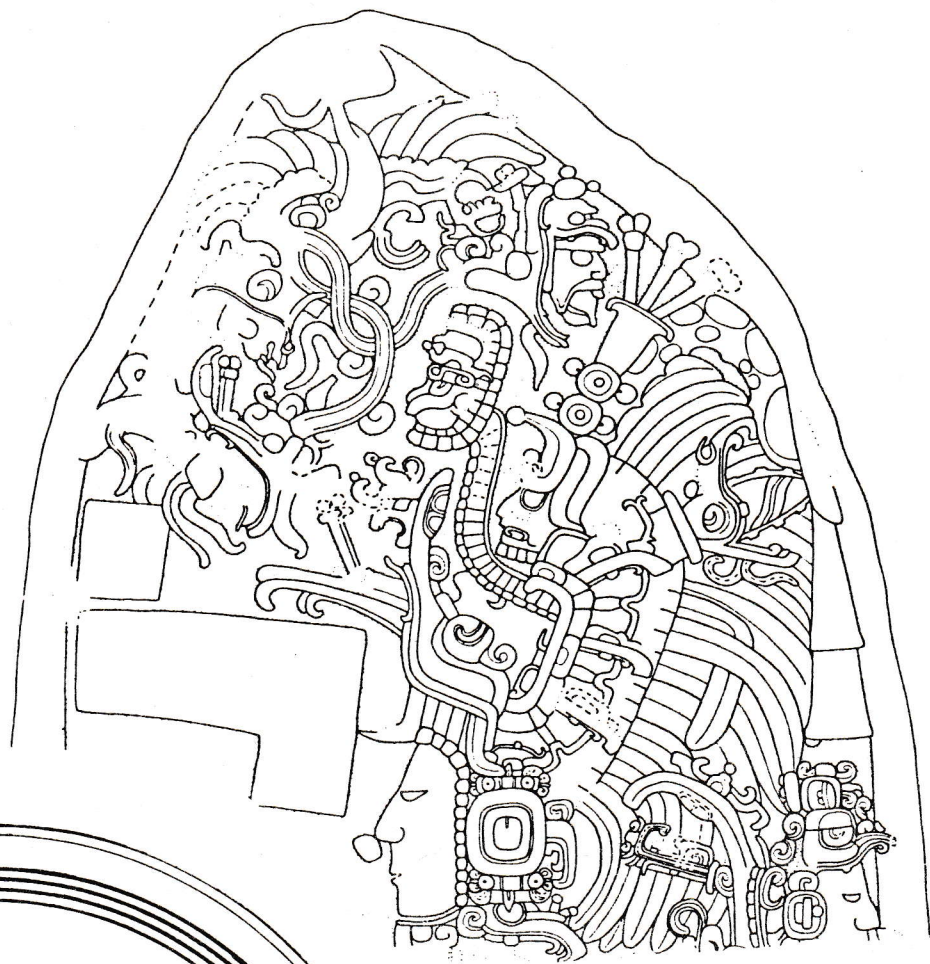


Fig.136. Principal Bird Deity with snake in beak. a-b, Tepeu 1, Tikal, Burial 72. c-d, Tzakol bowl, O'Boyle Collection. c shows bird with the snake; d shows a Lily Pad Headdress (on human, not monster).



(a)

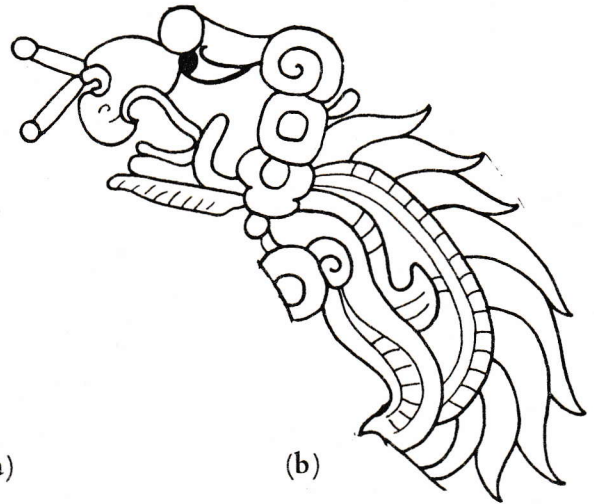


(b)

Fig.137. Late Classic Principal Bird Deity with snake in beak. a, Caracol Stela 5. b, Tepeu 1 plate, current location unknown.



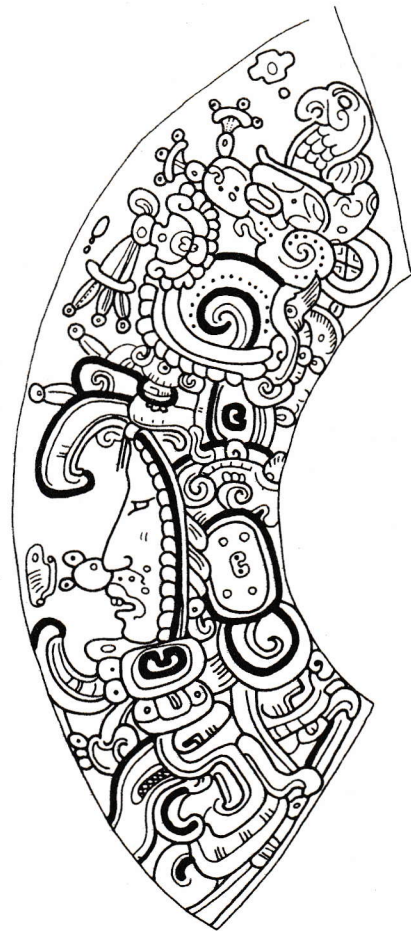
(a)



(b)



(c)



(d)

Fig.138. Recognizing the latch shaped beak in profile. Ornaments behind fancy earring assemblages are of a hidden Principal Bird Deity. a, Tikal Stela 31. b, shell, current location unknown. c, Rio Azul, Tomb 1, murals. d, incised lid of a basal flange bowl, Houston, The Museum of Fine Arts.



(a)



(b)

Fig.139. Recognizing the latch shaped beak in profile. a, Tikal Stela 31. b, incised lid of a basal flange bowl, Houston, The Museum of Fine Arts.

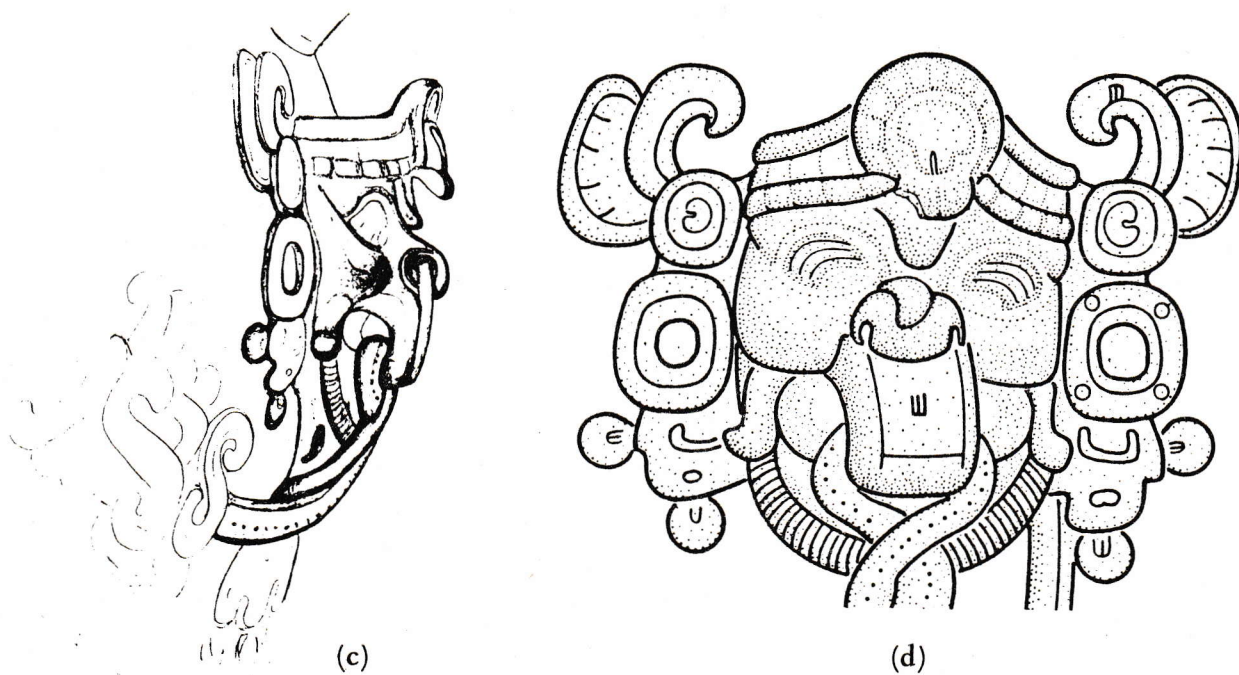
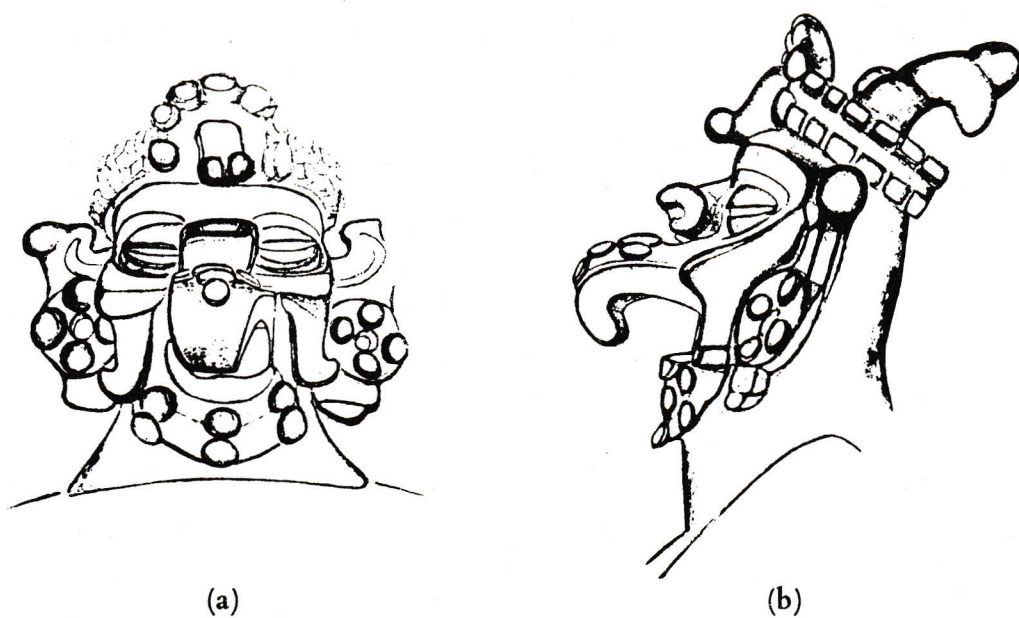
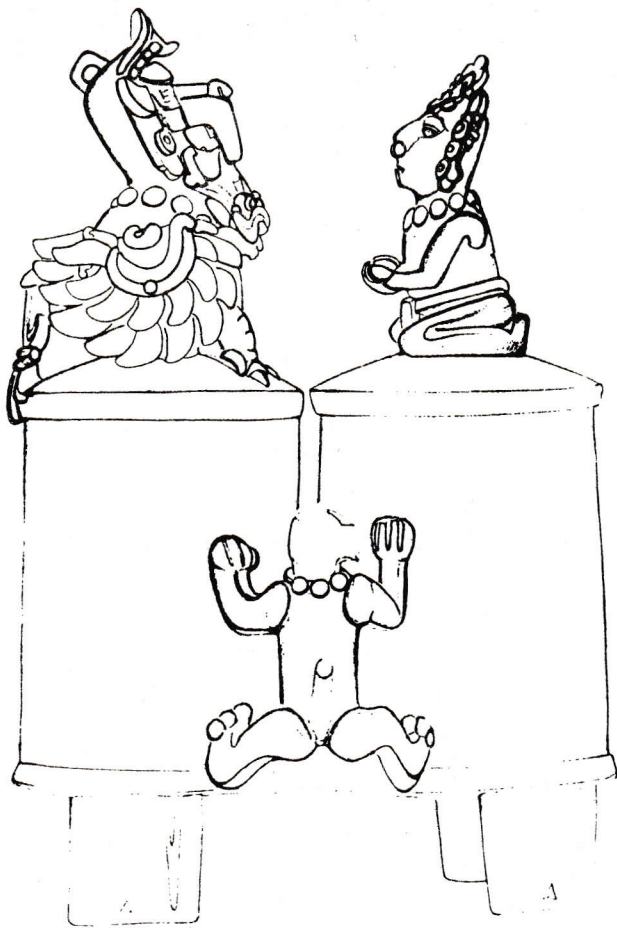
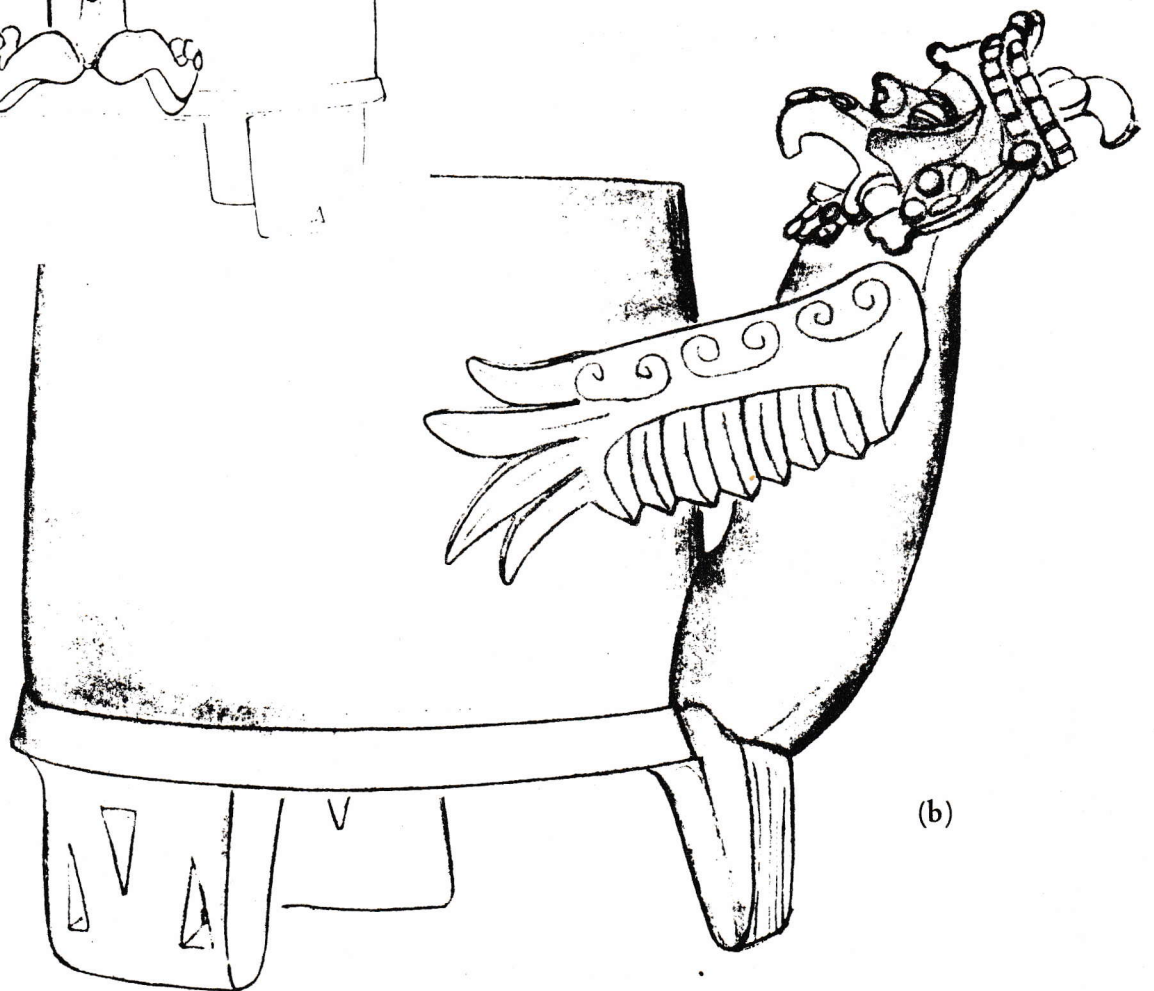


Fig.140. Recognizing the fat beak of the Tzakol Principal Bird Deity: comparison of frontal and side views. a-b, Pearlman Collection, bird effigy attached to a cylindrical tripod. c-d, detail from lid of a basal flange bowl.



(a)

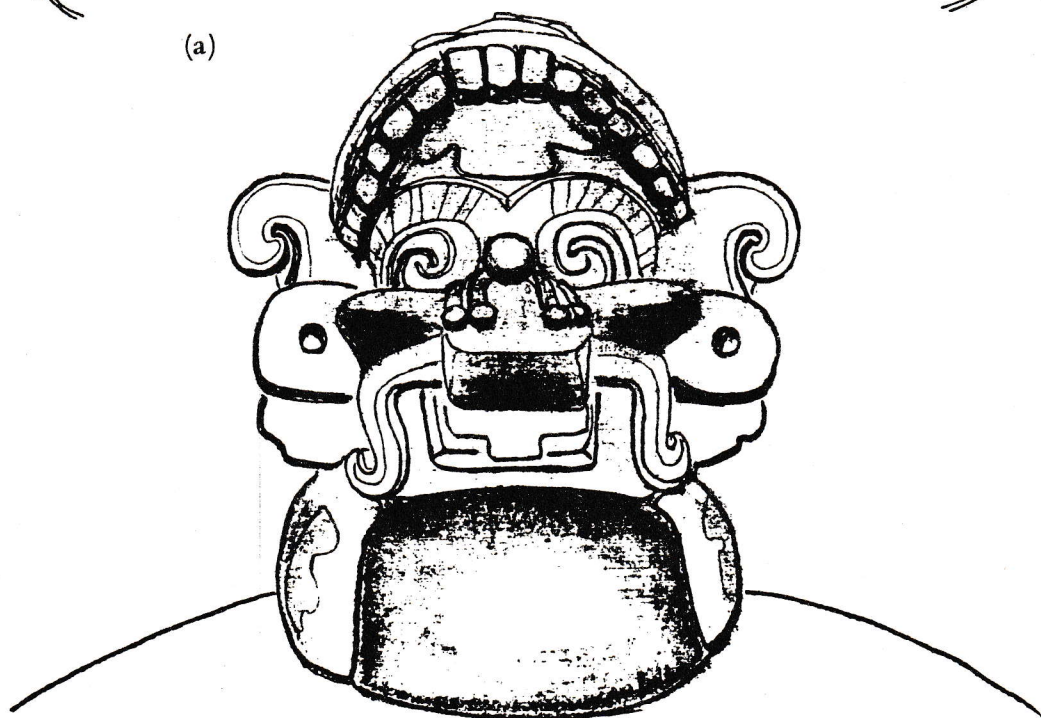


(b)

Fig.141. Recognizing the fat beak of the Tzakol Principal Bird Deity. a, double cylindrical tripod from the Metropolitan Museum of Art. b, Pearlman Collection. Both Tzakol 2 or 3.



(a)



(b)

Fig.142. Recognizing the fat beak of the Tzakol Principal Bird Deity: comparison of frontal and side views. a-b, lid handle of black basal flange bowl, Bowers Museum.

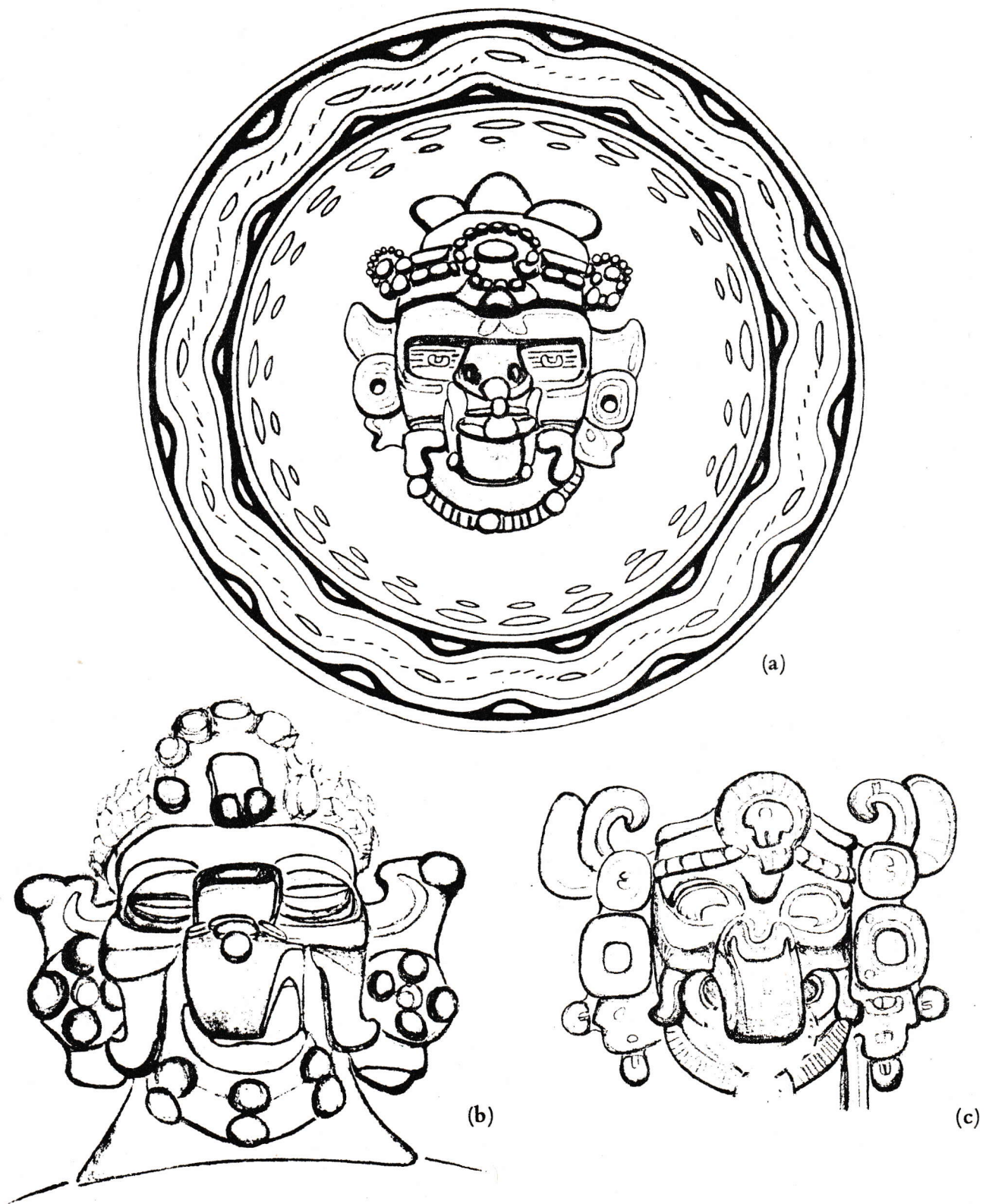


Fig.143. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, Pearlman bird. b, black lid bird. c, unidentified monster head as lid handle of cylindrical tripod, Peten, probable Principal Bird Deity; surrounded by the Surface of the Underworld.

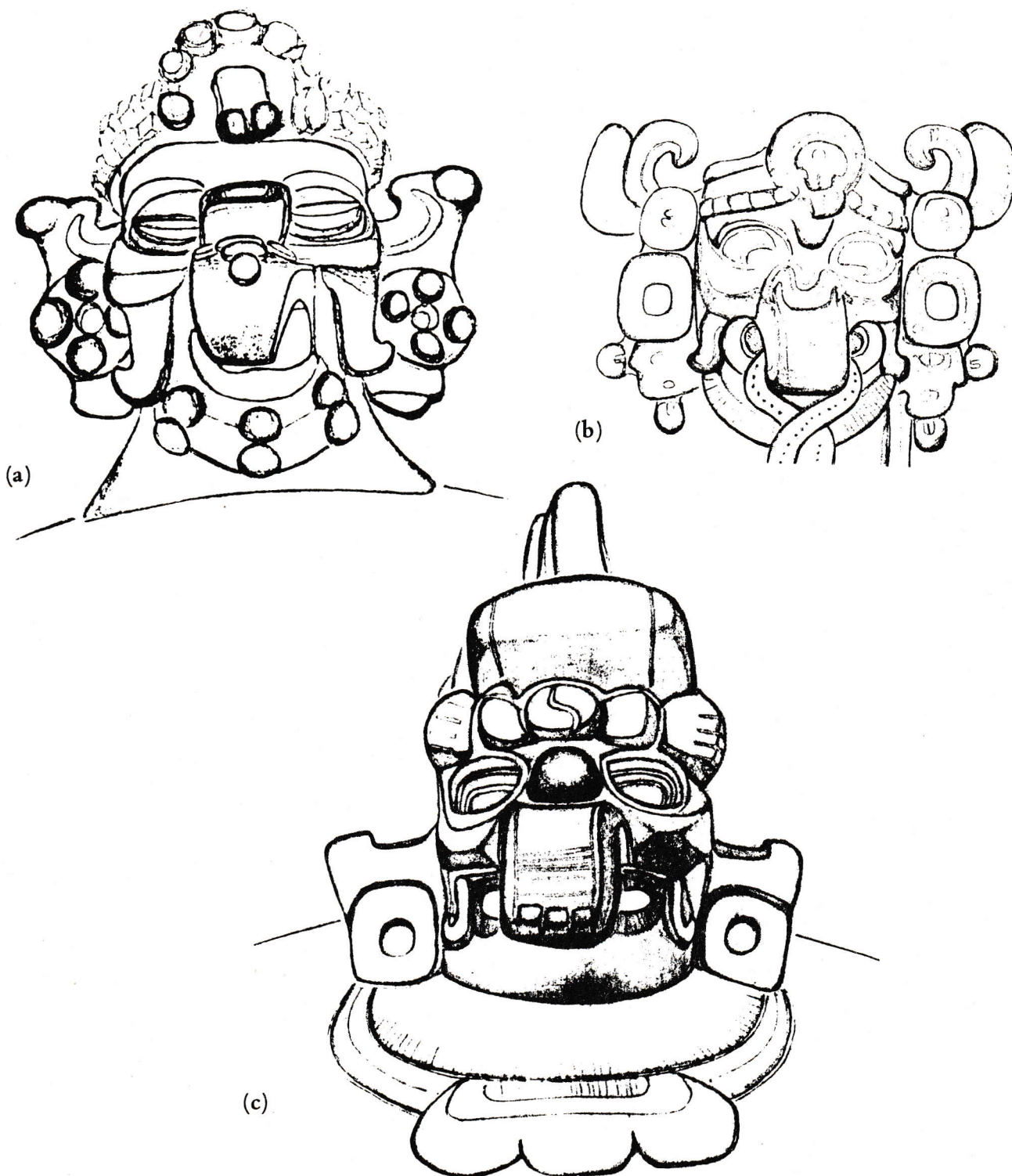


Fig.144. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, Pearlman bird. b, black lid bird. c, unidentified monster head but with body of a fish.

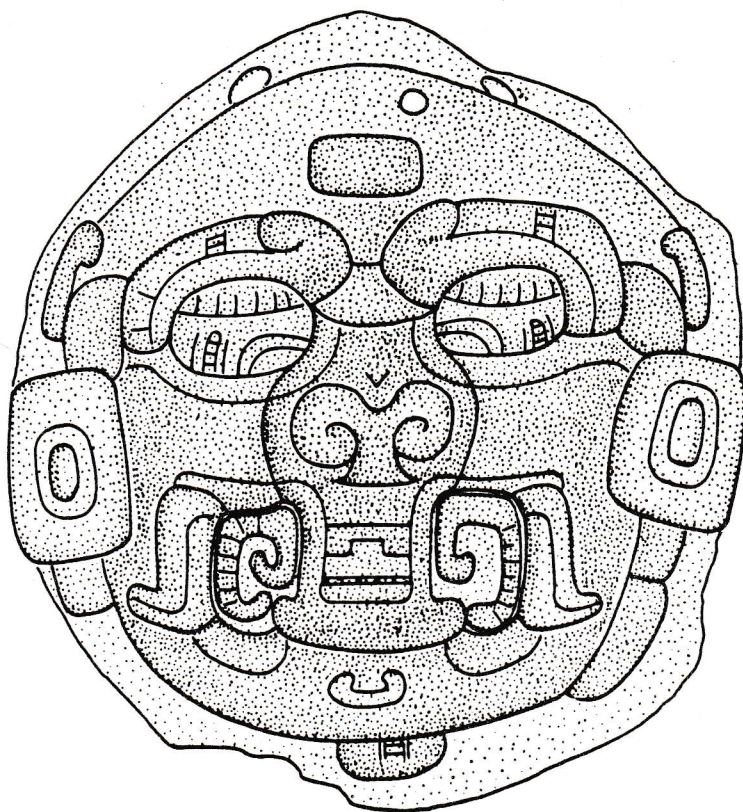


Fig.145. Other, unidentified fat snouted early Classic mythical monsters. Carved and incised shell, current location unknown.

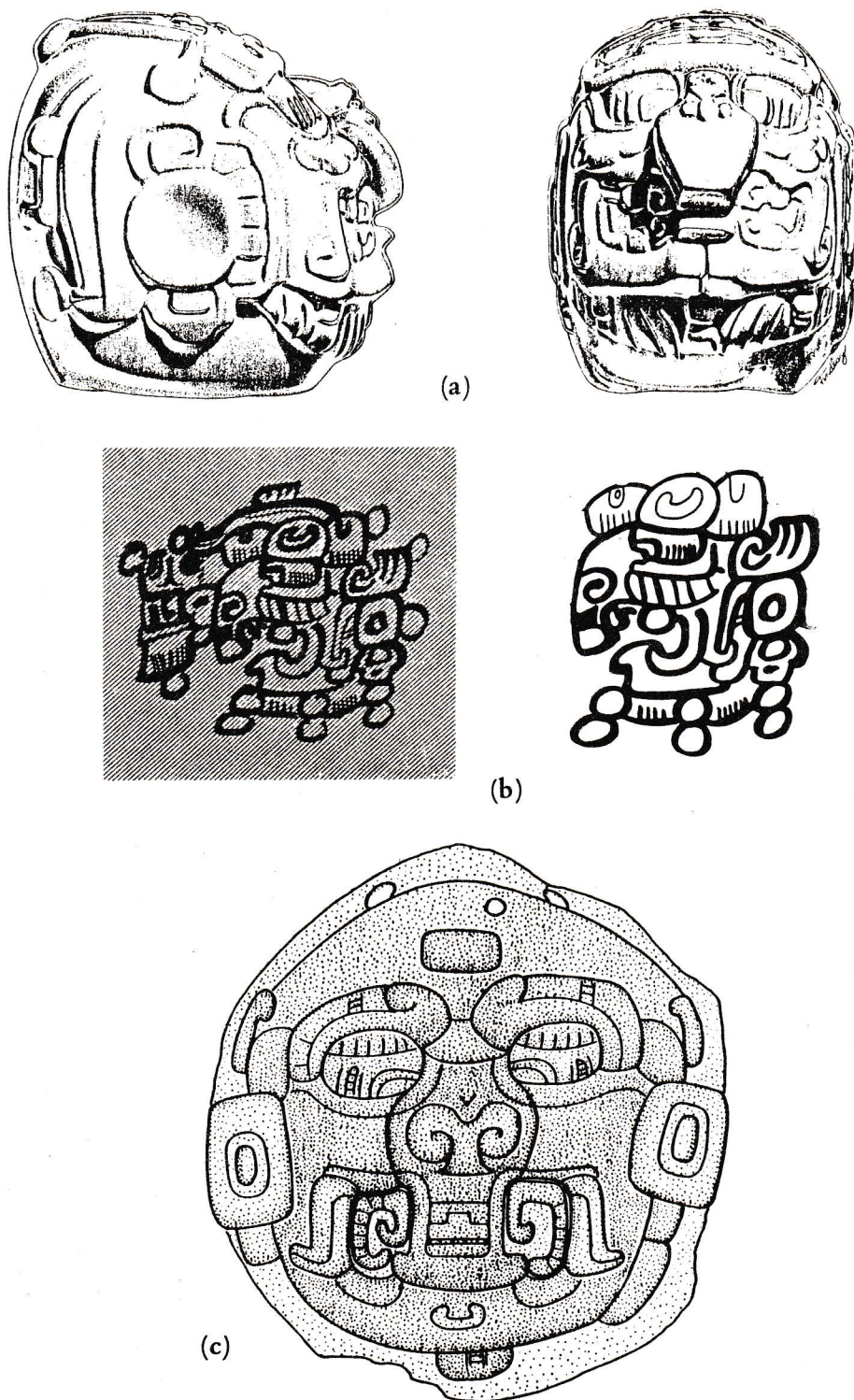
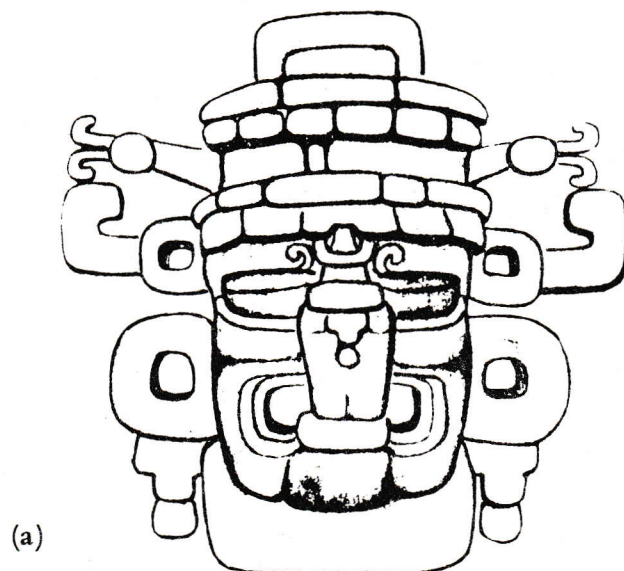
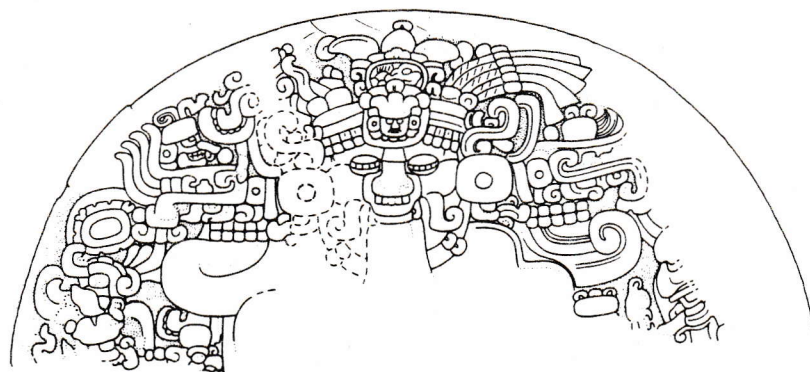


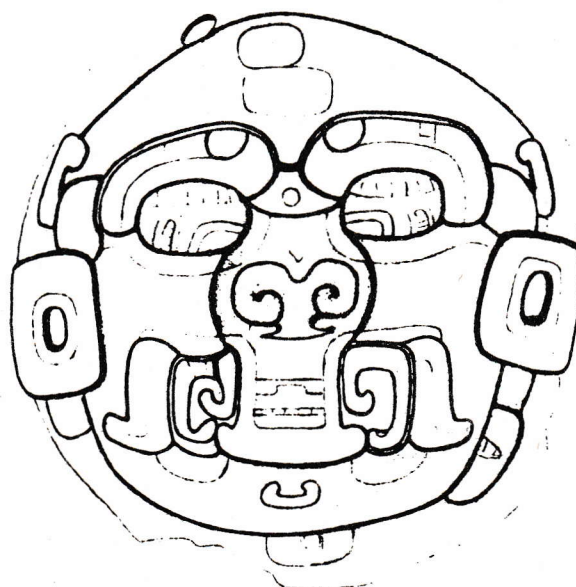
Fig.146. Recognizing the fat beak of wingless images possibly related to the Principal Bird Deity. a, the Altun Ha jadeite head, Belize (after Pendergast). b, Uaxactun plaque. c, shell.



(a)



(b)



(c)

Fig.147. Other fat beaked Tz'ol characters. a, Tikal Structure 5D-33-3rd, has wide beak and "horns" of Principal Bird Deity, not a Chac. b, Tikal Altar 19, feline variant. c, shell.

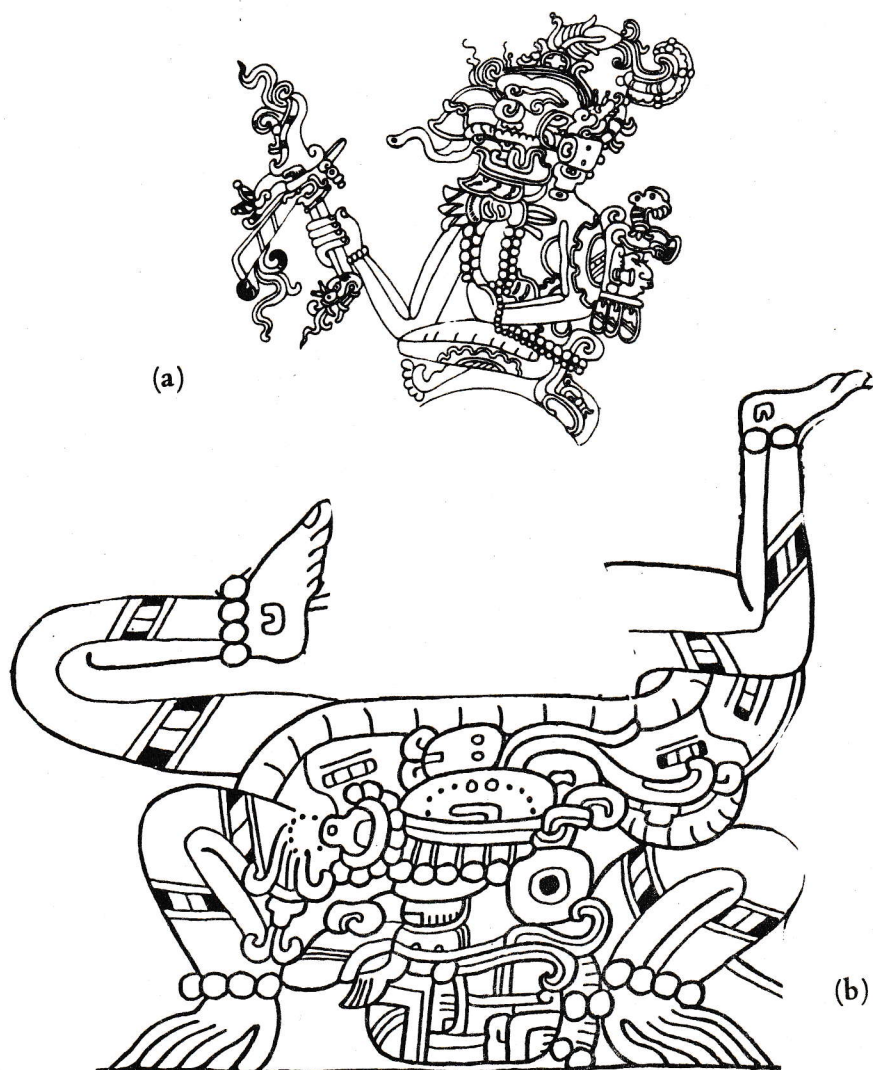


Fig.148. Other, unidentified fat-snouted Early Classic mythical monsters a, Pearlman bowl, considered GI (now Chac Xib Chac). b, "Acrobat" on the Deletaille cylindrical tripod.

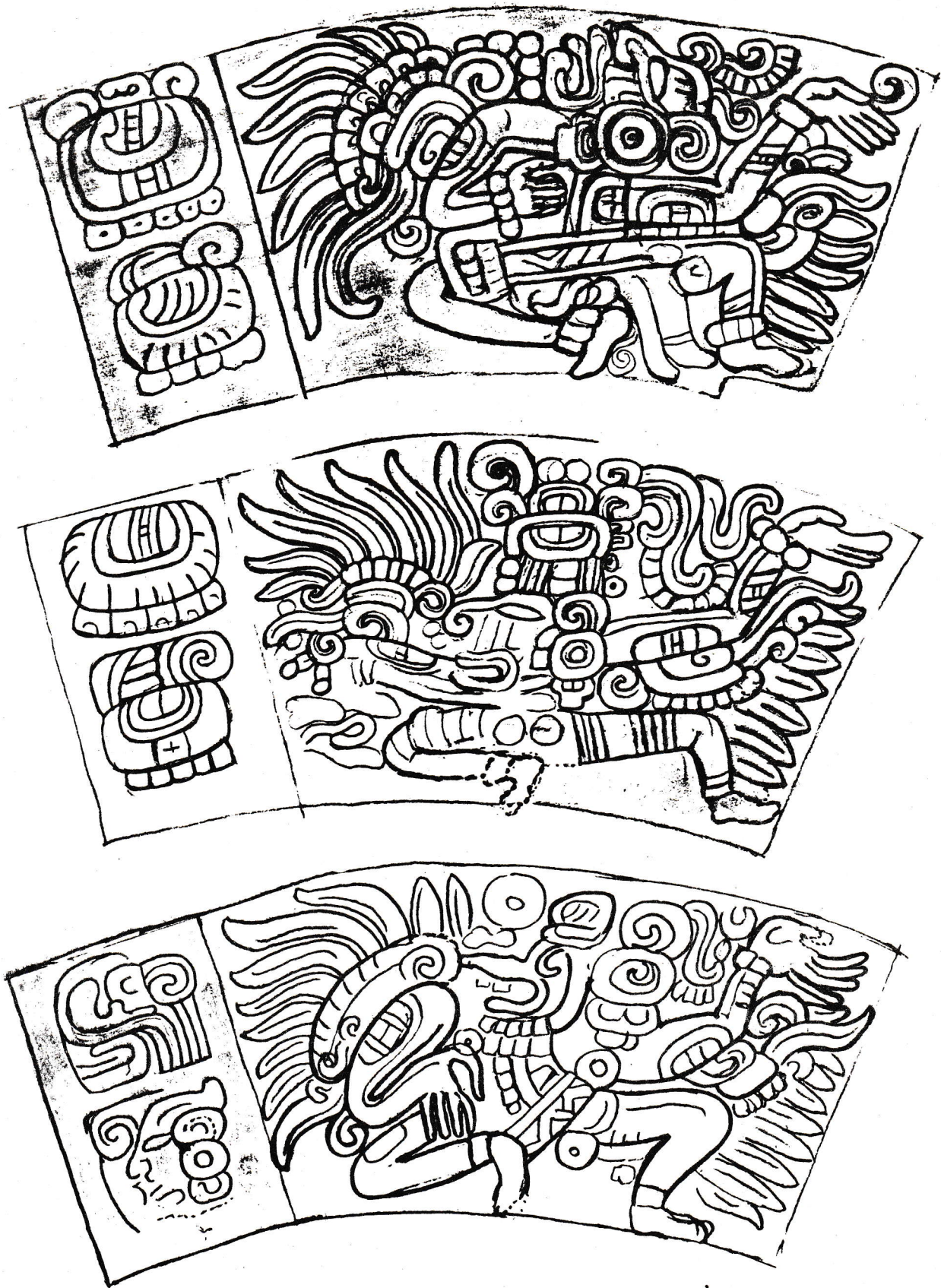


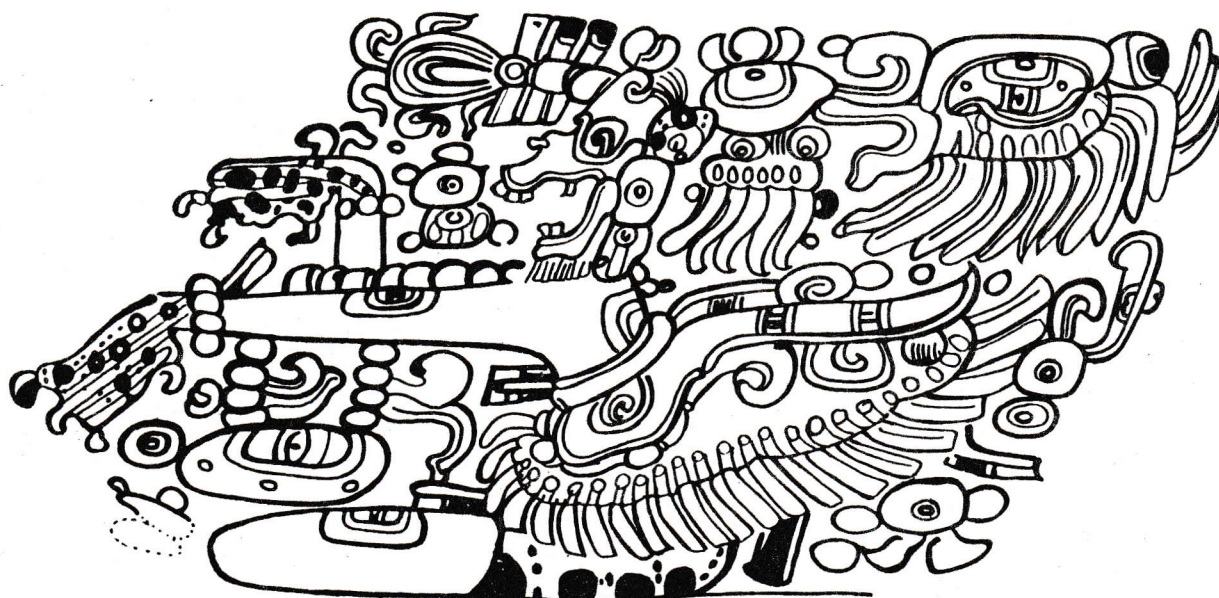
Fig.149. Metamorphosis into winged state, three panels on Tzakol 3 bowl, Peten.



Fig.150. Late Classic metamorphosis into composite winged-feline state. a, God D sprouting wings, Late Classic polychrome vase. b, Tepeu 2 polychrome vase.



(a)



(b)

Fig.151. Feline monsters with serpent face-wings on Red Band Tepeu 1 vases. a, Museo Popol Vuh. b, Grolier Club exhibit, current location unknown.

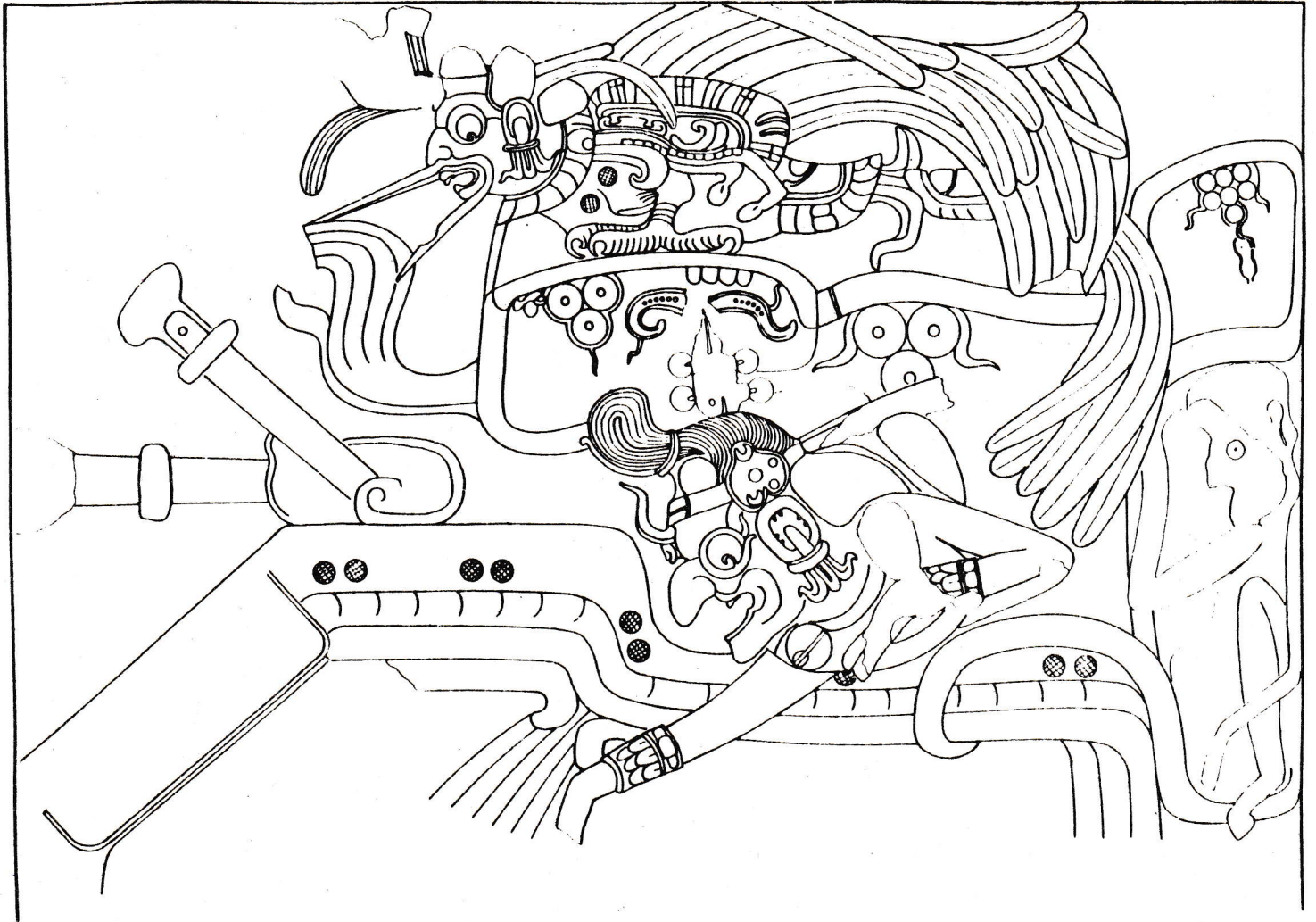


Fig.152. Jaguar God of the Underworld variant of the Principal Bird Deity, Piedras Negras Stela 5, Government of Guatemala, on exhibit at the Metropolitan Museum of Art.

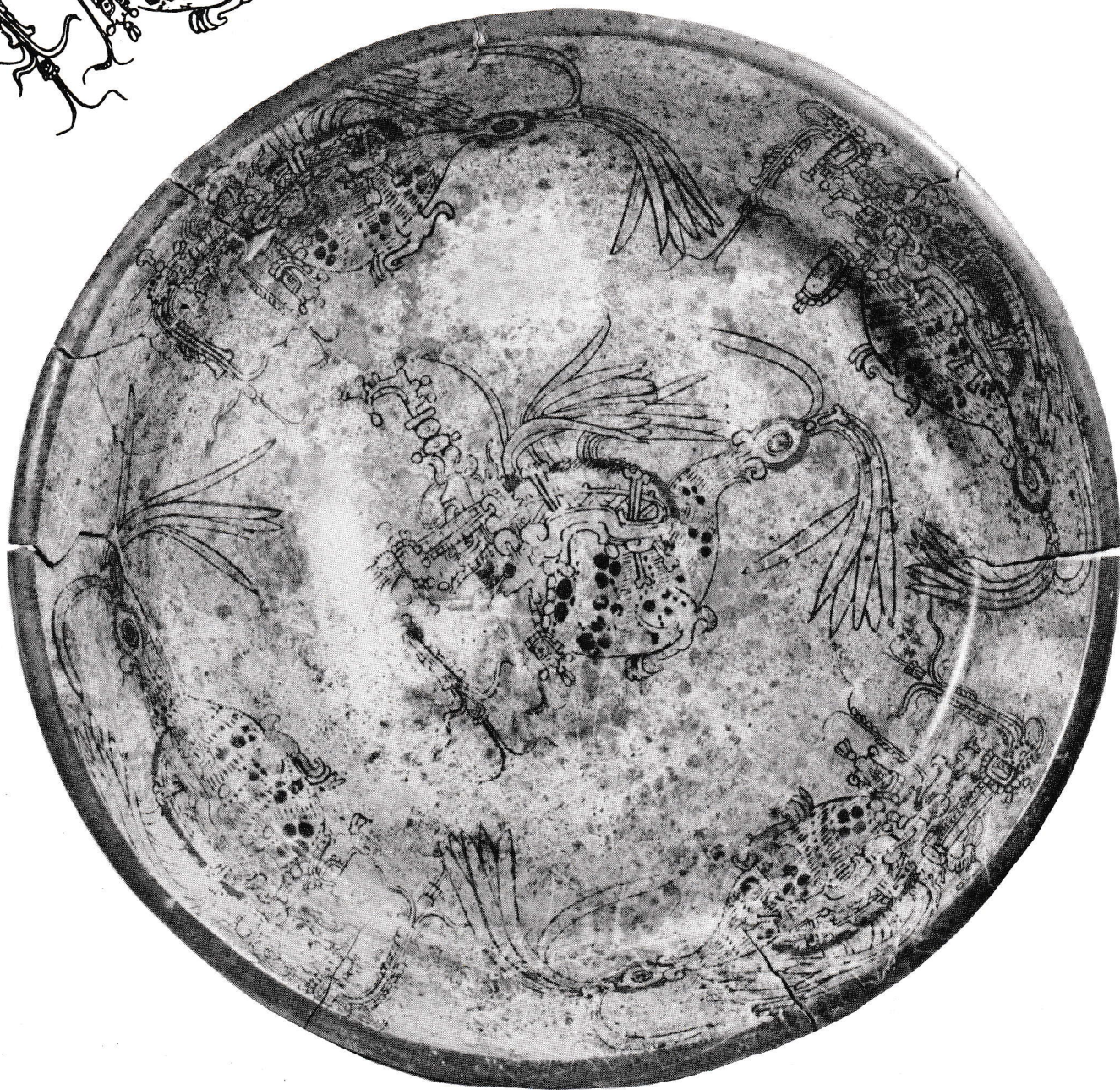
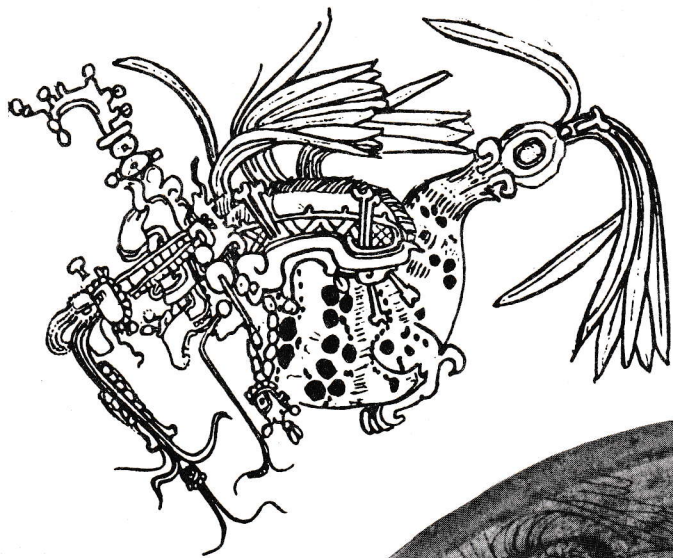


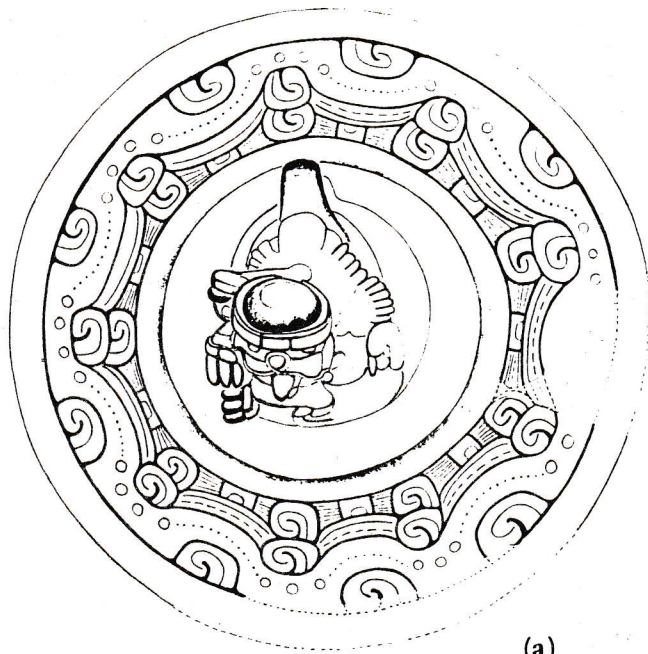
Fig.153. Principal Bird Deity with beaded Yax "God D Headdress" and feline spotted body. Codex Style plate, Late Classic.



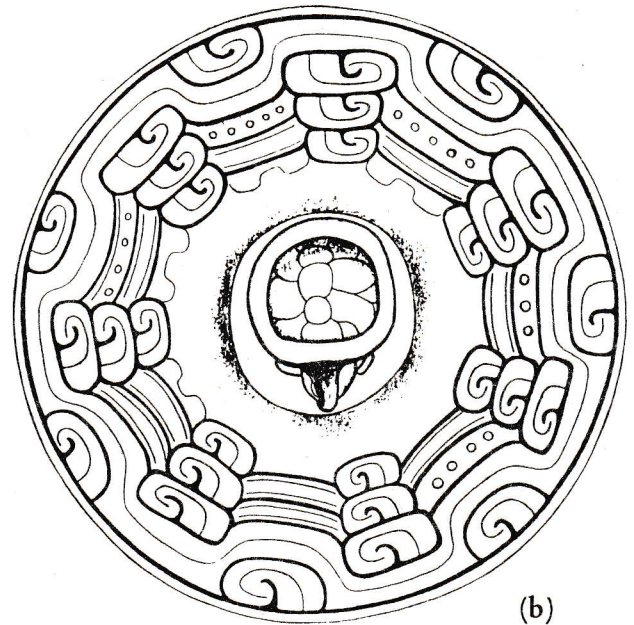
Fig.154. Demise of aged God D and his metamorphosis into a variant Principal Bird Deity. Codex Style vase, current location unknown.



Fig.155. J.G.U. associated with the Surface of the Underwaterworld, Museo Popol Vuh.



(a)



(b)



(c)

Fig.156. Comparison of three lid handle creatures each surrounded by water. a, J.G.U., Museo Popol Vuh. b, turtle lid, Houston, The Museum of Fine Arts. c, probable Principal Bird Deity, private collection.

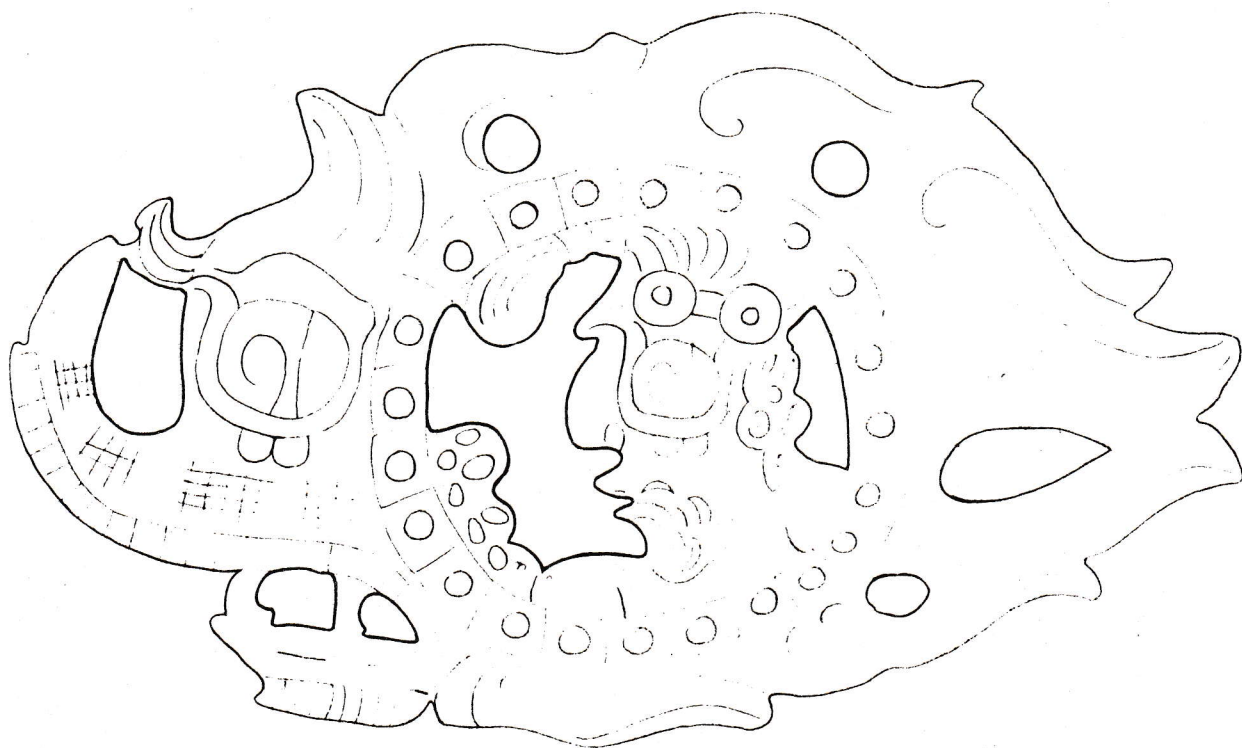


Fig.157. Further association of the J.G.U. and water. The J.G.U. transported in a Xoc Monster, shell in style of the Late Classic, Mexico.



Fig.158. Early Classic Jaguar God of the Underworld on cache vessel/incensario.

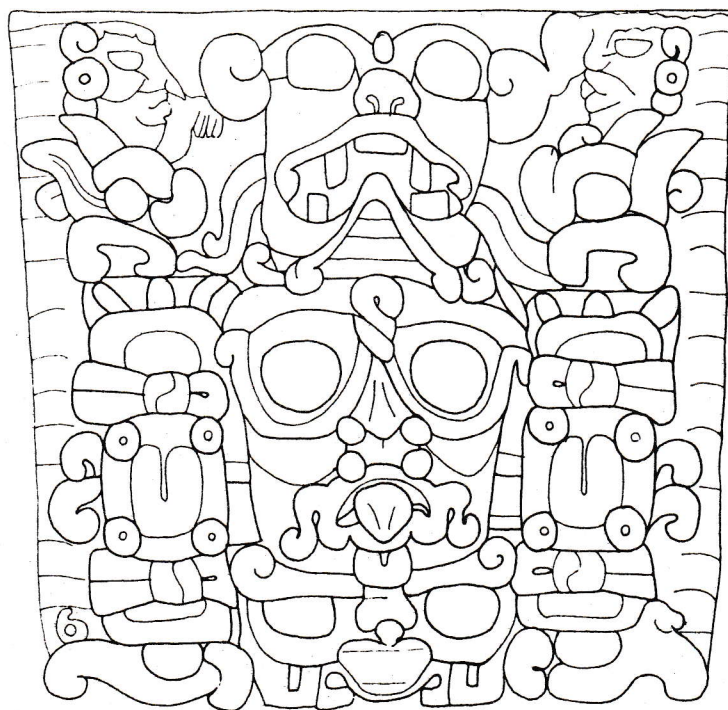
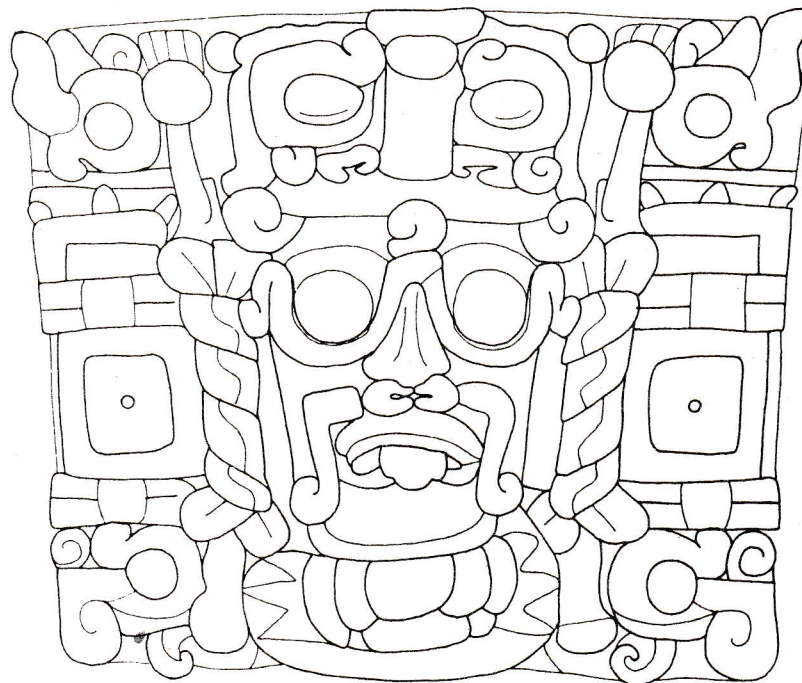


Fig.159. Early Classic Jaguar God of the Underworld on cache vessel/incensario.



(a)



(b)



(c)



(d)



(e)



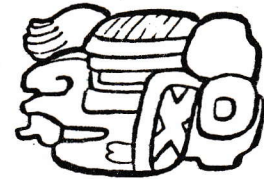
(f)



(g)



(h)



(i)

Fig.160. Early Classic J.G.U. and contemporary portraits of the Sun God. The Sun God heads have frontal flap added to the headdress, in some cases forming a comb-U-comb affix cluster. All Tzakol. a, c, and e, Tikal Stela 31. b, Yaxchilan Lintel 48. d, Rio Azul Tomb 1. f, gouged bowl of nine god glyphs. g, cylindrical tripod. h, cache plate/lid. i, incised pyrite plaque.

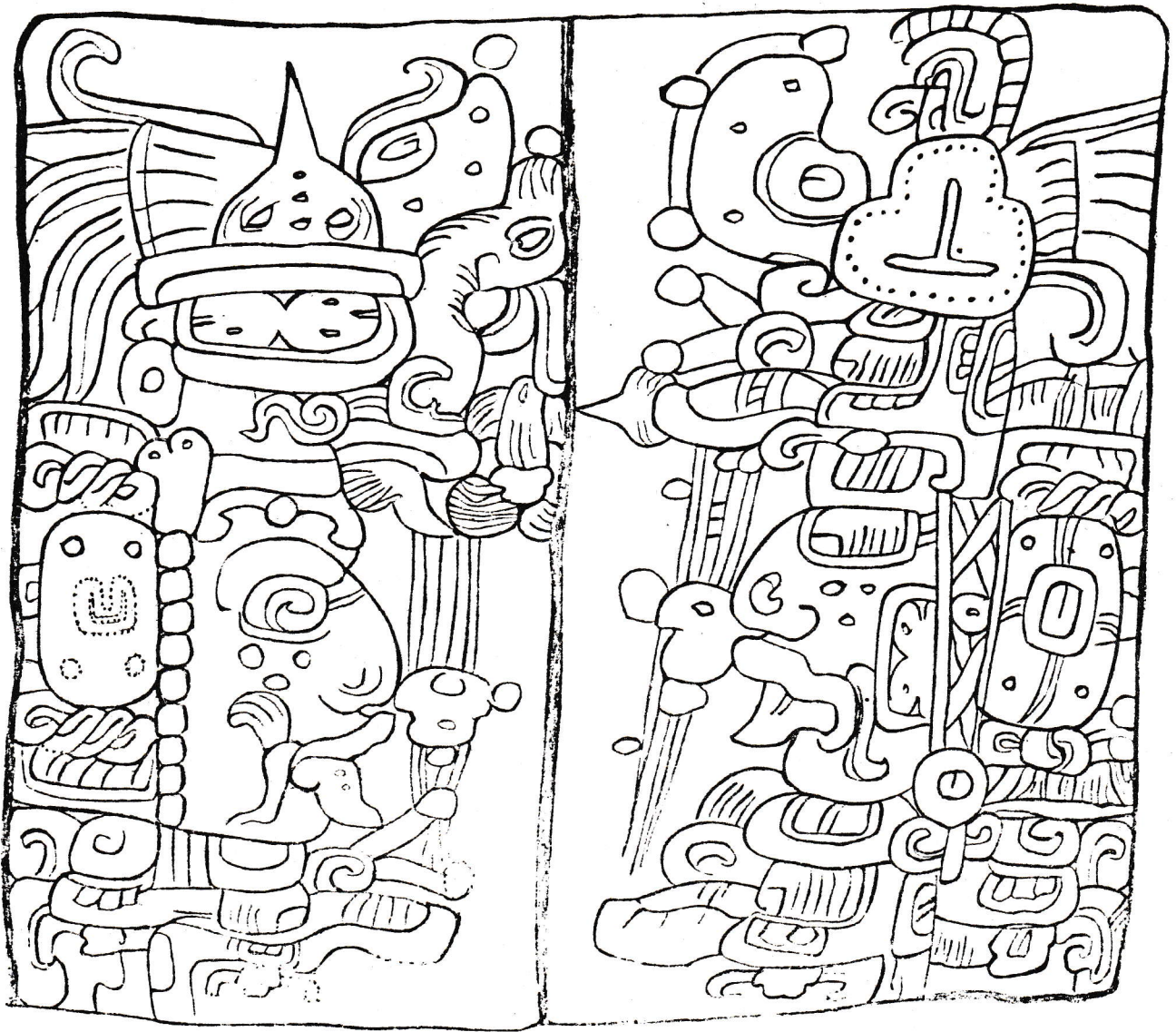


Fig.161. Sun God associated with GI on the rectangular cache vessel, Peten, Tzakol 2 or 3.

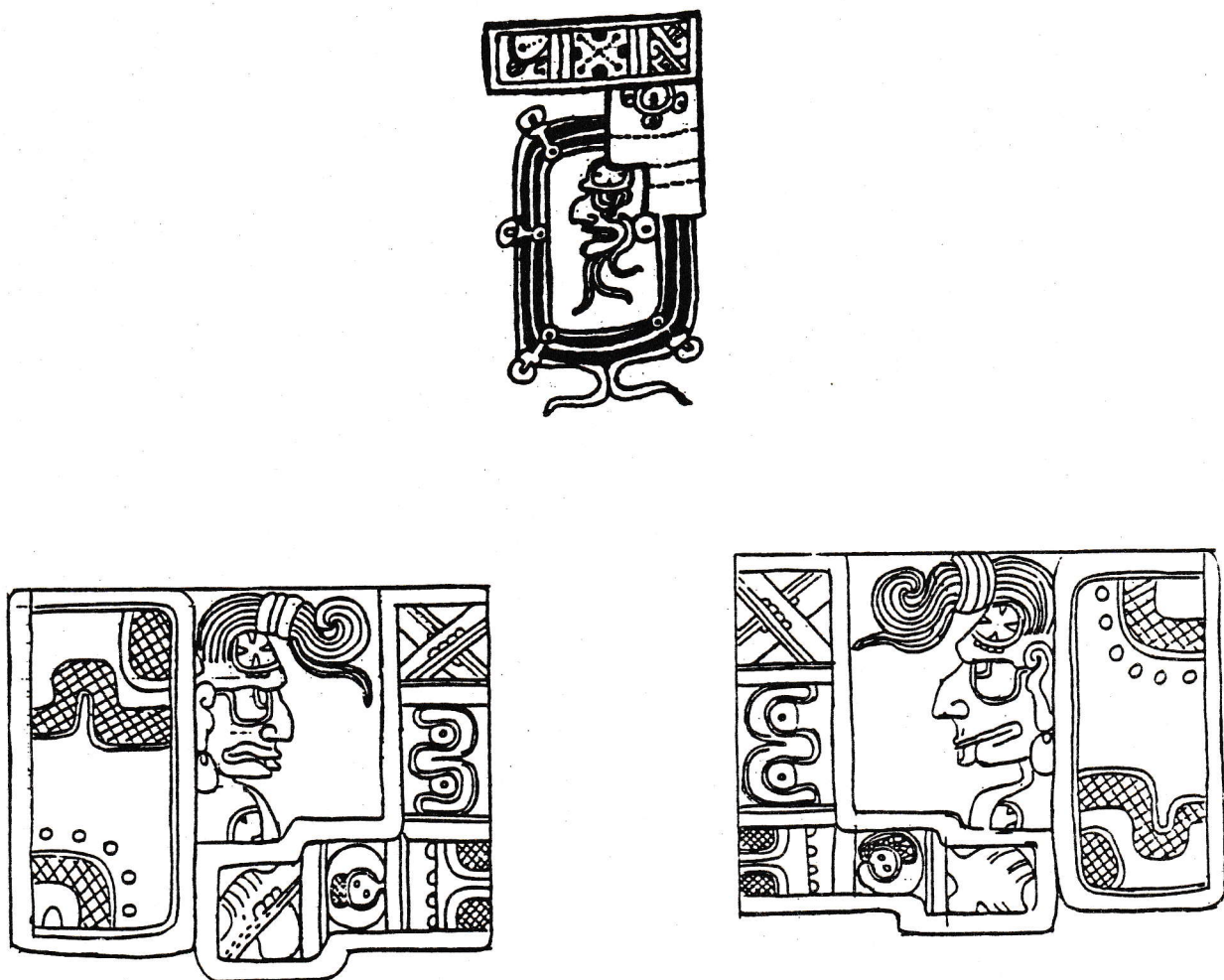


Fig.162. The Sun God between heaven and earth, Copan, Late Classic.

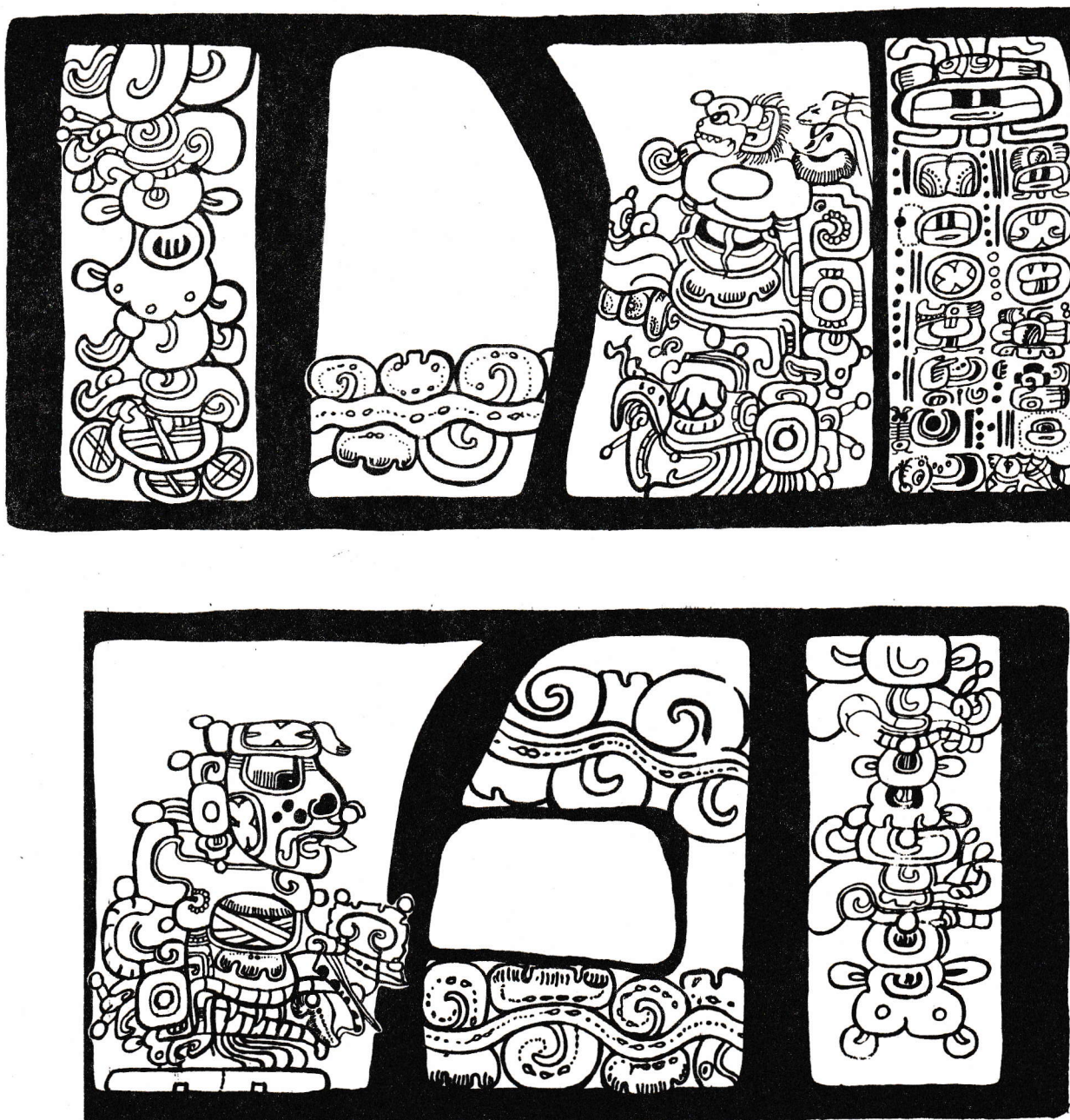


Fig.163. Murals of Rio Azul Tomb 1. Three segments of the Surface of the Underwaterworld relate this scene to others in this study. Cauac Monster, Ah Kin (God G), crossed-bands-eye head potentially of a Crocodile Tree, snout-beaks of otherwise hidden Principal Bird Deities, Curl Formed Monster (in end panels with skeletal pendants related to the Tikal Burial 48 murals and Palenque House E exterior murals (Hellmuth 1986c)), and other mythical creatures of the Underworld.

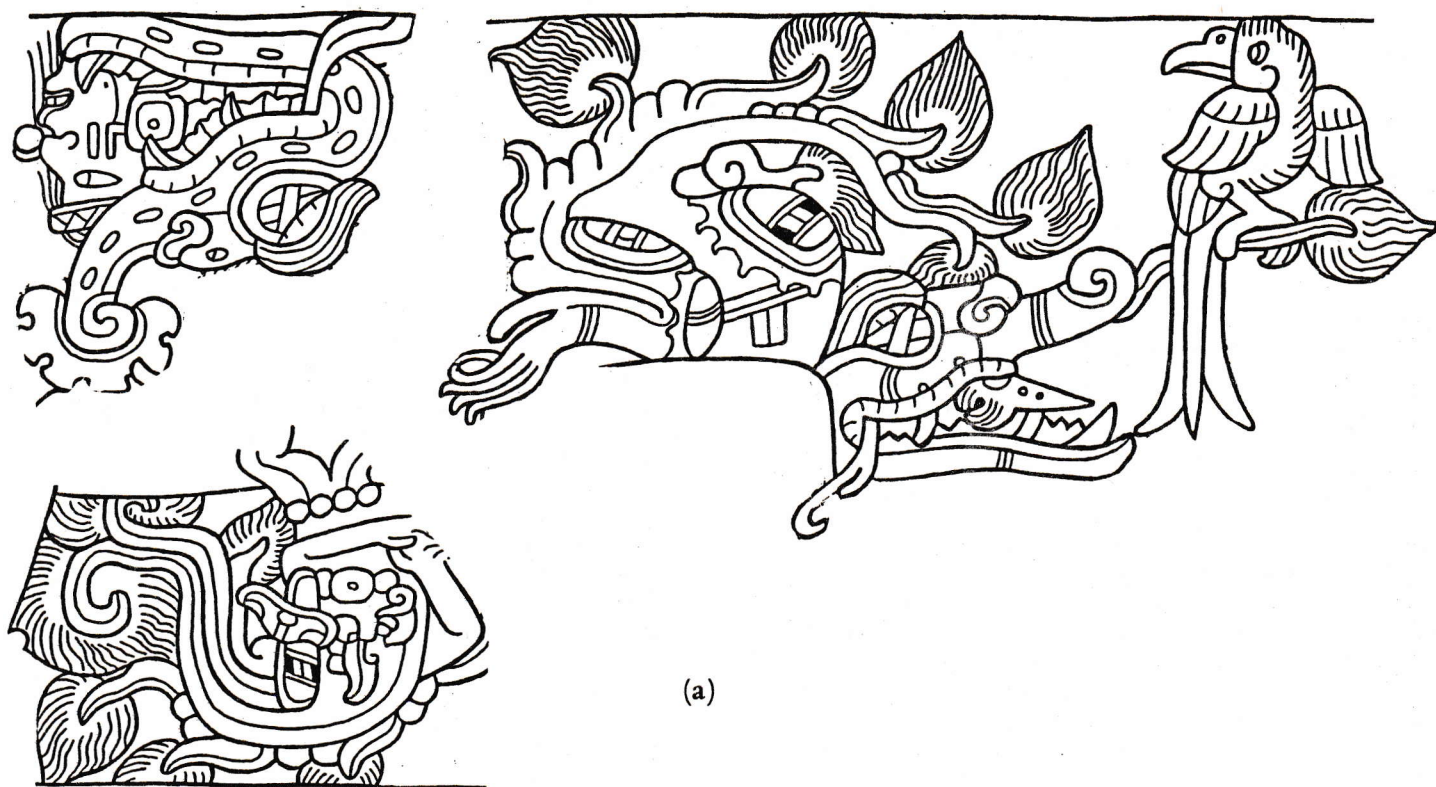


(a)

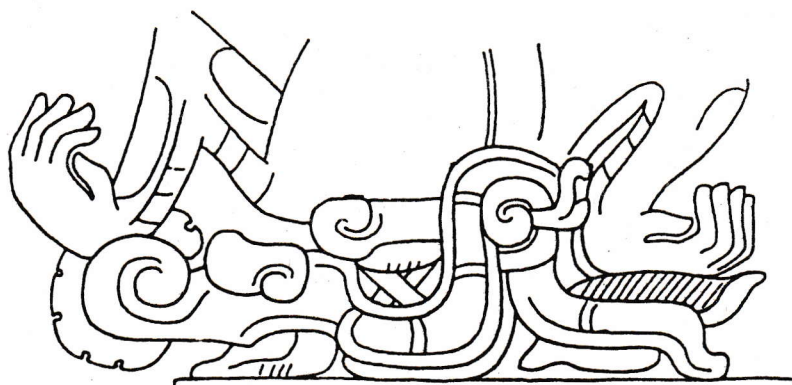


(b)

Fig.164. Crossed-bands-eyes are included on various different monsters in Maya myths, one is the sprocket-nosed reptile monster (Crocodile Tree Monster). Izapa Stela 25 (a) and Stela 2 (b).



(a)



(b)

Fig.165. Two sprocket-nosed reptile monsters (Crocodile Tree Monster) on the Deletaille Tripod, Tzakol 2. Drawing courtesy of Lin Crocker. b, base of Yaxha Stela 6.

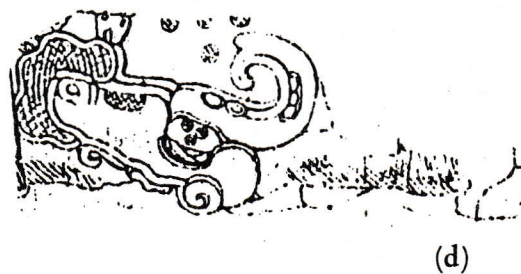
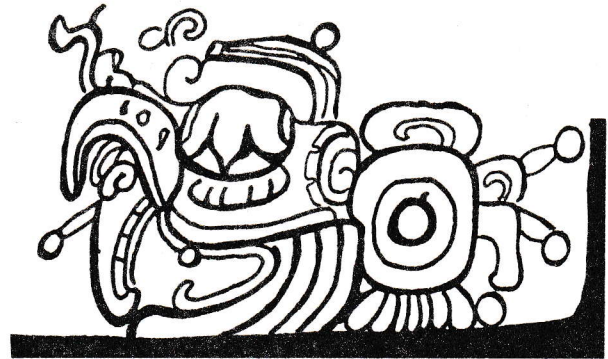
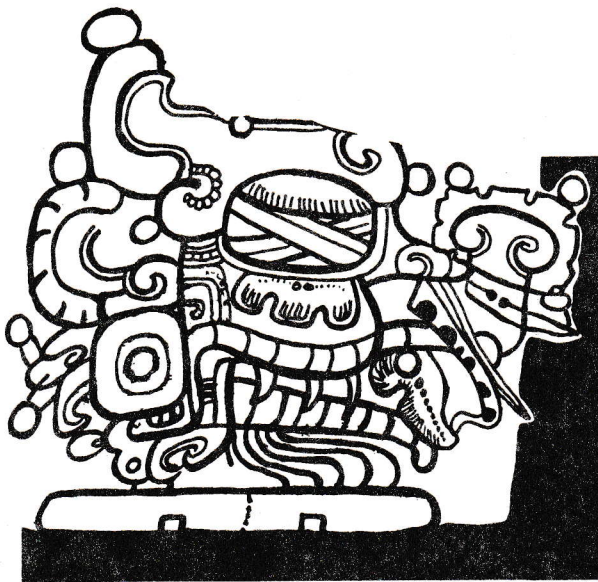


Fig.166. Various monsters with crossed bands eyes. a, Rio Azul Tomb 1. b, Tikal Stela 31. c, Tzakol bowl of nine god glyphs. d, detail of Copan Stela N, Late Classic.



(a)



(b)

Fig.167. Sprocketed-nose monster together with tri-lobal eye character, a, on Rio Azul Tomb 1 murals. b, on the Hauberg Stela.



Fig.168. Late Classic sprocketed-nose monster in piscine form on inner sidewall of Codex Style plate.

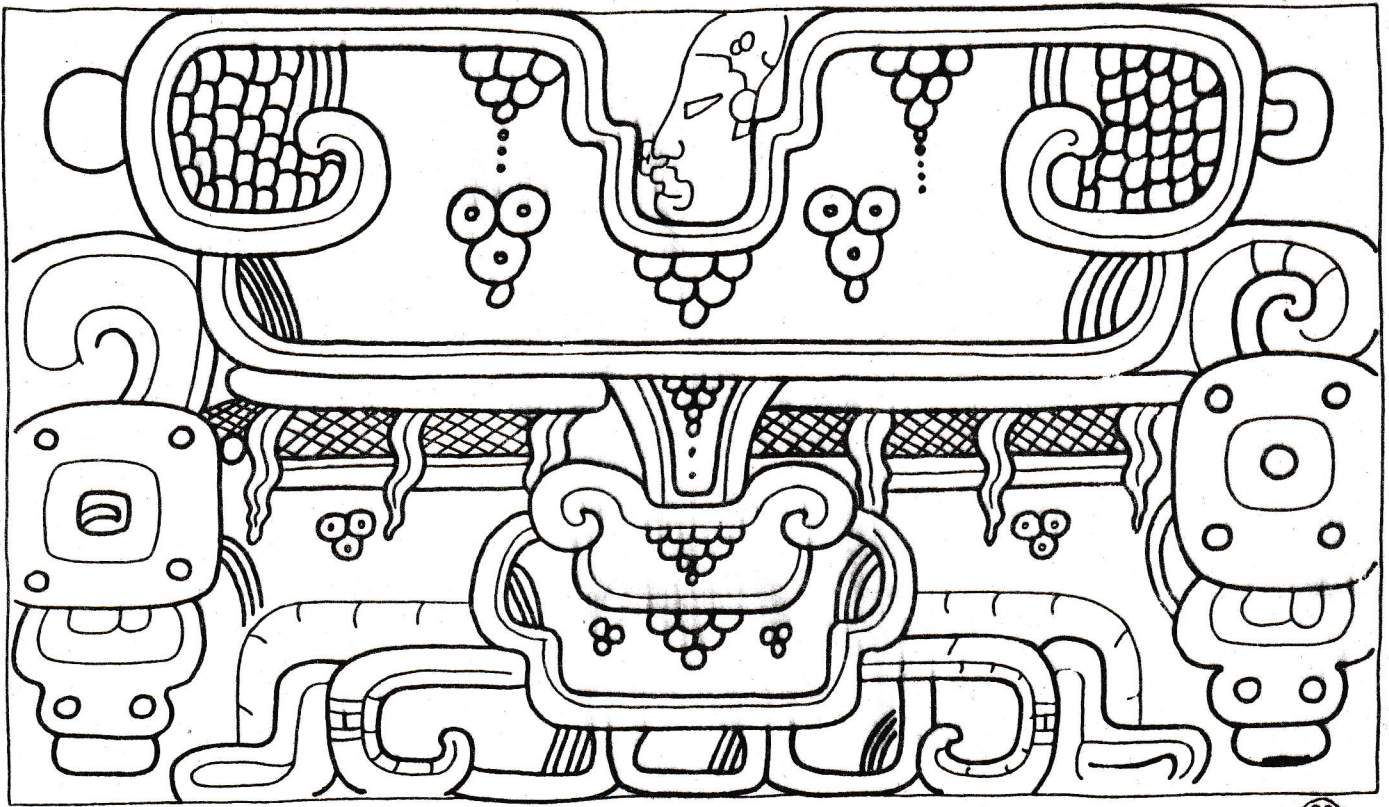


Fig.169. The Early Classic Cauac Monster from sidewall of a carved cylindrical tripod.

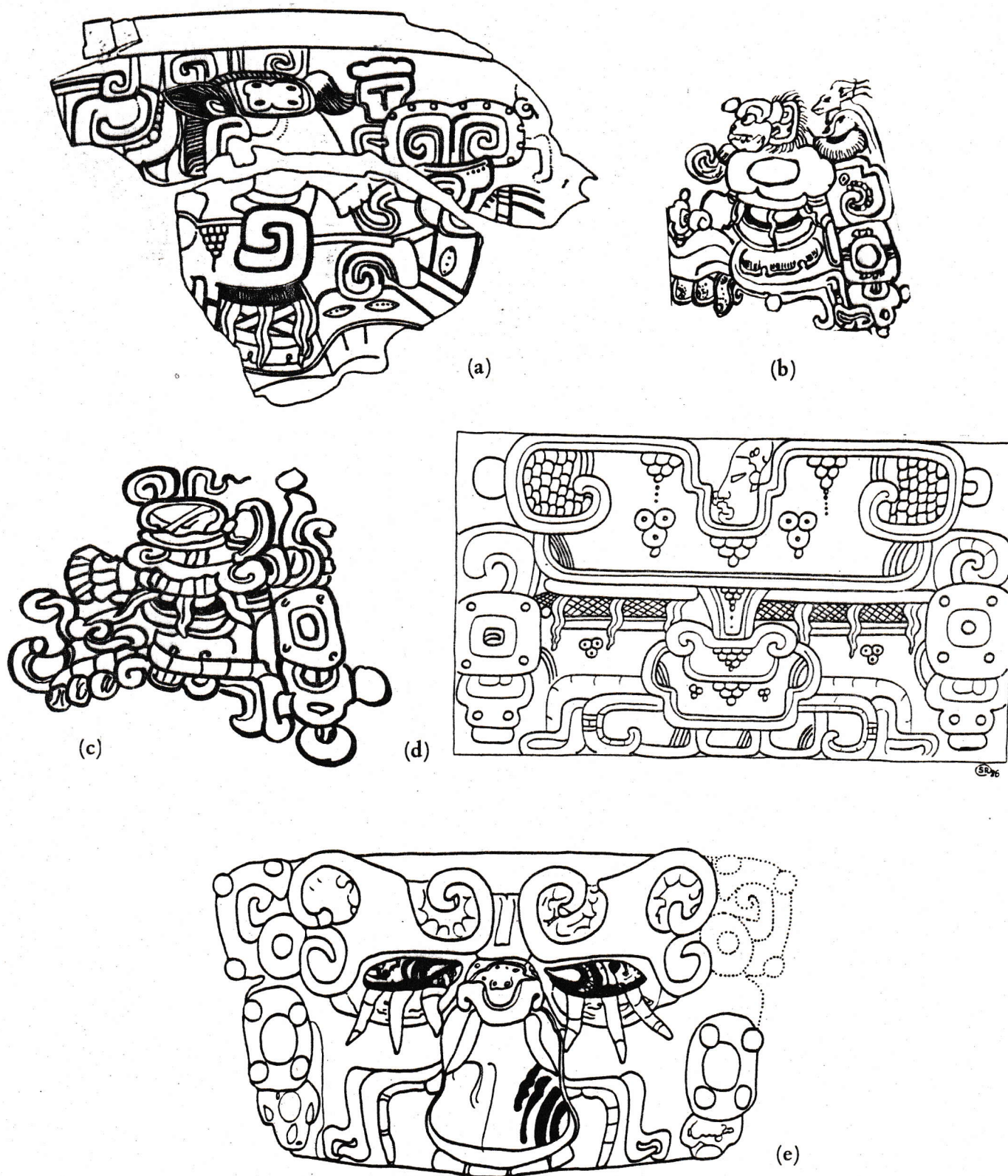


Fig.170. Early Classic Cauac Monsters. a, Rio Azul wooden bowl. b-c, Cauac Monsters from Rio Azul tomb murals. d, tripod sidewall. e, cache vessel/incensario.

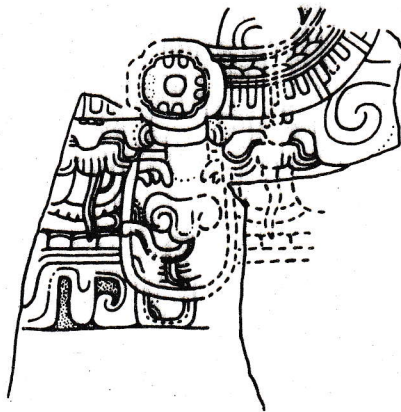
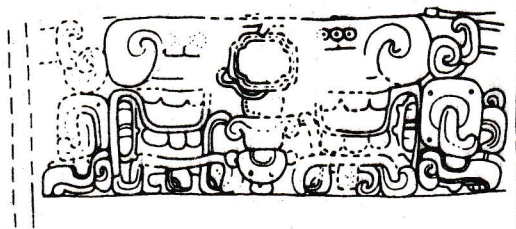
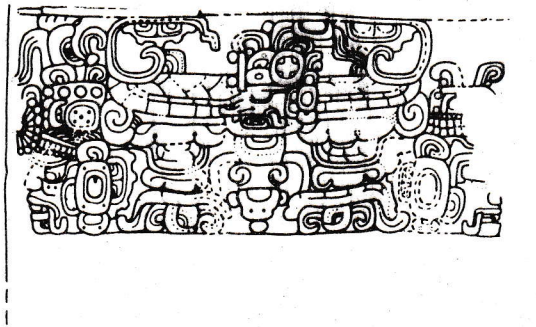


Fig.171. "Early Classic" Cauac Monsters at Caracol. Archaistic renditions (done during the Late Classic but deliberately in an Early Classic style).

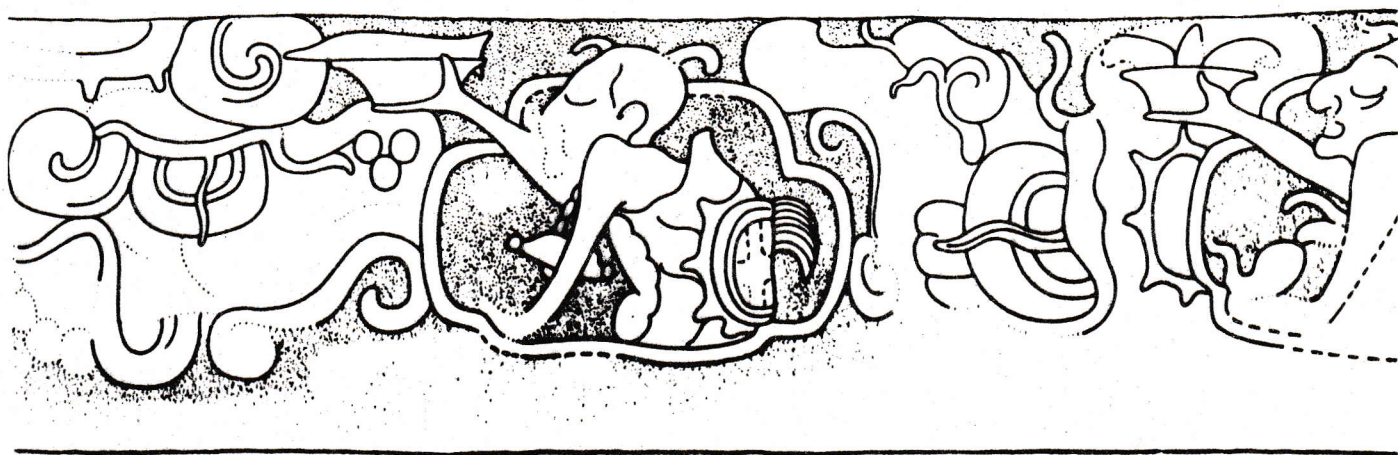
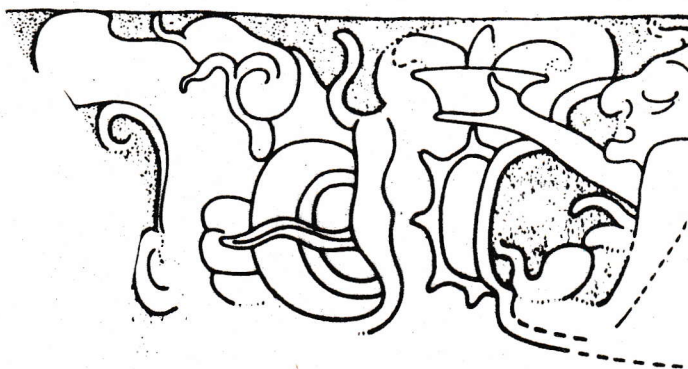
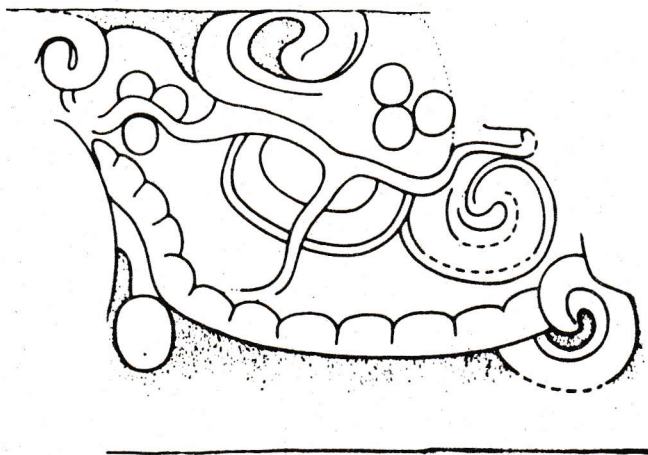
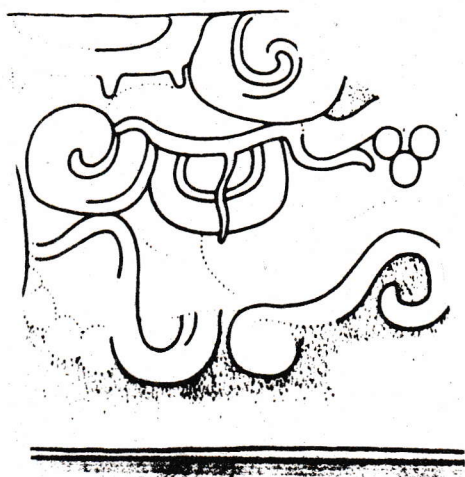


Fig.172. Early Classic Cauac Monsters on Tikal Altar. Quatrefoil serves in one case as an indentation in the head, elsewhere as a secondary mouth.

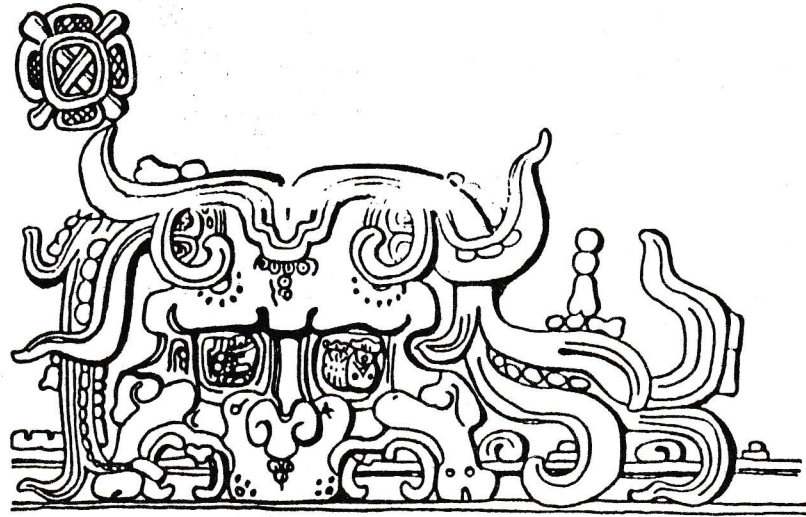


Fig.173. Cauac Monster as situated within the Surface of the Underwaterworld, Palenque, Temple of the Foliated Cross. Although the Surface of the Underwaterworld on Palenque Temple XIV has been published by Schele and others, this related cosmogram has not earlier been commented on as the encircled curls and double yokes are practically hidden behind the dominant Cauac Monster. This scene associates the monster directly with the Surface of the Underwaterworld.

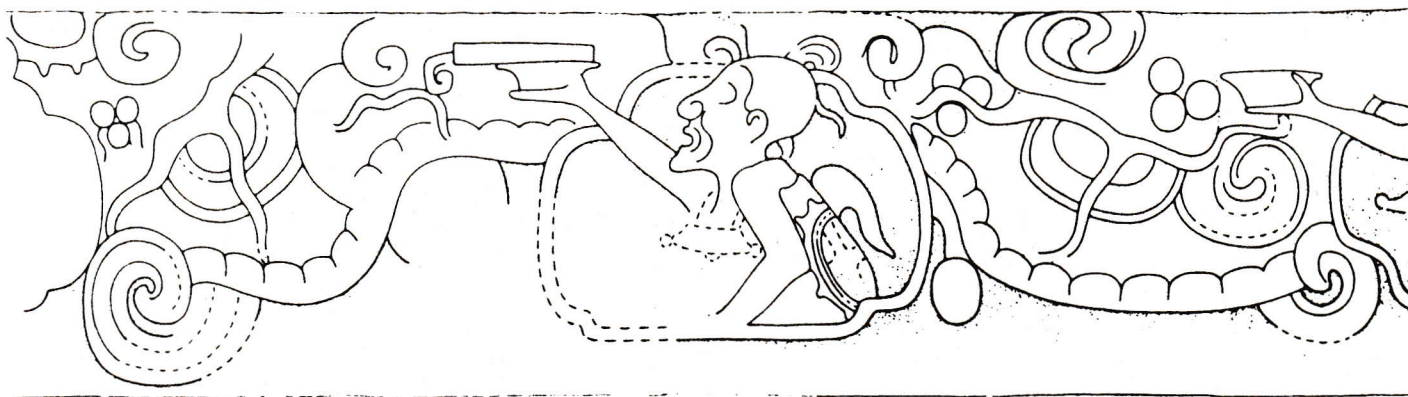
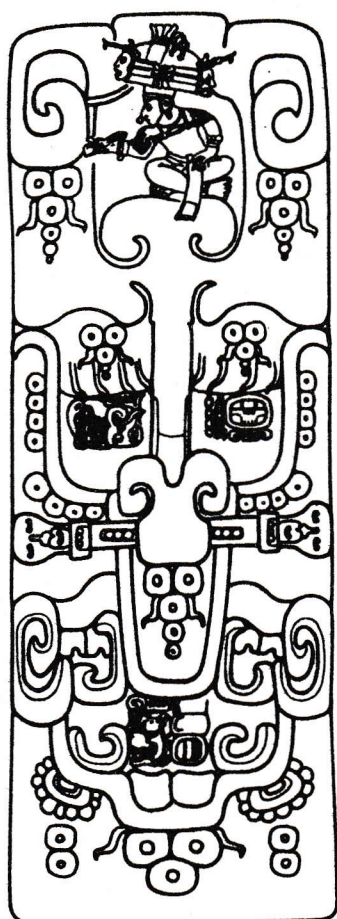


Fig.174. Cauac Monster as guardian of the cave entrance to the underworld, Tikal Altar 4.

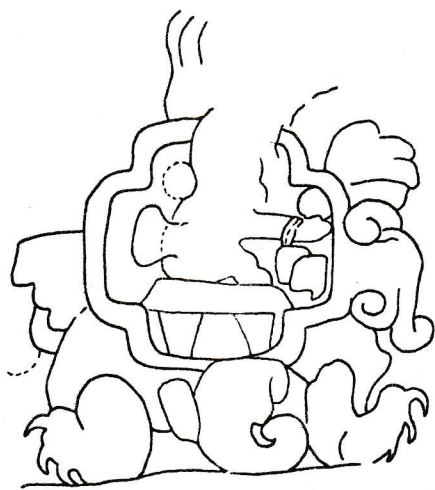
Fig.175. Quatrefoil cave entrance to the underworld as mouth of the Cauac Monster. a, Tikal Altar 4. b, Late Classic Copan Stela B, back (conflation of Loincloth Apron Face and Cauac Monster, as on Copan Stela J). c, seat for God D, Tepeu 1, central Peten, polychrome bowl.



(a)



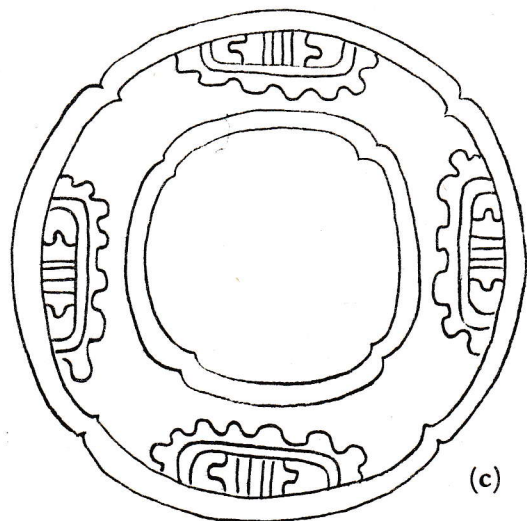
(b)



(a)



(b)



(c)



(d)



(e)

Fig.176. Quatrefoil cave entrance to the underworld. a, Izapa Stela 8 b, the Frog Lid. c, base of O'Boyle Collection bowl. d, Tzakol ear flare, northern Peten. e, Caracol Altar 13.

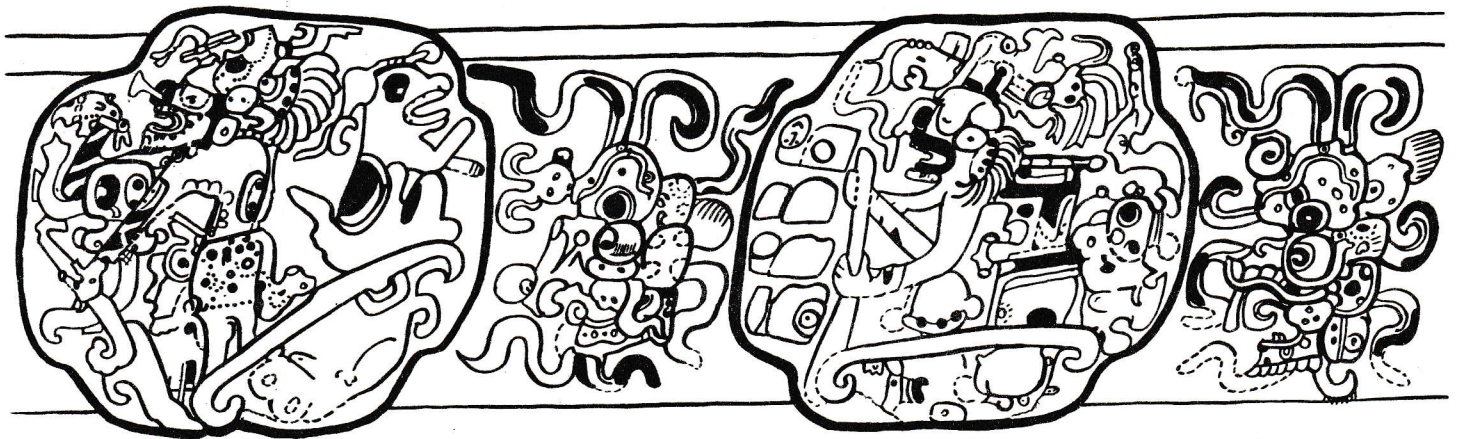
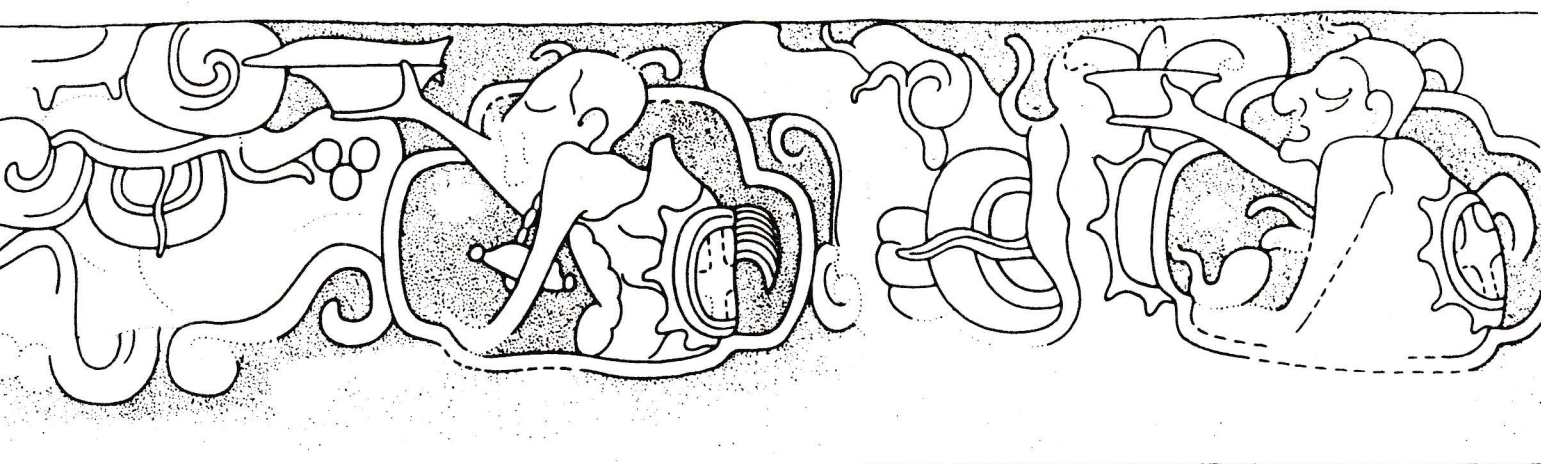


Fig.177. Canoe further demonstrates that the "cave entrance" quatrefoil has water.
Tepeu 2, central Peten, Duke University, Museum of Art.

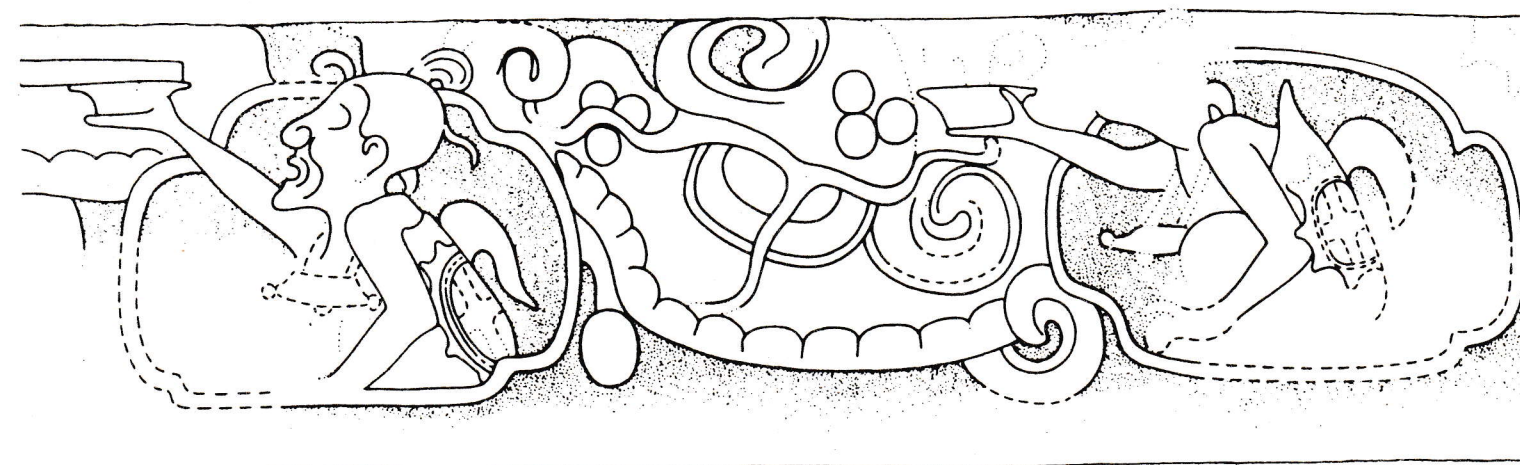


2a

2b

3a

3b



4b

1a

1b

Fig.178. God N and the Cauac Monster introduces God N in the Underworld. Tikal Altar 4.

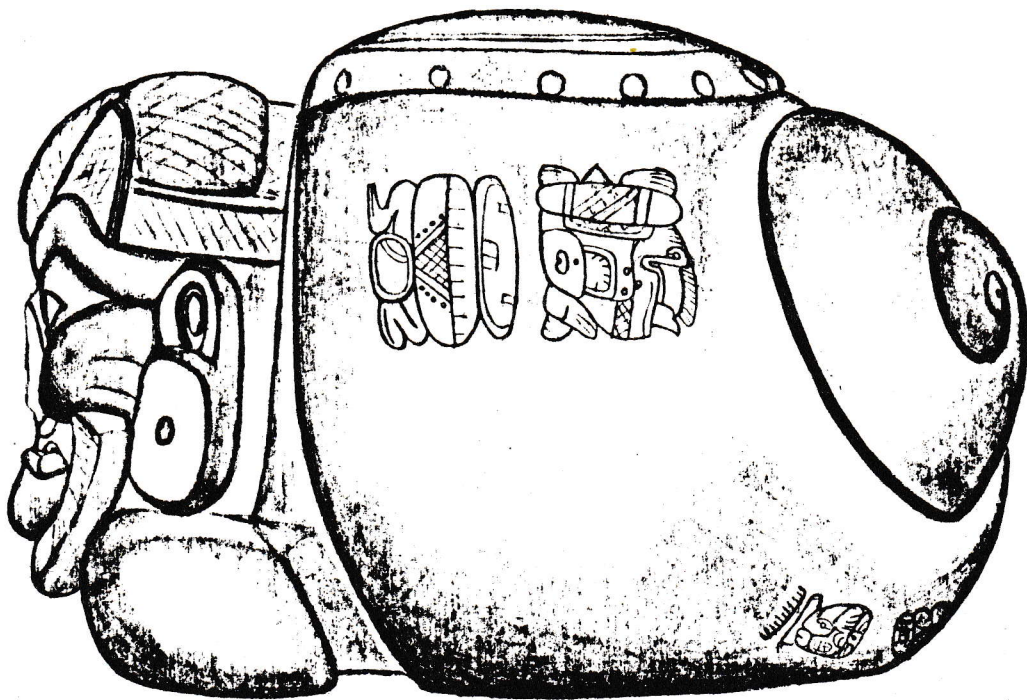


Fig.179. The Belize stone God N, Tzakol 2 or 3, ex-Leff Collection.

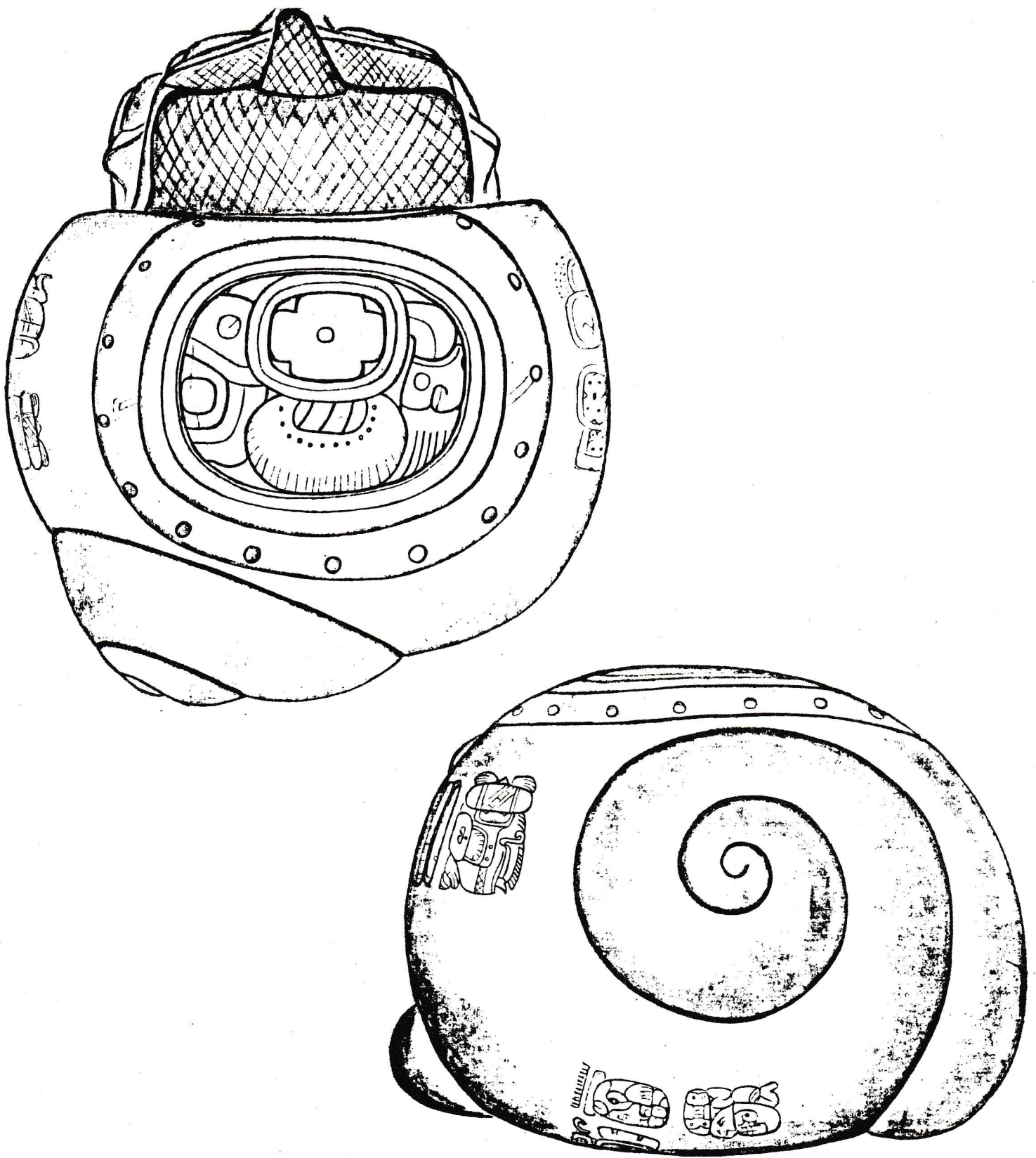


Fig.180. The Belize stone God N, Tzakol 2 or 3, ex-Leff Collection.



Fig.181. The other sculpture from the Belize find, ex-Leff Collection.

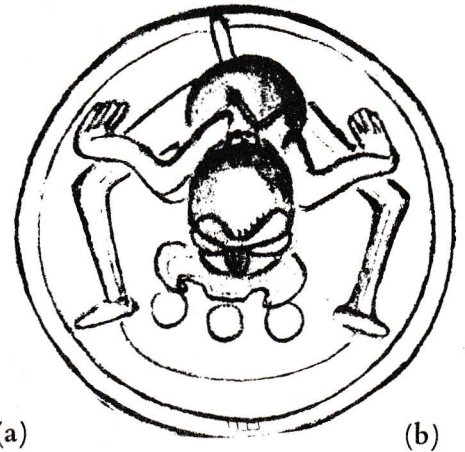
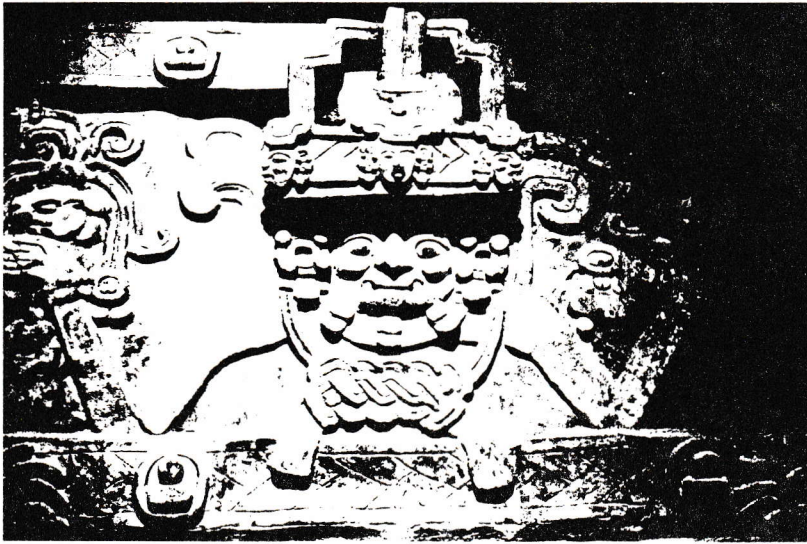


Fig.182. Early Classic God N. a, Tzakol 2 or 3, Placeres stucco upper zone facade, Campeche, Museo Nacional de Antropologia. b-d, probable God N on a lid handle of black basal flange bowl, Tzakol 2 or 3, northern Peten. This lid handle could possibly be God D; when without their diagnostic headdresses they are hard to tell apart.



Fig.183. God D in the Dresden Codex and in classic Belize. a, Gann Bowl, The Liverpool Museum. b, Dresden Codex. c-d, God N and his unidentified associate, ex-Leff Collection. e, rollout of Caracol bowl, Tepeu 1, Cambridge University.



(a)

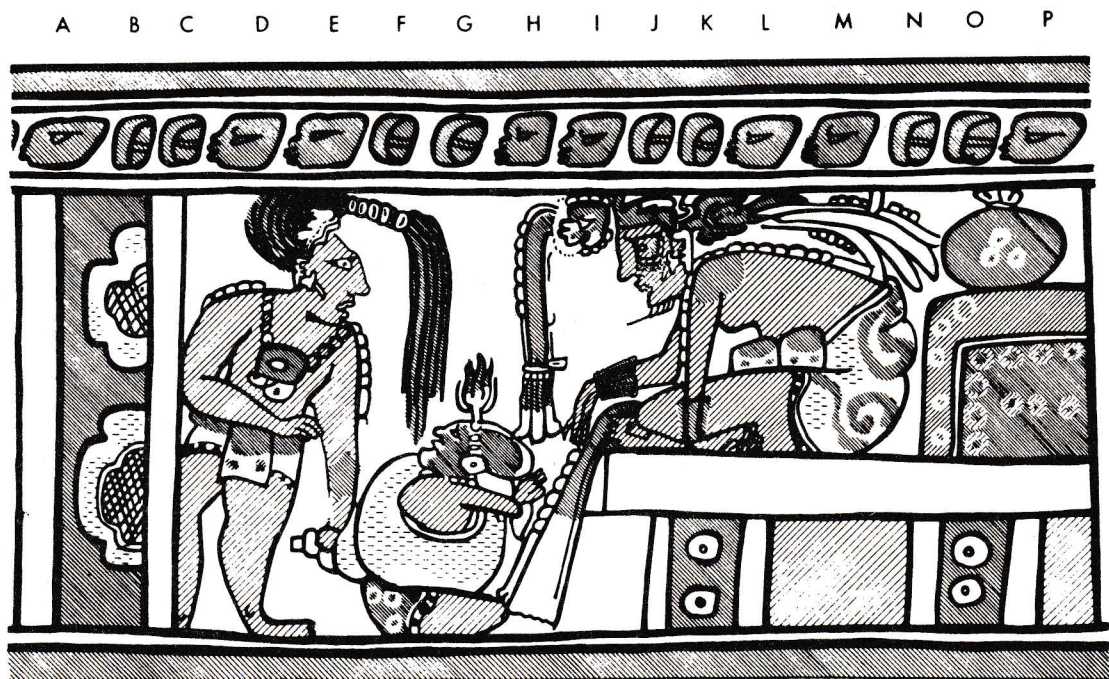


FIGURE 1

2

3

(b)

Fig.184. God D with God N: a traditional classic myth. a, Tepeu 2 polychrome vase. b, Tikal, Temple I, Burial 116.

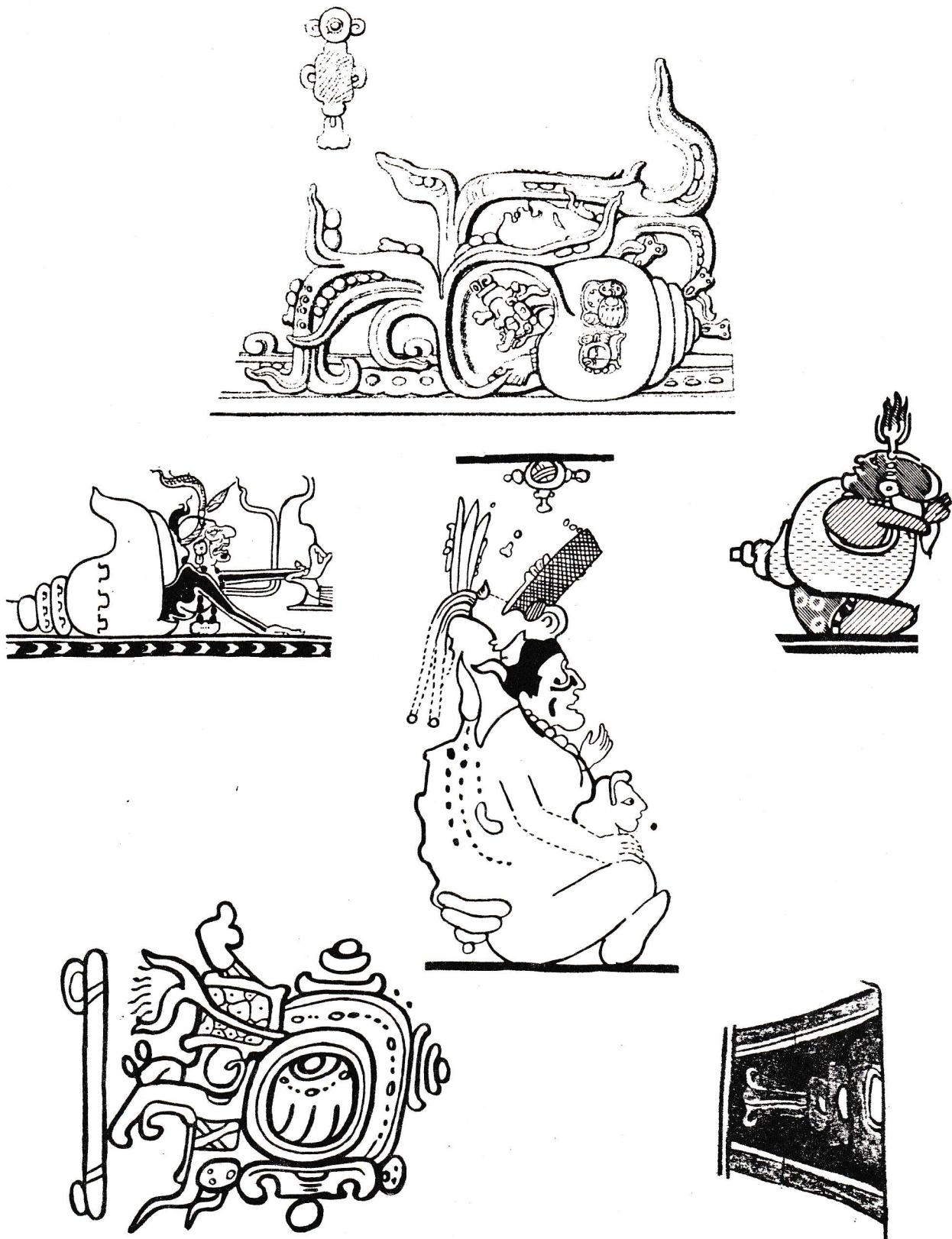


Fig.185. "Stacks" possibly represent the end of a marine conch shell, the home of God N and in rare instances of God K. Late Classic.

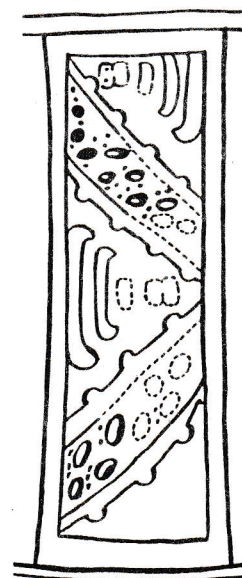
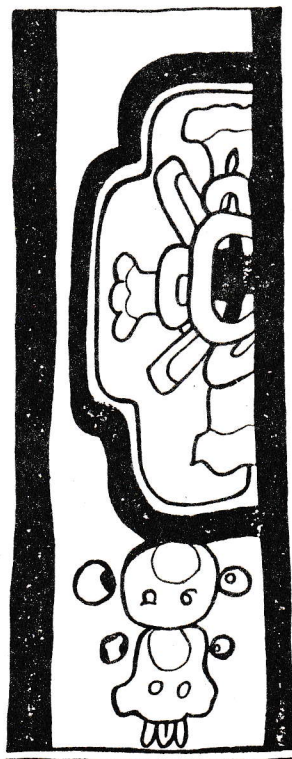
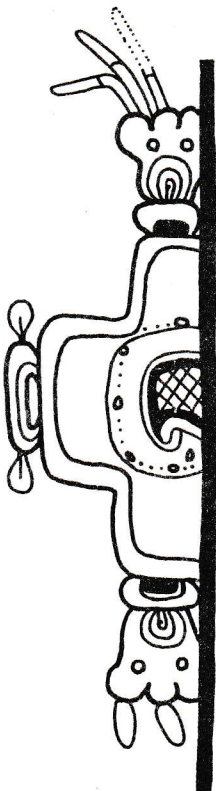
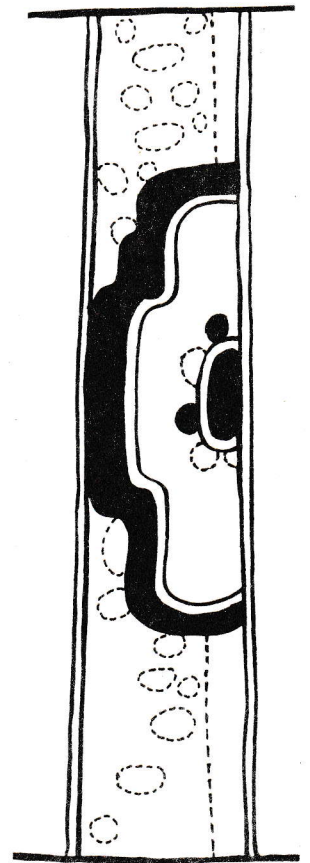
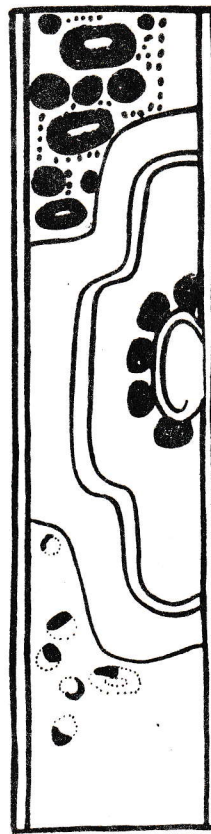
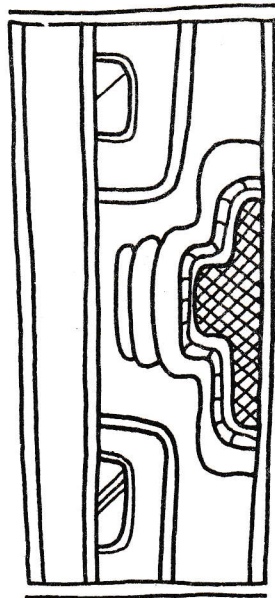
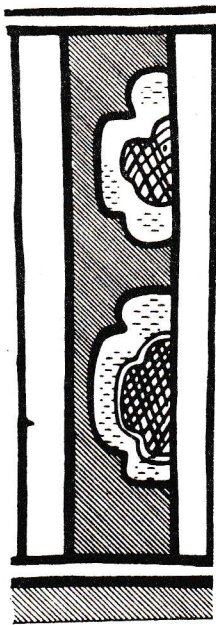


Fig.186. Identifying cosmological location symbols within end panels, Late Classic, polychrome vases, Peten or adjacent area.



Fig.187. Half-quatrefoil with water dots as special indicator of underwaterworld location on a Codex Style plate.

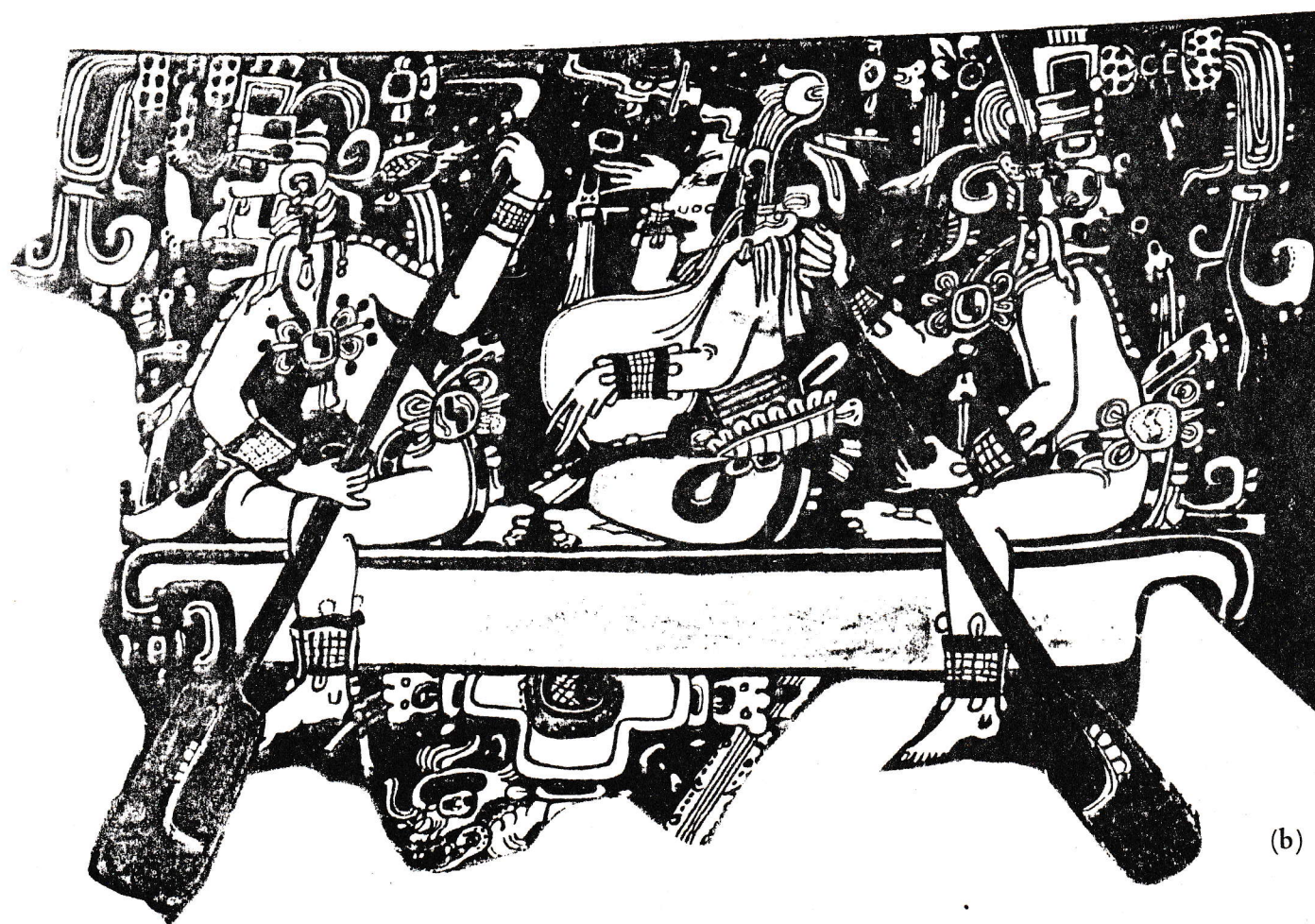
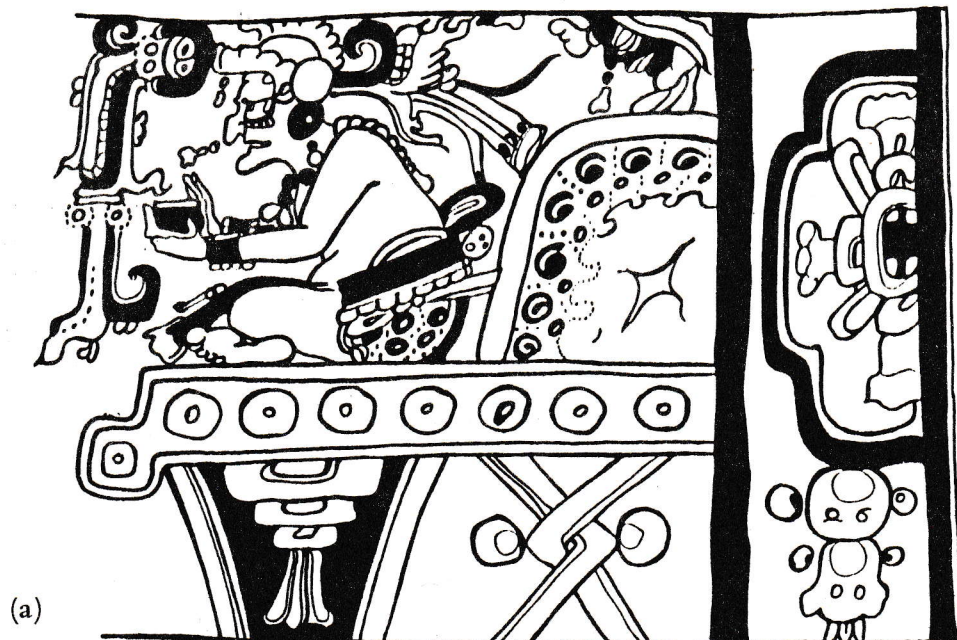


Fig.188. Half-quatrefoil as indicator of the underworld or as upholder of the underworld waters. a, Tepeu 2 polychrome vase. b, black background polychrome vase, Peten, Tepeu 2, Museo Popol Vuh.



Fig.189. Stylized stacks as indicator of underworld location. Late Classic plate, central Peten.

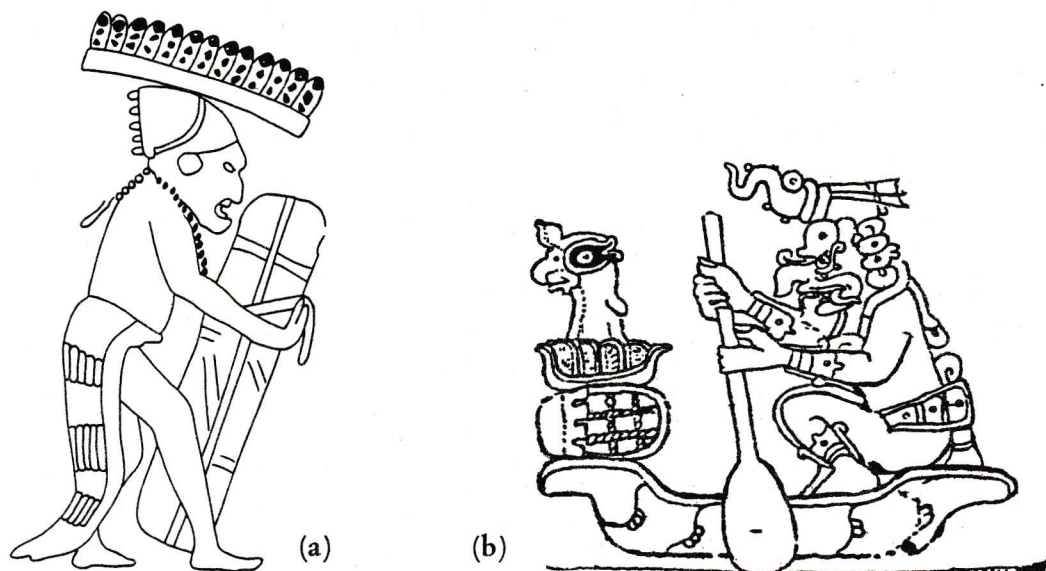
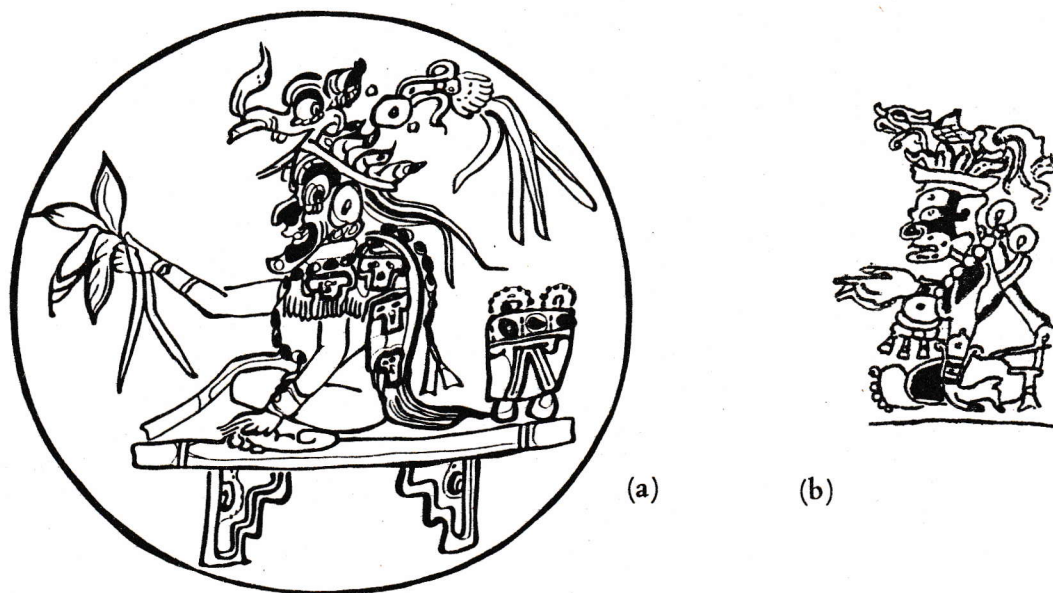


Fig.190. Continuity between Classic and Post Classic: The special tied bundle of God L, Post Classic and Classic. a, Late Classic polychrome vase, Peten. b, Dresden Codex.

Fig.191. Continuity between Classic and Post Classic God L: a, Late Classic plate, Peten, God L; Post Classic and Classic (Dresden Codex).



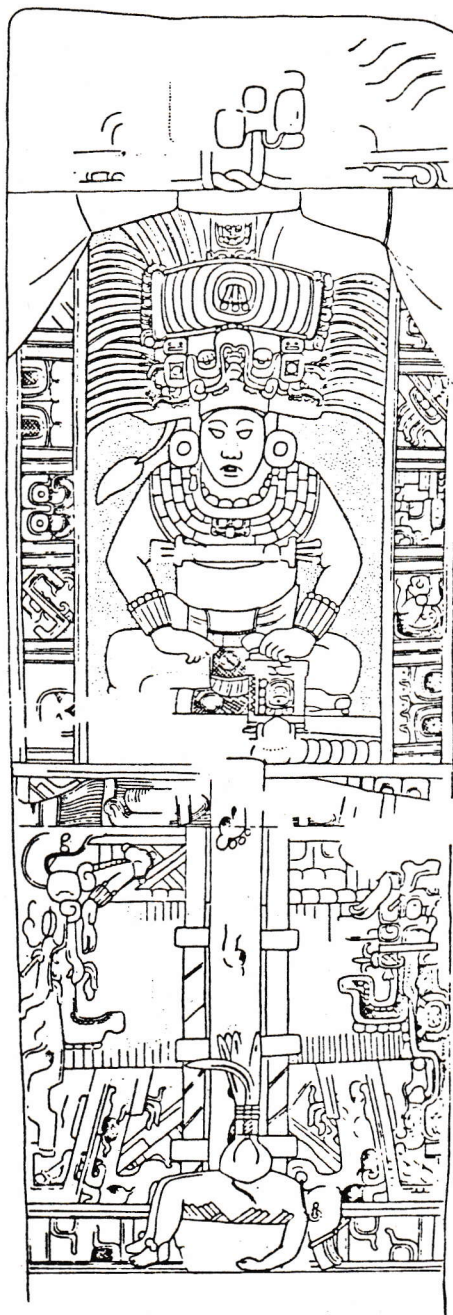
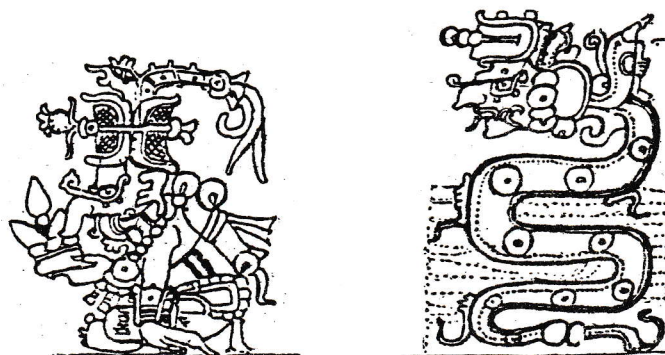


Fig.192. Continuity between Classic and Post Classic: "tied crocodile" over sky band monster as throne with Principal Bird Deity above. Paris Codex and Piedras Negras Stela 11.



(a)



(b)

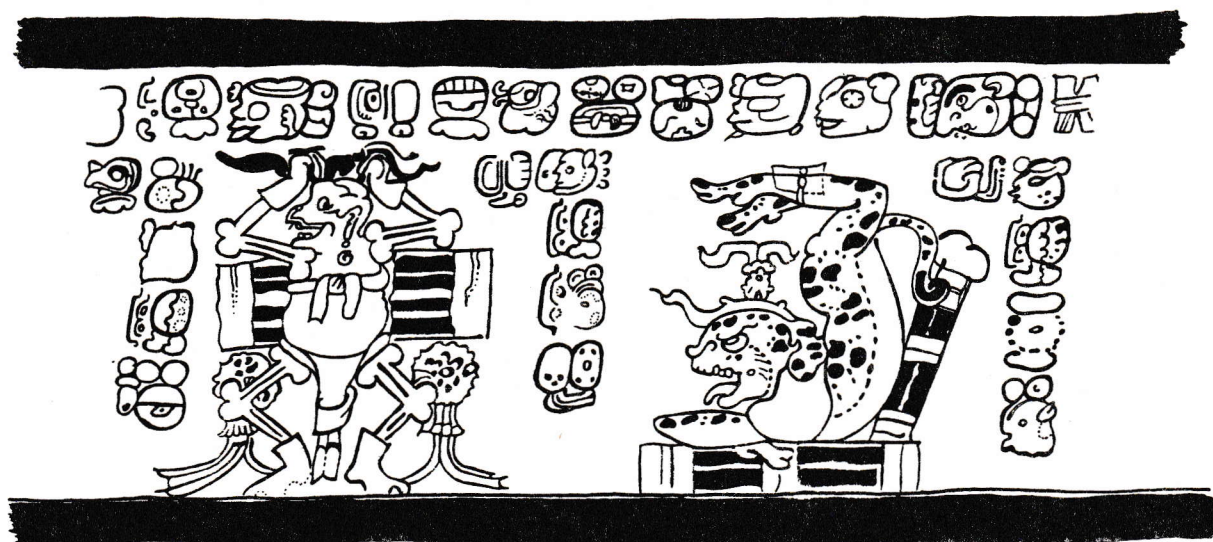
Fig.193. Lily Pad Headdress Monster: Post Classic (Dresden Codex) and Classic. a, Merrin Bowl. b, Yaxchilan Lintel 48, B7.



Fig.194. Post Classic and Classic, bird-swallowing-fish. Dresden Codex, incised red Late Classic vase, and Preclassic Kaminaljuyu Monument 65.



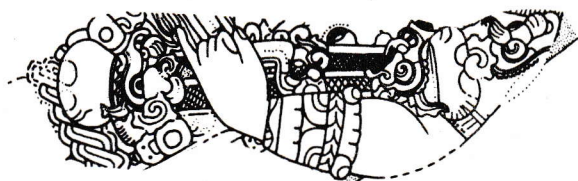
(a)



(b)

Fig.195. Post Classic (Dresden Codex) and Classic: skeleton seated on bone throne. b, polychrome vase, Museo Popol Vuh. A comparable bone platform (in a different setting) also occurs in the sculpture of Palenque.

Fig.196. Black-white-black arrangement as scepter, Caracol Stela 6.



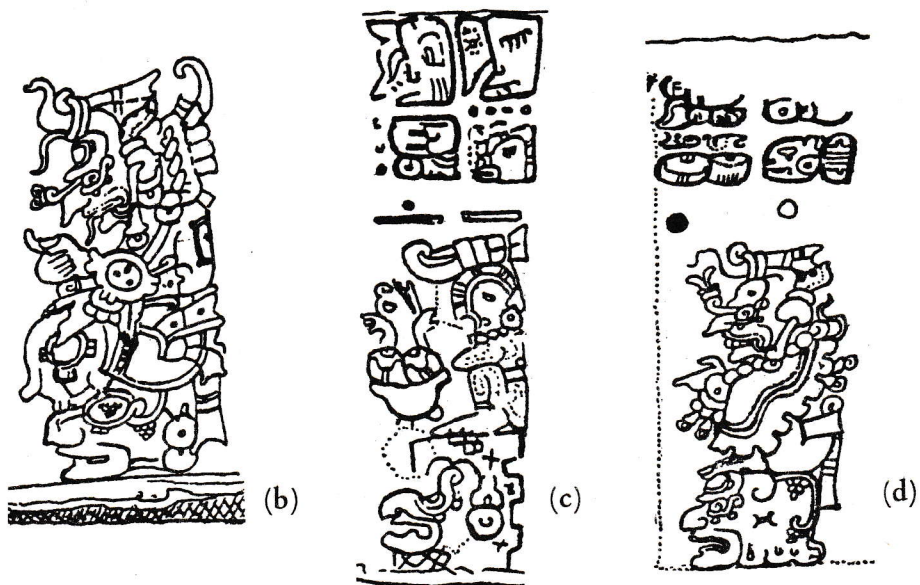
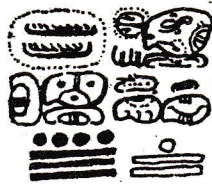
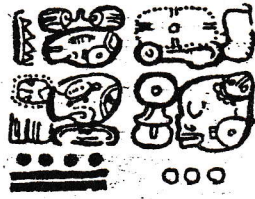


Fig.197. Post Classic and Classic: Cauac Monster as seat. a, Tepeu 1 vase, Multiple Resist style. b-d, Dresden Codex.



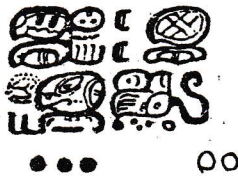
(a)



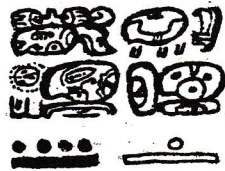
(b)



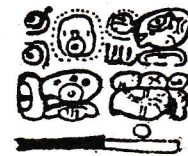
(c)



(d)



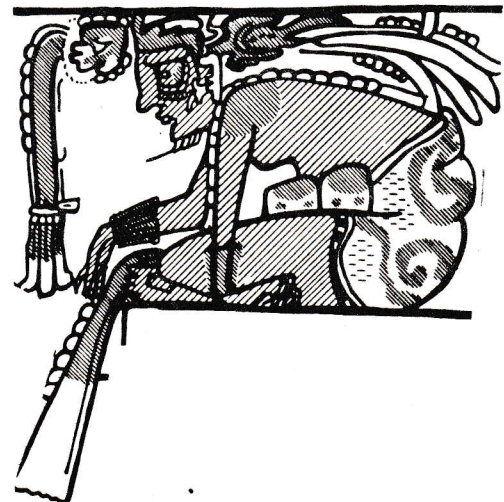
(e)



(f)



(g)



(h)

Fig.198. God D in Dresden Codex and in Classic Peten. a-f, Dresden Codex. g, polychrome Peten vase, Tepeu 2. h, Tikal Burial 116, polychrome vase.

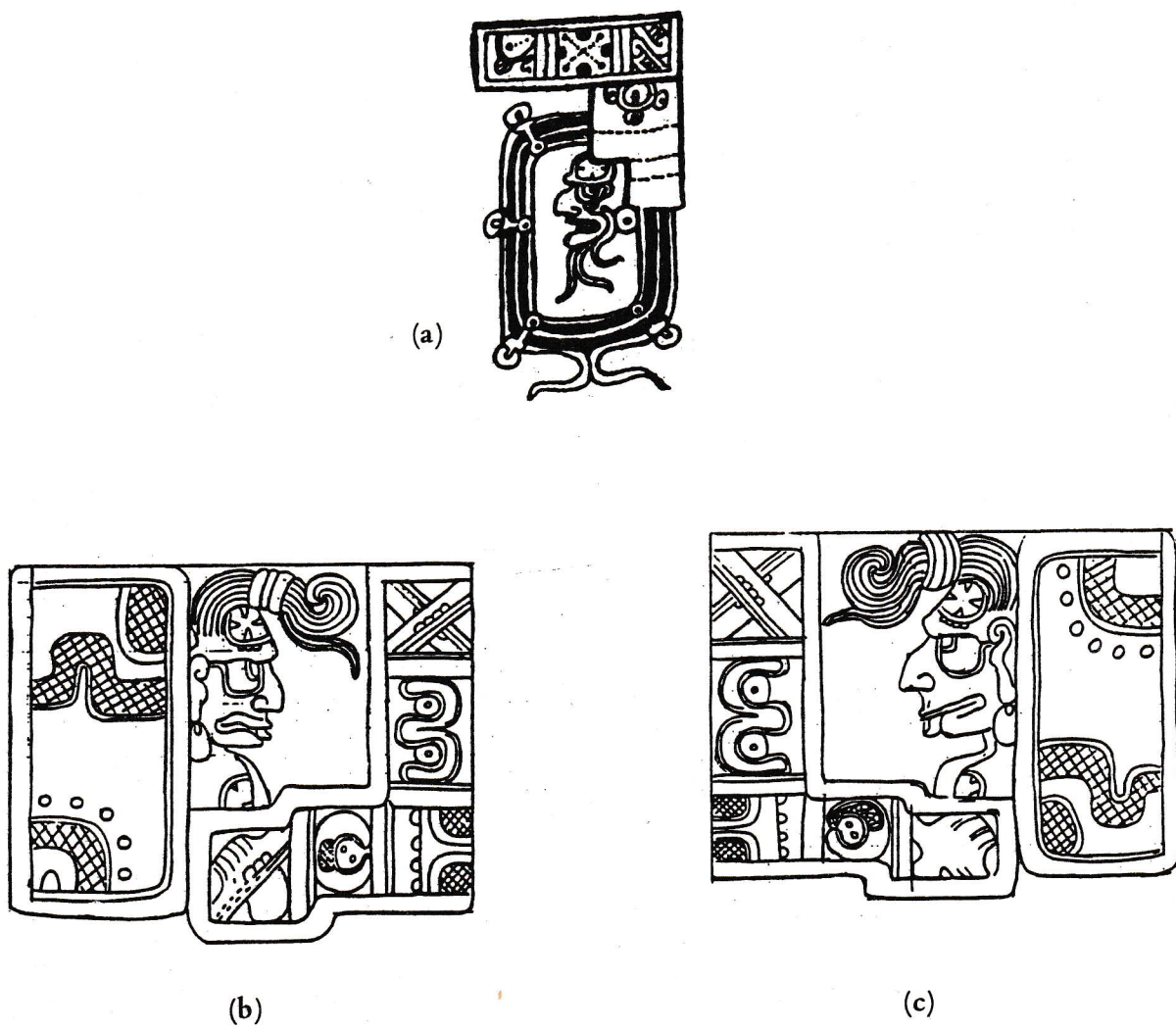


Fig.199. Classic-Post Classic continuity: Sun God on "Planetary" Band. a, Dresden Codex; b-c, Copan, drawings courtesy of Berthold Riese.

APPENDIX A

SYNONYMS

George Kubler suggested that a table of synonyms would help the reader. This has therefore been added to this post Ph.D. edition.

Anemone Headdress Monster = Tubular Headdress Monster

Belgian Tripod = Deletaille Tripod, so named because Christine Deletaille wrote a thesis on it (unpublished) in Belgium.

cache vessel sometimes equals **incensario**. Orange cache vessels of Tzakol date may have been used to burn incense, though they have no chimney. See glossary and text (via index).

Chac Xib Chac may equal **GI**, in the sense of being a different phase or different manifestation, rather than a totally distinct personality in the pantheon. Splitting and lumping Maya deities, spirits, and personifications is still imprecise.

Headband Partners = Hunahpu and Xbalanque = Headband Gods.

Hunahpu = Spotted Partner = Headband God. On Yaxchilan Lintel 48 this face is also a personified number four, which puts it in a potential solar deity family, thus with GIII. Hales, though, equates Hunahpu specifically with GI, and Xbalanque with GIII (R+H 1982b:31) probably based on the Codex Style plate with the twins assisting the Principal Young Lord rising from his splitting turtle (Fig.100a).

Itzamna = God D, the Old Slouching God. Itzamna is now recognized as not an Iguana House as invented by Thompson and perpetuated by Coggins (MAYA 1985:53).

God D-Itzamna is certainly not reptilian or "long-nosed."

jade = **jadeite**, whereas all examples of the mineral jadeite are properly designated jade (a lay person's term), not all jade is jadeite. Some is nephrite (outside of Mesoamerica).

Kerr Rollout = **Merrin Bowl**, so named because I first learned of the stuccoed-and-painted Tzakol bowl from a rollout photograph kindly donated by Justin and Barbara Kerr. Several years later I found the bowl on exhibit in the Edward Merrin gallery in New York, and illustrated in his catalog.

Lily Pad Headdress Monster may sometimes = **Personified Numeral Thirteen** or **Personified Tun**.

Peten = **Central Lowlands**, Peten from perhaps Poptun to Calakmul (Campeche). The eastern and western boundaries of the Classic period "Peten" sub-culture area are even more poorly recognized than the northern and southern borders.

Tepeu = **Late Classic**, Tepeu 1 and 2 are meant. When Tepeu 3 is meant, that is specifically stated.

Triad = **Palenque Triad**, but the latter designation does not mean the particular example under discussion was made at Palenque. For that reason the designation simply as "triad" is preferable for non-Palenque examples.

Triple Bow Tie mouth or nose plaque = **Triangular nose plaque**. Some of these accessories have just bow ties, some have just a triangular section, others have both together.

Tzakol = **Early Classic**, generally Tzakol 3 is meant, about the 5th-6th century A.D.

Xbalanque = Personified Numeral Nine = Headband God. Houston has proposed (personal communication, 1985) that the character with feline pelage marks may also be a personified Yax.

INDEX OF INDIVIDUALS

Boldface numbers indicate key references. Page numbers refer to Volume I, the text volume. Of Volume 2 only the illustrations are indexed, not the credit section or the table of synonyms.

Anders, 37, 56, 75, 238

Blom Plate, 26, 103, 157, **164**, 198, Figs.96, **102**, 131.

M.Coe, 9, 33, 43, 51, 64, 85, 93, 99, 134, 135, 153, 175, 200, 211, 221, 226, 233.

W.Coe, 12, 27, 35, 136, 152.

Coggins, 15, 22, 24, 25, 27, 32, 34, 106, 121, 122, 124, 152, 153, 167, 169, 176, 233.

Freidel, 9, 99.

Gann, 151, 183.

Gann Bowl, 151, 152, 157, 171, Figs.50, 95, 183.

I.Graham, 64, 183, 211.

J.Graham, 19, 145, 183.

Joralemon, 119.

Kubler, 23, 30, 34, 43, **52-56**, 59, 65, 69, 74, 75, 84, 85, 90, 94, 96, 218.

Landa, 43, 46, 62, 75, 76, 81.

Lounsbury, 9, 85, 89, 163, 215, 218.

M.Miller, 33, 41, 52, 64, 190, 226.

Morley, 12, 13, **39-44**, 53, 55, 57, 208, 233.

Nicholson, 86.

Parsons, 12, 25, 99, 176, 181, 189, 191, 221.

Pasztory, 25.

Proskouriakoff, 14, 38, 39, 42, 46, 55, **57**, 59, 67, 74, 84, 85, 90, 94, **96**, **97**, 188, 208.

Quirarte, 64, 65, 168, 176.

B.Riese, 85.

Robicsek, 216, 233.

Schele, 9, 20, 63, 64, 85, 86, 89, 99, 102, 121, 122, 134, 139, 153, 212, 214, 215, 218, 219.

Schellhas, 30, 37, 40, 208, 224, 230, 236.

Seler, 1, **31-36**, 62, 67, 104, 111, 208, 238.

Spinden, 12, **37-38**, 42, 74, 93, 130, 158, 194, 208, 224.

D.Stuart, 63.

K.Taube, 38, 229.

Thompson, 39, 40, **44-52**, 58, 59, 70, 87, 111, 138, 168, 200, 208, 210, 219, 221, 237.

Tozzer, 36, 61, 70, 75, 78, 104, 111.

Willey, 12.

Ximenez, 196.

INDEX OF PLACES

Abaj Takalik, 5, Chart 1, 20, 36, 99, 100, 145, Fig.54.

Altar de Sacrificios, 81, 112.

Altun Ha, 26, 103, 189, 190, 191, 211, Fig.146.

Bonampak, 64, 125, 226.

Calakmul, 11, 112.

Caracol, 114, 126, 136, 194, 213, Figs.43, 55, 68, 72, 74, 137, 171, 176, 195.

Cerro, 14, 99.

Chalcatzingo, Fig.43.

Chetumal, 103.

Chichen Itza, 26.

Chol, 67, 79.

Cholti (Lacandon), 58, 61, 67, 68.

Copan, 20, 100, 112, 183, Fig.8c, 166.
 Dzibilchaltun, 32, 34, Figs.51, 81a.
 El Mirador, 11, 14, 18.
 Escuintla (Tiquisate), Fig.118.
 Holmul, Fig.74.
 Holmul I pottery style, 9.
 Izapa, 5, Chart 1, 19, 20, 36, 100, 106, 126, 199, 232, Figs.18, 112, 164, 176.
 Kaminaljuyu, 5, Chart 1, 19, 20, 69, 99, 106, 152, 169, 171, 181, 182, 233, Figs.16, 67, 91a, 94a, 103, 121, 124, 125.
 Kohunlich, 11, 115.
 Lacandon (Cholti), 58, 61, 67, 68.
 Lacandon (Yucatec-), 76, 78, 82.
 Manche Chol, 58, 61, 67, **68-73**.
 El Mirador, 11, 14, 18.
 Olmec, 9, 35, 59, 60, 69, 99, Fig.111.
 Palenque, 38, 85, 102, 107, 114, 147, 152, 174, 183, 185, 194, Figs.74, 98, 173.
 Piedras Negras, 64, 69, 107, 201, 221, Figs.152, 192.
 Rio Azul, 2, 7, 11, Chart 1, 22, 91, 92, 166, 175, 192, 211, 213, 215, 216, Figs.4, 34, 46, 138, **163**, 166, 167, 170.
 Sac Balam (Nuestra Senora de los Dolores de Lacandon), 68, 79.
 Santa Rita, 23, 50.
 Seibal, 96, 100, Figs.8b, 9e, 86a.
 Site Q, 111, 113, Fig.71b.
 Teotihuacan, 36, 183.
 Tikal, 15, Chart 1, 19, 26, 32, 36, 63-66, 96, 100, 103, 104, 117, 118, 123-125, 129, 147, 168, 179, 189, 193, 202, 213, 223, 232, Figs.7, 9f, 13, 14, 17, 19, 24, 38, 40, 43, 53b, 62, 66, 74b, 105, 138, 139.
 Tiquisate (Escuintla), Fig.118.

Uaxactun, 13, 22, 23, 26, 63, 103, 122, 123, 135, 129, 131, 137, 144, 147, 158, 173, 175, 186, 190, 191, Figs.49, 62, 76, 81.

Yaxchilan, 9, 63, 93, 129, 145, 227, Figs.7, 74a, 99a-b.

Yaxha, 20, Fig.165.

REGISTER OF GODS, PERSONIFICATIONS, AND MYTHICAL CHARACTERS

Ah Kin, see Kinich Ahau

Akbal, 8, 9, 172, 175, 183, 195, 205, Figs.113, 114.

Anemone Headdress Monster (Tubular Headdress Monster), 154, 162, 205, Fig.89.

Bow Tie Mouth Plaque, 82, 96, 216, Figs.26, 28, 29, 31-35.

Cache vessel, 22, 80, 81, Figs.8a, 9a-d, 10, 12, 14, 15, 17, 31-34, 63-65, 80, 132a, 158, 159.

Cauac Monster, 94, **213**, 234, Figs.**169-175**, **197**.

Chac, 32, 37, 151, 189.

Chac Xib Chac (GI), 56, 87, 93, **99**, 217, 227, Fig.7, 21.

Copal incense, 63, 80-83, 89.

Crocodile Tree, 35, 212, 232, Figs.112, 164.

Curl Formed Monster, 6, 103, 131, 166, 185, Fig.48a.

Divider panel, 234, Fig.185, **186**.

God D, Itzamna, 38, 43, 149, 197, 198, 200, 202, 208, 233-236, Figs.21, 107, 108, 109, 150, 153, 154, 175, **184**, 188a, 198.

God K , GII, 54, 151, 189, 201, 216, Fig.24.

God N, Bacab, 54, 149, 183, 233, Figs.21, 27, 45, 128, **179**, **180**, **183**, 184b, 185, 189.

God L, 59, 149, 216, 220, **226**, 236, 239, Figs.**190**, **191**.

GI, 56, 82-88, 94-96, **99-100**, 104, 120, 149, 179, 209, 217, 222, 228, 235, 236, Figs.1-10, 12, 18, 19, 20, 22, 25, 33, 34, 63-65, 161.

GII (God K), 50, 85, 136, 198, 228.

GIII, 84, 85, 218, 228.

Headband Gods, Hero Twins, 9, 135, 163, 169, 200, 221, 228, 236, Figs.73, **100-102**

Holmul Dancer, 229, 236, 239, Fig.70.

Itzamna, 37, 43, **46**, 59.

Jaguar God of the Underworld, 96, 128, 200, **207, 219-224**, Figs.24, 45a, 151b, 152, **155, 156a, 158, 159.**

Jester God, 128.

Kerr Rollout (see also Merrin Bowl), 103, 140, 143, **144**, 145, 153.

Kin, 8, 143, 149.

Lily Pad Headdress Monster, 32, 150, 116, **138-146**, 147, 148, 158, 231, Figs.**78-83**, 136d, 185, 193.

Loincloth Apron Face, 87, **208.**

Lost Incised Vase, 103, 135, 153, 157, **160**, 167, 171, Fig.**99.**

Palenque Triad, see under GI, GII, GIII.

Popol Vuh, 38, 70, 165, **195, 196**, 239.

Primary Standard Sequence, PSS, 7, 25, 112, 113, 117, 157, 209, Fig.22.

Principal Bird Deity, 9, 95, 97, 103, 142, 165, 175, 177-179, **181**, 216, 217, 228.

Principal Young Lord, PYL, Figs.73b, **100**, 187.

Quadripartite Badge, 93, 99, 100, 116, 119, 179, 212, 215, Figs.5-10, 34.

Recurved Snout Monster, 6, 184, Fig.134.

Serpent Face-Wing, **176ff**, 197, Figs.**113, 114, 119-128.**

Shell Wing Dragon, 118, 119, 139, **142, 147**, Figs.80a-c, 82a-b, **83-88.**

Shell Wing Deity Faces, **148**, Figs.**85-86, 194.**

Sun god, Ah Kin, Kinich Ahau, 41, 58, 189, 192, **207, 224**, Figs.24, 160, **161-163.**

Surface of the Underwaterworld, 6, 9, 87, 101, 131, 143, 145, 162, 166, 177, 181, 200, 214, 223, 234.

Tikal Burial 160 rollout, **167-170**, 176, 204, 212, Figs.**99, 124.**

Triad (see also GI, GII, GIII), 83, 85, 86.

Tubular Headdress Monster, see also Anemone Monster, **151-159**, 161, 229, Figs.**89-98.**

Venus Monster, 212.

Water lily, **155, 156.**

Xoc Monster, 95, **111-129**, 131, 217, 222, 229, Figs.25, **63-72**.

Zip Monster, 184, 197.

INDEX BY F.L.A.A.R. PHOTO ARCHIVE NUMBERS

The numerical system is described in Hellmuth 1985a. The following index is only partial, as the cataloging of the entire archive finished only Early Classic pottery before the OAS-Yale fellowships ran out. The numerical system and location of where the photographs of all sides of the artifact may be studied are described in Hellmuth 1985a.

A-128, black Tzakol bowl showing incised fish monster, Figs.25d, 77.

A-210-Neg.6, Duke, Red Band Tepeu 1 Style plate, Fig.131c.

A-285 and 265441-28, Houston, black incised Tzakol lid, Fig.138, 139.

A-371-Neg.1 and B-076, fish, Fig.90c-d.

A-376-Neg.10, 453895-6, D.O.-"M," and D.O.-329, the Pearlman Shell, Figs.73, 75a.

A-397-Neg.2 and 420652-4-Neg.19, San Francisco, Tzakol, Fig.119b.

A-401-Neg.7, J.G.U. with Xoc, carved shell, probably authentic, Fig.157

A-428-Neg.6, 265441-9, and D.O.-56, Dallas, Tzakol God D, Fig.107d.

A-444-Neg.6, the Frog Lid, Figs.17, 18, 46a, 56.

A-528, see **471114-6**, Museo Popol Vuh, frontal applique, Fig.64a.

A-531-Neg.12, see **451856-16**, Tepeu 1, winged face, Fig.85e.

B-076, see **A-371-Neg.1**

D.O.-56 and 265441-9, see **A-428-Neg.6**, Dallas, God D, Fig.107d.

D.O.-139-Neg.8, before repainting, 456981-75 (after repainting), Fig.78b.

D.O.-197 (before repainting), 471671-23 (after repainting), see **-083-Neg.10A**, Duke, Fig.177.

D.O.-206, see **456981-54-Neg.4**, Figs.13a, 63b.

D.O.-232 and 449209-5, see **459201-3-Neg.4(?)**, New Orleans, Fig.119a.

D.O.-273, polychrome Tepeu plate, personified 9, Fig.104.

D.O.-388 (Hellmuth 1978:208), Museo Popol Vuh, Fig.117b..

D.O.-315, see **453027-9-Neg.9**, polychrome Tepeu 1 God D, Fig.109d-e, 125.

D.O.-318 and 449272-9, see **453027-2-Neg.12**, Figs.45c, 143, 156c.

D.O.-329, see **A-376-Neg.10**, the Pearlman Shell, Figs.73, 75a.

D.O.-350 and 304994, see **456257-9-Neg.10**, black tripod, Fig.107c.

D.O.-363, see **294175-10**, Holmul Dancer, Tepeu, Fig.70c.

D.O.-385 and 456257-1, Museo Popol Vuh (Hellmuth 1976:Rollout Fig.56; 1978:frontispiece), PYL canoe scene, Figs.186g, 188b.

D.O.-391, see **456257-2**, Museo Popol Vuh, Red Band Tepeu 1, Fig.151b.

D.O.-"M" and D.O.-329, see **A-376-Neg.10**, the Pearlman Shell, Figs.73.

043235-1A-Neg.11 and 423557-3-Neg.1, rectangular cache vessel, Figs.132, 161.

043474-3-Neg.16, pre- or proto-Classic GI-related, Figs.1 and 2.

043998-1-Neg.12 (Hellmuth 1985a:24-25; Crocker-Deletaille 1985:No.348), Shell Wing Dragon, fish, Fig.59d, 85, 87d.

265441-28, see **A-285**, Houston, incised Tzakol lid, Fig.138, 139.

269884-1-Neg.9, Seibal Stela 2, Figs. 8, 9e, 86a.

271928-4-Neg.7 (Hellmuth 1975b:Pl.48; M.Coe 1982:Pearlman No.25; Hellmuth 1985a:133), bird effigy tripod, Fig.140b, 141b, 143a, 144a.

294175-10 and D.O.-363, Holmul Dancer, Tepeu, Fig.70c.

304994 and D.O.-350, see **456257-9-Neg.10**, black tripod, Fig.107c.

401852-1, proto-Classic or early Tzakol altar, Peten, Fig.69.

402461-36-Neg.12, Tiquisate, Principal Bird Deity, Fig.118.

403225-1-Neg.1, Tubular Headdress tripod lid handle, Fig.91b, 92.

403225-7-Neg.6 and 420047-1-Neg.1, black lid of tetraped, Figs.87c, 88.

403225-10-Neg.10, Tzakol, Surface of the Underwaterworld, Fig.46d.

403226-13-Neg.3, Princeton, polychrome plate, shell wings, Fig.85c.

403226-17-Neg.2, the Iguana Lid (tip of face restored), Fig. 44.

403226-18-Neg.16

405900-5-Neg.7A, Museo Popol Vuh, Tubular Headdress, Fig.97a.

405900-15-Neg.13, Museo Popol Vuh, Tzakol J.G.U. lid, Figs.45a, 155, 156a

407513-1-Neg.2, polychrome Tepeu vase, Fig.150b.
 407413-1 and 408696-12, see **418677-9-Neg.9**, Blom Plate, Figs.96, 102, 131d.
407513-43-Neg.3 (Hellmuth 1985a:71, 121, 137; Crocker-Deletaille 1985:No.346), Tzakol, Figs.75e, 103b.
408289-9-Neg.4 (Hellmuth 1985a:156), Fig.135.
 408696-12 and 407413-1, see **418677-9-Neg.9**, Blom Plate, Figs.96, 102, 131d.
409604-2-Neg.20, black Tzakol bird basal flange, Fig.120.
409609-8, Land Collection (Nicholson 1978:No.137), Fig.9c.
 411174-1, see **418607-4B-Neg.12** (Hellmuth 1985:71), tripod, Fig.131.
411174-6-Neg.3 (Hellmuth 1985a:156), gouged Tzakol bowl, Fig.136c-d.
411174-10, before retouching, polychrome Tepeu vase, Fig.150a.
412057-1-Neg.8A, polychrome Tepeu 1 plate, Fig.137.
412057-2, Tzakol, orange vessel, profile-gouged, Fig.63a.
413925-5-Neg.4A, Tikal Stela 2, Fig.13
413925-7-Neg.14, Tzakol, orange cache vessel, Fig.10a.
416398-8-Neg.8, Tzakol, frontal modeled J.G.U. vessel, Fig.158a.
418607-3,
418607-4B-Neg.12 and 411174-1 (Hellmuth 1985:71), tripod, Fig.131.
418677-7-Neg.2, Tepeu vase, retouched only across repaired cracks, no change to iconography or style, Fig.101b.
418677-9-Neg.9, 407413-1, and 408696-12, Blom Plate, museum, Merida, Figs.96, 102, 131d.
418677-10-Neg.6 (Hellmuth 1985a:118, 124), Fig.76a-b.
418677-15-Neg.1,
418677-16-Neg.1, Tzakol bowl of 9 god glyphs, Figs.160f, 166c.
 418679-20, see **496027-13**, polychrome, Tepeu vase, Figs.78c, 185.
418679-20, Museo Popol Vuh, Vase of 73 Hieroglyphs, Fig.195.
 420047-1-Neg.1, see **403225-7-Neg.6**, black lid of tetraped, Figs.87c, 88.

- 420456-4**, black Tzakol basal flange, Figs.122, 123.
- 420652-4-Neg.19, see **A-397-Neg.2**, San Francisco, Tzakol, Fig.119b.
- 420456-4**, Tzakol, black basal flange bowl, Figs.60, 61.
- 420456-4-Neg.7**, black Tzakol basal flange, Figs.127, 128, 129c, 133a, 140d, 143b, 144b, 182.
- 420652-3-Neg.9A**, Tzakol, profile gouged GI vessel, Figs.6 and 20b.
- 421167-20-Neg.15**, Codex Style plate (Crocker-Deletaille 1985), Figs.168, 187.
- 421167-21-Neg.16**, Tzakol, frontal applique GI vessel, Fig.20a.
- 421167-6-Neg.3** (Gann 1918:Pl.17; Gordon and Mason 1925:Pl.XVI), Liverpool, Figs.50, 95, 183.
- 423357-2-Neg.23**, Bowers Museum, black basal flange lid, Fig.142.
- 423557-3-Neg.1, see **043235-1A-Neg.11**, rectangular cache, Figs.132, 161.
- 423557-3-Neg.3**, Tzakol modeled J.G.U. vessel, Fig.158b.
- 449209-5, and D.O.-232, see **459201-3-Neg.4(?)**, New Orleans, Fig.119a.
- 449272-9 and D.O.-318, see **453027-2-Neg.12**, Figs.45c, 143, 156c (lid).
- 449609-8-Neg.11**, Tzakol, profile gouged GI vessel, Figs.9b, 10d.
- 451858-6**, (Hellmuth 1976:Rollout Fig.8), Maegli Collection, Dance after Decapitation on polychrome vase, Tepeu, no repainting, Fig.28.
- 451858-12-Neg.7**, repainted basal flange bowl, Fig.132b.
- 451856-16** and A-531-Neg.12, Ela viuda de Castillo Collection, polychrome Tepeu 1 plate, Fig.85e.
- 453027-2-Neg.12**, 449272-9, and D.O.-318 (Hellmuth 1985a:front cover of paperback edition), Figs.45c, 143, 156 (lid), 46b (sidewall).
- 453027-9-Neg.9** and D.O.-315, polychrome Tepeu 1 God D, Fig.109d-e, 125.
- 453895-1-Neg.11** (Robicsek; M.Coe 1982:Pearlman No.33), Fig.148a.
- 453895-6, see **A-376-Neg.10**, the Pearlman Shell, Fig.73a, 75a.
- 454782-4-Neg.5** (Hellmuth 1985a:178), black bird effigy, Fig.129.
- 455732-6-Neg.9, 458171-17, and 458230-1, see **456257-4-Neg.9**, Fig.169, 170.

456257-1, see **D.O.-385**, Museo Popol Vuh (Hellmuth 1976:Rollout Fig.56; 1978:frontispiece), PYL canoe scene, Figs.186g, 188b.

456257-2 and **D.O.-391**, Museo Popol Vuh, Red Band Tepeu 1, Fig.151b.

456257-4-Neg.9, 455732-6, and 458230-1 (Banque 1976:No.194; Hellmuth 1985a:67, 105, 132, 169), Fig.169, 170.

456257-9-Neg.10, 304994 and **D.O.-350** (Banque 1976:No.135), "squirrel" lid of black tripod, Fig.107c.

456981-12-Neg.12, see **458171-5**, incised shell, Fig.145, 146, 147C.

456981-19-Neg.8, (Banque 1976:No.136; Hellmuth 1978b:140; 1985a:71; in press C; Crocker-Deletaille 1985:No.328-329), Figs.165.

456981-26, see **468490-14-Neg.6**, Tzakol, frontal carved, Fig.31b.

456981-39-Neg.7 and 458171-6, polychrome Tepeu 1 bowl, Fig.82.

456981-54-Neg.4 and **D.O.-206**, profile gouged vessel, Figs.13a, 63b, 80c.

456981-75 (after repainting), see **D.O.-139-Neg.8**, before repainting, Tepeu 2 stuccoed vase, Fig.78b.

457681-11-Neg.2, Tikal North Acropolis stucco mask, Fig.147a.

458171-5 and 456981-12-Neg.12, incised shell, Fig.145, 146, 147.

458171-17, 455732-6-Neg.9, and 458230-1, see **456257-4-Neg.9**, Fig.169.

458230-1, 458171-17, and 455732-6-Neg.9, see **456257-4-Neg.9**, Fig.169.

459201-3-Neg.4(?), 449209-5, and **D.O.-232**, New Orleans, Fig.119a.

459201-6-Neg.1, Wray Collection, Tzakol, profile gouged, Fig.33.

463585-4-Neg.4, Fig.120.

463728-7, see **471671-22**, Chrysler Museum, Tzakol, Fig.64.

464706-10, Tepeu 2 God D, end panel, Fig.186c.

464706-14-Neg.34A (Hellmuth 1985a:69, 158, 172), bowl, Fig.149.

465863-17, incised Tepeu vase, Fig.89, 90a-b.

468297-5-Neg.7, Tzakol, profile gouged, Figs.9a, 10b.

468490-5, polychrome God D enema scene, end panel, Fig.186h, 188, 198.

468490-14-Neg.6 and 456981-26, Tzakol, frontal carved, Fig.31b.

471114-6 and A-528, Museo Popol Vuh, frontal applique, Fig.64a.
471242-35, Tzakol, orange, profile carved, Fig.17c.
 471671-7, see **471781-12**, combined frontal and profile, Fig.10c.
471671-22 and 463728-7, Chrysler Museum, Tzakol, Fig.64.
 471671-23 (after repainting), see **-083-Neg.10A** and D.O.-197 (before repainting), Duke, Fig.177.
471781-2-Neg.10, Tzakol, the Austin Tetrapod, Figs.36, 37, 55d.
 471781-3, see **265441-27-Neg.4** (before restoration and retouching), fancy Tepeu polychrome plate, Fig.189.
471781-4, 269215-1, and D.O.-178 (Hellmuth 1976:Rollout Fig.29), Multiple Resist style, Fig.197a.
471781-12 and 471671-7, combined frontal and profile, Fig.10c.
476672-9,
476710-4-Neg.1, polychrome Tepeu 1 bowl, tubular headdress, Fig.97.
477299-7-Neg.8, black lid of tetrapod, Tzakol, Fig.87b.
479332-13-Neg.7, Denver Art Museum (Hellmuth 1985a:84), Tzakol bowl, Fig.48a.
479332-25, shell, style of the Late Classic, Fig.58.
480286-2-Neg.11, Tikal Stela 2, Figs.7, 9f, 17e.
481648-17, Codex Style God D, Fig.154.
481648-22-Neg.2, Houston, Tzakol God N lid (Hellmuth 1985a:61, 77, 88, 96, 115), Figs.45b, 156b.
481649-62-Neg.11 (Hellmuth 1985a:117) fish lid of cylindrical tripod, current location unknown, Fig.25d.
482107-1-Neg.5, Lost Incised Vase, Tzakol 3/4-Tepeu 1, Figs.94, 99c.
482107-18-Neg.12,
482107-21, before repainting which altered style but not iconography, (R+H 1982:Fig.87, after repainting), Fig.153.
486667-3, Tepeu vase, end panel, Fig.186.
486667-9 (Hellmuth 1983:Fig.1), Red Band Tepeu 1, Fig.101a.

487372-5, Tzakol frontal applique vessel, Fig.64c.

487372-6, front cover, Monster und Menschen, current location unknown, Figs.63, 65.

489655-1-Neg.10,

489655-13-Neg.5 (Hellmuth 1985a:159), incised black Tzakol bowl, Figs.59e, 77.

492025-8-Neg.2, fancy frontal applique, Tzakol, Fig.34, bottom.

492025-8-Neg.6, fancy frontal applique, Tzakol, Fig.34, top.

493421-5, Tzakol modeled J.G.U. vessel, Fig.159.

496027-7, Tepeu 1, Multiple Resist Style, Fig.79.

496027-13 and 418679-20, polychrome, Tepeu vase, Figs.78c, 185.