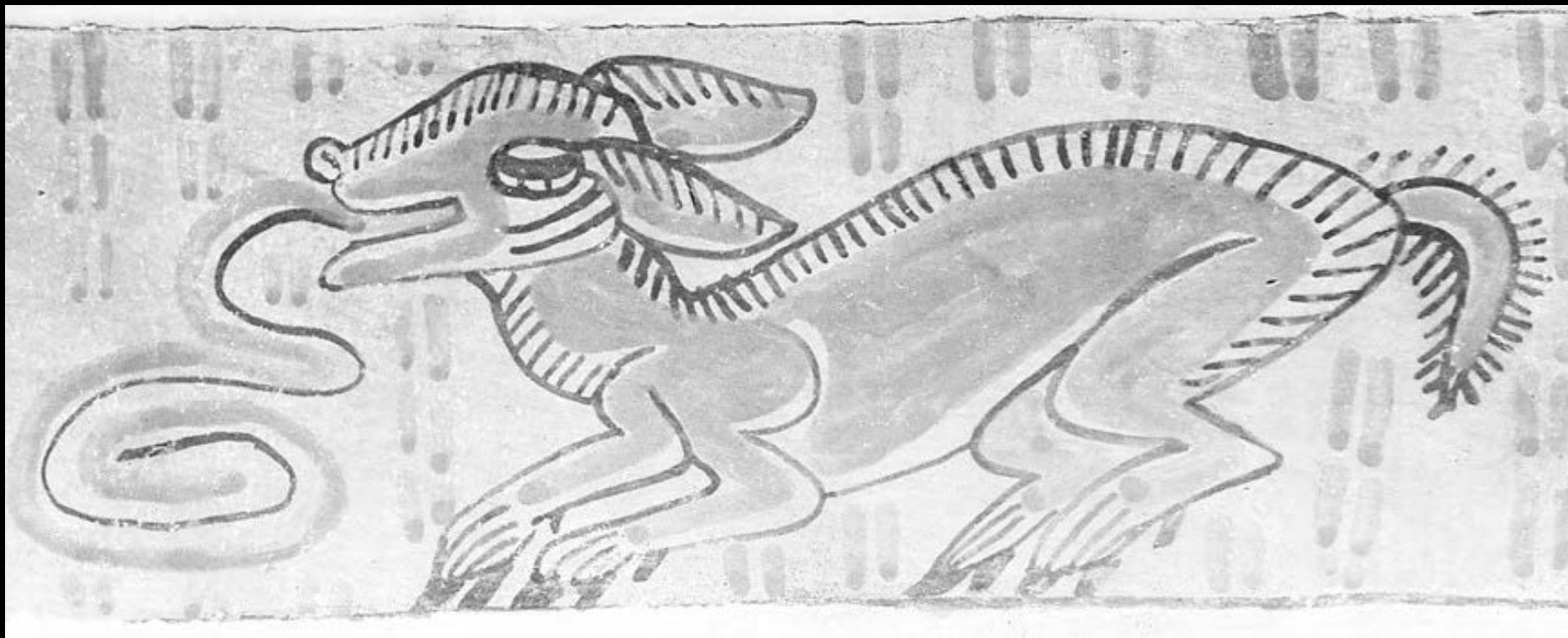


# Deer in Maya Art, Iconography



Part II, Deer in Kerr Rollouts and Deer in Hellmuth Digital Rollouts, Rollout Drawings from FLAAR Illustrators and Rollout Drawings by Dana G. Moot II

**Nicholas Hellmuth, FLAAR Reports**  
 FLAAR (USA) and FLAAR Mesoamerica (Guatemala)  
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# Acknowledgements

It is very helpful that Dumbarton Oaks, Trustees for Harvard University, has improved the digital quality of several thousand of the Justin Kerr rollouts. Plus that they are having all the rollouts scanned for even higher resolution options in the future. The rollouts of Justin Kerr are assisting 90% of the iconography reports, symposium presentations and conference presentations.

I sincerely appreciate Dana G. Moot II providing the rollout paintings that he accomplished of several important scenes. He replied to my request very quickly so I had time to include his helpful illustrations. I also thank Matthew Looper for sending me several of Dana G. Moot II's drawings and his okay to publish these plus his own drawings in his monumental 2019 opus on *The Beast Between: Deer in Maya Art and Culture*.

The drawings by the team that accomplished drawings for FLAAR research in the 1970's-1980's are all appreciated: Persis Clarkson, Lin Crocker, Barbara Van Heusen and Laura Gornto.

The drawings by Karl A. Taube are especially helpful because he knows epigraphy and iconography of the Classic Maya so he can understand what the Maya were depicting.

Donald Hales helped me find Kerr rollout numbers for rollouts in the Robicsek and Hales book on *Codex Style* pottery—where no Kerr numbers were used in captions.

All the 35mm color slides and medium format black-and-white negatives from 30 years of photography around the world by Nicholas Hellmuth have been donated in October 2024 to Dumbarton Oaks, Trustees for Harvard University. Once this FLAAR Photo Archive is

unpacked, sorted, and gradually cataloged, it will be possible to find all the other photos of deer in the FLAAR Photo Archive. All scans from the 35mm color slides from this archive should be captioned: Photo by Nicholas Hellmuth, FLAAR Photo Archive, Dumbarton Oaks, Trustees for Harvard University.

The individual photos do not yet list in which museum each artifact is now located because after the earthquake of 1976 we moved all files to storage. And several years later when we had a new office, and went to the storage to retrieve the notes, we found that rats and mice had chewed up the paper to make their nests. And in subsequent decades, living in Switzerland for three years then Austria for eight years then Germany for nine years (not including six months in Japan as guest visiting research professor at MINPAKU), and moving from being a Rollins College to being at Brevard Community College to living in Ohio as visiting professor in digital technology not all documents and records survived so many moves. The few records that did survive are in the boxes of photographs donated to Dumbarton Oaks. So in future years when these 124 boxes are unpacked, sorted, organized and the photos cataloged, a mutual goal is to indicate which ceramics are in which museum (even if they were in a private collection when photographed and only later were donated to a museum). So most photos in the current FLAAR Reports have no indication of location of each ceramic.

# Introduction to the present Volume on Deer documented by Rollout Photos and Rollout Drawings

There are separate upcoming FLAAR volumes on monkeys that have deer antlers and/or deer ears. Deer with monkey tails are included in the present series on iconography of deer. Since there are so many images of deer, and since hunters of deer are crucial to study as well, we are producing four volumes on deer:

Part I: *Deer Iconography in Classic Maya Art, Just Deer, No Hunting Scenes*

Part II: the present volume on deer where there are rollout photos or rollout drawings to help you see the deer and the associated scene.

Part III: *Deer Hunters' Headdresses and Conch Shell Musical Instruments, The same Hunters' Headdresses were worn by many Maya Ballplayers And Conch Shells were also used by Musicians facing the Ballgames*

Part IV: *Ballgame Scenes where Players wear a Deer Head as Headdress or Deer Hunter Sombreros*

These year 2025 FLAAR Reports are updates with lots of added photographs and drawings from our 1990's research that resulted in multiple FLAAR publications:

- Hunting pictured on Early Classic Maya Pottery: Cylindrical Tripods and Basal Flange Bowls.
- Headdresses and Skirts shared by Deer Hunters and Ballplayers (Hellmuth 1996a)
- The Old Deer Hunter and the Woman Riding the Mythical Deer, The Actun Balam Vase, Belize, Tepeu 3 and the Prototype Actun Balam Scene, Petén, Tepeu 1
- Four Peten Style Plates Showing Hunters
- Hunting the Principal Bird Deity

There are hundreds of deer or deer heads as headdresses or deer ears

and deer antlers pictured in Maya art. The only animal that is pictured more often would be the jaguar and other felines—there are five species of felines in the Maya areas: jaguars, pumas (also called cougar, mountain lion, usually no spots when an adult), ocelot, margay, and jaguarundi (no spots).

Deer are present in celestial Sky Bands (that we show in Part I). Deer were clearly tamed and used in Maya ceremonies, as were tame monkeys and tamed jaguars. But wild deer were also a major source of meat for an immense population of people that had few domesticated animals—and certainly no cattle, goats, or sheep.

Matthew Looper has produced a helpful book on deer in Maya culture (2019). So our goal is to find additional illustrations and to introduce uncertainties in the mis-identifications of elderly male supernaturals who were often associated with deer—these are captioned as God N in the Maya Vase Data Base and repeated in the first edition of Hellmuth on God N iconography but now as I am an entire year deeper into Maya cosmology and mythology I doubt the dying old gods in a bed are God N. And then there is the related uncertainty of who are the old gods issuing from fanged open jaws of giant snakes when neither the old men nor the snakes have a deer ear or a deer antler. When they do have a deer ear and deer antler Taube suggests naming them Zip. I agree that this new name helps separate them from God N. Other scholars call these aged deities Wuk Sip—we cite the other scholars in the area of summary and conclusions.

God D often sits on a throne to welcome deer who come to render obsequence to him. So God D is clearly associated with deer and other animals. But I feel that the other old man are a separate supernatural, and I accept Zip as a better designation

# Deer in Early Classic Maya Art

We show deer in Early Classic Maya art in Part I, deer in Maya art on vases, bowls, plates, and figurines. In the current rollouts volume so far we have found just one Early Classic Maya representation of deer in a rollout. And one Early Classic rollout showing a deer from the Tiquisate area of Guatemala—far south outside the Maya heartland of Peten and the adjacent Highlands.



Fig. 1. The hunter carries spear-like objects and a giant stylized conch shell. These shells were used in deer hunts and by attendants at ballgames. With a tumpline (mecapal) he carries a woven bundle. The deer has a long coil issuing out of its mouth. The deer has long vertical rows of parallel lines to remind us he has fur on his body and sticking out from his tail.

Early Classic painted cylindrical tripod, Maya Lowlands. Kerr rollout, K1788, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 2. Deer on mold-impressed Early Classic cylindrical tripod from the Costa Sur area of Guatemala, which is on the international trade route of Mesoamerica, far outside the adjacent Highland Maya area and even further away from the Maya Lowlands. I call this Tiquisate style though there are dozens if not hundreds of sites in other adjacent areas. This deer has no antlers but the size and shape of his head is that of a deer, not a peccary. The rows of parallel "fur" are more common on a peccary, but the size of the animal, especially its head, is more deer-like.

Museo Popol Vuh, Universidad Francisco Marroquin, digital rollout by Nicholas Hellmuth, FLAAR Digital Photo Archive. The FLAAR Photo Archive of 35mm color slides and black-and-white film and contact sheets was donated by Hellmuth/FLAAR to Dumbarton Oaks Trustees for Harvard University in October and the 124 boxes arrived there in mid-November. The separate FLAAR Digital Photo Archive, digital rollouts and photos taken with other digital cameras, will be donated there in the near future.

Close-up details are shown in the Hellmuth volume on deer hunters, even though this cylindrical tripod is not a project of a Maya speaking people.

Citing Nicholas Hellmuth this rollout is pictured by Oswaldo Chinchilla 2011: page 173.

# Deer in Parades with other (Way) Animals, often on Late Classic Red Background Tepeu 1 Vases



Fig. 3. It helps to have good-resolution photographs of each personage on a vase like this. This photo is a scan from a 35mm color slide taken by Hellmuth in the previous century. He was a Post Graduate Research Fellow at Yale University for many years, so it was easy to go to New York and photograph vases there. Plus he visited museums across the USA and museums in Canada also.

While residing for 3 years in Zurich, Switzerland, 8 years in Graz, Austria, and 9 years in Halle (Salle), Germany Hellmuth traveled to museums and private collections across EU and UK to undertake photography of Maya art.

All the 35mm color slides and medium format black-and-white negatives from 30 years of photography around the world have been donated to Dumbarton Oaks, Trustees for Harvard University. Once this FLAAR Photo Archive is unpacked, sorted, and gradually cataloged, it will be possible to find all the other Red Background Tepeu 1 series vases that show parades of wayob personalities and related scenes. For some (but not all) vases, a close-up photo was taken of each individual hieroglyph in each PSS. These photos were taken to assist epigraphers, so they can see the individual brush strokes of each hieroglyph.

This monkey-tailed deer's ear has a ? "question mark" on its surface. Most designs on deer ears are more squiggle-like (Caban-like). This deer ear is more round than long. In the future a comparative tabulation needs to be accomplished of the different sizes, shapes, and decoration of the ears of deer in Maya art.

He has nicely rendered deer antlers.

A flower-like form issues from the top of his head. Another possible flower plus something below issues out of his mouth. A long diagonal "branch" comes from behind his head.

A long necklace has an upside down Ak'bal jug at the end. These jugs are very common in wayob parades and also in separate enema ceremonies.

Photo by Nicholas Hellmuth, FLAAR Photo Archive, Dumbarton Oaks Trustees for Harvard University. All photos in this report that are not Kerr rollouts are Hellmuth photos unless otherwise credited. To save space in captions area, we do not write the long credit line for every Hellmuth photo.



Fig. 4. Each of these parading individuals has the way glyph in the middle of the text in front of them. The skeletal demon has a deer antler on its forehead. The deer has a black monkey tail. A monkey head is a hieroglyph above his way glyph. An upside down Ak'bal jug hangs from his necklace. He has anthropomorphic arms and legs (so may be a person in a deer costume). The final individual is a gopher or comparable animal that has not yet been adequately studied. No scarf on anybody. Since there are over a dozen of these red-background vases with parading personages, an epigrapher should be able to study which Primary Standard Sequences were painted by the same scribe or at least from the same atelier. Kerr rollout K3392 is the same red background Tepeu 1 style, but is not allowed to be published. Kerr rollout, K2023, downloaded from the Dumbarton Oaks database of improved digital quality. This vase has not received any modern repainting.



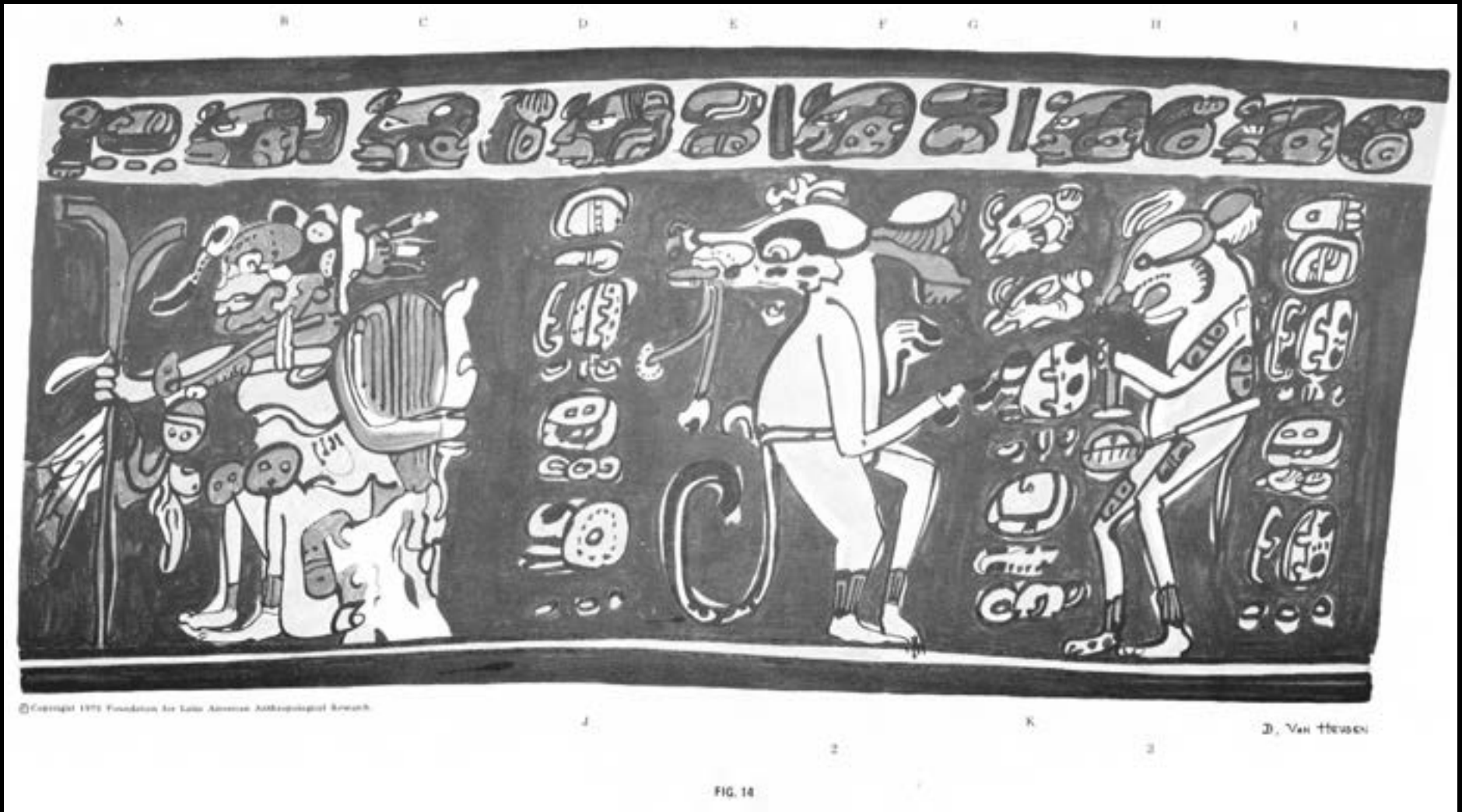


Fig. 5. This "parade" scene has the same personalities as the vase of K2023. But the skeletal Xibalba demon is seated, not marching. The deer with black monkey tail is dancing with the gopher-like animal. No scarf on anyone in this scene. The deer on both vases have plant-like objects issuing from their mouth. But the deer on Hellmuth 1976: Fig. 14 has two "ears". The gopher-like animal in both scenes is carrying an Ak'bal jug. Both these animals have glyph-like symbols on their arm, back, and thighs. But the scribe and the painter are not identical.

You can ignore the copyright from 1976 and use these drawings for your lectures, your research, your thesis or dissertation, and your publications. Cite Hellmuth 1976: Fig. 14, and the illustrator, in this case Barbara Van Heusen.



Fig. 6. A deer with jaguar ear and jaguar paws (not deer hooves) is first. His tail is more than 200% longer than a deer tail but has no monkey curl at the end. He has the same long "necklace" with an upside-down jug at the end as does the deer on K2023.

Another deer, with antlers, is second from the left, with monkey tail. A long thick vine or branch-like plant comes out of his mouth. This definitely needs a dedicated iconography and ethnobotanical research project.

He is followed by a monkey with a longer snout than usual. The monkey wears a scarf. Personage 1 and 4 each have jaguar paws and jaguar spots on their ears. Both have a really long tail but no monkey curl at the end.

The PSS and the vertical column of glyphs are not as nicely detailed as those on the previous parade scene, K2023, so although this vase surely comes from the same area of Peten, it is by a different scribe. One of many questions is at which site were these painted. I do not remember any complete vase of this style from Tikal or Uaxactun. A ceramicist would have better documentation. Kerr rollout, K3459, Mint Museum of Art, Charlotte, North Carolina.

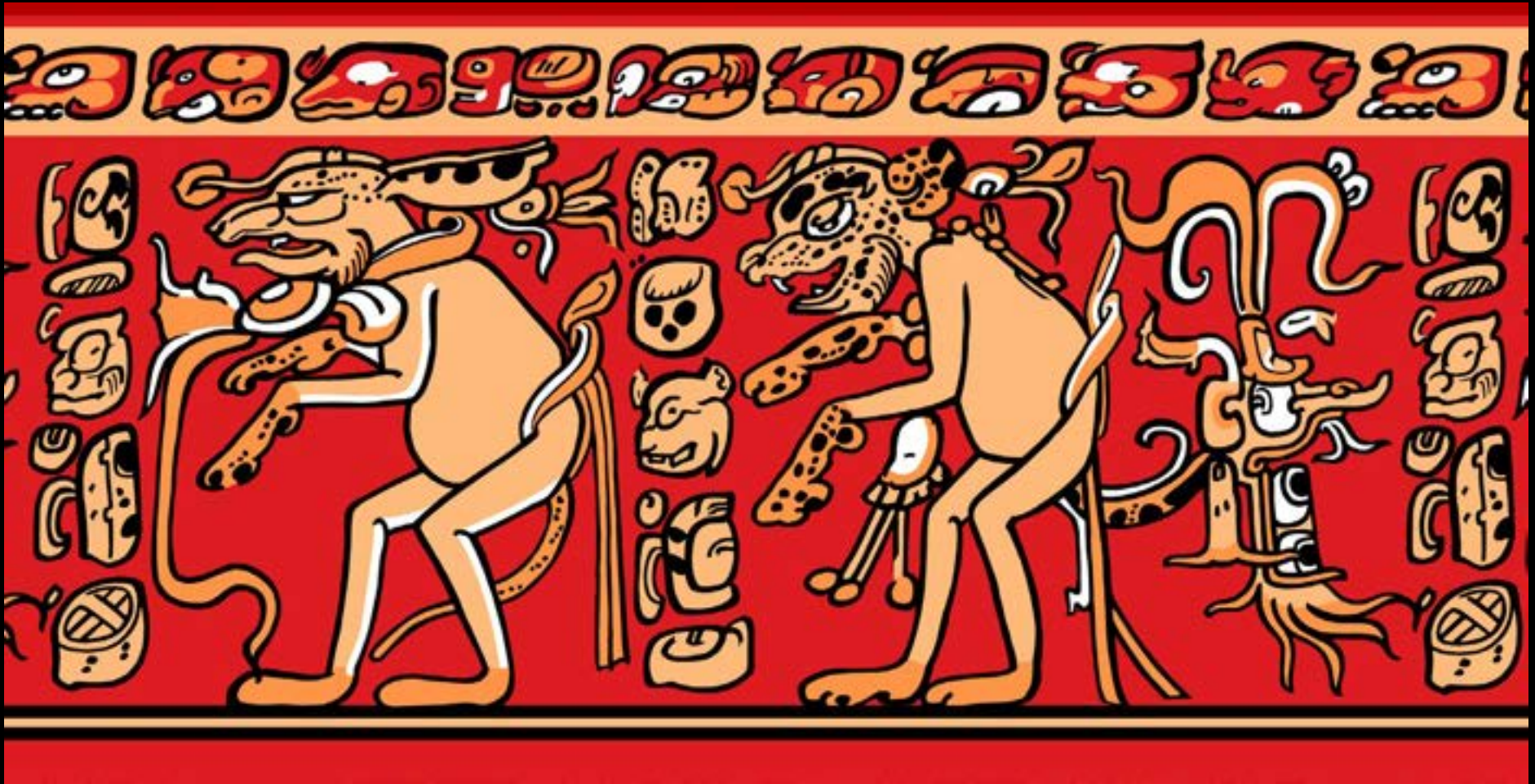


Fig. 7. Drawing kindly provided by Dana G. Moot II, from his MA thesis, 2021: page 162, Figure 93. The first animal is irritated and scowling. He has jaguar hands. His scarf is not as thick as in other wayob parade scenes. His ear is a long version of a deer ear, but no antlers. The tail is not deer sized nor shape but is not a monkey tail. Both animals in this scene have a "plant" growing out of their head behind their ears.

The jaguar following seems happy. He has jaguar "hands" and jaguar tail and jaguar-spotted head. A God K-like monster head is at the end of his tail. The bright color is reconstructed to suggest what this vase looked like over a thousand years ago.

This Red Background Tepeu 1 wayob procession scene is in The Tucson Museum of Art  
<https://www.tucsonmuseumofart.org/recent-acquisition-maya-plate-with-hunting-scene/>.



Fig. 8. The deer holds a hunter's net (used to trap animals). His ears are wide and large. Instead of an antler he has an approximately antler-shaped supraorbital plate of a reptilian monster (which is a deer head on steroids). The deer has deer hooves on all limbs. The "flame-like beard" is not typical. He and the monkey have their male parts exposed. The monkey we discuss in the separate volume on iconography of monkeys. Everyone in this parade has a thick red scarf around their neck and shoulders. Drawing by Dana G. Moot II (2021: page 159, Figure 88). Museum of Fine Arts, Boston.



Fig. 9. The deer at the left has a plant part in its mouth. He has a curling monkey tail, similar size and shape to the monkey on the Museum of Fine Arts vase. Instead of deer hooves or human hands, he has monkey-like hands (same as actual Maya monkeys). The ears are typical stylized size and shape as other Maya deer. Instead of actual antlers he has a flower or other motif issuing from a simplified white antler-like shape. The other two animals are a challenge to identify. The middle animal has monkey-like hands; the final animal has a feline-spotted tail but no feline head. He carries a large disembodied eye. The size and shape of his head and ears are very similar to deer but not identical. He has glyph-like patches on his arm and leg but is not a gopher. The head is more the shape of a deer but the open mouth is too long for a deer.

Drawing by Dana G. Moot II (2021: page 114, Figure 12), cited by him as from Heritage Auctions. Since I have not seen this vase in the Kerr Maya Vase Data Base it is helpful to have this drawing.



Fig. 10. Animal with deer antlers but no deer ear. This animal's head is not correct size or shape for a deer head but is vaguely "monkey-like" but there is no monkey tail. What looks like a deer hoof is in front of the animal's hand in the vertical column of glyphs. An epigrapher's comment on this motif would be needed. The first animal in this scene has a plant growing out of his head and has a scarf. His tail is unusually long but no monkey curl. His paws are jaguar-like. The middle person is backed by roaring flames—usually it is a jaguar that has flames behind him.

Kerr rollout, K3831, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. This vase needs to be studied in detail to learn why it is "overly red". Is that modern repainting or an off-tone scan? Like most Kerr rollouts nowadays, it is also too yellow in tone. But either way, it is helpful to have these rollouts for iconography and epigraphy.



Fig. 11. This is another Red Background Tepeu 1 scene. It helps when the rollout starts with the first glyph of the PSS. The deer has a scarf, but no antlers. He has a very long tail, almost of monkey length, but not curling around at the end. The stack of objects has a large conch shell at the bottom and a deer head at the top, with a snake issuing from his mouth. A deer on K9254 also has a snake issuing from his mouth. This stack of items to be carried is very similar to that of Kerr rollout K9254. Another vase, K0771, has the same stack of bundles being carried by a skeletal demon, with the conch shell not on his back but hung from his arm.

The skeletal person blowing a conch shell is seated, as is the deer. The bat we discuss in the FLAAR Reports on iconography of bats.

Kerr rollout, K1901, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 12. Although I am not an epigrapher, I always tried to photograph the hieroglyphic inscriptions on vases, bowls, and plates.



Fig. 13. Skeletal creature blowing on a conch shell, which Maya hunters do when hunting deer. Skeletal Xibalba demons on Red Background Tepeu 1 vases and bowls are usually walking or at least standing. The PSSsequence on this bowl has excellent detail on several of the hieroglyphs.





Fig. 14. Glyphs that pertain to the bat.



Fig. 15. This bat is discussed in the separate FLAAR Reports on iconography of bats.



Fig. 16. Glyphs that pertain to the deer.



Fig. 17. This seated deer has a longer than zoologically accurate tail, but no coil at the end, so even though the top half is black, at best it is a "suggestion" to be a monkey tail. This deer has a scarf around his neck. Hands and feet are not deer hooves.



Fig. 18. I estimate this is a deer head because stacks of similar objects on other vases have a deer head on top. This animal has an ear but no antlers, so I would be open to suggestions as to whether this is a different animal. Notice that this deer has a snake issuing out of its mouth. Giant conch shell at bottom.

All these color photographs are scans from the past decade of the FLAAR Photo Archive which is now (since October-November, 2024) been donated to Dumbarton Oaks, Trustees for Harvard University. As soon as these Hellmuth photos are unpacked, sorted, cataloged, and available in a database, it should be possible to find photos of all the vertical towers of glyphs, one in front of each main figure.



Fig. 19. I am not sure whether the yellow tone is correct, or is probably a digital scanning error. But I estimate this is a Red Background Tepeu 1 vase. Has a bat at the left, then a rabbit-like animal atop a growing jaguar. Then an acrobatic person with scales on their arms and legs. Then a bundle with a deer head on top (and a snake issuing from its mouth) is very similar to the stack of bundles on Kerr rollout, K1901. Both scenes also have a bat. Another vase, K0771, has the same stack of bundles being carried by a skeletal demon, with the conch shell not on his back but hung from his arm.

Then a feline with large black spots; then a deer with disembodied eye issuing from its eye. His tail is long but not long enough to be called a monkey tail.

Kerr rollout, K9254, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. The excessive yellow tone is probably a software error of the scans decades ago.



Fig. 20. This is a procession scene with similar Xibalba skeletal demons and other mythical personages. But this scene is probably Codex Style (no color photo to help see that aspect), so this scene is from northern Peten or adjacent southern Campeche, and several decades after the Red Background Tepeu 1 parade series. But notable how this tradition continues.

The individual at the left has a potentially monkey-like head but deer antlers and the head of a deer atop his cargo that he is carrying with a tumpline. Although he has a skeletal monkey-like head, he has no tail (so he may not be intended to evoke a monkey identification). He carries a large conch shell that is featured by deer hunters and for other activities. What he is carrying on his tumpline and the conch shell in front are similar to the "stack of bundles" on two other scenes: K1901 and K9254.

Kerr suggests he is a type of God A, the God of Hunting (Maya Vase Data Base). But so far I have not noticed a Zip with a skeletal jaw or any appearance with a monkey face.

The middle person has a vaguely monkey-like head but no tail. The object on or issuing from his stomach is probably associated with a Xibalba skeletal demon (his backbone is skeletal). The jaguar is inside an oval presentation of the Surface of the Underworld.

Kerr rollout K0771 (K771), downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. Museum of Fine Arts Boston.



Fig. 21. Deer with monkey tail on incised peccary skull from Copan. The lines on the deer hide is pictured in a way seldom seen elsewhere.

But an aspect perhaps not noticed before is that the deity with a skeletal head, deer antlers, and deer ear, is carrying on his tumpline the same bound rolled up bundle as seen in many wayob scenes on Red Background Tepeu 1 vase scenes such as Kerr rollout K0771. This Copan incised scene even has a conch shell as an accessory of this deer-antlered deity. I must admit that I never noticed the deer antler on this personage nor his now obvious parallels on Tepeu 1 wayob parade scenes. Best if an epigrapher translates the two glyphs in front of this demon.

I prefer to avoid calling any skeletal individual God A since there are many different skeletal demons in Xibalba. Even though this individual here has no skeletal body, arms or legs, his face and lower jaw seem skeletal.

This incised Copan peccary skull has been drawn by many iconographers. Used here is cropped by Hellmuth from drawing by Dana G. Moot II in Loofer 2019: page 170, Fig. 8.2.



Fig. 22. This could be considered as "the end of the parade". Many of the demons and creatures are in parades on Red Background Tepeu 1 vases. Here on this tall vase there are two rows of activities. The skeletal Xibalba demon in the lower middle is carrying the woven bundle with a giant conch shell on top. Above is a skeletal jaguar with the wide scarf often seen in parades. Further to the left is a "jaguar in flames" found on many other scenes. The person with the insects we discuss in a separate report on insects. The deer had a flow coming out of his mouth and a conch shell below. The two parasols are normally in a battle scene or a throne room filled with warriors. But no warriors visible here. Fascinating scene with a lot going on and glyphs in front of most of the main characters.

Kerr rollout, K3924, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Fig. 23. This deer is shown moving as a deer not upright on his hind legs as a human. A wide form issues from his mouth. It has snake-like features, but the undulations to the left are not typical of a snake.

Another snake seems to have wrapped his body around the middle part of the deer.

The deer's tail is furry and of the appropriate length for a deer's tail.

Somehow this deer is carrying part of the "bundle found in processions" under his body—net bundle and conch shell that is used by deer hunters.

Below are severed human heads at the corners of the roof of the "leafy structure". When you look at these overlapping segments they look more like animal ears than leaves. Leafy structures are found on several Maya vase scenes.

Closeup crop from Kerr rollout, K3924, downloaded from the Dumbarton Oaks database of improved digital quality that makes it realistic to enlarge individual deities, supernaturals, or people.





Fig. 24. Totally difference style but similar parade: deer, skeletal Xibalba demon, jaguar. The deer has something issuing from its mouth. He has no visible antler. His ear has a turned-around ?-mark. His tail is longer than that of a real deer but not long enough to be a monkey tail.

Kerr rollout, K5017, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



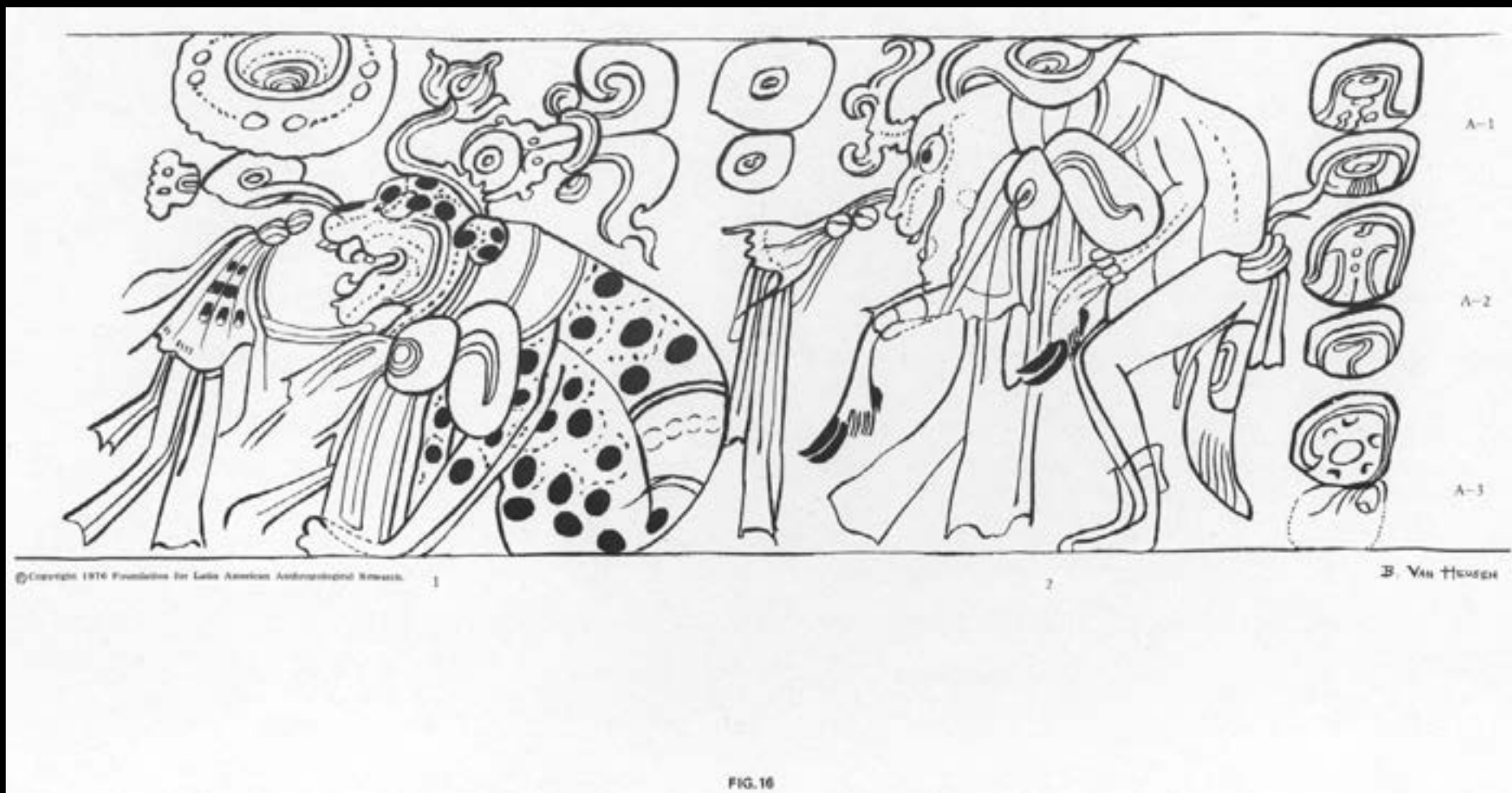


Fig. 25. Both the seated jaguar and the prancing deer have a thick scarf around their neck. The deer has beautiful antlers and a long undulating ear. The ear has a different decoration than most other Maya deer ears. Two feet have deer hooves; lower feet are more anthropomorphic.

Drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 16.

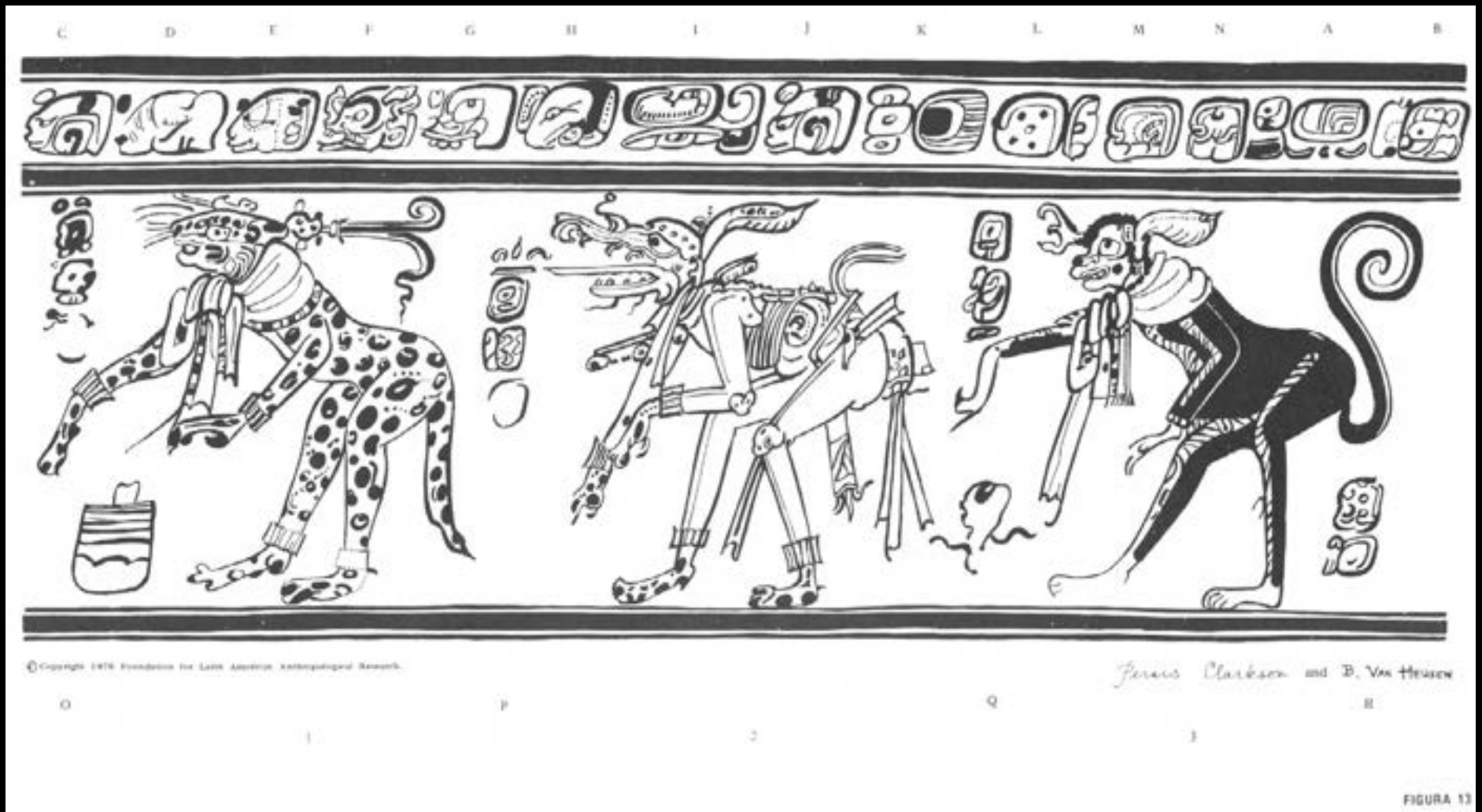


Fig. 26. Jaguar with scarf, skeletal Xibalba demon with deer ear and jaguar paws, monkey with scarf has deer antlers and deer ear. Drawing by Persis Clarkson and Barbara Van Heusen (Hellmuth 1976: Fig. 13).



Fig. 27. This scene is two levels high, but the parading skeletal individual at the front and the jaguar following him shows that this is a procession. I initially called scenes like this the Dance after Decapitation Sacrifice. The coiled snake with the human head inside has deer antlers and a huge deer ear with ? symbol. This snake should be compared with all those on Codex Style vases that we show in later chapters. Person 11 is surrounded by fish of the Surface of the Underwaterworld. Drawing by Persis Clarkson, Hellmuth 1976: Fig. 9, but the horizontal PSS across the top not included.

Ignore the old copyright—FLAAR and Hellmuth wish to make these images available to scholars and students. Once the 30,000+ 35mm color slides of the FLAAR Photo Archive are scanned and on-line, it will be possible to have color images of each segment of the actual vase.



Fig. 28. Kerr rollout, K1256, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University



Fig. 29. A different regional style—no Primary Standard Sequence around the top. But a similar row of parading anthropomorphic animal personages. The jaguar has a vomit bib and is vomiting. An enema jug is in front, with a small cup on top.

The deer has disembodied eye issuing out and another long splitting motif from the other side. No monkey tail. Small atlers and a deer ear with untypical top frame and decoration. Front legs have deer hooves—back legs do not and he is walking in anthropomorphic style.

The third animal has jaguar claws but large spots rather than a feline pelage. He has bristle-like hair rising above his head, but no other peccary features. He wears a scarf around his neck.

Kerr rollout, K3312. Not all of his rollouts are in the Dumbarton Oaks database.

We show rollouts of deer in hunting scenes in the separate volume on that topic. We show rollouts of ballplayers wearing deer heads as headdresses and ballplayers wearing derby or sombrero (used by deer hunters) in a volume on the relation of deer hunting and some variants of the Maya ballgame (Part 4 of the deer iconography series).

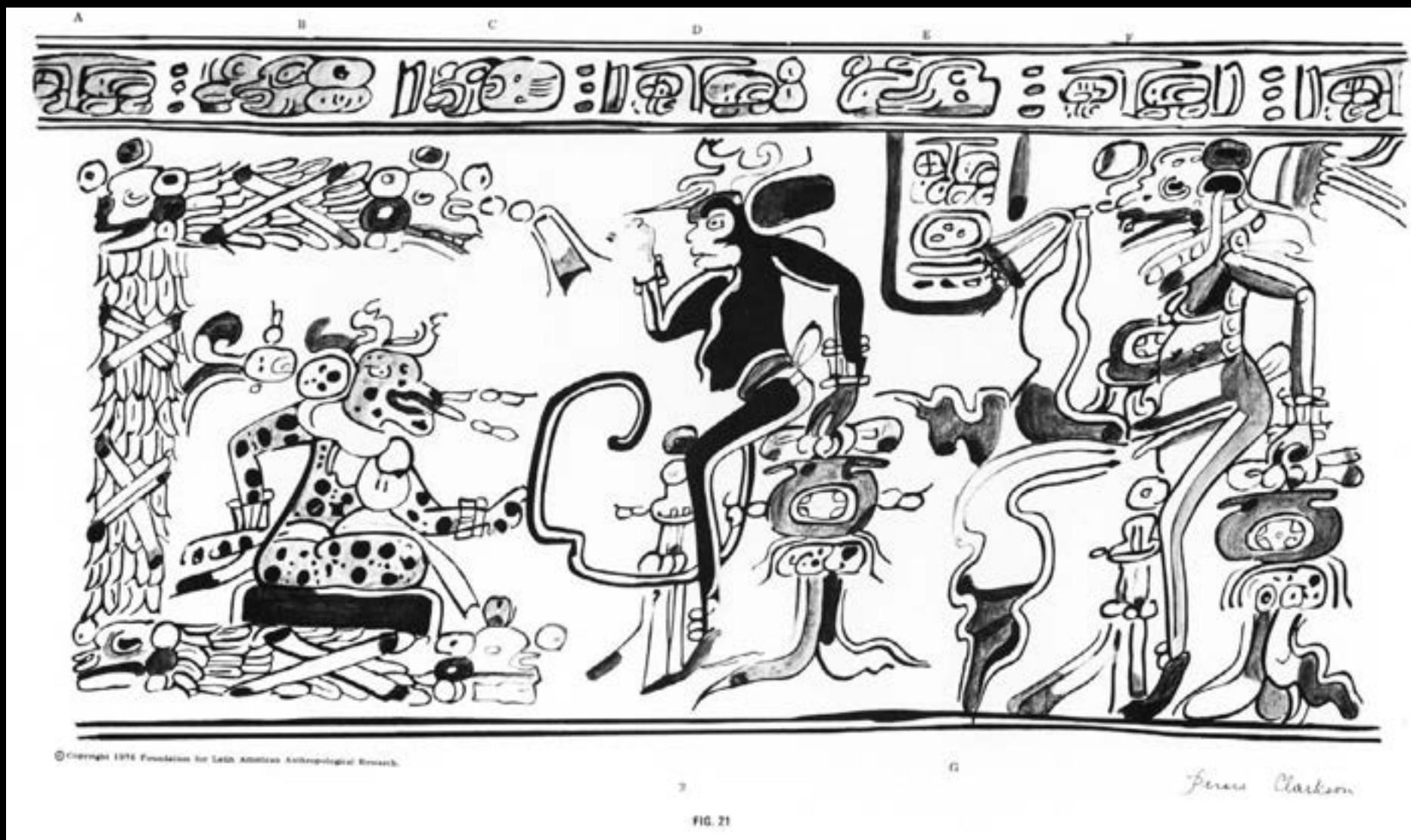


Fig. 30. This parade ends at a leafy throne room hut, occupied by a jaguar. But these leaves do look like actual leaves. Both the monkey with deer ear and antlers and the skeletal Xibalba demon carry jugs, but not Ak'bal jugs, these have a Kan Cross. No PSS around the top. Drawing by Persis Clarkson (Hellmuth 1976: Fig. 21).

# Parades of Deer with other Anthropomorphic Animal Impersonators on Chama Style Vases



Fig. 31. Parades of animal actors are also featured on Late Classic Chama style vases. Here an armadillo with a "God L" shawl and wide-brimmed hat plays a drum. He is followed by a probable rabbit, then a deer. Notice that the probable rabbit and the deer have identical ears. Most of the dancers have the same clothing accessory hanging from the end of their necklace. All the animals have a band of white fur on their limbs and stomach.

The headdress of this "armadillo God L" has short feathers in the row. The raised part in the middle has crossed-bands. This kind of raised center with crossed-bands are also found on what I call pseudo-God L warrior hats, that I show and discuss in the volume on headdresses of Maya ballplayers.

Kerr rollout, K3332, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 32. A remarkable Chama style parade scene starts with the armadillo drummer (and finishes with another armadillo musician with rattles). The iconography of armadillos is covered in a separate Hellmuth report (2024d). The probable deer is the fourth in the row. He has no antlers and no deer-sized ear, but his head is the acceptable size for a probable deer.

Kerr rollout, K5104, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



# Deer in other Late Classic Maya Art



Fig. 33. An anthropomorphic deer carves or paints a head. Behind (visible in the view of the entire plate) is a cut conch shell used to hold paint. All the animals in this scene have glyph-like patches on their arms, legs, and body. The symbol in the ear of the man is the same that we discuss in the last chapter of this volume.

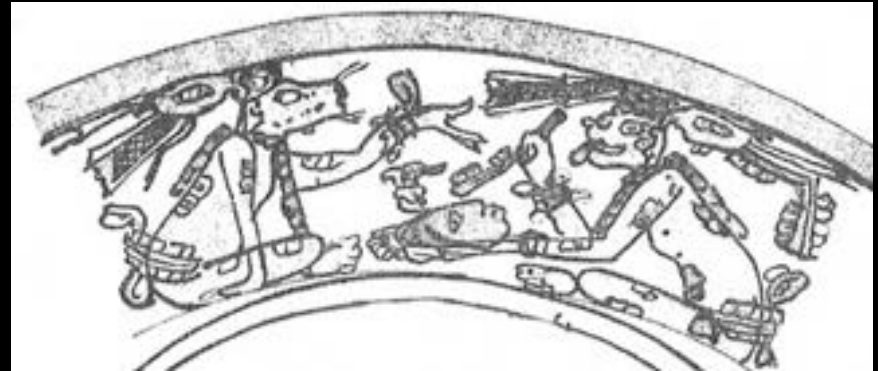


Fig. 34. Another anthropomorphic deer is communicating with an unidentified animal (with same ear that we show in the last chapter) who is carving or painting a head. Kerr photo, K0344 is actually from Michael Coe (1977: Fig. 7).

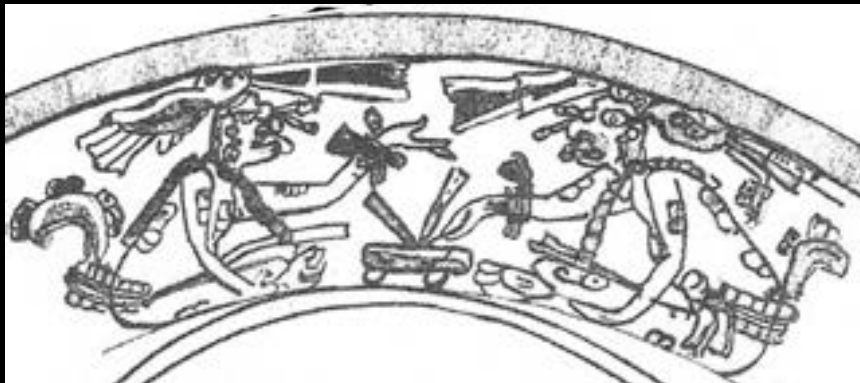


Fig. 35. Two more probable artists. The one at the right has the same ear and symbol inside that we discuss in the last chapter of this volume.

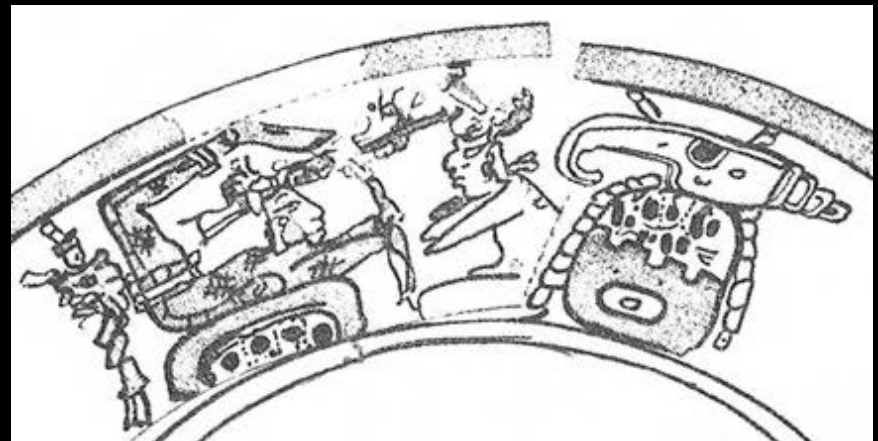


Fig. 36. An acrobatic person performs for a seated individual. At the right is a giant conch shell filled with paint, sitting on a feline pelage covered royal seat.

It would really help if archaeologists or iconographers or epigraphers could find the original drawings of Diane G. Peck and make them available in a database. To copy-and-paste from a publication results in the fuzzy images shown here. Also, this plate needs to be rephotographed at the appropriate angle so that illustrators today can redraw each segment.



Fig. 37, a and b. The people around the edge seem to be painters or sculptors, but that needs a separate research project. The four scenes on the edge of the plate need to be rolled out as we do for other plats in the volume on Maya deer hunters. But the digital file size of the Kerr photos are plates is not good enough to allow enlarging the side scene.

And, for an iconographer to study a plate, you also need photographs at an angle parallel to the raised edge, since a photo from above does not let you see the scenes on the side in adequate detail or focus. Fortunately the drawings by Diane G. Peck show the sides relatively flat.

Drawing, illustrator not identified, in Kerr database, K0344. Most photos of plates (that are not rollouts) are not yet in the Dumbarton Oaks database. Later I found the drawing credited to Diane G. Peck in Coe 1977: Fig. 7.



Fig. 38. A God N in a turtle shell is in the bunch of people at the left. There are several animals in this scene, including a seated deer in the lower middle. This scene definitely needs a high-resolution rollout line drawing so you can see and refer to each individual supernatural or human in this scene.

Vaso de las Estrellas, Museo Popol Vuh, Universidad Francisco Marroquin. Digital rollout by Nicholas Hellmuth, FLAAR Digital Photo Archive.

Fig. 39. Deer with Crossed-Bones and disembodied eyes in the lower level, in the Underworld (probably Xibilba). One deer has a clearly portrayed Xbalanque at his left and a black-spotted Hunahpu on his right. In both scenes Hunahpu has a deer ear with black spots.

Need to learn whether the plant-like stems in the hand of Hunahpu are the same as associated with deer heads in other scenes.

Need to determine whether the animal climbing out of the open jaws of the cave-like monster is a deer or not.

It is notable that the Sky Band goes across the middle of the scene, with the seated royal on his throne and a seated woman at his left (with a possible symbol of the Moon Goddess behind her back). Looper suggests the man is God D (2019: 166).

Excellent drawing by Diane Peck who accomplished many drawings for Michael Coe. Also published in Looper 2019: Fig. 7.15. Also in the 1979 MA thesis of Persis Clarkson (her Fig. 23). Donald Hales kindly reminded me that this rollout was first published by Dicey Taylor, (1978: Fig. 7). Sure would be helpful to find the original drawing and scan it at better resolution.

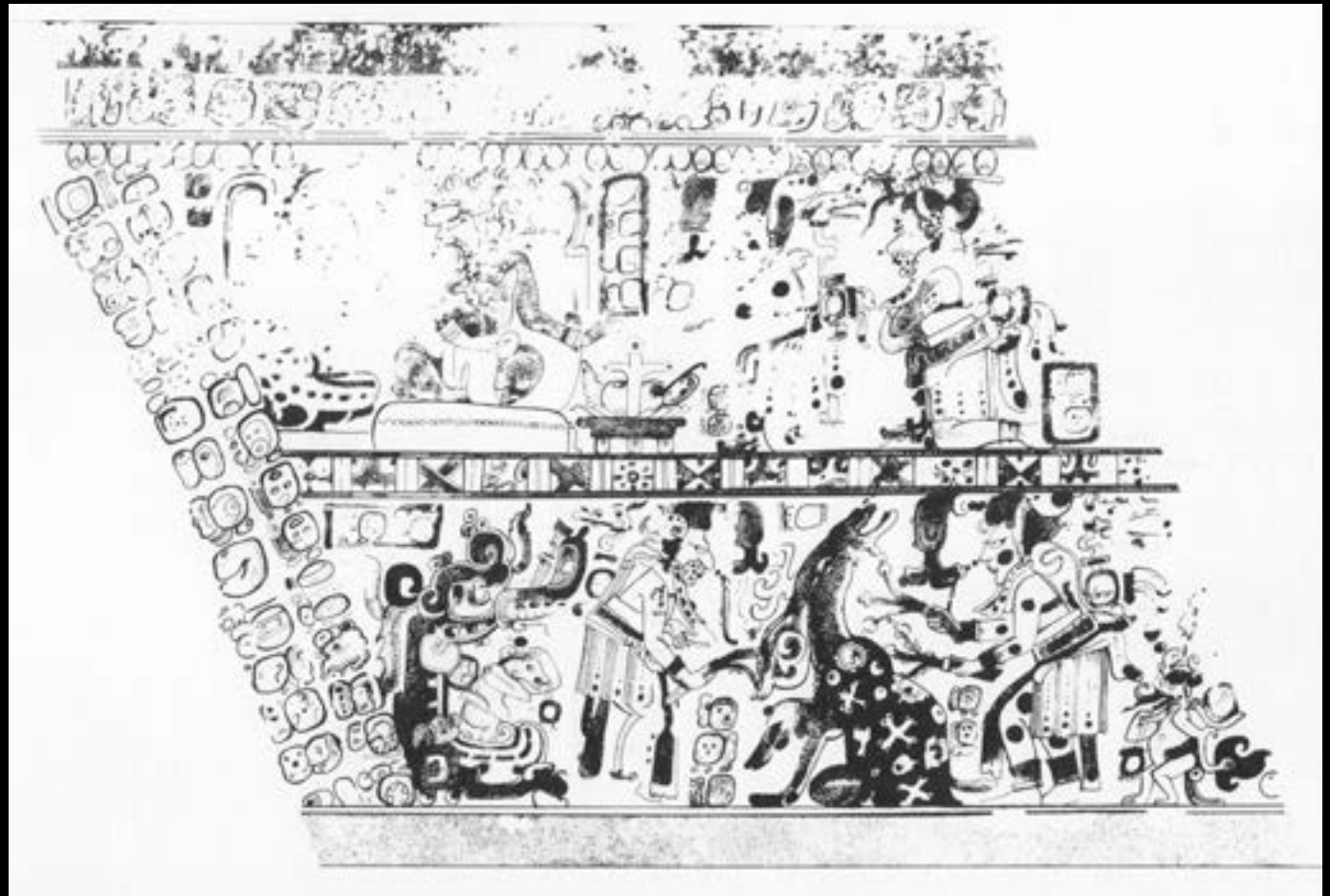




Fig. 40, a, b, c. This scene is so important that it would help hugely to have a high-resolution rollout photo (in addition to the drawing that already exists by Diane Peck). Plus this vase needs macro close-up photos of each individual and close-up photos of each individual hieroglyph and each individual celestial motif of the Sky Band. The three photos were kindly sent to me by Donald Hales. We do not know who took these photos.

Does the Sky Band across the middle suggest that the deer is "below the sky down in Xibalba"? I am surprised this is a Sky Band and not an "Earth Band". And why is the seated ruler above the Sky Band? Is he trying to tell everyone that he is up in the Sky? So was this vase painted for his burial or painted for a festivity while he was still alive? I prefer to use the Popol Vuh name Hunaphu rather than the Codex designation as God S, since Hunahpu is so clearly associated with his "twin brother" Xbalnque, with jaguar pelage marks around his mouth and usually also an area on his arms and legs.

Fig. 41. Another deer with Crossed-Bones on his body. Drawing by Byron Pacay after Looper 2019: page 155, Fig. 7.2.

Mural fragment, Ek' Balam, Yucatan.

The crossed-bones on this deer suggest it is the same mythical variant as in the Diane Peck drawing.

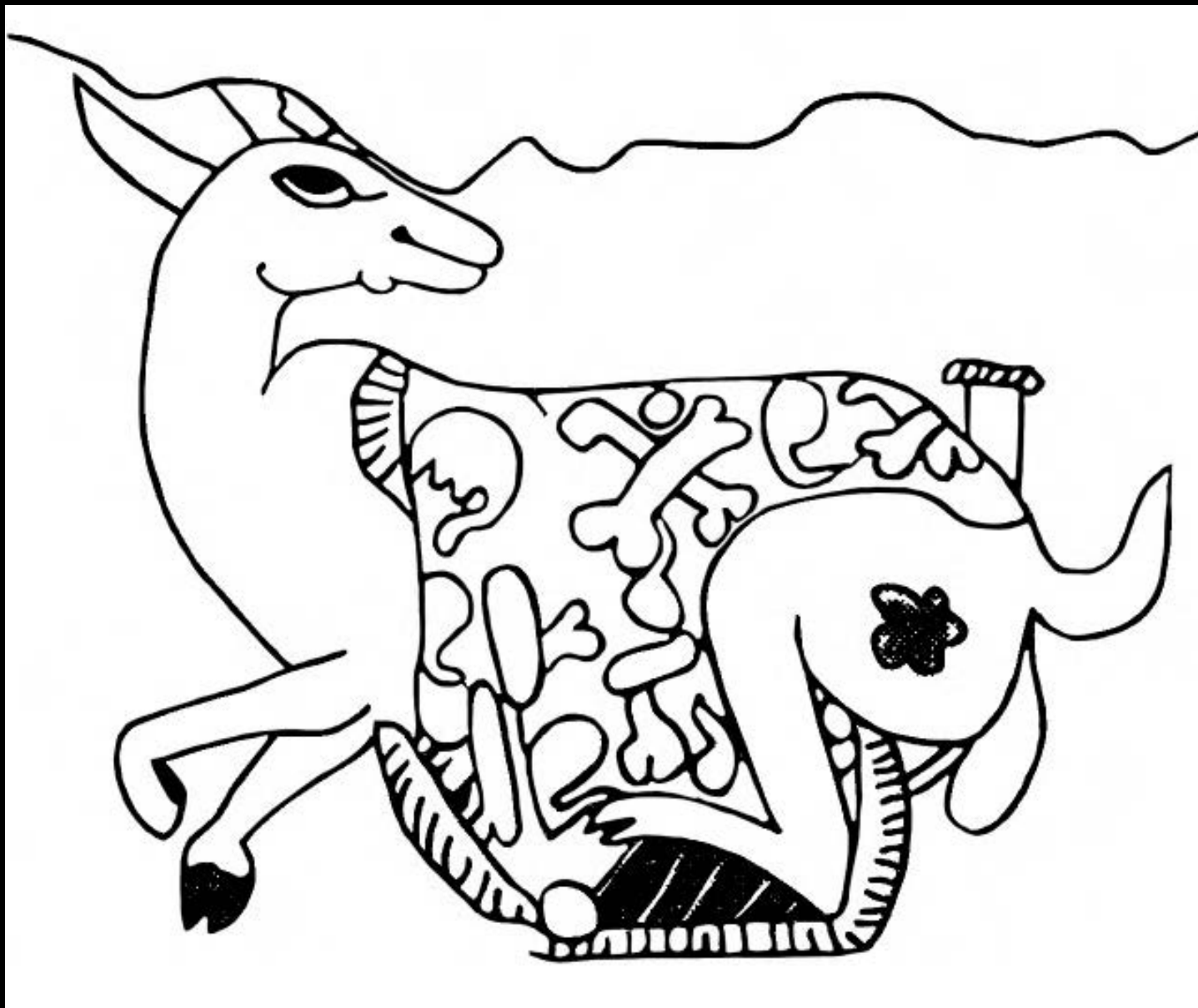




Fig. 42. An enlarged head of a deer sticks upwards almost as an extension of the Cauac-like monster that is under the enthroned royal personage. The deer ear has "grapes" perhaps suggesting stone. There are also "Cauac grapes" under the rabbit on the other monster head. A snake rises from under each throne.

In the other seen the Rabbit (companion of the Moon Goddess in other scenes) has taken the staff, headdress, and probably the shawl of God L. Kerr rollout, K1398, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 43. An individual with a non-human profile of his face, offers a deer antler to a seated lord. Drawing by Persis Clarkson in Hellmuth 1976: Fig. 37.



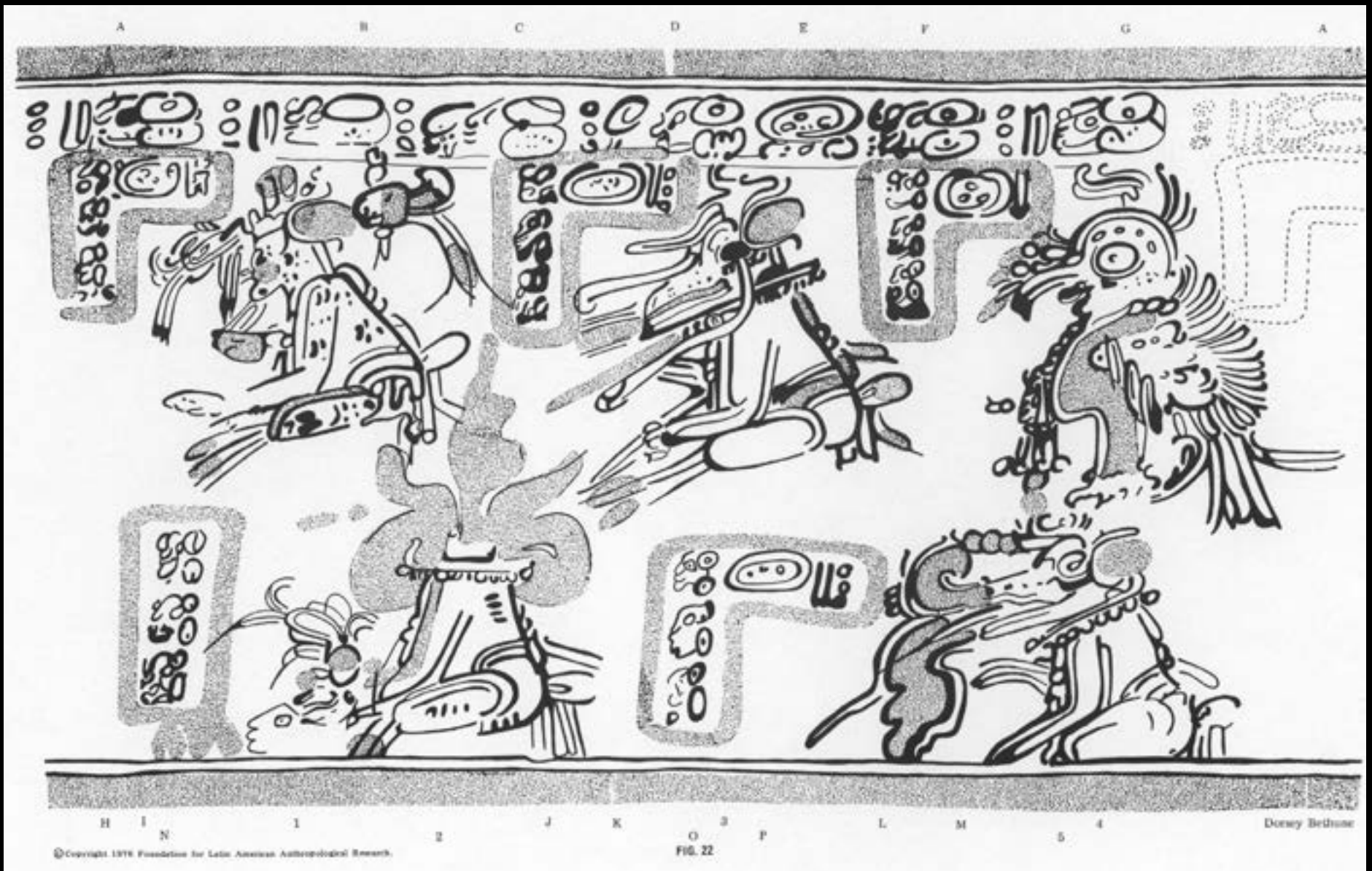


Fig. 44. A possible deer with disembodied eye issuing out seated in the upper row. A recently sacrificed individual is seated below. The animal at bottom right has antler-like shape rising from its head and an ear similar to all the other animals in this scene. Drawing by Dorsey Bethune in Hellmuth 1976: Fig. 22. The thick frames for the hieroglyphic texts next to each individual reminds me a drawing by Persis Clarkson in her MA thesis (1979: Fig. 9) that is in Part I of the four-part deer iconography series of FLAAR Reports.

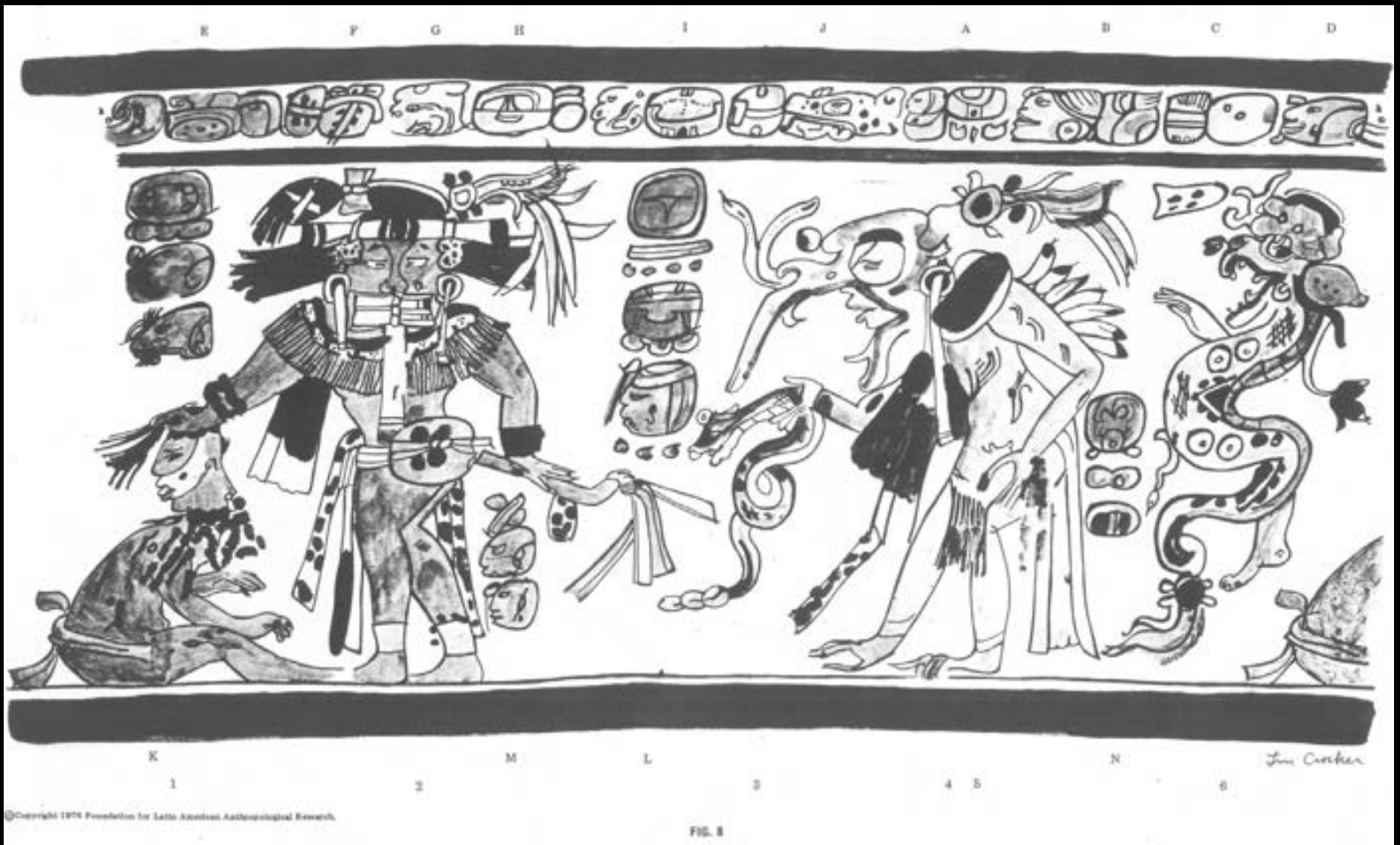


Fig. 45. The large snake with human hand and foot has a deer antler and deer ear on his head. Reminds me of scenes on Codex Style vases. The executioner has a conjoined double profile face to create a pseudo-frontal face. The middle person has a see-through headdress-mask, what you find on Ik' area vases, but the style there is different. He is carrying a recently sacrificed head, still bleeding from the neck.



Fig. 46. Not sure whether the headdress on the man looking to the right is a deer or not (it's in the deer corpus of Kerr). It is unclear to what degree this person and the headdress may have been repainted. Same documentation is needed for the hieroglyphs, whether they were repainted, or not.

The unexpected creature on the low table has ears, so is not a bird. But the row of feathers that curl over him are what you see on many majestic birds on the top of the backracks of Holmul Dancers. Very curious that this non-bird feather mass is in a scene with no standing dancing maize gods.

Kerr rollout, K8204.



Fig. 47. This deer is not parading though he may be dancing. An expected "multi-legged" form issues from his bottom. The tied bundle on the side of the deer definitely deserves more comparative iconographic study. The same bundle is found in Red Background Tepeu 1 processions of wayob, and is usually associated with deer or a skeletal Xibalba demon. Birds are rarely found in processions with deer. The last seated monster has feline paws and a feline tail-like form, albeit issuing from the back of his head.

Kerr rollout, K8262.

Fig. 48. A deer with disembodied eye stands in front of the enthroned lord. The deer and the bat on the other side both carry the identical jugs that are often seen in enema ceremonies (but they can be pictured elsewhere as well).

The lord sits on a black-white-black bone throne that is often seen in an enema scene such as on the Castillo Bowl of the Museo Popol Vuh. But the bone-throne can be in other scenes as well.

Cropped from Kerr rollout, K1440, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 49. An exceptionally long and relatively well-preserved hieroglyphic inscription hopefully describes who are present in the rituals being shown in this scene. I show an enlargement of the area with the deer in the previous illustration. This vase (K1440) has been published by several authors including Michael D. Carrasco (2024: Figure 1).



Fig. 50. Diagonal rows of deer heads. Notice that both ears are shown for each head. Each deer has a red scroll issuing from its mouth. Our discussion of deer hunting is a separate PDF. Normally a Primary Standard Sequence, if near the top of the vase, has no other decorations above it. The glyphs here are definitely not the expected glyphs of a PSS. Kerr rollout, K8533.



Fig. 51. Not typical to have the deer facing to the right. Note that the deer here have parallel lines to document their fur.

Kerr rollout, K6986.



Fig. 52. These long heads may be deer, even without an antler. The ear is not visible due to the headdress. Both animals have a thick red form issuing from under their lower jaw. The multiple fangs of the front animal are not deer-like. So I will leave the deer suggestion as open to further opinions by colleagues.

Kerr rollout, K9062.





Fig. 53. The deer at the right has more of a horn than an antler. Their ears are more triangular than deer in other scenes. White tailed deer have antlers—the other species of deer in the Maya lowlands, red brocket deer, *Mazama americana*, have two parallel spike-like antlers, with no branches (and no curve).

The circle with three dots is what you usually see in the ear of a feline or on a Bufo Toad.

Kerr rollout, K5204, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 54. The person holding the deer has a wide-brimmed hat similar to that worn by hunters, but in the present scene he is not killing the deer. There are other vases, gouged-incised, Late Classic from Tiquisate, where a deer is also held by a man, but by a leg.

An enlarged monster head is behind the deer. Could be a Pax. The skeletal monster in front is a challenge to understand. The glyphs around the vase are probably the kind called pseudo-glyphs by epigraphers.

Kerr rollout, K8233.



Fig. 55. A probable deer is standing on the upraised legs of a darker animal below (which is potentially also a deer). The individuals on each side of the deer stand on eroded examples of what probably was a Sky Band (there is a head at each end). On horizontal Sky Bands that are steps up to a ritual throne room hut, those Sky Bands often have a bird head at each end.

To the left is a very complex scene of a supernatural rising from a four-sided cave symbol. Kerr rollout, K4998. This vaguely-turtle-shaped form has a monster head at both ends. A maize god is often shown rising out of a bicephalic turtle-like creature. This "cave entrance" has a person seated at the right. Would need to see high-resolution image to learn what is at his left.

Once Dumbarton Oaks finishes their new scans (at a professional scanning company) these new scans can be used to prepare line drawings. But it would really help if a RAW format scan file is also available since in a RAW format file an illustrator can work the image (in Photoshop or Capture One software) and see much more detail.



Fig. 56. A deer is at the left of a bullhorn acacia tree. These trees grow especially in Alta Verapaz and adjacent Peten. Often a wasp nest grows on the same acacia plant. There is an armadillo on the other side and another armadillo in front of the woman. The insects above her hand are discussed in our work-in-progress iconographic report on insects. A bat is behind her. Lots other curious Maya supernaturals are in this iconographically rich scene.

Kerr rollout, K1254, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Fig. 57. Here is an actual wasp nest on an actual bullhorn acacia subin tree (*Acacia cornigera*), Arroyo Petexbatun, upstream from Rio Pasion, Sayaxche, Peten.

For more than half a century Hellmuth has been studying flora and fauna in remote ecosystems of Mesoamerica so he can learn what the Maya had in front of them.

For the recent five years we have had three major flora and fauna research projects and now have over 30 TERAbites of digital photos of flora and fauna of remote areas of Guatemala. This is a separate photo archive than Maya artifacts.

It really helps to do iconography that show flora and fauna when you yourself have seen these plants in front of you.





Fig. 58. Listed as a deer by Kerr (at the left), but has no antlers, no deer ear, no deer tail. But since this ceramic does not come from Peten, the style and content would not be what would be expected.

Kerr rollout, K1214, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

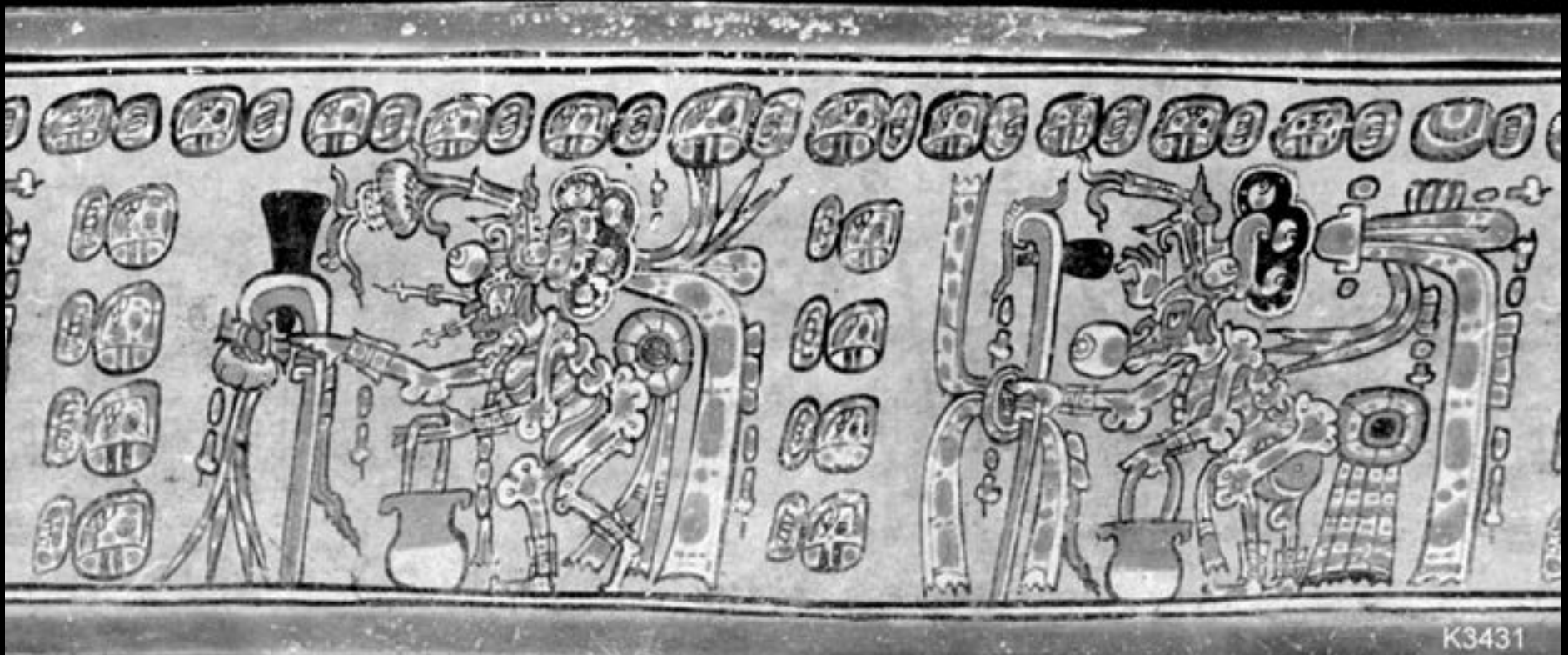


Fig. 59. Probably a Highland Maya vase. Each skeleton is carrying a jug, though there is no enema equipment in the scene. Each carries an axe with an unusually long handle. The anthropomorphic skeletal person at the right has a hand instead of an antler and no deer ear, but is still likely a deer.

Kerr rollout, K3431.



Fig. 60. Since there is no third rectangular support, without seeing the shape of this ceramic, hard to judge whether it was a cylindrical tripod.

The style looks more outside central Peten and indeed it is listed by Kerr as for Belize. Kerr rollout, K5659.





Fig. 61. Two deer on a polychrome vase from either Honduras or El Salvador, though this atelier knew hieroglyphs acceptably for such a non-Peten area. Kerr rollout, K5793.

Our corpus for each iconography topic is focused on conservative Classic Maya scenes, so not in lower Central America style that you get at Copan and further south.

# Deer in Enema Scenes



Fig. 62. Deer in upper left has skeletal arm and leg joints and an Ak'bal jug behind him. The monkey below him has a deer ear but no deer antlers. The other deer has a snake wrapped around its neck. All these deer have long ears instead of the wide ears occasionally pictured elsewhere. The seated individual who is "vomiting red liquid" has an enema clyster in his hand. He wears an Ak'bal jug hung upside down from his necklace. He has crossed-bones in several places and a black-white-black motif in front of his waist. His face, and the hieroglyph in front of him, show a horizontal black band around the eye level, so he is probably God A' (Aprime). One of these deer is shown in Loooper 2019: Fig. 8.8,c. Kerr rollout, Kog27, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 63, a and b. These deer's eyes, mouth, lower jaw and antlers are so different from each other that perhaps each was painted by a different painter. But the nose decorations are very similar. Both deer have the same not-yet-identified object, as a seat for one deer, as a "shield" for the other deer. The deer at the left has human hands and feet. The deer at the right has deer hooves. When I photographed vases I tried to take a close-up view of each individual animal, deity, or other individual, so that it would be easier to study the iconography in the future. Photos by Nicholas Hellmuth, FLAAR Photo Archive, Dumbarton Oaks, Trustees for Harvard University.

Fig. 64. Notable that when enema ceremony accessories are pictured (enema clyster and enema jugs) that if there is a deer in the scene he is often associated with a monkey. Yet there are other scenes with monkey wearing a deer antler and/or deer with a monkey tail where no obvious enema accessories are present.

The deer has upside down ?-mark on its ear and body.

The next person is carrying an enema jug behind his body. See the chapter on deer in enema scenes and another chapter on jugs in throne scenes with deer.

The smoking elderly supernatural has a different jug on a stand behind him. This elderly supernatural has the headdress that you expect of God N. Even though it is God L who usually smoking a cigar, this deity is definitely not God L. He carries a probable enema clyster in one hand and a jar or cup in his other hand.

Kerr rollout, K7152.



K7152

Fig. 66. Another Maya vase shows a monkey with deer ears and deer antlers holding a large deer. The deer has ? on ear and thicker one on his body.

It is a challenge to judge whether the "centipede" at the tail end of the deer is that or a furry monkey tail of the deer.

Behind the deer is an enema jug with two volutes of bar-and-dot hieroglyphs. This jug is sitting on a stand, just like in the previous vase, K7152.

In front of the monkey is a potential enema syringe, but the tube at the forward end is not well enough preserved to document.

At the left of the scene is a monster with skeletal monkey head and "flames" issuing from its front.

Kerr rollout, K4946.





Fig. 66. A jaguar is on his back happily raising up an enema clyster. In front is a spider monkey (with no deer ear or antlers). Behind are two peccary (feline peccary and regular peccary). Then a deer in black monkey color and a monkey tail. Plus he has a monkey-face hieroglyph in front of him. Then a furry animal with feline paws.

I estimate this low vase or bowl is Tepeu 1, based on the red background and the parade of wayob.

Primary Standard Sequence (PSS) dedicatory text is along the bottom, not the upper area. Kerr rollout, K7525.



Fig. 67. A seated deer is at the right is wearing a “vomit bib”. A person with monkey tail and “vomit bib” is placing an enema jug onto the tumpline of the deer. We show closeup views on the following pages. The iconography of the monkeys in this scene we discuss in the separate FLAAR Reports on monkeys.

Has a nice Primary Standard Sequence of more than fifteen hieroglyphs (some glyphs are more than one segment).

To learn more about the paraphernalia used in Maya enema rituals we list Peter de Smet and Nicholas Hellmuth in the References Cited. Peter Furst and Michael Coe were the first to recognize enema rituals in 1977.

Rollout by Justin Kerr, K0744 (K744), downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 68, a and b. The deer is seated. He wears a "vomit bib" and is about to receive an enema jug to carry on his tumpline. In front is a costumed man. The object in his hand is not the right shape to be an enema clyster. He could be a small rattle or something else.

These are photos by Hellmuth, FLAAR Photo archive, now at Dumbarton Oaks, Trustees for Harvard University. The actual color of the vase is not as yellow as shown in the Kerr rollout scan.

This vase is in authentic original condition with no repainting.





Fig. 69, a and b. A monkey carries an enema jug in his tump line. A man with e vomit bib holds an enema jug. He has a long curled monkey tail. He is loading the enema jug onto the tump line of the deer seated in front of him.



Fig. 70. Drawing by Lin Crocker nicely shows the PSSequene and all the personages below (Hellmuth 1976: Fig. 4).

There are SIX “enema jugs” in this scene. Now you can see why I call jugs of this shape an enema jug, even though obviously similar jugs were used in everyday Maya homes. Three have a row of vertical “ingredients” sticking out the top. Four have one motif; two have another motif. To see discussions of other actual enema ceremonies, the bibliography shows you the Peter De Smet and the Hellmuth reports on enema. They both together won the Ig Nobel Prize in Art History 2022 for their joint research on enemas—Hellmuth on the iconography and De Smet on the chemistry and impact of a potent enema on a person’s body and brain.



Fig. 71. The second animal has a deer-like head albeit no antlers and no traditional deer ear.

The jaguar at the back of the scene is sniffing a bouquet. This is occasionally associated with an enema ritual. Most of the personages in the scene are holding an object, which I doubt is a disembodied eye.

Kerr rollout, K4923.



Fig. 72. The man in the middle has a deer headdress, with wide oval form of ear. This is an obvious enema scene. When I was taking classes and seminars at Harvard in the 1960's, this is not what we were taught about the Maya. But as a Post Graduate Research Fellow at Yale University in the 1970's, Michael Coe showed the world a whole different view of the Maya, based on studying scenes on Maya vases, bowls, and plates. Kerr rollout, K0728.



Fig. 73. Person with deer headdress administering an enema clyster into his tale end. Curious what the object is in his front head. Kerr rollout K5172.



Fig. 74. This is the same vase, K5172, scanned by Justin Kerr and made available to Dumbarton Oaks for their database of enhanced digital file size. Snag is that most of these old scans are overly yellow-toned, as you can see here. This is a scanner software issue (in the settings) and the image can only easily be rescued if in RAW format. K5172, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 75. Three people wear a scarf. All of them seem to have red material issuing from their mouth (or nose for the two individuals with long hair). One person has a hunter's derby hat and the bib that is found in many enema scenes. His hand is down into the enema jug. A seated man has a nicely rendered deer headdress. The last person seems to be vomiting, but has no vomit bib (that is worn by the person in the middle). Kerr rollout, K9294.



Fig. 76. The man seated in the middle has a deer headdress with enlarged oval deer ears. This is an enema scene (clyster atop enema jug in front of the man). The deer-headdressed man seems to be sniffing a mass of something. The seated person in front of the two black-painted musicians is sniffing something plus has an enema jug in front of him.

Kerr also recognized this as an enema scene (Maya Vase Data Base). Thus it will be super helpful when the new professional scans are available via Dumbarton Oaks so we can look at each individual to study what is in their hands and on the floor in front of them. People holding a cup in their hand is common in enema scenes (lots of De Smet and Hellmuth publications show Maya enema scenes).

Kerr rollout, K1563, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Fig. 77. To move forward in Maya iconography with the help of a kind donation by the Dwyer family it was possible to obtain two 4K quality 32" curved Philips monitors. I have one monitor for the wide-horizontal format that I am working on, and the adjacent monitor to the right for Adobe Bridge to show each individual photo in a folder at a large size.

With a monitor of 4K quality you can see the study the details in a good resolution photo such as the year 2023 Dumbarton Oaks database of improved digital file size.

I do not feel 5K is needed since 4K is excellent quality and costs less than a 5K monitor.

To study hieroglyphs so you can see the details best to wait until the next-generation Dumbarton Oaks scans are available hopefully in 2025 or 2026.

So now I have enlarged the four Maya individuals engaged in this enema ritual.

Cropped from K1563, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

There are lots of other palace scenes where someone wears a deer head as a headdress but there is no enema jugs or clyster present—so a deer headdress by itself does not mean the person is enema-related.



# Deer Heads as Headdresses in Palace Scenes with Enema-shaped Jugs but no Enema Paraphernalia



Fig. 78. Deer headdress with simple white antler at the left. Three small jugs in front of the throne have crossed-bands, so unclear whether these are enema jugs or simply jugs for holding other liquids. There are no enema-associated materials rising out of these jugs. The non-spotted feline head headdresses are notable, since the jaguar is considered the Alpha feline. Yellow tone may be a result of the Kerr scan software used to scan in past years. Kerr rollout, K5062, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.





Fig. 79. Deer head is easy to identify even with no antlers. The fact that the seated noble and the two high-status visitors all wear an animal head as headdress documents how important these animal themes were to the upper class Maya.

It is notable that in each of these throne scenes there are three jugs in front of the throne. Although I dub them "enema jugs" these jugs and the smaller Ak'bal jugs (not seen in these images) all need an in-depth MA thesis or PhD dissertation since surely these containers were also used for other purposes. That said, the "bouquets" held by two of the individuals are at times associated with enema ceremonies. One of the men is "sniffing" a bouquet that also appear in some enema scenes.

Kerr rollout, K4825, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. Another vase showing a Maya man "sniffing a bouquet" is K7021.

Kerr rollout, K4825, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

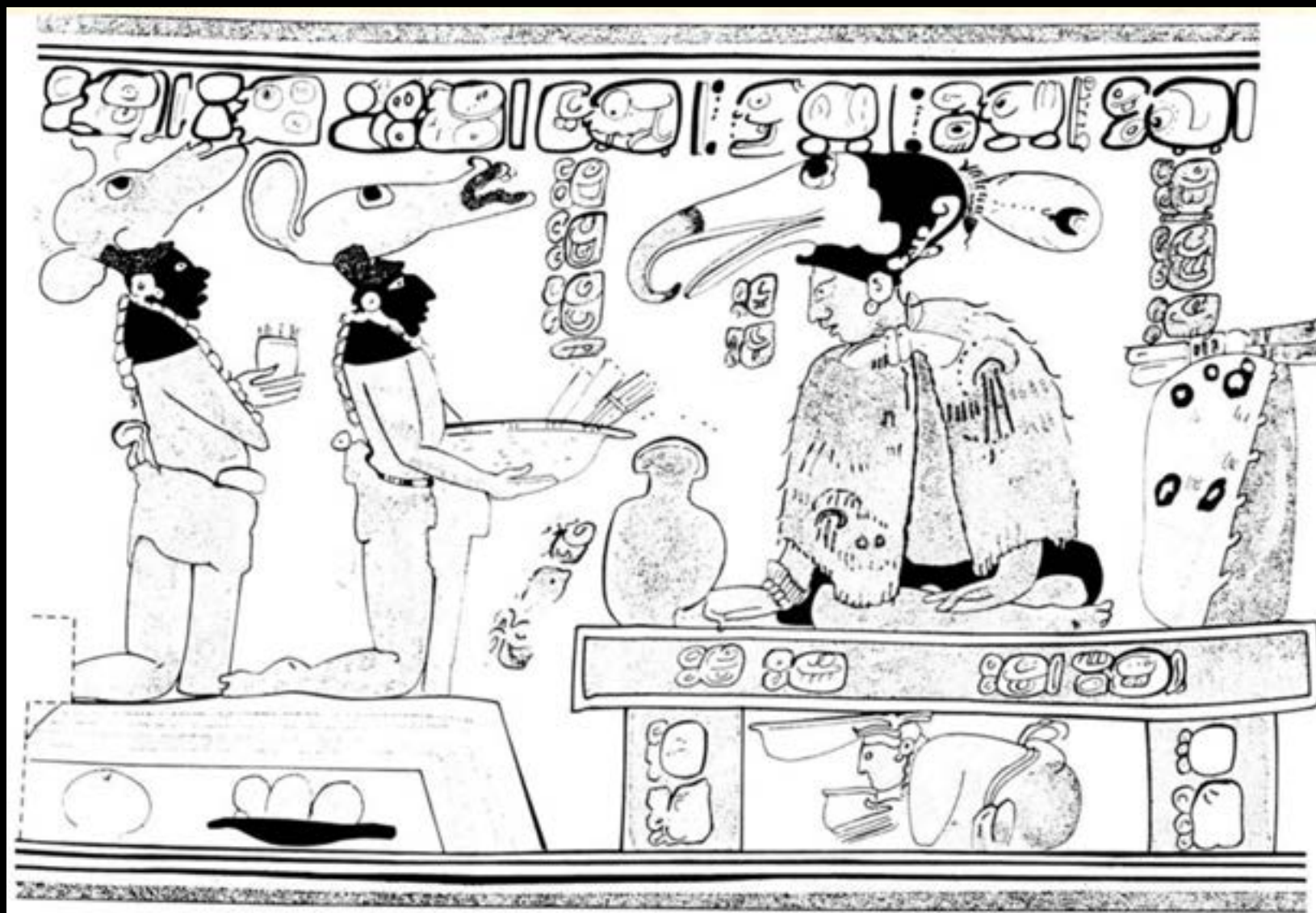


Fig. 80. Deer headdress on front kneeling person. No antlers. The animal headdress behind has potential deer antler but ear is rather small. "Enema" jug is featured on the throne.

Drawing by Diane Peck for Michael Coe available as Kerr K5513.

Would be a huge aid to iconographers and epigraphers if all Diane Peck's line drawings were available on-line in high-resolution scans.

# Monkeys and Deer together in the same scene, but no Enema Paraphernalia Deer with Monkey Tails and Monkeys with Deer Ears and/or Deer Antlers

Multiple enema-associated scenes show monkeys and deer together in the same scene (or deer with monkey tail, or monkey with deer antlers and deer ear). We show these in the chapter on deer in enema scenes. Below we show the association of monkey and deer in scenes with no large jugs or other enema-associated items.



Fig. 81. Deer carrying a monkey towards an enthroned God D. The iconography of God D is discussed in three reports by Hellmuth 2024. Two more monkeys dance in front of an elderly deity smoking a cigar. Although God L is the elderly deity most often seen smoking a cigar, this personage on this vase has the net-weave headdress that I would associate with God N. Although the object in the hand of the person in front of an enthroned jaguar has an "open area" that you see on an enema syringe, I am not convinced this is an enema clyster since I do not notice any other enema accessories elsewhere in this scene.

Kerr rollout, K1558, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

We show this rollout also in the chapter on Deer with God D.

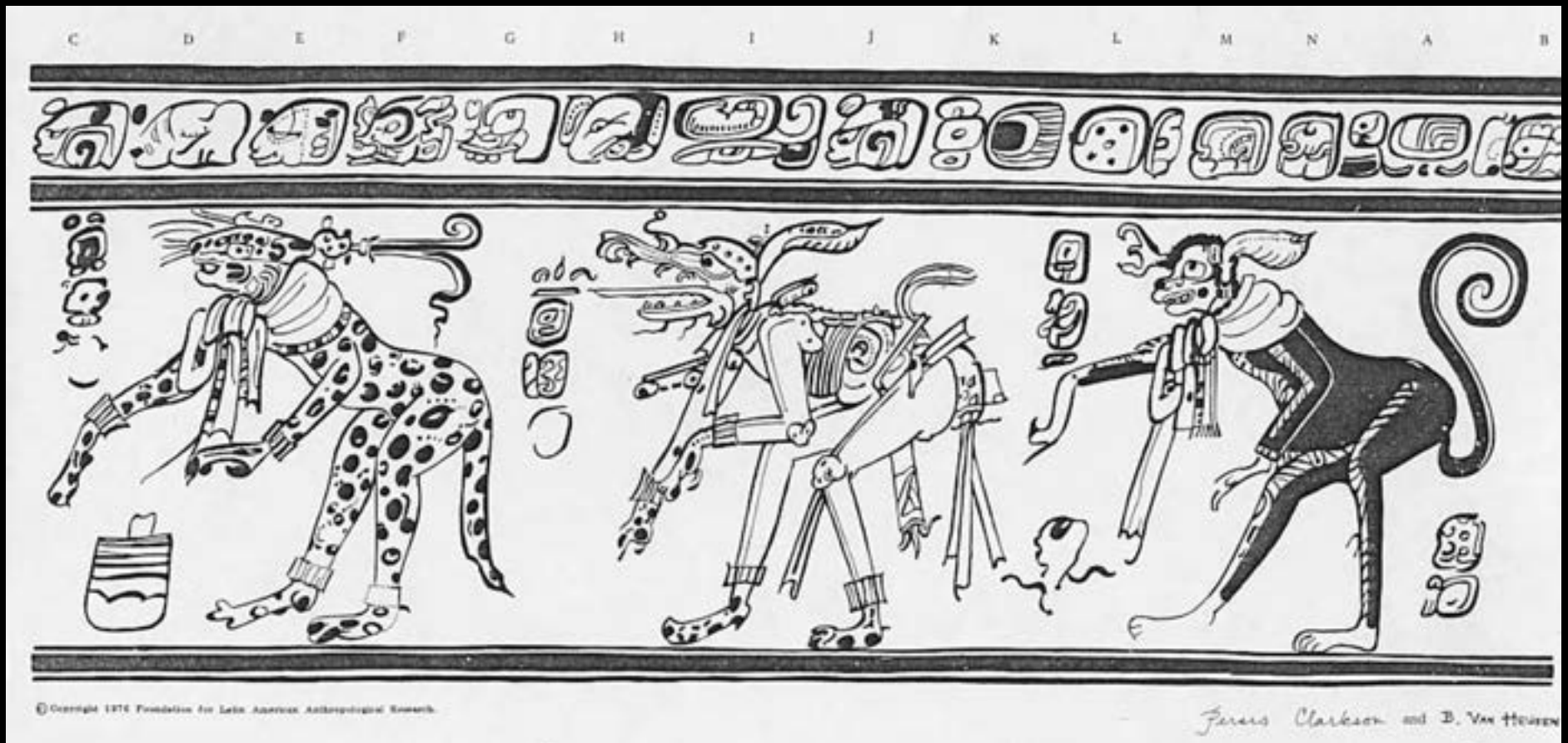


Fig. 82. Jaguar with the same scarf as worn by the monkey-deer on the other side. In the middle a skeletal monster with deer-like ear but fangs of another creature—also has feline paws. Then monkey with deer antlers and deer ear. He wears same scarf as the jaguar. They are in a procession, as on lots of red-background vases.

Drawing by Persis Clarkson and Barbara Van Heusen, illustrators for FLAAR in the previous century. This should be cited as Hellmuth 1976: Figure 13 since it is not a Kerr rollout nor was it drawn from any Kerr photo.



Fig. 93. Museo Popol Vuh, Universidad Francisco Marroquin. Cropped from a digital rollout by Nicholas Hellmuth, FLAAR Digital Photo Archive.

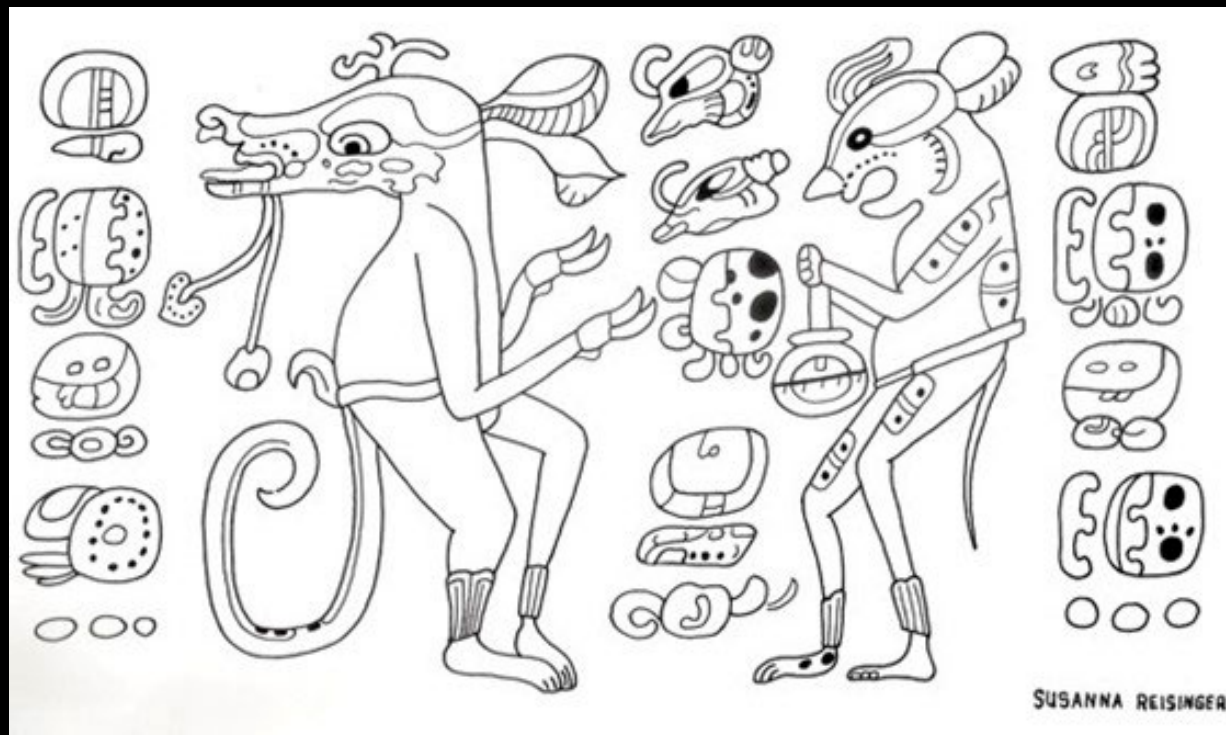


Fig. 84. Deer with monkey tail, then a gopher or comparable mammal carrying a jug on a strap. Drawing by Susanna Reisinger, FLAAR illustrator in Graz, Austria. This is a good example that a freehand drawing is not accurate—needs to be drawn directly from the actual vase (best from a rollout if you don't have the actual vase available).



Fig. 85. Museo Popol Vuh, Universidad Francisco Marroquin. Deer has hoof on front legs but more human-like feet. He has an obvious black monkey tail. These are *wayob* in their usual procession.

Notice that the "gopher" has glyph-like markings on his arm and upper legs and on his back.

Digital rollout by Nicholas Hellmuth, FLAAR Digital Photo Archive.



Fig. 86. Deer with monkey tail in the middle of the scene. As is common, he has a monkey head hieroglyph in front of him, above the way glyph. The next animal could be a regular deer (head size) but has feline paws. Feline in front has an unexpected three-part snout. He has the same rigid "necklace" as does the monkey deer. The jaguar's necklace has an upside down Ak'bal jar with material or odor scrolling out.

Both the jaguar at the front and jaguar-pawed animal at the back have a horizontal flower issuing out from the top of their head.

Red Background Tepeu 1 style. Kerr rollout, K9291.

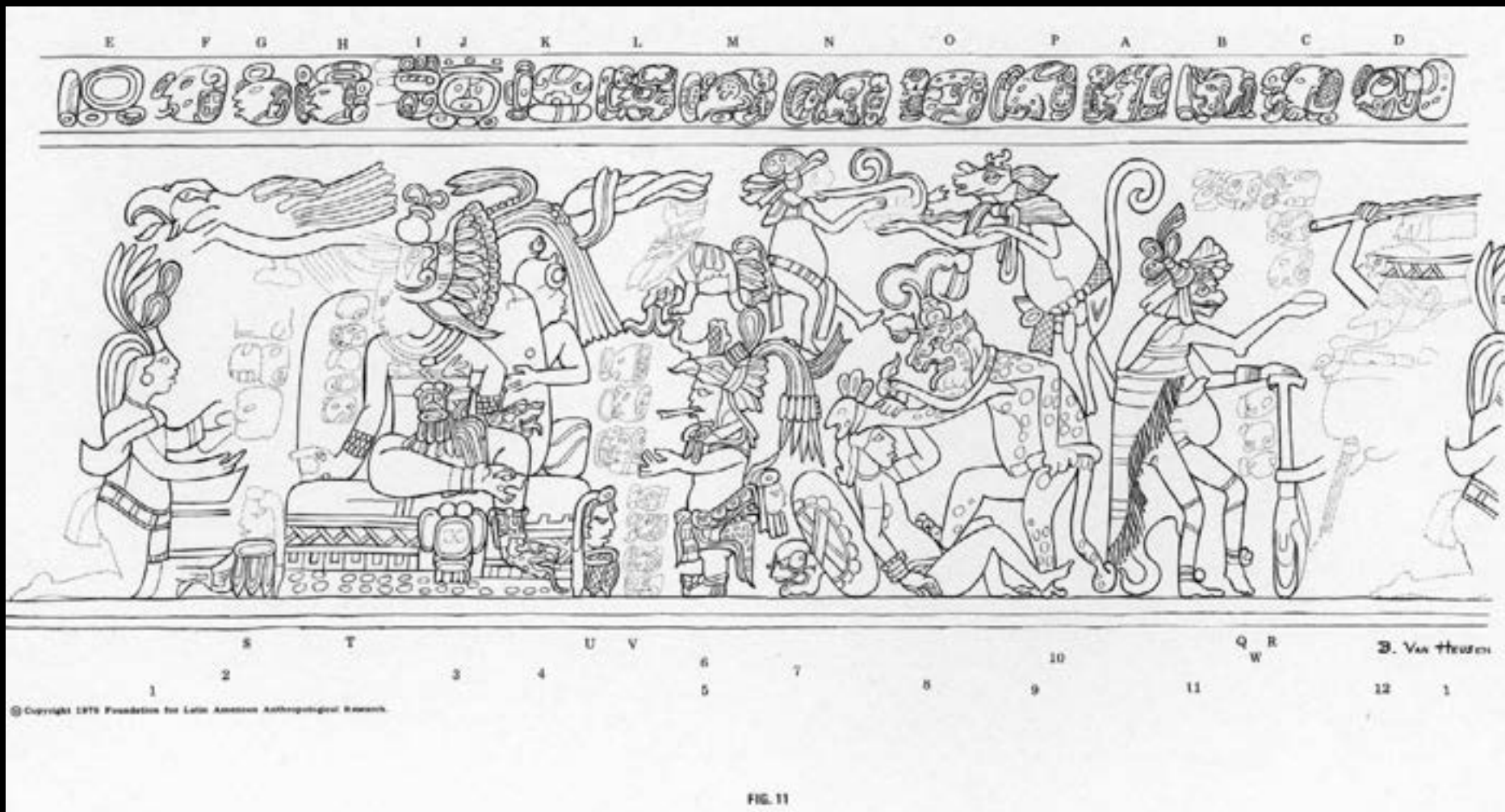


Fig. 87. Deer with monkey tail interacts with another animal. The deer wears the same scarf as in many Tepeu 1 processions.

A human sacrifice is taking place below, with a jaguar impersonator as the executioner. Drawing by Barbara Van Heusen (Hellmuth 1976: Fig. 11).



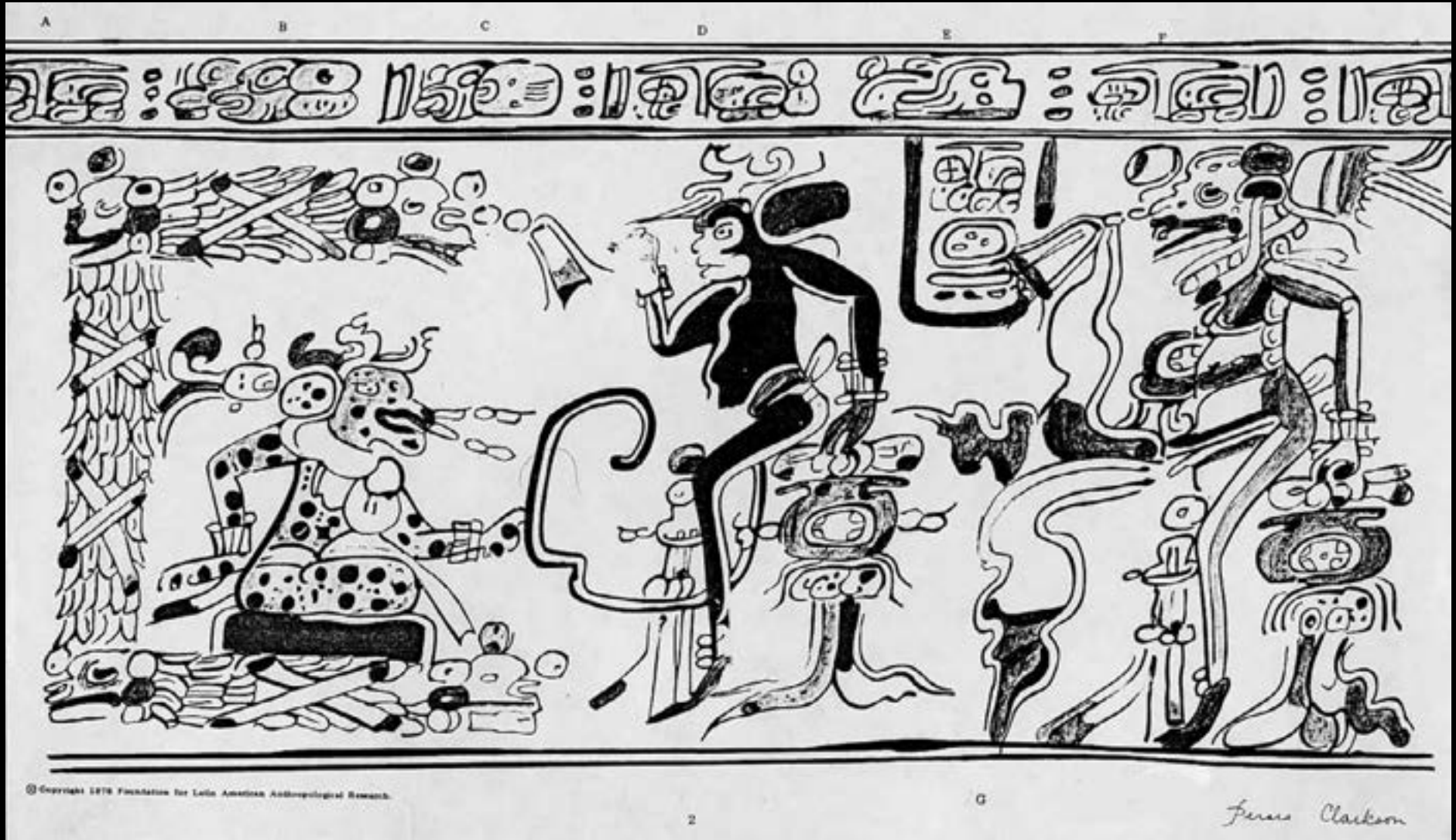


Fig. 88. Monkey with deer antlers and stylized deer ear. Both parading individuals carry a jug with Kan Cross rather than Ak'bal. Drawing by Persis Clarkson, illustrator for FLAAR in the previous century. This should be cited as Hellmuth 1976: Figure 21 since it is not a Kerr rollout nor was it drawn from any Kerr photo.



Fig. 89. This deer has two dotted-circles over the top of the snake (as on the previous vase). But the rest of the scene is very different, with an anthropomorphic jaguar and then a monkey with deer antlers and deer ear. These deer ears have the scrolling-question mark. The deer's ears have crossed-bands. The monkey and the jaguar each wear a scarf. No scarf on the deer. The deer's eye is missing but there is no traditional disembodied eye at the end of the unit that comes out of the eye socket.

I also show this same scene in the chapter on deer on Codex Style vases. There is an excellent drawing of the deer by David Stuart (Stuart 2024: Fig. 6).

Kerr rollout, D8733, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 90. Monkey with two deer ears (crossed-bands). He has very long monkey tail. A way glyph is in front of his headdress. The monkey holds a bowl of severed body parts.

In front is a probably dog (based on fur mainly on the tail) and the ear (chewed away by leishmaniasis and shown as a damaged ear symbol).

The dog is blowing on a conch shell. The hand holding the conch is anthropomorphic. The other hand looks more like a hoof of a deer or peccary (but the animal is neither). The spots on his stomach, thigh, and leg are only vaguely feline-like (but he has no other feline features).

Kerr rollout, K7993. Kerr also recognizes the animal is a dog.



Fig. 91. The seated deer has a monkey tail (because it is very long, and curved at the end). The deer's ear has a crossed-bands motif. Hard to tell whether the snake has deer antlers or whether that is just his supraorbital plate or head decoration.

Kerr rollout, K5635, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 92. Both these deer have a simplified ?-mark in their ear. The deer at the left has a curled monkey tail, as does the deer on the right. Both deer have thick ?-mark signs on their bodies and ear. Both deer have antlers.

Kerr rollout, K7445.



Fig. 93. This deer has a naturalistic deer ear shape and an emphasized beard. Like all the other throne scenes where there is a deer head as a headdress, the word deer is not in the Maya Vase Data Base as a keyword or search term. Kerr rollout, K9265, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 94, a, b, c. I estimate this is a monkey head on the front of the man with deer head as headdress. Spear is a warrior spear, not hunting spear. Headdress of seated elite person needs further study.



Fig. 95. Kneeling assistant holding a bowl.



Fig. 96. Warrior with black paint, holding a spear.



Fig. 97. Close-up of K9265 to show probable monkey head.



# Deer with God D in the same scene

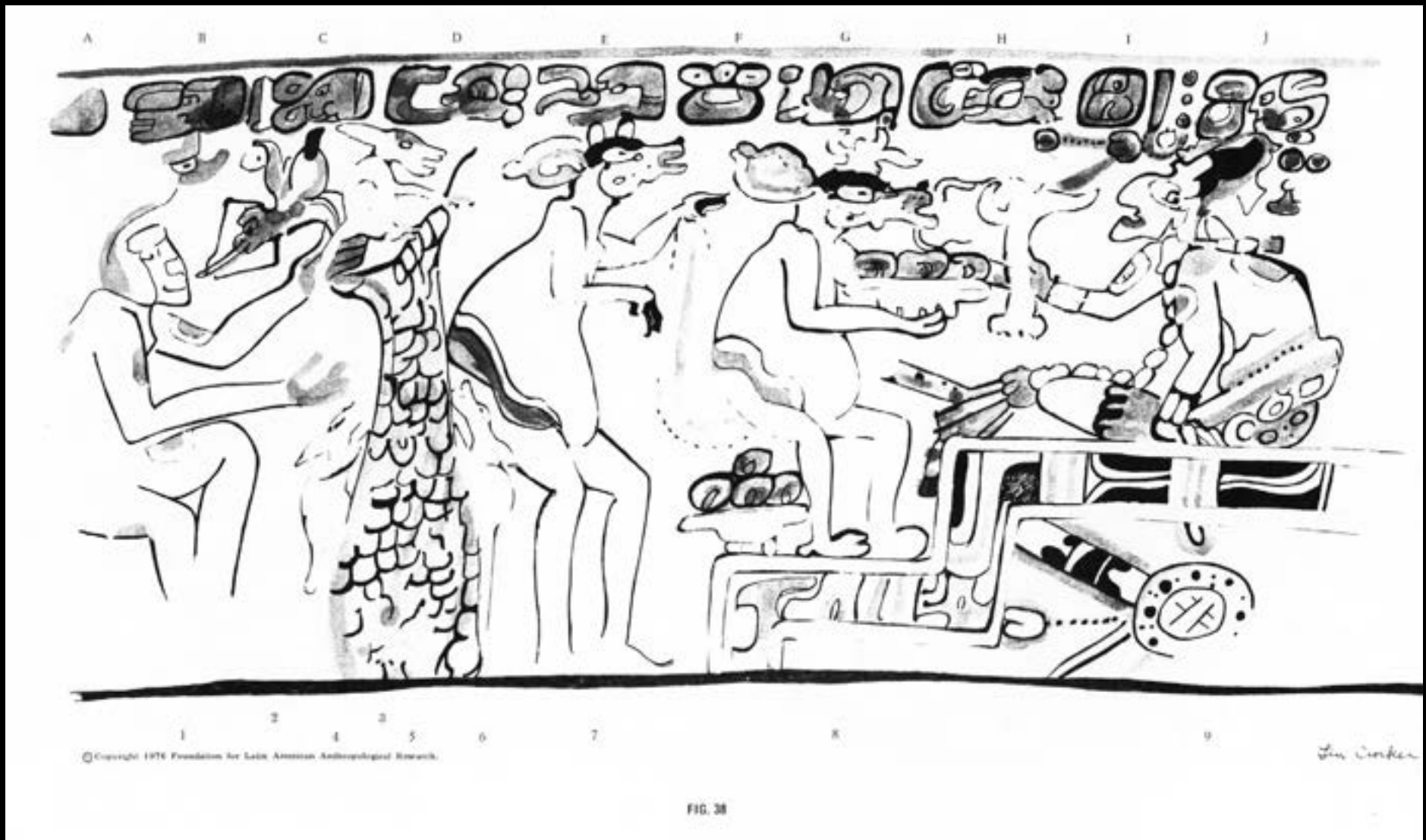


Fig. 98. God D is seated on a Sky Band throne. Notice his tall domed head. He holds a deer antler. Two deer walk toward him (in anthropomorphic position) and render bowls of offerings. At the left side a tree has deer-like baby animals climbing the tree (not possible for a deer; one on the right has a very long tail, so they may be another animal). A bird or insect flies towards the poorly preserved person at the left. Drawing by Lin Crocker in Hellmuth 1986: Fig. 38.



Fig. 99, a, b, and c. The deer have white antlers and white underside to their body. The deer's tail is not curved like a monkey, but is far longer than the tail of an actual deer of Mesoamerica. When Dumbarton Oaks scans the FLAAR Photo Archive then in the future it will be possible to find the 35mm color slides that show the rest of this scene.

Photos by Nicholas Hellmuth, FLAAR Photo Archive, Dumbarton Oaks Trustees for Harvard University. Drawing by Dana G. Moot II published in Looper 2019: page 138, Fig. 6.11.



Fig. 100. Deer carrying monkey. The deer's tail is longer than normal. The deer is approaching God D seated on a Witz (stone mountain) throne.

The God D, Itzamna, has a larger than usual Yax motif rising from the top of his head.

These scenes show that God D was clearly associated with deer. That said, I do not accept any of the old dying men in the bedroom scenes with deer nearby to be a dying God D. I think that old person is Zip (Taube) of Wuk Sip (other authors)

Cropped from Kerr rollout, K1558, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 101. This is the entire scene where God D is featured. We show this scene also in our separate volume on iconography of monkeys in Maya art.

Nice PSS around the upper area of this vase.

Kerr rollout, K1558, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

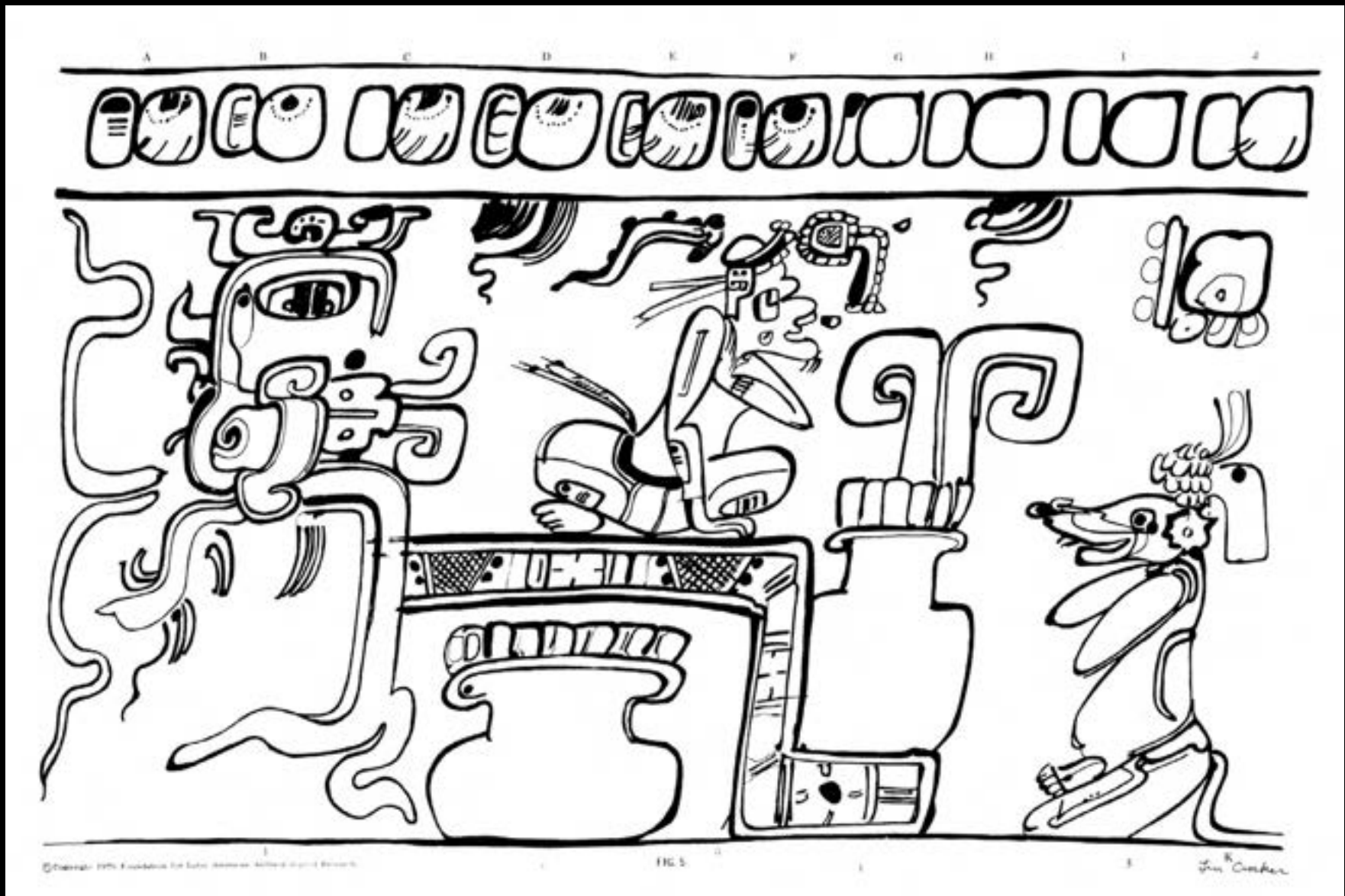


Fig. 102. Deer rendering obsequence to God D on a throne. He has a Yax symbol rising above his domed head. He has the traditional round motif with falling beads at the end of his headband. Two large enema jugs are present, so we also show this scene in the enema chapter. The deer has no antler and no ear.

Drawing by Lin Crocker (Hellmuth 1976: Fig. 5).

Fig. 103. God D can be identified by the upside-down spangled J item rising from his domed head. He sits on a throne with a dwarf in front of him.

Around the raised side of this plate are two spider monkeys that we discuss in the FLAAR Reports on iconography of monkeys.

The other two animals have hooves and a deer-shaped head and ears, though the ears on the top animal are more the length of rabbit ears. Needs a diagonal photo, close-up, of both these animals to complete the identification.

With photos at an angle to show the deer and monkeys you could do a "rollout" to show these animals at much better angle in a horizontal line.

Kerr photo, K2249.





Fig. 104. This deer head has crossed-bands on his ear. No blip at the end (just a complete oval shape). Both ears are shown with the second ear behind the visible one.

The widely spaced black spots suggest Hunahpu of the Hero Twins. The possible feline pelage marks on the person behind suggest Xbalanque. His headdress has a 4-petaled flower decoration. Are the Hero Twins trying to kill God D or just the peccary? Is God D trying to escape them by using the peccary?

God D rides a peccary. He has long Yax-like motif rising from his bald head. He has a beautifully detailed circular motif at the end of his headband. We show these scenes in our FLAAR Reports on the iconography of God D that you can download from [www.Maya-archaeology.org](http://www.Maya-archaeology.org).

Used AutoTone in Adobe Photograph to get rid of the excess yellow color. Kerr rollout, K1991, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 105. This helpful scene has more different animal species than most other Maya vases—it even has a squirrel (lower left) and a small armadillo (upper level behind the monkey). All these animals are rendering obsequence to God D, who seems to be “floating” above (to left of center). Karl Taube has done a very helpful line drawing, citing Hellmuth photos at Dumbarton Oaks. We show his drawing below and below that a close-up view of some of the deer.

We show a line drawing of the God D segment of this scene in our work-in-progress on the Principal Bird Deity and its relationship with God D.

Kerr rollout, K3413, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.





Fig. 106. A large deer is in front of the monkey and tree. Another deer is behind the jaguar. Behind this deer is another potential deer with a monkey sized-and-shaped tail. Helpful drawing by Karl Taube, 2003, page 473, Fig. 26.5. His drawing shows there are two missing pieces (so that must have been in photos from the previous century). The more recent Kerr rollout does not show any missing area there, or above the front of the monkey.



Fig. 107. God D riding a deer; he usually rides a peccary (as he does on the other side of this vase). The deer has patches of feline hide with the tabs that remain when a pegged hide is dried. The hide shrinks as it dries and the pegged parts stick out.

This deer has a plant-like material issuing from its mouth.

The ear of the deer has a sideways ?-mark.

This God D has a very large Yax motif in its traditional shape when rising out of the head of a God D. He also has a headband with circular motif at the end, with another motif curling out and then down. Notice that he has the expected god-like eye (rounded square with eyeball at upper right).

Cropped from Kerr rollout, K8622, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 108. Remarkable scene, with a stepped Sky Band under a beautifully rendered PSS. God D rides a peccary at the left (which is found elsewhere) and the so-far first instance of God D riding a deer. We show the second example in the illustration below. God D is gesturing to the elderly individual behind him. Is this the old patron of deer? His outfit is vertical strips of material, but he wears no deer ear or deer antler. Kerr rollout, K8522, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 109. God D riding a deer. He is holding on to one ear and the antler (must be a tad painful to the deer's ear).

The deer aspect is obvious (hoofs and antlers). The God D is missing the spangled-upside-down-J atop of his domed head. But the motif that issues off the headband is characteristic of God D.

You can find 90% of all other known God D scenes in a series of FLAAR Reports by Hellmuth during 2024. All are on-line as easy downloads.



Fig. 110. God D head and Yax headdress with wings of the Principal Bird Deity. We show more examples in our research-in-progress on the Principal Bird Deity.

A seated deer-like animal has part of its head eroded, so documenting this as a deer is not complete.

Xbalanque has feline pelage motifs on his leg and elsewhere. The following person has the large black spots of Hunahpu.

Kerr rollout, K5001, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University. This rollout is in Kerr Volume 4 (page 641) but curiously is not in the Kerr Maya Vase Data Base under K5001. A helpful drawing of this scene is in Taube 2003: Fig. 26.6. He identifies the animal as a deer.



Fig. 111. Taube has produced one of the best introductions to deer hunting in Classic Maya art (2003). His drawing helps interpret the Kerr rollout because in the drawing the jaguar pelage decorations on the seated person document the interpretation of him as Xbalanque. The drawing also shows the deer-like hooves of the seated animal, though the head is not as long as 90% of Maya deer heads that are shown elsewhere. The only other animal in Classic Maya art that almost always has black hooves is the peccary—but the fur

That God D could transform into the Principal Bird Deity was documented in Hellmuth's 1986 PhD dissertation, published in English and auf Deutsch in 1987. We have posted both these on-line during early 2025. We show deer directly associated with both Hero Twins in the rollout drawing by Diane Peck (Coe 1972 and Looper 2019: Fig. 7.15).

There is a beautiful scene of God D and the Principal Bird Deity on a Codex Style vase that we will show in the work-in-progress on iconography of the Principal Bird Deity. Since most scenes with a Principal Bird Deity do not have a deer in the scene, we do not show them here.

# Deer, often together with Women, in Room with Old Man Dying in Bed, on Codex Style Vases



Fig. 112. Two of the men with deer ears have ?-mark squiggle on their deer ears, but neither of the actual deer in this scene have that usual mark.

Originally said to be Itzamna, best called God D. And yes, God D does sit on a throne and have deer render obsequence to him. But the series of Codex Style vases suggest that the dying supernatural may be literally a deer-related supernatural, so not God D. Zip, suggested by Taube for other similar scenes, is a good classification

Maya Book of the Dead vessel 15. Kerr calls the elderly dying person Itzamna. I prefer to call him a patron of deer and deer hunting, Zip or Sip.

Kerr rollout, K1182, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 113. The deer ear on the seated man has crossed-bones, as does the deer ear on the old dying man. The actual deer has tall antlers. The topless female has a hunter's hat in her hand but is a friend of the deer, not a hunter. The old dying man has black paint on the front of his face. But in all the other scenes on Codex Style pottery he has no black-painted face. In a different chapter of this mythology, an old man coming out of the mouth of a snake, has the front of his face painted in black-- K0556. On that other chapter the black-painted-face-man wears a deer hunter sombrero, wears a large deer ear, and is blowing on a trumpet—as we see hunters doing.

Kerr cites *The Maya Book of the Dead Vessel* 16. This vase has been rendered in a helpful rollout drawing by Dana G. Moot II that we show in the following illustration (kindly sent to us by Matthew Looper).

Kerr noticed the straight-brimmed hat and calls it a "traveler's hat" (Maya Vase Data Base). He does not name the dying deity other than "Old God Dying".

Kerr rollout, K8927. Only about 80% of Kerr rollouts are in the Dumbarton Oaks database. Most of the rollouts from number above 6000 are not yet included.





Fig. 114. There are advantages to seeing a rollout photo of the actual vase—you can determine the regional style by the colors (when the digital color is not off-tone). But there are other advantages of a precise line drawing, like this one from Dana G. Moot II (Looper 2019: page 75, Fig. 4.3). In this drawing I can see a crossed-bands on the left-most person, that tells me this person is wearing a deer ear. In Looper's book on iconography of deer he has lines (arrows) across the scene to point out different features. He kindly sent me a clean copy.



Fig. 115. Three men in the scene have deer ears with crossed bands. The actual deer also has crossed bands on his ear. The dying deity has crossed-bands on his deer ears. The deer carries a conch shell by his necklace. Several parts of this scene (such as the deer) may be heavily repainted—that needs to be checked since if not repainted at all, that needs to be documented.

I doubt this is God D (traditionally called Itzamna but Thompson made so many errors with the Itzamna concept I prefer to avoid that name). God D should have a spangled-J (Yax motif) rising from his head and a round motif sticking out of his headband. All of that are missing here.

Kerr cites *The Maya Book of the Dead Vessel* 14. Calls the old god Itzamna and then God D, which is unlikely with no Yax symbol. Parts of this scene look repainted?

Kerr rollout, K1559, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 116. The deer ears with crossed bands on the dying old man suggest that he is not God N, not God D, not God L, but instead a fourth elderly male Maya deity—the “Deer God”. Zip is how Taube writes this name—other iconographers/epigraphers spell it Sip. This may be the same old man with deer ears that comes out of a giant snake’s mouth on other Codex Style vases.

Two other men in this scene have deer ears, and one has deer antlers. But his deer ear has a squiggle-?-mark. All the other deer ears have crossed-bands.

Kerr rollout, K4012 identifies the old man as Itzamnah, God D. Downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 117. Deer has a conch shell hanging from his necklace. The man in front has a small conch-like design hanging from his necklace. He wears a deer ear with crossed hands and sports a large prominent deer antler. The old dying man has no deer ears in this scene. We show the insects in the FLAAR Reports on the iconography of insects in Maya art (a work in progress so not yet in the bibliography).

The Maya Vase Data Base suggests he is both God D and also God N. The third option is the elderly patron of deer and hunting. I doubt it is God N because there is no Underwaterword present. While he is alive and enthroned God D is associated with deer rendering homage to him. This dying old man has no deer ear and no deer antlers but there is a deer in the scene and the person attending to the deity has a large deer antler and deer ear with crossed bands in his headdress. Curiously the base of what looks like it was intended to be a Yax motif rises from his head—but since it is cut off due to lack of space, it's tough to judge. And this seated person is unlikely to be an actual God D.

In caption for Fig. 56 of Hellmuth 2024f it is expressed that "It is unclear whether the old man is God D or God N or someone else" (page 46).

Codex Style vase, Kerr rollout, K2754, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

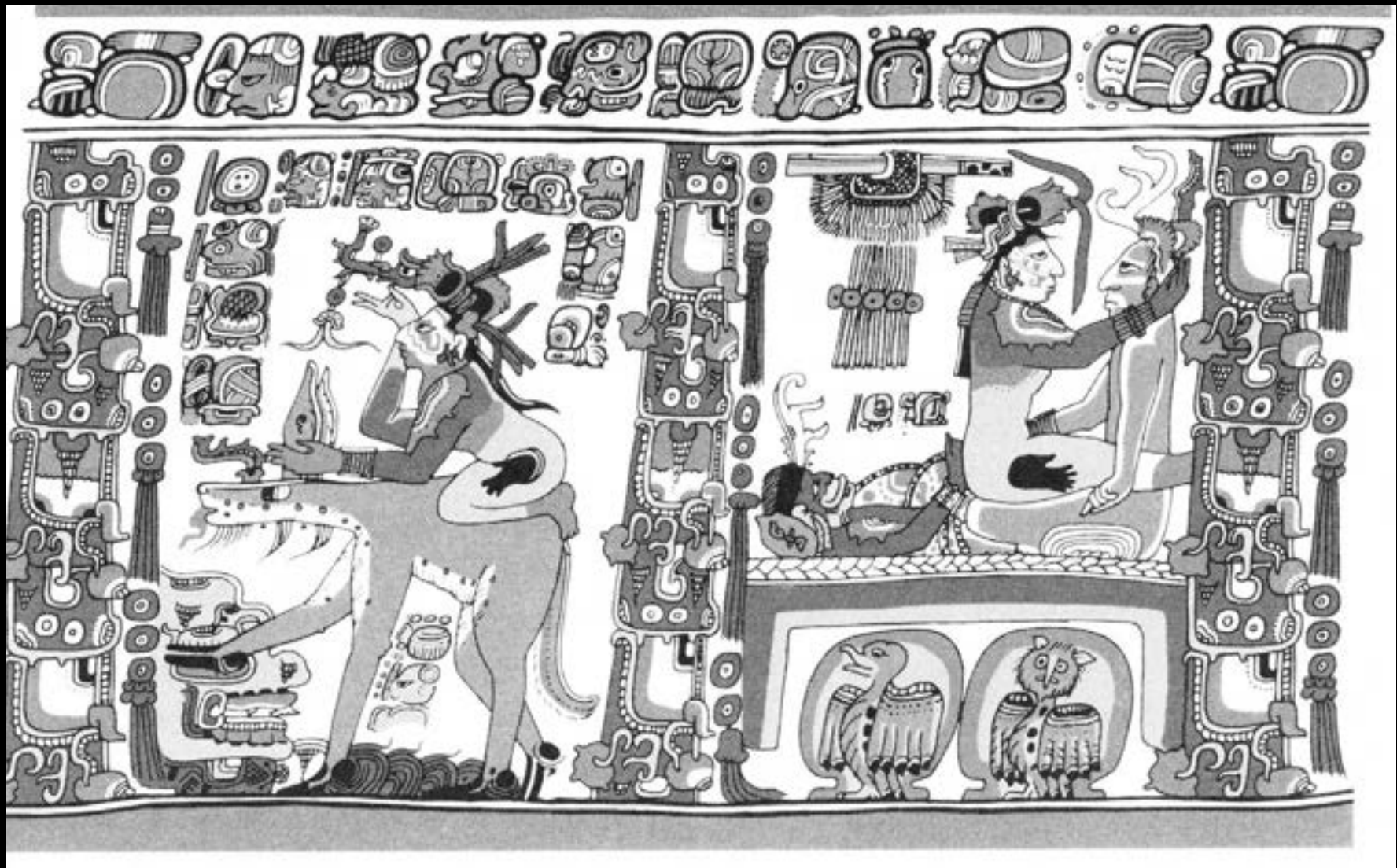


Fig. 118. Most of the hieroglyphs look acceptable but an epigrapher can notice if they were repainted. The deer at the left is acceptable as a Maya deer, but the person on top would normally be an elderly God D, or a topless female, not the person you see here. The old man with deer ear also has deer antlers (missing on most Codex Style scenes). The bird and owl "in a cage" are also found in front of the beds of the old dying god on Codex Style vases. So even though this is not a Codex Style vase, several key aspects are the same. But the woman having sex with the man with deer antlers needs to be studied on the actual vase to tell whether is repainted. When I first saw this vase I labeled it as "in the style of the Maya" which is a polite way to suggest that parts of the scene were possibly repainted in a style to pretend it was Maya. I vaguely remember to have seen that Karl-Herbert Mayer had comments on this vase. Beautiful and detailed drawing by Dana G. Moot II in Looper 2019: page 77, Fig. 4.7.



Fig. 119. Here the old man is not yet dying, he is fondling the breasts of the well-fed woman in front of him. Hellmuth 2024f: Fig. 41 shows the rollout from the Kerr Maya Vase Data Base which has the God N at the left and much thicker outline. Needs to be checked to what degree, or not, this scene as repainted in Miami or New York.

The other woman has pulled off her clothes to entice the happy deer in front of her.

Kerr keywords this deity as God N which is unlikely because he is not inside a conch shell and no woven net headdress. Last year (2024) I assumed Kerr's caption as God N was acceptable. But now, after many more months of research, I would suggest he may be the same old man shown dying on a bed in the other Codex Style scenes. It would really help this God N-God D-patron of Deer mis-identification to be resolved by finding hieroglyphs associated with this Old Man God when he has no deer ear and no deer antlers.

The sets of parallel drill holes shows that this low vase was broken in Late Classic times but was so important that the breaks were tied together with string (that of course has rotted centuries ago).

Kerr rollout, K1339, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. This scan has several parallel lines across the scene.

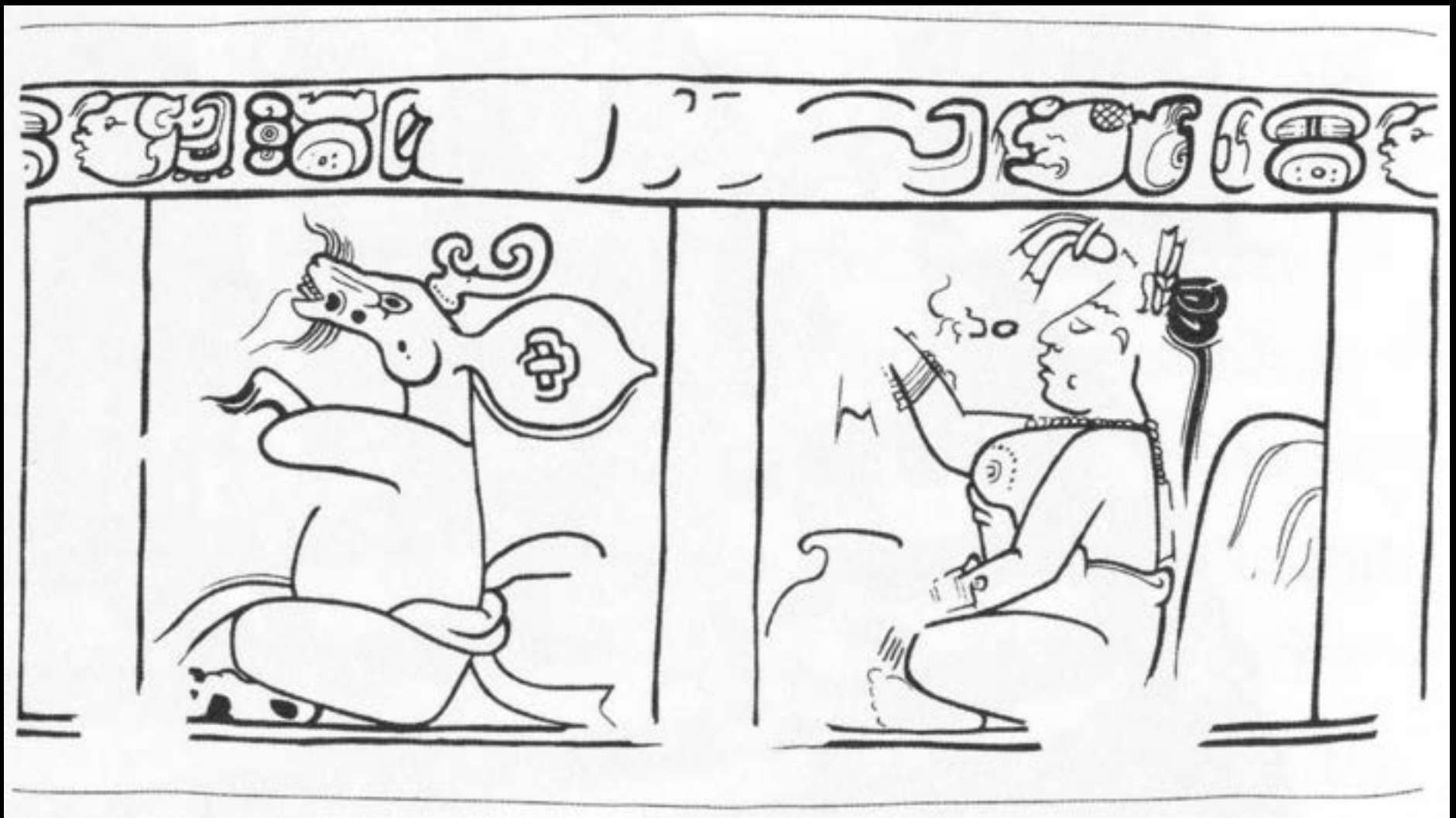


Fig. 120. Beautiful head of the deer, nice antlers, enlarged ears with crossed-bands. The deer has whiskers above and below his face. The topless female is similar in shape to females on the Codex Style vases. The jug in front is the same size and shape as an enema jug. Although this is not a Codex Style vase it still shows a deer with a topless female. This vase is shown in Kerr Maya Vase Data Base as overlapping photos, not as an actual rollout, K9118.

Very helpful drawing by Dana G. Moot II published in Looer 2019: page 85, Fig. 4.13.

Fig. 121. Although this is not a Codex Style plate, it shows a well-fed woman riding the deer. Women riding deer are in many of the Codex Style vases or bowls, and on the Actun Balam vase that David Pendergast published. We show that rollout drawing in the FLAAR Reports volume on deer associated with hunting.

The present drawing is by Laura Gornto. Drawings of several other plates are in Hellmuth 1976.





## Deer Aspects on other Codex Style Vases, Suggested Zip (Wuk Sip)



Fig. 122. The old god issuing from the open jaws of this fanged snake has an unusually long nose. He has a conch shell in one hand and is looking toward a bowl filled with bones and a severed human hand. He wears a hunter's hat and has a large deer ear with squiggled-?-mark. The giant snake has deer antlers and the same deer ear as the old man.

The tail ends in an Ahau-like image instead of a God K. The same Ahau-like image is found at the end of several other deer-ear-snakes in Codex Style Scenes.

Kerr rollout K9077. Kerr astutely names this "The God of deer hunting..."



Fig. 123. No specific identification by Kerr of the man with deer ear and deer antler issuing from the snake. This man has hair and is definitely not an Old Man God, but everything else suggests he is a younger version of the older bald Zip.

The design with scrolling headdress at the end of the deer-ear-snake is a profile view of what is Ahau-like in K9077 and others.

The prancing jaguar has giant Kin-like motif on his chest, has a scarf like you see in parades of wayob on Red Background Tepeu 1 vases (and there is a way glyph in front of each of the characters here on K0531).

Iconography of the Bufo Toad we cover in another FLAAR Reports in-progress. Lots of these giant toads have a profile/half-frontal Loincloth Apron Face on their back.

Kerr rollout, K0531, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

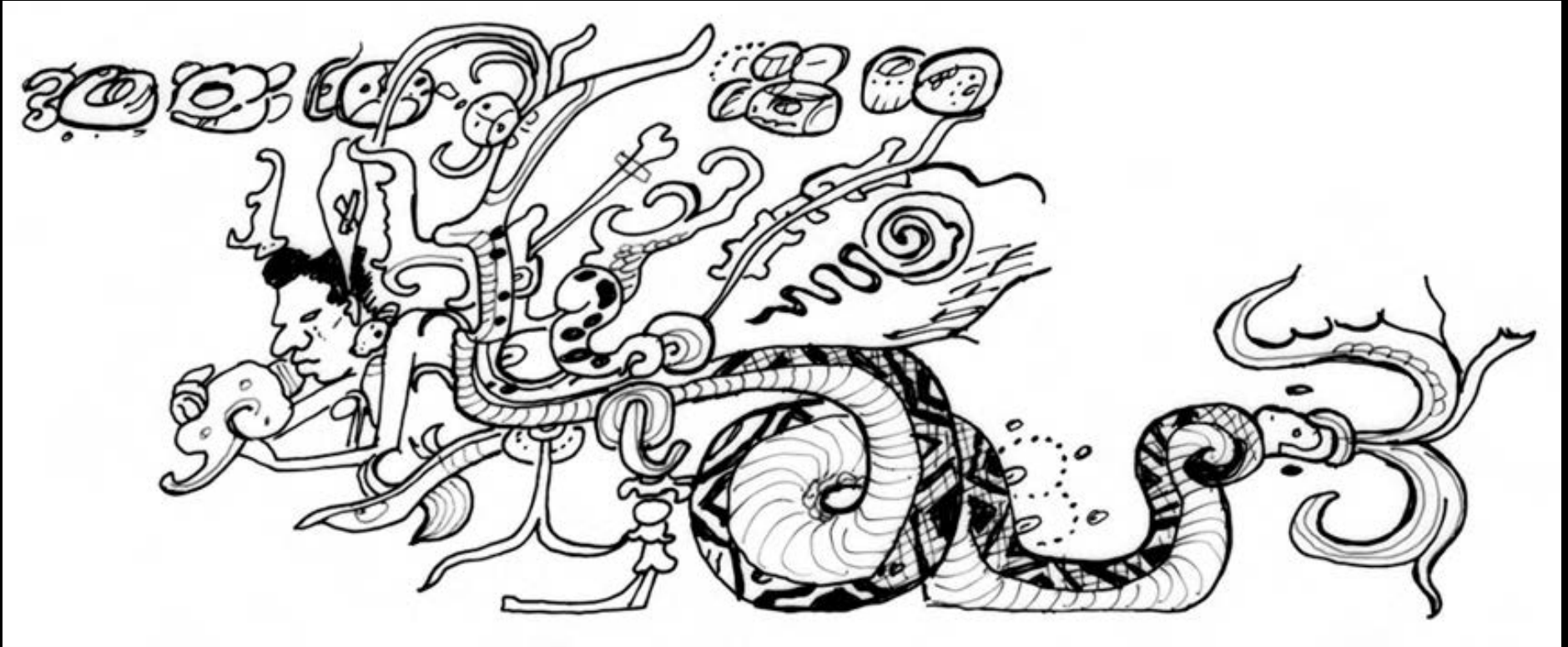


Fig. 124. Crossed-bands on the deer ear of the antlered mythical person issuing out of the open jaws of a giant snake. The snake has deer antlers and deer ear with a long squiggle motif.

I estimate this is a drawing based on a rollout of a Codex Style vase, Kerr rollout, K0531

Drawing by Linda Schele, SD-3560 © David Schele, drawing courtesy Ancient Americas at LACMA ([ancientamericas.org](http://ancientamericas.org)).

Fig. 125. I only just now noticed that this deer's monster head may be identical or at least related to the head of the thick coiling monster snakes on all the Codex Style vases where Xip (Wuk Sip) is seen in the open fanged mouth of this snake.

I am curious whether there is a rollout photo of this entire scene, because so far I have only the rollout drawing.

Helpful and precise drawing my Dana G. Moot II in Looper 2019: page 177, Fig. 8.8.





Fig. 126. An old man with deer antlers and a deer ear is getting ready to blow on the conch shell trumpet. There is not space in the scene to show his complete ear. I estimate this is the old man shown dying in bed in other Codex Style scenes. In other words, not God D (Itzamna) and not God N as occasionally previously captioned. Taube calls this “The Classic Maya hunting god, Zip” (caption of Figure 26.7, Taube 2003), an identification that I accept.

In past weeks of research, I have found the name God A attached to this personage (Maya Vase Data Base for K0556, K0771, K0998, K1653), but the Codex Style vase deity has flesh and is normally not shown as skeletal. I also estimate this personage is literally associated with deer and deer hunting (notice the conch shell in his hands). And the snake that is carrying him has a giant deer ear plus also deer antlers. Kerr names it “The god of hunting”.

The giant snake also has a large deer ear with squiggly-? motif. Vases with as much detail as this scene really need to have precise rollout drawings—best in black-and-white so color does not distract from the scene. This scene and also Vessel 37a both have talon-like design hanging down from part of the snake’s head. I have never noticed this before and doubt any other iconographer has commented on this?

This rollout of a Codex Style vase does not have the overly yellow defect of other rollouts. Robicsek and Hales 1981: Vessel 37, Kerr rollout, K1384, downloaded from Dumbarton Oaks database of improved digital resolution. Scenes that have merely deer antlers or deer ears or deer heads as headdresses are rarely listed for search word deer in Maya Vase Data Base. Hopefully that will be completed by Dumbarton Oaks.



Fig. 127. Rather than an elderly man the hunter sticking out of the open jaws of the giant snake is a man that is no way elderly. He has hair and is not bald. He is blowing on the conch shell. His long narrow deer ear has spiral-?-mark symbol (Caban sign). He wears a hunter's hat.

The snake has deer antlers and a giant deer ear with a thick squiggle-?-mark symbol. About four Codex Style scenes have this snake with no God K at the tail end—instead the tail end design is essential the same in these scenes. Does that mean that there are several species of giant snake monsters?

The long-beaked bird's head is chopped off. A snake encircles the lower neck. I show more of these "neckless birds" in work in progress on majestic birds in Maya art.

Codex Style, Kerr rollout, K7784. Kerr names the person Wuk Sip which sounds like a linguistic version of what Taube names Zip. If so, is this simply a young Zip?

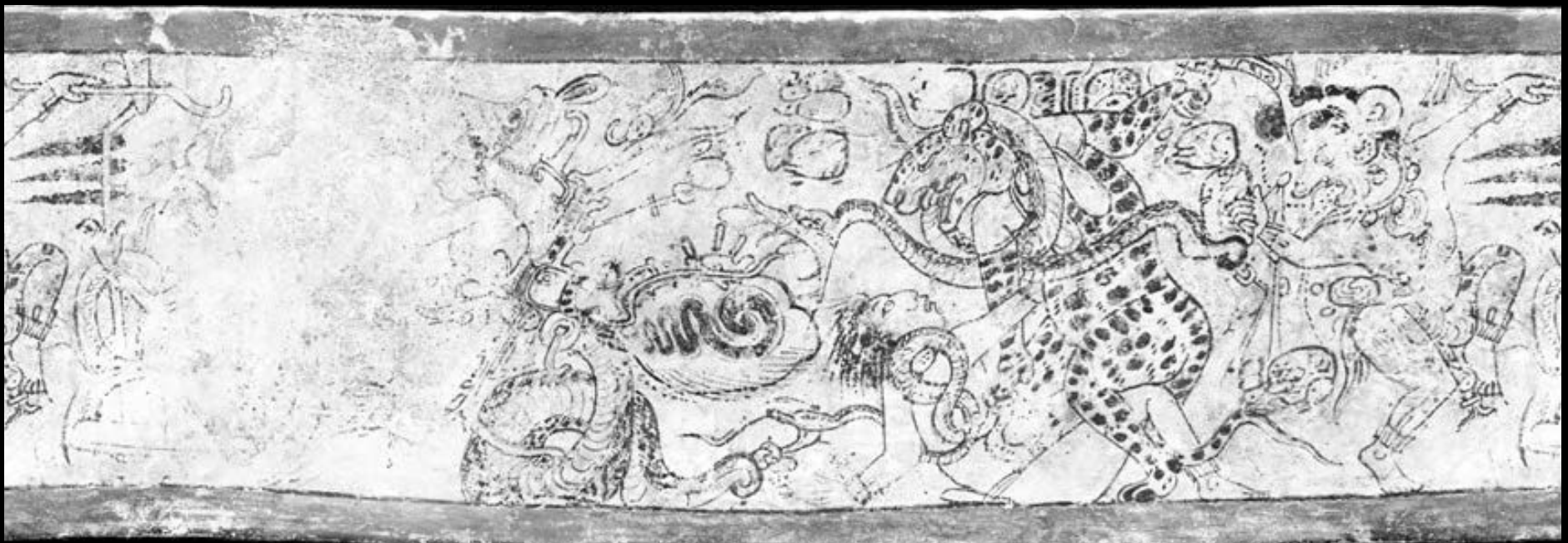


Fig. 128. The snake monster has a deer ear of exaggerated size to remind you that there is a mythical relationship. There is a faded/eroded man issuing out of the open jaws of this reptile. He is not aged whatsoever. He has a deer ear. Both the deer ears have a squiggle-?-mark motif. The Caban sign can be found in many sizes and shapes, as a calendric hieroglyph and as a decoration as we see on these deer ears.

Kerr helpfully cites *Maya Book of the Dead Vessel* 31. But he says "God A, generally skeletal" But I do not see any God A anywhere, especially not the man (not aged) issuing from the deer-snake's fanged jaws.

Kerr rollout, K1653, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 129. Here the old man deity is clearly bald. This painter shows the deer ears on both sides (both with squiggly-? symbol). He has deer antlers. He blows on a large conch shell. My obvious question is whether this aged deity is the same deity as is shown dying on his bed surrounded by females and actual deer? The deer ears and deer antlers suggest that.

The serpent has a giant deer ear and deer antlers. On many other Codex Style scenes with an Old Man God in the jaws of a fanged serpent, when the old man has no deer ear or antler and snake monster also has no deer ear or antler.

It is rare that all persons and animals face to the right—normally they face to the left. Kerr does not clearly interpret the old man that Taube would call a Zip.

No females in this scene. Who is a way in this scene?

AutoTone in Photoshop only got rid of about 40% of the excess yellow background. Kerr rollout, K2572, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.





Fig. 130. Here the main individuals face left—God K, Ka'wil, faces right. One leg turns into a snake, as is common.

The bald deity sticking out of the open mouth of the serpent monster has large deer antlers and modest-sized deer ears with the usual squiggle-?-mark motif. He holds a large conch shell. Kerr does not name it other than "old god wearing deer antler". Taube would call him a Zip.

This scene and also Vessel 37 both have talon-like design hanging down from part of the snake's head. I have not seen that studied in other iconography articles.

Kerr rollout K1882, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. Also published by Robicsek and Hales 1981: Vessel 37a.



Fig. 131. The old god has black paint on the front of his face. One of the scenes (K8927) with an old man dying in a bed surrounded by a deer and topless women also has black paint on the front of his face (but as here, not on the forehead or ears).

He blows on a giant conch shell. He has a deer ear with squiggle-?-mark Caban sign. He wears a relatively wide-brimmed hat shared with many other people.

The snake has a long motif with two ringed-black spots—this same snout decoration is also found on other snakes of this same mythical chapter.

Kerr calls this "God A as god of hunting" (Maya Vase Data Base, Comments). Taube's 2023 suggestion for naming this individual Zip is much more convincing. The elderly man showing himself in the fanged jaws of the snake is not a skeletal deity whatsoever. Would help to see what Michael Coe thought of this scene far back in his 1978 publication, "The Lords of the Underworld."

Even though over 40% is eroded, what remains is a very informative scene. Vases with as much detail as this scene really need to have precise rollout drawings—best in black-and-white so color does not distract from the scene.

So far I have not found this in Kerr rollouts, but Donald Hales kindly sent me the Kerr rollout number, K0556. Robicsek and Hales 1981: Vessel 34. Downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 132. Same scene of Maya with front of face painted black. He wears a woven sombrero and has a deer ear with squiggle-?-mark Caban sign. The snake has antlers, but its ear is of bizarre shape. The end of the snout rises up with a vaguely deer-ear-shaped form that is worn as an ear  
So far I had not found this in Kerr rollouts, but Donald Hales kindly sent me the Kerr rollout number, K1646, Robicsek and Hales 1981: Vessel 35.



Fig. 133. This thick reptile has deer antler and deer ear with simple Caban. But the head issuing from the snake's fanged mouth is an idealized young lord, not the Zip-style old man god of Codex Vase Scenes.

The other monster to the right is usually called a centipede by other iconographers.

Cropped by Hellmuth from Kerr rollout, K1256, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. We show the complete rollout earlier in this report.

# Old Man God issuing from Giant Serpent— But no Deer Ears and no Deer Antlers



Fig. 134. This elderly individual definitely has a head profile of what I would expect for a God N (Hellmuth 2024f: Fig. 50). Kerr captions this rollout also with God N. But now in 2025, after finding all the Zip deities in the jaws of an almost identical giant snake monster, I am hesitant about a God D identification. What if there is a deer-less variant of Zip?

If the hieroglyphs are authentic and not repainted hopefully an epigrapher can identify this elderly supernatural that seems comfortable inside the fanged jaws of this giant serpent monster. No God K at the tail end.

Kerr rollout, K2067, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Vases with as much detail as this scene really need to have precise rollout drawings—best in black-and-white so color does not distract from the scene. These reptile heads and snouts are iconographically so important they really need black-and-white line drawings.



Fig. 135. This snake is much smaller but still has a God K head at its tail. This elderly male supernatural looks very much like a God N (Hellmuth 2024f: Fig. 52). Listed as God N in Maya Vase Data Base. So does this mean that God N can reside in a giant snake just as easily as residing in a giant conch shell or other seashell? Or, is the elderly old man simply a deer-less variant of Zip.

The fanged snake monster has an extension of his snout that is a simplified version of what is used as an upper earring on many individuals that we show in the last chapter.

Kerr rollout, K2213, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Fig. 136. The elderly deity in the fanged open jaws of a giant snake has a headband that reminds of a God D headband but then a rising woven segment that is what you expect to see of a God N.

Although no deer ears with Caban motifs there are Caban motifs all over this scene.

Need to see whether the snake that is home for this God N-like deity is same as or different than the snake that is home for Zip.

Published in God D corpus by Hellmuth 2024f: Fig. 53 before I was aware of all the Zip variants.

Cropped from Kerr rollout, K2772 from download of Dumbarton Oaks database whose increased resolution makes it possible to enlarge segments of a rollout.





Fig. 137. The whole rollout is in Hellmuth 2024f: Fig. 53. A close-up is now in the present deer iconography report. As already mentioned in caption for Fig. 53 of Hellmuth 2024f, the snake grows from the leg of a non-God K. So the chapters of these myths are complicated and need more research.

The fanged snake monster has an extension of his snout that is used as an upper earring on many individuals that we show in the last chapter.

Kerr Iconographic Elements names God N. Kerr rollout, K2772.

Vases with as much detail as this scene really need to have precise rollout drawings—best in black-and-white so color does not distract from the scene.





Fig. 138. This elderly deity has a headdress with a woven area rising above. A woven headdress cloth is precisely what helps identify a God N (Hellmuth 2024f: Fig. 51). But the same question exists of what to name this deer-less variant elderly male and deer-less variant giant snake>

Kerr rollout, K2068. There is no image of K2068 on the Maya Vase Data Base when checked January 2025. But it does appear in the database of improved digital quality of Dumbarton Oaks, Trustees for Harvard University. This new database uses only the term Old God. Lists location as Metropolitan Museum of Art, New York, and published in Volume 2 of the *Maya Vase Book* series, page 211. But it is not on page 211, it is page 213.



Fig. 139. A person in the open jaws of a giant mythical snake monster is blowing on a conch shell. He has a deer ear that is too eroded to tell what design was on the ear. The fanged snake monster has an extension of his snout that is used as an upper earring on many individuals that we show in the last chapter.

In front is a tree—if a jaguar motif was over the ear-- I would consider it a Pax head. A severed human head is next to the uplifted trunk. I have never seen such a severed head near a mythical Maya tree. The tree is being pulled over, probably by the giant snake wrapped around it. The thin branches of this tree have nance-sized motifs so this is not a calabash tree. With no leaves it's tough to prove it's a nance tree, and nance fruits usually occur in bunches—not one-by-one. There are several species of nance to investigate—at least one species grows in savannas surrounded by bajos or hillside forests in PNYNN.

So far I have not found this in Kerr rollouts, but Donald Hales kindly sent me the Kerr rollout number, K0998, Robicsek and Hales 1981: Vessel 36.

Kerr admits this vase is "heavily over-painted". I would call it "noticeably forged with modern repainting". Downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 140. The Old Man God here and also on K1006 both have a God-K-like flare sticking out of their head.

Kerr cites Robicsek, *Maya Book of the Dead*, Vessel 10. Hellmuth shows the same scene in 2024f: Fig. 44. Now, after many more months research, since it's the deer patron that is often seated in the open jaws of a fanged serpent and associated with topless woman I am no longer convinced this is God N.

Recognizes God K, Ka'wil but calls the old god God N. Kerr rollout, K0719, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 141. This smiling generic Old Man God definitely reminds me of God N, and that is why I published this rollout in 2024f: Fig. 47 as a God N. But after finding so many Zip supernaturals issuing from nearly identical serpents, and noticing that the dying Old Man God in bed was also deer-associated and thus a more probable Zip, I am preferring to provisionally estimate that the old man with no deer ears or deer antlers (and not on the snake either) is a deer-less relative of Zip.

Kerr cites *Maya Book of the Dead*, Vessel 11. Recognizes God K, Ka'wil. I would also accept Pax for the seated "bundle" at the far right. But Kerr calls the old god God N. Kerr rollout, K1081, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 142. Again, the supernatural at the back of the throne is a Pax. Very similar but not identical to the scene on K1081.

The elderly deity has hair-line remnants rising above his ear. Otherwise he is bald. He is obviously interested in the breast of this well fed female. The snake has a celestial symbol on one of the outcurls from near the start of the reptile's head. But no deer ear and no deer antlers on anyone in this scene.

Kerr cites *The Maya Vase Book*, Vol. 4 p. 545. He calls the elderly person an old god and then God N. God K, Kawil, is very small at the tail end of this snake. Published by Hellmuth as God N based on Kerr caption (Hellmuth 2024f: Fig. 55) but now I am showing relationship with Zip and asking whether they are separate or different variants of the same concept.

Kerr rollout K4485, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

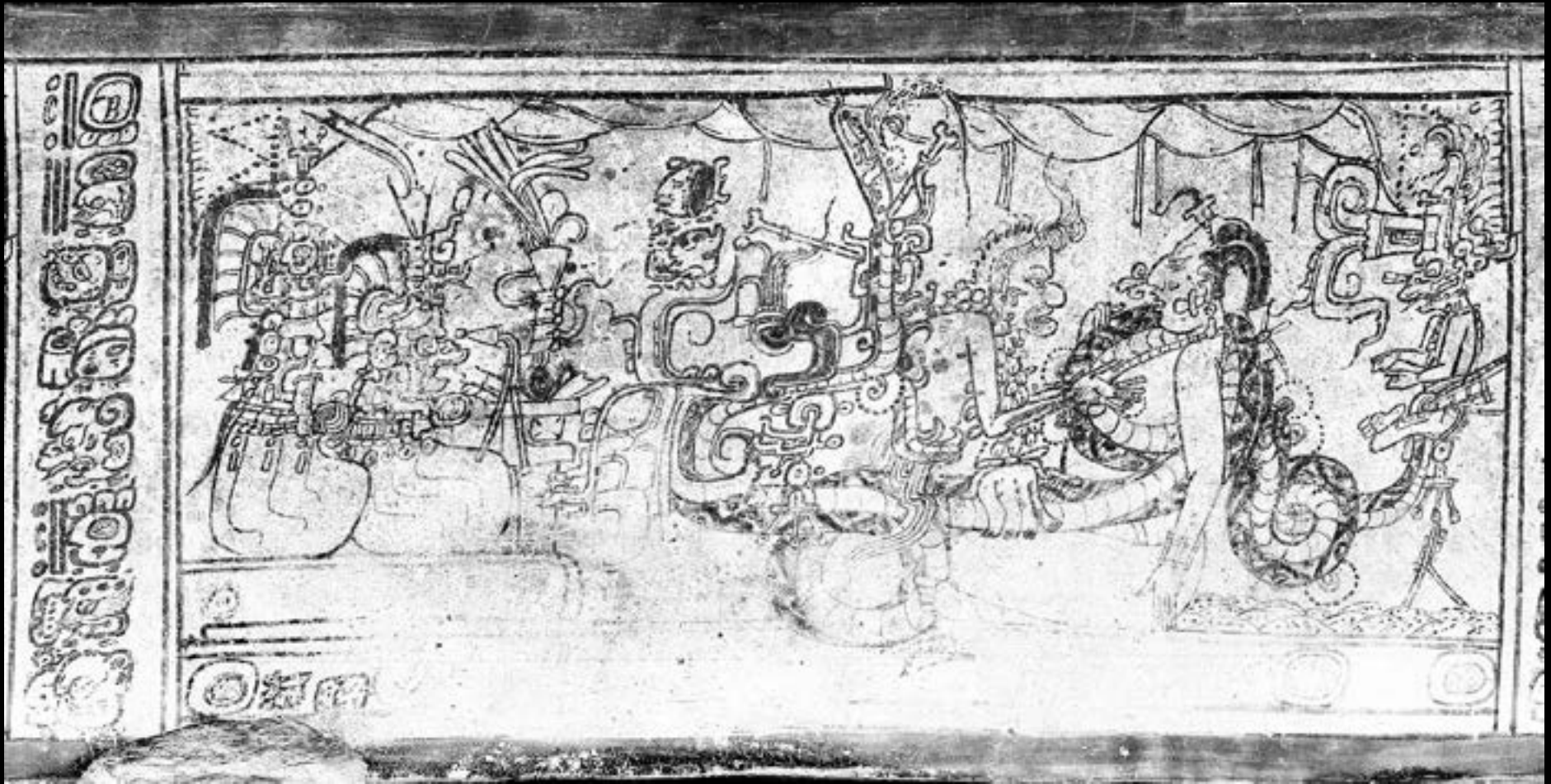


Fig. 143. This is one of the potentially best-preserved throne scenes with two deities with “their lower body in an oval bundle”. K4485 shows another; K1081 shows another view of the same pair. The one at the back reminds me of a Pax head (and in other scenes indeed has a jaguar pelage earring—but not here in K1813). K1382 shows only one of the individuals. In front is an incense burner. Then the giant fanged head of a snake (whose tail comes from, or evolves into, a leg of God K, Ka’wil. This vase would need to be examined up close and in-person to see if there is any repainting, since the details are super helpful. For example, there is an upside-down profile/half-frontal Loincloth Apron face at the left end of the snake’s head. This snake is a reptile, not a centipede.

This scene was published by Robicsek and Hales (1981 Vessel 12a)—but no mention of the Kerr rollout number. Donald Hales kindly sent me Kerr K1813 number plus a 11.5 MB rollout file of this image. The Dumbarton Oaks enhanced database download at its highest resolution is 1.1 MB, so I show here the file from Donald Hales.

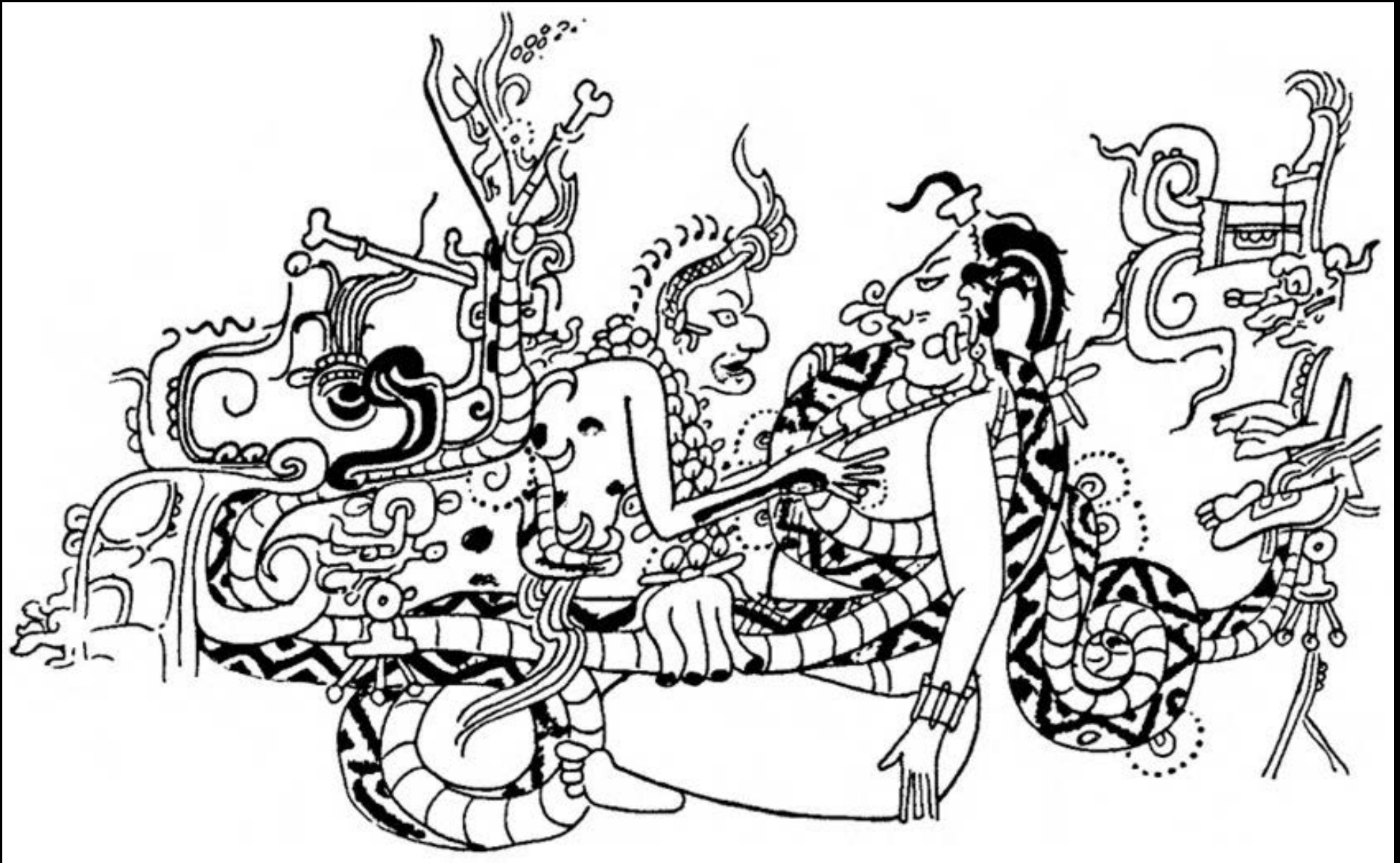


Fig. 144. A super-helpful precise line drawing by Karl Taube (1989: page 143, Fig. 17) drawn from Robicsek and Hales 1981: Vessel 12a. Today a better rollout photo is available.



Fig. 145. The presence of a view of a probable seashell as necklace pendant earlier suggested to me that this could be a God N (Hellmuth 2024f: Fig. 48). The fanged snake monster has an extension of his snout that is used as an upper earring on many individuals that we show in the last chapter.

The throne room's back wall is a profile/half-frontal Loincloth Apron Face. This face is common in Sky Band Huts, usually with other celestial motifs but occasionally featuring just the Loincloth Apron Face.

A rare presence of a front-faced Maya person. Over 90% on ceramics are profile faces. Most rulers are shown in profile on stelae and wall panels and lintels, though with lots of frontal views at Quirigua, Copan, Piedras Negras throne room scenes and elsewhere.

Kerr cites *Maya Book of the Dead*, Vessel 12. It would help if more authors could clearly specify that the vessel they are illustrating is original or refreshed with fresh modern paint, because I would need to see the original vase to know for sure.

Maya Vase Data Base classifies the elderly male in the fanged serpent's jaws as God N. The cross-section of a seashell that is on his chest (probably hanging from a necklace) immediately reminds you of an obvious God N upholding the bench front on Copan Str. 9N-82 (Hellmuth 2024g: Fig. 26 and published in many other locations). Kerr rollout, K1382, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.





Fig. 146. Published last year as God N (Hellmuth 2024f: Fig. 49). The extended jaw and elderly face all "look like God N". But with no woven net as headdress it is a challenge to decide whether the snake is an alternative to a seashell for this hermit crap-like personage.

Kerr admits that this scene is "Heavily repainted". It would help if even scenes that were "lightly retouched" were also admitted. Calls the Old Man God in the fanged serpent's jaws God N. Calls the Old Man God in the fanged serpent's jaws God N.

Kerr rollout, K1649, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 147. An elderly person, probably male though aspects look potentially female. The woven forehead band reminds me of a potential God N and thus this K4113 rollout is in Hellmuth 2024f: Fig. 40.

The enthroned elite person in the middle allows the midget behind him to wear the same forehead band.

Kerr names the old man a God N. And his headdress reminds me more of a God N than a hunter patron. Need to check on the profile of his nose (if this is original and not faked with repainting under the guise of "restoration"). Would help if an epigrapher can document whether any of the hieroglyphs name this individual.

Kerr rollout, K4113, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

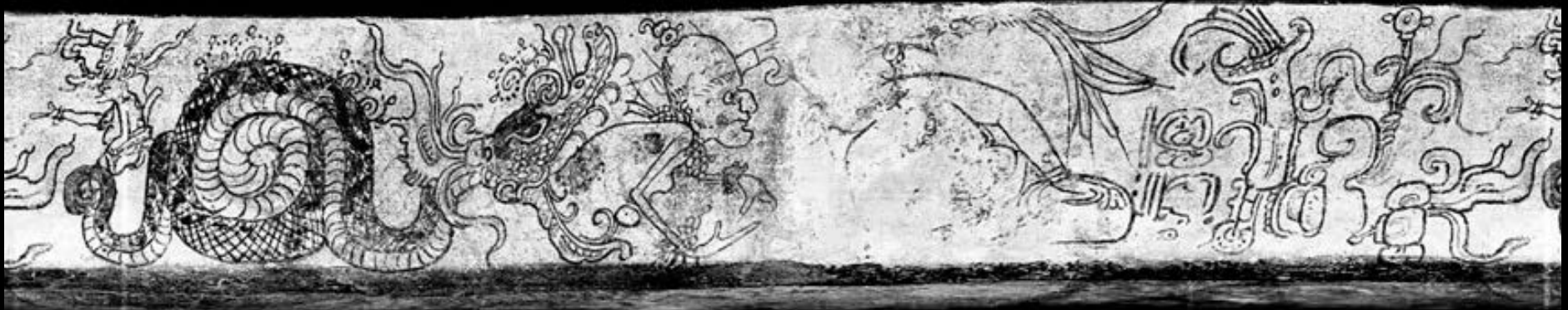


Fig. 148. God K, Ka'wil is at the end of the serpent, in face often a serpent grows from one of his legs. Actual God N portraits show him with an extended chin but this K1006 painting needs to be checked to see whether any parts are repainted or not. The presence of a flare issuing from the forehead is not known elsewhere except for one other Kerr rollout.

Published in God N iconography volume by Hellmuth (2024f: Fig. 45) but after additional months of research am not sure. This old man god has a very thick-beaded necklace—so need to see whether any more identifiable deities have the same.

Kerr cites *Maya Book of the Dead*, Vessel 4.

Recognizes God K, Ka'wil but calls the old god God N plus simply old god. Kerr rollout, K1006, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 149. Even though severely eroded I estimate there are two seated individuals in a throne room area at the left. The giant fanged snake has the head and arm of an old man god. The arm seems to be reaching down to touch the person below him—usually that would be a topless female. Once the original Kerr medium format film is scanned by a professional company and available in a future year on a new Dumbarton Oaks database, it should be possible to see much more detail using Capture One software from Phase One in Denmark. Or software pros can use other software to make the remaining lines stand out and eliminate the background.

The fanged snake monster has an extension of his snout that is used as an upper earring on many individuals that we show in the last chapter.

Kerr cites *Maya Book of the Dead*, Vessel 4. Hellmuth (2024f: Fig. 46) considered this a God N based on Kerr. But now, many months later, even though this scene shows no deer ears or deer antlers, there is clearly a relationship with the Zip concept of Taube. Or, there could be two nearly identical concepts: Zip with deer ears or deer antlers and this other old man god with no deer aspects. But I would rather have consensus with other iconographers to suggest a new name for the deer-less version.

Recognizes God K, Ka'wil but calls the old god God N. Kerr rollout, K1079, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 150. The god with deer ear and conch shell in his hand appear totally repainted—if so, this could be considered a partially fake scene—would need to see photos before “restoration”. Kerr makes no mention whatsoever of any repainting and he had the vase in his hands but segments of the scene have heavy black lines crossing damaged areas (where the lines should also be damaged). Kerr calls this “God A as hunter” and makes no mention whatsoever if the vase has been repainted.

The snake’s tail ends in a variant of a frontal Ahau-like face (so no God K at the end of this tale).

Kerr rollout, K7523.

# Full-Bodied Deer in Codex Style Scenes

There are lots of scenes of full-sized deer on other Codex Style vases with topless or naked women present. These we show in earlier chapter on the old god Zip on his death bed. Now we show other Codex Style scenes with full-bodied deer but no females and no elderly gods present.



Fig. 151. This deer has two dotted-circles over the top of the snake (as on another Codex Style vase). But the rest of the scene is very different, with an anthropomorphic jaguar and then a monkey with deer antlers and deer ear. These deer ears have the scrolling-question mark. The deer's ears have crossed-bands. The monkey and the jaguar each wear a scarf. No scarf on the deer. The deer's eye is missing but there is no traditional disembodied eye at the end of the unit that comes out of the eye socket.

Since there is a monkey with deer ear and deer antlers, I also show this same scene in the chapter on "monkey and deer together in one scene".

Kerr rollout, D8733, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

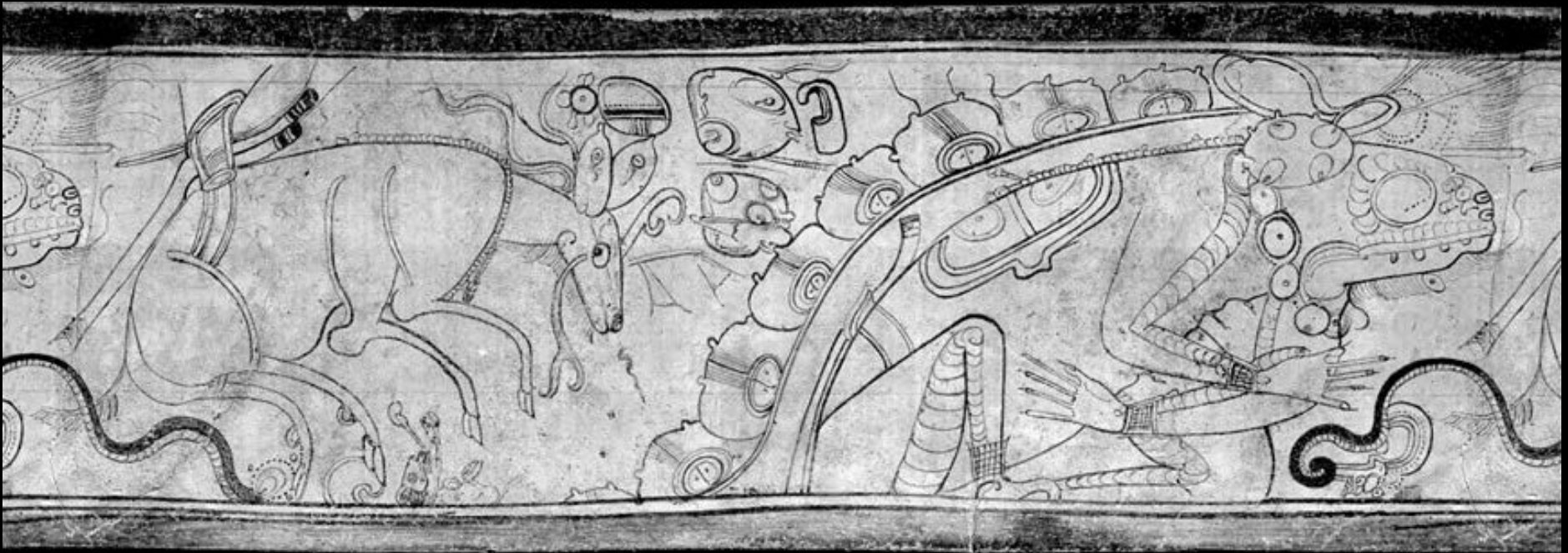


Fig. 152. Prancing deer at the left, with what normally would have been disembodied eye strand issuing from the eye area, but the strand here has no eye at the end. The deer ears have ?-mark design instead of crossed-bands.

Kerr does not list this vase as being repainted but the style is definitely very different than most Codex Style paintings. The hieroglyphs on 95% of Maya ceramics face left—the hieroglyphs here face right. This vase needs to be analyzed to determine whether it is repainted, or is not.

The other creature has a raised back as one would expect from an iguana. Kerr calls this a toad, but a Maya Bufo Toad tends to have a three-spotted circle on its head, plus the ridge of raised features suggests an iguana.

Kerr rollout, K1300, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University. Robicsek and Hales 1981: Vessel 43.



Fig. 153. Has crossed bands on the ear of the deer. This low vase is a good example of where a line-drawing would be significantly more helpful than a photograph. If a high-resolution scan is available in RAW mode, then an illustrator can use Capture One software (from Phase One) to get better results. Adobe Photoshop obviously also offers software features to improve a RAW file but Capture One is more sophisticated.

Kerr rollout, K1389, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University. Published by Robicsek and Hales 1981: Vessel 41.





Fig. 154. We estimate the black animal is a deer, based on the size, but the hooves are not what we see on other deer. The tail is not the length of a monkey tail but is longer than a deer tail and ends in a monkey curl.

The feline is probably a panther. Its ears have been eaten away by leishmaniasis, as happens to most dogs (but you don't see this disease on most other mammals).

Kerr rollout, K1546, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 155. This deer has crossed bands and is walking upright, in an anthropomorphic manner but still has deer hooves. His ear has crossed bands. He is encircled by a dangerous looking snake, as is the jaguar in front of him.

Kerr rollout, K1230, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University. Published by Robicsek and Hales 1981: Vessel 40.

# Deer Heads as Headdresses on Codex Style Vases

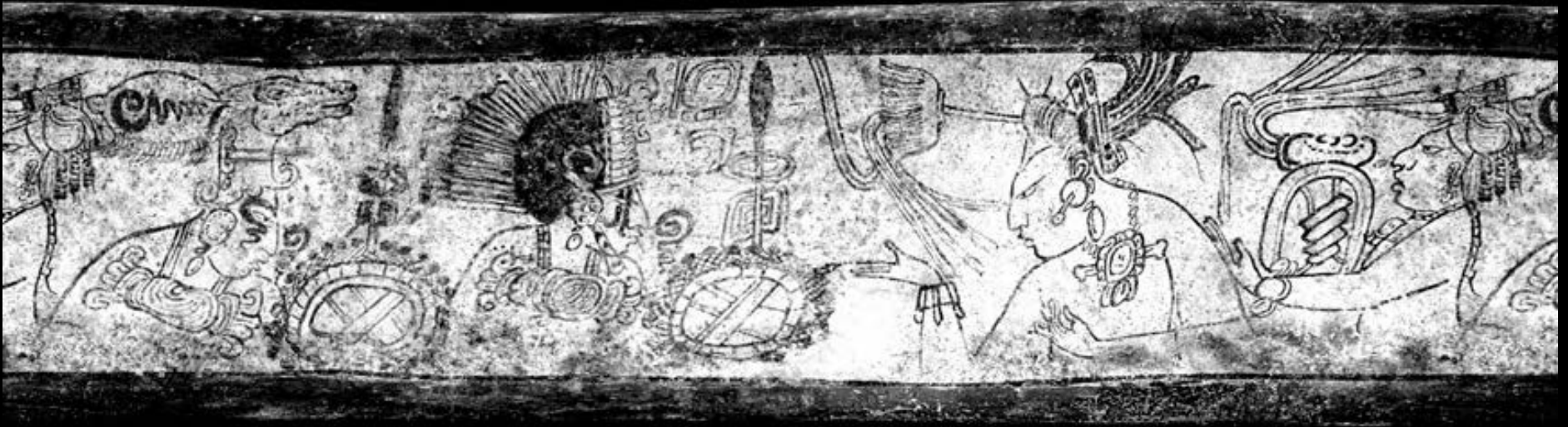


Fig. 156. No snake and no old man god here. The young man has a deer head as headdress. The squiggle ?-mark symbol is on the ear, on the man's face, and in front of his face.

Kerr rollout, K2011, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 157. Very similar scene to the previous K2011, with squiggle-? Symbol on the face and in front of the face of the person at the left. But the deer ear has crossed bands. Need to figure out why the deer ear (with crossed-bands) does not have the same squiggle ?-mark of the deer's ear on K2011. Another example of deer ear with crossed-bands on headdress while giant snake has deer ear with corkscrew-squiggle mark is a drawing by Linda Schele, SD3560.

Kerr rollout, K1248, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.



Fig. 158. The person with the deer headdress is the last in the row at the left (but in the rollout is best seen at the right end of the rollout). This person has a black squiggle-question-mark on his face but the ear on the deer head headdress has crossed bands.

I estimate all these individuals are in water over their waist. But the water on this Vessel 95 is not as obvious as is the water with fish and water lily pad and water lily flower of K1248 shown above.

Donald Hales indicated that this rollout is by Lin Crocker, in Robicsek and Hales 1981: Vessel 95.



Fig. 159. This ceramic is so low there is no space to put everything. Three people at the left have warrior spears. Two of the people are bowing in reverence to the elite individual facing them.

Of the three individuals the one in the middle has a deer head as headdress. The face has a black oval mark. The deer ears have two marks—and the deer ear does not end in the shape that would be expected.

The person has a black squiggle painted on his cheek.

So far I have not found this in Kerr rollouts, but Donald Hales kindly told me this is Kerr rollout, K1224, Robicsek and Hales 1981: Vessel 96.

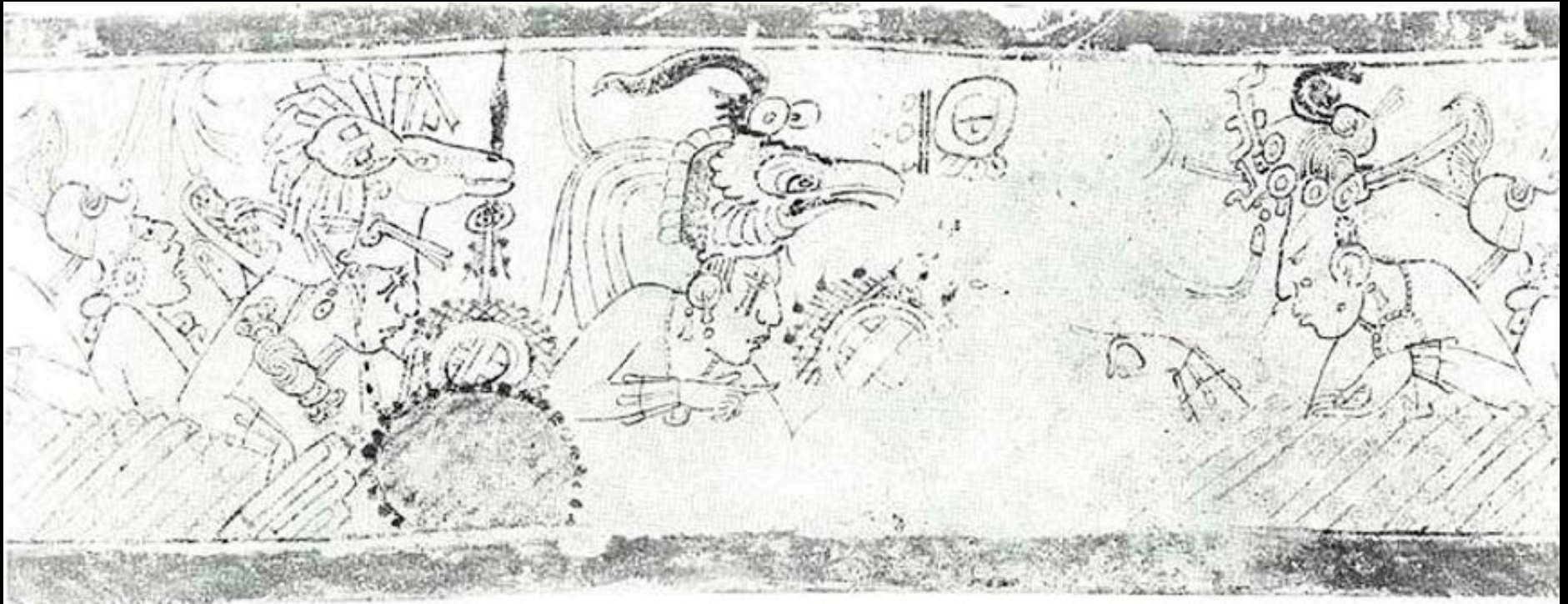


Fig. 160. Deer head headdress has crossed-bands on its ear. Geometric somewhat feather-like designs form a headdress for this deer that is now well known elsewhere.

Both this man and the man in front have two vertical lines through their eye area. The other man has a probable vulture as headdress—there are more details on this bird face than most bird head headdresses.

Donald Hales says this is a rollout from Lin Crocker; Robicsek and Hales 1981: Vessel 105.

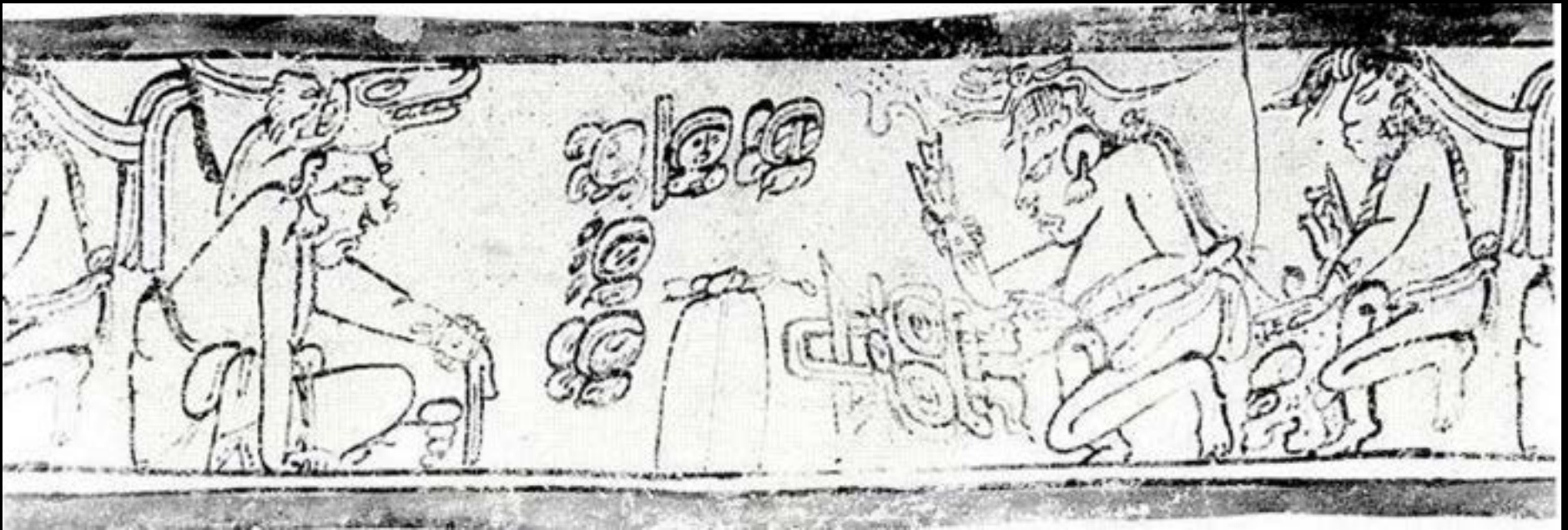


Fig. 161. Seated individual at the left has a probable deer headdress—but no antlers. Whether some of the designs are intended to be a slight deer ear are unclear.

In front is a sideways Late Classic Tlaloc with Yearsign headdress. The man has an animal as headdress but the tail is too long for a deer and not curled at the end as a monkey tail.

Probably a Kerr rollout but no Kerr numbers are included in the monograph on Codex Style vases (Robicsek and Hales 1981: Vessel 145). But if you search the Maya Vase Data Base for Tlaloc you find that this is K1555. But on that page you only get "Rob 81" not a vessel number. Not available in Dumbarton Oaks database (on January 13, 2025).





Fig. 162. The animal headdress of the front spear-holder has an ear the size and shape and crossed-bands decoration of a deer. But the rest of the head is not entirely deer-like and hard to study because of the wide open mouth.

The seated Late Classic lord has what I estimate may be a Yearsign in his headdress. He has a Tlaloc-like face over his thigh

Codex Style, Kerr rollout, K34,69, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

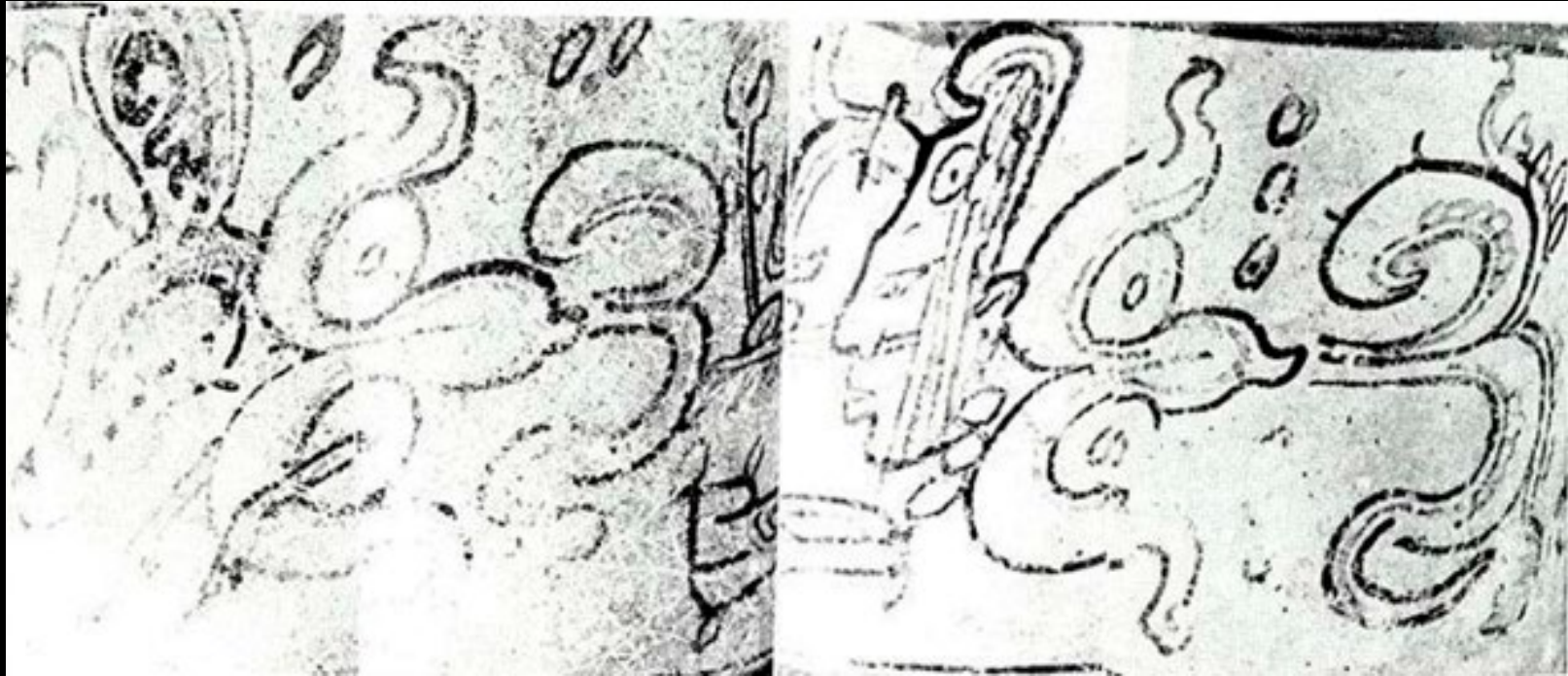


Fig. 163. Deer with deer antlers and ear with dominant black squiggle-question-mark.

The deer and the person behind both have a vertical celestial symbol instead of a body.

Robicsek and Hales 1981: Vessel 164.

# More Palace Scenes with Deer Heads as Headdresses

Deer heads as headdresses are common in ballgames, throne room scenes, and a few procession scenes. So some of the deer head headdresses are in other volumes of our current multi-volume series of FLAAR Reports on iconography of deer. I show a few samples below that were not keyworded by Kerr as having deer present. His keywords work primarily when there is only a full-bodied deer. K1563 includes a deer head as headdress but is in the chapter on enema scenes.

Fig. 164. Obvious deer headdress on the person at the right. Antler is simple and white. Ear is long and hangs down.

One person is holding a bouquet of objects or flowers that even attract this small bird.

Kerr rollout, K7021. Photos of the same vase are K5503.



Fig. 165. Drawing of the Kerr rollout K7021. The standing person at the far right has a deer headdress. The antlers and long drooping deer ear are featured.

Drawing by Diane Griffiths Peck in Coe 1973: Object 28.

Peck's drawings are very helpful. It would help if a portfolio could be prepared, a database like the Kerr Maya Vase Data Base, where all the Peck drawings, at good resolution, could be available to students and scholars in today's digital era.

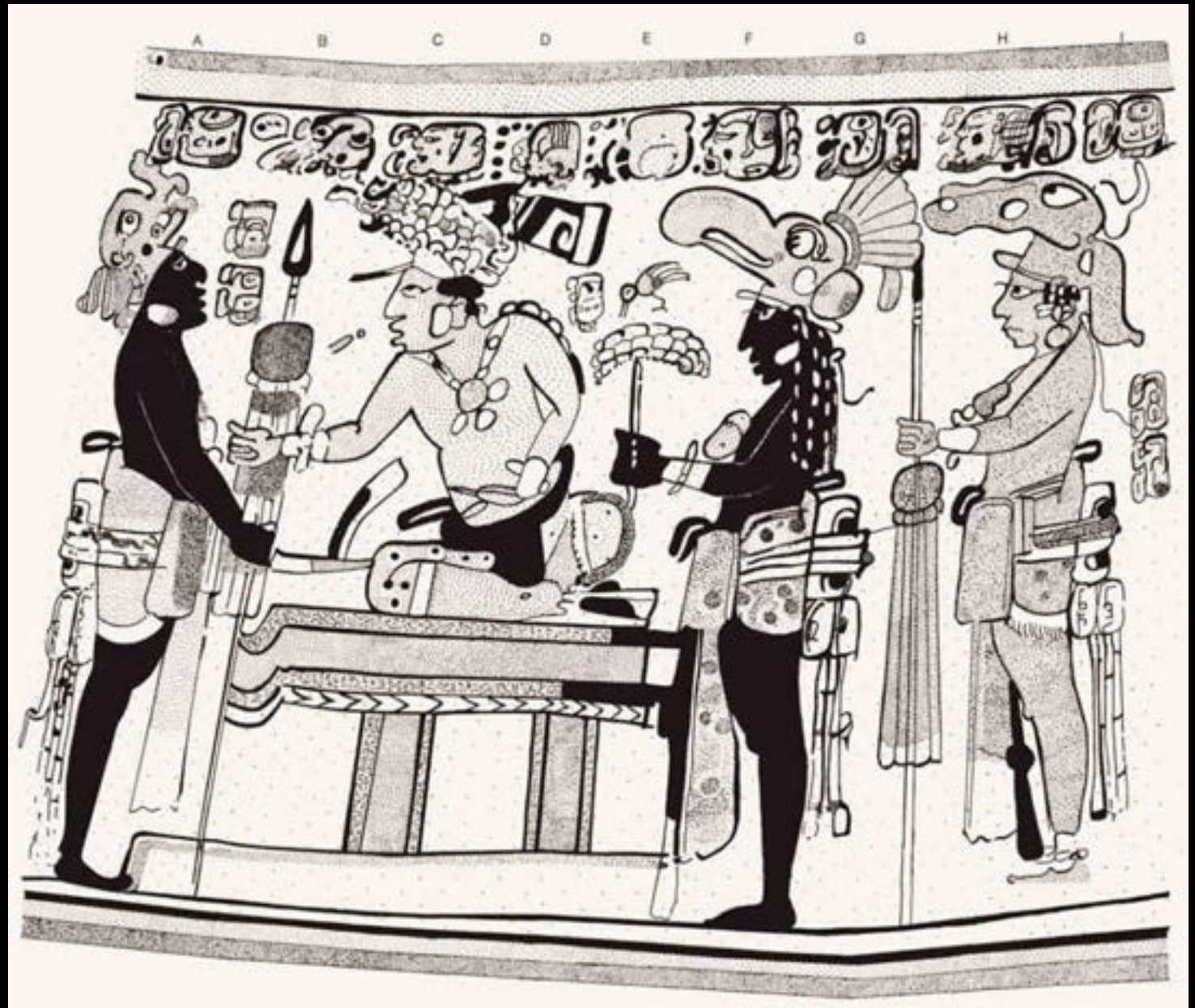




Fig. 166. Deer head as headdress at the left. Several iconographers have studied the "hand gesture language" of the Classic Maya.

Kerr rollout, K4500.



Fig. 167. Deer headdress on seated noble instead on person approaching the enthroned person. The deer head is shown as black, not natural color of the deer.

Kerr rollout, K3008, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

None of these rollouts had deer in the Maya Vase Data Base keyword list because they are only deer heads, not a complete deer.



Fig. 168. Although sometimes a ruler or other elite on a throne wears a deer headdress, here other people, sitting on the floor, wear deer headdresses when they are in front of an enthroned elite.

Drawing by Diane Griffiths Peck from Coe 1973: page 69, Object 29. Since I was a Post Graduate Research Fellow in three consecutive appointments at Yale University (one of these appointments by Coe), he kindly shared material with me, as I did with him. He cites Hellmuth photos as sources for several of the drawings by Diane Peck in his publications.



Fig. 169. This incredible procession scene has more deer headdresses than any other Maya scene that I have yet found. There is also a bird, a peccary, and other animals as a headdress. These men are all most likely warriors since there is a bound captive at the front of the procession. This shows that a "deer hunter" and a warrior "hunting the enemy" often had the same symbol, a deer.

Several of these men, and the captive, have facial hair under their chin.

I have never seen a vase that crunched so many people into a one-layer scene. Plus there are no hieroglyphs.

Kerr rollout, K8933, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

Since deer headdresses are not in the Maya Vase Data Base as a keyword, there are probably dozens of other Kerr rollouts that include a deer head as a headdress.



# Deer on Carved, Gouged, Incised and/or Mold-Impressed Vases and Bowls

Several rollouts of vases that are carved or mold-impressed that show deer are in the volume on hunting. Below we show deer where men do not wear hunting hats or have weapons.

Fig. 170. Here the deer has its fur shown as stylized rows of parallel lines. The more bristle-like fur of a peccary is almost always shown with rows of parallel lines.

Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City.

Digital rollout by Nicholas Hellmuth, FLAAR Digital Photo Archive.

A line drawing of this scene is in Gómez 2004: Fig. 3. She cites these as Late Classic for the Tiquisate region.

I accept that but they are not descended from the style or content of the Early Classic cylindrical tripods that I call "Tiquisate tripods" that I show in Hellmuth 1975.



Fig. 171. The deer seems to be content being held by this man.

Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City.

This an another very similar deer vase from Late Classic Tiquisate region of Guatemala are pictured by Chinchilla 2011: page 155, Fig. 61.

A deer in a difference scene is also shown in photos by Chinchilla 2011: page 159, Fig. 63.

More deer on molded scenes from the Costa Sur are also pictured by Chinchilla 2011: page 174.





Fig. 172. This scene, K6937, is mold-impressed from a similar mold as K1378, but the vases are slightly different heights. The headdress on K6937 is more simple (the headdress on K1378 has an added animal face).

Would help for a ceramicist to suggest where this style of pottery was made during the Late Classic. The fact a person is holding the deer by its leg suggests this is from the Late Classic Tiquisate style area studied by Gomez.



Fig. 173. Better lighting and improved resolution (the latter aspect because this was downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.). Kerr rollout, K1378 is a black-and-white photo of the use of a similar mold as pictured in Kerr rollout K6937. But the scene here on K1378 has an animal head added to the headdress of the man.

This deer is being held (captured?) by the person down on his knees. Since this vase is unlikely from Peten it would help to have other vases from this area to compare with.



Fig. 174. This deer has a blanket around his back with an object tied on above. His raised tail ends in a decoration.

There is a peccary underneath.

Kerr rollout, K0196 (K196).



Fig. 175. Deer at the upper left (head and one leg with hoof). Another perfect example of how a line drawing would help people see all the mythical characters and demons that are pictured across this remarkable scene. This artist had impressive skills.

Listed as from Acasaguastlan (San Agustín Acasaguastlán, Departamento El Progreso, Guatemala). NMAI-Smithsonian (Heye), Kerr rollout K2776, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

Kerr rollout, K2776, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 176. Several, but not all, Maya portraits of deer feature their male sexual parts, usually their testicles, but on the deer at the right there is also a possible penis. Erika Magalí Gómez González shows a drawing of this in her thesis for Licenciado.

Kerr rollout, K6420.



Fig. 177. Deer at the left end. A possible vertical conch shell in front of him. I do not accept these staffs of the men as being atlatls, since they are rather long and I don't see any darts. Kerr rollout, K8770.



Fig. 178. This seems to be the identical vase or bowl as K8770. Kerr rollout, K4928.





Fig. 179. Potentially a deer head but the fangs and short ear may mean that another animal is being portrayed such as a dog.

Fundacion La Ruta Maya, registered collection in Guatemala City. Digital rollout with FLAAR rollout camera by Nicholas Hellmuth or Eduardo Sacayon, FLAAR Digital Photo Archive.



Fig. 180. The deer at lower right has a "snake" encircling his eye. Out of his mouth issue plant-like forms. His body has a design not yet studied. The headdress of the person above is vaguely deer-like. Each person has a vertical column of glyphs so an epigrapher can add significant insights. The probable PSS around the top has exquisite incised detail. Kerr rollout K5454, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.



Fig. 181. Deer at the left has an armadillo sized back. Plate, but even though this animal has no antlers, based on size and shape of the head and ear, I estimate it is a deer.

The aged supernatural kneeling in front has an Ak'bal-like jug hanging from his necklace. He is blowing on a conch shell, but has no weapon, so I don't (yet) classify this as a hunter (and the deer is not running away. This aged person has a deer ear and antler-like accessory rising from his head. Is this the same aged supernatural in the Codex Style vases that is attended to by women and deer? One difference is that on this vessel his head rises up. But an elderly, bald old man with deer ear (and possible modest deer antler) is blowing on a trumpet the same way the Zip deer patron is blowing on a trumpet as Zip is in the jaws of a giant deer-ear-serpent.

One snag to suggesting this is Zip outside the snake is the presence of a God N head variant hieroglyph in both vertical texts. I am identifying these two heads as God N because both have net weave around the top of their head and another net weave cloth sticking out from the front of the head.

The following scene also shows an old man wearing a deer ear.

The quality and experience that this Maya vase artist had is very impressive. Kerr rollout, K4336, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University. This vase itself is also at Dumbarton Oaks museum (Coe 1975).



Fig. 182. Probable deer head as headdress for the seated person in left panel and in the middle panel.

In the far right panel an aged person as a deer-like ear. Is this the "old dying god" in the series of Codex Style vases? Is this the aged "deer hunter patron"? The Late Classic deer hunter patron is discussed in Hellmuth 1986c: Appendix A.

Doing a rollout drawing of a gouged or mold-impressed Maya scene is not easy but the content and iconography of these scenes is very important, especially when the vases are Tepeu 3 and thus occasionally have different individuals (often bearded) and new themes (from outside the Maya area added to Maya motifs).

Kerr rollout, K1979, downloaded from database of improved digital quality, Dumbarton Oaks, Trustees for Harvard University.

# Lots of Deer-like Ears that need to be further studied



Fig. 183. These two seated individuals wear a mas o menos “deer shaped ear” with a hieroglyphic symbol. One of these seated individuals has a similar but not identical motif on his arms.

There are dozens of vases where an “ear” of similar shape is worn as an adornment. But it usually seems to be a decoration of the giant serpent—and not actually an ear of a person as you see on K8425. Here as an ear it is ear shape and ear size. But on the wandering extension of the end of the snout of a giant snake, it is longer but has the same two segments (K1382, K2213, K2772, K7794, Robicsek and Hales 1981: Vessel 34 (K0556), Vessel 35 and Vessel 36 and others).

Kerr rollout, K8425, downloaded from the database of improved digital quality of Dumbarton Oaks, Trustees for Harvard University.

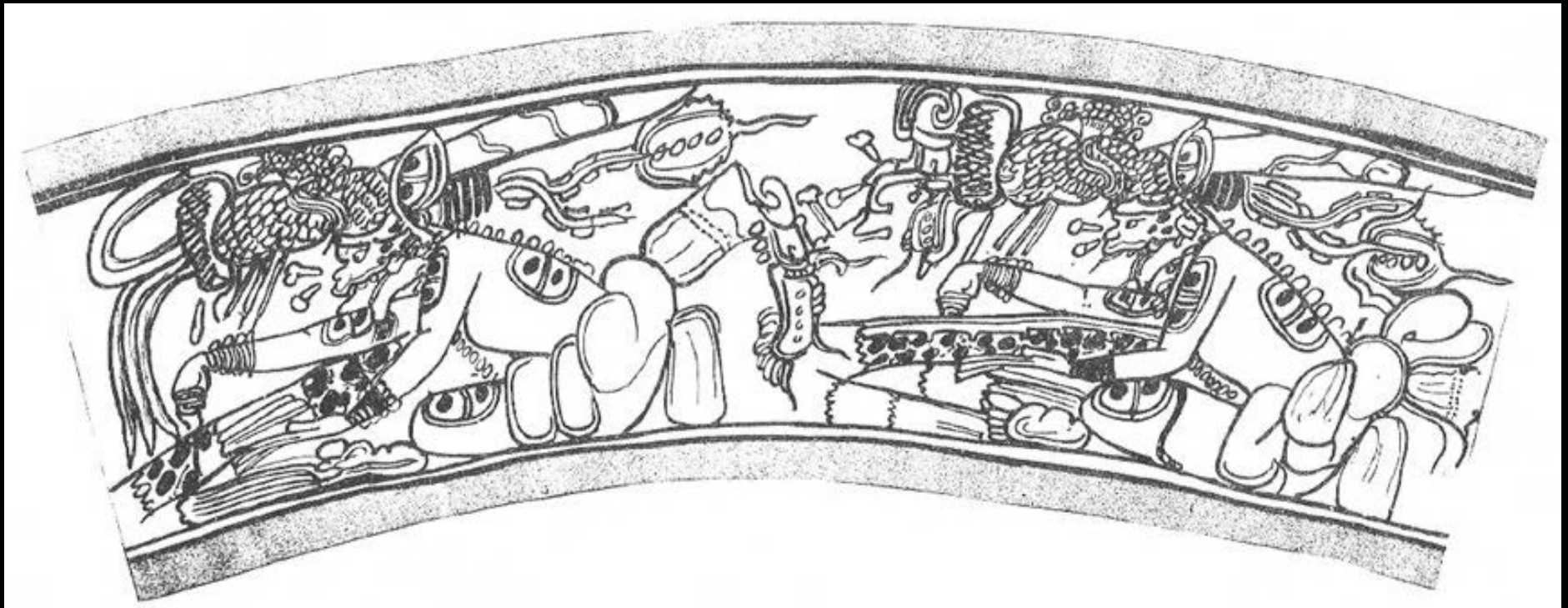


Fig. 184. Both these individuals have the same "ear" rising from their actual ear. Its glyphic decoration is similar to the areas on the back, shoulder, thigh, and arm of these scribes.

Two practically identical monkey-men as scribes. Drawing by Diane G. Peck. Coe says this drawing was based on Hellmuth photos (Coe 1977: Fig. 10). That's because Hellmuth had at least three Post Graduate Research Fellow appointments at Yale University, beginning in 1968. So the FLAAR Photo Archive was in New Haven and available to Coe for many years.

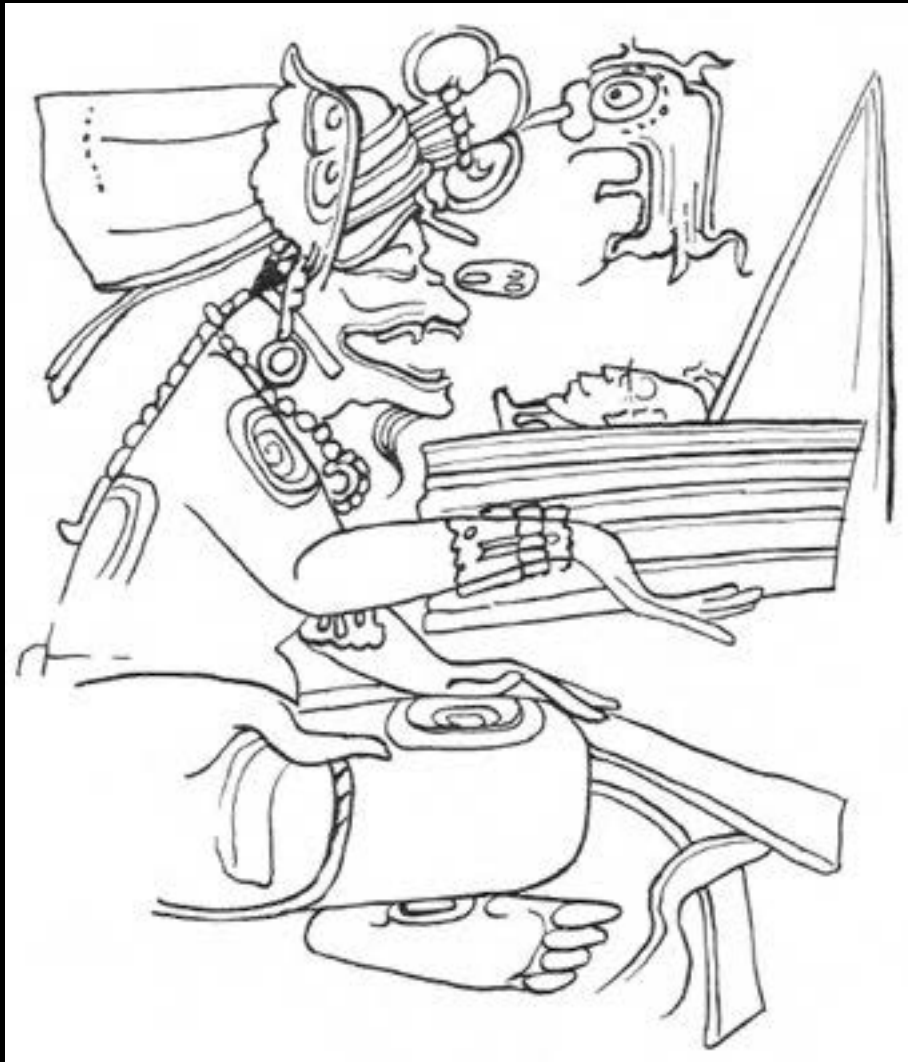


Fig. 185 and Fig. 186. Both these fanged individuals have the same glyph-like motif in an upper ear decoration that ends in a blip. Here you can see that lots of Maya supernaturals wore this “ear” as a decoration for their real ear—so it is not only an extension of the snout of a giant serpent.

Michael Coe captions the seated personage at the left “a monkey as a scribe” on a polychrome vase, drawn by Coe from photographs provided by Hellmuth (Coe 1977: Fig. 11). For the seated personage at the right, Coe (1977: Fig. 16) says this is a full figure variant of Kin, in the Tablet of the Slaves, Palenque. So surely there are dozens more examples. He also has three dots on his cheek, what you see near the ear area of a Bufo Toad and the eye area of a feline.

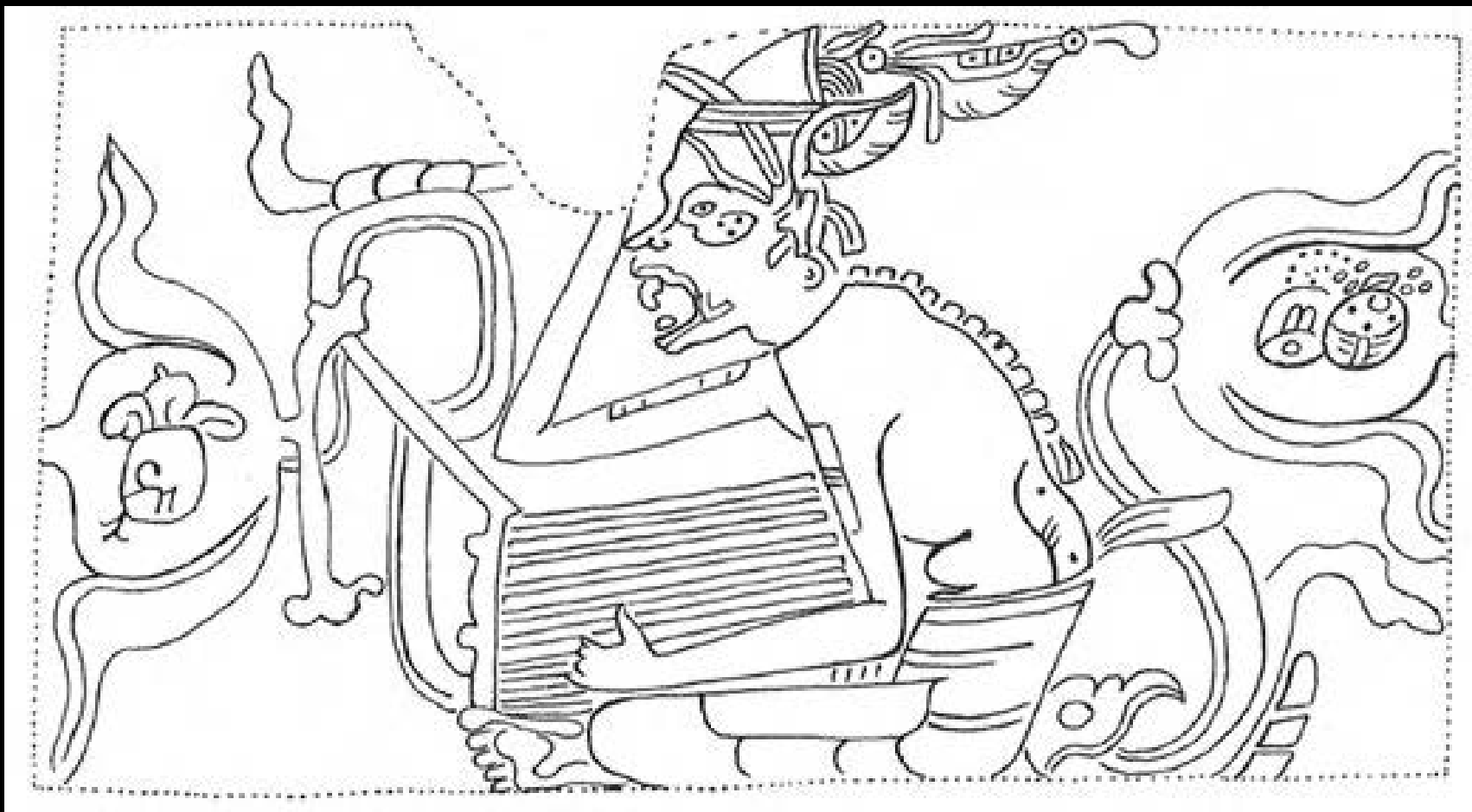


Fig. 187. Here there are two of these glyph-decorated deer-like ears—one as an upper earring and one at the top of his headdress.

I did not notice these deer-like ears until January 2025 as upper earrings on the two people seen on K8425. Then I noticed the same “ears” but very extended, as extensions of the snouts of snake monsters that hold the deity with no deer antlers and no true deer ears (with crossed-bands or Caban squiggle).

This monkey also has three black spots near his eye. Same for the full-figure Kin glyph on the Tablet of the Slaves, Palenque. You get three black spots near the ear area of Bufo Toad and in the eye of some felines (like the jade “jaguar” that I discovered in 1965 in Tikal Burial 196, Str. 5D-73 (that became my Harvard thesis in the following year). And surely these 3 spots can be found in other contexts.



# Summary and Conclusions on whether it is God N inside Snakes with no Deer Ears and no Deer Antlers

Lots of elderly non-deer deities are pictured in their chapter. But here I repeat one because he is one of the most God N-like. Crucial for an epigrapher to translate the hieroglyphs that are in front of his head.



Fig. 188. This elderly man is mostly bald. Has no deer features nor does the snake. Kerr captions this as God N which is logical giving the size and shape of the head. So I included this K2067 in my 2024f publication on God N, Figure 50.

This old man has normal human eyes, not the large oval-square eye area of many Maya deities. With no domed head or Yax above, definitely not God D.

Kerr rollout, K2067, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

God N normally inhabits a shell, usually a large conch shell but other shells are possible. So he is like a hermit crab. Actually it is usually just his torso that is “inside” the shell (Hellmuth 2024f: Fig. 29, Fig. 39 and many more; Hellmuth 2024g: Fig. 1, Fig. 7, Fig. 8, Fig. 9, Fig. 10, Fig. 12, Fig. 24). His thigh and legs are usually outside.

But in some instances he literally is inside the shell and only his front part sticks out (Hellmuth 2024f: Fig. 4, Fig. 11, Fig. 28, Fig. 33, Fig. 34, Fig. 35, Fig. 37, Fig. 38).

In other instances God N inhabits a turtle shell (Hellmuth 2024f: Fig. 13, Fig. 15; Hellmuth 2024g: Fig. 20, Fig. 21 (both at Chichen Itza)). In a few scenes God N has only his face sticking out of the turtle shell (Hellmuth 2024g: Fig. 23); usually when the Maize God rises out of the splitting top (Hellmuth 2024g: Fig. 22).

In a few scenes he has no shell around him (ibid.: Fig. 23, Fig. 26, Fig. 30, Fig. 42). In one Chama scene he is completely out of the shell but the shell is behind him (ibid.: Fig. 36).

Chichen Itza is one of the few locations where God N is backed by a stylized spider web (Hellmuth 2024g: Fig. 25, 173 and lots more examples shown by Selser in Hellmuth 2024g: Fig. 47, 135, 138). In both of those scenes another God N has a conch shell behind him. Both are “holding up the world”. Fig. 48, 158 and 159 show more spider webs behind a God N.

In the Codex Dresden God N’s head sticks out from the open fanged jaws of a crocodile (Hellmuth 2024g: Fig. 31). In a remarkable Late Classic scene God N’s head is seen inside the open jaws of a crocodile that is the front end of a bicephalic Cosmic Monster (ibid.: Fig. 32). At Copan there is another Bicephalic Cosmic Monster with God N’s head visible in the open jaws of the Crocodile-Deer at the left end. Hellmuth 2024g: Fig. 36 shows a God N issuing from either a crocodile or a snake—a large conch shell is behind (with a totally unexpected non-God N inside).

Hellmuth 2024g: Fig. 37 shows a seated individual inside the fanged jaws of a reptile, but I would now doubt my assessment of him as a God N because of his different headdress and non-aged face, and his “tooth”. But in the following Fig. 38 and Fig. 42 it is clearly a God N who is issuing from the bizarre crocodile-like monster. Almost all of these elderly men have woven headdress features.

God N is not always elderly (Hellmuth 2024g: Fig. 49 through 51, Fig. 52, Fig. 54, Fig. 57).

A head tentatively suggested to be God N is often the body of a waterbird (Hellmuth 2024g: Figures 64-69).

K2068 has an elderly face sticking out that has a woven fabric rising up from the top of the head—this is the most God N-like example. And that snake is bearded, as on the God N snake on K2774, pictured below.

Although the Maya Vase Data Base captions as God N lots of old and normal-aged deities that are inside the open jaws of a giant serpent, most are not fully convincingly a God N now that I have studied more Codex Style vase scenes since finishing my God N research many months ago. However Taube identifies the elderly deity on K1813 as God N, which I tentatively accept. His drawing of K1813 is very helpful. Once higher-resolution scans are available from the upcoming Dumbarton Oaks database, hopefully it will be easier for illustrators to accomplish professional drawings of more Codex Style vases (ones that have not been forged by repainting). All Kerr rollouts are being scanned by a professional scanning company so can produce higher resolution and hopefully less yellow tone from the pre-Dumbarton Oaks scans.

Below I show one of the few snakes where the head sticking out is acceptably God N.



Fig. 189. This elderly deity is surely a God N, recognized by the woven cloth around his head and sticking out from this headband.

He is issuing from a bearded snake—so does this set the precedent for all the Codex Vase scenes of an old god in the jaws of a snake? Not really, since the old god here on K2774 is obviously a God N—and the snake is very different. Has a celestial motif in its eye and encircled by coil of the snake. The tail does not end in either a God K or other alternatives seen on several Codex Style scenes. And, on the top of the snake coil is a feathery yet somewhat fish-fin-like motif (since God N is a habitant of the Surface of the Underwaterworld).

So in some respects this God N in a snake is potential documentation that the other old man gods issuing from fanged snakes are a separate different supernatural being.

Cropped by Hellmuth from Kerr rollout, K2774, we show the complete rollout in the illustration below.



Fig. 190. This is so you can see the other unexpected face in a serpent. This snake has completely different body designs. The face sticking out has a "flare" like God K but the face of the person is not anything even close to the size and shape of a Ka'wil face.

Kerr rollout, K2774, downloaded from database of improved digital resolution of Dumbarton Oaks, Trustees for Harvard University.

# Summary and Conclusions on the Iconography of Deer in Maya Art

Since there are so many hundreds of photographs and drawings of deer in Maya art we have divided them into four volumes. The present volume is primarily rollout photos by Justin Kerr, digital rollouts by Nicholas Hellmuth, and drawings by Dana G. Moot II, Karl Taube, Lin Crocker, Persis Clarkson, Laura Gornto, Barbara Van Heusen, Susanna Reisinger, Diane Peck, Dorsey Bethune, Byron Pacay and one unidentified illustrator in the Kerr Maya Vase Data Base. Deer hunting and outfits of deer hunters and Maya ballgame players are two separate but related volumes. Part I is an introductory volume primarily with still photos.

The present volume introduces the frequent association of Maya deer with God D, including two rare instances of scenes where God D is riding a deer. We introduce the frequent association of deer with the enema ritual. The association of male deer with sometimes topless Maya women is an entire chapter of Maya mythology that is not preserved in the Popol Vuh.

Deer in parades especially on Red Background Tepeu 1 style vases deserve their own chapter. Epigraphers have identified these animals as way, plural wayob (spelled many different ways).

We have an entire separate volume on deer hunting but in the present volume we show many scenes where either men or women are interacting directly with deer without threatening them. Deer are easy

to tame. On the Hellmuth family farm in the remote Ozark Mountains of Missouri, occasionally a young deer will be found without its mother and they are easily tamed to feed them and help them reach adulthood. The Maya rulers and other elite surely kept tamed deer to enact with tame monkeys in ceremonies. Equally obviously many of the parades of sacred animals would be men dressed up as deer and/or a deer with a monkey tail.

Capable epigraphers and capable iconographers have produced helpful discussions of deer: Stuart on deer in hieroglyphs (2024); Taube (2003) on the Classic Maya hunting deity, Zip; Looper on all aspects of Maya deer (2019). My goal is to use large horizontal page size to show all the deer in Kerr rollouts, Hellmuth digital rollouts, and line drawings in a format not possible in commercial books. The other volumes in this deer iconography series show all the FLAAR Photo Archive images of deer that we have found so far.



Fig. 191. Karl Taube has noticed (2003: Fig. 26.7,a) that the deity at the left is literally named 7-Zip. This deity has deer antlers and is interacting in a friendly way with the kneeling deer.

Codex Dresden page 13c (meaning page 13, lower part of the three levels of scenes on most codex pages).



Fig. 192. What is needed is a set of drawings of every snake monster head in all the Codex Style vases (those that are authentic—not forged by repainting).

And to see whether the deer-eared snake (that holds a person often with deer ear or deer antlers) is the same as the non-deer eared snake (that holds a person also with no deer ear or antler). We show the entire rollout earlier in this volume (Fig. 8). It is essential to learn whether the deity in deer-less snakes is the same deity as in snakes with deer ears.

Cropped by Hellmuth from helpful detailed drawing of Dana G. Moot II in Looper 2019: page 177, Fig. 8.8.

Kerr has used the spelling Wuk Sip and Valencia (2018: 103) calls it Sip “the lord of the animals”. The sip’ glyph on Yaxchilan Stela 11 (Valencia 2018: 112) has a crossed-bands (that is present in the ears of those deer that don’t have a giant squiggle Caban sign). And across the top of this glyph is what could be considered a stylized deer antler. Valencia pictures a face-variant hieroglyph of Wuk Sip from Yaxchilan Lintel 1 (2018: page 122, Fig. 6,a). This face has deer antler at the front, crossed bands in two locations on the face. The bibliography of Valencia includes Taube 2003 where Zip is pictured. Grube (2012) presents helpful information on Wuk Sip and shows many of the texts that Valencia shows six years later.

The designation by the Maya Vase Data Base as God A (K0556, K0771, K0998, K1653) should be completely avoided unless a deity is completely skeletalized.

We all know that jaguars, birds, and snakes are very common in Classic Maya Art. Now we can show that deer and monkeys can be added to the “Top Five” of real and mythical Maya animals. Epigraphers, ethnographers and ethnohistorians can produce even more advances as can archaeologists who find deer bones in middens in ancient Maya sites.

It would help hugely if the new Dumbarton Oaks database could classify all vases that have no repainting whatsoever, and all vases that have slight repainting, and all vases where segments were completely eroded and these areas have been reimaged by repainters.

# Tabulation as part of the Summary of Codex Style Scenes many of which have Zip (also spelled Wuk Sip)

All are Codex Style except for Munich Vase which is polychrome

Old Man God on bed, dying	Old Man God in jaws of fanged serpent—either serpent and/or old man has deer ears or deer antlers	Old Man God in jaws of fanged serpent—but no deer ears, no deer antlers on either the deity or the serpent or elsewhere in the scene
K1182, attendants have deer ear with Caban squiggle. Female riding a deer and another deer with another female. Deity in bed has deer ear.		
K1559, three attendants have deer ear with crossed-bands. Topless female with large deer. Deity in bed has deer ear with crossed-bands.		
K2794, the sole attendant has deer ear, deer antlers, and conch shell. The deer has conch shell also. Female is fully clothed. Deity in bed has no deer ear and no antlers. His face looks similar to the old gods issuing from snake heads with no deer features.		
K8927, attendant has deer ear. Topless woman next to large deer. Deity in bed has deer ear and black paint on front of his lower face.		

Deer, Naked Females, Old Man, but not in bed	Old Man God in jaws of fanged serpent—either serpent and/or old man has deer ears or deer antlers	Old Man God in jaws of fanged serpent—but no deer ears, no deer antlers on either the deity or the serpent or elsewhere in the scene
K1339, Codex Style, naked woman entices eager deer; topless woman accepts touch by aged old man. Unclear what deity is represented.		
K9198, beautiful rendition of deer with antlers and large ears. Topless woman in other panel. Not Codex Style and no deity (but female and deer in same vase warrant including it here). Drawing by Dana G. Moot II (Looper 2019: page 85, Fig. 4.13).		
FLAAR drawing (Laura Gornto), topless female riding a male deer. Polychrome plate.		
	K0531, giant deer ear and deer antler on the serpent; but no God K at the tail end. Head issuing out the front has prominent deer antler and deer ear (with crossed-bands) and is blowing on a conch shell, exactly like the elderly Zip deities—but the K0531 head has lots of hair (so is not bald) and does not have a aged face.	
	K0556, back of snake eroded so unsure whether had a deer ear—no deer antler is noticeable but old god has black painted front of face, deer ear with Caban squiggle, hunter's hat, and blows on a conch shell. Kerr names the old man "God A as god of hunting..." which should be avoided—best to call him Zip with black paint or Wuk Sip with black paint.	



Deer, Naked Females, Old Man, but not in bed	Old Man God in jaws of fanged serpent—either serpent and/or old man has deer ears or deer antlers	Old Man God in jaws of fanged serpent—but no deer ears, no deer antlers on either the deity or the serpent or elsewhere in the scene
	K1256, polychrome vase, not Codex Style, snake with ornate deer antlers and giant deer ear with simplified Caban. No conch shell, and person sticking out of the open jaws is idealized young man—not an old man—and has no deer ear or antlers (since the top of the head is still inside the snake).	
	K1384, snake has God K tail, deer antlers, large deer ear, old god Zip has deer antlers, ear, and conch shell.	
	K1646, snake has deer antler but ear is bizarre shape and interior design. Person sticking out of open jaws is not elderly, has black painted front of face, deer ear with Caban squiggle, hunter's hat and blows on a conch shell.	
	K1653, snake has giant deer ear with squiggly Caban. Person in the open jaws has young face, hunter's hat and deer ear with Caban.	
	K1882, full-figured large God K at end of tail. Old god has prominent deer ears with Caban squiggle and large deer antlers. Snake has no antlers and no deer ear yet similar scene on r.	
	K2572, snake has just God K head at the tail (not entire body). Snake has large deer antler and deer ear with Caban squiggle. Old man rising out has deer ears with Caban, deer antlers, and is blowing a trumpet.	

Deer, Naked Females, Old Man, but not in bed	Old Man God in jaws of fanged serpent—either serpent and/or old man has deer ears or deer antlers	Old Man God in jaws of fanged serpent—but no deer ears, no deer antlers on either the deity or the serpent or elsewhere in the scene
	K7523 snake has no deer ear or only possible deer antler. Deity is totally repainted no not valid.	
	K7794, snake has giant deer ear and antlers. Deer-eared human is not aged and not bald—blows on conch shell, so is potentially young version of Zip.	
	K9077, snake has giant deer ear and antlers. Old god has deer ear also with Caban, hunter's hat, and holds a c	
	Robicsek and Hales 1981: Vessel 37, Kerr K1384. Snake has deer ear and deer antlers with God K head at tail end. Old deity has deer ear and prominent deer antlers—is about to blow on the conch shell.	
	Schele drawing SD-3560, giant snake has large deer ear and antlers. Mature but not bald person sticking out has deer ear, antlers and a conch shell.	
		K0998, so repainted hard to judge, snake has face-like glyph design on tail instead of God K. If deer ear is real and not faked by repainting, that's notable.
		K1006, God K at end of tail, old god has flaming torch at front of head but repainting needs to be checked.

Deer, Naked Females, Old Man, but not in bed	Old Man God in jaws of fanged serpent—either serpent and/or old man has deer ears or deer antlers	Old Man God in jaws of fanged serpent—but no deer ears, no deer antlers on either the deity or the serpent or elsewhere in the scene
		K1079, giant snake, old God touches an eroded person below. Badly eroded.
		K1813, giant snake, old God fondles the breasts of a Maya women. This old God has been designated God N by Taube (1989: Fig. 17), which I tentatively accept.
		K2067, giant snake with glyph-like motif at tail (so no God K). elderly god has no deer features, nor does the snake. He offers a cup to a snaked female.
		K2068, no God K; no deer features; old god issuing from snake has woven headdress aspect that reminds me of God N.
		K2213, no female; snake is not large, has God K head at end. Elderly deity with tad of facial hair. No deer features.
		K2772, elderly face, no deer features but lots of isolated Caban squiggles, possible God N-like headdress.

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The year 1925 volume is shown on front page as edited by just G. B. Gordon. But inside it says Part II, 1928, Edited by J. Alden Mason. Available to view on [https://archive.org/details/gri\\_33125010441729](https://archive.org/details/gri_33125010441729) You can also download the entire book on that link. There are a total of three volumes but only one is on-line.

**FURST, Peter and Michael D. COE**

1977 Ritual Enemas. *Natural History Magazine*. 86, No. 3: 88-91.

**GRUBE, Nikolai**

2012 A Logogram for SIP, "Lord of the Deer". *mexicon* Vol. XXXIV, pages 138-141.

Does cite Taube's 2003 article that pictures Zip. Valencia was not until 2018. Asensio 2009 not in the bibliography. Grube astutely says the same deity is Zimmermann's God Y in the codices.

[https://www.academia.edu/4069621/A\\_Logogram\\_for\\_Sip](https://www.academia.edu/4069621/A_Logogram_for_Sip)

**HELLMUTH, Nicholas M.**

1975 The Escuintla Hoards, Teotihuacan Art in Guatemala. F.L.A.A.R. Progress Reports, Vol. 1, No. 2, June 1975. 74 pages counting full-page size illustration on the back cover.

Easy to download on-line.

**HELLMUTH, Nicholas M.**

1976 Tzakol and Tepeu Maya Pottery Painting. Portfolio of rollout drawing by Barbara Van Heusen, Persis Clarkson and Lin Crocker. Foundation for Latin American Anthropological Research.

This will be placed on-line as a downloadable PDF hopefully before Christmas 2024. This portfolio is the origin of the black-and-white drawings in the Kerr archive.

**HELLMUTH, Nicholas M.**

1977 Classic Maya Vase Paintings which now allow the Identification of Enema Iconography. Paper read at the International Symposium on Maya Art, Architecture, Archaeology, and Hieroglyphic Writing, June 25 - July 2, 1977.

**HELLMUTH, Nicholas M.**

1985 Principal Diagnostic Accessories of Maya Enema Scenes. Preliminary Notes in *Maya Iconography*, No. 5. Written in 1978, revised Nov. 1984, revised July 1985.

**HELLMUTH, Nicholas M.**

1991 A hunting god and the Maya ballgame of Guatemala: an iconography of Maya ceremonial headdresses. pp. 135-160 in *The Mesoamerican Ballgame*. Gerard W. van Bussel, Paul L. van Dongen and Ted J. Leyenaar, editors.

**HELLMUTH, Nicholas M.**

1996a Headdresses and Skirts Shared by Deer Hunters and Ballplayers. *Minpaku program Data Base of Slides of Maya Pottery National Museum of Ethnology, Osaka, Japan and Foundation for Latin American Anthropological Research at Brevard Community College, Florida*. 86 numbered pages + v pages of frontmatter + 55 unnumbered pages of photos and drawings = 146 pages.

[https://flaar-mesoamerica.org/wp-content/uploads/2024/08/Headdresses and Skirts shared by Deer Hunters and Ballplayers Nicholas Hellmuth 1996-NC.pdf](https://flaar-mesoamerica.org/wp-content/uploads/2024/08/Headdresses_and_Skirts_shared_by_Deer_Hunters_and_Ballplayers_Nicholas_Hellmuth_1996-NC.pdf)

The MINPAKU museum, in a suburb of Osaka, Japan, had provided a Japanese government visiting research professor position for six months in Japan for Hellmuth to teach digital imaging to the museum curators and to initiate descriptions of Maya pottery style and iconography. Since I had been working on the ballgame iconography the previous year (1995), I decided to continue and add hunting iconography. So most of the year 1996 FLAAR reports were written while in Japan. I worked from 8:00 am until early evening (when the museum building closed) and then hiked by foot back to my apartment 45 minutes walking. In the morning I hiked the same 45 minutes because I did not want to be scrunched on a bus and then changing bus lines and waiting for the next bus. Besides, by walking every morning and evening all six months: rain or snow, sun or darkness, I could experience Japanese culture in a way no tourist would ever have a chance to experience.

**HELLMUTH, Nicholas M.**

1996b Hunting pictured on Early Classic Maya Pottery: Cylindrical Tripods and Basal Flange Bowls. *Foundation for Latin American Anthropological Research*. 60 pages.

**HELLMUTH, Nicholas M.**

1996c Four Peten Style Plates showing Hunters surrounded by their pack of Yapping Dogs. *Foundation for Latin American Anthropological Research, Cocoa, Florida (Brevard Community College)*. 18 numbered pages + unnumbered pages of photos and drawings = 16 unnumbered pages of illustrations = 34 pages.

**HELLMUTH, Nicholas M.**

1996d The Old Deer Hunter and the Woman riding the Mythical Deer. The Actun Balam Vase, Belize, Tepeu 3 and the Prototype Actun Balam Scene, Peten, Tepeu 1. Report on work-in-progress, *National Museum of Ethnology, Osaka, Japan: Project: Image Data Base of Slides of Maya Pottery. Foundation for Latin American Anthropological Research, Cocoa, Florida (Brevard Community College)*. 18 numbered pages of text + 23 unnumbered line drawings and full-page photographs = 41 pages.

[https://flaar-mesoamerica.org/wp-content/uploads/2024/08/The Old Deer Hunter and the Woman Riding the Mythical Deer-NC.pdf](https://flaar-mesoamerica.org/wp-content/uploads/2024/08/The_Old_Deer_Hunter_and_the_Woman_Riding_the_Mythical_Deer-NC.pdf)

**HELLMUTH, Nicholas M.**

1996e The Pseudo-God L Headdress on Warriors and on Ballplayers. Foundation for Latin American Anthropological Research at BCC (Brevard Community College). 27 numbered pages; no bibliography. 16 illustrations not numbered nor paginated (since this was a handout at a symposium). Total 43 pages.

<https://flaar-mesoamerica.org/wp-content/uploads/2024/08/The-Pseudo-God-L-Headdress-on-warriors-and-on-ballplayers-Nicholas-Hellmuth-FLAAR-scan-by-SB-NC.pdf>

**HELLMUTH, Nicholas M.**

1996f Hunting the Principal Bird Deity as pictured in Maya Ceramic Art. National Museum of Ethnology (MINPAKU, Japan). 41 numbered pages of text + 28 full pages of illustrations and photographs = 69 pages.

Illustrations and photos are not on numbered pages since we did not know until the last minute what photos and what illustrations were available to pack into the report in Adobe PageMaker (which was the software that I learned in the 1990's).

This is not specifically on the ballgame, but shows hunters of birds (not deer). But since I was working full-time around the clock on hunting deer, I decided to add this FLAAR report on hunting Seven Macaw (which is normally not a macaw but is the Laughing Falcon, also called Snake Hawk (as I showed in my PhD dissertation).

**HELLMUTH, Nicholas**

2022a Time-line of Discovery of Enema Paraphernalia and Enema Rituals from 1977 to 2022 which iconographers, archaeologists, and chekical experts made advances each year. FLAAR.

**HELLMUTH, Nicholas and Maria Jose TORALLA**

2022b Enema Rituals of the Classic Maya and nearby Cultures of Mesoamerica, Bibliography and Suggested Reading by Nicholas Hellmuth and Maria Jose Toralla, FLAAR.

**HELLMUTH, Nicholas**

2022c Classic Maya Enema Ritual Iconography. Aztlander.

Available on YouTube.

**HELLMUTH, Nicholas**

2023 El misterioso mundo de los enemas mayas. Universidad Francisco Marroquin, Guatemala

This is the video of Hellmuth's 2023 lecture for the Museo Popol Vuh. The URL is too long to show, but if you Google the keywords you will find the video.



**HELLMUTH, Nicholas**

2024a Late Classic Maya Vases, Bowls and Plates with God D, Part I, God D Photographs in the FLAAR Photo Archive. FLAAR Reports FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 94 pages.

<https://flaar-mesoamerica.org/wp-content/uploads/2024/09/God-D-iconography-Hellmuth-Sept-2024-FLAAR.pdf>

**HELLMUTH, Nicholas**

2024b Late Classic Maya Vases, Bowls and Plates with God D, Part II, Kerr Rollouts that include God D. FLAAR Reports FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 52 pages.

<https://flaar-mesoamerica.org/wp-content/uploads/2024/09/God-D-in-Kerr-rollouts-Hellmuth-Sept-2024-FLAAR.pdf>

**HELLMUTH, Nicholas**

2024c The Principal Bird Deity with God D Headdress. FLAAR Reports FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 3 pages.

**HELLMUTH, Nicholas**

2024d Armadillo in Late Classic Maya Art, Iconography. FLAAR Reports, FLAAR (USA) and FLAAR Mesoamerica (Guatemala).

**HELLMUTH, Nicholas**

2024e Iconography of Bats in Classic Maya Art. FLAAR Reports, FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 77 pages.

**HELLMUTH, Nicholas**

2024f God N Iconography, Part II, Rollouts from Justin Kerr and also Nicholas Hellmuth. FLAAR Reports, FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 51 pages.

Available as a download from the home page of [www.maya-archaeology.org](http://www.maya-archaeology.org)

**HELLMUTH, Nicholas**

2024g God N Iconography, Part I, Photos from the FLAAR Photo Archive. FLAAR Reports, FLAAR (USA) and FLAAR Mesoamerica (Guatemala). 61 pages.

**KERR, Justin**

1990 The Maya Vase Book, A Corpus of Rollout Photographs of Maya Vases, Vol. 2. edited by Barbara Kerr and Justin Kerr. Kerr Associates.

The publication date assigned to this volume varies depending on which web site you check. But since I have the actual physical volume I found the true date was 1990. I do not cite "The Maya Vase Book" series for individual photos because it is easier to just look at the Maya Vase Data Base and cite the number.

**KERR, Justin**

1994 The Maya Vase Book, A Corpus of Rollout Photographs of Maya Vases, Vol. 4. edited by Barbara Kerr and Justin Kerr. Kerr Associates.

**LOOPER, Matthew**

2015 The Old Man of the Maya Universe: A Unitary Dimension to Ancient Maya Religion. In Maya Archaeology 3, edited by Charles Golden, Stephen Houston, and Joel Skidmore, pp. 186–227. Precolumbia Mesoweb Press, San Francisco.

Helpful download: <https://www.mesoweb.com/articles/martin/OldMan.pdf>

**LOOPER, Matthew**

2019 The Beast Between: Deer in Maya Art and Culture. The Linda Schele Series in Maya and Pre-Columbian Studies, University of Texas Press. 288 pages.

**MOOT, Dana G., II**

2021 Smoking Monkeys, Drunken Jaguars: A Formal Study of El Zotz-Style Ceramics. MA thesis, California State University, Chico. 170 pages.

Helpful easy download on-line.

**STUART, David**

2024 Day Sign Notes: Manik. Maya Decipherment. Ideas on Maya Writing and Iconography – Boundary End Archaeological research center.

Mentions Wuk Sip.

<https://mayadecipherment.com/>

**TAUBE, Karl A.**

1989 Ritual Humor in Classic Maya Religion. In Word and Image in Maya Culture: Explorations in Language, Writing, and Representation, edited by William F. Hanks and Don S. Rice, pp. 351-382. University of Utah Press.

Discusses and pictures several Maya deities, especially God N. Available as a download in the “Selected Works by Karl Andreas Taube”, Vol. 1.

**TAUBE, Karl**

1997 A God Named Zip. Archaeology 50(3):39.

Have not yet found this as a download on the Internet. We would appreciate a copy if anyone can scan it from the magazine.

**TAUBE, Karl A.**

2003 Ancient and Contemporary Maya Conceptions about Field and Forest. Chapter 26 in *The Lowland Maya Area, Three Millennia at the Human-Wildland Interface*. Edited by Arturo Gómez-Pompa, Michael F. Allen, Scott L. Fedick, and Juan J. Jiménez-Osornio. CRC Press.

His Figure 26.7 on page 475 shows his consideration of the Zip deity in Classic and Post Classic art.

**TAYLOR, Dacey**

1979 *The Cauac Monster*. 1978 Tercera Mesa Redondo de Palenque, edited by Merle Greene Robertson and Donnan Call Jeffers. Pre-Columbian Art Research Center.

There are two parts (two volumes) from this 1978 conference each with different publication dates, so I hope 1979 is correct for *The Cauac Monster*.

Easy to download on-line.

**VALENCIA, Rogelio**

2018 K'awiil y el calendario maya de 819 días. *Estudios de Cultural Maya*, November 2018. 103-138.

Although titled for God K, this helpful epigraphic discussion also features Wuk Sip (Zip). Valencia includes in his bibliography Grube's discussion of Wuk Sip.

The on-line version via ResearchGate has two dates for this issue of the journal—2018 and 2019. I use 2018.