

Tzakol and Tepeu
Maya Pottery Paintings

Portfolio of Rollout Drawings by
Barbara Van Heusen
Persis Clarkson
Lin Crocker

edited by Nicholas M. Hellmuth

Foundation for Latin American Anthropological Research



I have removed the copyright notice of Foundation for Latin American Anthropological Research so that iconographers, epigraphers, ceramicists, and other Maya scholars can use these drawings for their classroom lectures, for symposium presentations, and for publications. Plus to have all these drawings available to students for their thesis or PhD dissertation.

The 1976 publication in its original format can be found in a dozen university libraries around the world, but in today’s digital era it’s more helpful if all former publications are available to scholars and students as PDFs (and, at no cost).

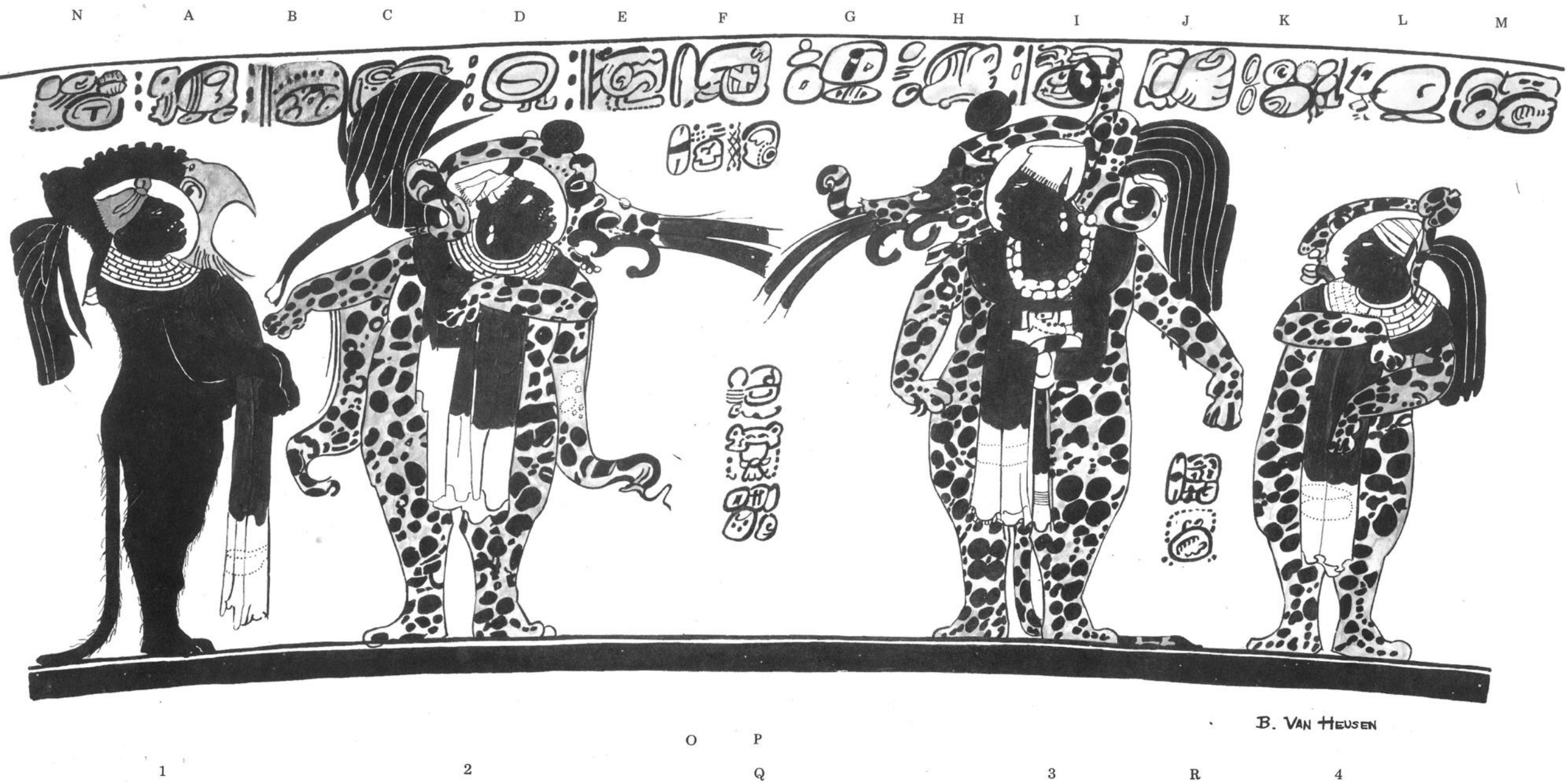
Most, but not all, of these drawings somehow got put by Kerr into his Maya Vase Data Base. But not one single of these drawings is made from a Kerr rollout photo, so the Kerr numbers should not be used. Obviously several of these vases were also rolled out as photos by Justin Kerr, and his rollouts can be cited—but the drawings are not from those rollouts whatsoever.

It is unclear whether the original 1976 printed portfolio had captions. The captions I use now were probably written circa 1980. I leave them as they are to reflect knowledge in the late 1970’s—for example Pink Hieroglyph Style are now known as Ik Polity vases. What I called Pastel-Tricolor I then changed to Red Background Tepeu 1. Most of these scenes show parades of *wayob*, animal spirit companions. All deer and monkey characters I have covered in-depth during 2024-2025. All the drawings should be cited Drawing by Artist Name in Hellmuth 1976: Fig. . The introduction should be cited Hellmuth 2025. The captions are Hellmuth 1980.

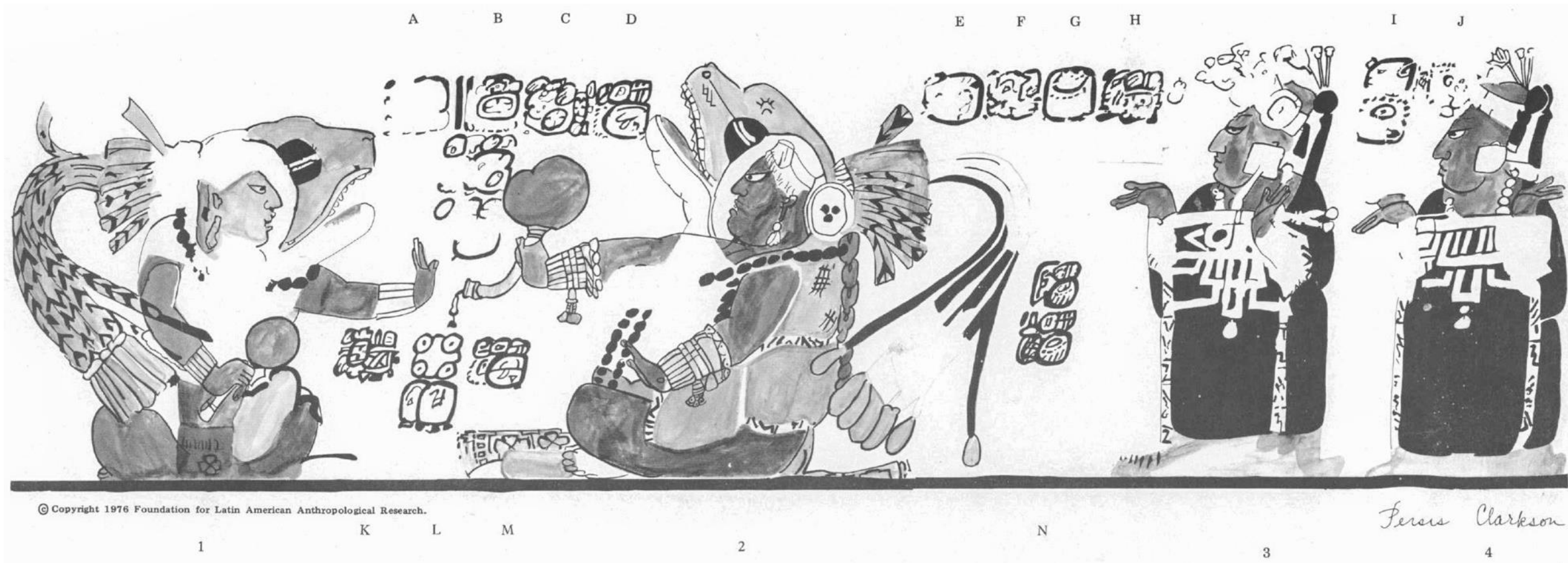
In the future I will be issuing a new edition of all these rollouts, adding other rollout drawings, plus adding a bibliography. This 2nd edition will be initiated when helpful colleagues can find and send me copies of the missing figures. Since these portfolios were individual sheets of paper, no library would open the portfolio to check whether all 56 sheets were still there. So most libraries have missing sheets. The sole copy that I have is also missing the sheets that I list below. The Getty library kindly sent me a copy of what they had and I checked the copy at the Museo Popol Vuh, Universidad Francisco Marroquin, **but I am still missing the following:**

We do not have Figures 6, 7, 15, 39, 45, 46, 47, 49.

Please send to NHellmuth symbol FLAAR dot org



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 1. Late Classic, probably Tepeu 2, “Pink Hieroglyph Style” frequently have giant see-through masks. This scene has four of these costumed personages. Person 1 is a black-bodied bird. The other three all have feline spots but only Person 4 has a jaguar head. Lots of ethnozoological and iconographical research is needed for this remarkable scene. Rollout in following Fig. 2 is from the same atelier.



Rollout drawing by Persis Clarkson in Hellmuth 1976: Fig. 2.

Late Classic, probably Tepeu 2, same “Pink Hieroglyph Style” as Fig. 1, with see-through masks. Here both are giant fish, although the teeth are not as long as I would expect for a shark. The two men each hold what I estimate are musical instruments, since they are not the shape of an enema clyster.

Each of the royal females has upside down Teotihuacan Yearsign; Person 3 also has googled eyes of Tlaloc.

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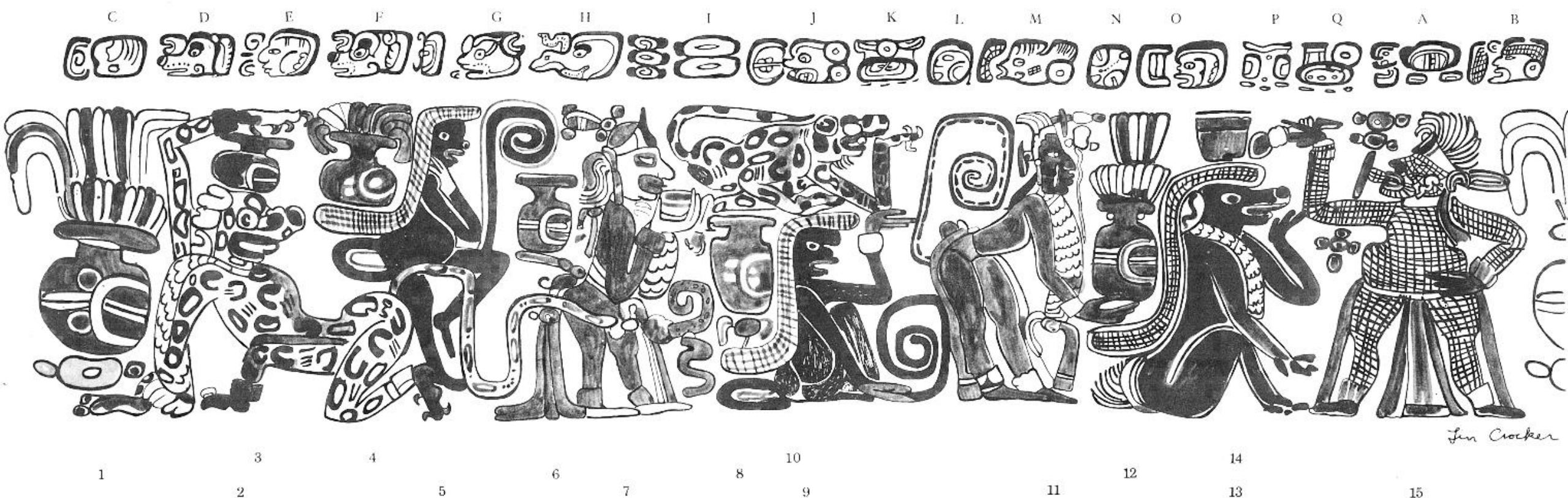
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Fig. 3. Late Classic, probably Tepeu 2. Two “different” scenes though clearly from the same myth. A hunter with an atlatl (spear thrower) has two deer in front of him. A forest is clearly hinted at by the tree. The second scene has swirling water with a fish in the middle. The man at the right has a blowgun. He is pulling on the wrist of the female in front of him.



Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 4.

Late Classic, probably Tepeu 1, Central Maya Lowlands, private collection, original condition. Enema jugs carried in tumplines by monkey and deer; other enema jugs being offered. Special bibs worn by Personage 7 and 11, and 13. Personage 15 dominates the scene (and has the PSSequence introducing glyph above his head). Similar knotted body suits are worn by characters on other Maya ceramics. See Hellmuth 1980 for a complete description of enema iconography; as typical of this present painting, syringes are not always shown, and actual insertion is quite rare, known only from about five paintings, mostly Tzakol 3 and Tepeu 1 in date.

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FIG. 5

Lin Crocker

Rollout drawing
by Lin Crocker in
Hellmuth 1976:
Fig. 5.

Fig. 5. Late Classic, probably Tepeu 2, unusual style which cannot immediately be identified as to region of origin. Perfect, original condition--in such fine condition I first thought the vase was a modern forgery; the vase though, is absolutely authentic being well over 1000 years old. Enema jug iconography was not known to forgers until early 1980. God D sits on a planetary band throne formed of a serpent body, with one large enema jug resting on the first step; another enema jug in front. See Hellmuth 1980 for description of diagnostic characteristics of God D in Classic period paintings. Celebrant dressed in mythical deer-like animal costume renders homage at the right. Repetitive glyph band around the top.

We do not have any copy of Figure 6.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

Late Classic, Tepeu 1 (or early Tepeu 2); Central Maya lowlands, Pastel-tricolor Style, fine original condition; private collection. These red background paintings are in the same color style as the Uaxactun "Initial Series Vase" dated as Tepeu 1. Fig. 14 in this set of rollout drawings is also the same style. Frankly, Fig. 6 is so advanced in quality and complexity of the scene, that, if these all are really Tepeu 1, they must be quite late, practically into Tepeu 2. The stratigraphic date of these Pastel-Tricolor paintings will have to be settled by ceramic specialists.

Personage 1, seated, smokes a narcotic cigar while he holds a bouquet of "flowers" in one hand; his arm holds an enema jug. Personage 2, a monkey-man with deer antlers and typically large Peten deer ear, holds a large fruit-like object. Personage 3, Water Lily Jaguar, holds an Ak'bal Jug in his left hand, and a giant object in this right hand, which has the special markings of an enema injection syringe. PSSequence on rim hand. The glyphs between the personages include an eroded, identifiable emblem glyph; special, consistent texts occur on these tricolor-pastel style Dance after Death vases; they have been analyzed by Jacinto Quirarte (1979) and at the 1977 summer symposium by Linda Schele.

We do not have any copy of Figure 7.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

Late Classic, late Tepeu 1 (or early Tepeu 2, see comment for dating of Fig. 6), Central Maya Lowlands, Pastel-Tricolor Style, fine original condition, private collection. Seated, ferocious canine-feline (notice lack of water-lily, and although partially spotted, is of longer jaw than definite jaguar; Maya mythical animal anatomy is quite variable); his tail ends in long-snouted deity head— as does that of jaguar personage 3 on vase in previous Fig. 6. Personage 2 is an animal rather similar to the creature, Personage 3 on Vase Fig. 14; both hold similar jugs, usually termed Ak'bal jugs, although the Ak'bal glyph is not always clearly pictured. Personage 3, with human aside from his animal headdress, gestures with his right hand. PSSequence on rim is typical of pastel-tricolor style sequences. 80% of all known Pastel-Tricolor vases have Dance after Death scenes; but there are many Dance after Death scenes which are on other style paintings, and on rare occasions death dance personages are portrayed on plates. Vertical texts between the personages are quite similar to those discussed by Quirarte; his article was written before these texts of Fig. 6 and 7 were available for his study. Notice the animal head glyphs in front of and behind Personage 2 (actually, these two columns of glyphs are practically identical).

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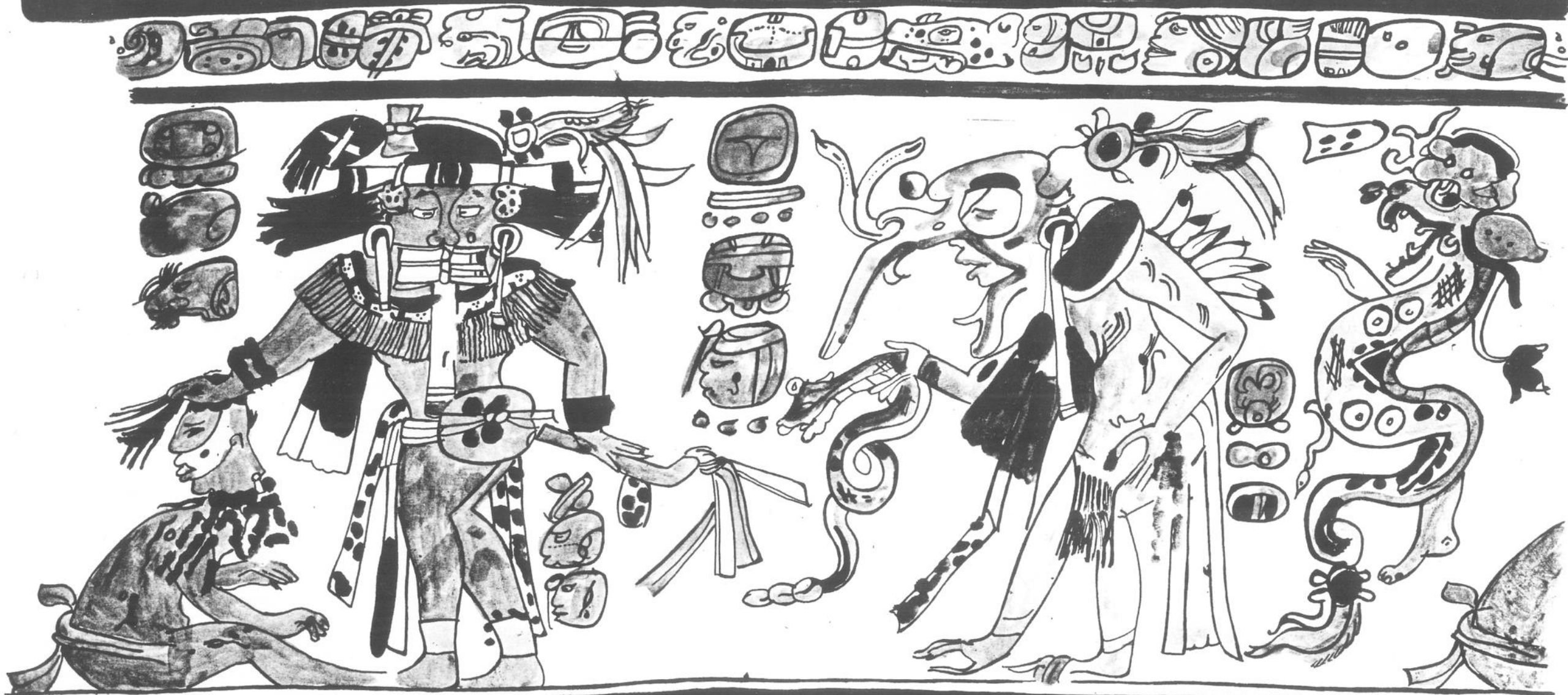
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Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 8.

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Lin Crocker

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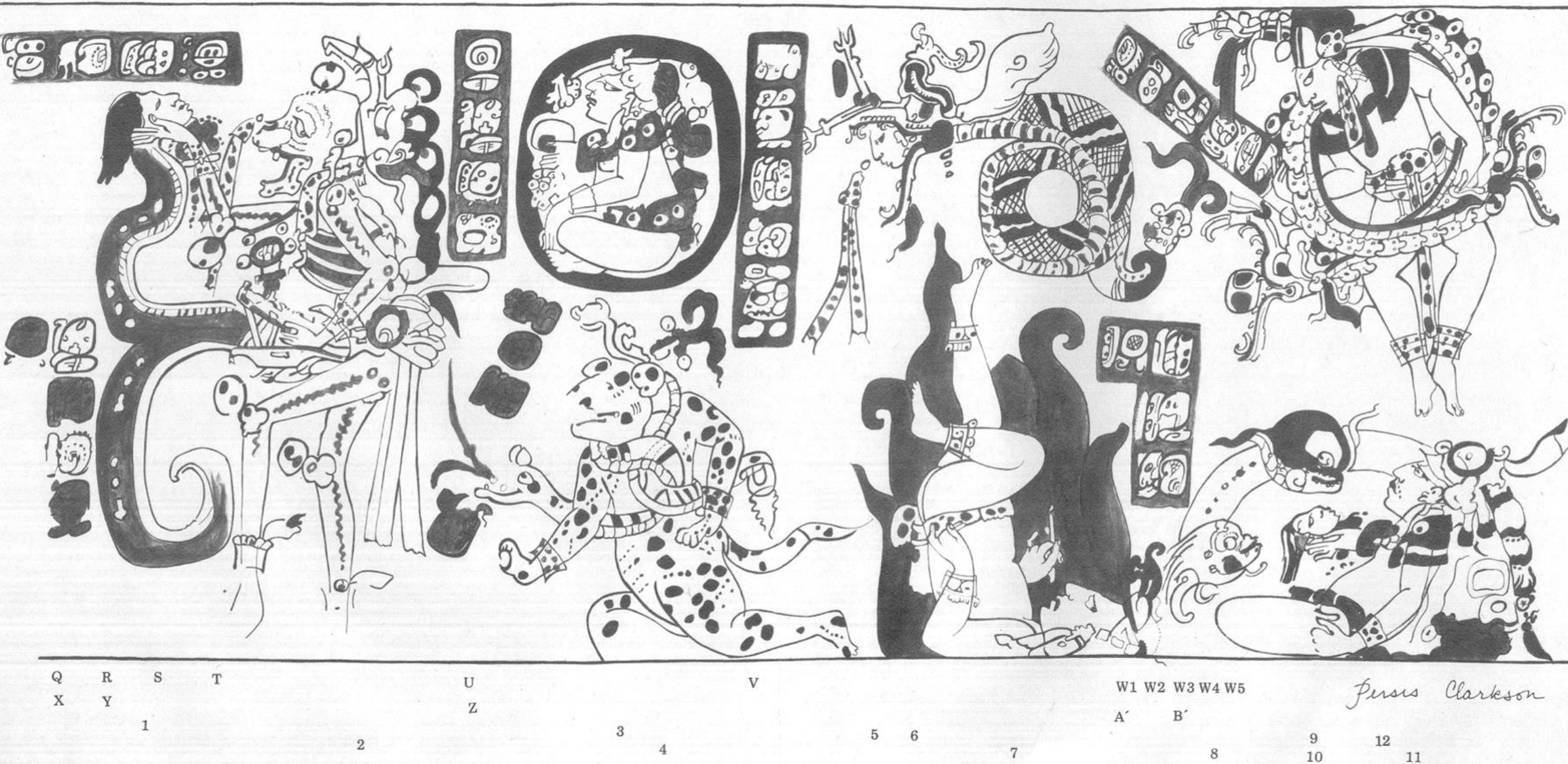
Fig. 8. Late Classic, probably Tepeu 2, Central Maya Lowlands, fine original condition, Juan U. Maegli Collection, Guatemala City.

This especially important painting illustrates the actual moment of sacrifice, and directly connects the specially costumed dancers with human sacrifice. Personage 1 is a victim with blood spurting from the wound caused by the hatchet wielded by executioner, Personage 2. His face is seemingly in front view, but actually it is a joined double profile, that is, two distinct profile faces joined in the middle to form a mas o menos front view face. In Maya vase paintings, outside of Tzakol 3 when Teotihuacan Tlalocs are shown normally in Central Mexican manner full front view, front view faces are known from only three vases (coincidentally, one being another actual sacrifice scene where the victim is in front face view; this particular sacrifice though, has no Dance after Death symbolism). The executioner wears a mouth plaque of “triple-bow tie”, symbol of sacrificial bloodletting, originally identified by David Joralemon in connection with penis perforation bloodletting; the stacked bow tie design is present in a variety of blood situations. The left part of the headdress is the “black blob” (found on several other vases of sacrifice dances) with crossed bands.

His belt is adorned with the giant round cloth tie, frequently seen on executioners, on Tikal Altar 5 for example, right hand personage. Associated with the giant round cloth tie are pendant of white cloth with red spots— the diagnostic characteristic of human sacrifice ritual clothing. In his left hand the executioner wields the special hatchet, with long handle, curved end, and tassels. Personage 3 has similar red spotted white pendant. He carries a rattlesnake in his forward hand, and a poorly reproduced severed, bleeding human head in the other hand. In most other death dance scenes, it is the Death God, God A, who carries the severed head. In this case, the executioner's own face is encased in a see-through mask of a giant horrid mythical creature; the executioner wears the standard red scarf. The feathers on his arm are not known from other scenes; in this case their significance is unknown; they are not God L headdress feathers in this context. Personage 5 is the severed head; Personage 6 is a man dressed in a venomous serpent costume, with deer antlers on the supraorbital plate, The triangle and circles on the snake's body are typical markings of Peten poisonous snakes in vase paintings. Crudely drawn PSSequence rims the scene. The extensive Maegli Collection has additional Dance after Death scenes showing actual moments prior to execution; this other vase will be illustrated and described in subsequent publications; it is on exhibit in TECUN S.A. headquarters building, 3rd Avenue and 3rd Valle in Zone 9, Guatemala City.

Fig. 9. Late Classic, Tepeu 2, Central Maya Lowlands, drawn before cleaning and before restoration, private collection.

God A, the death skeleton, holds the freshly severed, still bleeding head of a sacrificial victim as he leads the dance. He has an Ak’bal Jug hanging from his arm, and carries an unidentified plate holding unidentified substances in his left hand. Personage 3 sits in a giant glyph cartouche; his role is not understood. Personage 4 is a Water Lily Jaguar with a rattlesnake as scarf instead of the usual red cloth scarf. Horrid birds also have the same snake scarf in the other scenes. The face of the feline and of the serpent will be restored in subsequent corrections of this preliminary drawing— close up slides show that the detail is actually still visible on the vase. Personage 5 sticks his face out of the jaws of a mythical serpent sporting deer antlers and a large typical Peten deer ear with query mark. The person's face has a white cloth with diagnostic red spots as nose pendant decoration; similar white cloths with red spots are used as ear tassels, bracelets, and anklets by other personages in this scene. Personage 7 calmly smokes a narcotic cigar as he is engulfed in flames; other Dance after Death scenes have jaguar characters backed by flames (Karl Heinz Nottebohm collection for example). Personage 12 has diagnostic black-white-black scarf, giant round cloth tie with red spots on his belt, and is surrounded by fleshless double headed reptile. Personage 11 wears black-white-black scarf, holds bell bleeding, freshly severed head, and is being inspected by two fish. There is also a rollout of this vase by Diane G. Peck.



Rollout drawing by Persis Clarkson in Hellmuth 1976: Fig. 9.



Museo Popol Vuh, Universidad Francisco Marroquin.

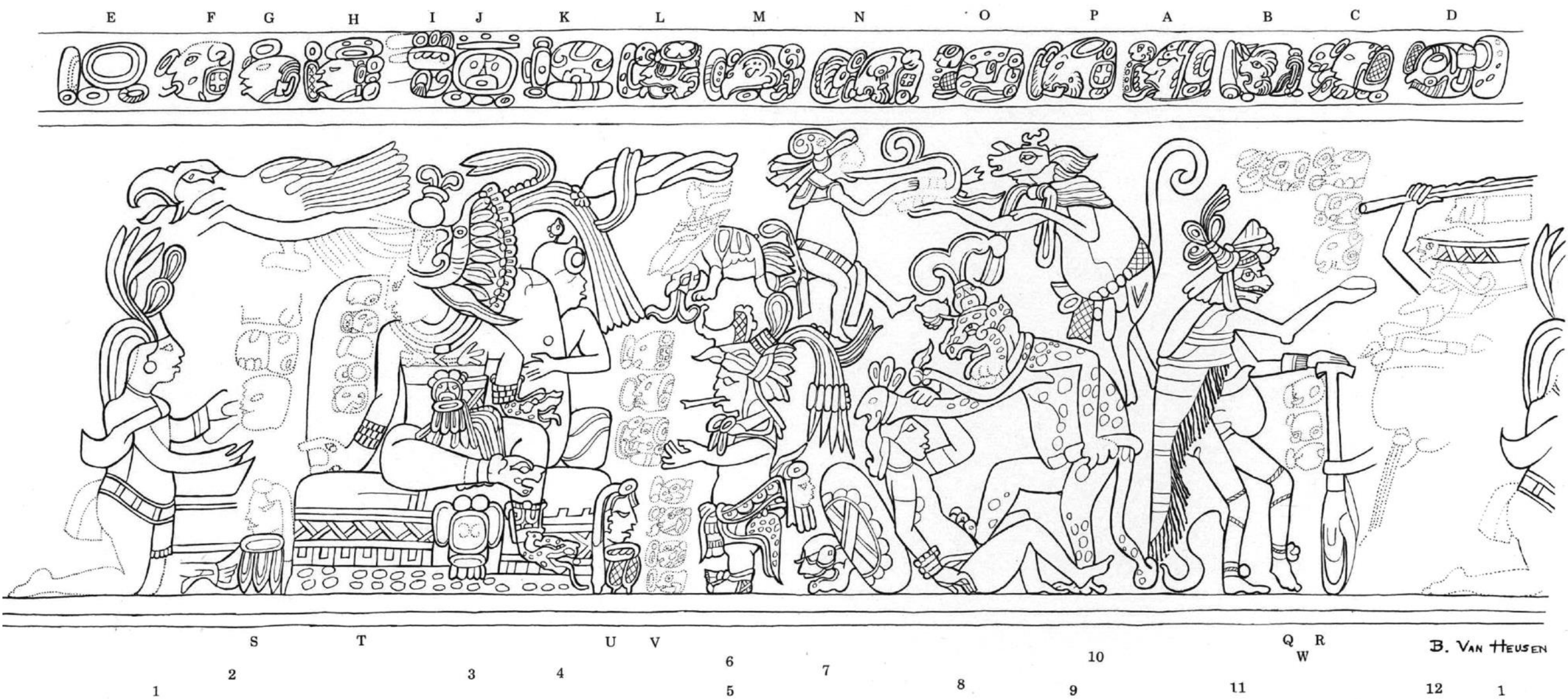
Rollout drawing by Barbara Van Heusen and Lin Crocker in Hellmuth 1976: Fig. 10.

Fig. 10. Late Classic, Tepeu 2, Central Maya lowlands, original condition, Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City.

Personage 1 sits on black-white-black throne, and wears black-white-black cape; he is surrounded by throne enclosure of the same kind as on vase elsewhere in this portfolio. Although this vase is quite eroded and all of the left part is only faintly preserved, a giant deity mask is discernable under the throne; probably this would have been a Cauac Monster. Personage 2, Water Lily Jaguar, holds victim as executioner slices off his head with unhafted knife; blood spots drip from the opening wound, Personages 5 and 6 sit mutely in front of the enthroned lord. It would be interesting to speculate where this scene might be taking place— outside, on terrace steps? None of these scenes are likely to be taking place inside the typical Maya "temples" of Peten sites, since they do not have enough space. Females 7 and 9 are practically identically clothed and have stylish sombreros on their deformed heads. Woman 9 is symbolically carried by Personage 8 on his tumpline, although her considerable weight is supported by a deity image under her feet. Female 7 carries a load in a backpack held by a cloth around her chest; the typical manner of a woman carrying a load.

Fig. 11. Late Classic, Tepeu 2, Central Maya Lowlands.

Personage 1 is kneeling in obsequence towards the seated ruler. The ruler has amazing jaguar heads instead of feet or shoes. If he walked with this it would almost be like walking on stilts. The flying bird needs to be re-studied and redrawn. Personage 4 is an assistant behind the throne. 6 is a mammal whose face is eroded. 7 is a dwarf with a possible cigar in his mouth (unless it's a musical instrument). 7 has a speech scroll or smoke issuing from his mouth. He is interacting with a deer with monkey tail. 8 is about to be sacrificed by a jaguar actor. 11 is a deity that deserves further study. 12 is eroded. Would help to rephotography this vase and rescue more details.



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 11.

Fig. 11. Late Classic, Tepeu 2, Central Maya Lowlands.

Personage 1 is kneeling in obsequence towards the seated ruler. The ruler has amazing jaguar heads instead of feet or shoes. If he walked with this it would almost be like walking on stilts. The flying bird needs to be re-studied and redrawn. Personage 4 is an assistant behind the throne. 6 is a mammal whose face is eroded. 7 is a dwarf with a possible cigar in his mouth (unless it's a musical instrument). 7 has a speech scroll or smoke issuing from his mouth. He is interacting with a deer with monkey tail. 8 is about to be sacrificed by a jaguar actor. 11 is a deity that deserves further study. 12 is eroded. Would help to rephotograph this vase and rescue more details.

Fig. 12. Late Classic, Tepeu 2 similar to Codex Style, thus, probably northern Peten, private collection.

Personage 1, totally eroded, holds severed head of a victim; it is difficult to tell whether Personage 1 was skeletonized or human; seemingly the latter. #3 is mythical raptorial bird with a snake as scarf. Note giant bird #2 in previous painting, plus even larger giant bird in other rollout drawings, also with snake as scarf. #4 appears to be a short, fat, reptile, from the body markings evidently a snake. #5 is a skeleton character; in front of him is a dish; too eroded to detect the contents. Note the flaming-smoking dish in front of Personage 1 of other rollout drawings. Personage 6 is a monkey-man with typical scarf; his leggings are similar to those in Post Classic codices. #7 is a composite mythical bird with split stomach and fleshless face, more animal-like than avian. #8 is a noxious insect; the glyph markings on his back are found on other mythical creatures. #9 has paws and tail of a jaguar but head and ears are a completely different animal. He looks like a hallucinating jaguar-composite, obliterated by liberal potions of drink, smoke, or (enema) injection— though honestly we do not know why he is in this collapsed condition. #10 could possibly have been a death bat; #11 is too eroded to tell anything. The complete PSSequences in beautifully delineated glyphs has not yet been transferred to this rollout drawing.

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Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 12.

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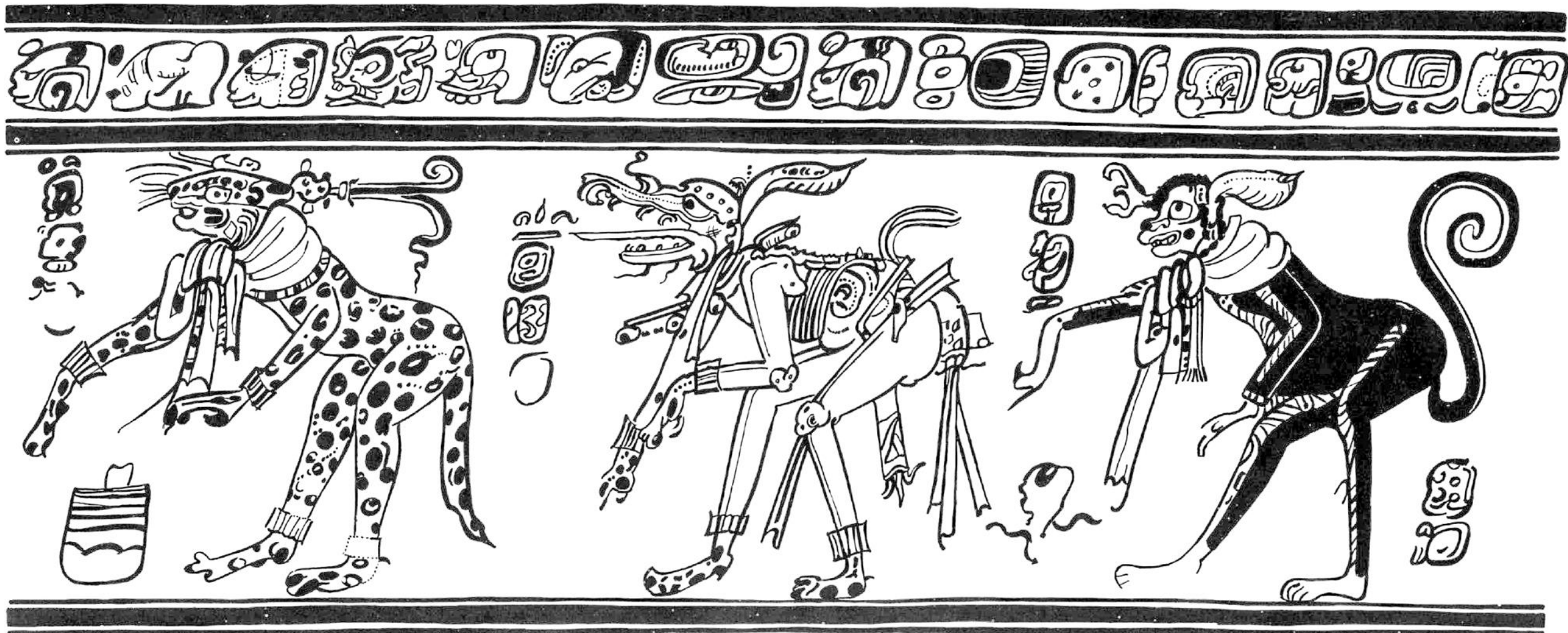
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Persis Clarkson and B. Van Heusen

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Rollout drawing by Persis Clarkson and Barbara Van Heusen in Hellmuth 1976: Fig. 13.

Fig. 13. Late Classic, Tepeu 2 (possibly late Tepeu 1), Central Maya Lowlands, private collection, drawn from original, uncleaned, condition; vase was subsequently cleaned and restored.

Personage 1 is standard Water Lily Jaguar with cloth scarf. Container and drinking cup are in front; Personage 2 is an cruel mythical creature, partially skeletonized chest; long ear is almost same shape as deer ears, notice similarity to more definite deer ear worn by monkey with antlers following him behind. All four paws are of a jaguar. Personage 3 is a spider monkey with deer ear and deer antlers. Howler monkeys are rarely illustrated in ancient Maya art, a zoological-mythological observation not accounted for since howlers, by their larger size and ferocious demeanor, would seem more likely models for death dance symbolism. Nice PSSequences are around the rim band.

Fig. 14. Late Classic, late Tepeu 1 (or early Tepeu 2, see note on other figures), Central Maya Lowlands, Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City, fine original condition.

This museum has an excellent record of a rare high percentage in original condition vases; few are repainted nor restored, and many have not even been cleaned. This preserves their original style and color, since modern restoration and repainting ruin forever the original Maya flavor of the vase painting. Several vases in the Princeton exhibit catalog were horribly repainted, with glyphs ruined, and this spurious repainting was not ad/ways admitted in the accompanying textual descriptions. Personage 1 is a seated death holding a staff and carrying a backpack. Personage 2 is a deer dancer with a monkey tail—notice on other vases monkeys wear deer ears and deer antlers; the two animals are iconographically related as though when there is not space to include each animal, then their body parts are joined together. This could be disproven though, if ever a monkey-deer and a deer-monkey tail were found together on the same vase painting. The third personage is just like the one of other rollout drawings. The PSSequences are typical of Pastel-Tricolor Style vases; vertical glyph columns have been discussed by Quirarte 1979.

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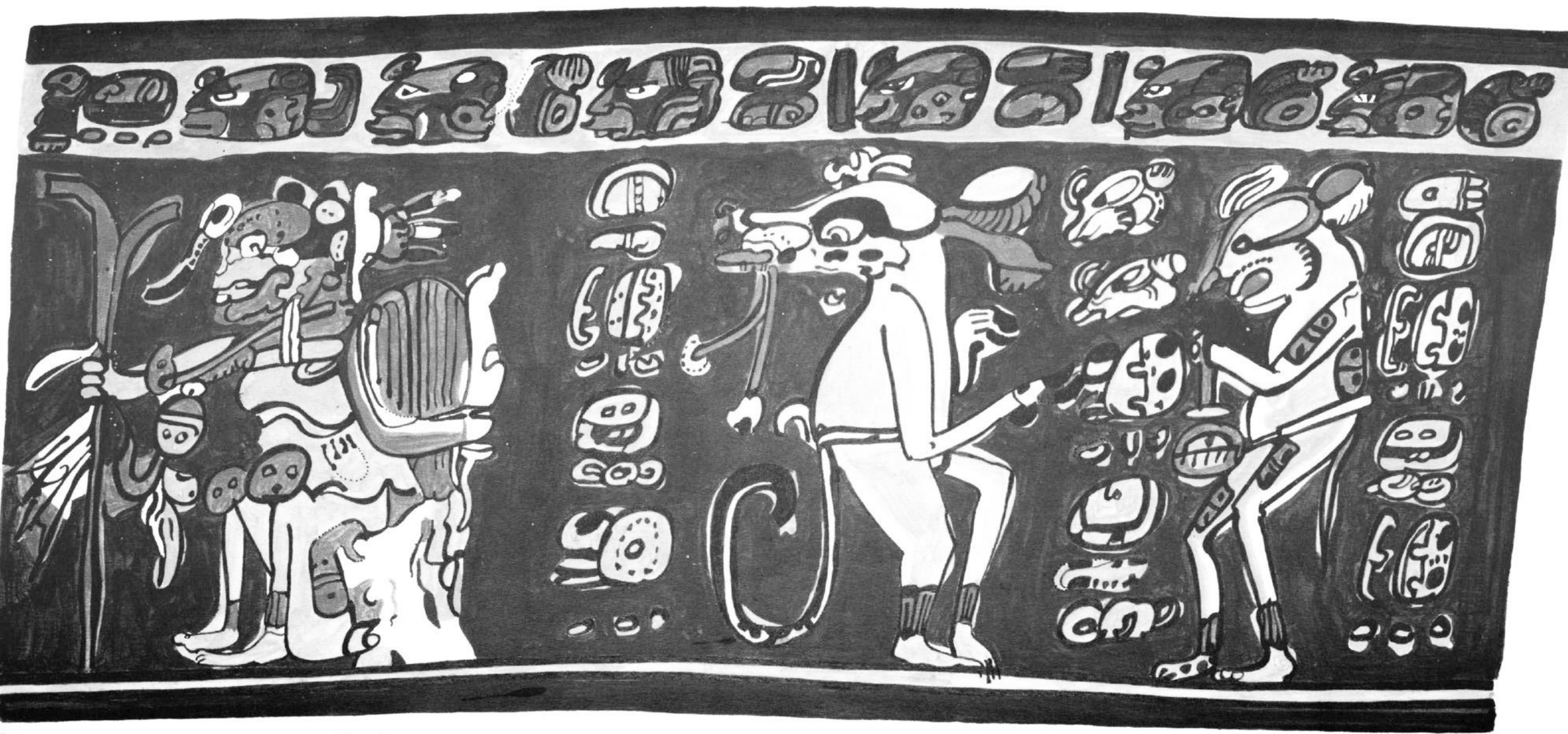
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B. VAN HEUSEN

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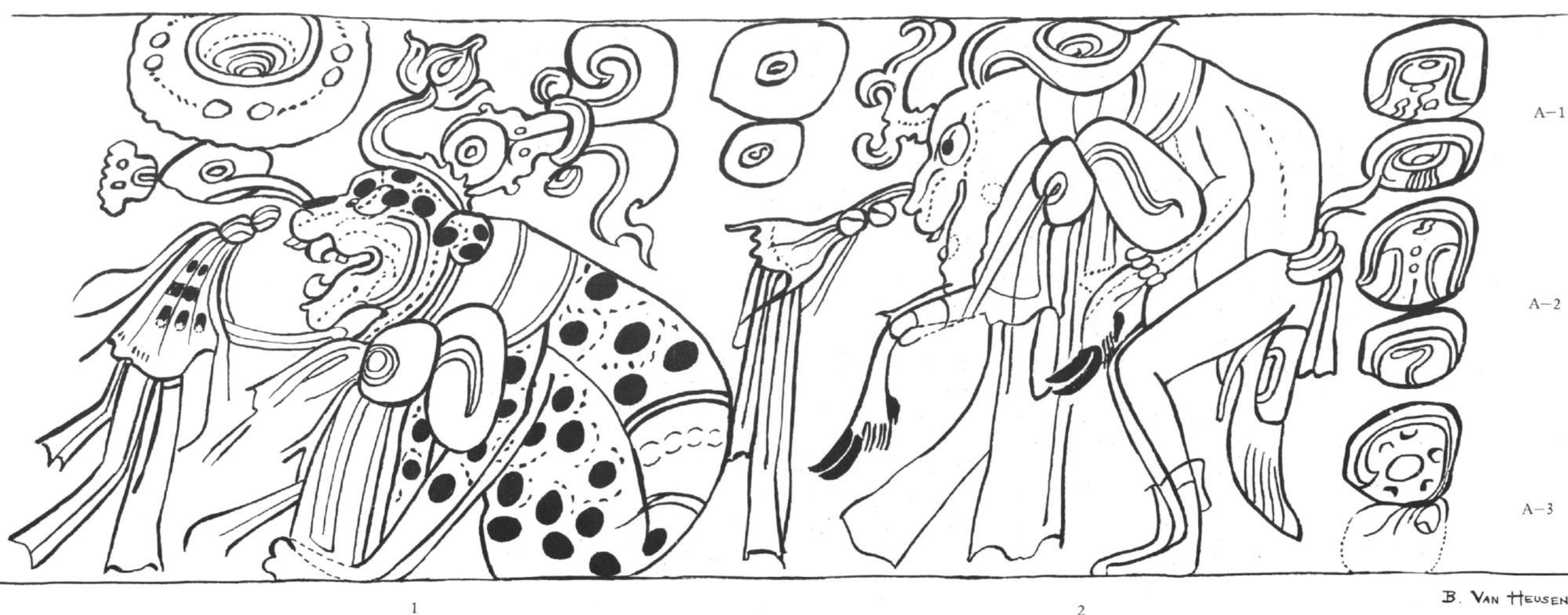
Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 14. Museo Popol Vuh, Universidad Francisco Marroquin.

We do not have any copy of Figure 15.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

Fig. 15. Late Classic, late Tepeu 1 (or early Tepeu 2, see comments for previous Tricolor-Pastel Style vases, Central Maya Lowlands, New Orleans Museum of Art (mistakenly identified in Quirarte 1979 as from Logan Museum, Beloit University College).

Personage 1 holds a wide container as he prances along in the shuffling dance step. His net weave headdress is standard for God N devotees, but here other references to God N are lacking and God N is not normally associated with the Dance after Death, although he is found on Chama sacrifice scenes (M. Coe 1973 and elsewhere). Personage 2 is a partially canine looking creature, though his zoological and mythical identity is unclear. Personage 3 is a standard dancing jaguar with death collar festooned with death eyes. No water lily nor Decorated Ahau headdress are noticeable; perhaps these were so commonly found on jaguars that it was understood to be associated with this animal even when not illustrated; or perhaps here the feline is in a different guise. His tail lacks the long snouted deity face at the end as present on jaguar dancers of Figs. 6 and 7. PSSequence typical of Pastel-Tricolor Style vases; vertical glyph columns have been discussed by Quirarte 1979.



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 16.

Late Classic, late Tepeu 2 (or early Tepeu 2, see comments on other Tricolor-pastel Style vases), Central Maya Lowlands, private collection; quite similar to a Pastel-Tricolor Style vase in the Museo Popol Vuh with just two creatures. Personage 1 is a standard Water Lily Jaguar with Decorated Ahau headdress (glyph T-535). He wears a traditional scarf (which alternates with a snake or a death collar; it would be interesting to know what determines which particular neck attire he will wear in any particular dance). His nose bead is a special cloth formation worn also by the deer dancer behind him. This item, named in Hellmuth 1980, is often seen on dance after death scenes. The bent-over dancing deer behind has a typical large deer ear, but symbolic ear marks other than the usual query mark. The deer has a prominent set of antlers. No PSSequence; the vertical column of glyphs differs slightly from the usual texts in these scenes.



Lin Crocker

Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 17.

Fig. 17. Late Classic, precise century uncertain, style location unknown (this is quite different from the Uaxactun region central Peten red background Pastel-Tricolor Style series paintings), private collection.

Dance is led off by feline; probable traditional headdress is eroded; will be added in dotted line in corrected version of this drawing. He wears traditional execution cloth scarf. Personage 2 sits, holding offering bowl, wears enema turban-bib on his chest, with black-white-black shawl. He is followed by the actual executioner holding a sharp tri-lobal flint knife; he wears a Black-White-Black scarf shawl; his hair is in a traditional oval boss out front (it is not known which deity impersonators whether this hair form is particularly diagnostic of a particular rank, occupation, deity, or cult). The final personage, #4, sits breathing flames or smoke—he seems to be a canine character. He has anthropomorphic feet but jaguar-like paws on his hands. Crudely rendered glyphs— not a PSSsequence at all; some glyphs repeated. The importance of this vase is the direct link between a Black-White-Black shawl and a man carrying an execution weapon: and the further link between certain enema rituals and sacrifice (the vomit bib worn by #2 is a diagnostic feature of the enema ritual). It is no longer necessary to see a syringe, nor an actual execution with a bloody head, to be able to identify, by the clothing, accessories, and situation, precisely what ritual is being enacted. Such precise identification has only been possible in the last few years from the basis of the immense corpus of pottery paintings now available for comparative analysis.



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B. VAN HEUSEN

Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 18.

Late Classic, Chama highland region, private collection. One of four vases which Chama vases which illustrate an animal procession of animal musicians. The chevron motif top and bottom have not yet been included in this till preliminary rendering. This is the only one of the four otherwise similar vases which has a black background. Personage 1 is a mythical animal (usually termed a fox, but by no means is this a necessarily acceptable zoological identification); he shakes rattles. Personage 2 is an armadillo beating the jaguar hide top of a large wooden drum; Personage 3 is a rabbit holding a giant turtle shell; from other scenes we know he will play the shell by rasping it with a deer antler. This immense rabbit-like creature was originally mistakenly identified (in other scenes) by Thompson as a "jog", "Jaguar Dog." Proskouriakoff first showed the unlikelihood of this identification, and since then Linda Schele has shown that most are rabbits (my own research demonstrates that some of these creatures in other paintings though are rodents other than rabbits). At the back is an unidentified mythical creature holding what looks like a giant annona fruit; probably another turtle shell instrument, but this is uncertain. Jaguars in two paintings in the Guilleromo Mata Collection in Guatemala City carry similar fruit-like musical instruments.



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Persis Clarkson

Rollout drawing by Persis Clarkson in Hellmuth 1976: Fig. 19.

Fig. 19. Late Classic, Chama highland region, Duke University Museum of Art.

One of two practically identical Chama animal musician scenes, which are in turn similar to the Dieseldorff Chama animal musician, scene. The Dieseldorff vase (evidently lost during the war in Berlin) has a jaguar in front of the three musicians; he is a Water Lily Jaguar just like the ones in Dance after Death scenes; this has led me to suspect that these Chama musicians are playing for a highland version of the normally Peten Danceafter Death, though no other execution symbolism can be found in other Chama scenes relating any of them to decapitation (other than the God N decapitation scenes which in any event are not related to the Dance after Death). We need to find more complex Chama scenes to learn about the relation between Chama highland iconography and Peten lowland iconography. Aside from the death jaguar, the only other major crossover is the Chama Death Bat, which turns up on a Peten plate and on a Peten Dance After Death bowl in the Museo Popol Vuh (Hellmuth 1978). The Duke vase here illustrated has two animal musicians leading off; their faces and headdresses are virtually identical, though the second one has an armadillo breastplate (as on the Dieseldorff vase). The identify of the first animal is unclear. The last animal in each scene is the bearded rabbit. It is interesting to note that in each scene, it is the armadillo with the drum; the rabbit with the turtle shell, and the other animal with the drums. This pattern does not hold in Peten though, for a deer-like rabbit is the drum player on another Dance after Death vase (M. Coe).

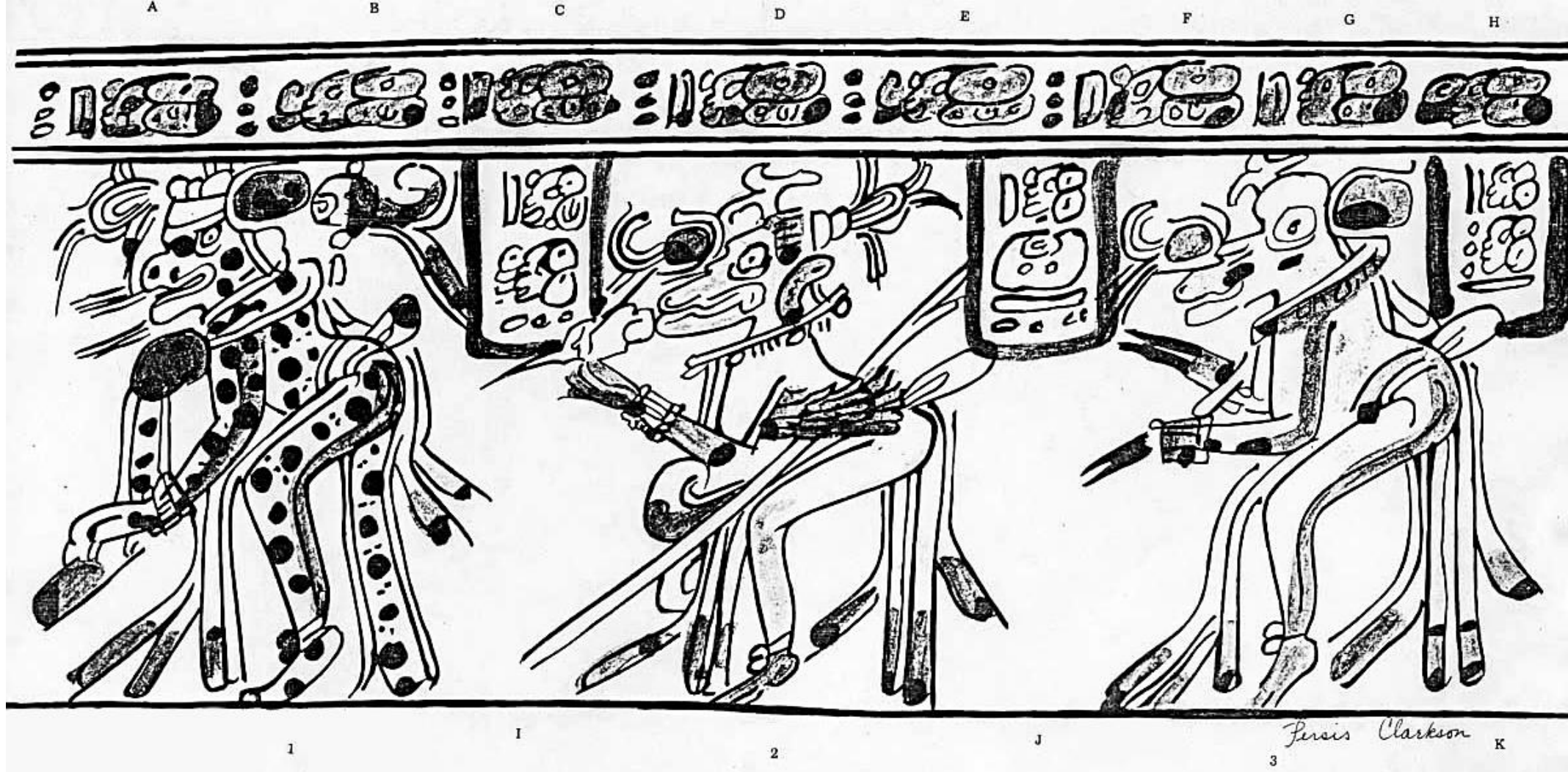


Fig. 20. Late Classic, probably Central Maya Lowlands, probably late Tepeu 1 or Tepeu 2, Double Outline Style, Private collection. Only four of these double outline style vases are known; for a complete description of their peculiarities which distinguish them, see Hellmuth 1980. Feline with Decorated Ahau headdress and bossed hair in front is in slouching dancing posture typical of the Dance after Death. He lacks a water lily between his oval, non-zoologically shaped ears. Personage 2 is a deer creature, judged by the antlers, but the usual giant deer ear is missing. He blows a conch shell musical instrument and wears a death collar. His stomach may be split (as with death gods in other death dance scenes) but only the portions of scrolls are visible; the actual stomach area is hidden by the arm. What may be a segmented enema turban-bib covers his chest. Personage 3 has both deer antlers and a large ear, though no ears in the double outline style series are particularly accurate anatomically—notice that practically all the animal dancers in this figure and scene and in Fig. 21 and 22 have the same shaped “ear” only when it is on a jaguar the ear has feline spots. Unusual glyphs, mostly repeated in the rim band.

Fig. 21. Late Classic, probably Central Maya Lowlands, probably late Tepeu 1 or subsequent Tepeu 2,

The monkey and the row of hieroglyphs share features with Double Outline style. Royal Museum of History, Brussels. No vase in this style has appeared in the last four years, no painting in this style is known from Tikal, Yaxha, Uaxactun, nor Holmul (the only major Peten sites carefully excavated by university expeditions). Consequently, it is not known whether this is a highland or lowland style, though the lowlands are by far the most likely point of origin. Although I have personally seen only four examples of this style, I would presume that several other examples exist in private collections in the United States, Canada, Europe, Middle East and Japan, and I would welcome snapshots of such vases for comparative research and analysis. The anthropomorphic jaguar is seated in a “ritual hut” made for ceremonial performances. This throne room structure surrounding the dominant water lily Jaguar is the same type as seen in the Dance after Death execution scene of Fig. 10, Museo Popol Vuh. The feline, as expected, also wears a Decorated Ahau headdress. The monkey has a tail of usual exaggerated length, and at one corner arched in an Olmec-Maya cave entrance shape. The monkey has deer antlers and giant stylized ears, presumably indicating deer ears, although in the double outline style this is uncertain, since all animals, regardless of their species, have similar ears. Both the monkey and the skeletonized Xibalba devil-demon-deity each carry jugs but here with Kan symbol. Enema jugs tend to have other symbols and no enema clyster or bibs in this scene. So these jugs are probably carrying other foods. The Akbal jugs in one case in the Museo Popol Vuh is clearly an enema jug as the same jaguar man holding one also holds a clearly defined syringe. The Akbal hieroglyph is the symbol most usually found in execution scenes on jugs, usually quite small jugs, suspected often from the collars of participants in the ritual. Personage 3 has his stomach split open beneath the rib cage (indicating his heart has been torn out in a previous sacrifice). Naturally, this is all part of the costume; he is not likely to feel like dancing around after his chest has been carved open. He wears a death collar and has a kan cross on his chest as well as on the jug he carries; perhaps the object on his chest is actually a smaller kan cross jug suspended from his death collar, analogous to the manner in which Akbal jugs are suspended from collars elsewhere. Unusual glyphs typify the double outline style series of vases; the PSSequence glyphs are never included on the rim band inscription of Double Outline style vases. While unusual glyphs such as these general make novices decry the vase as a "fake, the reader can rest assured that all four double outline vases (three included in this series of drawings) are all quite authentic, and are each well over 1000 years old.

Would be helpful to learn where these Double Outline style vases were painted—and find more in museums around the world so that a complete corpus could be studied and published.

Rollout
drawing by
Dorsey
Bethune in
Hellmuth
1976: Fig. 22.

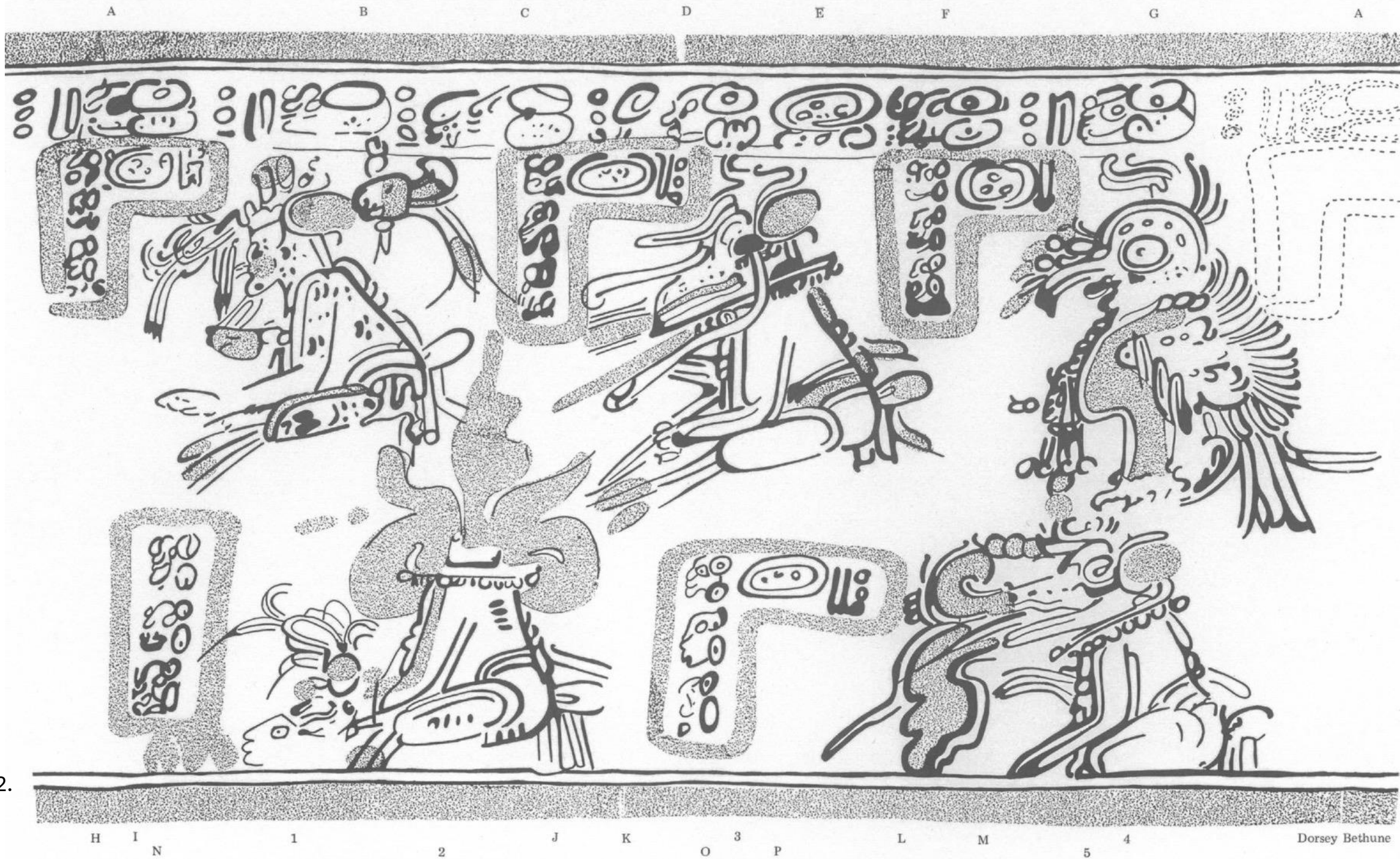


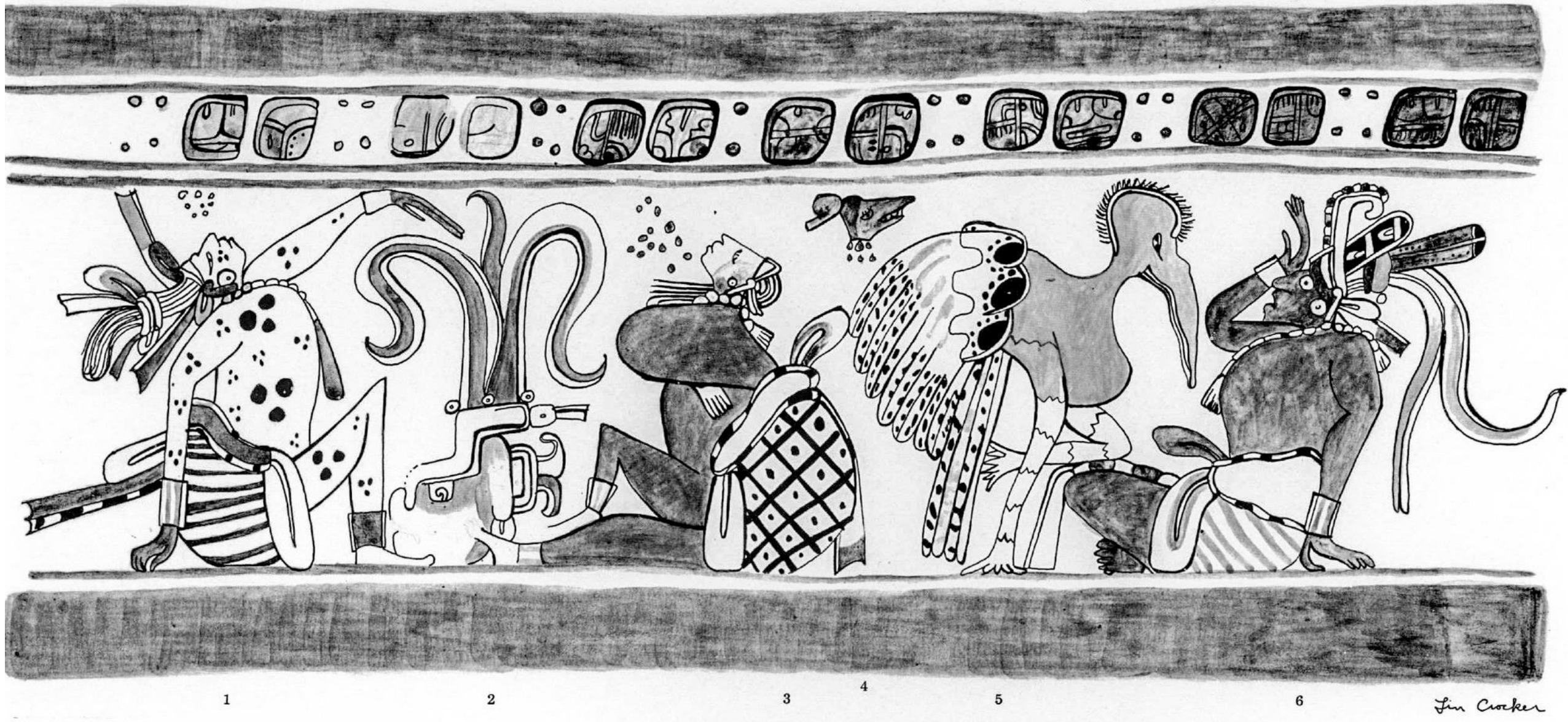
Fig. 22. Late Classic, see date and style information for Figs. 21 and 22, Double Outline Style, private collection.

Two registers of figures make this scene similar to the fourth of the series (not illustrated, to be included in a separate, subsequent publication). Fig. 1 is a personage with stylized Decorated Ahau headdress which lacks most of the normal detail, but this is the headdress which would be expected. Personage 2 is a deer-like character, at least it has antlers, as does also #5; both wear death collars. Character 4 is a big bird, not terribly ferocious looking; this is more like the birds regurgitating human heads on a vase in the Museo Popol Vuh. Personage 2, left in the lower register, has had his head severed; he holds the head in his hand in front of him. The bloody stump of the neck issues billowing forms. Following him is personage 5, a fire breathing deer. As usual, no precise PSequence glyphs; instead, what glyphs are present are in a strange style and form.

Fig. 23. Late Classic, date and location cannot be precisely determined, private collection.

Personage 1 has death spots, in sets of 3 hix (jaguar eye) spots in the related calendrical glyph. A triangle of three circlets are found on Bufo toad Uinam calendrical glyphs and on other hieroglyphs and personages. In front of him is a faded, simply rendered deity face, evidently one of the long snouted gods. Personage 3 seems to be gargling or blowing bubbles. He wears a typical criss-cross decorated woven outfit. Behind and above him is the severed head of a deer-like animal, though nor horns nor antlers are visible (there are two species of deer in Guatemala, each with a different variety of horn or antler). Character 5 has got to be one of the funniest portrayals in Maya art, a stupid looking oversized bird who thoroughly terrifies the man seated to the right. Every ornithologist to whom I have showed this picture has made a wild guess as to the species of bird indicated; actually, symbolism and Maya tradition are more meaningful than zoological anatomical characteristics; it will take an art historian and an ornithologist--together-- to eventually figure out who Big Bird represents; offhand I would guess a giant turkey, due to the sagging "beak" which is not a water bird beak, but fleshy. Personage 6 seems rather fearful of the giant bird; I guess if a bird this size sauntered into our living room and put his knee on our knee and looked us in the eye with a beak large enough to swallow our head in a single gulp, I guess we might be rather apprehensive also. Rim band glyphs are simplified and repeated to some degree.

A B C D E F G H I J K L M N



Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 23.

A

B

C

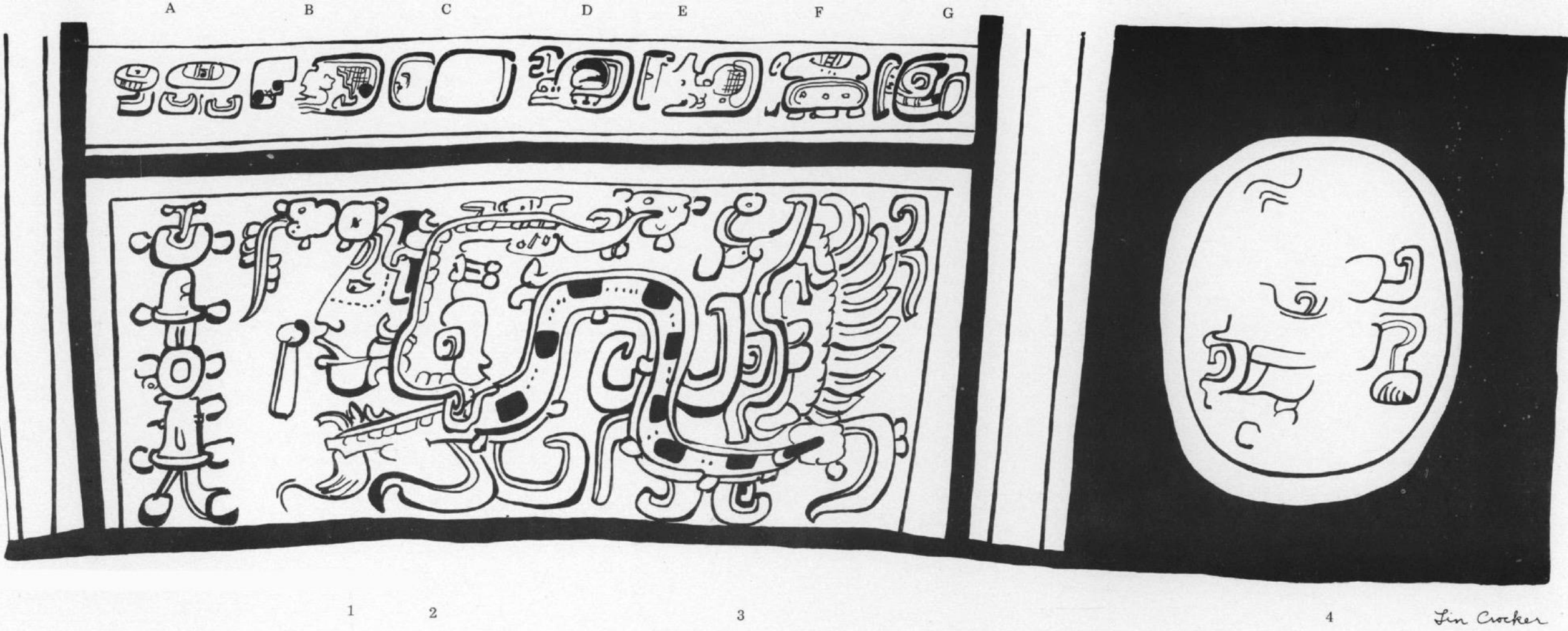
D



Persis Clarkson

Rollout drawing of PSSequence Dedicatory Formula by Persis Clarkson in Hellmuth 1976: Fig. 24.

Early Classic, Tzakol 3, Central Maya Lowlands, current whereabouts unknown. PSSequence glyphs Winged Quincunx and followed by kakaw, the usual full-figure fish, are frequently seen in short series of four glyphs; several short, early PSSequences are known from University of Pennsylvania excavations at Tikal. These are all on slab-footed cylindrical tripods.



Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 25.

Late Classic, Tepeu 1, Central Maya Lowlands private collection. In a photograph this beautiful traditional Maya profile face issuing from the jaws of the serpent monster is a truly masterful rendition. Feathered "wing" at the end of the serpent is typical unit of serpent wing bird, seen from Tzakol 3 through Tepeu 1 into Tepeu 2 paintings. The eroded deity portrait in the black panel is typical of Tepeu 1 times. PSSequence on the rim band; glyphs need to be improved in final drawing of this vase, particularly to restore the details of C; the face of E, and the prefix of B.

G

A

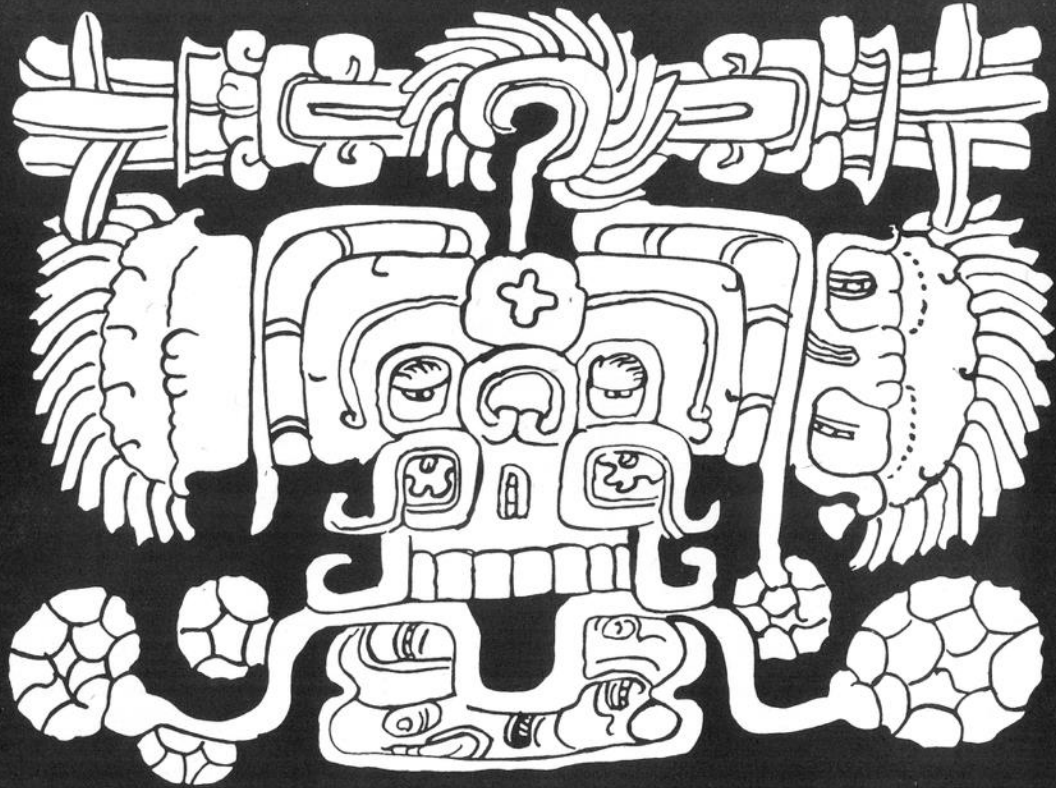
B

C

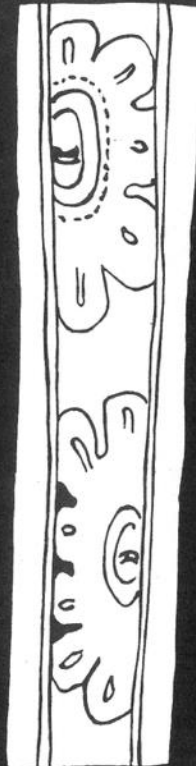
D

E

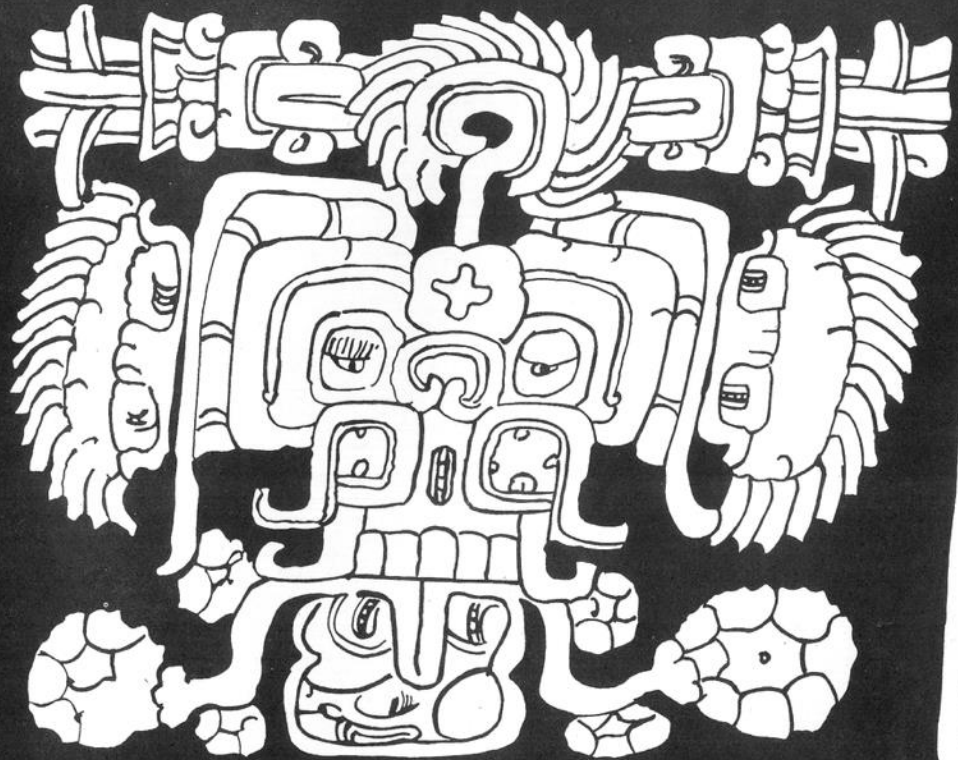
F



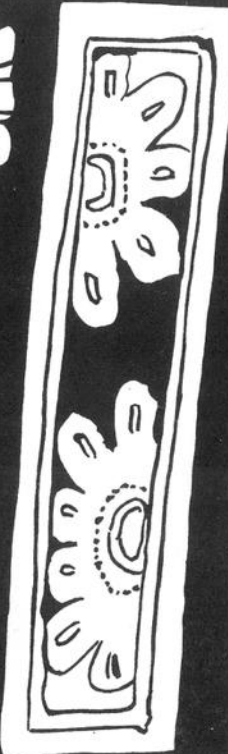
1



2



3



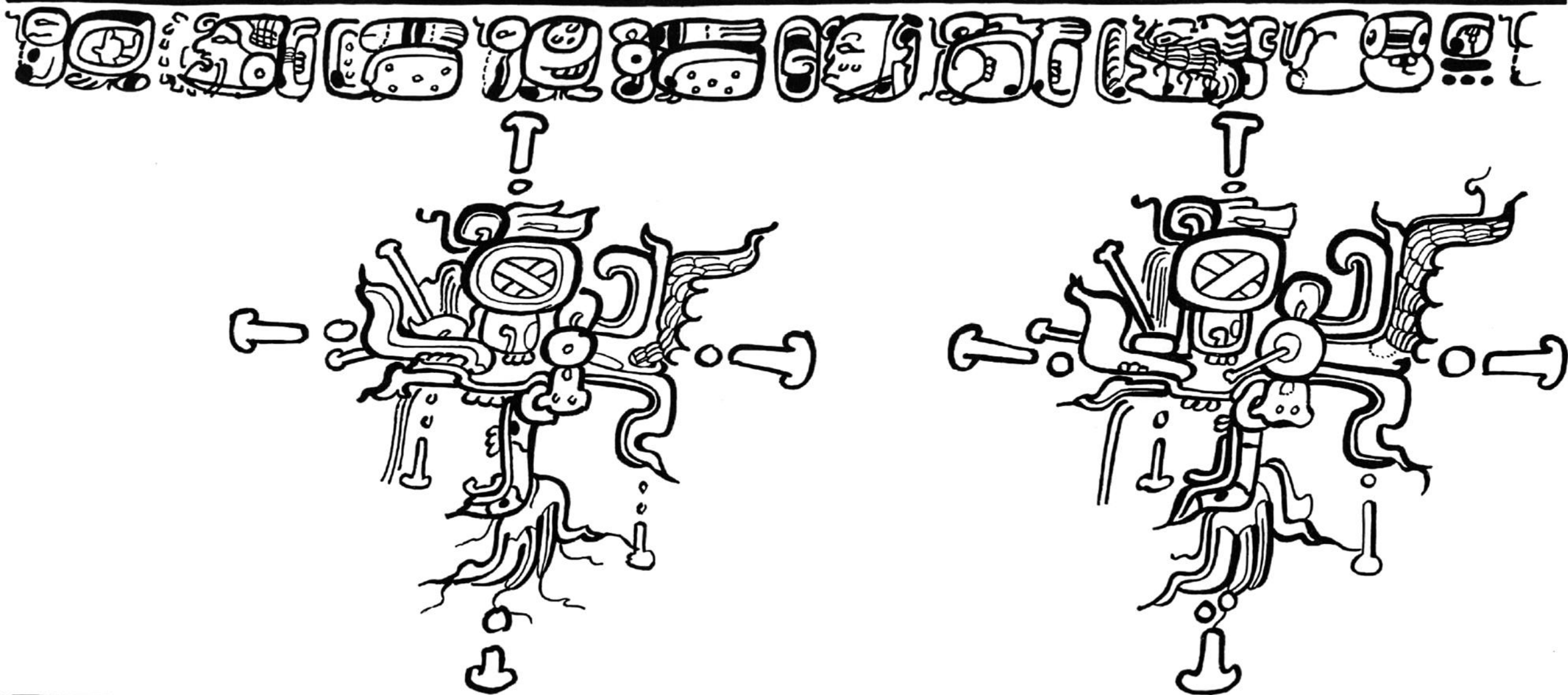
4

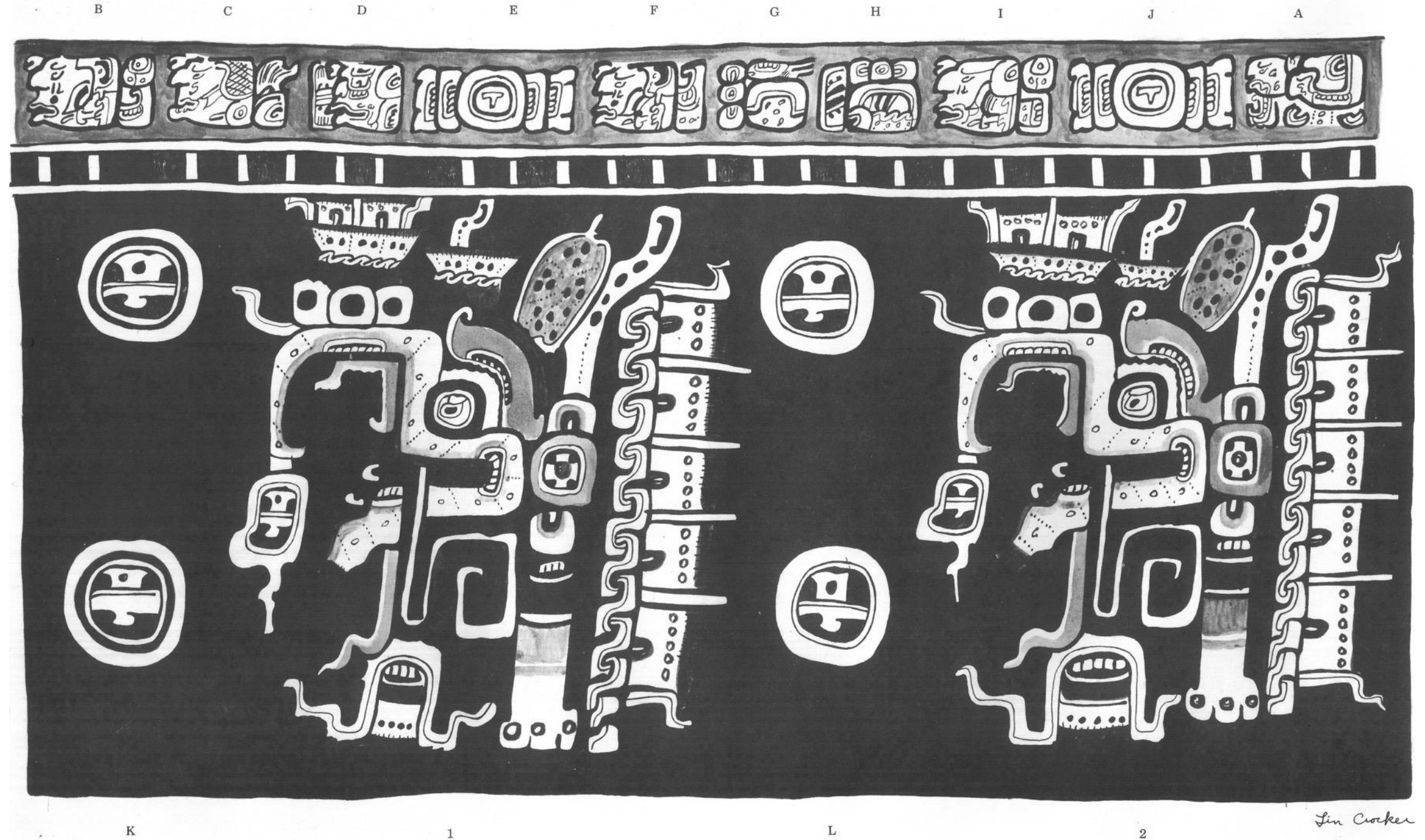
Persis Clarkson

Fig. 26. Late Classic, Central Maya Lowlands, Altun Ha Style, private collection. Excavations by David Pendergast, Royal Ontario Museum, Toronto, has documented that most vases of this particular style were painted at Altun Ha, Belize, and then many were widely traded throughout the Maya lands. The often illustrated Quetzal Vase at Copan, and Gann's Yalloch vase from Peten are both of this style, as is a vase in Hellmuth 1978. The distinguishing characteristics are either in the subject matter, or the distinctive manner of rendering the PSSequence glyphs, or in the colors used by the artist. The main scene on this particular example is one of the better specimens of the pseudo-Tlaloc designs. The wobbly lines are from the original Maya artist; Persis Clarkson did a perfect job of copying the original. The possible proboscis of a butterfly rises above the middle of the head.

Water plants issue from under the face; the face itself has certain vaguely Teotihuacan inspired features, such as the ringed eyes, but is itself totally Maya in conception. To document the originally Mexican inspiration of aspects of this demonstrably now Maya painting would require a dissertation. The dividing panels are particularly Teotihuacan, alternating severed water stars, one of the most common linear motifs at Teotihuacan, and in a more pointed variety on the tablero-talud design of Tikal Structure 5D-43. Beautiful PSSequence on top. In the photo archives of the FLAAR are a number of other PSSequences of Altun Ha style vases possibly found near Naranjo, Peten, which is not all that far from the Peten-Belize border. St. Louis Art Museum and several museums in England have additional examples of the Altun Ha style, and of course the ROM has dozens from their provenanced excavations at Altun Ha itself.

Fig. 27. Late Classic latter part of Tepeu 1, or more likely, Tepeu 2, Central Maya Lowlands, Museo Popol Vuh, Universidad Francisco Marroquin. Two identical long snouted, bearded, reptilian deities under a PSSequence which has actually two sequences, A, B,C, then starting again at D through J. This deity face is one of the most common, and most misunderstood, of all major Maya religious images, usually misidentified as Itzamna or Chac. It is time to study these deities from 6th-9th century data, not 16th century ethno-history, to allow for their eventual correct identification.





Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 28.



Excellent rollout drawing by Persis Clarkson of an iconographically and epigraphically important Late Classic scene in Hellmuth 1976: Fig. 29.

Fig. 29. Late Classic, for dating of Pastel Tricolor Style vases see comments with other vases. This masterpiece of Late Classic Maya vase paintings is one of the one hundred finest artistic achievements known, ranking with the best of the Codex Style vases. This is the finest Pastel Tricolor vase in existence (most of the paintings in this style have clumsy thick outlines). Personage 1 has death (?) spots; he chats with what looks like a complicated little jaguar personage. But instead of feline paws this creature has webbed feet of a frog or toad. And his ear decoration is the 3-circlet *hix* motif of Bufo toads. This anthropomorphic toad is carrying an immense load on a traditional Maya tumpline, with a child seated in a bowl. The bundle is surmounted by a Chinese coolie hat. Nothing like this is known from any other vase painting, so I am at loss to explain the iconography. Next is a seated, pleasantly plump Maya lady with a child on her back; all have typically deformed forehead shape. Both she and the person in front have speech scrolls, rare for Maya scenes (more typical in Central Mexico, though this particular painting has absolutely no Teotihuacan influence whatsoever). Personages 6 and 7 are around a deity altar, probably Cauac Monster, I believe these two characters are male, despite the possible female profile of the chest of #6. A dwarf or midget (or fat child) offers a parrot and quetzal to an Old Slouching God, probably God D. His breasts are of an old sagging male body, not of a female. His typical Maya throne is upholstered with feline hide and backed by a wide backrest. Beautiful PSSequence around the rim, and important vertical texts next to each personage, Q1 and R1 both have the introducing glyph of a PSSequence, but the vertical columns cover other subjects.

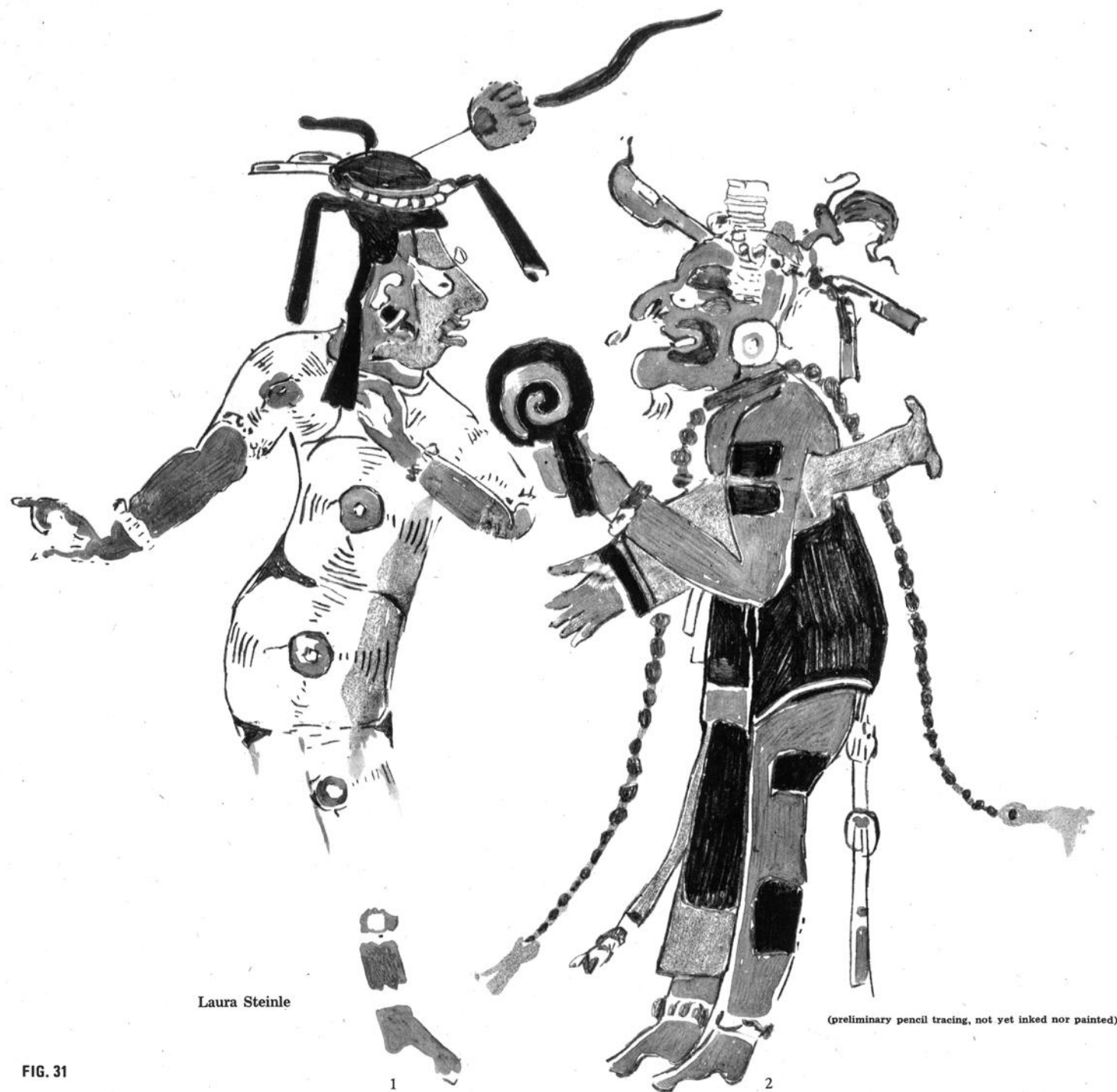
Fig. 30. Late Classic, Tepeu 2, Central Maya Lowlands Museum of the American Indian-Heyle Foundation. Personage 1 is partially hidden by the columns of hieroglyphs on the left. Personage 2 has a computer-like printout of Maya bar-and-dot numerals, just like the character in a M. Coe's Princeton scene. Actually, at least another dozen such bar-and-dot printouts can be found in Maya vase paintings, from Copan. from Chama vases, and from many Peten scenes, often with a character holding a conch shell ink pot (not the same character here in Fig. 30). Usually a flower is on top; usually the numerals are simplified unlike the more meaningful sequence in Fig. 30 here. Personage 3 is an old woman with sagging breasts. Crossed bones on her garment identify her with a similar aged woman seen on a fragment of a vase with a Dance after Death symbolism and a deer. She strains the blood or vomit from the possibly sick lord on the throne. It is interesting to see females in positions of importance in ancient Maya rituals— previously it was thought that women were not likely to be permitted in Maya ritual activities. Actually, scores of paintings depict females prominently illustrated, usually with God L, or with God N in enema jug rituals. Females 5, 6, 7 (unnumbered on the drawing) are in typical Late Classic Peten female garments of cotton, with their shoulders bare. #8 seems to be fixing her face by looking in a mirror. Personage 8 is sexually indeterminate, although I would guess it is a male. A faint bar-and-dot numeral printout with floral vegetal border issues from under his arm; the bundle is rather wide to be a folded codex. Alongside all the women are numerous clay pots holding various items; one pot looks as though it holds contains five wedges of Swiss cheese. No enema jugs nor any enema ritual iconography are present in this scene. The hieroglyphic inscription is rather more complex than a PSSequence; it would be fascinating to get a decipherment of this lengthy text associated with females in an apparent curing act. It is interesting to think of women as curers at ancient Maya sites we have much to learn of occupation and status in Maya society in the Peten cities; these vase paintings certainly help get a start. No amount of excavations in architecture in the standard traditional digs would ever reveal this sort of ethnographic record; the vase paintings are of incalculable value in archaeological research.



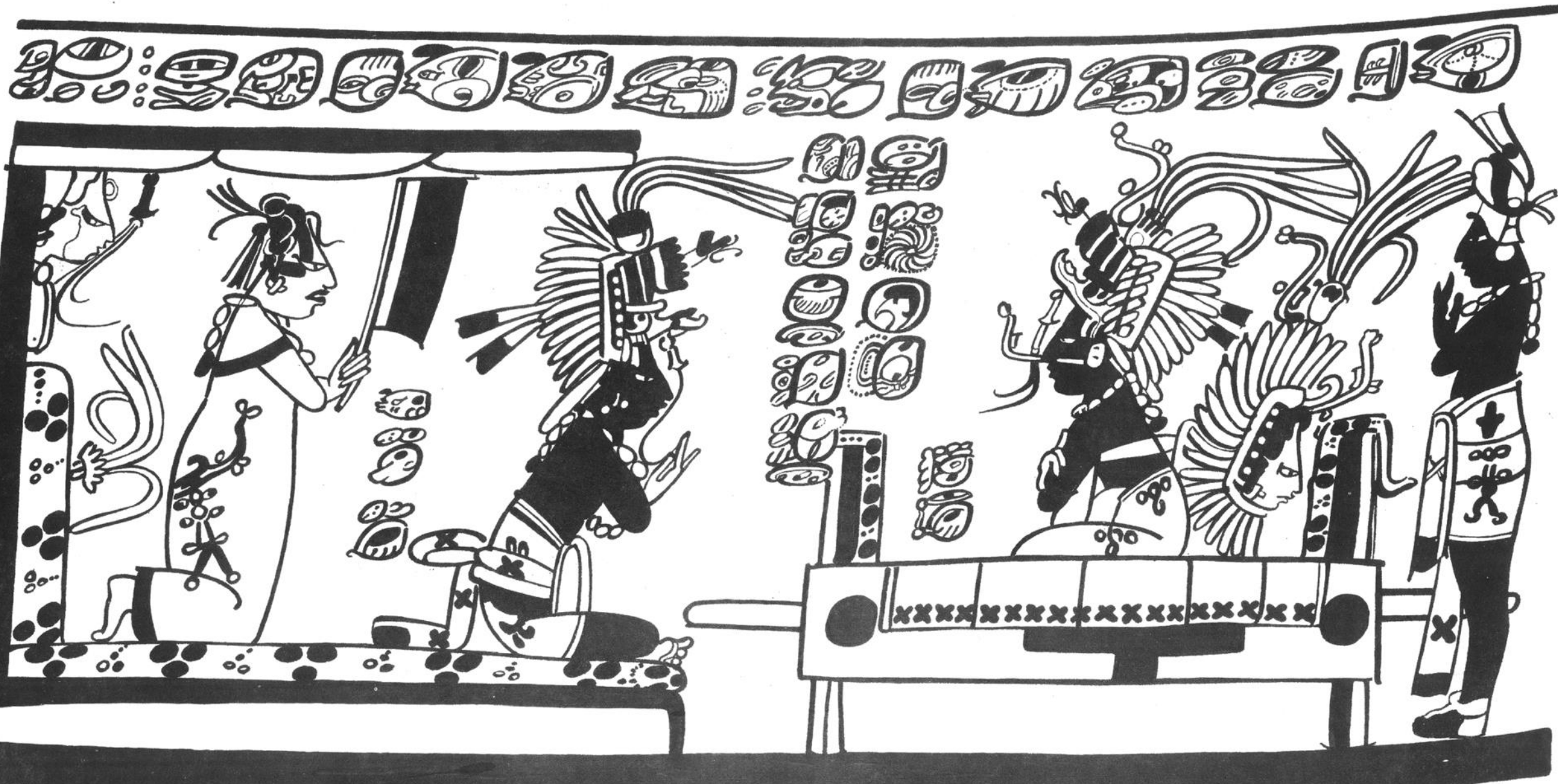
Rollout drawing by Persis Clarkson in Hellmuth 1976: Fig. 30.

Preliminary pencil tracing of a Late Classic polychrome plate by Laura Steinle in Hellmuth 1976: Fig. 31.

Late Classic, late Tepeu 1, or subsequent Tepeu 2, Central Maya Lowlands, private collection. Female with glyphic patterned dress dances with elderly deity impersonator holding musical instruments. This scene is from a large Peten plate; the drawing is still as reproduced here is still in pencil stage and has yet to be proofread, corrected, inked—but the scene was so graceful we thought it would be worthwhile to publish in its present stage. The woman does have another leg in the original painting; this will be added when the drawing is finished in a subsequent publication.



A B C D E F G H I J



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 32.

B. VAN HEUSEN

1

L M

2

K

3

N

4

5

6

Fig. 32. Late Classic, Tepeu 2, Central Maya Lowlands private collection. Clearly one of the masterful Maya paintings and exceedingly well drawn by Barbara Van Heuseun in this rollout. This scene, aside from its aesthetic power, is at the heart of a still totally un-understood ritual distinguished by the back-dress of the ornamentation of Personage 4, seated on the litter. But first we will discuss the other people in this scene. Personage 1 is represented solely by a trophy head hung in the rafters of the ritual hut. The head has the traditional pendant belts, so often seen on the heads, worn on the belts of Maya rulers on stelae at Tikal, at Copan, and elsewhere, in the Early Classic, these belt heads are quite fancy and seem to represent mythical creatures; by the late Classic these faces are normal human faces, and seem more like trophy heads. Presumably the heads on the belts are of wood, cloth, or other material, eg., not actual human heads. Here in the rafters it is unclear what is represented; perhaps this is the sacred place where such belt heads are stored; many other scenes with ritual hits have the heads in the same upper back corner, Personage 2 is a kneeling female gracefully attired in white. She holds not a meat cleaver to clobber the lord in front but actually it is probably a fan. The red color reproduced too dark in this printing, making the object look like a weapon. The seated lord in front of her is gesturing towards the second lord seated on the litter. The hut, in which the woman and lord occupy, certainly is not a lofty masonry temple high atop a terraced pyramid. Surely in this painting the people are on plaza level; it would be rather hard to get a litter this large up the steep temple steps of Temple I at Tikal, for example; possible, but improbable. Furthermore, the construction of the ritual hut seems to be of wood, with the usual swaggered curtain on top. The whole thing is upholstered in a spotted fabric; I would guess this is dyed cotton, and not real jaguar hide. Were there really enough jaguars in the 8th century Peten with so much of the forest chopped down for agriculture? I suspect most Late Classic Maya lords, aside from the king himself, had to make due with cotton skillfully dyed to look like jaguar spotted fur, leather. The litter is clearly indicated with the carrying poles, along with one of the bearers standing at attention behind. There are two other litter scenes showing the identical ritual act; in one in a European collection there are several litter bearers; in the Popol Vuh Museum is one also with three litter bearers. We can imagine that most of the Maya nobles were entitled to be borne by litter through the city; plenty of unpublished graffiti at Tikal picture such litters. Lord 4 wears what is will eventually prove to be the iconographical key to this scene type, since the lord on the European vase wears an identical backpiece in an identical scene, as does the Popol Vuh Museum personage on a litter. Two standing lords in another scene also have the same backpiece, and similar headdresses. The backpiece is strapped around the body of the seated lord; the feathers surrounding the face distinguish this particular decoration worn on the back.

Finely detailed PPSequence around the rim, and important vertical texts between the two lords, next to the woman, and next to the lord on the litter. We are fortunate that all four vases which show the lords with the feathered face backpiece are all in relatively good state of preservation; Fig. 32 and its mate in Europe are flawlessly well preserved, actually, the vase of Fig. 32 is in mint condition. It is so much a help in studying the meaning of these important scenes when they have not been messed by up by repainting seeking to enhance their value as tax deductions to museums. A repainted vase is a fraudulent tax deduction to any museum, both in the gift, and in the acceptance. After all, these vases are over a thousand years over; root marks, eroded portions, chips and cracks all add to the historical pattern of the vase. Cleaning and retouching are useful techniques to clear the scene for study; repainting as a next step is simply a joke.

The same “back masks” are on two lords in the rollout drawing of Figure 54.

E

F

G

H

I

J

K

A

B

C

D



Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 33.

Lin Crocker

L

M

1

2

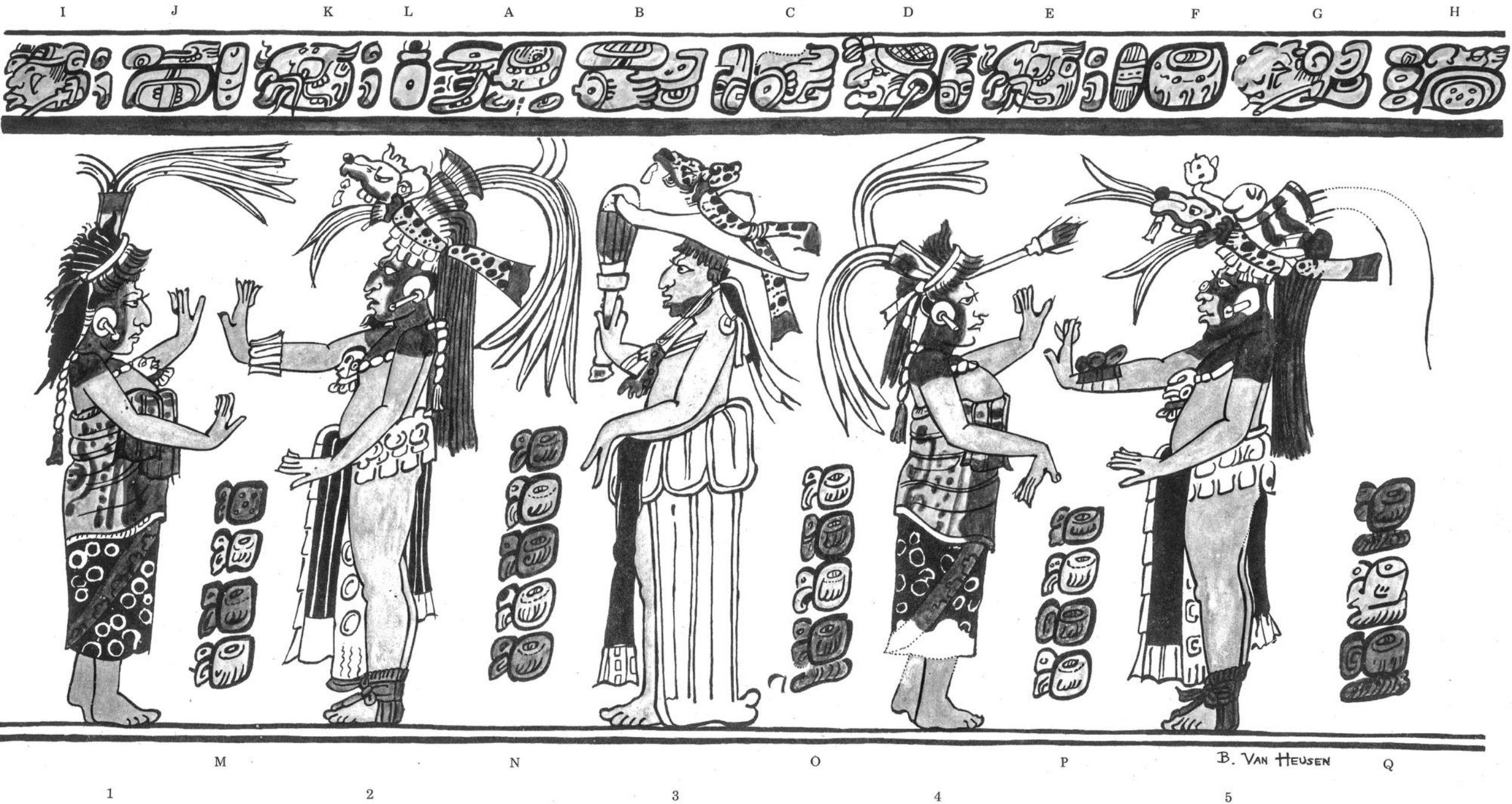
3

Fig. 33. Late Classic, Tepeu 2, Central Maya. Lowlands, private collection, Europe.

This painting is so typically, and beautifully Maya in its haphazard arrangement, crooked, lopsided glyphs, and awkward features (eg, the headdress of the young lord, and the stiff, unimaginative serpent body). Nonetheless, this scene is a crucial one, since it seems to picture a young lord descending into the afterworld through the coils of a serpent. It is interesting that he is going down the coils, and not into the jaws. Actually, the snake has neither head nor tail. He seems to be saying a fond goodbye to his beloved, tenderly touching her on the nipple and breast (books by early Carnegie writers seemed to suggest that the Maya did not know what sex was all about) whereas in about 60% of all Maya paintings of women the breast is covered by the garment, in other scenes the women are either completely naked or else the breast is definitely out for public view. Actually, the Maya do not seem to have cared one way or another; they appreciated the female breast but made no big deal about it. That the breast was a subject of male concern and attention though, is clear from several paintings where monkeys or rabbits fondle the pendulous breasts of Maya women in scenes rather suggestive of subsequent sexual intercourse. In the West Berlin museum enema preparation scenes the women's breasts are just sticking out over their garments, as are the breasts of the women in the M. Coe-P. Furst enema jug published in Natural History magazine (I believe the two scenes were in the same style in certain respects though P. Clarkson disagrees). In any event, Maya women certainly showed no particular shame in exposing their breasts, though normally their typical garments covered their body quite thoroughly. Between the lord and the right-hand woman, is the typical motif found on the center of most Maya mythical serpents.

Fig. 34. Late Classic, Tepeu 2, Central Maya Lowlands, private collection.

Masterpiece of composition and ethnographically priceless rendition of female garments of the 8th century. Coupled with a exquisite PSSequence (showing God H glyph clearly in fourth position, the two rarely illustrated glyphs between the introducing glyph and G), this vase is a lovely record of Maya abilities in painting cylindrical ceramic vases. The two women, #1 and seem to be essentially identical; their garments are in two pieces, top, and bottom skirt. In Maya clothing, fabrics were pretty much one piece with little tailoring; there were no zippers, no sleeves (normally), just straight bolts of cloth wrapped and fastened. For example, her upper garment is about a 12 ft. long scarf wrapped around her body about five times; the ends are clearly visible. Her skirt is a single bolt of cloth wrapped around. Her a face, as well as that of her lord, is painted in red, as is traditional. The lord himself has long red hair (?). If this is hair, as opposed to some form of plumage as a headdress, it is in the tradition ethnographically documented of red dyed hair for Maya men. He has a slight beard—yes American Indians do grow beards; the rulers of Quirigua and Copan had beards, and many Maya vase paintings show faintly bearded lords on occasion, The other male, in white with a wide-brimmed sombrero nattily decorated with a strip if of feline pelt, holds up a rattle (? ?). He seems to be officiating the two couples. It is has always been assumed that this is a marriage scene, though it would be necessary to find a marriage hieroglyph to document this for sure; otherwise, we must be careful not to market ethnocentric judgements- it certainly does though, look like a priest officiating at the vows of a couple being married.



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 34.

Drawing by Laura Gornto in Hellmuth 1976: Fig. 35.
Late Classic, late Tepeu 1 or subsequent Tepeu 2,
Central Maya Lowlands, private collection.

This large plate is a rare find; the well-fed lady looks like she has just stepped out of the suburban supermarket in her trousers; her belly faithfully recorded by the artist. She is riding a deer though, instead of an Oldsmobile gas guzzler, The Actun Balam vase illustrates a woman riding a deer in a hunt; I have recently photographed another vase, of Tepeu 2 date though (the Actun Balama vase is Tepeu 3, Terminal Classic) illustrating the entire hunt with a woman riding the wounded deer. This plate seems a segment of the same myth, since the woman is looking back at the rest of the scene, which is probably illustrated on another plate or vase. It is often that in an individual tomb, the same types of scenes are shown on vases and plates, to show a series. This is one of my favorite plate scenes, and Laura Gornto has done an accomplished achievement in rendering this in an inked drawing reproduced here in this portfolio.





Persis Clarkson

Rollout drawing by Persis Clarkson in Hellmuth 1976: Fig. 36.

Fig. 36. Late Classic, Tepeu 2, Central Peten Maya Lowlands, private collection.

Three well fed women and two young lords engage in an important discussion. The females are all named with hieroglyphic texts initiated with the female Ix-prefix glyph. The other glyphs probably give the men's names. Female 1 is in some respects dominating the discussion, since all other persons face her; again, evidence that the role of upper class women in ancient Maya society was fuller and more complicated than earlier historians allowed. The jug is not an enema shape, nor is there any other enema symbolism; the other women are certainly close by to the men, but they are not making, in this painting at least, any discernable move to undress the men (as is traditional in the women-undressing-God N-devotee paintings for enema rituals). The women are all well fed and full bodied; there is a three-dimensional ceramic portrait effigy of an identically formed woman in a private collection, possibly from Naranjo, which has been photographed but not yet published. These portraits of women on pottery are important to fill in the gaps left by 100 years of study solely of stelae, which is all that Thompson and Morley had available. If they had had these pottery paintings available, their views of the Maya would have been more realistic, perhaps. The PSSequence is obscured by the dark paint placed over them; this is typical and surely makes rollout drawings difficult, since the inner details are all covered over. The Maya of course, would have known the entire PSSequence by heart, so this overpainting would not have particularly rendered these glyphs hard for them to read.

Fig. 37 Late Classic, Tepeu 2, Central Maya Lowlands, private collection.

The vase is actually somewhat smaller than the rollout drawing, as the printer mistakenly enlarged the drawing to fill the page seeking on his own initiative to match the size of the other drawings. The symbolism here is of deer, clearly the most frequently pictured of all animals in the Peten-Campeche rain forest, actually more often seen probably, on paintings, than the lordly or typically tropical spider monkey. Curiously, though seen sometimes, the two species of peccary rarely figure in major scenes of ritual, nor do even hunting scenes picture peccary very often. Here a lord seated on a typical palace masonry plastered masonry bench receives homage from two lower status characters seated on the floor in front. A deer antler is being offered; the deer's antler, and his ear, were the normal symbols of the deer; many other Peten paintings illustrate offerings of deer antlers. The whole scene takes place under swaggered curtains. It is never clear whether this is inside a vaulted palace building, or outside in ritual huts. Only the rectangular throne speaks of the masonry palace setting.

A

B

C





Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 38.

Fig. 38. Late Classic, Tepeu 2, Central Maya Lowlands, private collection, Europe.

This rollout drawing should be redrawn for subsequent editions, but it was deemed useful to publish it anyway due to the iconographic relevance of the vase itself. Personage 1 is almost totally eroded and his distinguishing characteristics were not at all clear; he is evidently associated with two young animals (deer, but how do deer climb trees and perhaps everything is possible in Maya heaven). A bird or insect seems to be diving at his face, although the erosion of the vase and the impreciseness of the rollout do not help in the interpretation. The tree itself is of interest, since the Maya were never much for illustrating their tropical landscape; we do not have a single jungle scene, and palm trees are never illustrated. The trees are always of non-descript species, and are usually present only where deer are illustrated. A botanist would find quite a challenge accurately identifying most trees in Maya paintings, other than the few obvious cacao trees with the fruit plainly identifiable. In front of the tree are two deer, one representing each of the two Central American species, horned and antlered deer. Rarely is the horned deer illustrated; usually only the species with the antlers is shown. The deer are ascending the planetary band towards an Old Slouching God, probably God D (see Hellmuth 1980 for description and suggested identify of this deity as God D). The plate is of offerings is somewhat like that of the ecstasy cookies of enema rituals, but here there is otherwise absolutely no enema ritual symbolism, and this is a totally different ritual, even though God D is featuring being seated on a planetary band throne. The deity impersonator himself holds a giant antler detached from another deer. The rim band glyphs are rather crude, and further obscured by an overlay of dark paint, but probably a rudimentary PSSequence was intended; E suggests Worm Bird but it is hard to tell from the imprecise rendering.

We do not have any copy of Figure 39.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

Late Classic, Tepeu 1 or Tepeu 2, Central Maya Lowlands, private collection. Though only a fragment of a plate, the feathered costume of the principal personage was sufficiently striking to warrant drawing the plate, especially since the details were rather faint on the plate and it did not photograph well. Unfortunately, only dim color slides could be found; no black-and-white photograph seems to have been taken. The giant detached deer heads form the dramatic motif on the plate's interior sides. Again, deer, in addition to jaguars and monkeys, are by far the most commonly illustrated animal in Maya mythological paintings. No hieroglyphs.

Drawing by Persis Clarkson in Hellmuth 1976: Fig. 40. Late Classic, uncertain as to whether Tepeu 1 or 2, Central Maya Lowlands, on loan to Dallas Museum of Fine Arts.

M. Coe has published two fine plates which bear many resemblances to the large exquisite PSSequence glyphs of Fig. 40; actually, since several glyphs are missing (the plate is only a fragment, I am making a presumption that it was a PSS. Fig. 40's artist did more elaborate brushwork with the hair of his personified glyphs than the painter of Coe's two plates, so whereas they are clearly of the same general atelier, evidence is not at hand to document that they are all actually of the same single painter. The reader should also consult a French exhibit catalog where a fourth plate of this regional style is illustrated. Such comparative citations are unfortunately missing from both the Grolier and the Princeton catalog, where the great paintings pretty much exist in their own individual glory, and are not placed in perspective with material in other museums, private collections, nor in art sales catalogs. There are probably more Maya pots illustrated in sales catalogs than in all Harvard-Peabody Museum, Pennsylvania-University Museum and Carnegie Institution of Washington technical ceramic monographs put together. While most of the Jaina figures in these catalogs are fake, as is a high percentage of the other artifacts (particularly in the French catalogs, where page after page are pure modern fakes--faked Olmec, faked Teotihuacan, faked Jaina-- there are plenty of authentic vases, plates, and bowls with interesting iconography, plus, for example, a rare Holmul Dancer in one of the French catalogs. We can in the long run get a more reliable assessment of the iconography of ancient Maya paintings from comparison with each other, than with analogy to the 1000 year later Quiche Popol Vuh, which is culturally, historically, and geographically distinct, albeit sharing in aspects of a common Maya tradition. The Popol Vuh helps, and is to some degree valid— but why not first exhaust the several thousand paintings from the Classic period which is a far greater corpus in size and mythical documentation than the epic myth in the pages of the Popol Vuh.



FIG. 40

Excellent drawing by Barbara Van Heusen of a beautifully painted Late Classic Maya plate in Hellmuth 1976: Fig. 41.

Late Classic, uncertain whether Tepeu 1 or 2, Central Maya Lowlands, private collection. This drawing is an excellent example of the utility of drawings as opposed to, or in compliment to, photographs, because this plate is all similar color tones, no line really stands out in the photograph, yet the scene is far more iconographically rich than the muted colors reveal -- the harsh black lines and white spaces make this scene considerably easier to read. A full figure patron deity of numeral 9, Xbalanque, occupies the center and his face reappears as glyph A on the rim. This painting should be useful to specialists in Maya religion, mythology, and symbolism in hieroglyphs.



FIG. 41

Drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 42, A.

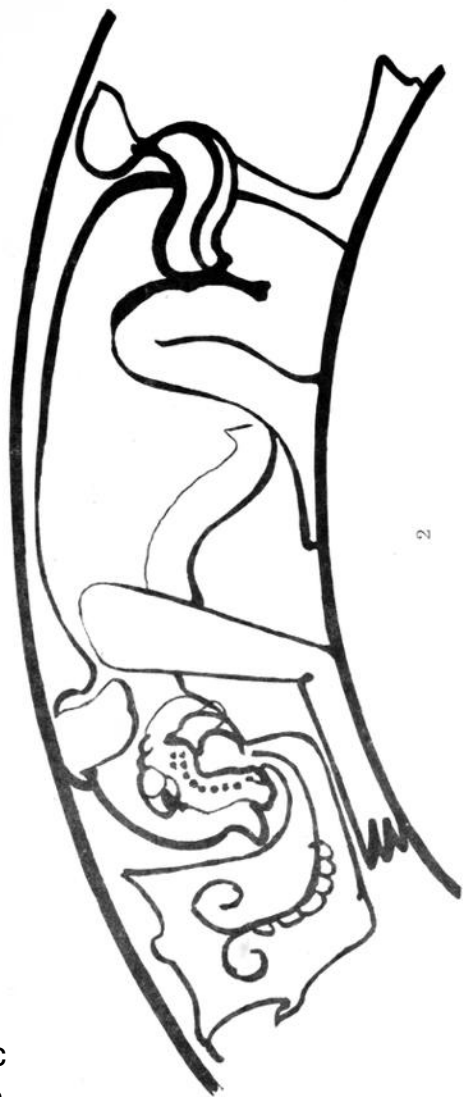
Late Classic, Central Maya Lowlands, private collection. Central personage is male, despite the slight suggestion of breast. His sombrero of woven material is quite like modern sombreros.

Fig. 42 B. Traditionally 7th-8th century A. D.

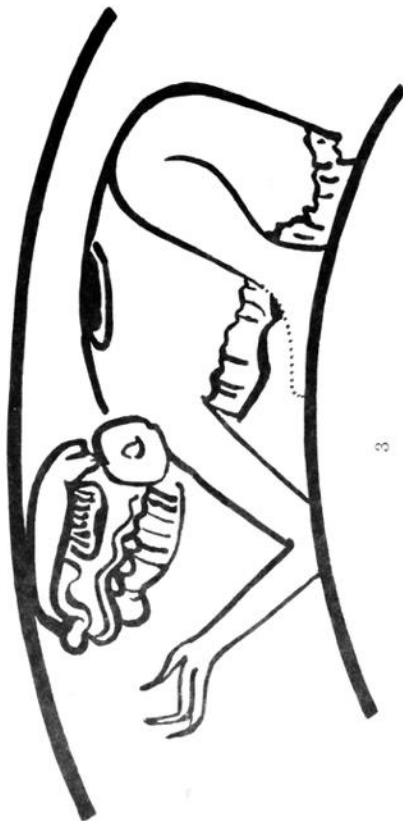
Surrounding the central scene are four mythical animals. Each actually might be studied sort of like a potential personified hieroglyph, since each of the creatures' faces can be found in hieroglyphic inscriptions. It helps to have the full figure of the animal even when they are anthropomorphized as here, to try to figure out which zoological species was intended. Knowing the species helps provide a Mayan word can be obtained from the dictionaries, and from that, eventually possibly a phonetic value for the glyph. In conjunction with this photography of glyphs, the Foundation for Latin American Anthropological Research is also engaged in a long-range program to photograph all reptiles, fish, birds, and mammals in Peten area as an aid to identifying the strange creatures in Maya art and writing. Thompson's mis-identification of the jog (jaguar-dog), and even today's continuing mis-identification of some of them as rabbits (some are, but others are not) shows that scholars raised in American animal familiarity with backyard animals in the United States grossly simplify and misinterpret tropical creatures of the Maya rain forests.



FIG. 42 A



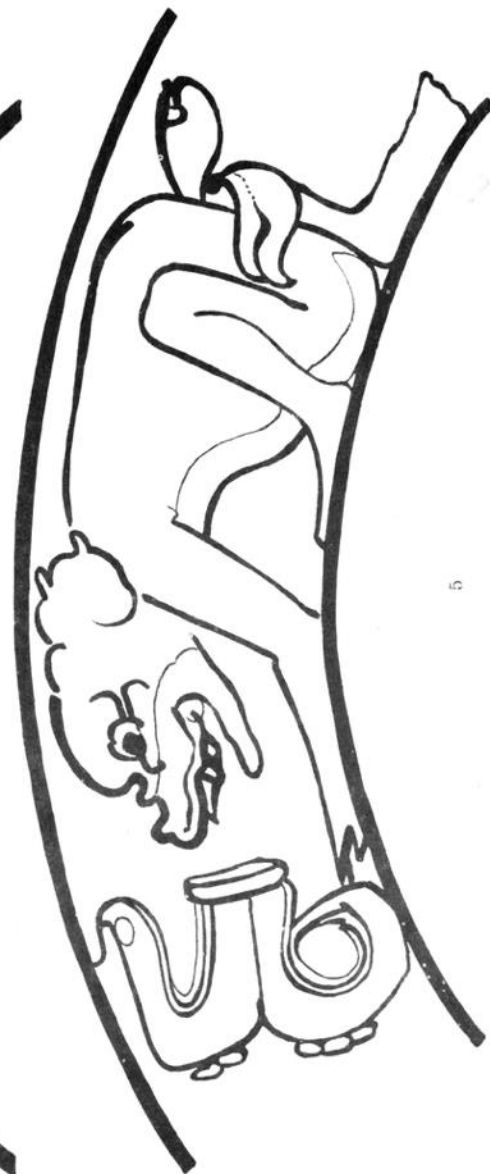
2



3



4

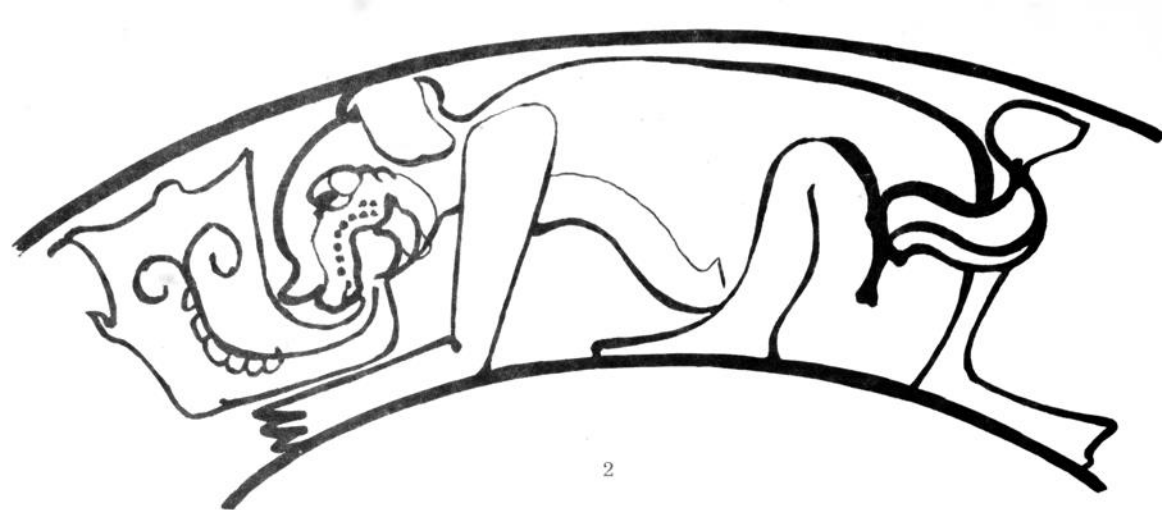


5

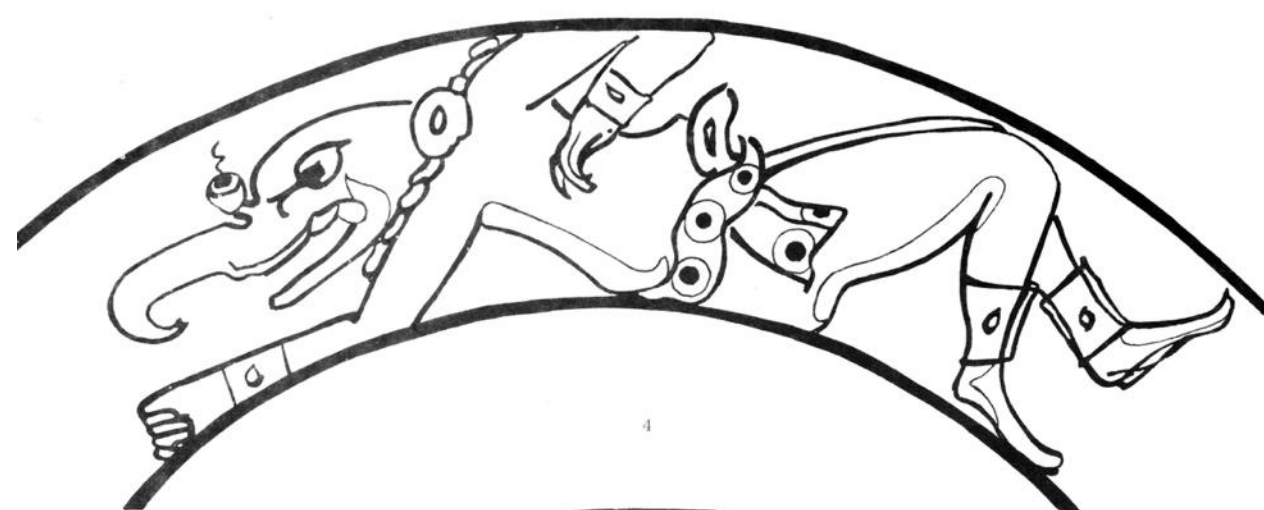
B. VAN HEUSEN

FIG. 42 B

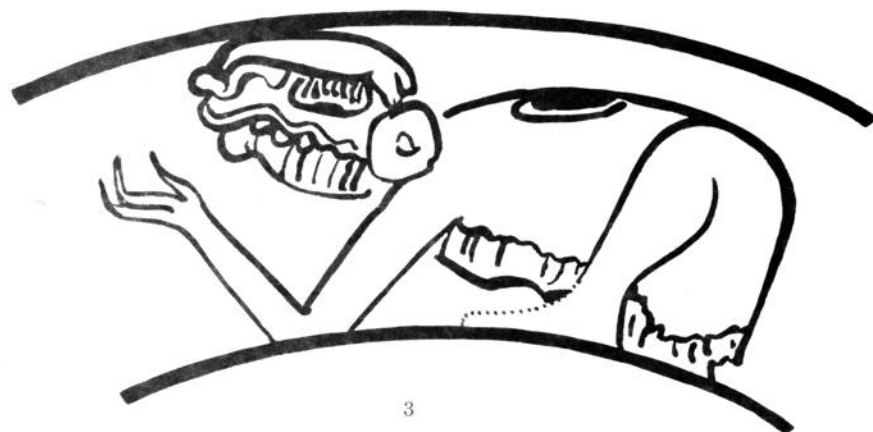
Rollout drawing of inner side
of a polychrome Late Classic
plate by Barbara Van Heusen
in Hellmuth 1976: Fig. 42, B.



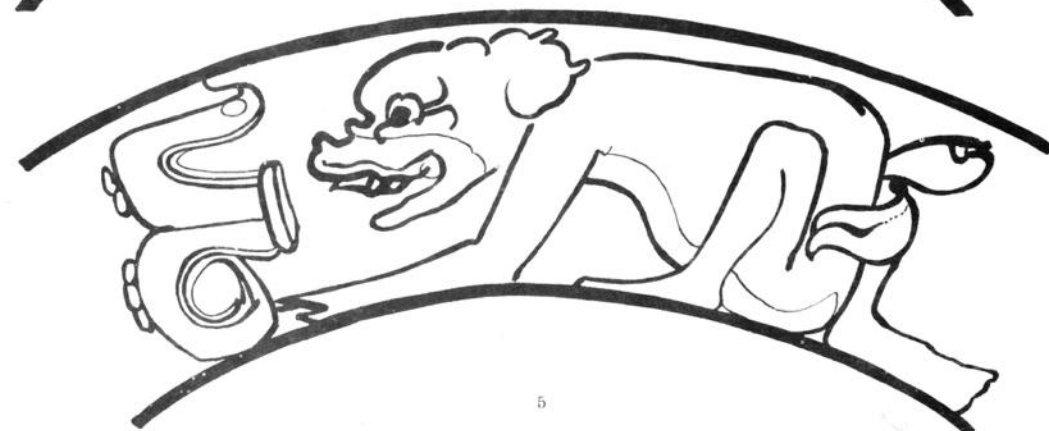
2



4



3



5

B. VAN HEUSEN

Personage 1 is the seated person in the middle of the plate. Individuals 2, 3, 4 and 5 are on the raised insides of this plate.

Rollout drawing by Barbara Van Heusen from Hellmuth 1976: Fig. 42, B, cropped and put in horizontal format so they are easier to see and to study.

Would be great if an epigrapher can find Maya head variants of each of these animals. If (a big if), if these are full-figure hieroglyphs, that is one of the most amazing "inscriptions" yet found on a Maya plate.

Drawing by Laura Gornto in Hellmuth 1976: Fig. 43.

Late Classic, Tepeu 2, Central Maya Lowlands, private collection, Europe. Complex scene of a dancing stylized deity, like the Uaxactun Dancer (also called the Tikal Dancer). This is the most complex such painting known from a plate. Water lilies, fish, waterbirds, crocodile headaddress all above a mythical watery cosmogram across the plate with additional symbols below. You could accomplish an entire MA thesis on the iconography of this plate.



Hellmuth 1976: Fig. 44. Late Classic, Tepeu 1 or 2, Central Maya Lowlands, private collection. Monkey man wearing vomit turban-bib of the enema ritual (see Hellmuth 1980 for complete description of how to recognize enema iconography; this bib is one of the easiest to spot diagnostic traits).

We do not have this page in the portfolio, but found a drawing that matched the caption. The drawing lacks the name of the illustrator, so we would appreciate a copy of the original Fig. 44 from the 1986 portfolio.



We do not have any copy of Figure 45.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

We do not have any copy of Figure 46.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

We do not have any copy of Figure 47.

We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

Late Classic, probably Tepeu 2 because Teotihuacan motifs rarely occur in Tepeu 1, Central Maya Lowlands, (erroneously published as another dating In the museum catalog).

Drawing by Barbara Van Heusen in
Hellmuth 1976: Fig. 48.

Late Classic, Tepeu 2, Central Maya
Lowlands, private collection (present
whereabouts unknown, I would welcome
communication from the owner, as I
would like to take color photographs of
this important plate). Full of Tlalocs,
imbricated trapeziforms (in the more Late
Classic Maya variety with blunt top
instead of triangle of the Teotihuacan
Early Classic yearsign). Not many Kan
Cross glyphs, an import from Teotihuacan
in earlier times. For iconographic research
on the resurgence of Maya usage of
Teotihuacan motifs in the Late Classic,
this plate scene is filled with
documentation.



FIG. 48

We do not have any copy of Figure 49.

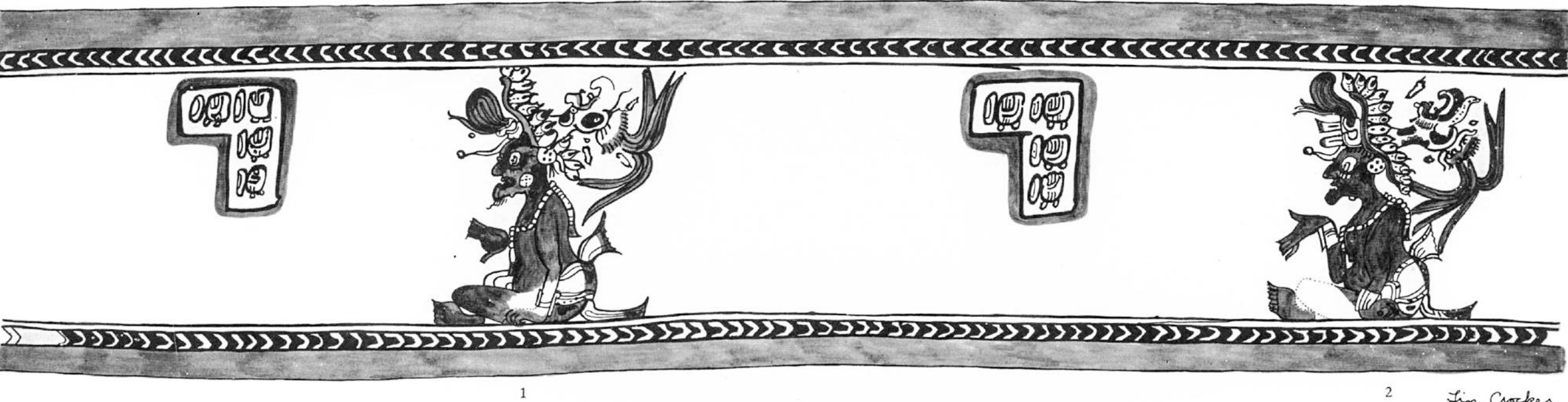
We would greatly appreciate it if your library or a colleague has this illustration so that we can complete this series of illustrations for iconographers and epigraphers.

A

B

C

D

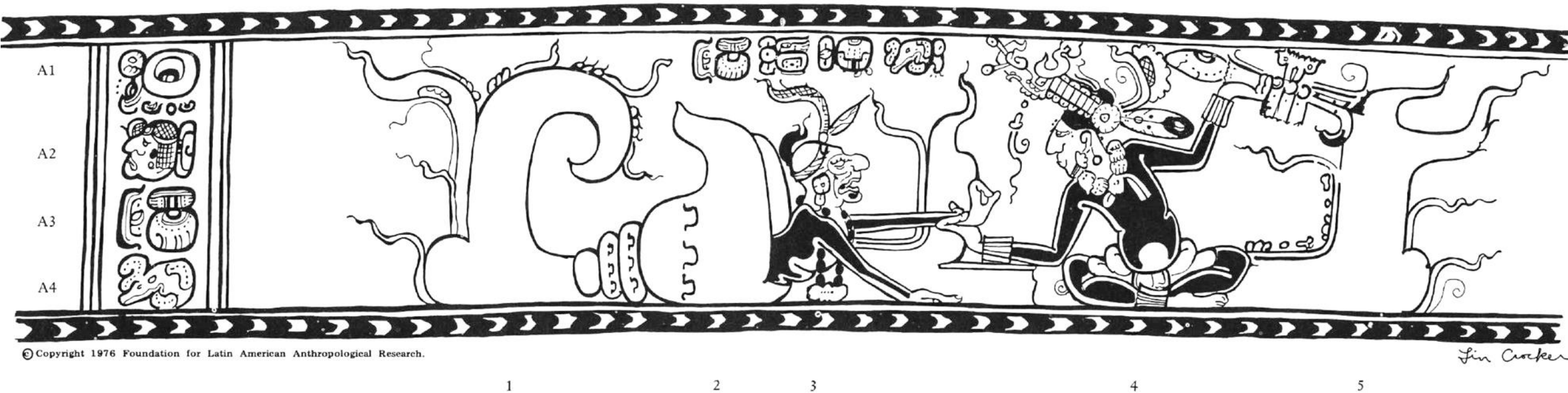


2

Lin Crocker

Rollout drawing by Lin Crocker in Hellmuth 1976: Fig. 50.

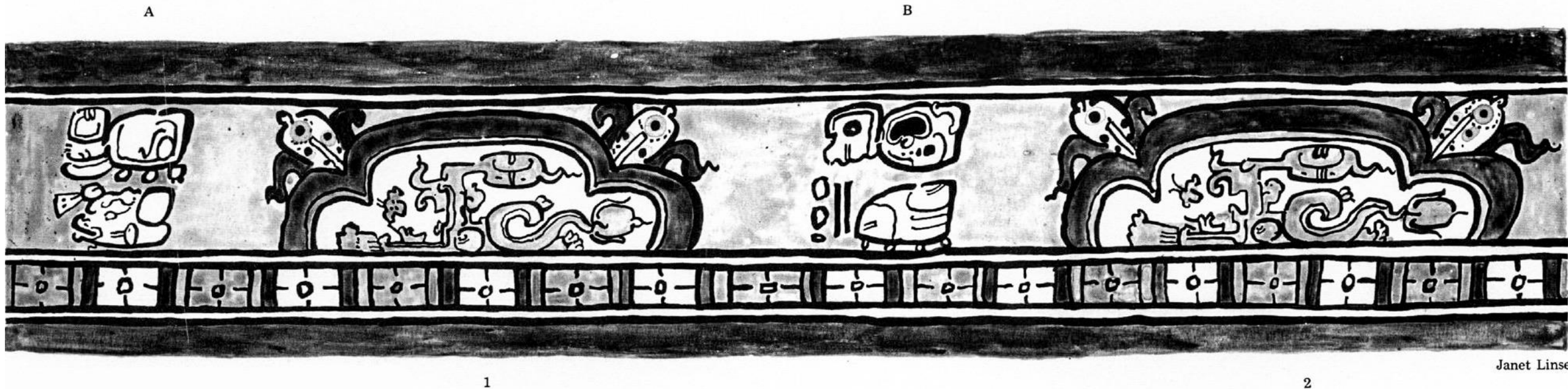
God L on a Chama style bowl. Lots of hair sticking up diagonally. The headdress is the traditional row of feathers and then the head of a mythical bird.



This drawing is only black and white—the colors not yet added.

Rollout drawing by Lin Crocker in Hellmuth 1986: Fig. 51.

God N inside his traditional giant conch shell is being pulled out by a person who wants to execute him. The vertical row of four glyphs has a God N glyph as A2. There are four more glyphs of a PSSequence in horizontal format.



Rollout drawing by Janet Linse in Hellmuth 1976: Fig. 52.

Probably from the Highlands, perhaps not far from the Chama area. Late Classic. The hieroglyphs are typical of Chama texts—meaning not very long. The two identical featured motifs are the upper half of a quatrefoil cave entrance motif—since they have a flower growing out of each corner. In a future update of this report (once all the missing figures are found by colleagues or students and sent to us) we will show the long snouted reptile monster motifs vertically so you can more easily see their details. Instead of chevrons this low bowl has a row of geometric motifs.

B C D E F G H I J K L M N O P Q R S A

T1
T2
T3



B. VAN HEUSEN

T U V W X Y
1 2 3 B' C' D' E' F' 5 J' 7 8 9 G' A'
H' I' 6 K' L' M' 10

Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 53.

FIG. 53

Fig. 53 Late Classic, Tepeu 2, Central Maya Lowlands.

Has hieroglyphs all over the place. Needs to have close-up macro photos of each text so that epigraphers and linguists can have all these texts available to study. Need to learn whether there is a Kerr rollout of this remarkable scene. Personage 1 and 5 are dancing, as is typical in Maya scenes. Persons 6, 7 and 10 are shaking rattles to have music for the dancers. Notable that three of the headdresses obscure the glyphs of the PSSequences. In other words, their headdresses were more important than the text. Plus, all literate Maya elite knew what the text was supposed to say even if several glyphs were covered over. Personage 3 is holding a large plate or basket with probably edible food. The iconographically richest aspect of the entire scene is the giant headdress of the main dancer (Personage 5). This headdress has a goggle-eyed Tlaloc and a towering Yearsign. Curious whether the curl rising out of the nose area was supposed to represent the enlarged proboscis of a sacred butterfly? Need to find close-up photos of this headdress and create a more detailed rendering of this typical Late Classic Maya scheme to feature Tlaloc, Yearsign and associated features to pretend they were descendants of the military power and wealth of the Early Classic Teotihuacan influence.

Fig. 54. Late Classic, Tepeu 2, Central Maya Lowlands.

Personages 1 and 3 have a naturalistic face or head, surrounded by a ring of features. The seated individual #4, of Figure 32, has the same concept of a face or head surrounded by a ring of feathers. But here on Figure 54 these feather-encircled heads seem to be attached to a shoulder-back clothing accessory (that is not present on Figure 32). Personage 2 may be holding a mirror for the lord in front of him (but that is only an estimated guess). Both Personage 1 and 3 have a Loincloth Apron Face that was deemed so important to showcase that the vase painter put these Loincloth Apron Faces in front view. Lots of iconography of fauna to be done for the headdresses of the three principal individuals. The kneeling man is positioning his arms in subservience.



Rollout drawing by
Barbara Van Heusen in
Hellmuth 1976: Fig. 54.

A

B

C

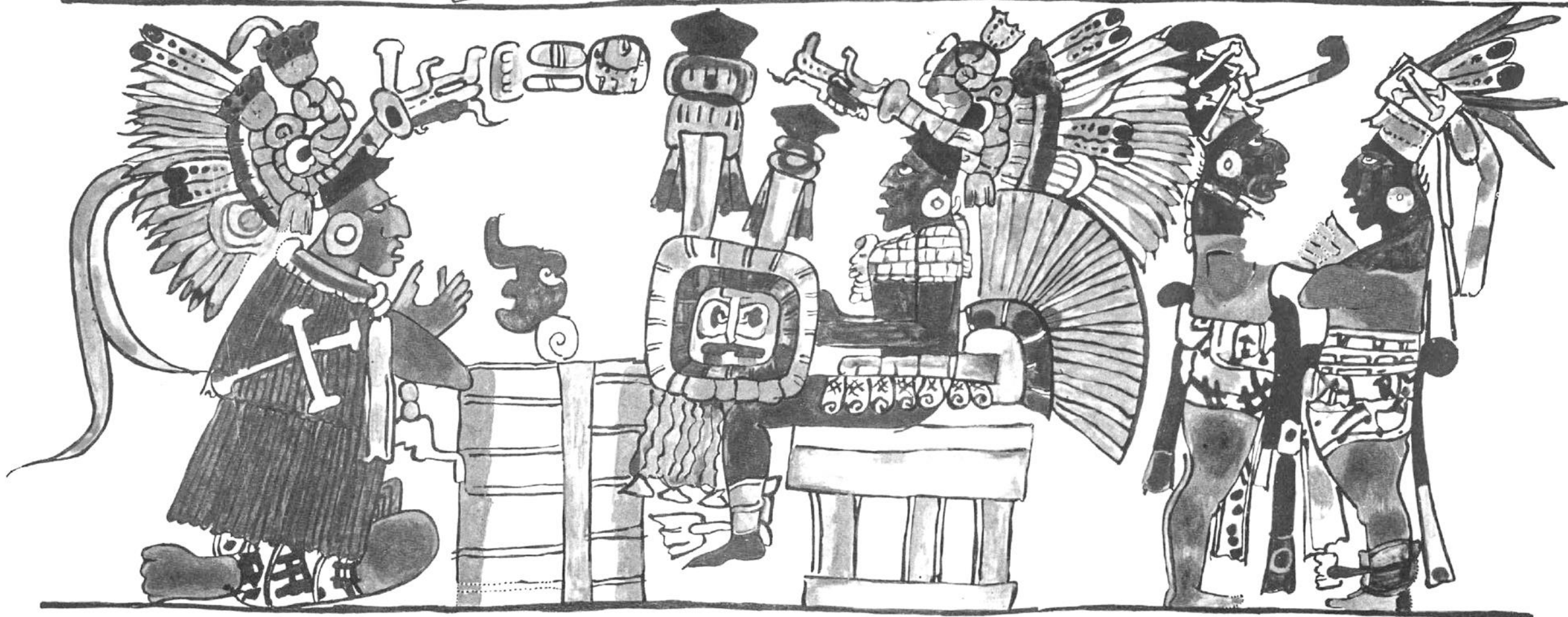
D

E

F

G

H



Rollout drawing by Barbara Van Heusen in Hellmuth 1976: Fig. 55.

B. VAN HEUSEN

Fig. 55. Late Classic, Tepeu 2.

Glyph A is turned “backwards”, facing to the right, since most Maya hieroglyphs face to the left. There are crossed-bones on the clothing and on two headdresses. The large bundle may be an offering of the seated individual to the enthroned individual? Personages 4 and 5 are having their own conversation, ignoring the main scene.

Fig. 56. Late Classic, Tepeu 2, Museo Popol Vuh, Universidad Francisco Marroquin.

This beautiful scene on a black-background Late Classic Maya vase has enough mythical chapters to fuel an entire MA thesis or even a PhD dissertation. The Paddler Gods are well known, as is the Maize God. Lots of other scenes show naked women with the Maize God, often at least ankle-deep in sacred water. To study the iconography in detail it would be better to have a line drawing with no black background whatsoever.

Rollout drawing by Barbara Van Heusen from vase at the Museo Popol Vuh, Universidad Francisco Marroquin, in Hellmuth 1976: Fig. 56.



Our goal is to issue a complete portfolio once kind students and colleagues can send us the missing illustrations:

Figures 6, 7, 15, 39, 45, 46, 47, 49.

Please send to NHellmuth symbol FLAAR dot org