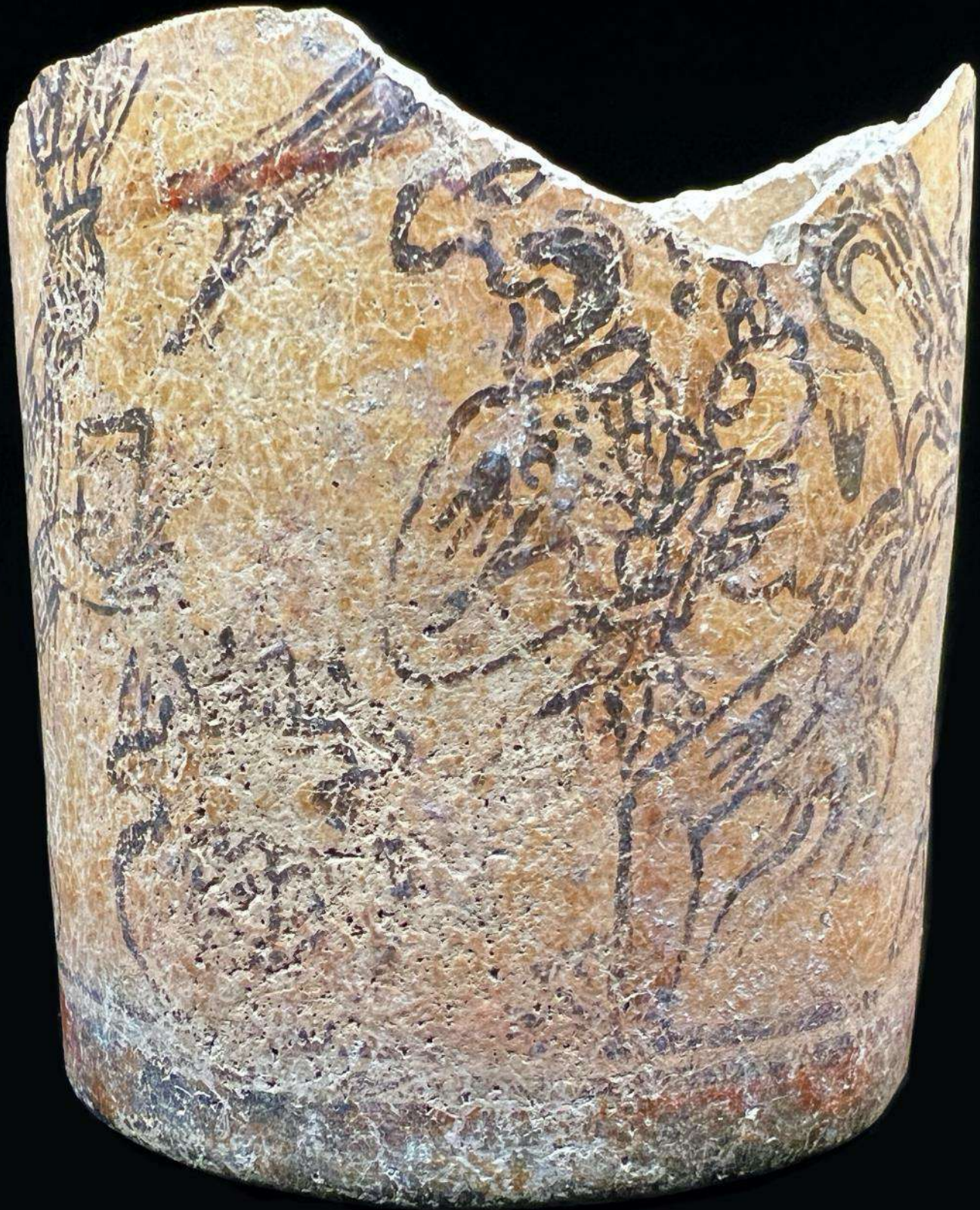


# Classic Maya Enema Scenes not previously Published



Iconography of Enema Jug, Enema Clyster, and Enema Scenes in general

Nicholas Hellmuth



# Classic Maya Enema Scenes not previously Published



Classic Maya Enema Ceremonies  
Enema Accessories pictured in Maya Plates, Vases, Bowls

Iconography of Enema Jug, Enema Clyster, and Enema Scenes in general

Nicholas Hellmuth

FLAAR Reports

# FLAAR (USA) and FLAAR Mesoamerica (Guatemala)

September 2022

## CREDITS:

**Assistance in Museo Popol Vuh, UFM:** Camilo Luin, Curator

**Assistance at La Ruta Maya Conservation Foundation:** Fernando Paiz and Sofia Parades.

**Assistance in Processing Photographs from camera RAW to .tif:** Norma Cho, FLAAR Mesoamerica

### **Caption for Front Cover photograph:**

Codex Style vase that shows enema jug and elderly individual holding obvious enema clyster in his left hand. This vase is in original authentic condition (so not faked by modern repainting). This all the details can be trusted. To my knowledge this vase has not been previously published.

Museo Popol Vuh, Universidad Francisco Marroquin, Guatemala City, Guatemala, Central America.

### **Caption for Title Page photograph:**

Female holding the clyster about to insert it into the man in front. Most men insert their cluster from above. This woman seems to be ready to insert the clyster from below. The entire scene is shown in the present report.

I estimate this is Tepeu 1, since no scenes with female assistants are known for Tzakol 3 enema scenes (the Early Classic scenes show only men, self-administering, as we show in the present report).

La Ruta Maya Conservation Foundation, Guatemala City, photo provided courtesy of Sofia Parades. We thank Fernando Paiz for receiving us for our recent in-person visit to inquire about what enema scenes were in his collection. Photo by Jorge Pérez de Lara.

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## Introduction to Iconography of Enema Scenes

This report is to assist students, iconographers, epigraphers, ethno-medicinal specialists and all individuals interested in learning about ritual ceremonies of the 6<sup>th</sup>-8<sup>th</sup> century Classic Maya of the Maya Lowlands of Mesoamerica. Our separate report on the time-line of discovery on enema injection scenes by Furst and Coe in 1977 on one single ceramic inspired Hellmuth to find dozens, scores more in 1977-1978, and providing these photos to Peter De Smet for his 1984 PhD dissertation on the chemical ingredients of Maya enemas (published in 1985 and the Appendix B by Hellmuth expanded and published by De Smet and Hellmuth 1986). Then De Smet and Loughmiller produced two more volumes in 2020. Plus lots of other capable iconographers, ethno-chemists and other scholars have advanced knowledge of enema clysters, potential ingredients, and additional aspects. Today in 2022 it would help to show more scenes so that students have material for their PhD dissertations the same way that De Smet had in the 1980's.

I study only the iconography; but obviously I am also keenly interested in the ingredients, and since I have done research on tobacco use of the Maya and cacao use of the Maya, I am curious to what degree tobacco leaves and cacao seeds were used as ingredients. Obviously the purpose of these enemas was to get as “drunk and high as possible” by injecting everything in the tail end. But with millions of Maya people in those past centuries and with hundreds of monumental cities and thousands of smaller settlements surely not everyone used solely pulque or balche. But research on the ingredients is best left to ethno-chemists. Plus it would help hugely if archaeologists could gather samples of the contents of these large jugs when they are found in middens, offerings, or burials. Chemical analysis of what was in these jugs when deposited by the Classic Maya would make history.

Yes, the Maya also used enemas to take medicine (we have to check whether it's to ingest medicine or mainly to purge that part of the body). Q'eqchi' Maya people still use gourd clusters today (Senaída Ba Mucu, personal communication, 2022). Pokomchi Maya people still use gourd clysters today (Norma Cho Cu, personal communication, 2022). This raises the question of how many other areas of the Highlands are still using gourds for receiving medicinal cures. And yes, people elsewhere around the world use enemas to take medicinal plants (or simply to purge their intestinal system). But no matter how many “medicinal plants” were in the giant enema jugs of the Tzakol 3, Tepeu 1, and Tepeu 2 centuries, that is not what is being featured in the paintings of enema rituals.

Every student, scholar, or individual interested in the reality of what elite ceremonies in the palaces and patios and courtyards and plazas were really like will find different aspects to delve into. Even though I was in college during the 1960's-1970's hippy years, when literally everything was accepted, I am a tad prudish with respect to possible and probable sexual aspects of the enema ceremonies. I show the aspects and drop a few hints, but best for other students and researchers to discuss the frankly crude additional activities of some enema rituals. If everyone was drunk, and if everyone was high, it is rather clear that lots of “forbidden” interaction would most likely take place. Spanish historians of the 16<sup>th</sup>-17<sup>th</sup> centuries mention every form of revolting inter-personal activity during the common drunken ceremonies that were so common still in those centuries.

But I will focus primarily on how do you recognize an enema ceremony: obviously the large enema jugs, the enema syringe. But also the jaguars, monkeys, occasional deer, God A' (Aprime). Females are in dozens of rituals but frequently they are in enema scenes, assisting a man or deity impersonator in front of them. Many participants in enema rituals hold vases, bowls, or other items in their hands. Drinking happened before and potentially also during the enema ritual.

**Codex Style Vase in Museo Popol Vuh, UFM, with Enema Scene**



The enema clyster (enema syringe) is obviously the key aspect to immediately allow you to realize that the scene on this Codex Style vase is an enema ritual. This enema syringe is perfect size and shape; not exaggerated. As with most enema clysters, there is a round opening in the middle (so you can stick your fingers down to press the flexible



container within the rigid gourd). You need to press down to help the liquid squirt out with enough force that it enters high into your body through your tail end.





Then you may notice the segmented bibs worn by the personages. In dozens of enema scenes these bibs are worn by people who are vomiting (probably before they began to inject the enema clyster). But similar bibs (of horizontal rows of repeated segments). The bib by this elderly individual is very small; only three



segments wide at the visible side of his neck.

Notice the black foot prints (paw prints). Need to determine whether footprints of a mammal or amphibian.

A giant snake is either carrying this individual in the mouth of the snake or is about to gobble him down. We will do a rollout as soon as time is available. For now we just have a few snapshots.





The enema syringe is clearly visible (diagonal). The black circle is the open area to stick your finger down to press the flexible material that allows you to squish the liquid out the tube and into your tail pipe.



This enema tube has two lengths; or, one length directly from the “gourd” and then liquid falling out (but if a liquid would be in drops or spurts). We need to see if such a secondary tube is found elsewhere.



As often, the snake has exaggerated features such as the crocodile-like raised eyebrow.” But since no legs are pictured this is a venomous snake. Has enema bib and also a necklace ending in trident form (three downward pointing triangles).





This snake wears an enema bib (but it hangs only from underneath, not “over his shoulders.”

This snake has lots of decorations that are atypical (more decorations than I would expect).





Closeup of the enema bib. Something else is hanging to the left.





This part of the snake is more naturalistic: triangle cross pattern on the scales and black areas. But still has two scrolls sticking out (carefully as an opposed twin: each curl in opposite direction).





Quick rollout of the snake by Norma Cho (FLAAR Mesoamerica) by digitally joining together three photos. We need to return with a rollout camera and do better photo, but to start with, here is a first-stage rendition.

Snakes, usually venomous, are found on thousands of scenes: murals, sculptures (stelae, altars, lintels, etc.), and plates, bowls, and vases. This snake is remarkable because it also wears a bib.



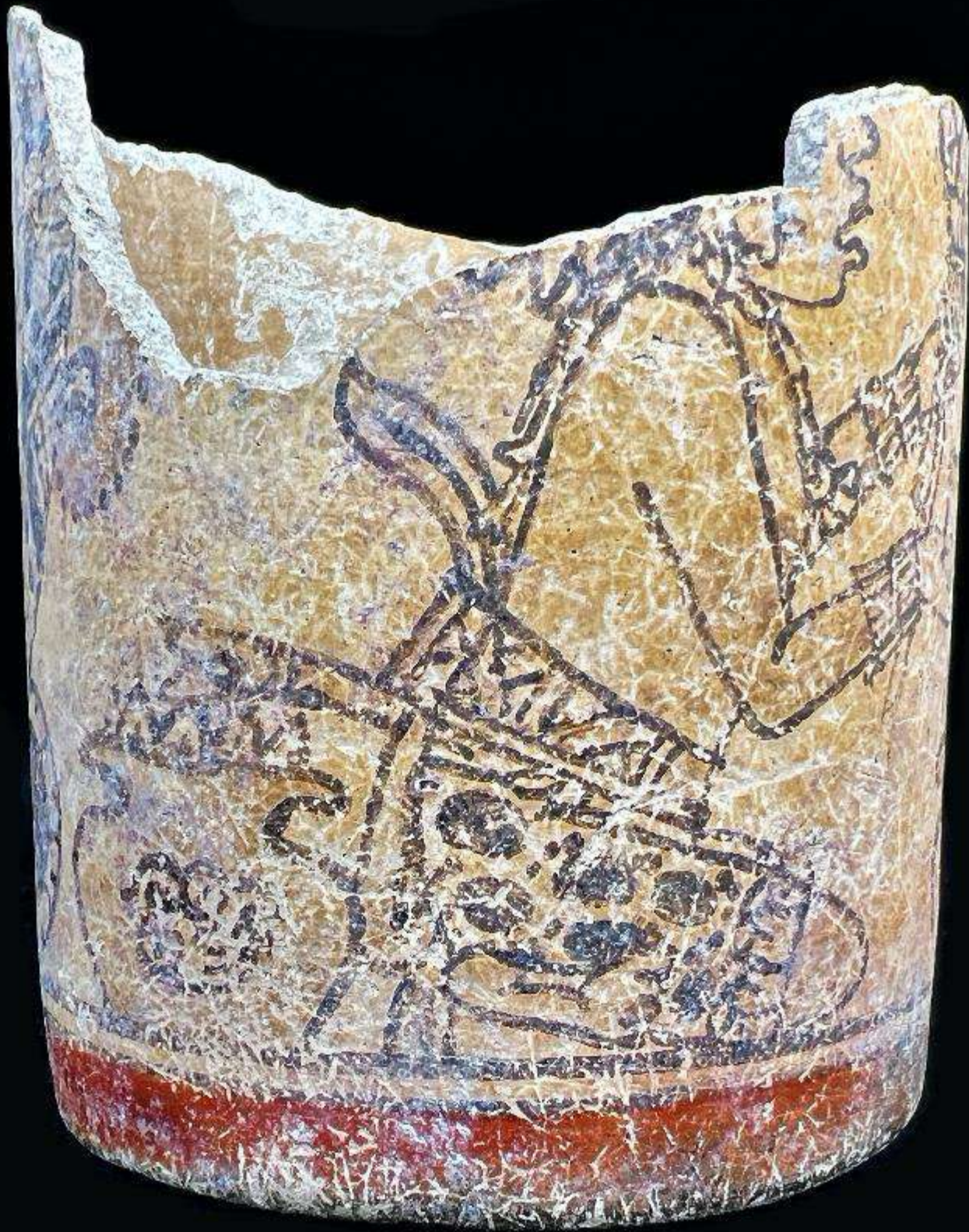


Now you see on the top of the snake (above the triangle cross-hachure) one of the expected two associated opposing curl decorations.

This view shows the enema jug. A hand-like design is visible with a curl going up and out to the left; and some small object above the fingers. I am neither a linguist nor an epigrapher so best to have an epigrapher comment.



Sticking out the top of the jug are five to six triangular objects: ends of maguey leaves? Or some other plant part as flavoring or chemicals to enhance the effect or enhance the aroma of the enema liquid.

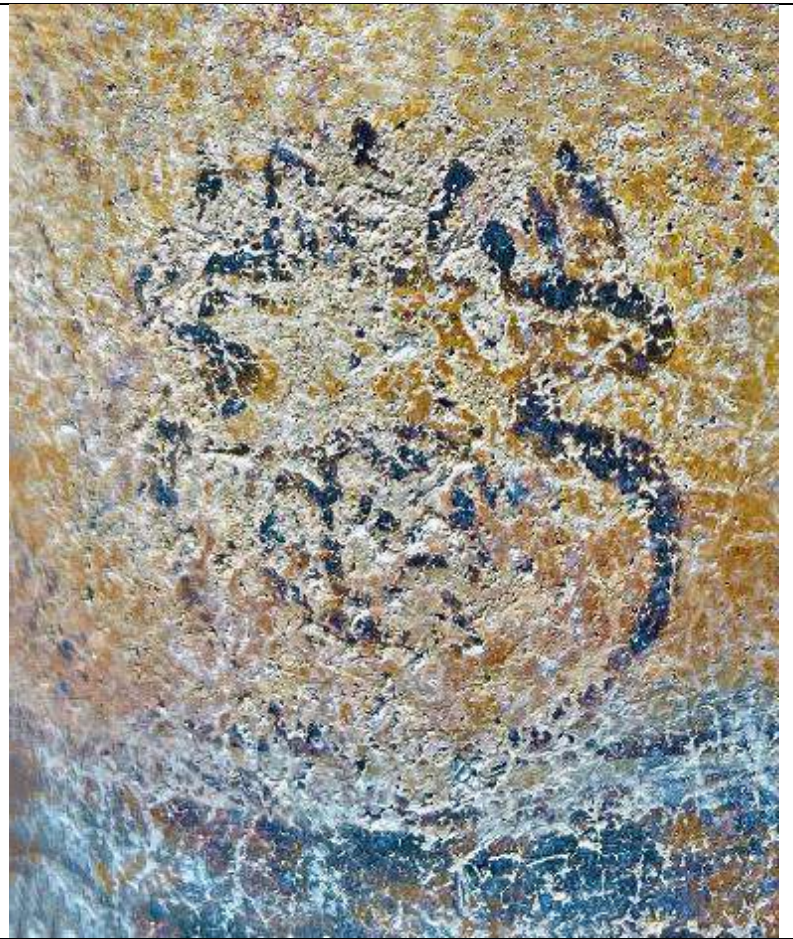


This close-up is to show the enema jug, the jaguar-pelage spot clothing of the seated man, and the crossed-bands waist band (I do not call it a belt because I think the belt structure may have been underneath). Waist decoration with a rectangle band decorated with repeated crossed-bands are worn by hundreds of lords, and other elite individuals seen on stelae, lintels, murals, etc. This waist area decoration is not enema-related; it is indicator of status and other associations of more generic level.



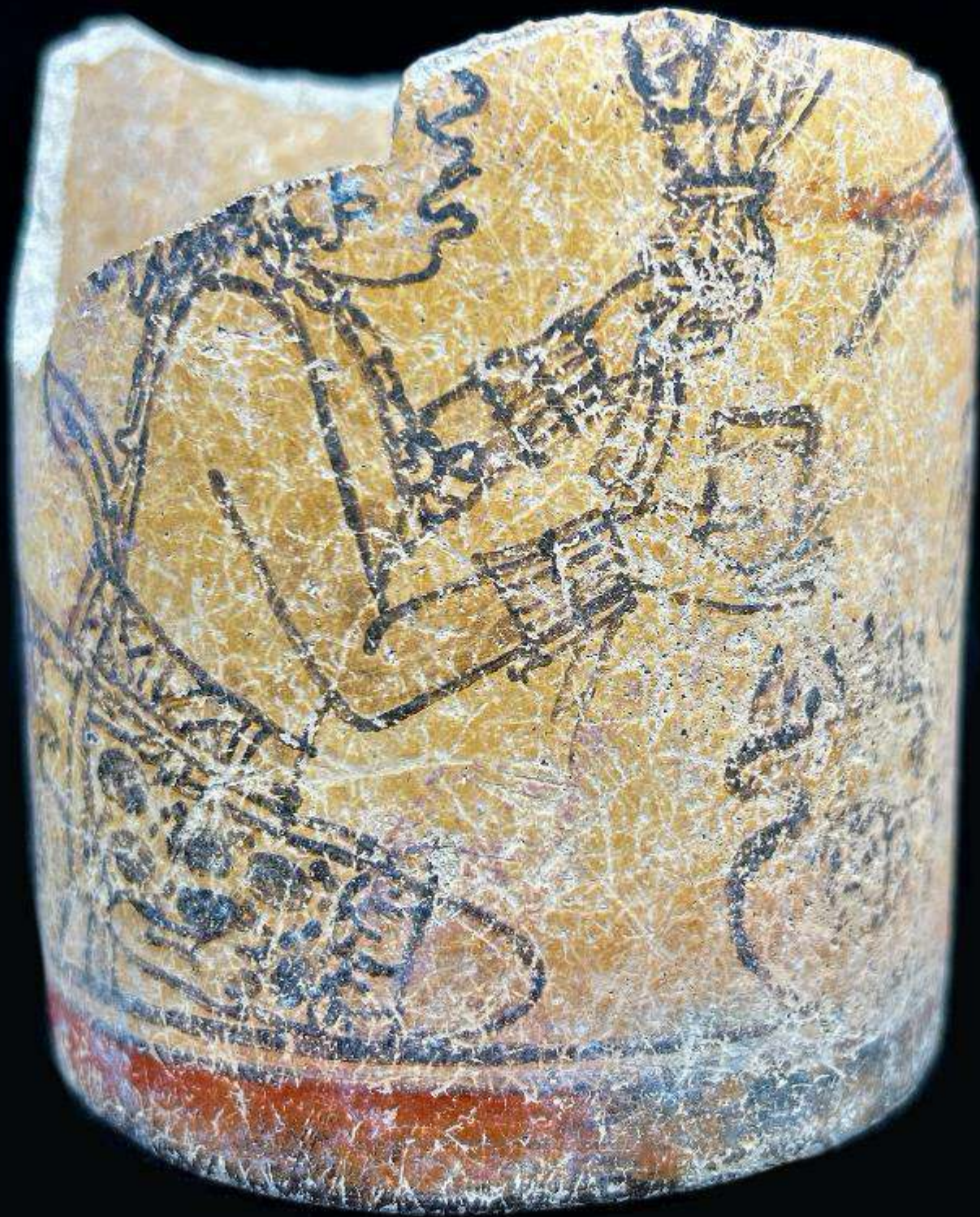


This enema jug is better preserved and the glyph is a tad easier to see.



This enema jug is eroded, as is usual on a scene painted over a thousand years ago. Fortunately it is not repainted; an eroded scene is better than a fake repainting.





Bead necklace and large bracelets. Hard to know whether these are jade; I doubt these individuals were rulers or part of the royal family, so not sure they would wear that much jade jewelry. That said, the earring size and shape looks precisely what we expect on an elite individual: and of jade.





The young individual is holding a different object in each hand: a small food or dinking cup in his right hand (lower hand). Many enema scenes show participants with a cup for drinking before enema insertion.

Unclear what is in the other hand: some kind of container with four vertical curved items sticking out. Two cloth bands seem to fall below the man's left hand (falling from the object in his hand). So that's my initial estimate: that it's a hand-held jug with food items (plant items) sticking out the top; and two straps hanging down.

Enema jug is resting on the ground. No support on the floor. No "handles" on the side of this enema jug.

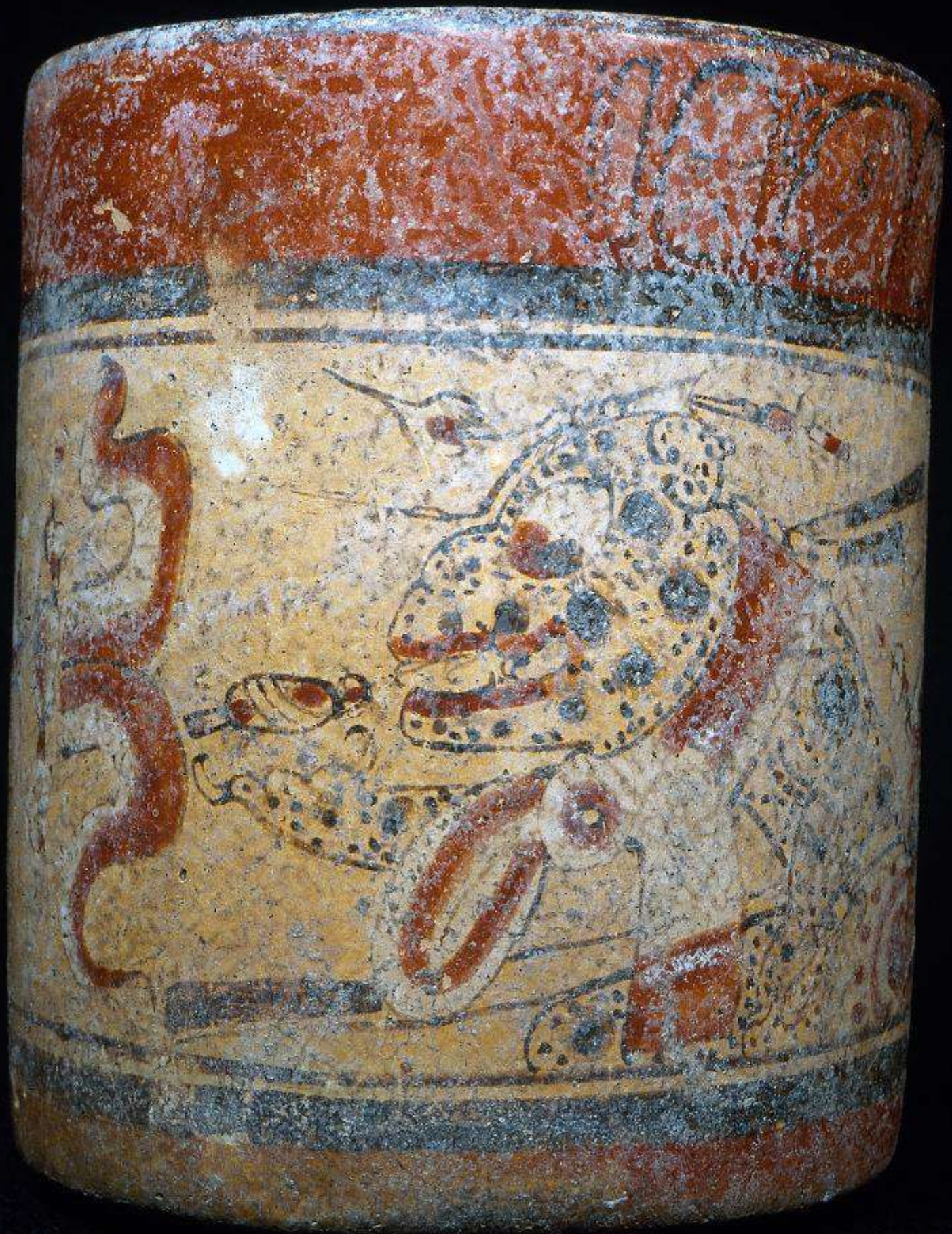


Objects stick out of the top of most enema jugs. Often “odor” wafts upwards but not from this basic enema jug. Most enema jugs have a hieroglyph on the front that indicates (in some cases) the contents of the jug, usually pulque-like liquid or balche-like liquid. We will need to do a close-up photo of the enema jug, RAW format, and then process the image digitally to try to rescue the design on the jug.

**Another vase with Enema Jugs that we estimate has never before been published**  
**Jaguars are often associated with Enema Jugs**

I would not immediately call this next vase Codex Style though it shares some color features. The jaguar’s head is not same size, proportions or design aspects as most jaguars on traditional Codex Style ceramics.







Seated jaguar with enlarged head. He has a scarf around his neck with large knot loops in front. This is not an enema bib. Some scarves worn in parades are different colors; the one here is red with white border; and at one end, pure white with white-on-red-end area.

The headdress deserves its own MA thesis on plant symbolism and iconography, because it's not a traditional water lily (no petals and no sepals and other floral parts what I would expect on a Water Lily Jaguar).

His outstretched claw has a probable enema clyster above the claws. I say probable because it has no long insertion tube, and no one single open dark area (where your finger could press on the flexible material below to squeeze out the enema liquid into your tail pile). But this is not a musical rattle whatsoever. Whether it is plant part on a spit that will be eaten is another question. We need to find lots more enema scenes with this size, shape and decoration.



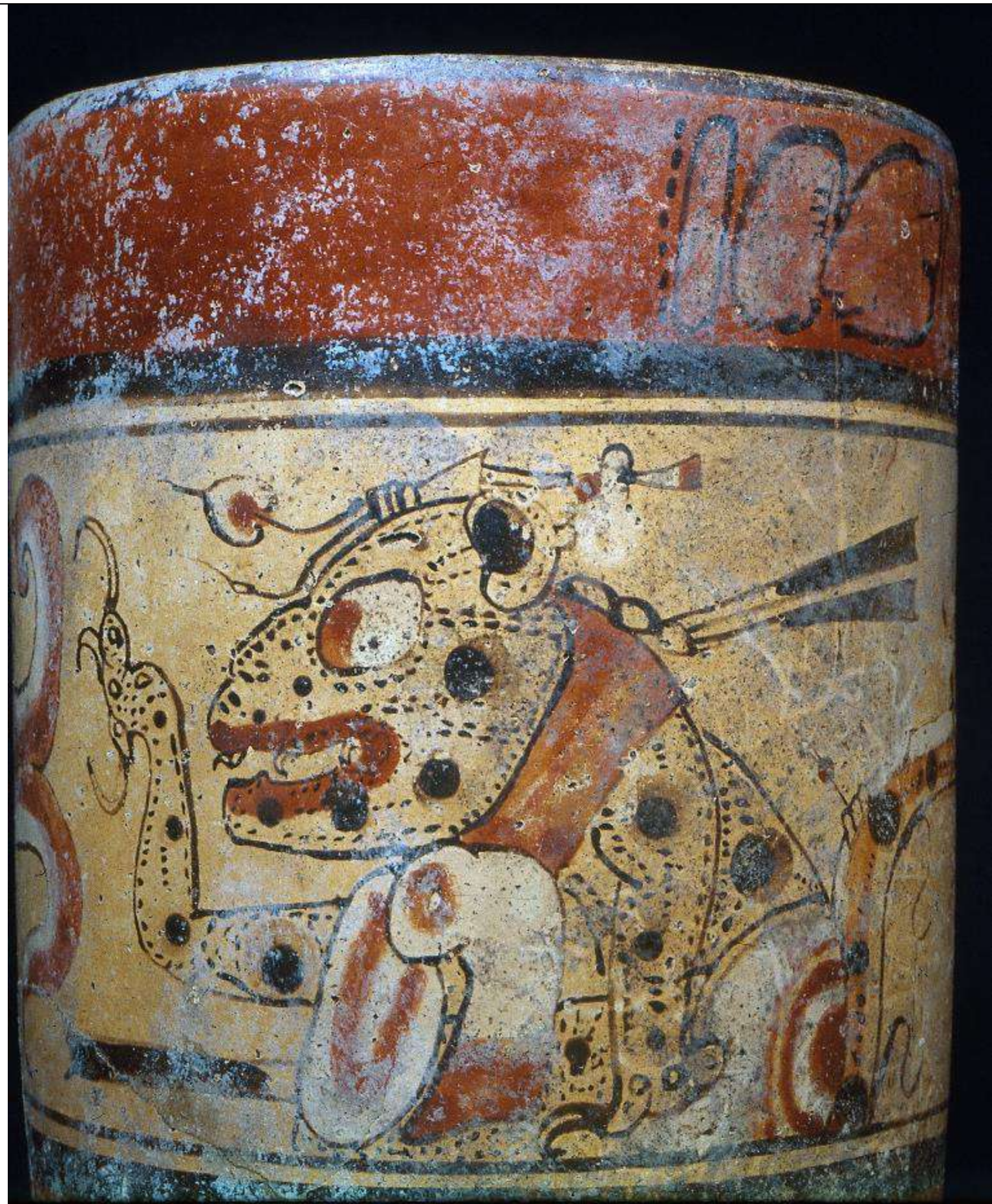




The tail should be compared with a serpent. The accessories sticking up need further research. Note the black curls wafting down from the lower side of the tail. The next photograph shows the scroll that issues out of the end of the tail. Not unique but not common for hundreds of seated jaguars in other scenes. So lots to learn.

We are missing a photograph of the end scroll of this jaguar tail decoration but it's rather similar to the tail scroll of the companion jaguar that we do have.





This is the other jaguar. Note that his claws are really out. Felines can retract their claws so as not to injure other animals; or can pop the claws out as a weapon. These claws are an exaggerated length (to get the message clear).



No clyster in his paw; no enema jug visible; but the red scarf (with red-on-white end) suggests an eventual associate with an enema ritual. But even if not, it helps to see the headdress since this flower or plant part is not a bud of a water lily that I am familiar with.

Original condition, no fake repainting pretending to be “restoration.”







Atypical decoration on this feline's tail (or is it just that we have not tabulated the 100+ jaguar tails that are available to study).

## **Vase with very important Scene with probable Enema Attributes La Ruta Maya Conservation Foundation**

I was not aware of this vase until I asked Fernando Paiz and Sofia Parades about what enema scenes were in their registered collection. This vase documents that an eroded and faded scene is 1000% more helpful than a repainted shiny-surfaced vase. This was not a slick 8<sup>th</sup> century painting for a king by a royal scribe; this is the work of a painter in a rural area trying hard to show that he knows the major aspects of mythical personages, rituals, and accessories used in rituals.





The giant enema jug is used as a backrest by this seated individual. His facial expression suggests he is already on his journey into chemical-induced delusion. His facial profile is bizarre.

When a photo of the jug is available we can show it better; the crossed-bands glyph is quite noticeable; this is not the same as the “hand glyph”. The upper part of the jug is painted with horizontal rows of red color. The “ingredients” stick out the top (not as high as in other scenes).

The individual holds a container in his outstretched right hand that we can see better in the following photo.



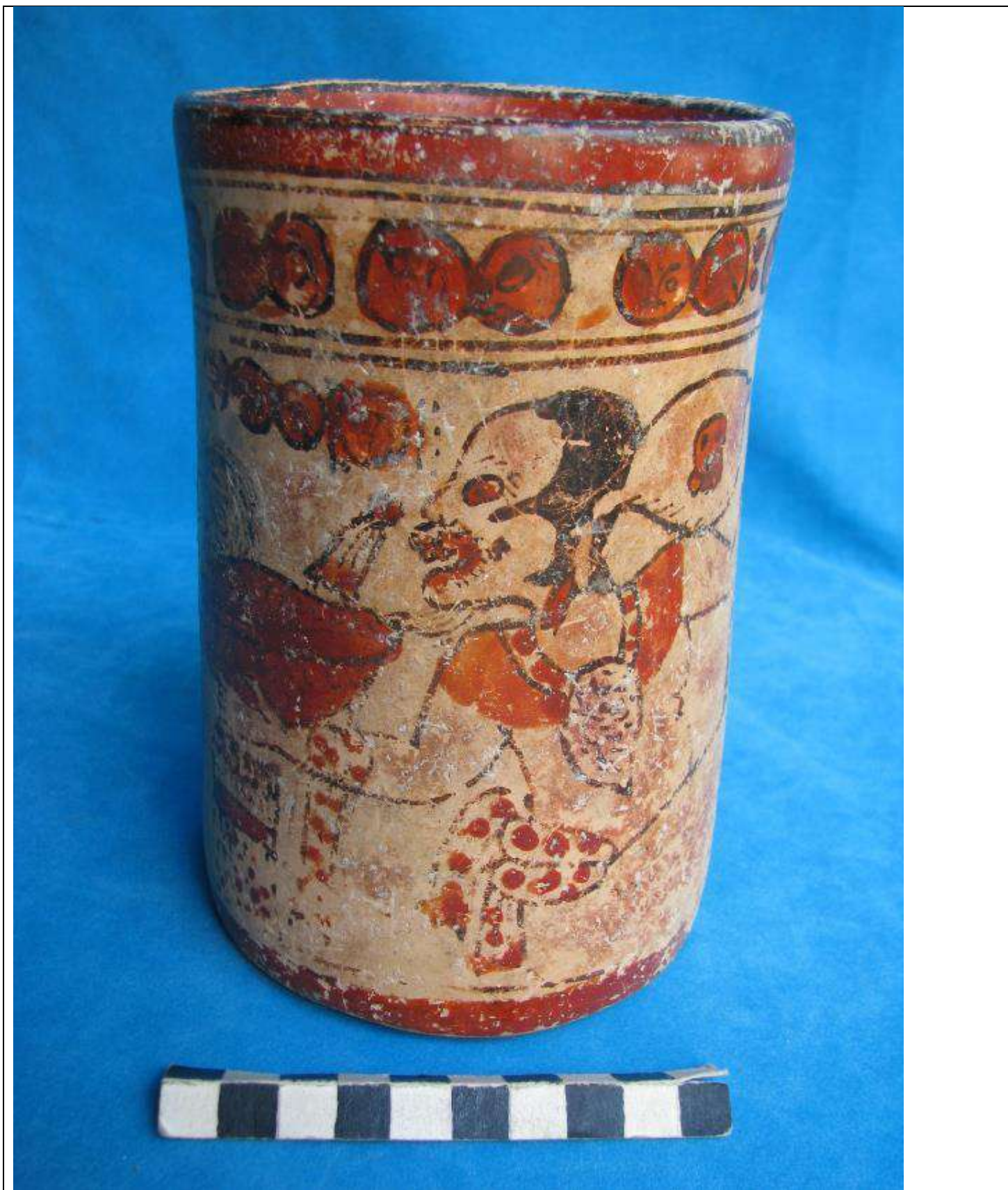
Photo provided courtesy of Sofia Parades, La Ruta Maya Conservation Foundation.



The size and shape of containers should be cataloged and documented whether of ceramic. Then show where this shape as been found archaeologically.

Photo provided courtesy of Sofia Parades, La Ruta Maya Conservation Foundation.





Monkey has a giant deer ear; this is very common. The monkey has red lips, probably painted with achiote or comparable colorant. The arms and body are of a person, so the monkey aspect is a costume. When close-up of left area is available, I can comment on this.

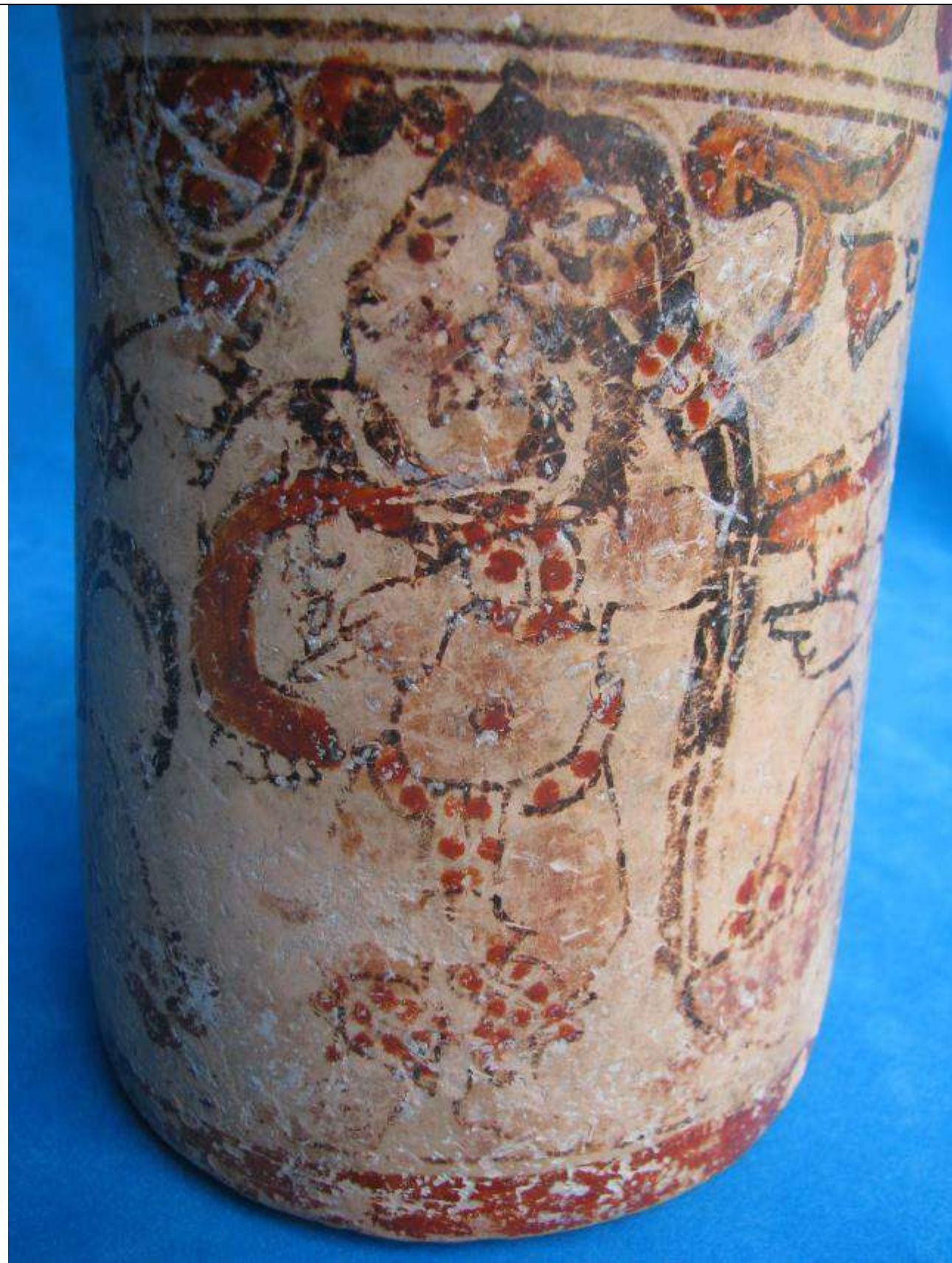




The deer ear has a hieroglyph on it. Notice that the monkey-man is seated facing the right but he turns around 180-degrees to offer the bowl to the left. But also, he extends his right hand far to the right. What he is holding is shown in the next photo.

Photo provided courtesy of Sofia Parades, La Ruta Maya Conservation Foundation.





This dancing individual is definitely not an old person but based on size of the head relative to rest of the body is a what is seen on Holmul Dancer vases (but on the scene shown here he is not deformed whatsoever, just short). Individuals of this size are also pictured in Holmul Dancer scenes and both kinds (with raised back or without) are common in other scenes. But I would not associate them with enema rituals. He is gesturing or carrying something in his right hand.

In front of his shoulder is the object held by the monkey; the X mark is not found on enema clysters; would need to look at dozens of scenes of Maya musicians to see if the object is a gourd or calabash rattle.



Fortunately the giant enema jug shows that correctly this scene should be studied as an “enema scene”. But with no jaguars it is very innovative. The monkey-with-deer-ear fits within parades of nagual personages. It helps to have atypical scenes that expand our inventory of what aspects can be associated with an enema scene.

Photo provided courtesy of Sofia Parades, La Ruta Maya Conservation Foundation.

**Still another vase with Enema Jugs  
that may not have been previously published  
More Jaguar Personalities and More Enema Jugs**







Even though this vase was badly damaged at least I would be able to photograph it before it may have been repainted under the pretense of "restoration." So even though incomplete, this scene is authentic. The enema jug is shown in close-up a few pages further on.



The jaguar's ear is almost the shape of a leaf. His tail is decorated at the end.





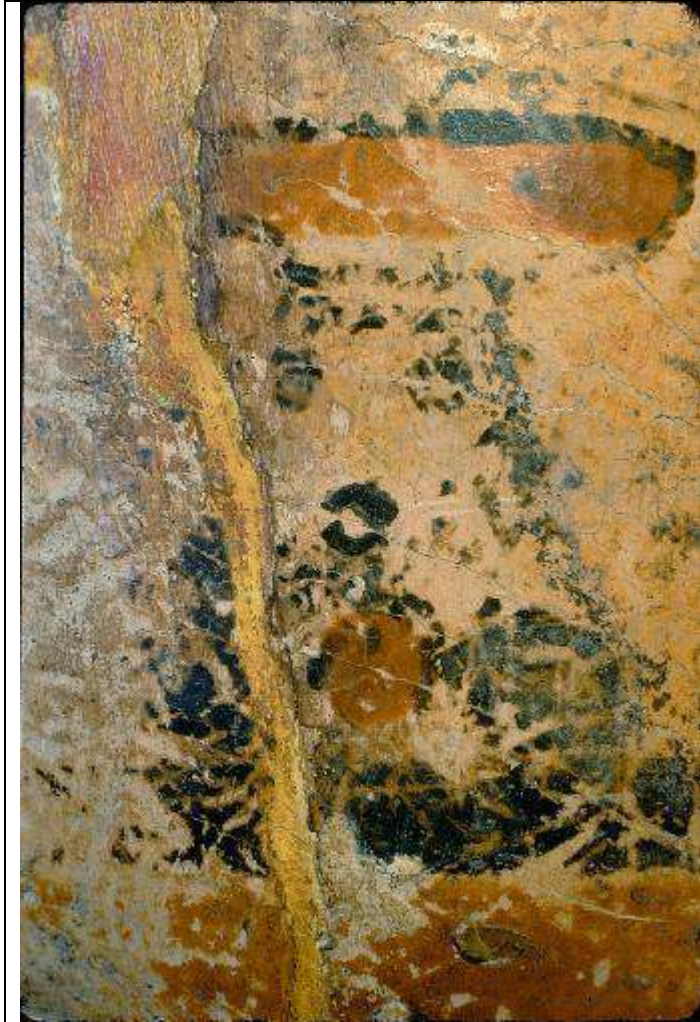


Although this enema jug is not well preserved you can see a probable enema clyster resting on the top. It is common to see enema clysters on the top of the jug.





The enema jug is nicely shown of a size and proportion now often seen elsewhere. No matter how often you think an “enema jug” is wide, then you find paintings like this that show a jug of narrow shape.



Tall enema jug. Every area of the vast Maya Lowlands, every century style would change, every status (king or just a wealthy individual) would determine the size and shape of the enema jug. Some large jugs are portable in usually with mecapan. The “hand held” jugs are held by a strap or hang upside down from a neclakace

And each ceremony would have had slightly different ingredients. Peter De Smet has discussed the potential ingredients. Other ethno-chemists have suggested additional ingredients and have appropriate said they are proposing suggestions and their suggestion is not yet documented chemically (such as presence of *Theobroma cacao*).



Has an enema clyster on top; the bulb part is not very large and the insertion tube is quite large, but this scene is in its own style probably for a patron that was definitely neither a ruler nor member of the royal family (but someone who wanted to show that he was accepted at enema ritual events).

This jug is wider near the top than the other one.

**Bowls with enema jugs and enema aspects  
potentially from the Yucatan Peninsula, Mexico**





Giant enema jug, or is this just to show-off? Description in caption to other photo on following page.

The holes are 7<sup>th</sup>-8<sup>th</sup> century repair holes; the Maya would then thread a string or piece of leather to tie the broken piece back to the rest of the bowl. This documents that this bowl was so important that even after it was broken the Maya still wanted to keep it and have it available.

This digital rollout was probably from late 1990's or early 2000's (so long after Hellmuth's 1970's reports on enema iconography and after we provided De Smet with everything we had in the 1970's-1984). As a result, no Hellmuth digital rollout is pictured in De Smet 1985 (his PhD dissertation) nor Hellmuth 1985 (Appendix in De Smet dissertation) nor by De Smet and Hellmuth 1986; nor in the update De Smet and Loughmiller 2020 because FLAAR did not have a digital rollout camera in the 1980'sa. As a result I estimate this scene has not been published (but a very similar scene by same 7<sup>th</sup>-8<sup>th</sup> century Maya artist is in other publications on enemas. So would be helpful to determine whether this bowl is from the same atelier as the bowl in Fig. 4a/4b of De Smet and Hellmuth 1986. The same other bowl is in Hellmuth Appendix C of De Smet PhD dissertation (1985: Plate 8a, 8b).

Rollout by FLAAR digital rollout camera, tri-linear scan back with Linhof 4x5" camera, Rodenstock or Schneider lens, Gitzo tripod with Manfrotto tripod head (probably Manfrotto 400, 3-way Geared Pan-and-Tilt head) to hold the heavy weight of the camera and lens and another Gitzo tripod with Manfrotto tripod head (branded as Bogen 3263 in that decade) to hold the turntable. Everything was controlled with BetterLight software. Hellmuth and FLAAR had been beta testers of this camera both for panorama and for rollout photography. Eduardo Sacayon and Luis Sacayon assisted on many of these photo sessions.





The objects being brought in the low flat-bottom ceramic bowl are clearly the same three items that are sticking out of the enema jug. These are assumed to be food or other plant material (flavoring or special ingredient for enhancement).

Kerr K5172 shows similar bowl with three “foods” with brown top. The person at the left is down on at least one knee, with his “bouquet of flowers” in one hand. His other hand seems to be over his back, possibly sticking the clyster into his tail end.

This jug would tip over very easily due to its small base (but at least that small area is flat). Normally you would expect a circular accessory to help keep the jug from falling over. Kerr K5611 has each enema jug sitting on an accessory under the enema jug.

Photo by Nicholas Hellmuth, probably 35mm Leica with Leitz lens.



## Early Classic Cylindrical Tripods from Yucatan Peninsula that show Enema Clysters being self-administered



These scenes show that enema rituals were popular enough to be presented on ceramics already in at least Tzakol 3 of the Early Classic. These two paintings are clearly of Tzakol 3 date; not Tepeu 1.

Neither of these cylindrical tripods are in De Smet and Hellmuth 1986.

De Smet 1985 (so Hellmuth 1985 appendix B): Plate 2, shows the same atelier or at least same Lowland Maya style as the cylindrical tripod with nubbin supports.

De Smet 1985 (so Hellmuth 1985 appendix B): Plate 1a, 1b, shows the same atelier or at least same Lowland Maya style as the cylindrical tripod at the right, but is missing its supports (I estimate it has supports and they were broken off long ago; but would need to look at the bottom to be sure).

De Smet and Loughmiller (2020, Part 2: Fig. 5) shows another with nubbin supports from this area. Their caption:

This tripod bowl is not included in Kerr's Maya vase database but has been documented elsewhere (Robicsek 1978: Plate 21) (Hellmuth 1985:39-40) (De Smet 1985a:Plate 2).

Robicsek's date is multiple centuries off; these are clearly Early Classic period, 400-600 AD.

De Smet and Loughmiller helpfully mention that Kerr shows four:

- K1897, very low size, no supports, photographed also by Hellmuth.
- K5067, no supports, no enema jug
- K5011, completely different size and shape of head, completely different size and shape of larger nubbin supports.
- K5025 closer to the style of K5011; and totally different size, shape, features of head, hair, clothing etc. But the colors may suggest it came from another style of comparable area (some artists like to be different).





Stylized exaggerated mouth, top of head not shown; scarf minimized. The design in front that serves as a divider needs to be studied.





Enema syringe seems to have an ample sized opening for the celebrant to put more than one finger inside the pressure (squeeze) the liquid so it passes out the tube.

Scan of 4x5 color transparency. Probably in a museum but we have no catalog and no inventory of photos from the 1990's. We will gladly cite the museum as soon as we know which.





Self-administration of the enema syringe. The fingers press down through the opening in the gourd or whatever other material is used. There usually is a flexible material inside the rigid outside that holds the liquid and allows your fingers to squeeze it to push the liquid out.





The digital rollout camera was not easy to carry around the world plus I did not have this until the late 1990's. The photograph above was probably circa 1995 or 1996.





enema-cylindrical-tripod-Yucatan-peninsula-divider-panel-Image 10-PS-crop-flip-NH.tif

I am not an epigrapher, and I am not an anatomist. Nor am I a gastroenterologist. But you would have to be blind not to recognize the obvious frontal image in the middle of this divider panel.

Several archaeologists, iconographers and other Mayanists have already recognized there is a “sphincter” symbol in scenes. Here is a good introduction:

Next to this assemblage and set on edge we found a basal-flange bowl with what Michael Coe (1978:78, Plate 11) identifies as the “anus” glyph around the outer wall and a depiction of a person in ecstatic trance transforming into a flying creature. The glyph in question (T61.77.585a) occurs in the text and is painted on the vessel discussed by Coe as a series of red-centered circles separated by crossed-bands. On a picture of a vessel published by Kerr (K1890), a similar band of circles separates two scenes of enema users in the characteristic pose of self-administration. But in this case the circles are clearly variants of the anus glyph with fine black swirling lines depicting the sphincter muscles within the circles. On the outer surfaces of the basal-flange bowls in Burial 23, the sphincter muscles are depicted as fine undulating black lines on beige backgrounds (see Stanton et al. 2010:figure 5.189). The rims of the vessels are decorated with circles like those forming bands on the vessels depicting enema rituals described above. Returning to the vessel in question at the western end of Burial 23, this person is in the pose of self-administered enema (Barrera Rubio and Taube 1987; Furst and Coe 1977; Stross and Kerr 1990) with the clyster evolved into a scorpion tail.



Tiesler, Cucina, Stanton and Freidel 2017: 191-192).

Their bibliography has the sources and [our two](#) FLAAR Reports bibliographies ([mid-September](#) 2022) on enema research have everything. The book of Tiesler et al. is available as a download on-line. However merely a small circle in a larger circle is not really very anatomical. The design on this Early Classic cylindrical tripod is a tad more embarrassingly realistic.

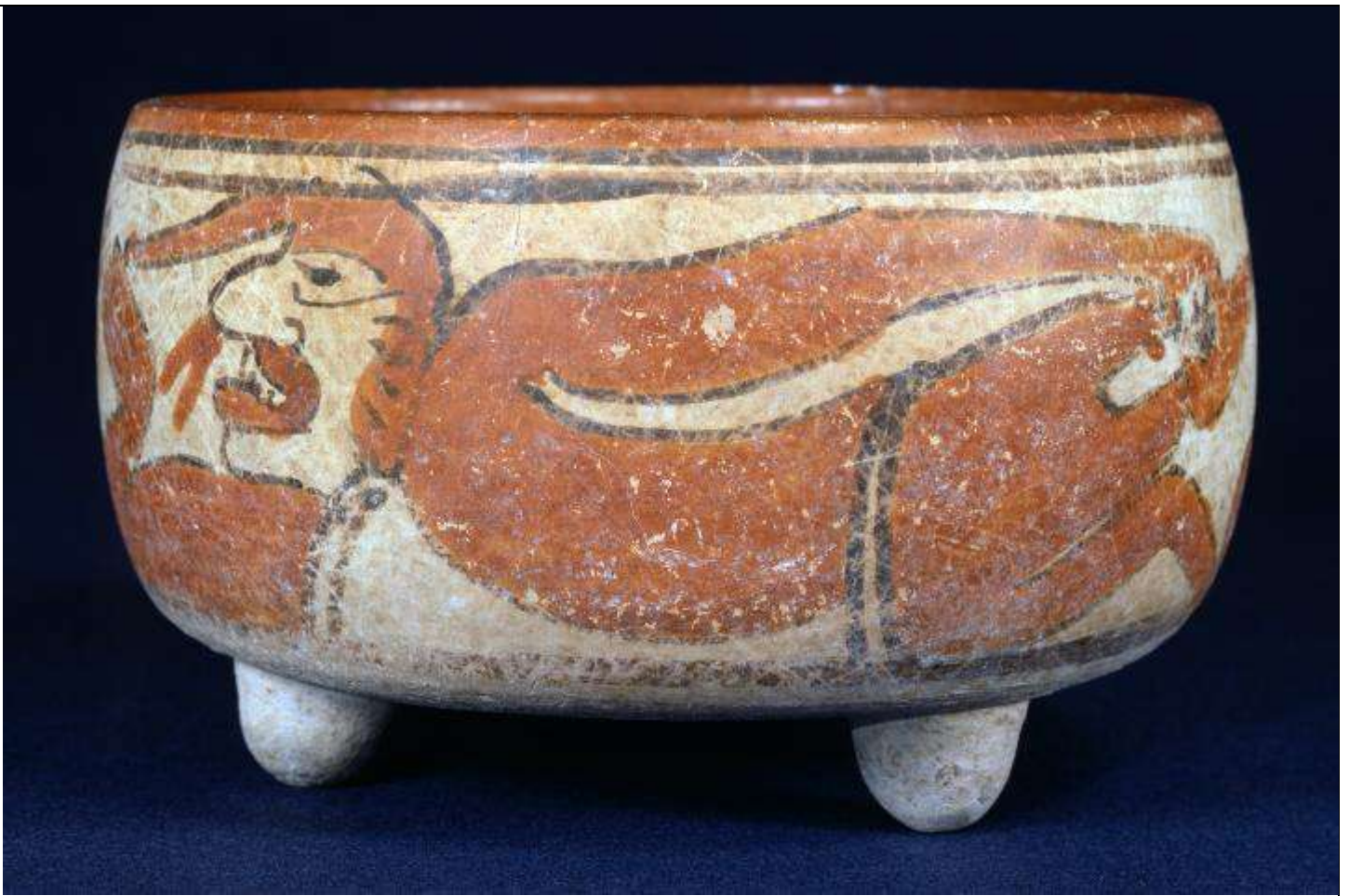


The enema clyster has a circle of red color around the open area; and then a row of black dots.



**Enema Scenes on Early Classic Nubbin-Supported Cylindrical Tripod  
Yucatan Peninsula Area, Mexico**





Clearly the same school of painters as Fig. 5 of De Smet 1985: Plate 2, De Smet and Loughmiller 2020: Fig. 5.

Most likely Yucatan Peninsula. Surely local ceramic specialists there can identify the area or even the site.

Some of these nubbin-supported cylindrical tripods are in museums in Mexico. Unfortunately we lack a database or catalog of our photos of the previous century (1990's). But as soon as we learn which museum we will be glad to provide citation.





The cluster is almost triangular. The insertion tube is clearly shown. The open area is almost always shown as black (this is where the celebrant pushes down on the flexible bag inside the rigid cylinder container).

The red colored area to the right of the celebrant's hand is unknown. The u-shaped color may be aroma. Need more cylindrical tripods from this school of painters since the accessories are a tad different than decades later enema rituals of Tepeu 1 of further south in Peten.





All these photos are by Nicholas Hellmuth with a 4x5" Linhoff, Kodak 4x5 transparency color film, Schneider or Rodenstock lens, on a Gitzo tripod with special Manfrotto tripod head to hold the weight and size of the 4x5 Linhoff. FLAAR also had an 8x10" Linhof for this 18-month photography project to photograph for a coffee table book published in Japan. We spent literally 18-months (1995-1996), mostly in Mexico, doing this photography at sites, site museums, state museums, and national museum. Most of the curators knew our team since we had visited most of these museums also in previous years plus in many museums they asked us to photograph specific artifacts for their own needs, which we did for them. In several of the museums we photographed at night since it was easier to set up all the equipment and electrical extension cords when there were no visitors filling the museum.

A scan of a 4x5" color transparency, on a photo scanner (which means not on a normal desktop scanner from Office Depot), is 1.2GB for a single image!

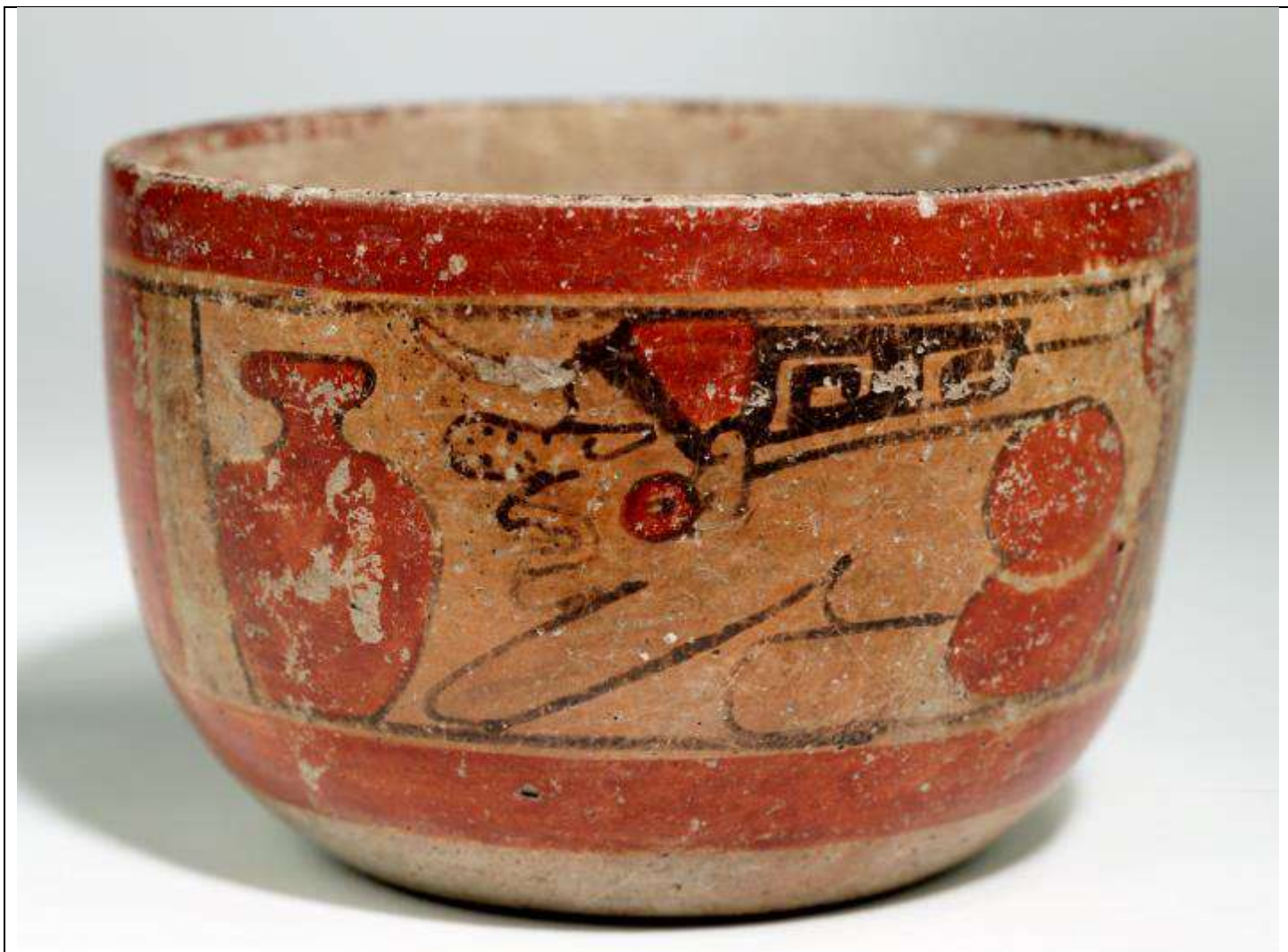




The base of the enema jug is eroded. The top of the jug has an unexpected large black object or material. A vertical undulating red form suggests odor that usually comes from the top of the jug.



**Bowls of other Size, Shape and Painting Style, also probably from Yucatan Peninsula  
(Campeche, Yucatan, Quintana Roo) with Enema Jugs**



This side of the bowl shows only the enema jug. Note the bottom is shown as flat; other enema jugs in Peten scenes are sometimes set on holders to keep the jug from rolling over.

This jug has no noticeable hieroglyph on its center, no plants coming out the top, and no odor flowing out from the top. This jug seems to have a flat bottom and no accessories on the sides (so no “handle-like” items).

Original condition; so not faked by repainting. More likely Yucatan Peninsula but I remain open to suggestions from ceramic experts.





Remarkable enema scene. The clyster is very much the shape of some gourds (which come in so many species and varieties you can grow any shape you prefer). No attachment of the syringe part to the main part (so it all may be one single gourd). The pressure hole is small and no finger is in it. Also I would expect you would need to put the syringe in between your legs (but the only enema I received was in a hospital and I had no interest in checking what angle the nurses were inserting it). So clearly need to line up every “clyster insertion scene” of the Maya and check the angles of the legs, butt, and enema clyster.

VIGUA Museum of Pre-Columbian Art and Modern Glass, initiated by Edgar Castillo S. [He kindly](#) provided access (this would have been decades ago) and the curators were helpful and hospitable when we came to do photography on several occasions.

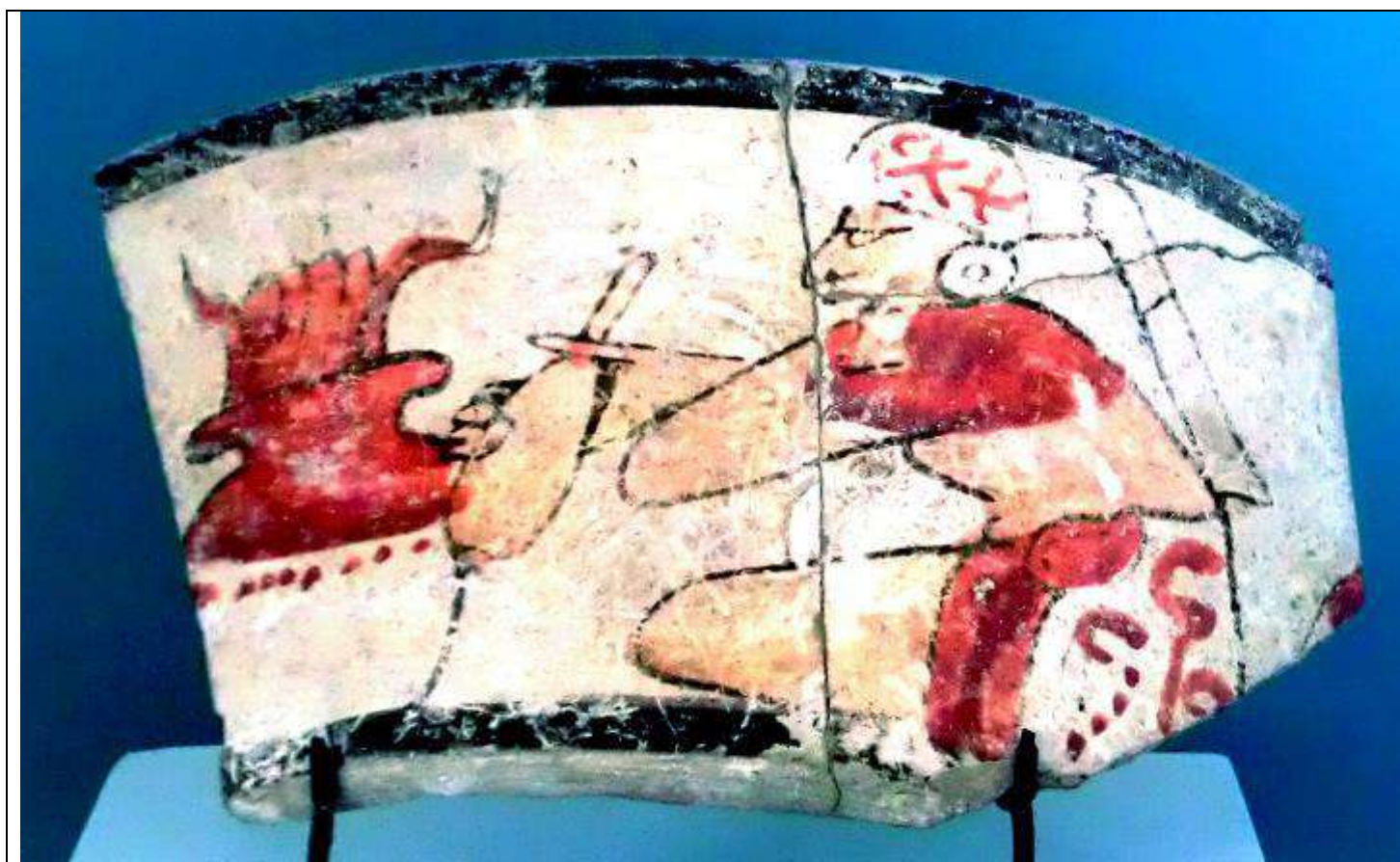
We need to do new photography with a neutral gray background and MacBeth ColorChecker to get the correct colors. Our photographs of decades ago were probably with a Leica and/or Hasselblad, with traditional film (so before the digital era).





The headdress of the enema person looks like a shark, and not a composite shark-crocodile; the mouth is simple, straight, and has the teeth all same size everywhere around the jaws. Most sharks in Maya paintings are pumped up to make them look more mythical.

This bowl needs to be analyzed to see whether any is repainted, though the left two figures appear “as is”. The museum where this is exhibited (in Antigua Guatemala) has authentic Classic Maya vases, bowls, plates, incensarios and urns.



This documents my estimate that several enema scenes of this non-Peten red color are from the Yucatan Peninsula (keeping in mind that the photograph is not color balanced from the start).

This may be a photograph by Karl Herbert Mayer; we will check with him. Cancun museum, Mexico. I estimate this is Museo Maya de Cancun, INAH.



## Enema Jugs pictured also on Polychrome Plates, Late Classic



So far all enema scenes are on ceramics of Maya Lowlands style. I have not seen many ceramics (other than Chama style scenes) from the Maya Highlands that show enemas (but they had mushroom stones to keep them happy). That said, surely since there are Chama parade scenes that share some features with pre-enema parade scenes on Tepeu 1 vases and bowls of Peten, surely more Highland scenes will be noticed.

The details of this plate I show in close-ups on the following pages.








This closeup shows the lower back end of the personage receiving the enema. Since this is a round plate he is not shown horizontally down on the ground with his tail end raised up (as is the standard position).

The horizontal object is clearly an enema cluster, and most likely a gourd. The open space in the top center is clearly pictured. What is unexpected is the size of the left end (looks like more than 2-centimeters in diameter). But then there is a narrower tube sticking out the bottom (and a shorter tube out the top; that I do not understand; one insertion tube should stick out the top). Need to check whether this is repainting, but I see no obvious signs of fakery on this plate.

The smaller item behind (parallel with the decorative outline of the plate) is not yet identified. This motif here has two indentations. The other two items of similar size elsewhere on the scene don't have openings.

These details are cropped from the original photo (whose resolution from Leica or Hasselblad camera and Leitz or Zeiss lenses) using a tripod allow the quality to be transmitted via a scan on a Creo-Scitex level of digital capability.

		
<p>Unidentified oval object along edge of the center of the plate.</p>	<p>Nearby object approximately same size but different features at bottom of the enema jug.</p>	<p>Similar object floating in front of the man. These designs occur in other scenes and definitely need to be tabulated, studied, and interpreted.</p>





Each of the two enema jugs has identical diagonal crossed line design. An epigrapher or iconographer could produce a dozen other designs with this X design. Jugs with wider crossed bands are on a Hellmuth/FLAAR photo in De Smet PhD dissertation (Hellmuth appendix Plate 6).

Both jugs have something under them. If the base of a jug is round, it helps to have something to keep it from rolling over. But neither of the objects underneath looks fit to be a holder for a round jug base.

Both jugs have attachments on each side; this has yet to be studied since most reports on enema are on the clysters, hieroglyphs and trying to estimate what chemicals from how many plants are inside the jug (and thus in the clyster pushed into the tail end). Enema jugs in a Hellmuth/FLAAR photo in De Smet PhD dissertation (Hellmuth appendix Plate 6) have an attachment but with a thin coil issuing out. Is this a glyphic statement that liquid is inside? Since no handle would have a thin coil wiggling out.

There were thousand of throne room ceremonies from southern Peten east through Copan Ruinas, Honduras, NE through Belize, north through Quintana Roo, Campeche, Yucatan, and west through Chiapas and Tabasco. Plus over the centuries of the Late Classic local preferences evolved, so different aspects were featured on different scenes.

The jug at the left has a row of usual objects sticking up and out (but no flavor or odor scrolls spiraling up).

The jug at the right has accessories around the neck. And a lid. Lid could be ceramic, wood, or woven material.



## Polychrome Plate with Ceremony possibly related to Enema Ritual



I am open to considering this scene related to enemas. I am also open to consider this scene not related to enema rituals whatsoever. But it is crucial to see the participants since one has an object that at least mimics aspects of the size and shape of an enema clyster. Another throne scene (Hellmuth / FLAAR photo in Hellmuth 1985: Plate 34 of De Smet 1985 publication of his PhD dissertation) shows two enema jugs in the scene around the inner sides of the plate. Plus many of the participants hold “drinking cups” or comparable pre-enema accessories.

A throne scene with this many participants, if on a tall vase, would usually have two rows of celebrants. But since it's a plate, and since the noble personage wanted himself (and his ego) to be the #1 focus of the main scene, he shows himself on the throne. Note that his body is in front view and all participants are in profile view.





There are no bibs worn by anyone in this scene.

- There are no monkeys or deer or jaguars or clowns.
- There are no enema jugs on the floor or portable jugs carried on straps.

Nonetheless, I estimate that the ritual being enacted around the rim are personages in front of the throne; since this is a plate the personages are on the rim and the elite person wants to feature himself on the center of the plate; notice his body is in front view (but of course his face is in profile). Often (but not always) the most important individual in a scene shows his body in front view.

There are several aspects of the object held in this person's hand that would make it NOT an enema clyster: the handle is a tad large to force into your tail pipe. The top of the object has a long decoration. That said, many rattles (for music) are different size and shape and if one person in a scene has a rattle usually there are other musicians in the same scene. Here there are no musicians. But we should leave it open as to whether a musical instrument, a clyster, or some other object for rituals in front of an enthroned lord.

Photos by Nicholas Hellmuth, FLAAR Photo Archive scanned from either Leica or Hasselblad color transparencies.





Not a snake in his hand. Unsure whether stiff or flexible. With an even better closeup I could estimate whether he is holding a water lily flower that is being nibbled on by a fish. But water lily stems are not as thick as what he is holding.





Has jaguar spotted headdress/ear decoration; and more feline imagery above. His headdress does back in two bundles with final one with sweeping “feathers” though more likely strips of cloth since are even shape and not feathery.



What he is holding in his hand is a definite question mark/ His headdress has a hand sticking out holding a large flower with a set of multiple gray decorations “blowing in the wind.”





Most of the celebrants are holding items in their hands which have not been identified. That is why I show them at large size. This individual wears a rectangular item of clothing around the waist that usually has Sky Band motifs. This belt area decoration is found on individuals in other enema scenes but this waist decoration is not in itself an enema-associated item.





No Sky Band accessory around his belt. Holds an object with a handle and two thick dark red scrolls emanating from it.



Jaguar or at least feline-spotted upper leg covering. The edges sticking out are where the hide was pegged to dry; as a feline hide dries, it shrinks in size, but the nails hold the pegged areas out in their original position.

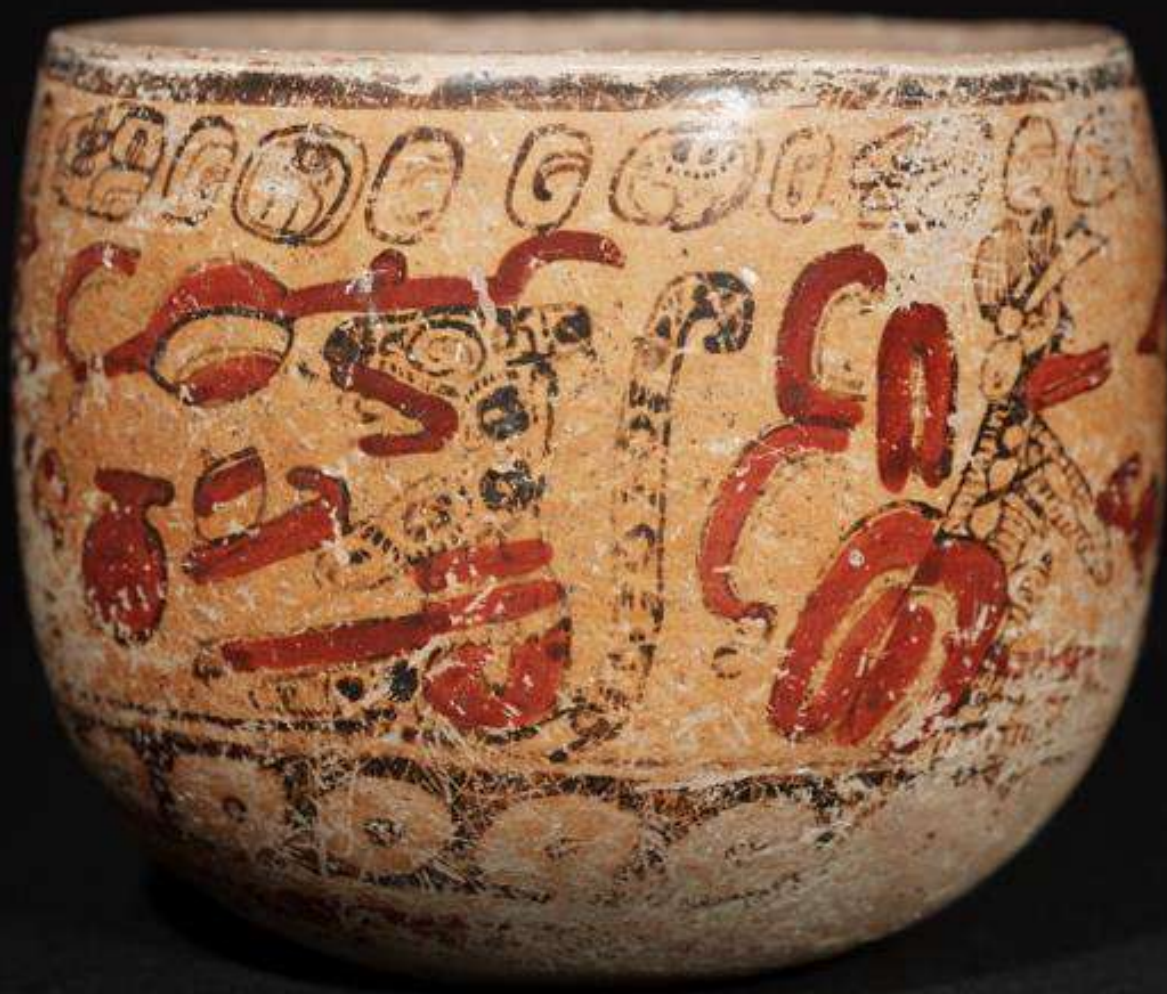
Seems to have a red-spotted animal as headdress.

What he holds is a challenge to identify, as it's a bit thin to be a clyster and the injection tube is not well enough preserved to see its original size.



**Central Maya Lowlands, Tepeu 1 Size, Shape, and Styles  
with Enema Jugs and other Enema Ritual Accessories**

**Two Bowls by potentially Same Painter or at least same Atelier**



Surely this vase is in more than one discussion of enema rituals. But is not in De Smet and Loughmiller 2020. Not in Hellmuth Appendix B to De Smet 1985 PhD dissertation and not in the De Smet and Hellmuth 1986 update of 1985 Appendix B. This is probably because I had not yet photographed this bowl in the 1970's or early 1980's.

I had an office and a photo studio inside the Museo Popol Vuh circa late 1990's. This museum was on the same UFM campus as the separate museum of textiles (that is across the courtyard in an adjacent building). Then for over four years was guest visiting professor of digital imaging technology at Universidad Francisco Marroquin with my office less than a kilometer from the MPV across campus. But surely this has been published since I first photographed it.

The small bowl in the hand of the jaguar personage has a red band around its top. Similarly painted cups are in the hand of two people preparing for an enema ceremony in K7898 (De Smet and Loughmiller 2020: Fig. 13b). If you have time to look at dozens of other enema scenes, these hand-held cups come in other shapes and slightly larger sizes.

Museo Popol Vuh, UFM.





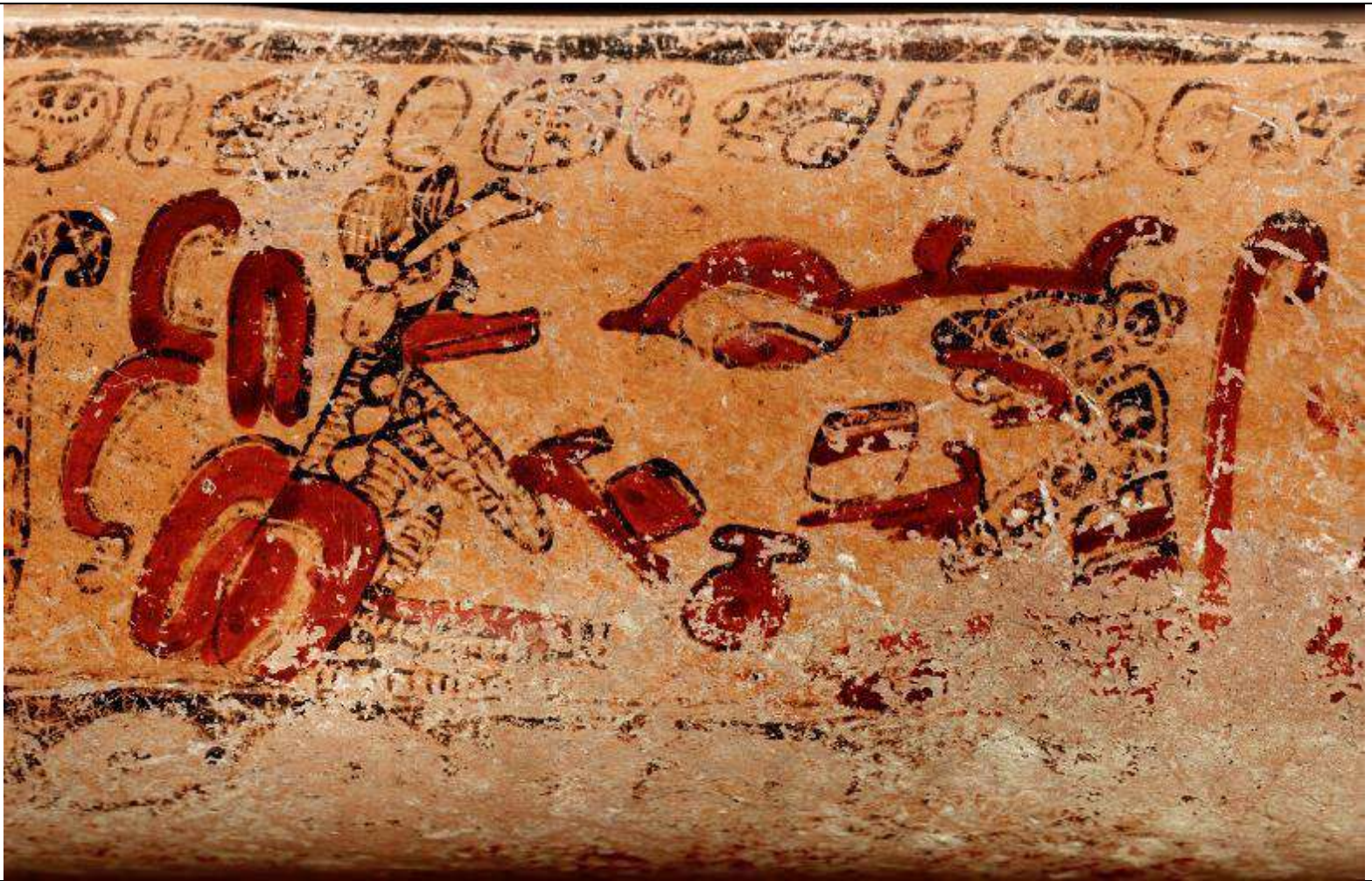
The enema jugs are obvious; two are the size of those carried on a strap but this scene has no space for a full-sized jug (the one at the left tries to get closer. The “drinking cups” are typical. Lots was consumed orally, possibly before the enema.

What needs to be better understood is the “flower like” (but it’s NOT a flower) object sticking out of the headdress of each jaguar. Is this an enema syringe with a curl of aroma sticking out (usually aroma is shown in two scrolls, not one). These are not rattles (musical instruments). These are not water lily buds (this jaguar is not pictured as a Water Lily Jaguar; that requires the open flower, and usually a nibbling fish). If you look at dozens of other enema vases with jaguars, many of these felines have flower buds on stems sticking out from their head; but all these other flower buds on stems are much smaller and have no “open area” that you would expect on an enema syringe. In other enema scenes an actual enema syringe is tucked into the back of a belt. So need to see how many (or not one) jaguars or monkey celebrants on other scenes have an enema clyster in the headdress.

Digital rollout by Nicholas Hellmuth with BetterLight tri-linear scan back inserted in 4x5 studio camera with Rodenstock or Schneider lens (both Made in Germany lenses for large format cameras). FLAAR Photo Archive.

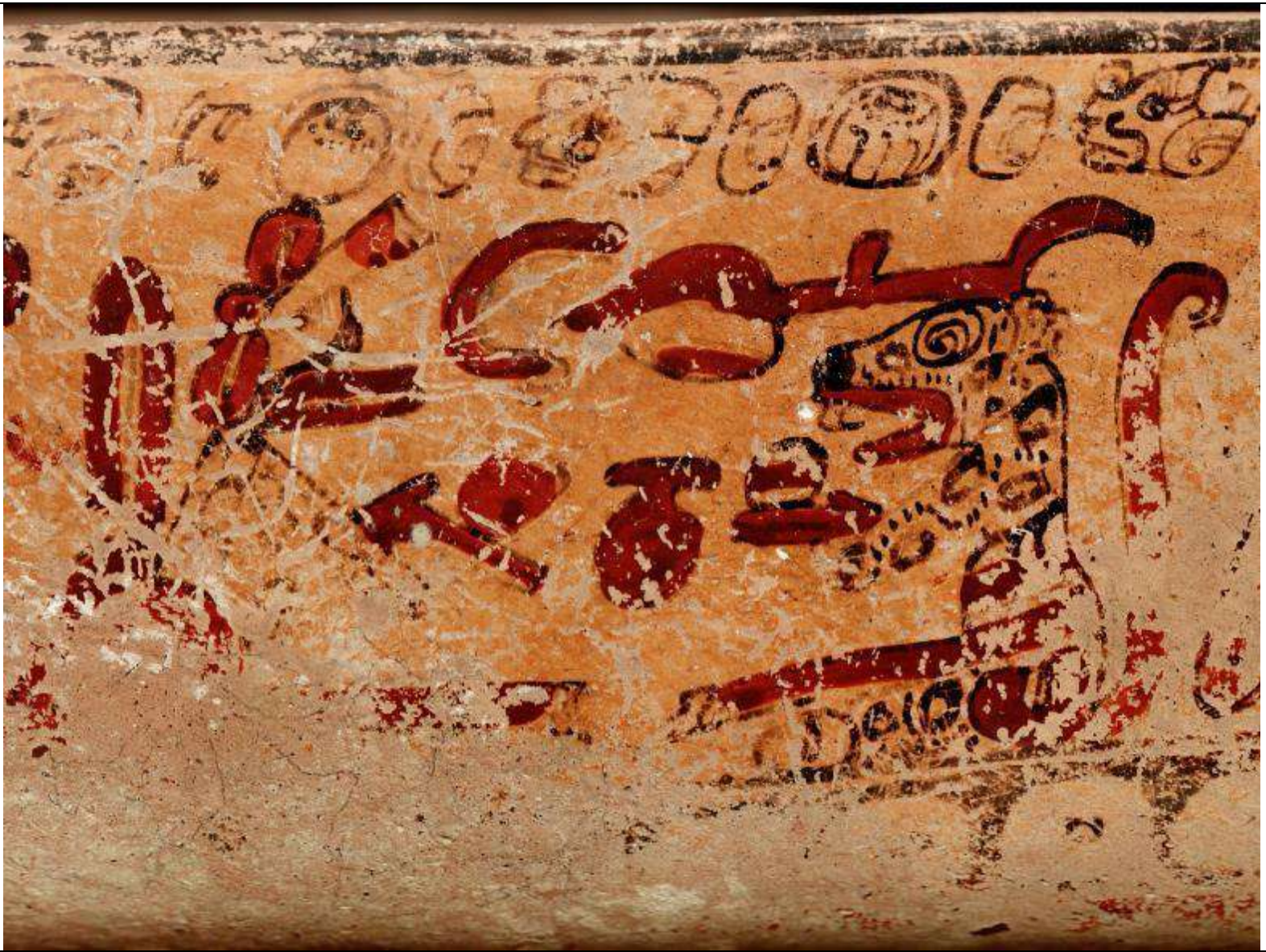
Museo Popol Vuh, UFM.





The FLAAR digital rollout camera allows you to take 100% resolution but this would be so many hundreds of MB that no normal computer of 1999-2004 could handle that large a file easily. So I usually took 12% or 37% and occasionally 87%. The images here are from 37%; the complete rollout is 47.6MB, so that's a lot of resolution. Plus, we are not scanning 120-size film or 220-size film or 70mm size film (medium format film sizes). We had Seitz and another camera for those film sizes but obviously ditched them when we got the Dicomed circa 1998 and then the BetterLight upgrade a few years later. FLAAR was beta tester especially for the rollout aspect but also for the panorama capability.





Even though this is only 37% you could probably enlarge it to 42" high by several yards long.





This vase has three groups, two individuals in each group, interacting with drinking cups in their hands. Museo Popol Vuh, UFM, Guatemala City.

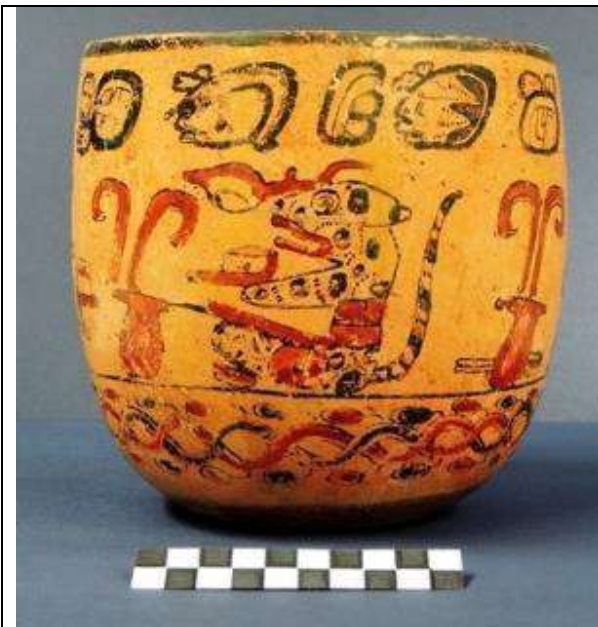
The vase of same atelier in La Ruta Maya Conservation Foundation has only two groups.

### **Tepu 1 Bowl by Same Painter or at least Same Atelier or Same Region of Maya Lowlands**

More and more epigraphers, iconographers, and archaeologists focused on ceramics are finding different vases or plates or bowls painted by either the same person or at least the same stylistic concepts. I would expect ateliers to copy the work of other famous styles.

The rollout that I did was of a vase whose bottom was eroded; the scene in the La Ruta Maya Conservation Foundation has a perfectly preserved bottom. When possible we will try to obtain photos of the rest of the scene, but what was kindly sent by Sophia Parades are super helpful to show how similar these two bowls are.





Seated jaguars often holding a drinking cup are on dozens of enema scenes. The object sticking out of his head looks precisely like an enema syringe (with the open area) but the blip on the top is not yet known for any enema syringe and all other jaguars have small plant parts or flowers sticking out. So for the moment it's an open question; but I bet if we put a dozen actual enema syringes on the same page this would help explain why at first I thought it was an enema syringe. Snag is to find one as bulbous as this. Plus there is no attachment.

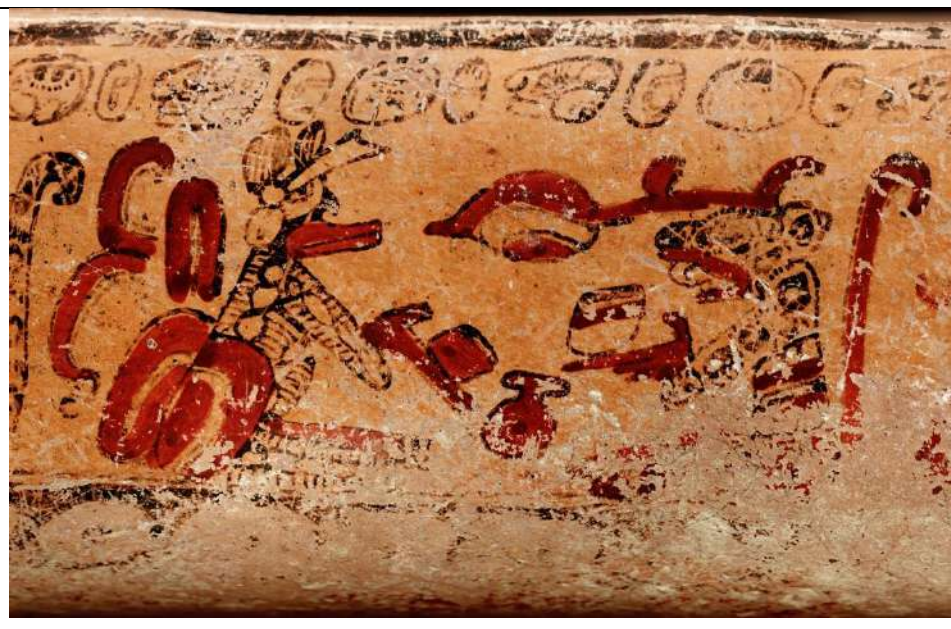
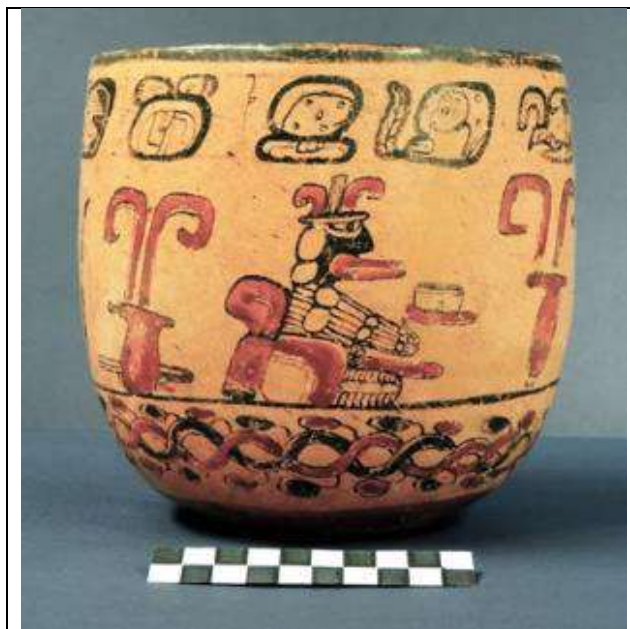
La Ruta Maya Conservation Foundation, Guatemala City, photo provided courtesy of Sofia Parades.

Museo Popol Vuh, UFM, FLAAR had a photo studio here for years so we have digital rollouts with the FLAAR large-format tri-linear scanning back.

The enema jugs on the eroded scene are tiny. I estimate this is to allow space for showing all the gestures and cups in the hand of each.

The painter for the bowl in LRM collection was much more capable (and patient).

We appreciate the access to photograph vases and bowls courtesy of Dr Guillermo Mata (in those past decades) and to Dr Estuardo Mata and curator Camilo Luin in present year.





I estimate the hieroglyphs around the top are a PSS, typical for Tepeu 1 bowls and vases (and for ceramics of Tepeu 2 as well).

La Ruta Maya Conservation Foundation,  
Guatemala City, photo provided courtesy of  
Sofia Parades.

This bird beaked personage can be found on other scenes as well. Note that the details are not the same in the two scenes (only circles on the shoulder, not on the sleeve). And hair is different, and shape of the eye. But clearly both painters are showing the same scene.

### Additional Tepeu 1 Enema Scenes

If you a bib, if you have a jaguar, if you have a deity with sacrificial knife (usually God A', Aprime) then normally you are looking at an enema scene even if no enema syringe is being inserted, and even if no enema jug is present (if the jug were pictured there would not be space to show each personage in full presentation). Every 7<sup>th</sup>-8<sup>th</sup> century Maya person would be able to notice the enema relationships even when the jug and clyster is not present.



Here are felines, clearly preparing for an enema ritual (due to cup in his hand and bib on far-right jaguar). Both jaguars have buds of plants scrolling out of their heads. But size and shape are more naturalistic.

The object held in the hand of the first individual is probably an obsidian knife for self-sacrifice. If it were an enema clyster it would not always be black and the opening in the top middle would be shown. Besides, if this personage is A' (Aprime) or related, he will tend to have a knife and not a syringe.

Drawing by Barbara Van Heusen, FLAAR Photo Archive. The glyphs and personages are black-and-white in the drawing.

A single photo of the jaguar at the far right was in De Smet 1985 PhD dissertation in Hellmuth Appendix (Plate 28).





Clearly an enema scene: bib, enema jug, one person vomiting (notice it is not caught by the bib; the vomit goes diagonally (down to his knee)).

Both jaguars have headdress design larger than on the scene above but not as large as the first scene. So need to find a lot more of these 7<sup>th</sup>-century enema scenes (7<sup>th</sup> or early 8<sup>th</sup> century is my estimate but epigraphers can perhaps give a better date from the hieroglyphs).

Notice that the jaguar at the left is a costume; the actual man's head is clearly visible, sticking out of the neck of the jaguar costume.

We do not have the original drawing, just this xerox copy of decades ago. But appears to be by one of the helpful illustrators decades ago. A single photo of the jaguar at the far right was in De Smet 1985 PhD dissertation in Hellmuth Appendix (Plate 25).



## Enema Rituals pictured on other Polychrome Bowls or low Vases



Registered bowl in collection of La Ruta Maya Conservation Foundation, Guatemala City.

The clyster is different: has very long tube with narrow end; has no attachment aspect of the tube to the oval part (gourds can be grown in many sizes and shapes). Plus the “gourd part” has no open area visible (could be under fingers out of view to the right) to be pressing down on a flexible tube inside. Would help if the paint and pottery could be analyzed to make sure this is Classic Maya and not from a modern painter. But the deer headdress, and most other aspects are acceptable (albeit the estimated repainting aspect).

The jug here has nothing under it as support accessory. The jug here has no accessories on either side.

Two symbols of upward wafting aroma issue out of the top of the jug.

The person at the left of the jug as a typical small drinking cut.

Need to see what the woman has in her hands, whether these are the same items that often stick up out of the top of enema jugs.

This bowl needs to be studied to determine the degree of modern repainting.



Digital rollout by Nicholas Hellmuth with 4x5 camera holding Dicomed digital tri-linear scanning camera, or later tri-linear upgrade by BetterLight. FLAAR Photo Archive.



## Previously Published Enema Jug Scene, but not as a Rollout



Single photos of this vase by Hellmuth were provided to De Smet for his PhD dissertation (1985: Plate 21a, 21b) but in those years FLAAR did not yet have a rollout camera (which we received to be beta testers in the last 1990's). Since the photos in a dissertation or peer-reviewed journal article are going to be in black-and-white, we show this in color.

The God N has a necklace but no enema bib. No enema bibs worn by anyone. Neither of the two standing participants has a scarf.

Digital rollout by Nicholas Hellmuth with tri-linear scanning back on 4x5" studio camera and Rodenstock or Schneider lens.

The body proportions of the men (the upper body leaning over is shorter than the waist, thighs, and long legs) is similar to Hellmuth photos in De Smet PhD dissertation in Hellmuth Appendix, Plate 19a and 19b. Plate 20a, 20b (also Hellmuth photos) has similar mis-proportions though that vase is not as narrow.

Scenes with two individuals, each being helped by a female attendant, are also on Kerr K0956. Style is related but not identical.

The enema jug in this scene has two white attachments on each side. Many other enema jugs have comparable accessories; but lots of other jugs have nothing on their sides. This needs to be studied: are these part of the jug or are they added decorations?





Here you can see the details better. God N is in so many parades and rituals and throne scenes that he is not diagnostic of an enema ritual.

All the people have facial painting with red; the men have more around their lips than the women. The front woman has red painted on her shoulder and hand. This could be achiote or any number of other red colorants.





Each woman has crossed-bands decorating their clothing. Crossed bands and the protrusions sticking out, are often on Sky Bands.

These two females are completely clothed; on the next vase (similar style, probably from same part of the Maya Lowlands), all three females have no clothing over their tail end and one painting clearly shows the cleavage of the tail end).

I just looked at over 49 vases with females; they were all either totally clothed; some were topless; in scenes with the Maize God in water the females were totally naked. So far nowhere did I see any females with their tail end exposed but last month I did read an article that mentioned it (but with thousands of PDFs in my e-library I have not yet found it).

K956 shows same scene: elderly men each one being undressed by a female with enema jugs in front of each man. No exposure of any part of either woman.

K7898 shows the men leaning over (normal age; not grandfathers; not deities). Enema clyster on top of each enema jug with no neck and with round supports on the bottom. Enema clysters are large and well rendered; show slight attachment area. Woman's back is totally clothed but exaggerated shape of waist down.



K5005 shows a similar scene though the people are facing right; the men are really bending over. Different size and shape of enema jug but the scene is clearly related. I have not seen this published often.

K5374 shows three pairs; one woman standing behind each man but not yet undressing them. The men are not elderly deities (and you can really tell the difference between the faces of the men and the faces of the females).

K8763, same theme (woman behind man (elderly man) in enema jug area; but more typical central Peten style. Enema jug, drinking cups, bouquet (held by first man facing left), upside down-portable jug-held on necklace of seated deity on throne



There are many vases from this same atelier already published. But I have not yet seen the rollout above in the Kerr database. K0956 and K7898 and K8763 are from a slightly different series (where the top part of the men's body is leaning over and a tad distorted). But the scene above is clearly related in time, area where produced, content (at least one enema jug in the scene) and style (standing woman behind each standing man).

The rollout above I estimate is from the FLAAR digital tri-linear scanning rollout camera system, the BetterLight upgrade. I found this image in one of my over 10-year old PDFs. As soon as I can find the original digital rollout we can publish it at higher resolution. this vase is from registered La Ruta Maya Conservation Foundation collection.





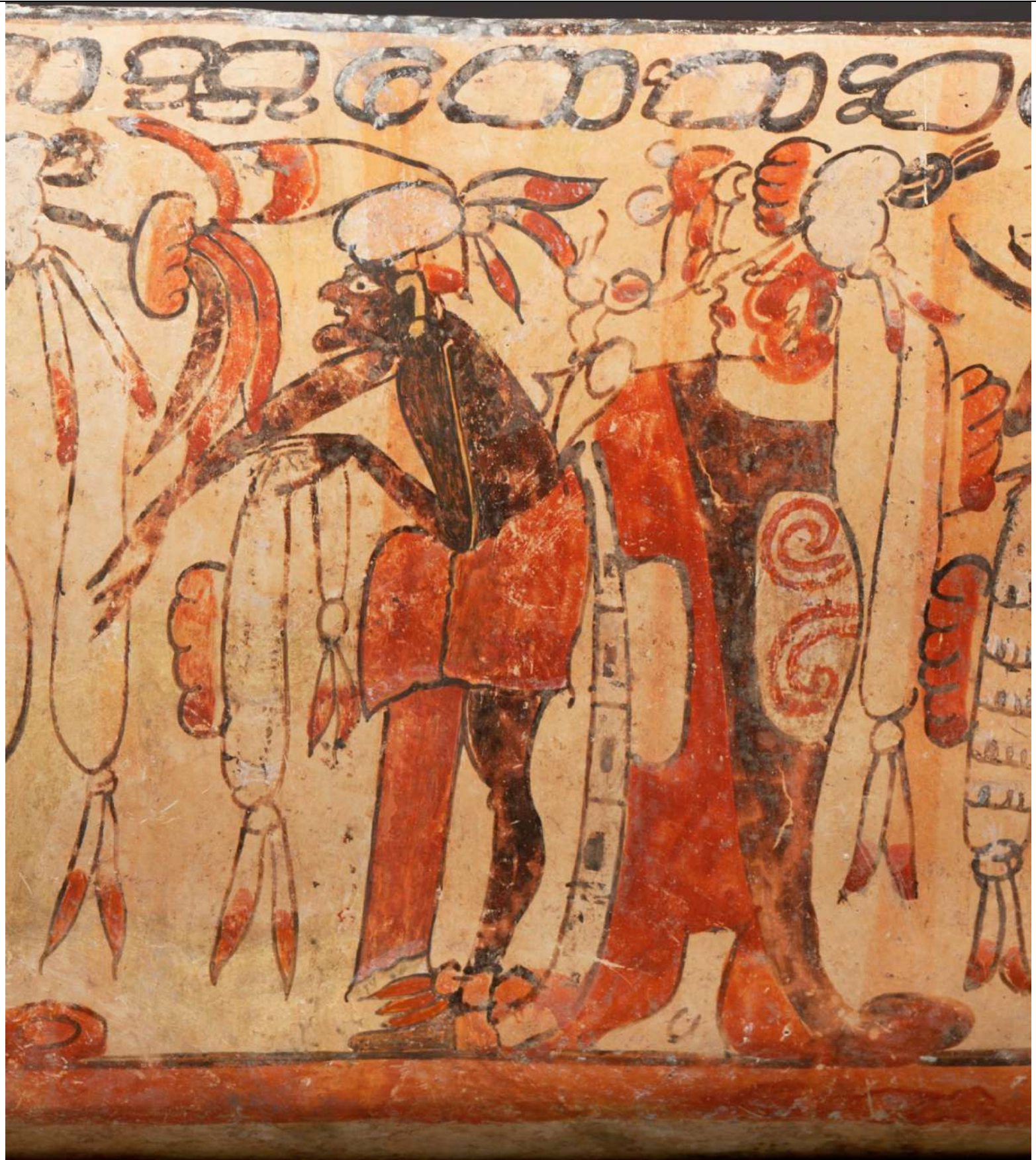
## La Ruta Maya Conservation Foundation

Sofia Parades kindly sent me the original quality FLAAR digital rollout, 266.6MB. So now I can update this report with full-page enlargements of each of the three couples.

Women are assisting men in many enema rituals, but often everyone is so tightly scrunched into the limited space available on the vase that you don't see step by step what the women do. Here you see the women undressing the elderly males. The facial profile of each male is more like an elderly deity but each iconographer will have viable alternative suggestions.



On one of the couples you can clearly see the tail end of the female; on this woman you see the skin with no tattoos, so question is whether it was eroded. But all it takes is one scene of a female with one meter of her back side “wide open to view” (keep in mind there is an elderly man behind each woman).





Each woman is helping undress the man (not to where he will be naked) but taking off some items. The man holds his bib in his hand.

Notice that the woman is barefoot. The man has a sandal side-piece so probably had something below his foot but it is not noticeable, nor is anything sticking up from his toes.

If your eyes scan the face of all the women on this scene you can tell how I can identify one of the persons on another bowl as a female (and the other enema administrator not as a female). The female face is idealized but is pretty close to how they wanted to look out in the real world.





© La Ruta M

One individual wrote either a report or a webpage saying that these women's outfits are totally open at their butt and that the decoration on that part of the body is painted or tattoo. The other woman has only a single line, at her edge, so I did not consider it open until I saw this more obviously open tail end and then went to look at the other women.

Frankly, I am not sure that the world is ready to want to see women in ceremonies with their entire tail end totally unclothed. Keep in mind (so far) no female is receiving any enema (but nothing would surprise me in the future).



And, so far, of the over 60 vases with females that I reviewed today, not one other case shows an exposed back-bottom side of any woman whatsoever. Would help if someone with the experience of Ron Bishop could analyze the paint on these three parts of this vase (to see whether it is repainted). Frankly most of the rest looks like a typical Classic Maya scene. And, there are five other vases with similar scenes (a standing man (usually with upper body leaning over) with one female behind, and enema jugs or drinking cups nearby). Not one of these five show the women's bodies exposed.

Definitely need to find the webpage or article that comments on this aspect.

### **Drinking Cups held in the Hand of each Participant in an Enema Ritual**

I have not yet found this vase in the enema scenes of Kerr database. I have not yet found photos of this vase in the Hellmuth photos in multiple De Smet publications. Thus I estimate this vase may not yet have been published but need to check all other books and articles on enemas or tobacco, etc.

This vase scene is of interest to me because each individual is holding a cup. These drinking cups are known from dozens of other enema scenes but it helps to show them in ample size. Peer-reviewed journal articles never provide enough space for showing the full scene or even a partial scene at full size. And lots of commercial books are the same: photos are scrunched down to inadequate size. One book by Coe and Kerr is a rare example of photos of Maya ceramics at really helpful enlargements. And most other books by Coe also show rollouts and other full-size images.

An additional reason to include this scene is because the enema jugs are gigantic compared to the seated individuals on each side. There are two reasons: either the enema jugs in this ritual really are this size, or the patron of this scene wanted to feature the jug, the glyph on the side and the items sticking out the top.

Also this vase is not faked; too many other vases are repainted, pretending to be "restoration" but repainting is a kind of fakery.

I do not have photos of all sides of this vase; I show what is available.







Drinking cups are held by many participants in enema scenes.

Note that this enema jug is quite large compared to the seated individual; we need to learn whether the size is deliberately enlarged to show the importance of this container, or whether these jugs really were this large. Have archaeologists found jugs this large in the last hundred years of excavations?







I estimate that there is more to this scene on the other side, but these are the only images I could find so far.

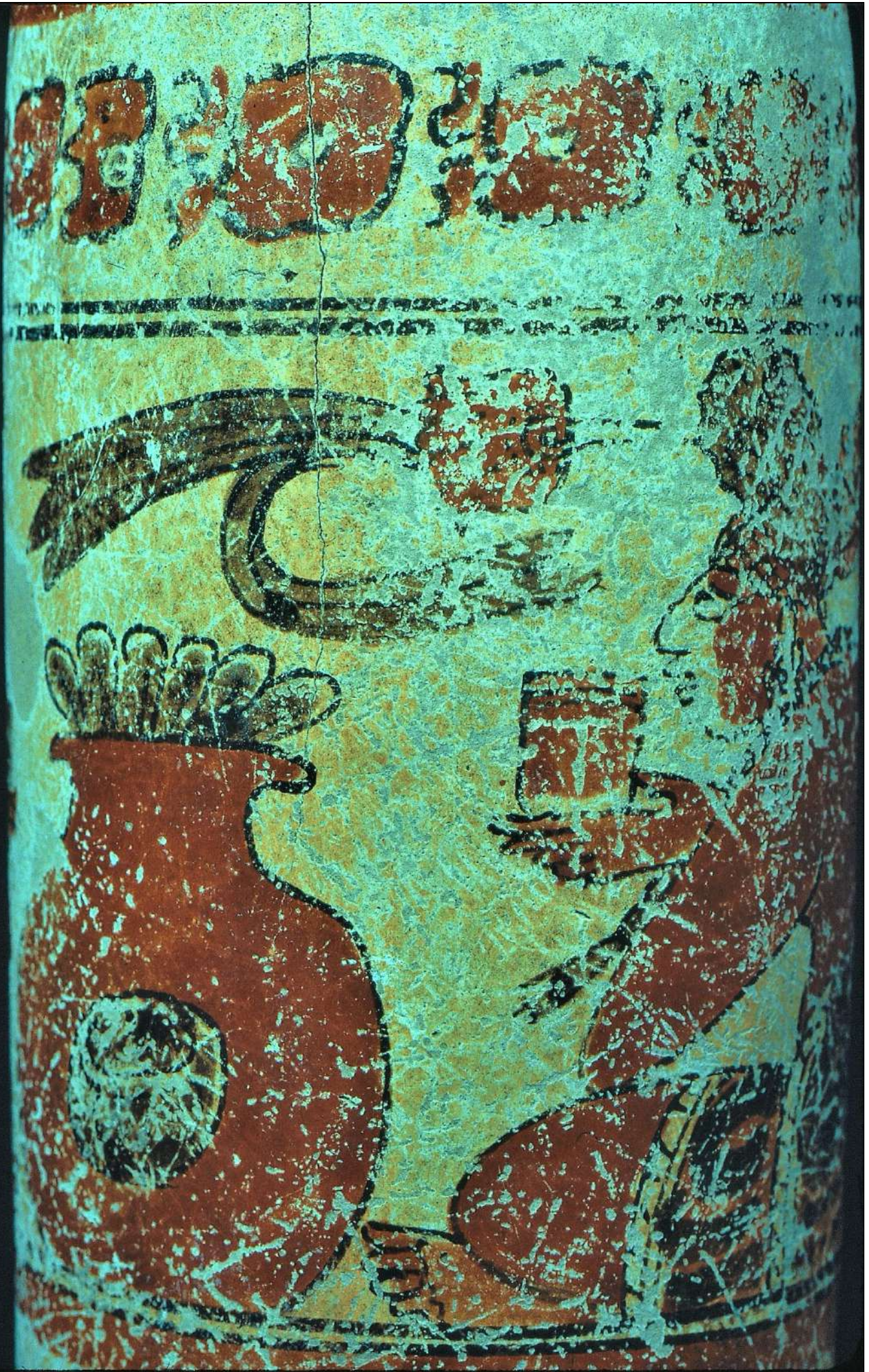






With Adobe Photoshop, Adobe Lightroom, or Capture One from Phase One it should be possible in the future to get better view of the eroded hieroglyph that hopefully names the main ingredients inside this enema jug.







The drinking cup is the size and shape of a mid-sized Maya vase. Not the large ones in royal tombs but even elite burials have mid-sized vases.

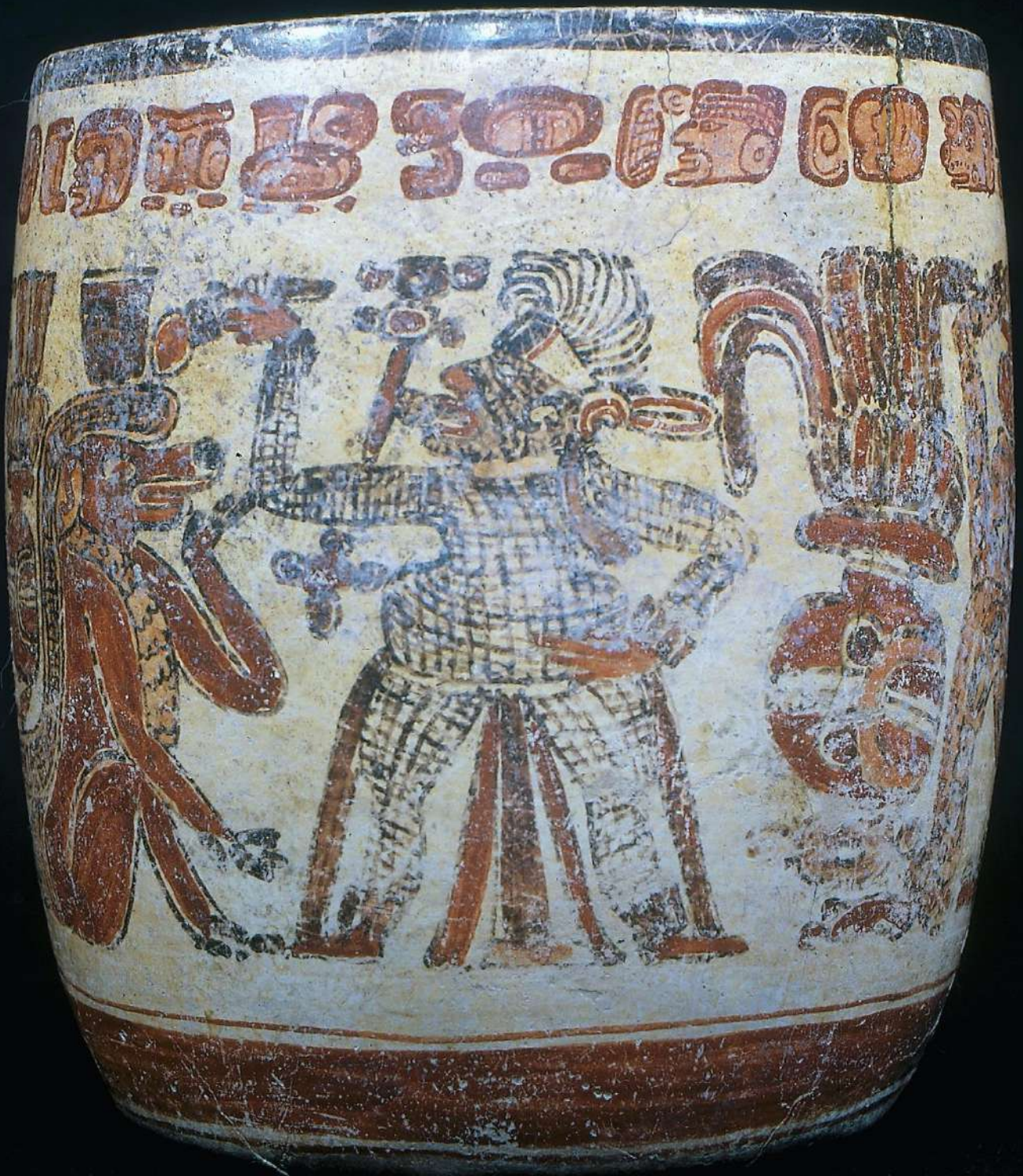


Original image at the left; at the right deliberately pumped up to show the glyph in the middle. A capable digital imaging expert could do even better; the surrounding color is not the goal; the goal is the glyph, so in the future best to encircle the glyph and pull it out and then just digitally improve that aspect.

**This Vase Scene is Pure Enema Jugs  
but here we show each detail at full size so you can see each aspect**

This vase has been published before; the clown is in almost every article on Mayan clowns. The vase also exists in the Justin Kerr Maya vase database (K774) so surely has been published in a major report on enemas but we have not yet found it in Hellmuth / FLAAR photos in De Smet series of helpful publications on enemas because these particular photos were not available in the early 1980's. In the 1990's I photographed around EU because I lived in Germany with my German girlfriend. And with her we were taken by a curator of the Japanese National Museum of Ethnology (MINPAKU) to several Japanese collections so photographed vases and bowls there. Then a year or so later I had a 6-month Visiting Research Professor position funded by this Japanese national museum, so I lived and worked in a suburb of Osaka for half a year. Then while guest visiting research professor in digital imaging and printing technology at UFM I continued to photograph in the nearby Museo Popol Vuh and other museums (in Antigua Guatemala, etc.)





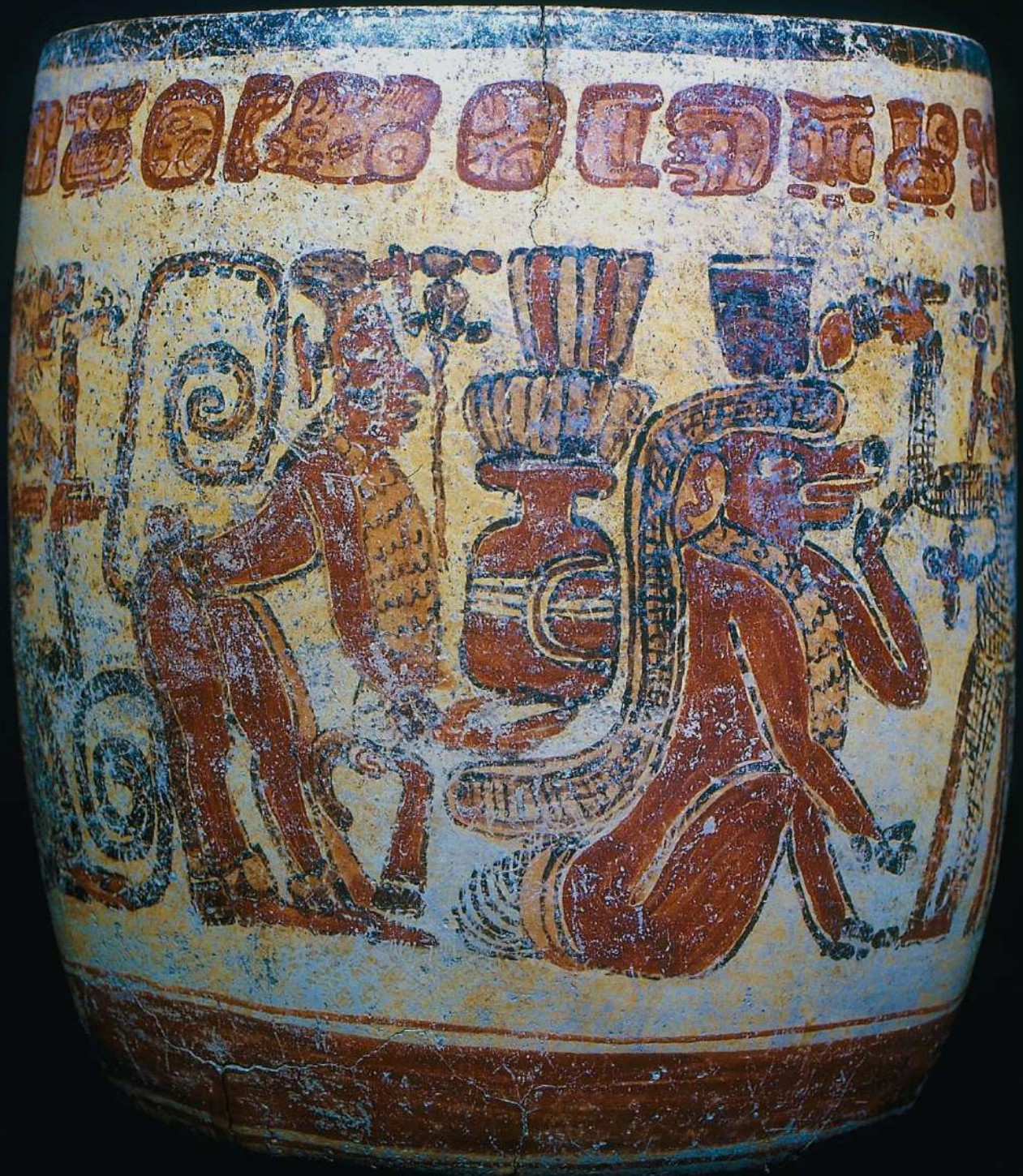
The clown is best studied where it is often already discussed. This ritual personage is in several enema scenes. Need to determine whether this personage is totally enema associated or whether he has a role in other ceremonies as well. This clown wears no bib, carries no portable enema jug.







Closeup view of the outfit of the clown. Need to determine whether the object in his forward hand is an enema clyster or a musical rattle.



The deer is being loaded (or is being off-loaded) of an enema jug. No handle-like items on the side of the jug.





Enema jug carried by standing monkey. Whatever is in this jug is “boiling over with exuberance”.



Enema jug carried by sitting monkey. It is notable that each jug carried by a monkey has similar (not identical) decoration and is different than decorations on enema jugs carried by other individuals in same scene.

Some day a student will write a PhD dissertation on enema jugs and their decoration. Plus on the size and shape differences. This shows a wide jug with narrow neck and atypical decoration on the front.





Enema jug carried by a man (so not by an animal)

Note that both these enema jugs have similar decoration (that is rarely found on enema jugs elsewhere).



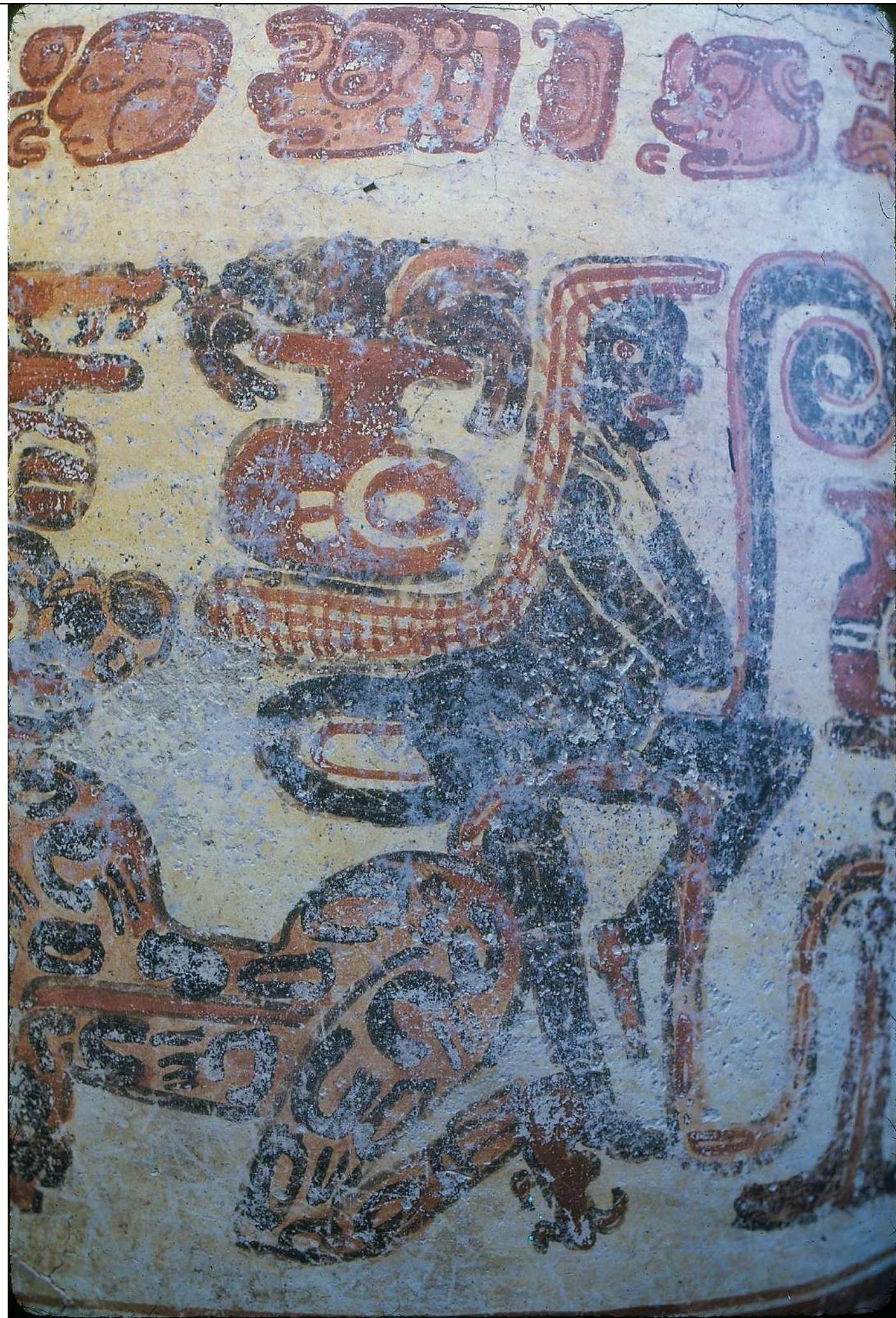
Enema jug carried by seated deer. It is rare to have to layers of material sticking out the top; and it is rare to have 10 pieces sticking out (in the lower level).



This enema vase is cropped from Kerr K0774 because it is not shown in frontal view in Hellmuth photos. So available resolution results in showing it only at small size. The design is the same as the jug carried by the man and by seated deer, except the semi-circle is not in off/white-brown-off/white color (so is harder to see until you look at it closely).

Two towers of yummy ingredients stick out the top with lots of “flavor scrolls” at left and one at right. These could be aroma aspects of the ingredients. If these are aroma aspects, that could be just to make the actual contents bearable (so to hide the yucky stink of the actual chemicals). Peter De Smet is an excellent ethno-chemical expert in medicines and chemicals in medicines. The purpose of the present presentation on enemas is to make these scenes easily available to students, iconographers, epigraphers, and ethno-medicine/ethno-chemical specialists







Standing monkey (one leg appears to be dancing; other leg is flat but now on same level as all the other personages. His tail is of large size and significantly larger than a real tail of an actual monkey. The monkey tail on the person behind the deer is also quite long (but not as long nor thick as that of the actual monkey).

The cloth mecapal is not very low on the monkey's forehead; so either he has lots of skull above (hidden by the mecapal) or he is shown deliberately not obscuring his head with the front of the mecapal. You see this with the other monkey and even more with the deer; on the deer the mecapal is not even grabbing any part of the skull.

The contents of the enema jug are literally bubbling over. Often the top of an enema jug has objects sticking out (ingredients or flavorings) and also symbols of odor or chemicals rising out.

The glyphic statement on the jug is not the same as some other jugs; need to have a tabulation of every enema jug in every scene to show the similarities and the differences. For this it is essential to have high resolution.







This closeup is to enable you to see the differences between the monkey's tail and the human's pseudo-monkey-tail.

Seated monkey. Unfortunately the larger file from Kerr database is only a tiny 134KB (because of the expense of having large files in a database and because in past years people used lower resolution). Snag is that you can't enlarge the rollout to see any detail. Our individual photos are an average of 40MB because they were scanned with a Made in Israel high-tech quality by Creo (Creo-Scitex, later Kodak (Creo-Scitex) which were the literally world's best flatbed scanner of decades ago. 40MB = 40,000 (forty-thousand KB). Fortunately good resolution versions of the Kerr rollouts exist, just that they are not on-line in the database and a low-res rollout readily available is better than a 300-times higher resolution that is not on-line (since we don't have funds for this).

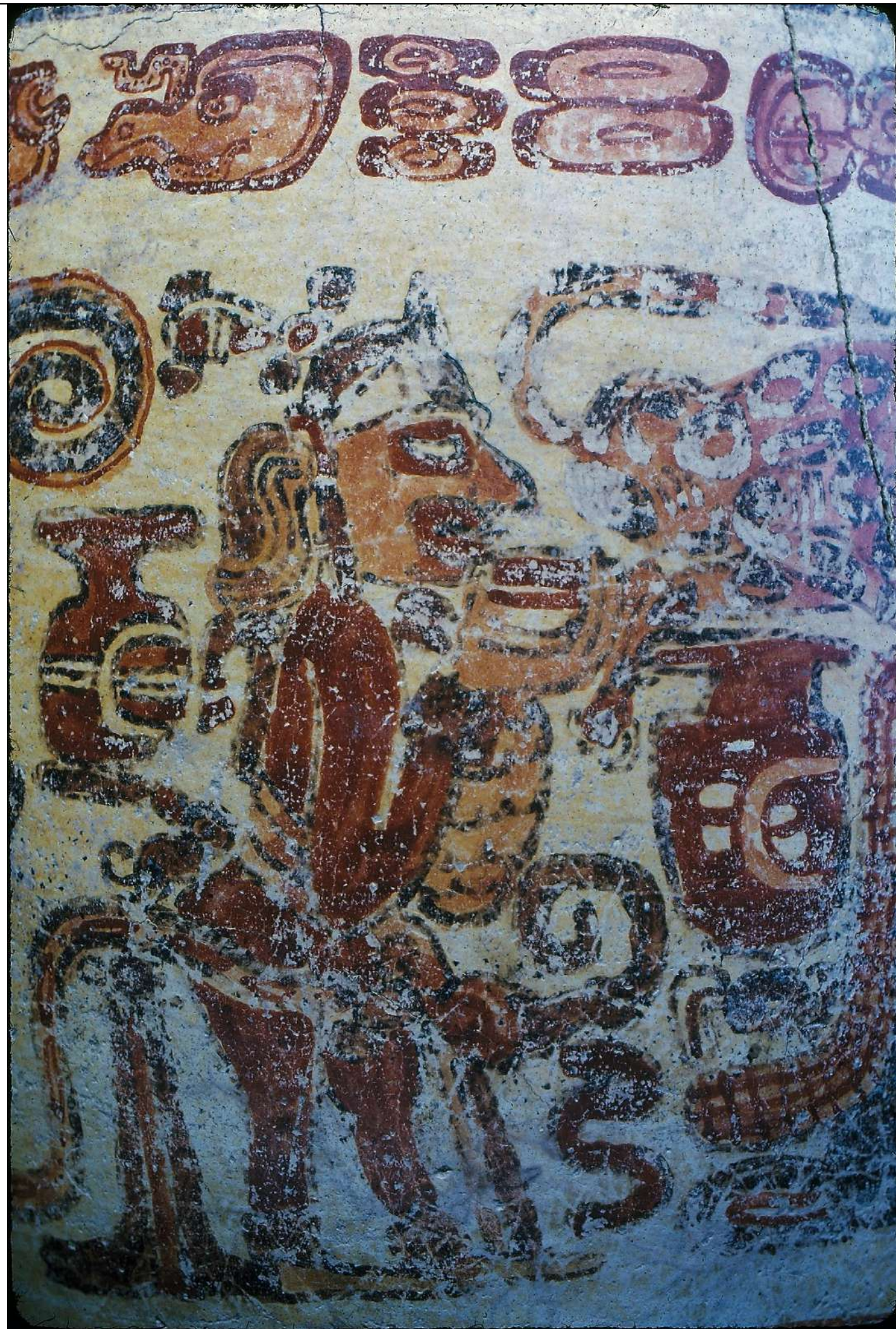
The tail is the same exceptional length of other monkey tails on these probably costumed personages. There are clearly trained monkeys (and clearly trained jaguars) in many Classic Maya ceremonies but most are humans covered with very realistic costumes. But if you look at it's hand you can tell it's a human. Not same detail on the foot but the size appears more human-like than monkey-size.

The enema jugs carried by the jaguar and the deer each have the same glyphic design on them. The jug carried by each monkey are both different than that of the jaguar and deer. The monkey-carried jugs have decorations mas o menos comparable to each other.

Above the monkey is a jaguar down in almost a "ready to receive enema" position. The elevated jaguar may be up there simply because he is essential to the scene but there is no space to show him on the ground. The photos that I found (from photography decades ago) does not show him other than head and front paw. Surprisingly there is nothing visible held in the upraised paw, and nothing visible in his mouth.

I have no photo of the jaguar of the upper level.





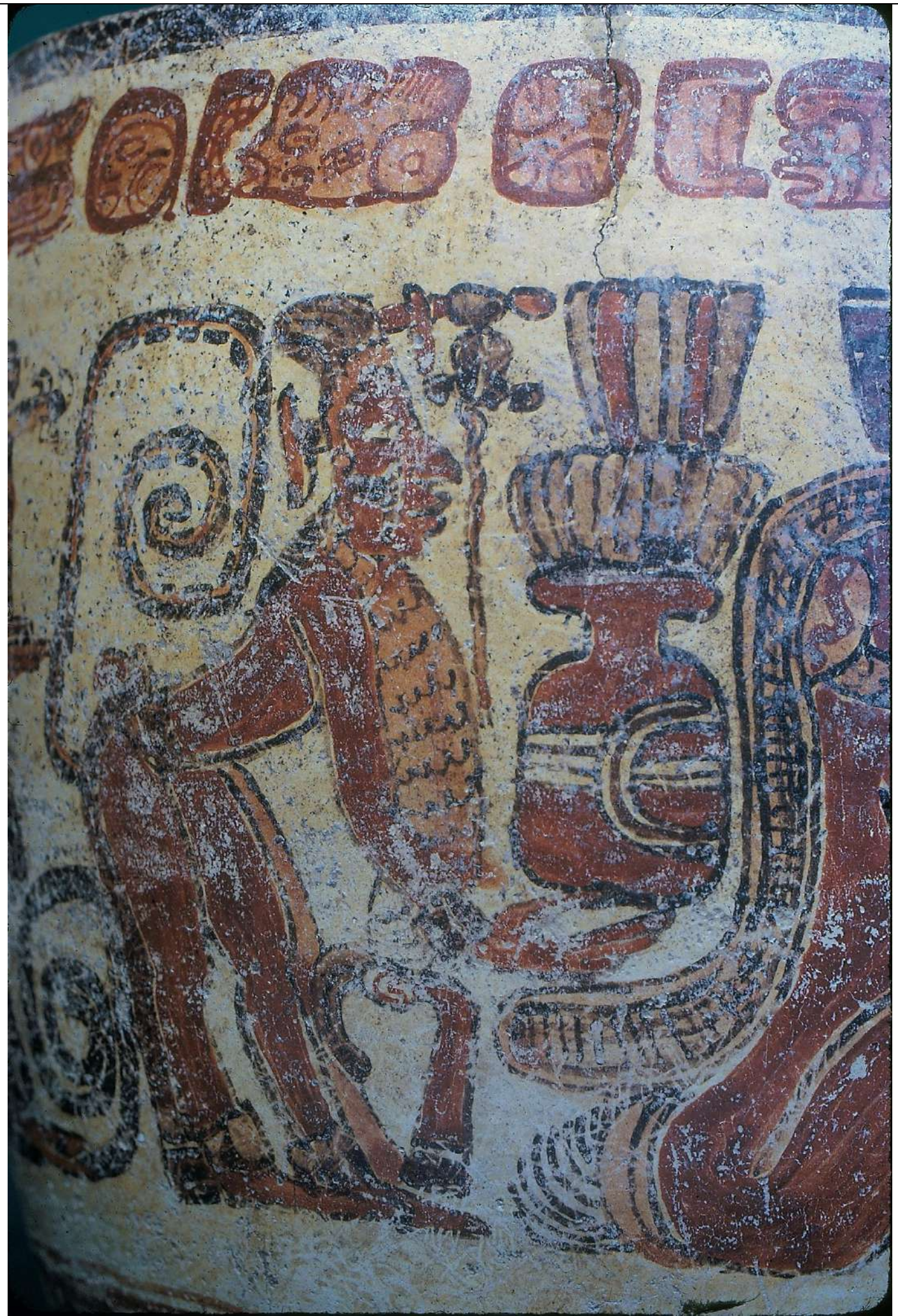


The human male with no monkey tail has an enema jug on his back but no mecapal whatsoever; the jug sits on something extending from the back of his waist; I don't think that is his left hand back there. Need to check the dozens, scores of other enema scenes to see if any other participant has an enema jug back there (keep in mind that on this vase there is not enough space to show enema jugs on the ground).

This individual holds a low container or a piece of edible material to eat or drink. Drinking is common in enema rituals so I estimate he is about to drink from a hand-held cup.

He wears a typical enema bib, but not very well detailed. Scrolls issue out of a decoration extending from the front of his belt area.







The young man elsewhere has a standard Classic Maya head shape; very different than the potential mask-like profile of the other man. Deer often wear monkey tails (and in many processions monkeys wear deer antlers and deer ears, but not in this scene here). But this man has no other elements of a deer that I notice. Nor any other aspect of a monkey. The monkey tail has a row of black ovals on the underside, making it look almost like the bottom scale pattern of a snake (but not enough to call this a snake, but the similarity would have been obvious to any 7<sup>th</sup> century observer of this ceremony).

His bib is better defined than the other bibs. He is picking up or lowering down the enema jug carried by the seated deer.

### **This Bowl Shows Female Adminstrating Enema Syringe & Shows a Male Administering Enema Syringe to another Man**

This bowl is in the registered collection of La Ruta Maya Conservation Foundation, Guatemala. It has not yet been seen in any report on enema iconography. Thus I sincerely thank Fernando Paiz and Sofia Parades, both of La Ruta Maya Conservation Foundation, for providing these photos when I mentioned I was looking for additional documentation.



The face of the person holding the clyster is of a female. And her profile also suggests a female breast, but not exaggerated.





So far we have not found any female receiving an enema. Plus the face of this individual is clearly a male.



This individual (holding and inserting the clyster) is male: his body profile is male; his face is male (if you study Classic Maya art for decades this helps). All the nicely illuminated photos of this bowl by Jorge Pérez de Lara.





The person on the right scene is clearly a woman. Maya women, in their homes, are often topless, especially grandmothers. 18<sup>th</sup> century portraits of women show many topless people. This is standard practice and no one pays any attention (it's no different than a beach in many parts of EU or beaches elsewhere visited by primarily EU tourists; most are topless on the beach). But the person in the scene at the right has no female face profile (if you study Classic Maya art since age 16 visiting Palenque in 1961, helping INAH archaeologists at Bonampak as student intern circa 1963, or being a student intern at Tikal Project for 12-continuous months in 1965, you see enough Classic Maya art to recognize such features). And, in recent studies (entire month of August) and now in September, you see hundreds of faces of men and women. Deities, when male, have a different facial profile and details than an actual male; many deities are elderly for example.

The object held by the woman is clearly a typical enema syringe. It is quite low, but after all, that's where the tail pipe is of the seated man in front.

The object held by the other person has less of its tip visible. But size, shape, and being adjacent to the butt of the man seated/leaning over, this object is most likely an enema syringe, albeit rather small. Neither has an opening (need to check if repainting occurred; however the vase is in nice condition).

If the person administering this enema is male, and since he is sticking the clyster into another male, this obviously raises questions that most traditional iconographers avoid. But on one of the Early Classic tripods we have already seen a large sphincter area clearly promoted. In recent decade there have been several iconographic articles on male to male interaction. Best if they initiate their own studies so that with the material in the present report they can update their documentation.

### Concluding Remarks: Lots Still Needs to be Accomplished

All scarves need to be studied and tabulated: which are enema related and which are used in parades of nagual animals?

How many parading naguals are actually hiking to an enema ceremony in a plaza, courtyard, or into a large palace throne room area? Often the naguals are in Dance after Decapitation Sacrifice. Or is this also a phase of a longer ritual event that also includes enema ritual?

We are working on studying size, shape, etc. of the enema jugs and all the other accessories that are bowls used in enema ceremonies.



We are working on studying size, shape, etc. of the thick-U-shaped items that may be lipstick material (that's the idea of other authors).

So a lot more to come. The FLAAR Report today is just to show a bunch of enema scenes, most of which have never been published. Or, scenes previously published but now we show close-ups so you can see more detail and in full color.

We have two separate bibliographies, with tons of articles, theses, dissertations on enema ceremonies. 90% are on iconography, which is what I am working on. De Smet 1985, De Smet and Loughmiller 2020 have better bibliographies on the chemical aspects.

We are publishing two different bibliographies on the same day that we publish the present FLAAR Report on enema scenes not previously published. So you can find the bibliography in those separate reports.
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