

Full-Figure Personified Hieroglyphs

Copan Temple 26

façade overlooking the Hieroglyphic Stairway below

Nicholas Hellmuth

Acknowledgements

We sincerely appreciate the permission from IHAH to photograph at night. You can get better photographs at night with a portable electric generator. We have donated these photos to IHAH.

~~Parque Arqueológico de Copán, the Museo de Escultura de Copán and museum in the town of Copan Ruinas, Honduras~~ are all great places to visit; local people are hospitable and I have enjoyed visiting the park and the village museum in the town of Copan Ruinas in the late 1960's, 1970's, 1990's, and again when digital cameras became available, to return with higher resolution. We sincerely appreciate the assistance of the park rangers and local guides.

I also thank the capable team of FLAAR Mesoamerica who assisted with setting up the portable photo studio, lighting, etc.

We also appreciate the hospitality by the archaeologists working at Copan over decades.

The IHAH team at their headquarters initiated discussions with the FLAAR and FLAAR Mesoamerica team. We sincerely appreciate the initial reunion we had digitally with them.

The IHAH team at Copan provided cooperation and coordination. Manuel Espinoza was assigned to be with the FLAAR team each day; we sincerely appreciate his assistance.

During our early visits to photograph at Copan (1980's onwards), Oscar Cruz was the Regional Representative of IHAH. He was very helpful on each of our field trips. He is now retired, but we went to say hello to him on our February 2024 field trip.

There are probably thousands of photos of this sculpture with the waterbird eating the fish. I would estimate that the various Copan projects have plenty of photos, perhaps including 3-dimensional scans. But to study details it helps to have photographs at larger size and in good resolution. In a peer-reviewed journal article the images are often never in color and tend to be very small. I recently was reading a book on Maya iconography by two capable epigraphers / iconographers and the illustrations were so tiny you could not see details whatsoever. This is the fault of the publishers, not the authors. So we prefer not to publish in commercial books; our goal is to show the Maya sculptures in good details (which starts with using good portable studio lighting and using a tripod so the camera is not vibrating). And publishing at full-page size in good resolution.

It will help children in Honduras and neighboring countries to learn about Maya cultural heritage.

One long-range goal is to "translate" iconographic, epigraphic, and archaeological documentation into Mayan Toons books by FLAAR (USA) and FLAAR Mesoamerica (Guatemala) to help school children around the world learn about the Classic Maya of Honduras with reliable archaeological and iconographic documentation (rather than copy-and-paste from normal websites.

Acknowledgements

The first step is to find all the photos, scan them if done before digital cameras; process them so you can see the details at high resolution, and provide references in a bibliography to help professors and university students and the general public. But it would be great if primary and secondary school children also had this information in a format appropriate for their early years.

Our material for university students and professors is on:
www.maya-ethnobotany.org
www.maya-ethnozoology.org
www.maya-archaeology.org

Our material for school children is
www.MayanToons.org

www.digital-photography.org shows our camera equipment over the years.

We sincerely thank the IHAH team in Copán for the cooperation and coordination provided

M.Sc. Salvador Varela, regional representative of the West.

Lic. Zoila Madrid, Head of World Heritage Site

Manuel Espinoza, Head of Security and Maintenance of the Mayan Site of Copán.

Hilario Vásquez, maintenance.

Rita Martínez, vigilant.

Credits

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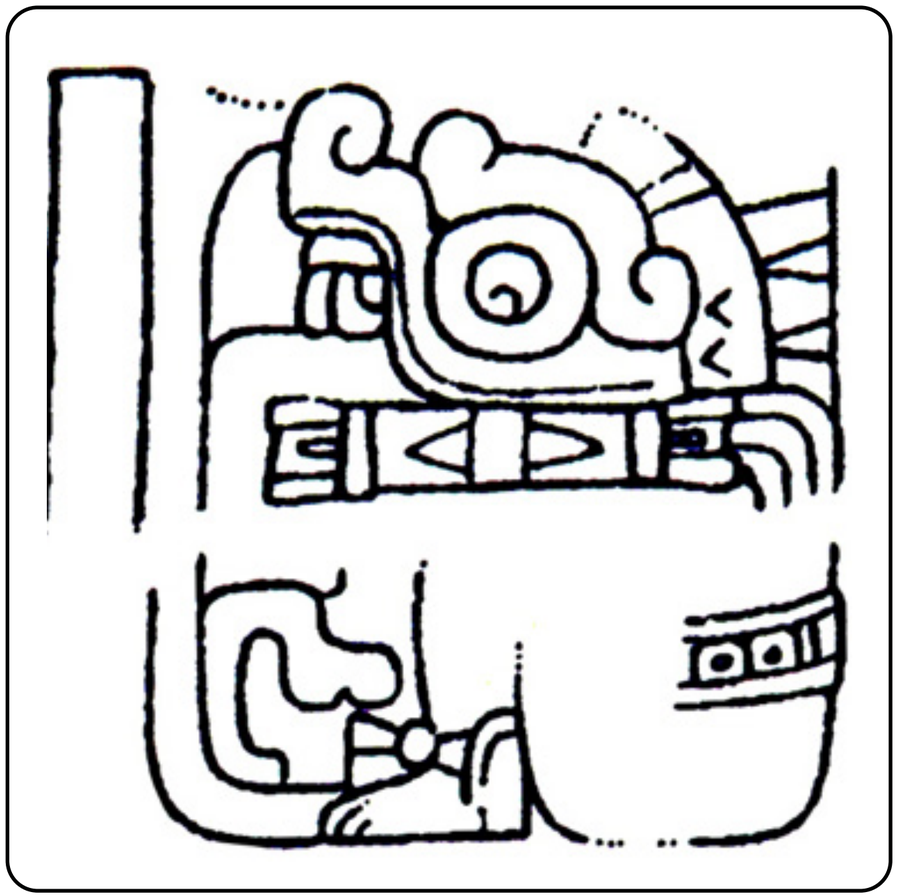
Luis Molina

Organizer and Manager of the Field Trip

Vivian Hurtado

Driver of the two 4WD Pickup trucks that carried the equipment

Anibal Gabriel
David Arrivillaga



A2



4



a2





A3 Need to d e (not an owl). But for the time being, because it is a double-circle round eye, I include it.





a3 Macaw or Kan-cross eye quetzal-headed bird man interacts with seated individual.





A4 The mouth of this person reminds me of some of the Tlaloc mouths. So although no Yearsign and no goggle-eyes, I include it for the time being.

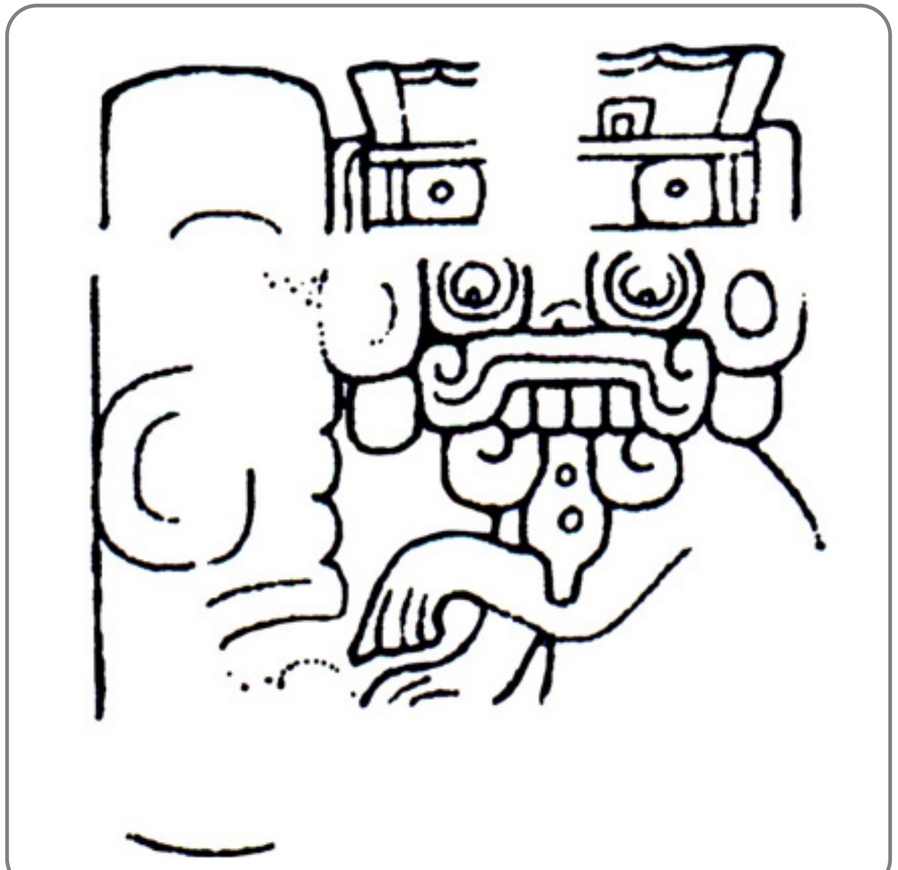
The vertical set of double-round circles is not in the position of a Tlaloc face.





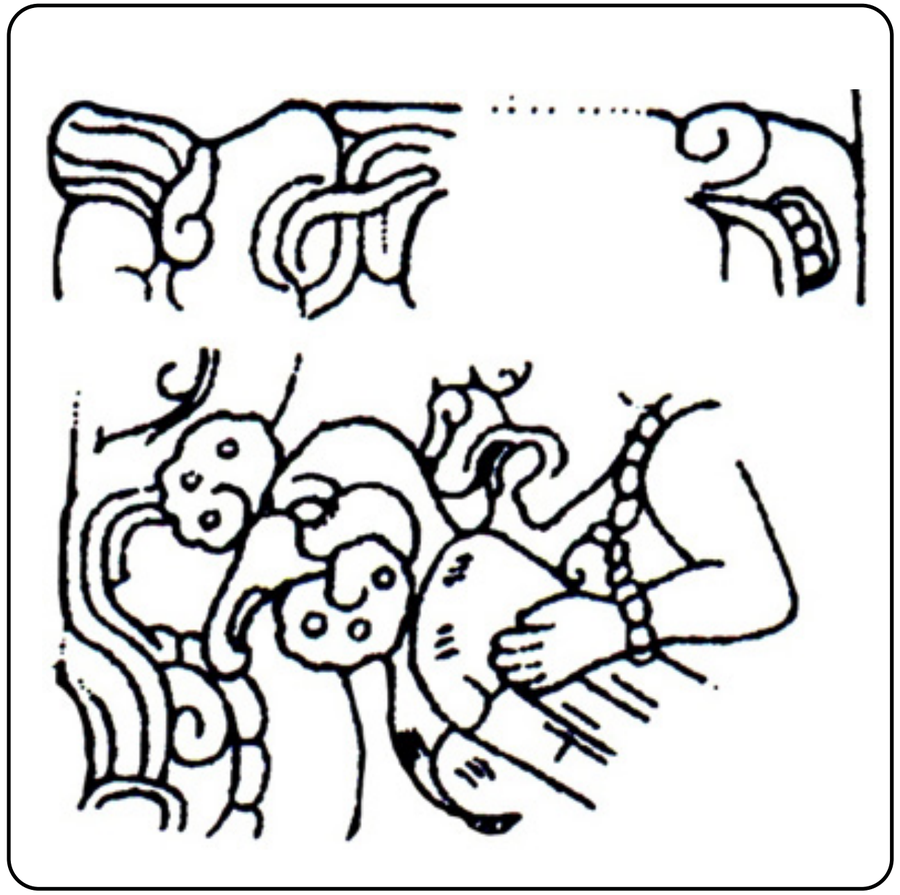
a4





A5 Traditional frontal Tlaloc as found elsewhere at Copan but rare as full-figure hieroglyph outside Copan hieroglyphic stairway area. Similar face on G2 and similar Tlaloc but profile on glyph blocks A7 and H3





a5





A6



a6





A7 Profile "half-frontal" presentation of Tlaloc. Two Yearsigns in the headdress





a7





B1 Numerals; seated profile Tlaloc





b1





B2 K'awil God K but Tlaloc and Yearsign headdress; reptile head with stylized cross-section of flowers (designs frequently found on Tlaloc eye serpent but this serpent has no goggle eye).

The drawings are David Stuart are excellent, but with the help of 1:1 macro photos of each full-figure hieroglyph, some details can be improved, especially if the drawing is direct from the digital photo and not a freehand sketch.

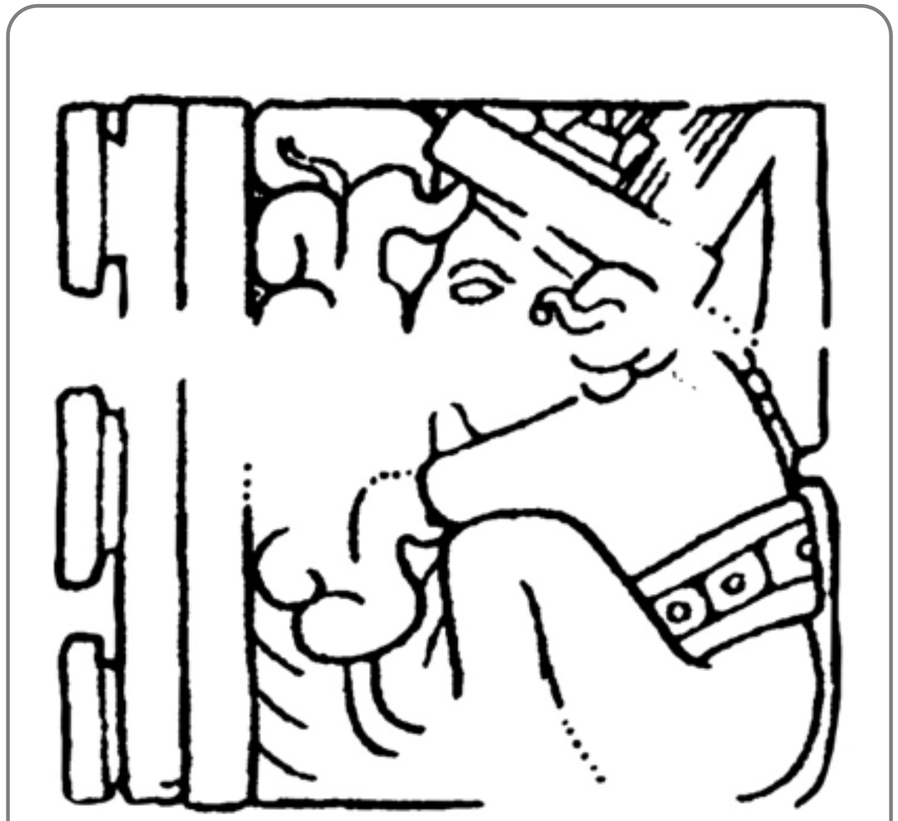




b2 Traditional K'awil God K with "gopher" (or rabbit) in front. More likely a pocket gopher, with Kan Cross earring.

Same with this drawing; it's great but details and curves can be improved with the help of the new 1:1 photos of FLAAR Photo Archive.





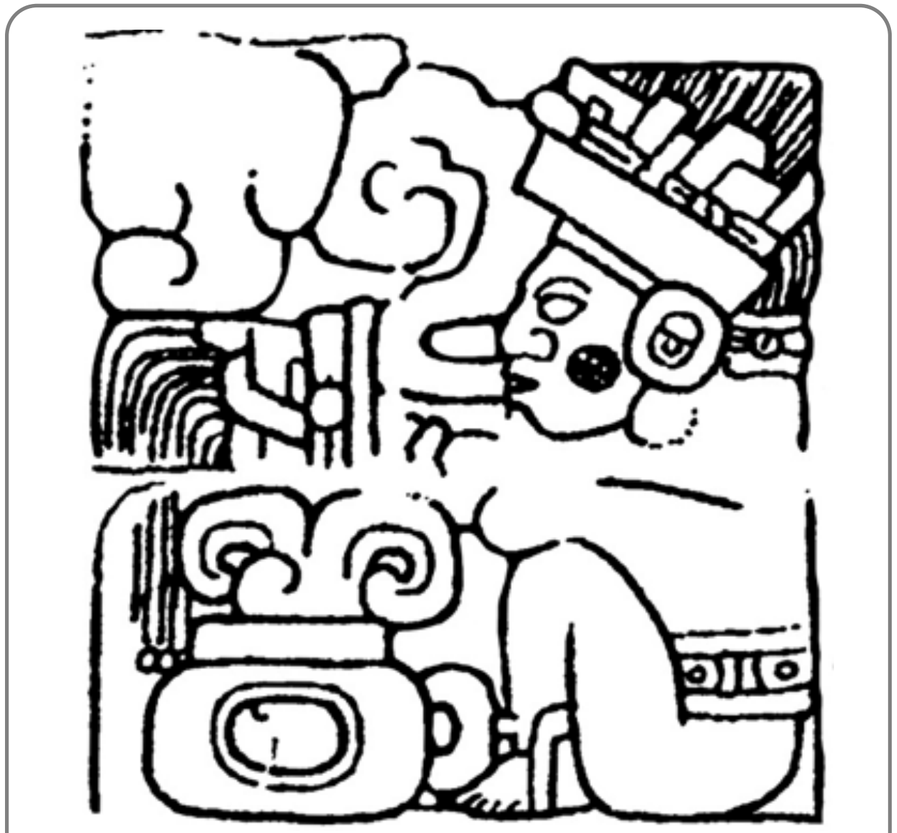
C1 Potential bar-and-dots number 13, but rectangles rather than traditional circles.

Front part definitely needs to be redrawn









C2 Yearsign on headdress but no Tlaloc or other obvious Teotihuacan features. Face is pure Maya style. See glyph block D2.

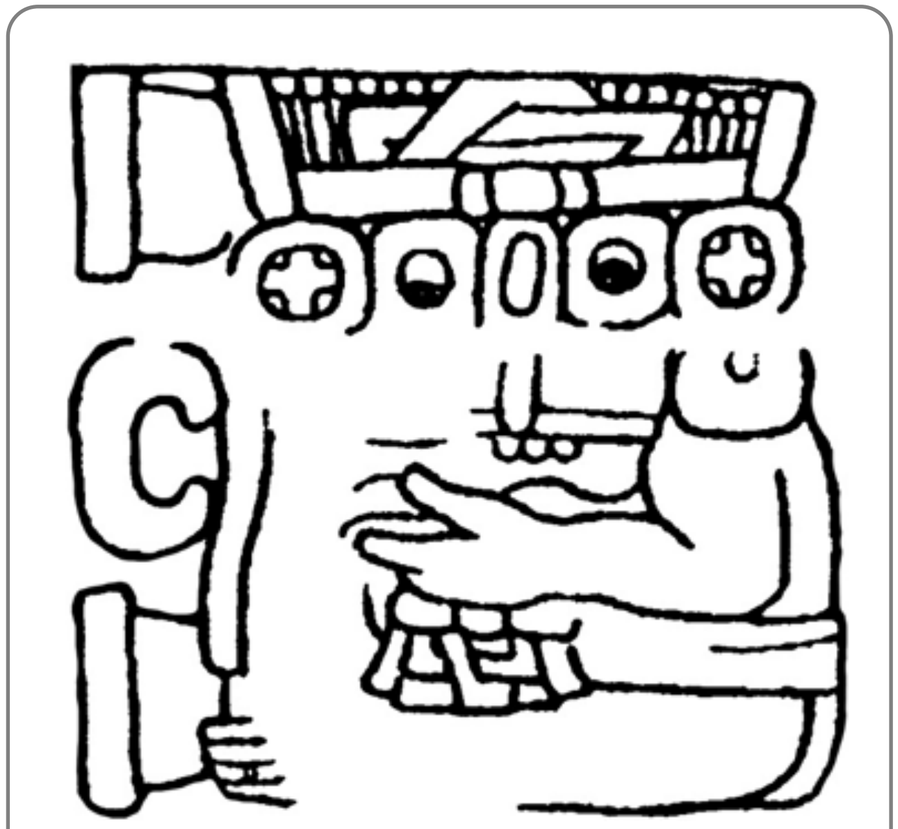
Lots of details, such as the sandals, seem to have been sketched freehand. Now they can be rendered directly from the new 1:1 digital photos.





c2 Giant bird interacts with God K, K'awil.







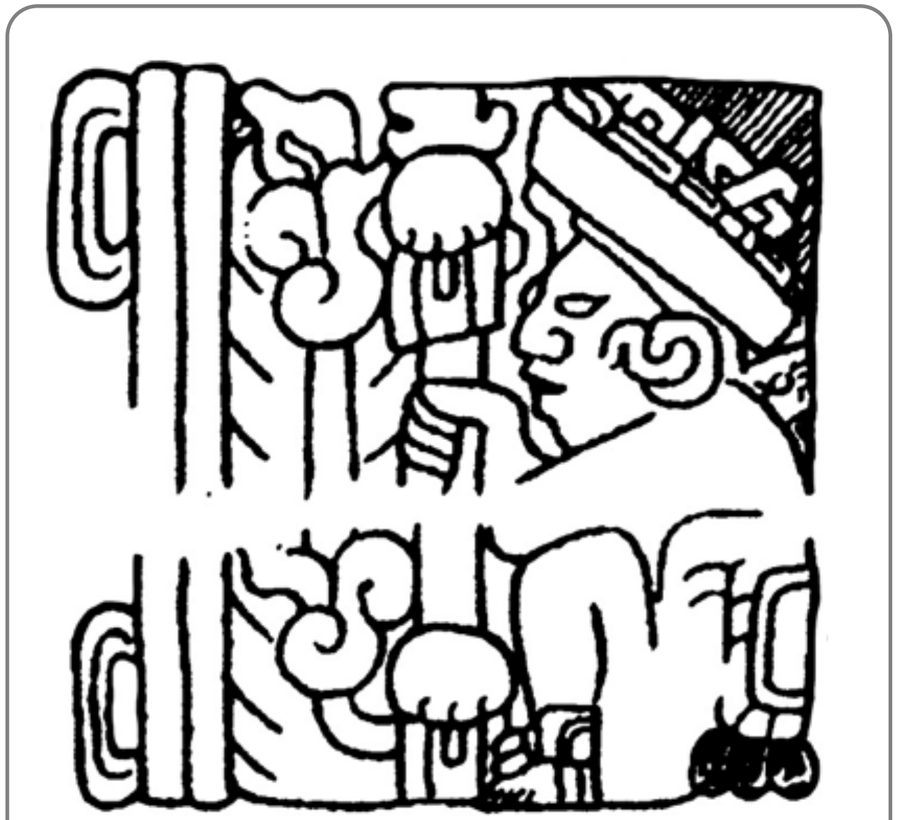
D1 Frontal Tlaloc, flat frontal Yearsign headdress on profile body.

I won't make any more comparisons between the helpful initial drawing and the photos. 90% of the drawings need to be redrawn. But I won't repeat this statement for every following drawing.



d1





D2 Yearsign on headdress but no Tlaloc or other obvious Teotihuacan features. Face is pure Maya style. See glyph block C2.





d2





E1





e1





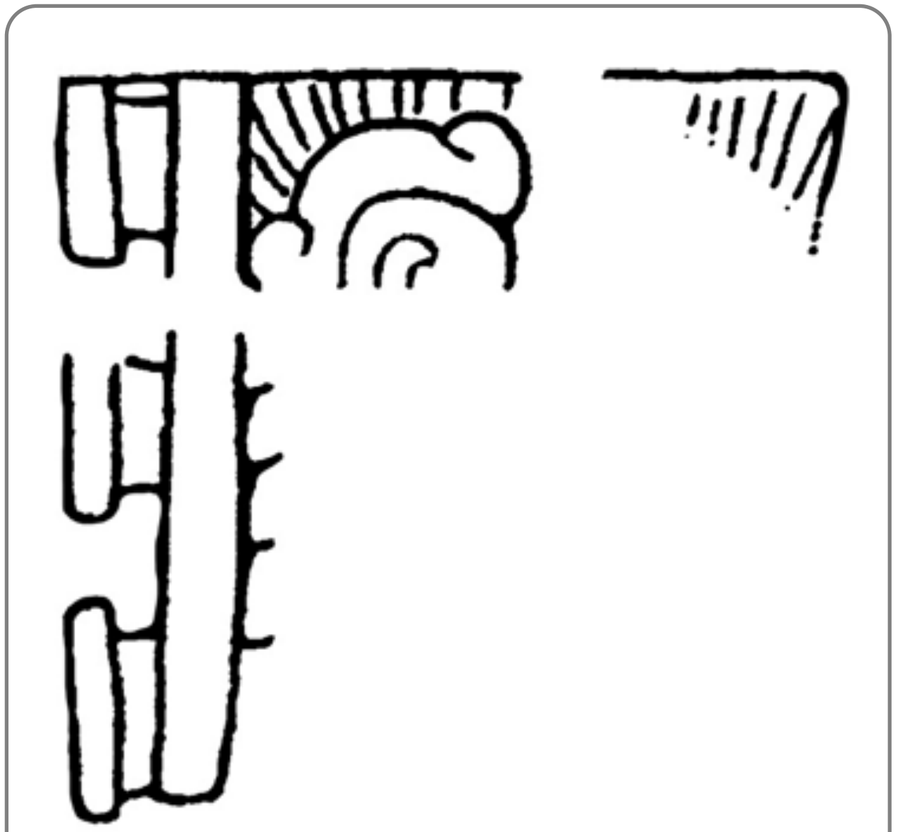
E2 Goggle eye but face is Maya and no Yearsign in headdress





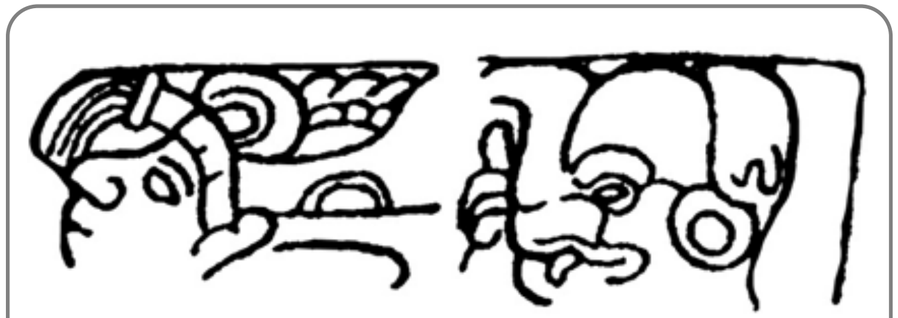
e2





F1





f1





F2 Upside down personage on shoulders and head





f2 Common seated/reclining Old Man Deity





G2 Profile Tlaloc head. Headdress has symbols that need to be studied to learn to what degree are "Teotihuacan" influence.





H2 Goggle eye size and shape of Tlaloc but otherwise no "Tlaloc face". Forehead has God K feature, K'awil.





H3 Remains of what was once a profile Tlaloc head.





H4 Miniature Yearsign headdress but on a totally Maya personage (unless what he is holding in his hand has Mexican features)?







H5 Tlaloc head or bundle at left.



H6

Yearsign far out front at top left. Main head has Tlaloc goggles and Tlaloc mouth, but may have had God K aspect sticking out of forehead (too eroded to decide).





h6





H7





h7



~~Work in Progress, lots more to come in 2024~~

List of FLAAR Photo Archive reports
~~that are being~~ prepared during autumn-winter 2023 and January-February 2024

Cauac Monster, Cosmic Monster with Quadripartite Badge Headdress, Crocodile & God N,
Copan CPN 25, Altar of Stela M
FLAAR Photo Archive Publication Number 1,
Maya Sculptures of Copan, Honduras, Publication Number 1

Scorpion, Venus, Moon Goddess with Rabbit Companion, *Celestial Deities on Sky Band Motifs on Copan Structure 8N-66C Bench Front*
FLAAR Photo Archive Publication Number 2,
Maya Sculptures of Copan, Honduras, Publication Number 2

Copan Ceramic Incensario Lids, Local adaptation of Teotihuacan Style
Volume I, Photos in full-page Height, Horizontal Format
FLAAR Photo Archive Publication Number 3,
Maya Ceramics of Copan, Honduras, Publication Number 1A

Copan Ceramic Incensario Lids, Local adaptation of Teotihuacan Style
Volume II, Vertical Format
FLAAR Photo Archive Publication Number 4,
Maya Ceramics of Copan, Honduras, Publication Number 1B

Full-Figure Personified Hieroglyphs on front of Bench in Str. 9N-82 (House of the Bacabs)
FLAAR Photo Archive Publication Number 5,
Maya Sculptures of Copan, Honduras, Publication Number 3

Beards on Kings and Deities of Copan
FLAAR Photo Archive Publication Number 6,
Maya Sculptures of Copan, Honduras, Publication Number 4

Paddler God Faces and Hieroglyphs at Copan
FLAAR Photo Archive Publication Number 7,
Maya Sculptures of Copan, Honduras, Publication Number 5

Cauac Monsters at Copan, especially in Stacks on Corners of Palaces and Mythical Structures
FLAAR Photo Archive Publication Number 8,
Maya Sculptures of Copan, Honduras, Publication Number 6

Copan Maya Ballgame Players, Maya Outfits: Chest Protector & Deflector and Thigh Protector; Mexican Ballgame Outfits: Yoke, Hacha and Ballgame Handstone
FLAAR Photo Archive Publication Number 9,
Maya Sculptures of Copan, Honduras, Publication Number 7

Copan Maya Ballcourt Architecture & Scarlet Macaw Logo Goal Stones; Stepped Areas were as important as Playing Field down the Center
FLAAR Photo Archive Publication Number 10,
Maya Architecture of Copan, Honduras, Publication Number 1

Maya Ballcourt Architecture, 3-Dimensional Architectural Reconstruction Drawings by David Morgan
FLAAR Photo Archive Publication Number 11,
FLAAR Drawings Archive Segment, Publication Number 1.

Toads and/or Frogs in Art and Iconography of Copan, Honduras
FLAAR Photo Archive Publication Number 12,
Maya Sculptures of Copan, Honduras, Publication Number 8

Bats in Sculpture and Hieroglyphic Inscriptions of Copan, Honduras
FLAAR Photo Archive Publication Number 13,
Maya Sculptures of Copan, Honduras, Publication Number 9

Samples of Classic Maya Ceramics of Copan, Honduras
FLAAR Photo Archive Publication Number 14,
Maya Ceramics of Copan, Honduras, Publication Number 2

Jade and Greenstone Craftsmanship of Copan, Honduras Finished Jade Ornaments plus Documentation of Jade Working on Raw Stone
FLAAR Photo Archive Publication Number 15,
Artifacts of Jade, Obsidian, Flint (Chert) and other Materials of Copan, Honduras, Publication Number 1.

Full-Figure Personified Hieroglyphs: Bench Front inside Copan Structure 9M-146
FLAAR Photo Archive Publication Number 16
Maya Sculptures of Copan, Honduras, Publication Number 10

Iconography of Incense Scattering and Face-Variant Long-Count Maya Hieroglyphs on Nim Li Punit Stela 15, Belize
FLAAR Photo Archive Publication Number 17
Maya Sculptures of Belize, Publication Number 1

Full-Figure Personified Hieroglyphs: Bench Front inside Copan Structure 9M-146
FLAAR Photo Archive Publication Number 16
Maya Sculptures of Copan, Honduras, Publication Number 10

Iconography of Incense Scattering and Face-Variant Long-Count Maya Hieroglyphs on Nim Li Punit Stela 15, Belize
FLAAR Photo Archive Publication Number 17
Maya Sculptures of Belize, Publication Number 1

The Story of the Blom Plate: a Masterpiece of Maya Iconography and Primary Standard Sequence, PSS, Hieroglyphs, Chetumal, Quintana Roo, Mexico
FLAAR Photo Archive Publication Number 18
Iconography of Maya Ceramics of Mexico, Publication Number 1
Primary Standard Sequence, PSS, Maya Hieroglyphs in the FLAAR Photo Archive, Publication Number 1

Tlaloc, Yearsign and other Teotihuacan Motifs in Classic Maya Art at Copan, Honduras
FLAAR Photo Archive Publication Number 19
Maya Sculptures of Copan, Honduras, Publication Number 11

Full-Figure Personified Hieroglyphs, Tlaloc, Yearsign, Calendrical Deities, Birds, Mammals, Copan Structure 26, (Temple 26, façade overlooking the Hieroglyphic Stairway below)
FLAAR Photo Archive Publication Number 20
Maya Sculptures of Copan, Honduras, Publication Number 12

Full-Figure Personified Hieroglyphs on Copan Stela 63
FLAAR Photo Archive Publication Number 21
Maya Sculptures of Copan, Honduras, Publication Number 13

Copan Stela D, CPN 7, Full-Figure Personified Hieroglyphs
FLAAR Photo Archive Publication Number 22
Maya Sculptures of Copan, Honduras, Publication Number 14

Crocodiles in Stone Sculpture of Copan: Altar T, CPN 25 (Altar of Stela M), Los Sapos
FLAAR Photo Archive Publication Number 23
Maya Sculptures of Copan, Honduras, Publication Number 15

Loincloth Apron Face on Stelae, Bench Fronts and other Sculptures at Copan, Honduras and Profile/Half Frontal Deity Face on Altars at Copan, Honduras; Hieroglyph T1017
FLAAR Photo Archive Publication Number
Maya Sculptures of Copan, Honduras, Publication Number

Quadripartite Badge Headdress and Cosmic Monster at Copan, Honduras
FLAAR Photo Archive Publication Number
Maya Sculptures of Copan, Honduras, Publication Number

Skulls and SKULL RACK, Copan, Honduras
FLAAR Photo Archive Publication Number
Maya Sculptures of Copan, Honduras, Publication Number