Altered Body Symbolism in Mesoamerica

by

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12.37 *Xipe Totec* Aztec god (or impersonator)
wearing flayed skin with dangling hands

12.38 Xipe Totec (or impersonator: detail of Fig. 12.37, back view)
12.39 Male priest wearing flayed skin and garment of sacrificed female impersonator of Centeotl-Chicomecoatl, an agricultural fertility goddess. After *Codex Borbonicus* 30
12.40 *Xipe Totec,* Aztec. Ceramic sculpture, Palma Cuata, Veracruz
12.41 Captive Reliquary. Jaina, Campeche, Mexico

Chapter Thirteen Ballgame, Blood and Cosmos

13.1 God L with Muan Bird Headdress, and Xbalanque with Jaguar God headdress. Late Classic Limestone panels (assembled together)
13.2 Tlaloc and jaguar symbolism of player vs. player in bird costume Late Classic ballgame scene. Limestone panel
13.3 Ballgame and Decapitation Scene
Relief of the Great Ballcourt, Chichen Itzá, Yucatán
13.4 Protagonist preparing for Ballgame (or Venus descending to earth) (Panel 1) Southeast panel of the South Ballcourt, El Tajín, Veracruz
13.5 Reclining protagonist surrounded by musicians
(Panel 2) Southwest panel of the South Ballcourt, El Tajín
13.6 Ballplayers in the court
(Panel 3) Northwest panel of the South Ballcourt, El Tajín
13.7 Sacrifice in ballcourt scene,
Northeast panel of the South Ballcourt, El Tajín
13.8 Decapitated Victim (fragment)Temple of the Niches, El Tajín
Decapitated victim with blood as snakes, ballcourt panel, Aparicio
13.9 Underworld scene of supplication
North-central panel of South Ballcourt, El Tajín
13.10 Granting of Pulque in the Otherworld
South-central panel of South Ballcourt, El Tajín
13.11 Thirteen Rabbit with decapitated and disemboweled victim
Column scene, El Tajín
13.12 Disemboweled Victim being decapitated. Column scene, El Tajín
13.13 Dismemberment and beheadings of ballgame sacrificial victims; Classic period stela: Monument 1, Bilbao, Guatemala
13.14 Human captive bound and compressed into a ball
Altar 8, Tikal. Late Classic A.D. 750-760
13.15 Sacrificed ball player within a ball, bouncing down a hieroglyphic stairway. Yaxchilan Structure 33. Late Classic , ca. A.D. 750-760
13.16 North, Center, and South Ballcourt Markers. Copán, Honduras
13.17 Central Marker. Toniná Ballcourt, Monument 69. A.D. 775.

Chapter Fourteen Ritual Passage, Sacred Journey

14.1 The Sarcophagus Lid, Coffin of Pacal
Temple of Inscriptions, Palenque, Chiapas. Late Classic A.D. 684
14.2 Chan-Bahlum's Dance Out of Xibalba
Temple 14, Palenque. Late Classic A.D. 705
14.3 Quiriguá ruler (Cauac Sky, or Sky Kul?) seated in monster jaws
Zoomorph P, Quiriguá, dedicated in A.D. 795
14.4 Ruler in mouth of creature, holding God K scepter and shield
(detail from Zoomorph P) Quiriguá
14.5 Details of sides and top of Zoomorph P, Quiriguá, Guatemala
14.6 Cauac Sky (Two-Legged Sky?) in mouth of the Celestial Monster
Zoomorph B, Quiriguá, Guatemala.
14.7 Hieroglyphic names and other glyphs of the Paddlers
14.8 Incised Bones, Burial 116, Tikal, Guatemala, Late Classic, A.D. 705
Glyphs of the Paddlers, Paddlers, and sinking canoe
14.9 Incised Bones, Burial 116, Tikal, Guatemala, Late Classic A.D. 705
Paddler as Itzamma, canoe in constellation, Itzamma with peccary
14.10 The Paddlers, Maize God/dead king, and animals in sinking canoe
14.11 Sun God Paddling a Canoe, Early Classic vessel (A.D. 200-450)
14.12 The Maize God on codex-style vessels
14.13 Maize God resurrected in maw of the White-Bone-Snake
Altar at the base of the Hieroglyphic Stairs at Copán
14.14 Death God *wayob* figures
14.15 Female kneeling *way* figure, and*way* as a human in a cartouche
14.16 Anthropomorphs in dancing positions with *wayob* figures
14.17 Anthropomorphic and jaguar beings dancing and performing
Classic period vase, northern Petén
14.18 Elongated *way* jaguar in headlong descent*Dresden Codex* (detail)
14.19 GI with spear in confrontation
Late Classic polychrome vase, northern Petén
14.20 Fourteen deities: four God Ns in enema ritual
Polychrome vase, southern Campeche or northern Petén
14.21 Deities, Moon Goddess, and Vision Serpent emerging from the
Celestial Monster, on a vessel as instrument to focus power
Incised cylindrical ceramic vessel, Late Classic, A.D. 550-800
14.22 The Deletaille Tripod, Early Classic Period
14.23 The Deletaille Tripod (details)
14.24 Temple of the Warriors, Chichen Itzá
Man-bird-deity hybrid on upper temple facade. Early Postclassic
14.25 Temple of the Warriors, Chichen Itzá
Rattlesnakes as columns. Early Postclassic period

14.26 Rattlesnake presenting head in jaws.
The Quadrangle, Uxmal, Yucatán. 10th c., Early Postclassic
14.27 Serpent head with a human head in its jaws,
Palace at Labná, Yucatán. Late Classic period
14.28 Chac, the Rain God, standing on Serpent Head. *Codex Madrid,* 30
14.29 Annex of the Nuns at Chichen Itzá, Yucatán
14.30 Chac masks on facade of the Palace of the Masks (Codz Pop)
Kabáh, Yucatán. Puuc architecture, Late Classic period
14.31 *Tzompantli,* or "wall of sculls" at Chichen Itzá
14.32 Altar of skulls *(Tzompantli),* or the "Tomb of Time"
Aztec culture, 14-th-16th c. A.D.
14.33 Platform of the Tzompantli, Wall of Skulls, Chichen Itzá,
Details of warrior and Serpent head
14.34 Pillar, Temple of the Warriors, Chichen Itzá, Early Postclassic
14.35 Pillars featuring warriors, captives with bound wrists, and priests
Temple of the Warriors, Chichen Itzá, Early Postclassic period
14.36 Human in feline costime, engaged with supernatural figure
Temple of the Warriors, Chichen Itzá, Yucatán. Early Postclassic
14.37 Platform of the Tzompantli, Chichen Itzá
Eagles eating human hearts, and panels of warriors with serpents
14.38 Platform of the Eagles and Jaguars
Jaguars and eagles eating human hearts, Chichen Itzá, Yucatán
14.39 Band of feathered rattlesnakes eating human skeletons
Carved wall behind Pyramid B, Tula, Hidalgo. Late Postclassic
14.40 Eagle eating a human heart. Detail from carved wall of
Pyramid B, Tula, Hidalgo. Late Postclassic
14.41 Heroic figure emerging from a stylized cave-maw
Olmec basalt carving, Tabasco, La Venta, c. 800 B.C.
14.42 Olmec Cave Mask, Chalcatzingo, 500-400 B.C. Basalt carving
14.43 Inner doorway of Temple 22, Copán
Skybearers , skulls representing the Underworld, and sky-serpent
14.44 Monster-mouth mask doorway to a temple at Chicanna, Campeche
14.45 The Magician's Pyramid. Uxmal, Yucatán. Late Classic
14.46 The Magician's Pyramid, Uxmal
Chac masks along stairway to the temple
14.47 Entrance mask flanked by effigies of Chac, the rain god
The Magician's Pyramid. Uxmal, Yucatán. Late Classic
14.48 El Castillo (The Castle) Pyramid at Chichén Itzá, Yucatán. Toltec era

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Fig. 1.1

		CENTRAL MEXICO	OAXACA	GULF COAST	WEST MEXICO	MAYA HIGHLANDS/ PACIFIC COAST	LOWLAND MAYA South	LOWLAND MAYA North
1519	LATE POSTCLASSIC	Aztecs: *Tenochtitlan*, *Tlaxcala*	Mixtec independent kingdom	Aztecs	Tarascans	Maya independent city-states *Mixco Viejo, Iximché, Utatlán*	*Tayasal* (Itzá)	*Tulum* *Sta Rita*
1200		Toltecs: *Tula*						*Mayapán*
900	EARLY POSTCLASSIC TERMINAL CLASSIC	*Xochicalco*	*Mitla* *Yagul*	Huastecs				*Chichen Itzá* (Toltec May
600	LATE CLASSIC	*Cacaxtla*	Monte Albán IIIb	El Tajín: Classic Veracruz, *Remojadas*		*Cotzumalhuapa*	Tepeu Late Classic Maya	Puuc and Central Yucatán
300	EARLY CLASSIC	Teotihuacan Phases I–IV	Monte Albán IIIa	*Cerro de las Mesas*	*Ixtlán del Rio*	*Kaminaljuyú* *Escuintla*	Tzakol: Early Classic Maya	*Dzibilchaltún*
AD / BC	PROTO CLASSIC / LATE FORMATIVE		Monte Albán II		*Chupícuaro*	*Izapa, Kaminaljuyú,*	*Cerros*	
300		*Cuicuilco*		*Tres Zapotes*	Colima	*Abaj Takalik*		
600	MIDDLE FORMATIVE	*Tlatilco*	*Dainzu* Monte Albán I	Olmecs: *La Venta*				
900	EARLY FORMATIVE			*San Lorenzo*				
1500					*Xochipala* Capacha	Ocos		
	ARCHAIC							

Fig. 1.1
Chronological chart, drawing from
Mary Ellen Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec,* 6.

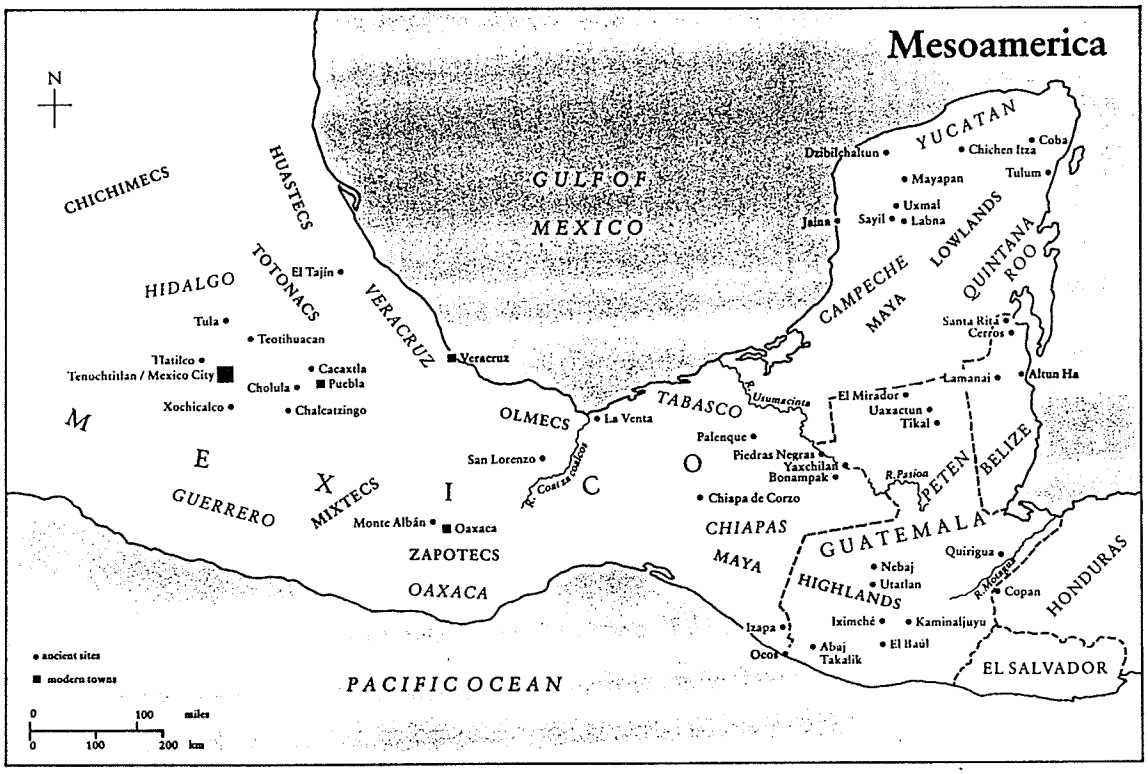


Fig. 1.2
Map of Mesoamerica
Drawing in
Karl Taube, 1993, *Aztec and Maya Myths,* The·Legendary·Past, 6.

Fig. 1.3

Fig. 1.3
Map of Sites of the Maya
Drawing in exhibition catalogue:
Los Mayas: The Manuel Barbachano Ponce/Mayan Art Collection.
Mayan Exhibition Schedule 1978/1979/1980, p. 10.

Fig. 2.1
Four Pottery Figurines
Early Preclassic period
San José Mogote, Oaxaca.
Found beneath a floor next to a house. Photograph as Fig. 11.9, p. 352, in Drennan, 1976,"Religion and Social Evolution in Formative Mesoamerica" in Kent V. Flannery, ed, *The Early Mesoamerican Village,* 1976, 352.

Fig. 2.2 a and b
a. Pottery figurine of a dancer (Ht. 11.4 cm)
b. Pottery figurine of a dancer (Ht. 12 cm)
Early Preclassic period, Tlatilco, Valley of Mexico.
Photos courtesy of American Museum of Natural History, reproduced as Figs. 21 and 22, p. 50 in Coe, 1990, *Mexico*.

Fig. 2.3
"Pretty lady" pottery figurine
Late Preclassic period, Chupícuaro culture, Guanajuato.
Ht approx 10 cm. Photo courtesy Instituto Nacional de Antropología e Historia, as Fig 25, p. 55 in Coe, 1990, *Mexico.*

Fig. 2.4
Acrobat
Tlatilco
Redware, $15^1/_2$" high. (Collection Mr. Proctor Stafford, Los Angeles).
Photograph (Peter Moore) as Fig 75, p. 60 in
Coe, 1965,*The Jaguar's Children, Pre-Classic Central Mexico.*

Fig. 2.5

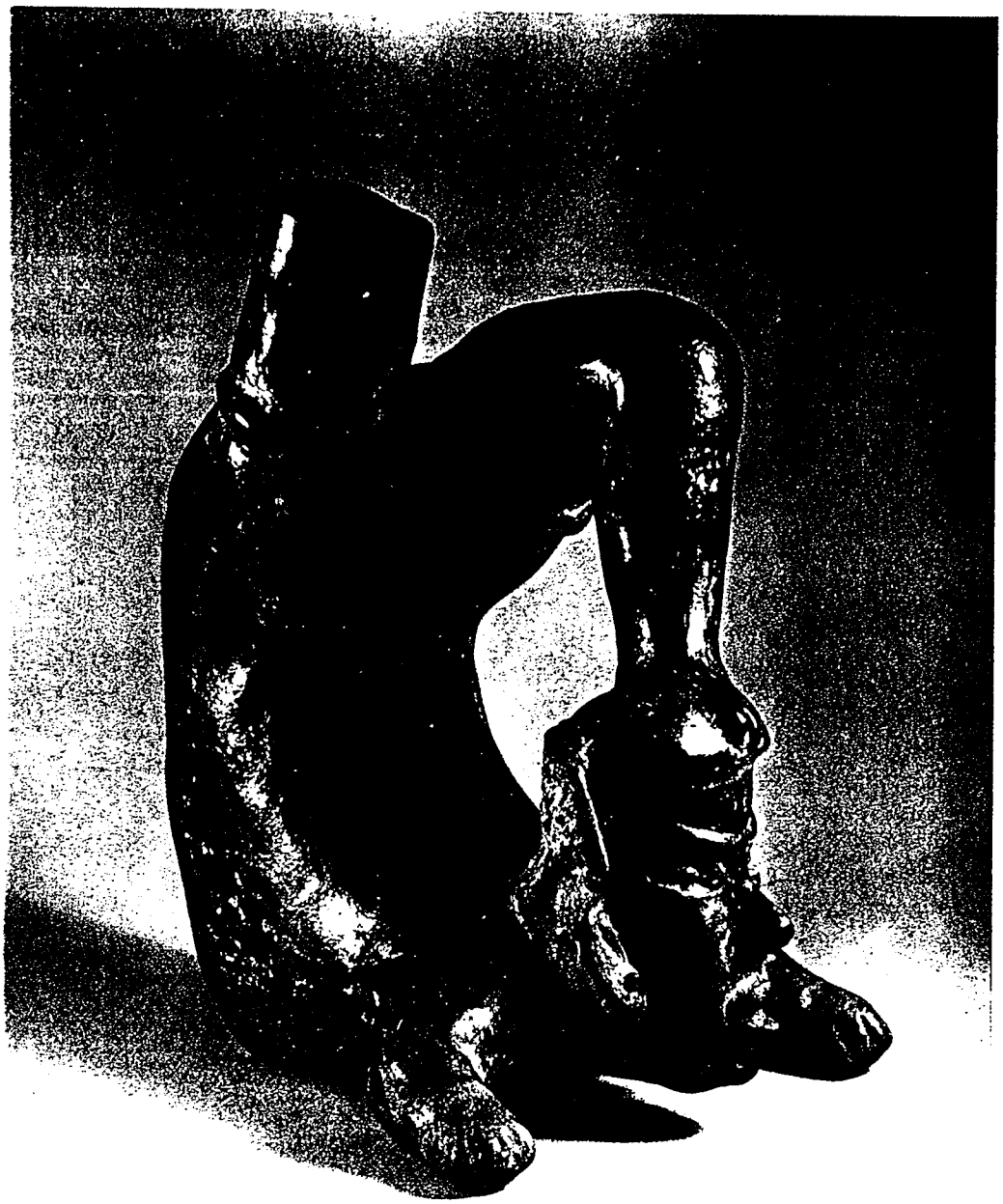


Fig. 2.5
Contortionist/Acrobat.
Terra-cotta fired red clay bottle.
Tlatilco. Preclassic, Central Mexico, 12th-8th century B.C.
Photograph in Pedro Ramírez Vázquez, 1968, *The National Museum of Anthropology: Mexico: Art-Architecture-Archaeology-Anthropology*, 60.

Fig. 2.6
Female figurines symbolizing duality
Clay figurines, Tlatilco. H ca. 4.5 in.
Middle Preclassic period, 12th-7th c. B.C.
The National Museum of Anthropology, Mexico, photograph in
Pedro Ramirez Vázquez, 1968, *The National Museum of Anthropology: MEXICO, Art · Architecture · Archaeology · Anthropology*, 66.

Fig. 2.7
Mask of life and death
Clay mask, H. 3.5 in.
Tlatilco, Mexico, Middle Preclassic period, 12th-7th c. B.C.
The National Museum of Anthropology, Mexico, photograph in
Pedro Ramirez Vázquez, 1968, *The National Museum of Anthropology: MEXICO, Art · Architecture · Archaeology ·Anthropology*, 64.

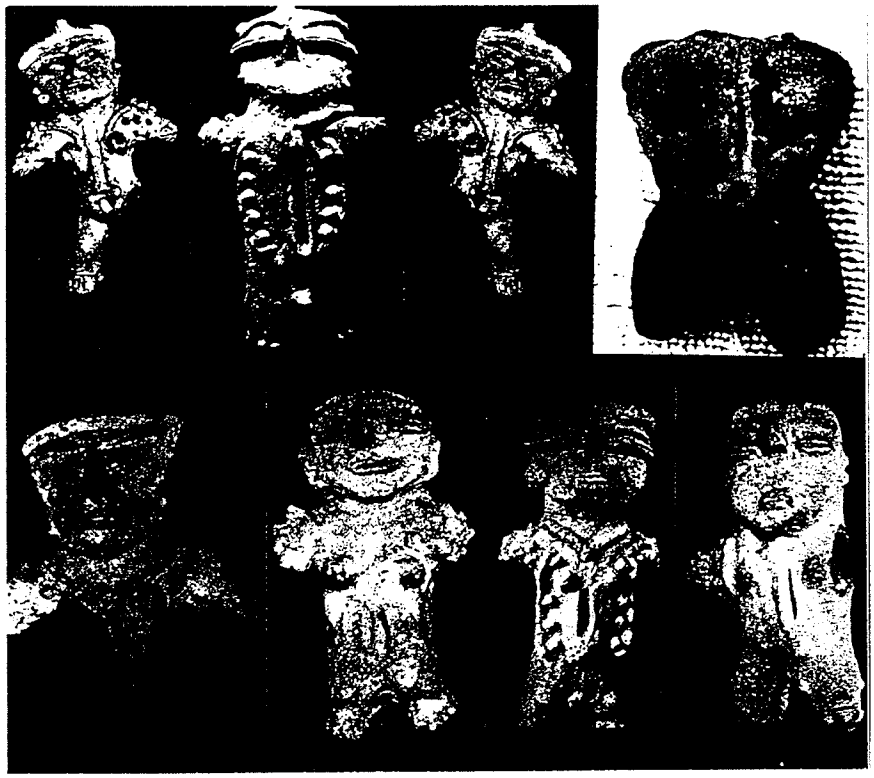


Fig. 2.8
Preclassic solid clay figurines with scarification
Works in private collections. Photographs in Robicsek and Hales, 1984, "Maya Heart Sacrifice: Cultural Perspective and Surgical Technique", in *Ritual Human Sacrifice in Mesoamerica: A Conference at Dumbarton Oaks October 13th and 14th, 1979,* ed. by Benson and Boone, 84.

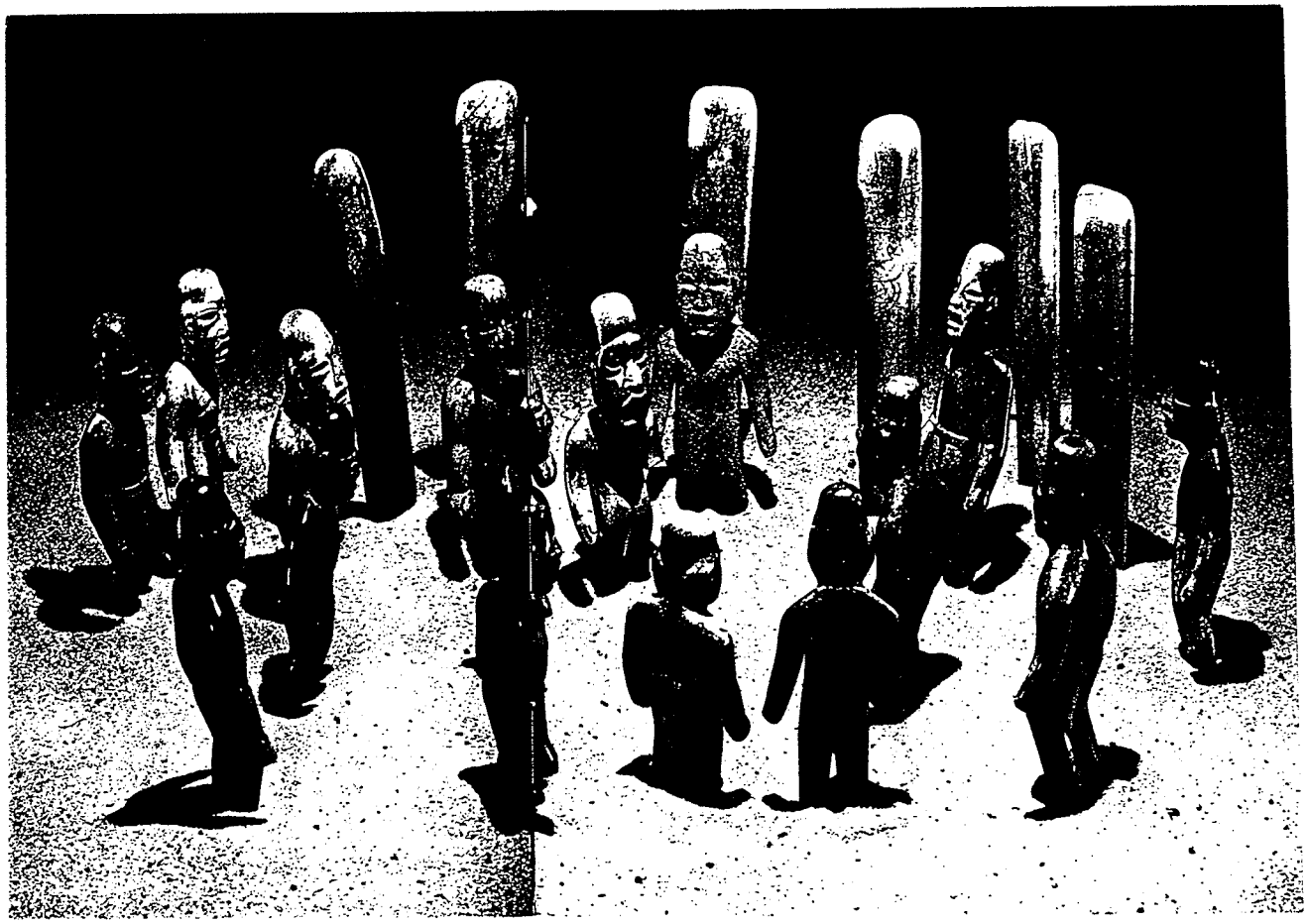


Fig. 2.9
Olmecs with jade monoliths; sixteen stone figurines arranged in a scene
Found buried under a courtyard floor.
La Venta, Tabasco, Veracruz.
Olmec culture, Middle Preclassic period, 4th c. B.C.- 3rd c. A.D.
Jadeite and serpentine. Museo Nacional de Antropología, Mexico City.
Photograph by Lee Boltin, pp. 14-15 in Dickey, Muse, and Wiencek, 1992,
The God-Kings of Mexico.

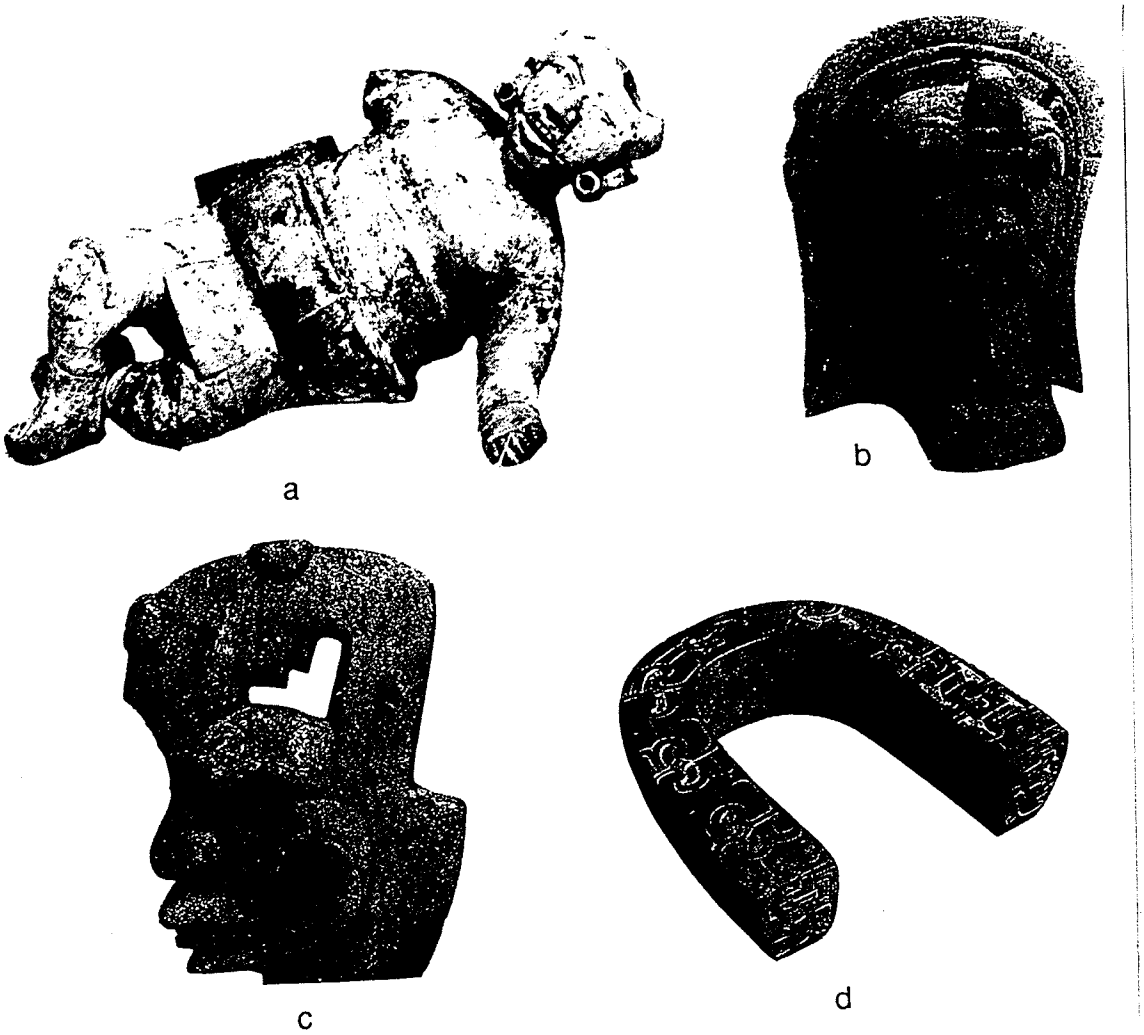


Fig. 2.10
Ball Game artifacts

a. Figurine of ball-player wearing yoke and knee and arm pads Santa Cruz, Quiché, Guatemala. L 37 cm. Photograph (from the Museum of the American Indian, Heye Foundation, N.Y. [12/3347]
b. Palma, Veracruz. H 20 cm. Photograph (from the Museum of the American Indian, Heye Foundation, N.Y. [16/3473].
c. Hacha (thin stone head with tenon), H 29 cm. Photograph (from the Museum of the American Indian, Heye Foundation, N.Y. [16/3474].
d. Carved stone yoke. El Tajín, Veracruz. L 44.2 cm. Photo (courtesy of the Metropolitan Museum of Art. The Michael C. Rockefeller Memorial Collection. Bequest of Nelson A. Rockefeller, 1979. [1970.206.423].

Photographs as Figure 6.25, p. 228 in
Weaver, 1993, *The Aztecs, Maya, and Their Predecessors.*

Fig. 2.11
Male figurine
Textured jerkin and sunburst headdress with feathers
Xolalpan, No. X-5325 from the National Museum of Ethnography, Stockholm, Sweden. Photo as Figure 20 a in
Sue Scott, 1993, *Teotihuacan Mazapan Figurines and the Xipe Totec Statue: A Link Between the Basin of Mexico and the Valley of Oaxaca.*

Fig. 2.12
Male figure holding jaguar paw vase and inverted trophy head.
Heye Statue. Photo courtesy of the National Museum of the American Indian, Smithsonian Institution, reproduced as Plate 17 in
Sue Scott, 1993, *Teotihuacan Mazapan Figurines and the Xipe Totec Statue: A Link Between the Basin of Mexico and the Valley of Oaxaca.*

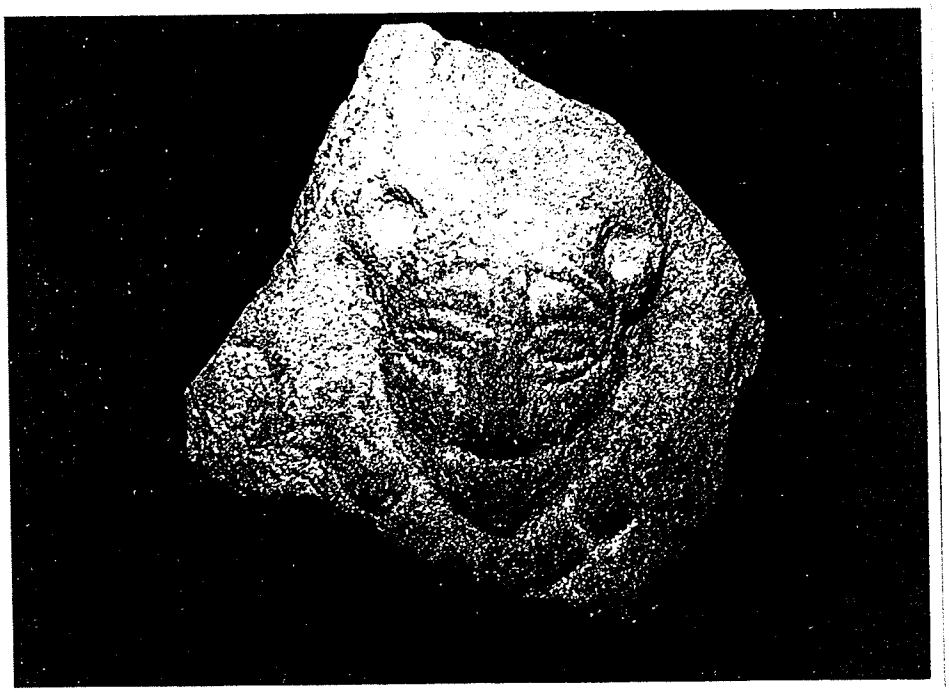
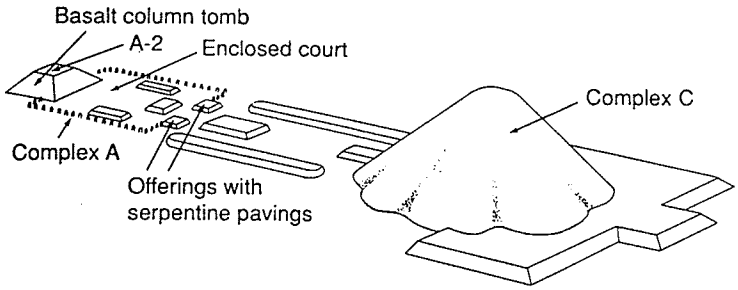


Fig. 2.13
Lambityeco male figurine with animal mask
Photo # 7402 from Frissell Museum system, reproduced as Fig. 56 in
Sue Scott, 1993, *Teotihuacan Mazapan Figurines and the Xipe Totec Statue: A Link Between the Basin of Mexico and the Valley of Oaxaca.*

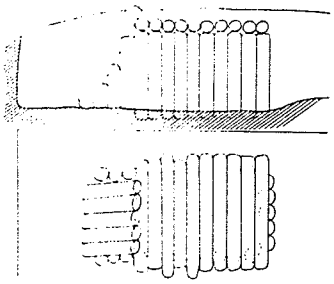
Fig. 2.14
Male figurine
Stendahl statue
Photograph courtesy of the Stendahl Galleries, Los Angeles, as Plate 10 in Sue Scott, 1993, *Teotihuacan Mazapan Figurines and the Xipe Totec Statue: A Link Between the Basin of Mexico and the Valley of Oaxaca.*

Fig. 2.15
Early figurine resembling *Xipe Totec*
Teotihuacán culture, 7th-9th c. A.D.
Hollow clay, H. 4 ft.
The National Museum of Anthropology, Mexico, photograph in
Pedro Ramirez Vázquez, 1968, *The National Museum of Anthropology: MEXICO, Art · Architecture · Archaeology · Anthropology*, 72.

Fig. 2.16
Figurine with laughing face
Central Veracruz
H 36 cm. Photo from the Museum of the American Indian, Heye Foundation, N.Y. [23/3924], reproduced as Fig. 6.26d, p. 230 in Weaver, 1993, *The Aztecs, Maya, and Their Predecessors.*



a



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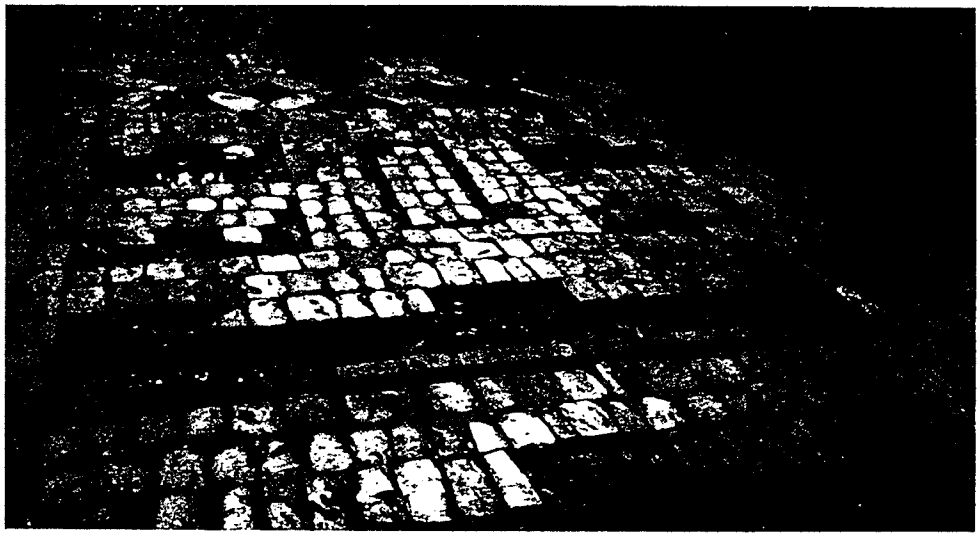
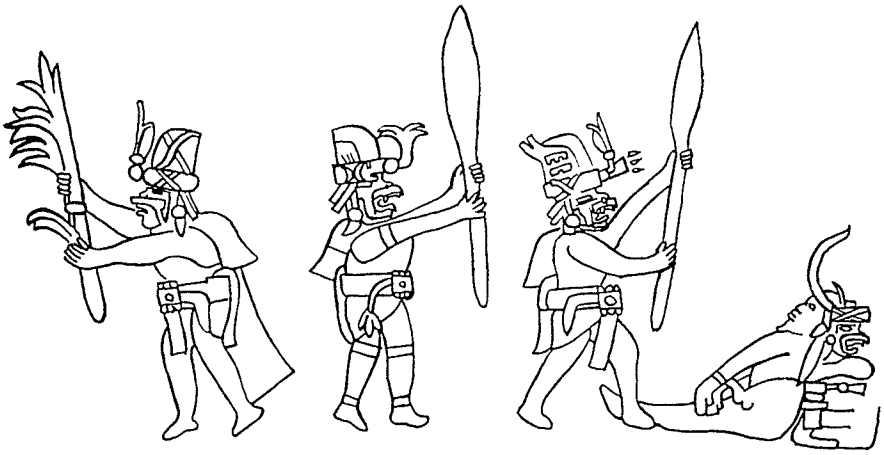


c

Fig. 2.17
La Venta, Tabasco
Middle Preclassic period
a. Complexes A and C
b. tomb with basalt columns
c. mosaic pavement (photograph by Muriel Porter Weaver)
in Weaver, 1993, *The Aztecs, Maya, and Their Predecessors,* fig. 3.17, p. 63.



Figs. 11, 12. The Chalcatzingo reliefs and detail (below)

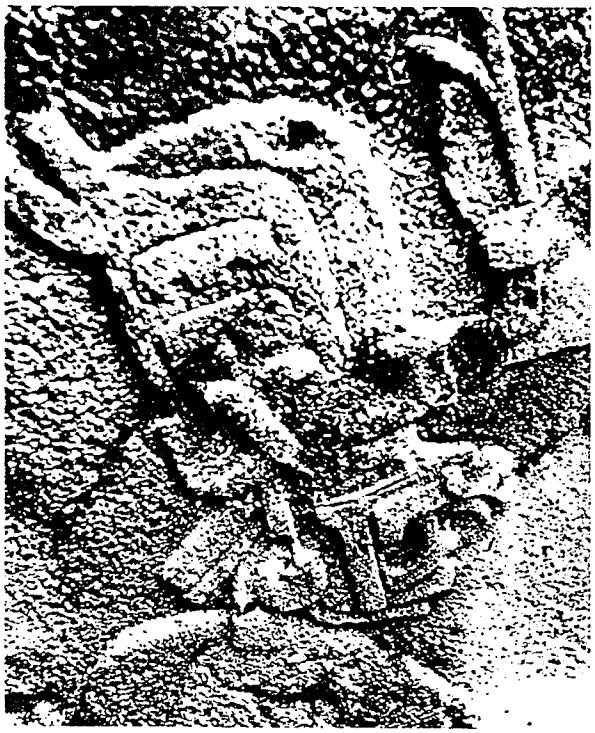


Fig. 2.18
Relief of armed men (one leaning against a jaguar idol)
Chalcatzingo, Morelos
Drawing and photo (detail) reproduced as Figs. 11 and 12, p. 18, in Wicke, 1971, *Olmec: An Early Art Style of Precolumbian Mexico.*

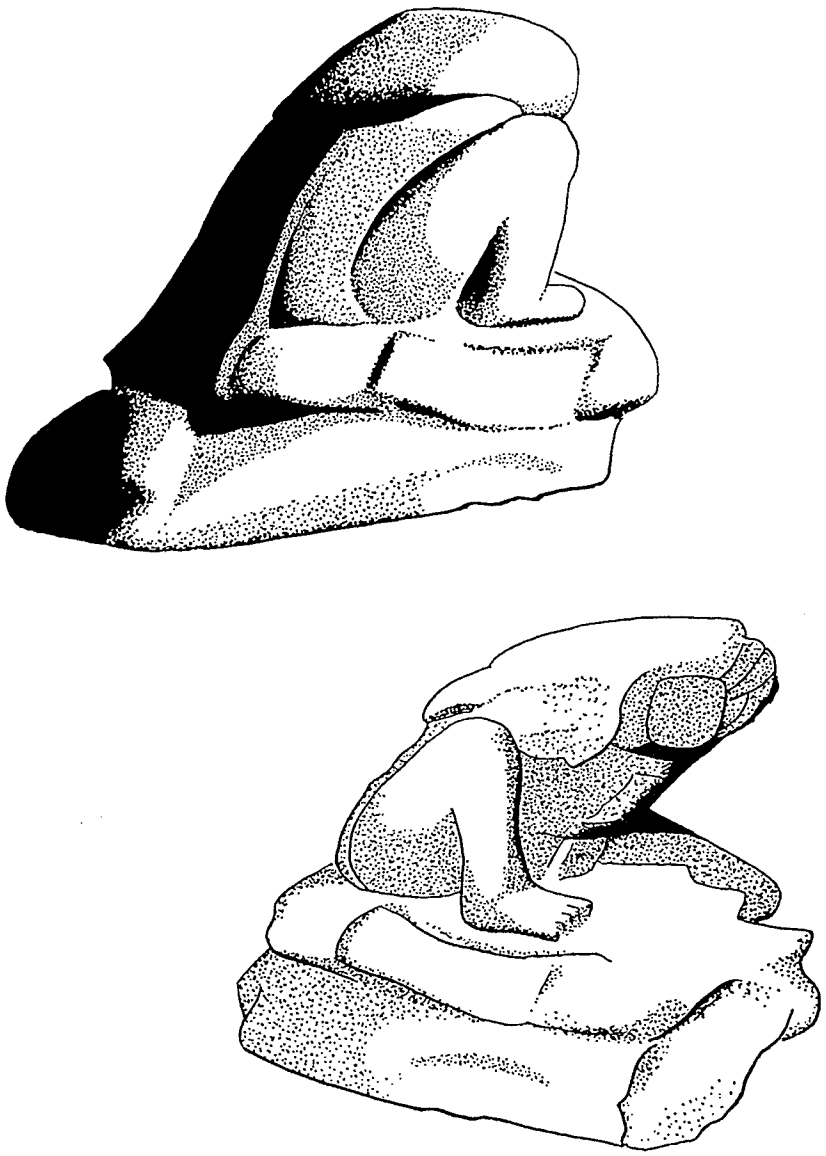


Fig. 2.19
Anthropomorphic jaguar upon a reclining human figure
Monument 1, Rio Chiquito, Tenochtitlán,
Drawing as Fig. 19, p. 34 in
Wicke, 1971, *Olmec: An Early Art Style of Precolumbian Mexico.*

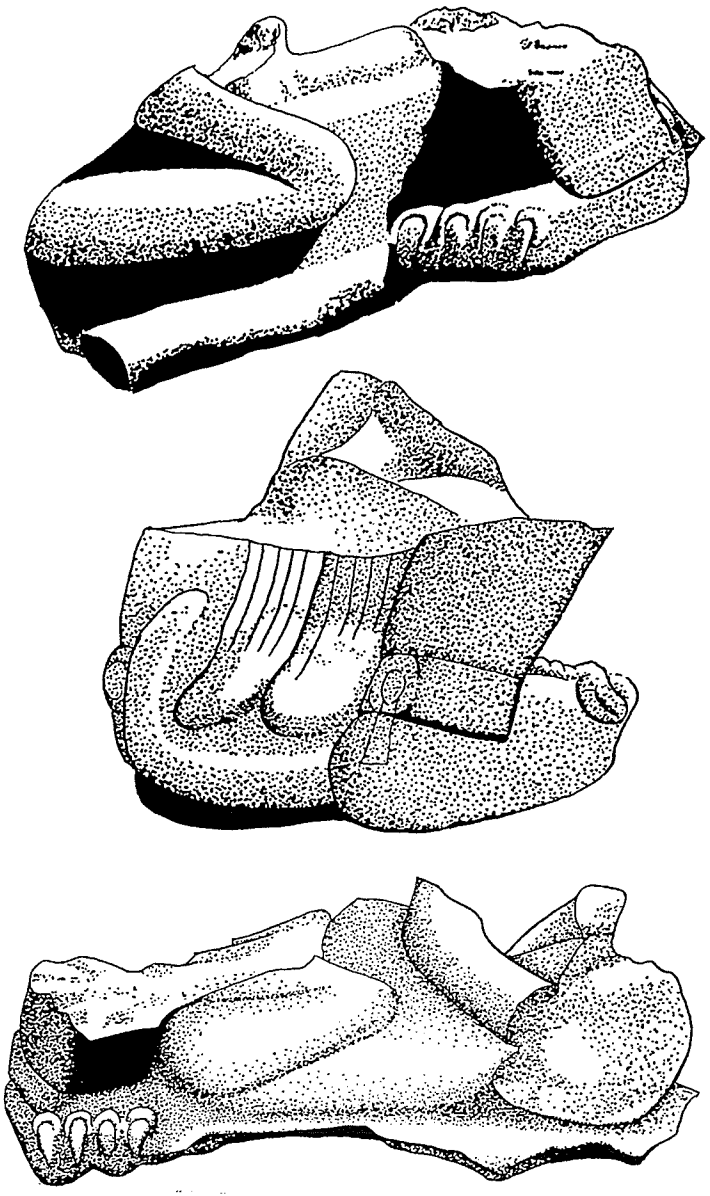


Fig. 2.20
Jaguar atop human
Monument 3, Potrero Nuevo
(Discovery by Matthew W. Stirling and Phillip Drucker, in Stirling, 1947, "On the Trail of La Venta Man," in *The National Geographic Magazine,* Vol. XCI, No. 2, February, 1947, 137-172, p. 158.) Drawing as Fig. 22, p. 38 in Wicke, 1971, *Olmec: An Early Art Style of Precolumbian Mexico.*

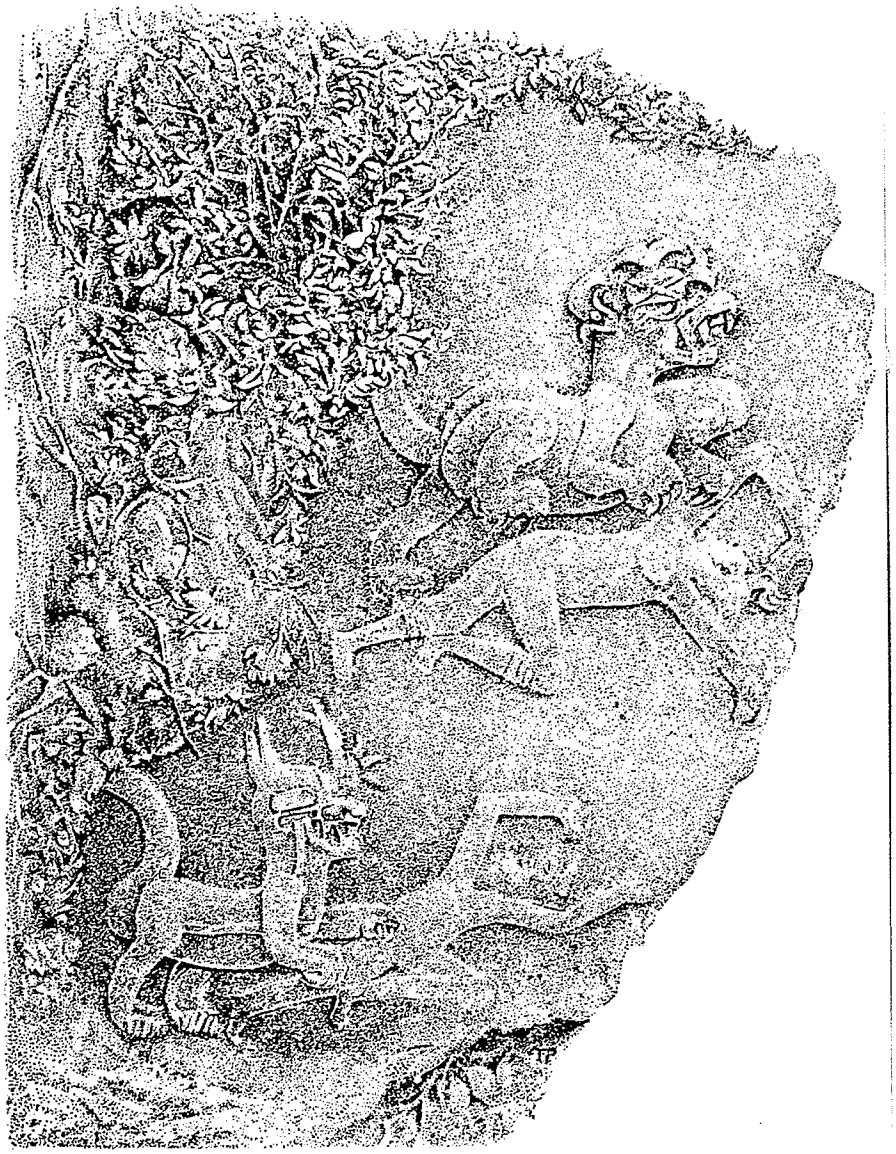
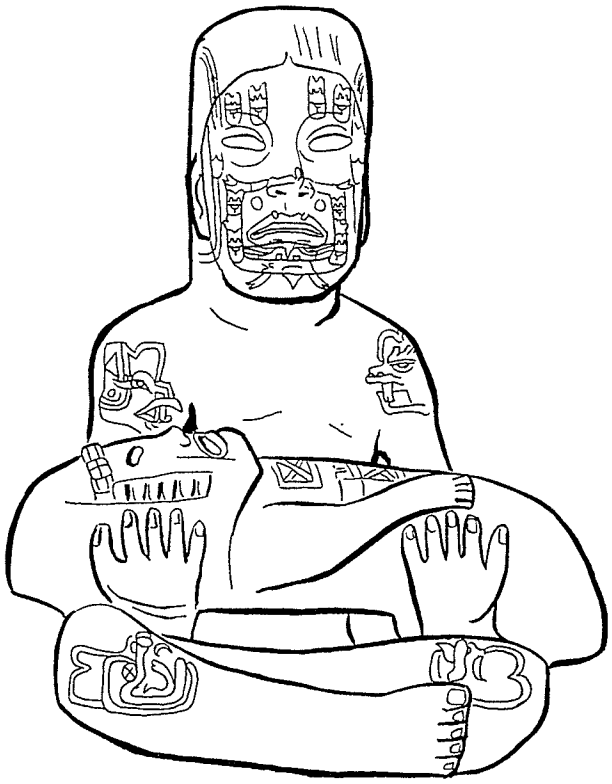
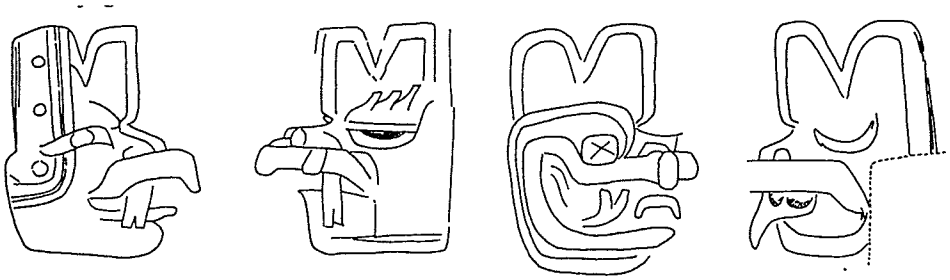


Fig. 2.21
Jaguars overcoming humans
Petroglyph relief IV, Chalcatzingo, Morelos.
Middle Preclassic period
Drawing by F. Pratt (after Gay 1972) as Fig. 18, p. 33 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*
(Also see photograph and drawing in Gay, 1966, 61.)

Fig. 2.22
Seated youth holding a jaguar-featured human infant
Stone figurine, Las Limas, Veracruz.
Photograph by Michael D. Coe as Fig. 2, p. 4 in
Coe, 1972, "Olmec Jaguars and Olmec Kings," in
The Cult of the Feline: A Conference in Pre-Columbian Iconography October 31st and November 1st, 1970, ed. Elizabeth P. Benson.



a.



b.

Fig. 2.23
Seated youth holding a jaguar-featured human infant (details)
Stone figurine, Las Limas, Veracruz.
a. Drawing showing motifs on body, as Fig. 28, p. 51 in
Wicke, 1971, *Olmec: An Early Art Style of Precolumbian Mexico.*
b. God-faces on the seated figure
Drawings as Fig. 3, p. 5 in Coe, 1972, "Olmec Jaguars and Olmec Kings," in *The Cult of the Feline: A Conference in Pre-Columbian Iconography October 31st and November 1st, 1970,* ed. Elizabeth P. Benson.

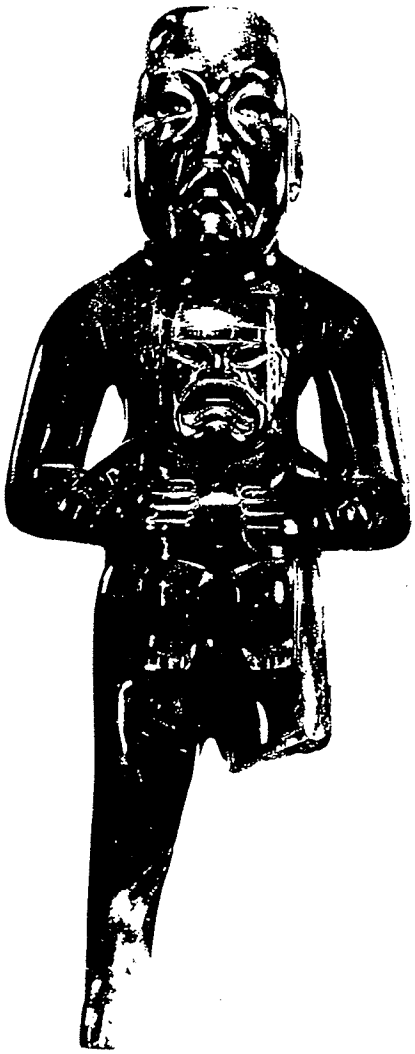


Fig. 2.24
Standing figure holding a were-jaguar.
Jade, $8^5/_8$"high
Photo from The Brooklyn Museum L47.6, as fig. 4, p. 12 in
Coe, 1965, *The Jaguar's Children: Pre-Classic Central Mexico.*

Fig. 2.25
a. Ceremonial axe as an Olmec were-jaguar
Stone, $11^5/_8$" high. British Museum, London.
b. Were-jaguar head.
Stone, $6^1/_4$" high.
American Museum of Natural History, New York 30/9762.
Photographs: *a* as fig. 5 and *b* as fig. 6, on p. 6 in
Coe, 1965, *The Jaguar's Children: Pre-Classic Central Mexico.*

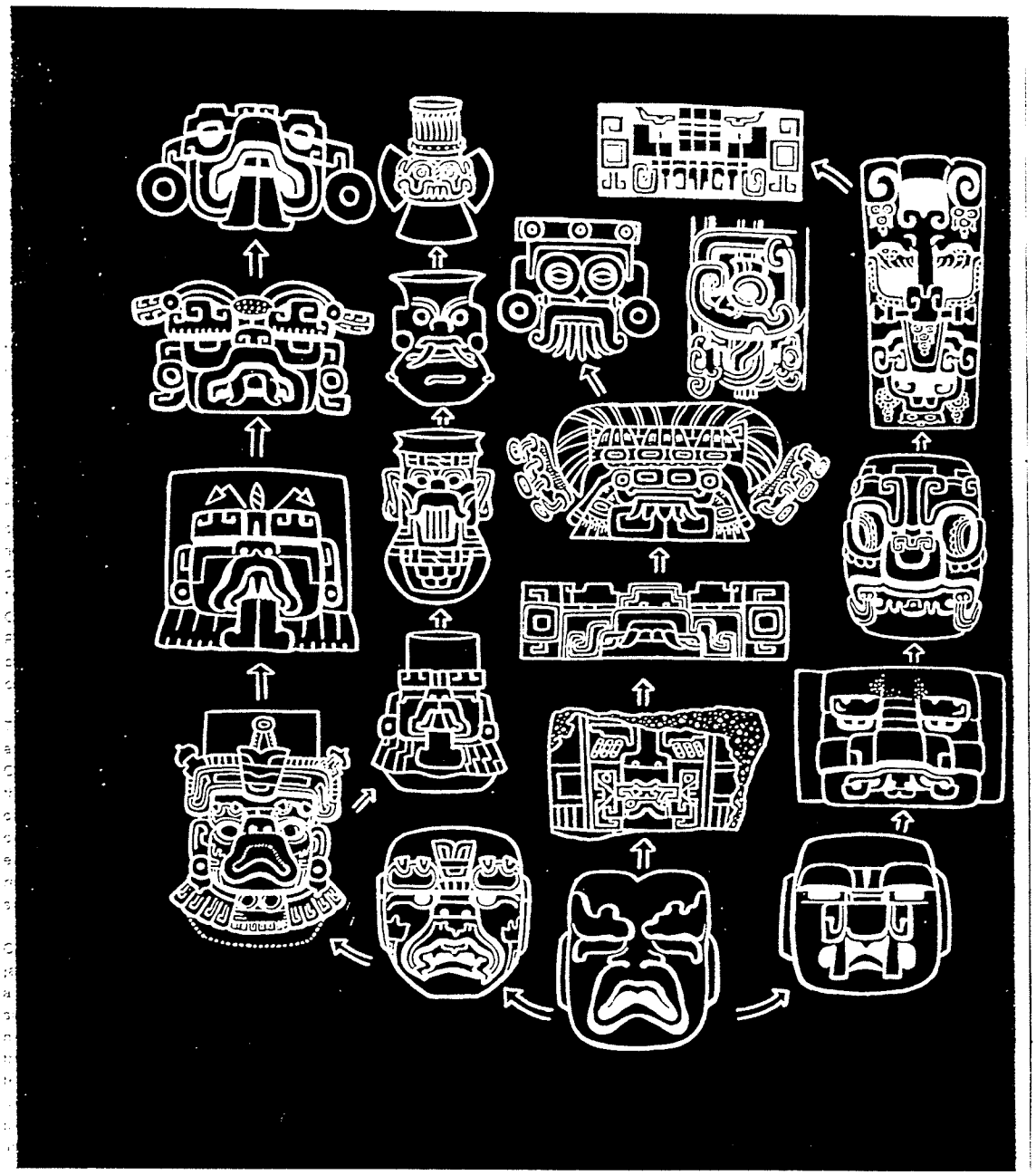


Fig. 2.26
Derivation of rain gods from the Olmec were-jaguar
Drawing ([with deletion], from Miguel Covarrubias, 1957, *Indian Art of Mexico and Central America*, Alfred A. Knopf, Inc.) as fig. 7, p. 16 in Coe, 1965, *The Jaguar's Children: Pre-Classic Central Mexico.*

Fig. 2.27
Were-jaguars: anthropomorphic and zoomorphic combinations
Tabasco.
Height: Left 7.75 in.; right, $3^{1}/_{8}$ in.
Dumbarton Oaks Collection. Photo reproduced as Fig. 1, p. 146 in Furst, 1968, "The Olmec Were-Jaguar Motif in the Light of Ethnographic Reality," *Dumbarton Oaks Conference on the Olmec October 28th and 29th, 1967,* ed. Elizabeth Benson.

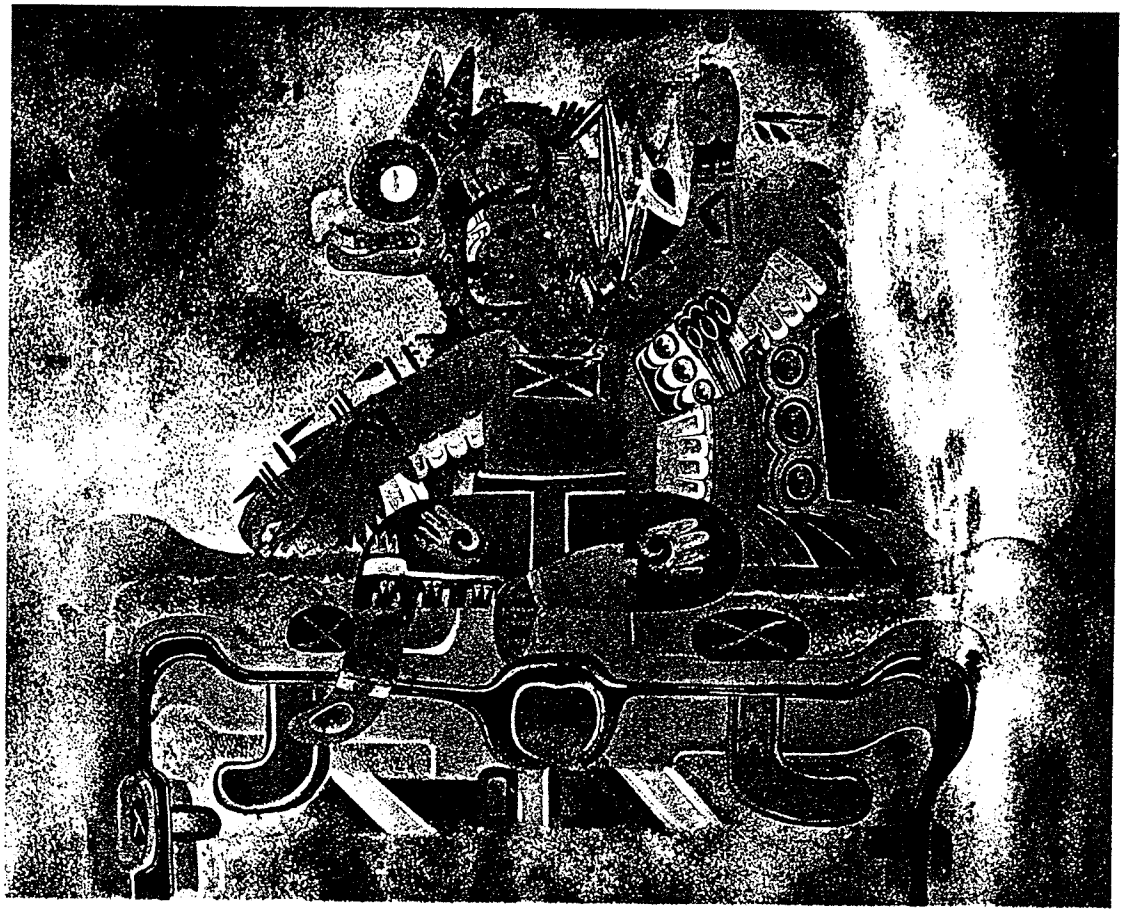


Fig. 2.28
Anthropomorphic figure seated on a jaguar-monster, with bird headdress
Oxtitlan Cave, Guerrero, Mexico
Polychrome Mural I , W3.8 m x H 2.5m.
Facsimile painted by Felipe Dávalos, as frontispiece in
Grove, 1970, *The Olmec Paintings of Oxtotitlan Cave, Guerrero, Mexico.*
Studies in Pre-Columbian Art and Archaeology Number Six.

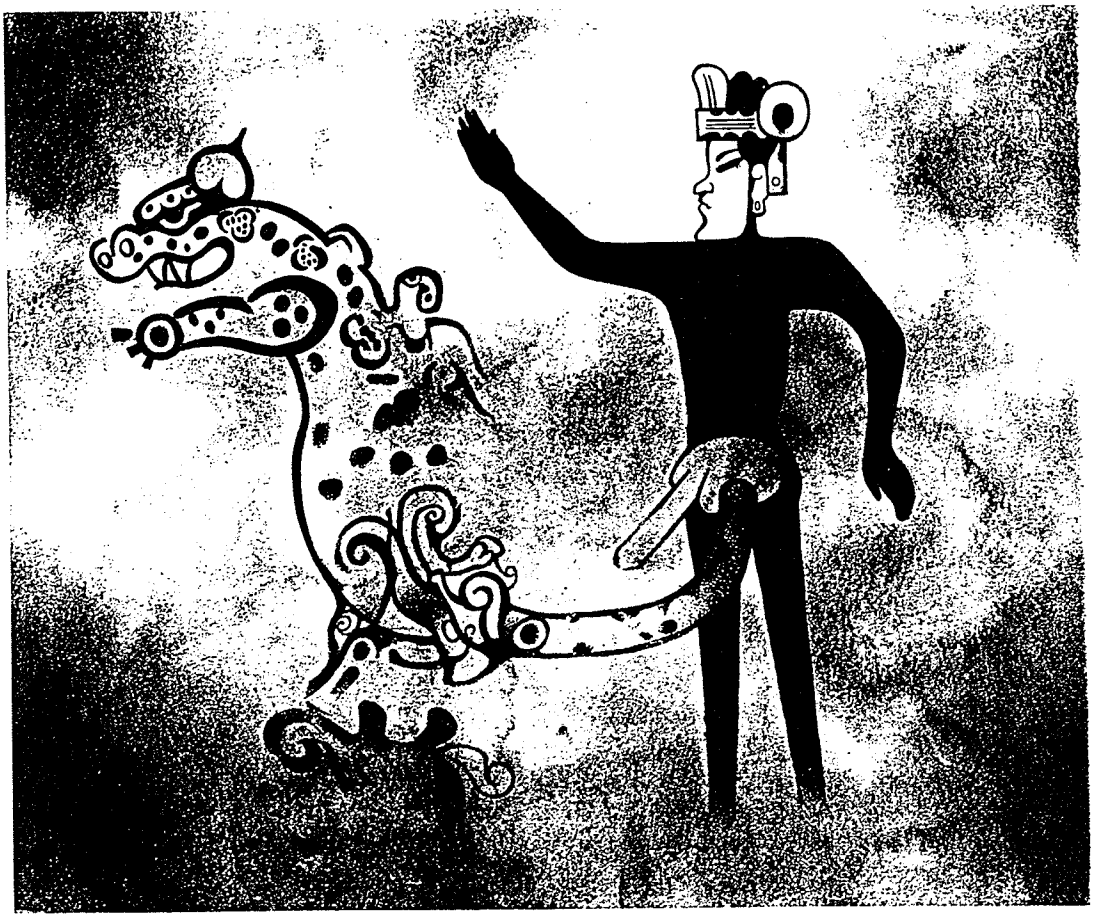


Fig. 2.29
Standing Man and Jaguar in Sexual Interaction
(Painting I-d), Oxtitlan Cave, Guerrero, Mexico.
Drawing by Felipe Dávalos, reproduced as Fig. 13, p. 17 in
Grove, 1970, *The Olmec Paintings of Oxtotitlan Cave, Guerrero, Mexico.*
Studies in Pre-Columbian Art and Archaeology Number Six.

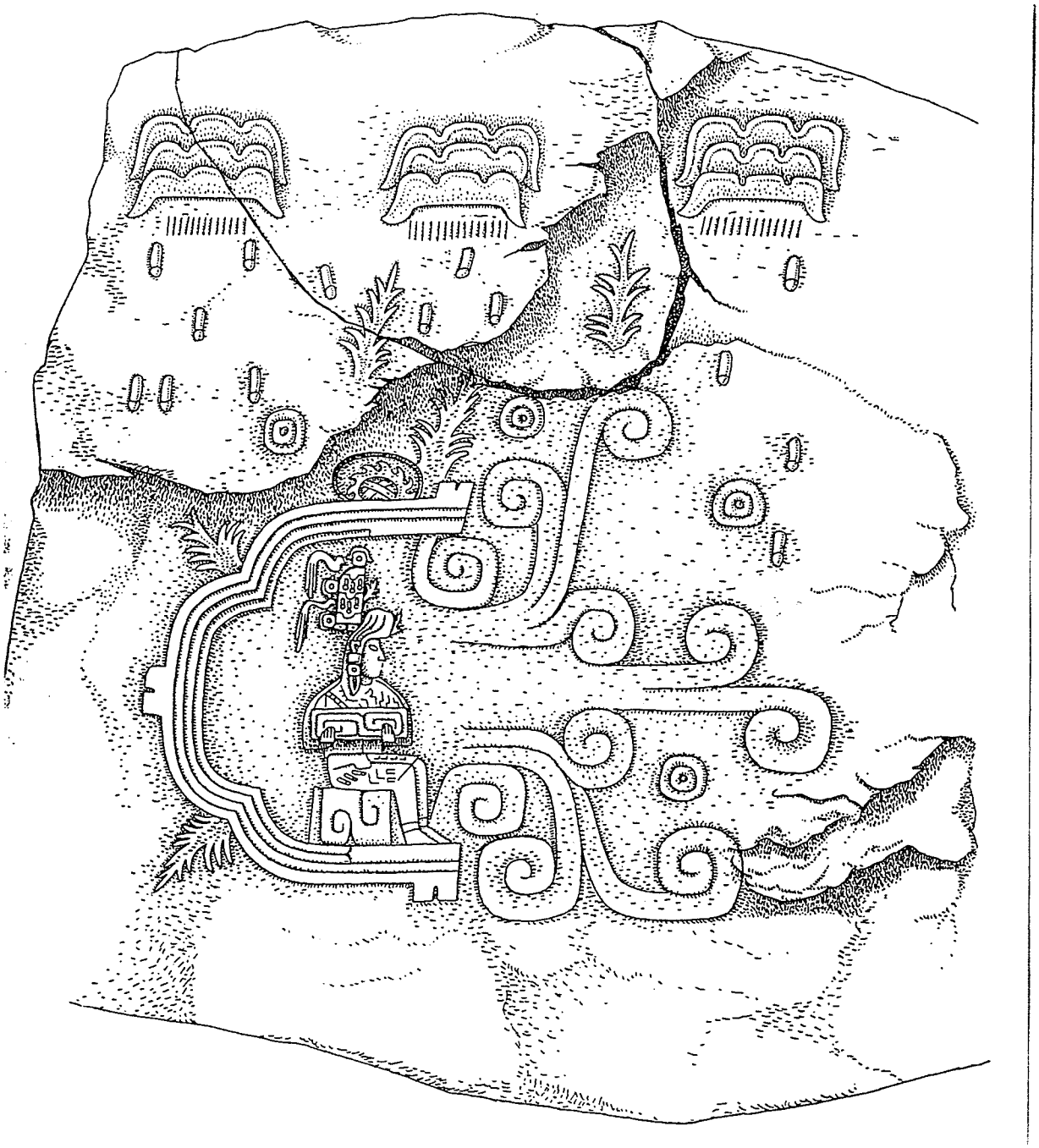


Fig. 2.30
Olmec female dignitary on throne in cave
Petroglyph 1 at Chalcatzingo, Morelos.
Olmec Culture, Middle Preclassic period.
Ht. 3.2 m. Drawing by Eric Mose reproduced as fig. 10, p. 19 in
Coe, 1965, *The Jaguar's Children: Pre-Classic Central Mexico.*

Fig. 2.31
Rattlesnake holding Olmec figure
Monument 19, La Venta
Photo as Fig. 25, p. 45 in
Wicke, 1971, *Olmec: an early art style of precolumbian mexico.*

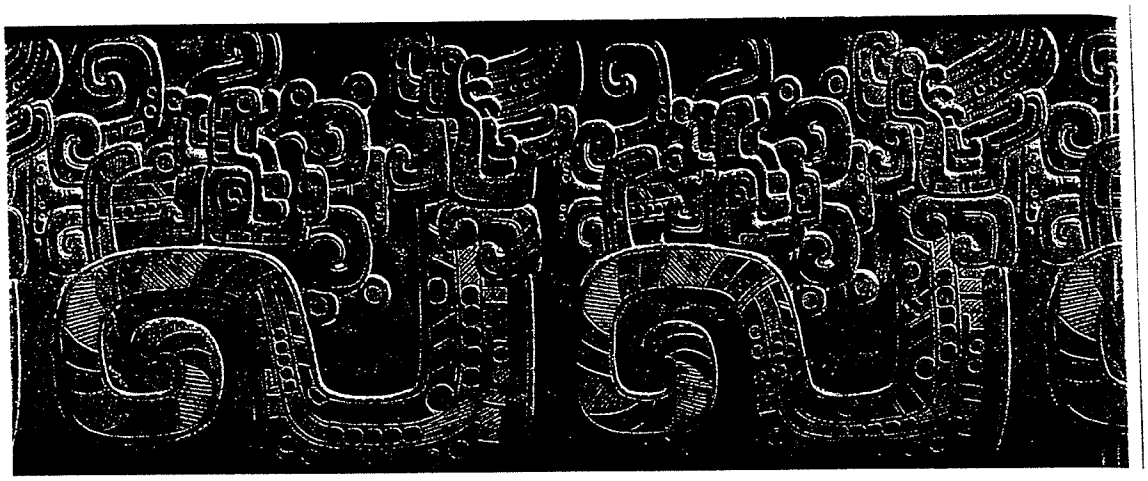
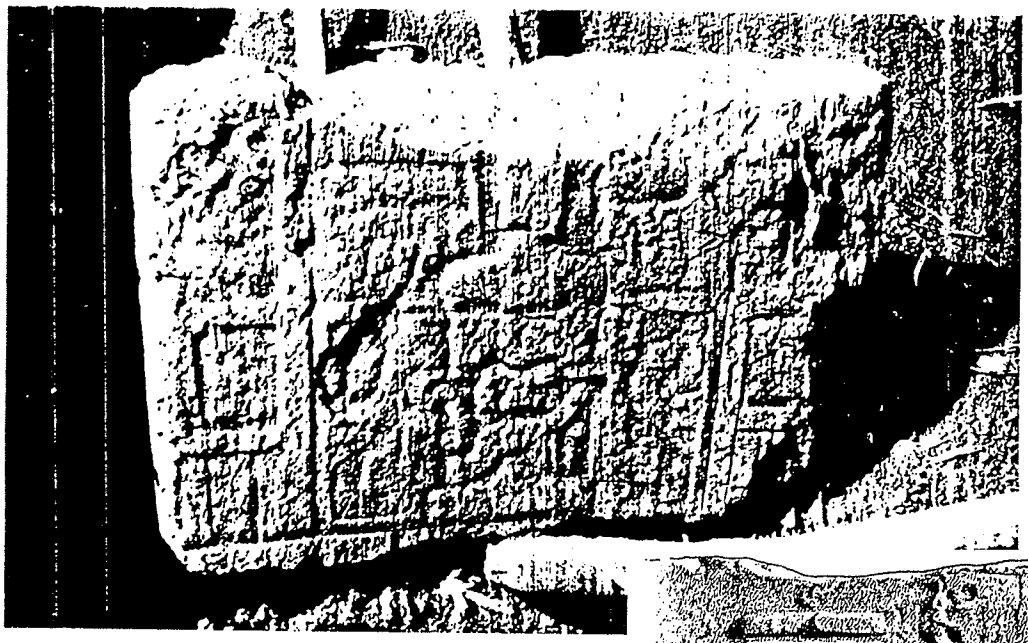


Fig. 2.32
Carved vessel with Vision Serpent
Late Preclassic period (200 B.C. - A.D. 100)
Stone, Diam. 12 x H. 14.2 cm. Dumbarton Oaks, Washington, D.C.
Rollout photo by Justin Kerr, as Plate 67A, p. 202, in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*



a.

b.

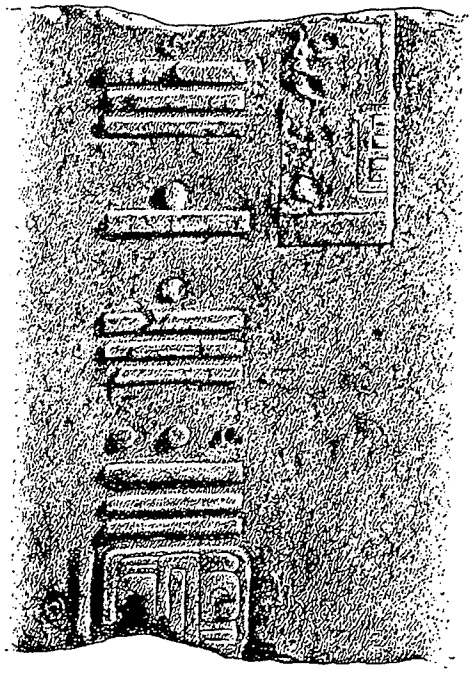


Fig. 2.33
Early recorded Bar and dot date Nov. 4, 291 B.C. (or 31 B.C.)
Stela C, Tres Zapotes, Vera Cruz State
a. Photograph by Matthew W. Stirling, in
Stirling, 1939, "Discovering the New World's Oldest Dated Work of Man: A Maya Monument Inscribed 291 B.C. is Unearthed Near a Huge Stone Head by a Geographic-Smithsonian Expedition in Mexico," in*National Geographic Magazine,* Vol. 76., 212.
b. Lower part of Long Count Date on Stela C, Drawing as Fig. 48, p. 77 in Coe, 1990, *Mexico.*

Fig. 2.34
Three figures in jaws of animal (possibly the Earth Monster)
Stela D, Near Tres Zapotes, Vera Cruz
Photo in Stirling, 1939, "Discovering the New World's Oldest Dated Work of Man: A Maya Monument Inscribed 291 B.C. is Unearthed Near a Huge Stone Head by a Geographic-Smithsonian Expedition in Mexico," in *National Geographic Magazine,* Vol . 76. 183-218, p. 197.

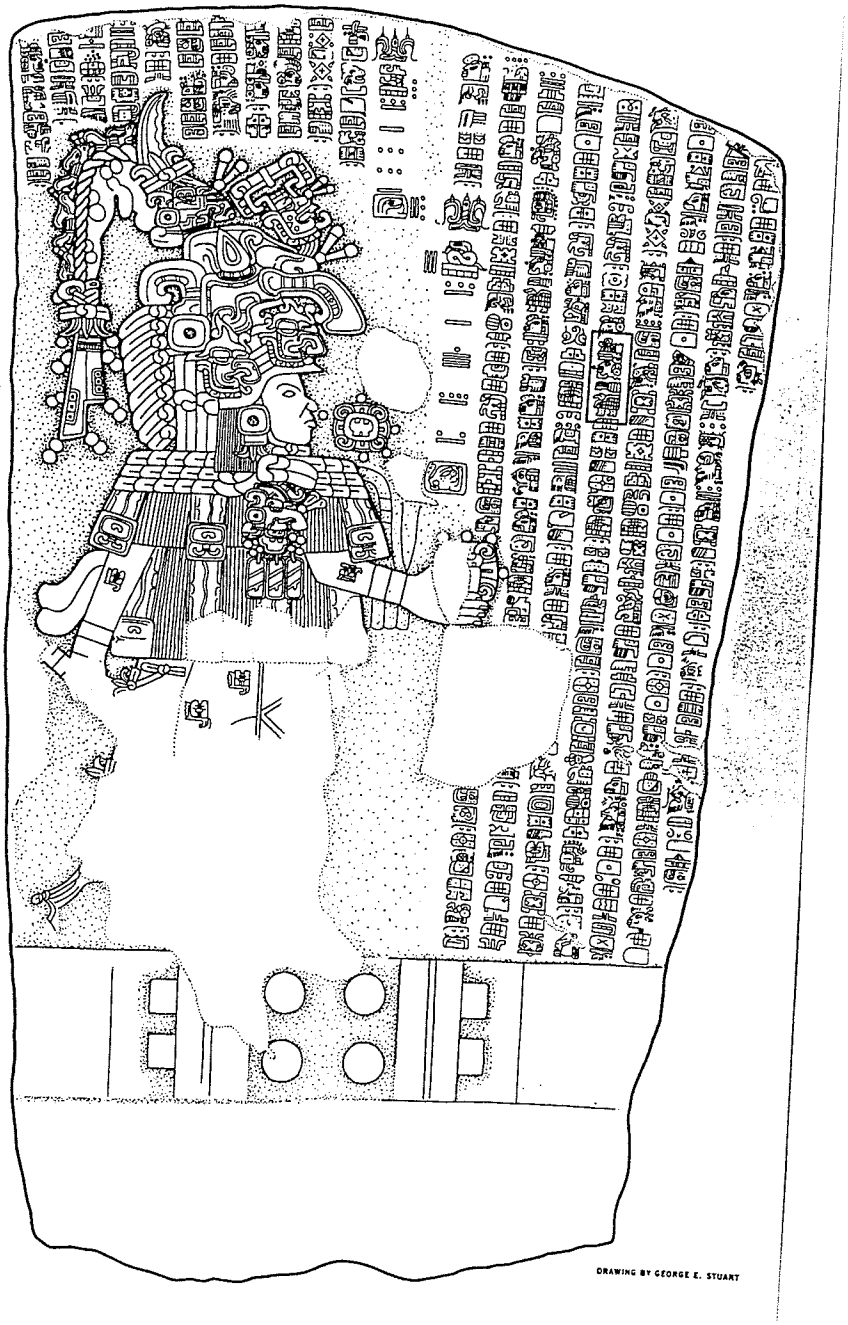


Fig. 2.35
Warrior-king Harvest Mountain Lord, with 465 glyphs
Stela near La Mojarra, Veracruz
Dates of May 21, A.D. 143 and July 13, 156 are recorded, predating the Maya.
Drawing by George E. Stuart, in Stuart, 1993b, "New Light on the Olmec," in *National Geographic Magazine,* Vol 184, No 5, Nov. 1993, 111.

Fig. 2.36

a.

b.

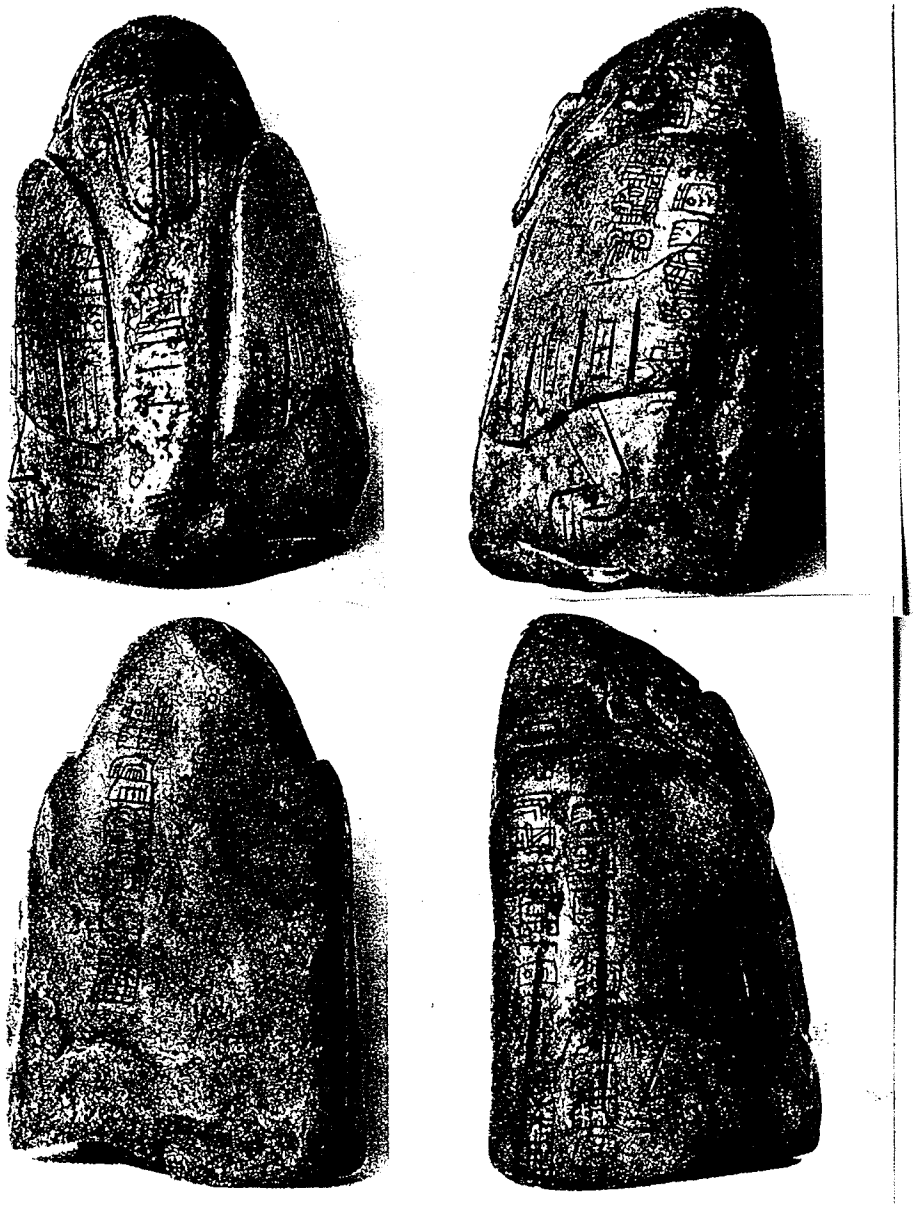


Fig. 2.36
Tuxtla Statuette (Duck-billed hybrid, with bar and dot date of 98 B.C.), San Andrés Tuxla, near La Mojarra, Vera Cruz State. Ht 15 cm.
a. Front View (with bar and dot date of 98 B.C.? or A.D. 162)
b. Left side c. Back View d. Right side
Photographs a. and b. as Figs. 1 and 2 p. 70; b. and c. as Figs. 3 and 4, p. 71 (respectively), from National Museum of Natural History, Smithsonian Institution, reproduced in Sylvia Méluzin, 1987, "The Tuxtla Statuette: An Internal Analysis of Its Writing System," in *The Periphery of the Southeastern Classic Maya Realm*, ed. Gary W. Pahl, 1987, 67-113.

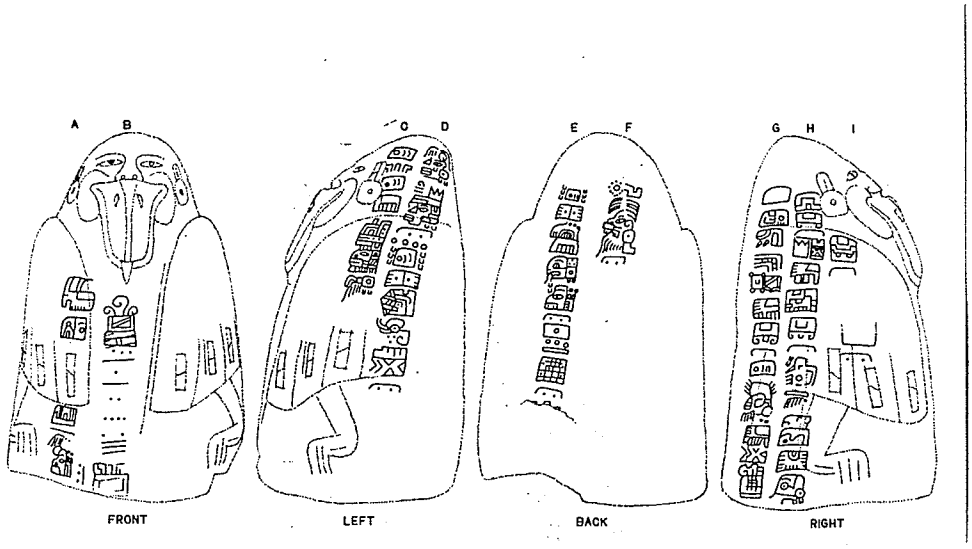


Fig. 2.37
The Tuxtla statuette inscriptions (front, back, and sides)
(Redrawn from Holmes 1907: pls. 34, 40, 36, 38, respectively, and from Smithsonian Institution photographs), as Fig. 5 p. 72 in
Sylvia Méluzin, 1987, "The Tuxtla Statuette: An Internal Analysis of Its Writing System," in *The Periphery of the Southeastern Classic Maya Realm*, ed. by Gary W. Pahl, 67-113.

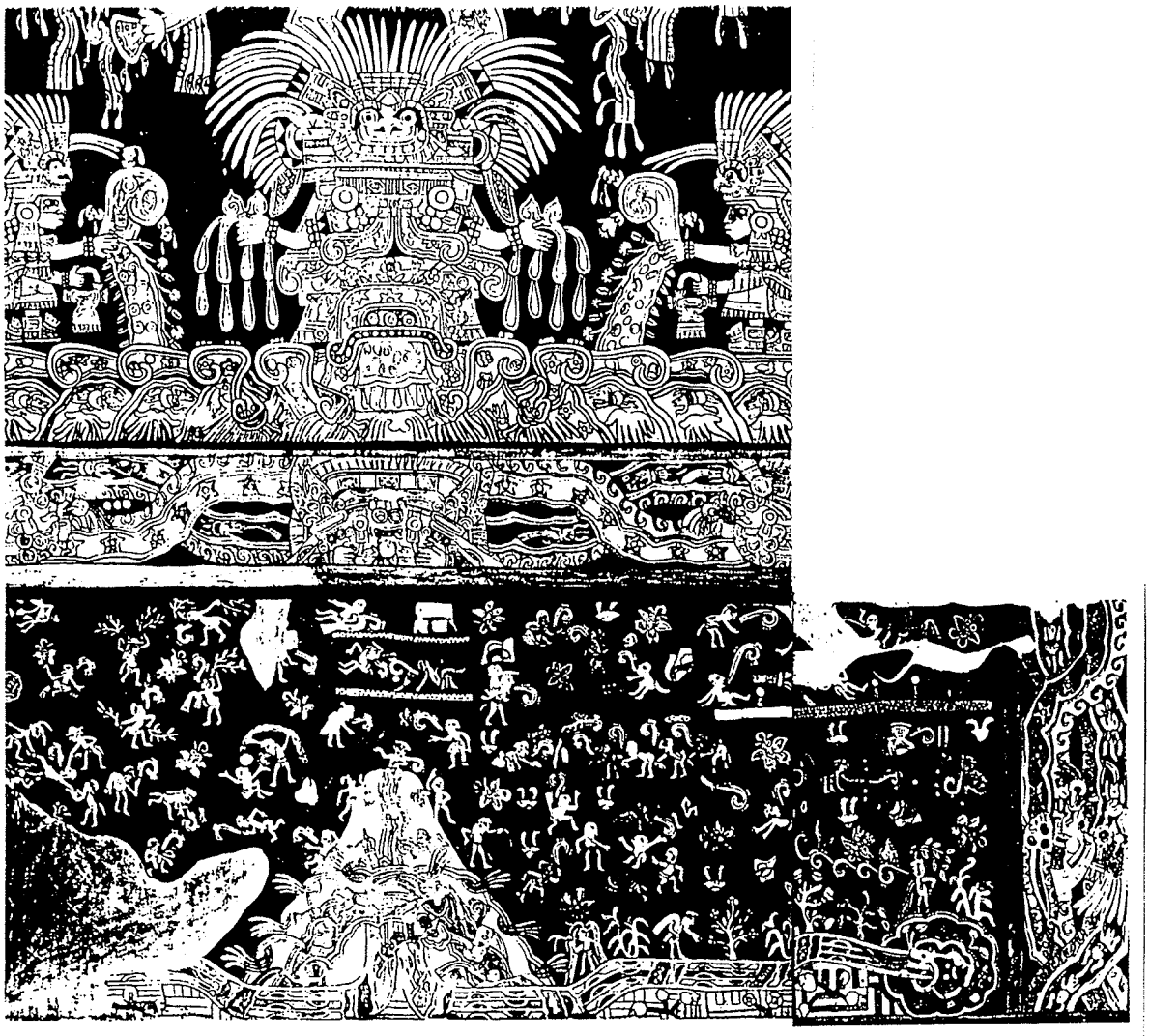


Fig. 2.38
Tepantitla mural, or Tlalocan (Tlaloc's Paradise), patio mural
Teotihuacan, A.D. 400-600.
Photograph of reproduction in Museo Nacional de Antropología, Mexico City (left portion; right extension from Peabody Museum, Harvard University), as Fig 11, pp. 50-51, in Karl Luckert, 1976, *Olmec Religion.*

Fig. 2.39
Decapitation Scene
Stela 21, Izapa, Chiapas, Mexico. Height: 1.78 m.
Photograph: Instituto Nacional de Antropología, Mexico,
reproduced on p. 110 in Weaver, 1993,
The Aztecs, Maya, and Their Predecessors: Archaeology of Mesoamerica.

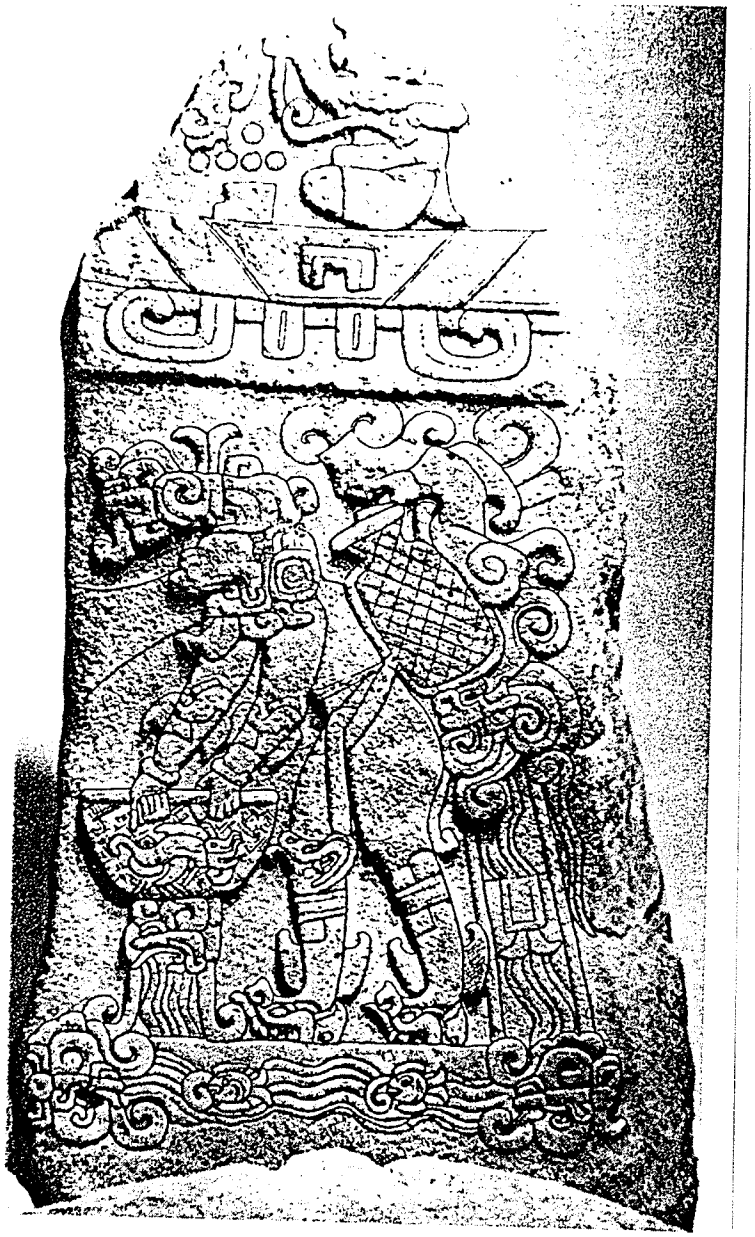


Fig. 2.40
Transitional figure, between Olmec were-jaguar and May deity Chac, holding sea creature in a basket.
Stela 1, Izapa. Photo (from the New World Archaeological Foundation from *Izapa Sculpture, Part I: Album,* by V. Garth Norman, 1973, Plate 2), as Image 39, p. 256 in Markman & Markman, 1992,
The Flayed God: The Mythology of Mesoamerica: Sacred Texts & Images from Pre-Columbian Mexico & Central America.

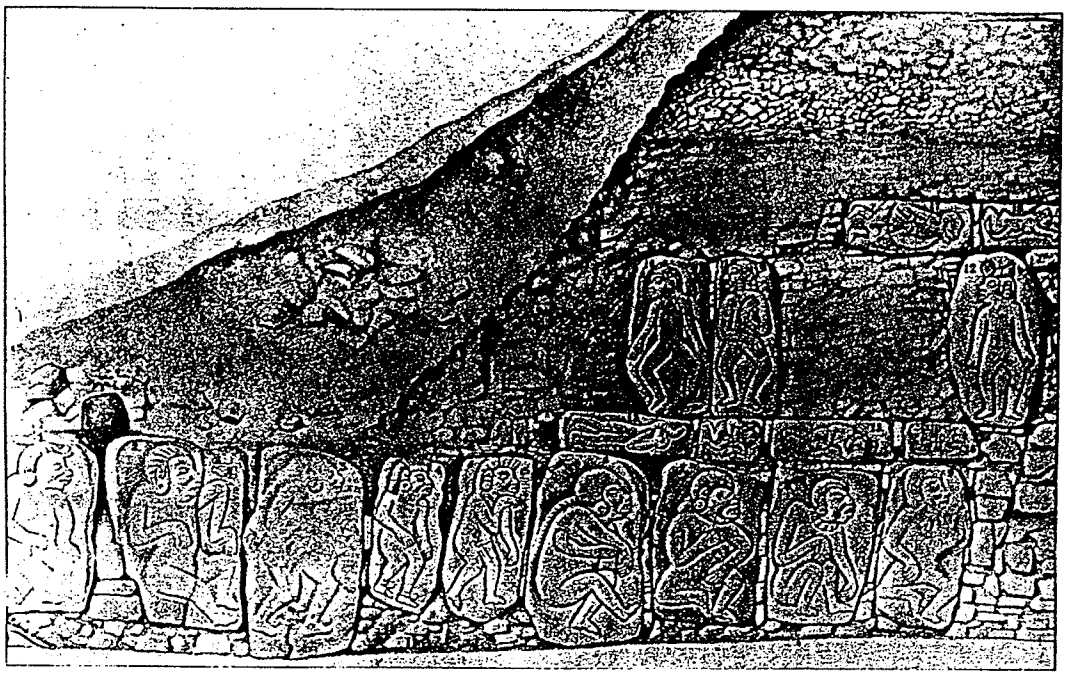


Fig. 2.41
Danzantes, Monte Albán
Late Preclassic period
Drawing (after Batres 1902: Pl. V) as frontispiece in
John F. Scott, 1978, *The Danzantes of Monte Albán.*

a.

b.

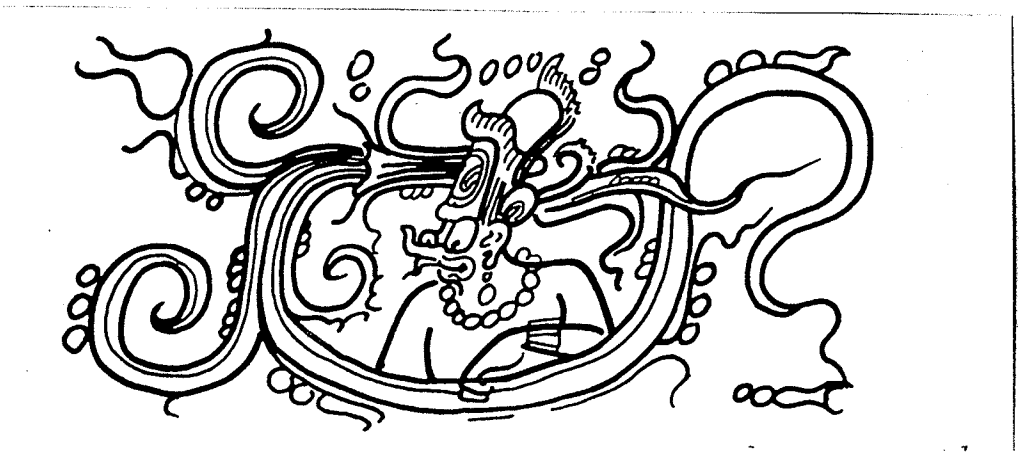


Fig. 3.1
a. Soverign Plumed Serpent, from the *Dresden Codex*
b. The Heart of Sky, Named Hurricane
Drawings by Karl Taube, (a) p. 64 and (b) p. 65, in Tedlock, 1996,
Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings.

Fig. 3.2
Maya Maize God
From Temple 22, Copán, Honduras. Late Classic period
Stone. Photograph BM 321-1886. Museum of Mankind, London, in Taube, 1993, *Aztec and Maya Myths: The - Legendary - Past,* 61.

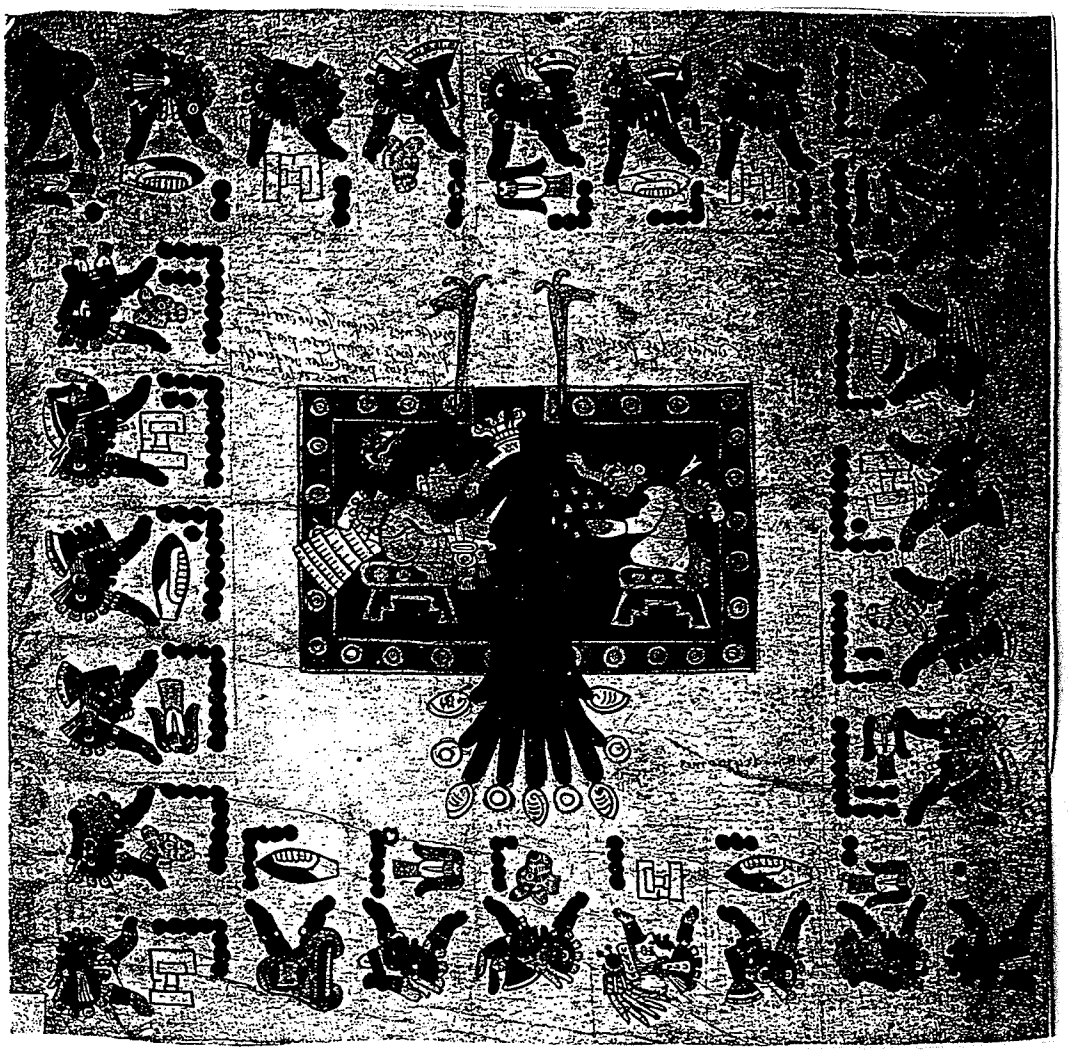


Fig. 3.3
Couple named Ometecuhtli ("Two Lord") and Omecihuatl ("Two Lady"), as a personified primordial creative force at the beginning of time
Codex Borbonicus, ca. A.D. 1525. Mexico, Aztec. Amate paper.
Bibliothèque de l'Assemblée nationale français, Paris. Photo: Codex Borbonicus, 1974, p. 21, as Fig. 3, p. 188 in
Moctezuma, 1992, "The Aztec Main Pyramid: Ritual Architecture at Tenochtitlan," in *The Ancient Americas: Art from Sacred Landscapes,* general ed. Richard F. Townsend and ed. Elizabeth P. Benson, 1992.

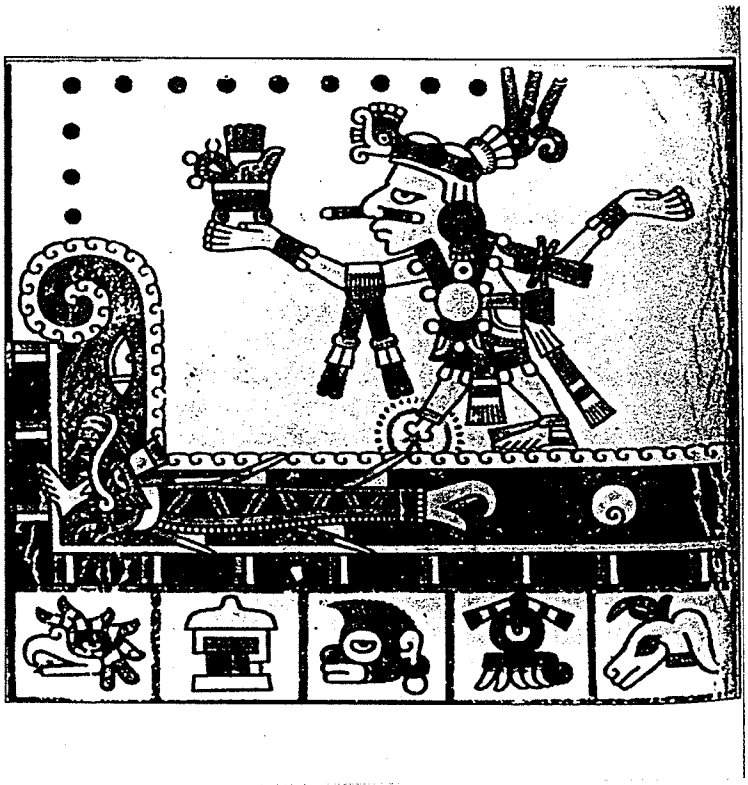


Fig. 3.4
The Earth Mother goddess destroys the foot of Tezcztlipoca
Codex Fejérváry-Mayer
Image from codex as Fig. 11, p. 76 in Markman and Markman, 1994, *The Flayed God: The Mesoamerican Mythological Tradition. Sacred Texts and Images from Pre-Columbian Mexico and Central America.*

Fig. 3.5
Quetzalcoatl and Mictlantecuhtli linked in underworld dance
Aztec *Codex Borgia*
Image (from Akademische Druck u. Verlaganstalt from *Codex Borgia*, 1976, p. 56) as Plate 23 after p. 270 in Markman and Markman, 1992, *The Flayed God: The Mesoamerican Mythological Tradition. Sacred Texts and Images from Pre-Columbian Mexico and Central America.*

Fig. 3.6

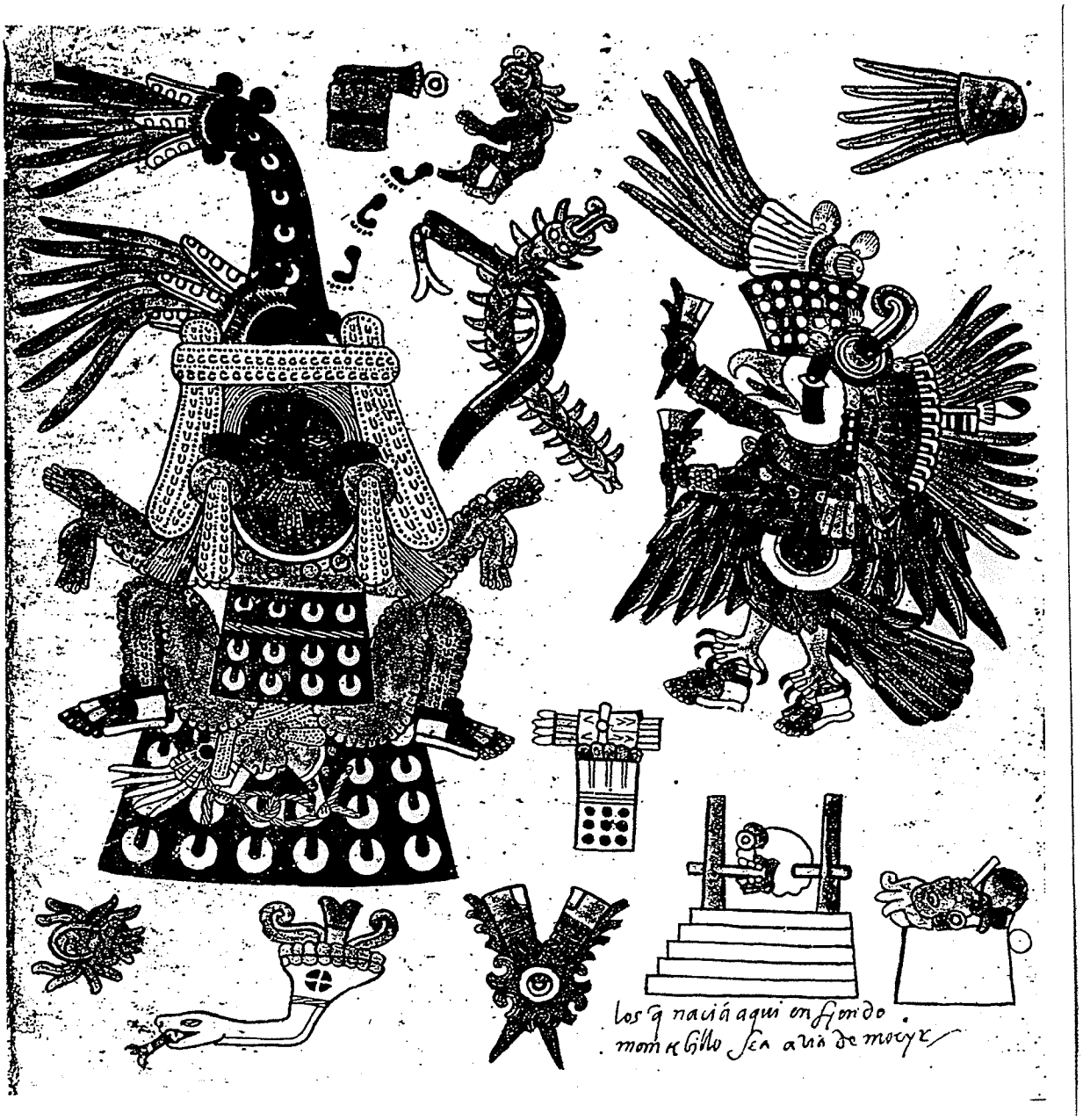


Fig. 3.6
Chicomoztoc, Seven Caves, Teotihuacan
The Aztec Cave of Origin (the place of Seven Caves under Pyramid of the Sun at Teotihuacan), with twisted hill symbol of Colhuacan at top. Image shows the birth of the Aztec tribes from the mountain womb.
Historia Tolteca-Chechimeca codex, Mexico, Valley of Puebla, 1550/70, Bibliotheque nationale, Paris. Photo of codex, fol. 16r., as Fig. 7, p. 178 in Townsend, 1992, "The Renewal of Nature at the Temple of Tlaloc," in *The Ancient Americas: Art from Sacred Landscapes,* ed. by Richard F. Townsend, 1992.

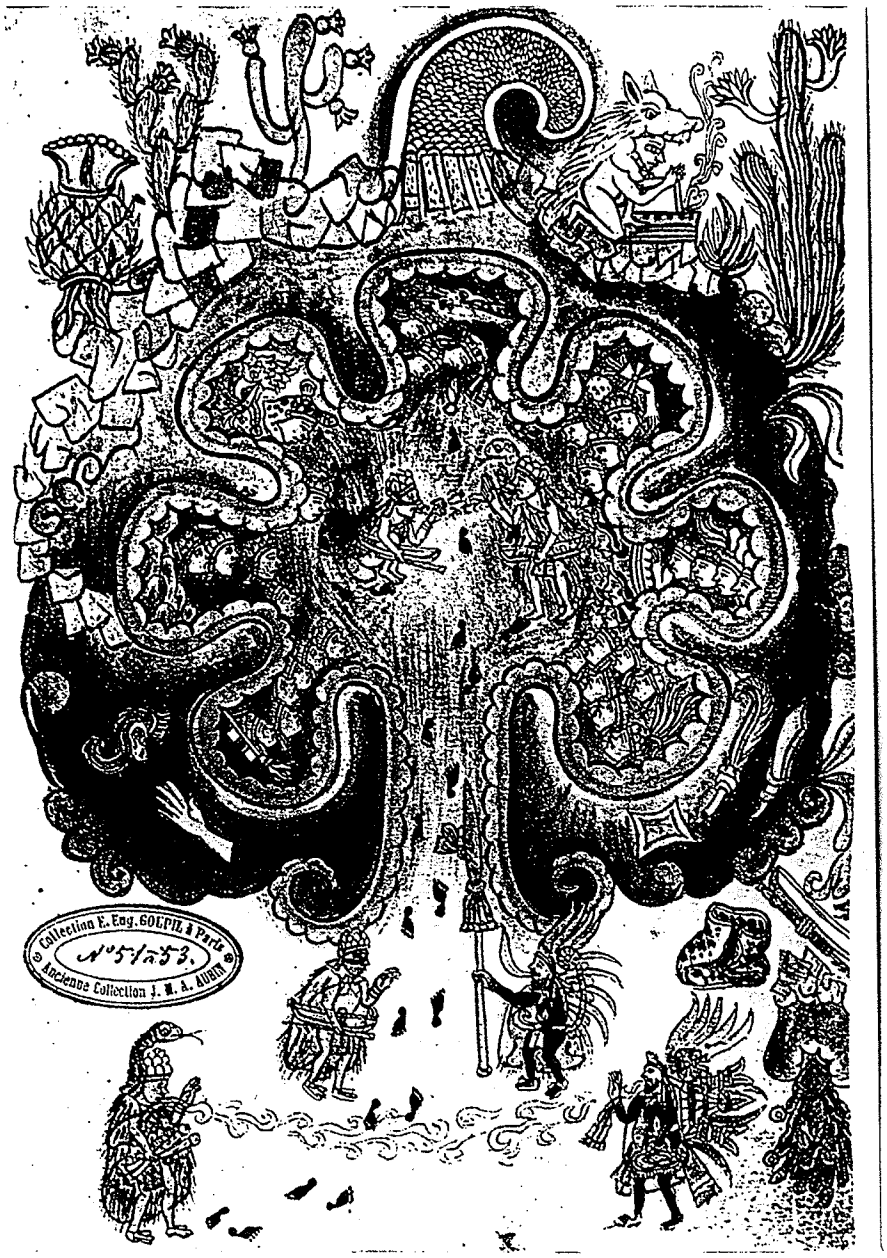


Fig. 3.7
The earth personified as the earth goddess Tlazonlteotl (or an impersonator) wearing flayed skin and giving birth to a warrior.
Aztec *Codex Borbonicus,* c. 1525.
Amate paper. Bibliothèque de l'Assemblée nationale français, Paris.
Photo: *Codex Borbonicus,* 1974, p. 13, as Fig. 10, p. 180 in
Townsend, 1992, "The Renewal of Nature at the Temple of Tlaloc," in *The Ancient Americas: Art from Sacred Landscapes,* ed. by Richard F. Townsend, 1992.

Fig. 3.8

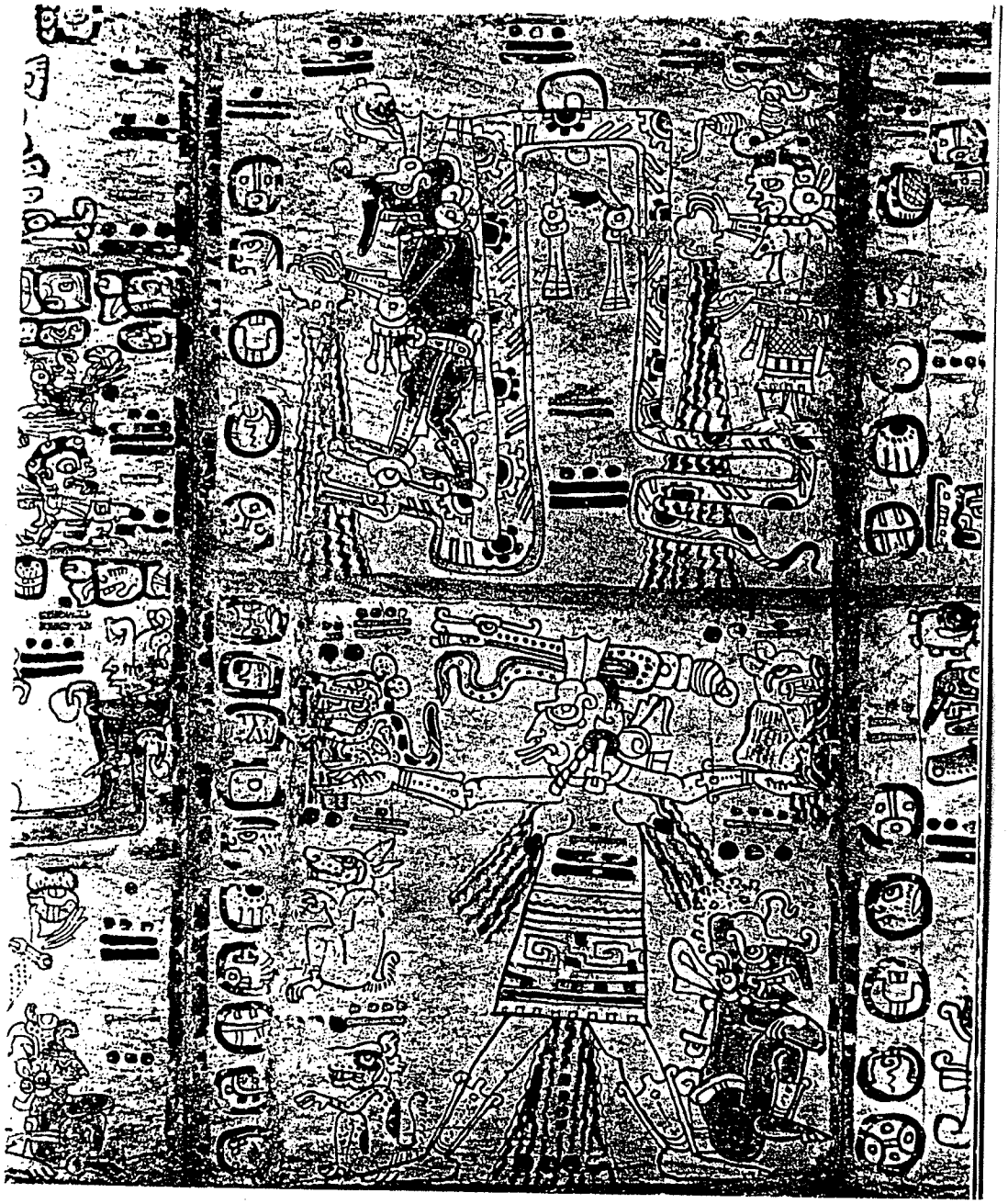


Fig. 3.8
Ixchel (Goddess O) and Chac, deities associated with water
Madrid Codex, Page 30
Possibly 15th century
Upper part: Chac, the rain god, and Goddess O (Ixchel) pouring water;
Lower part: Goddess O (Ixchel) with water emerging from her body, as God B sits at her left. Photograph from the American Museum of Madrid, in Pierre Ivanoff, 1973, *Monuments of Civilization: Maya,* 89.

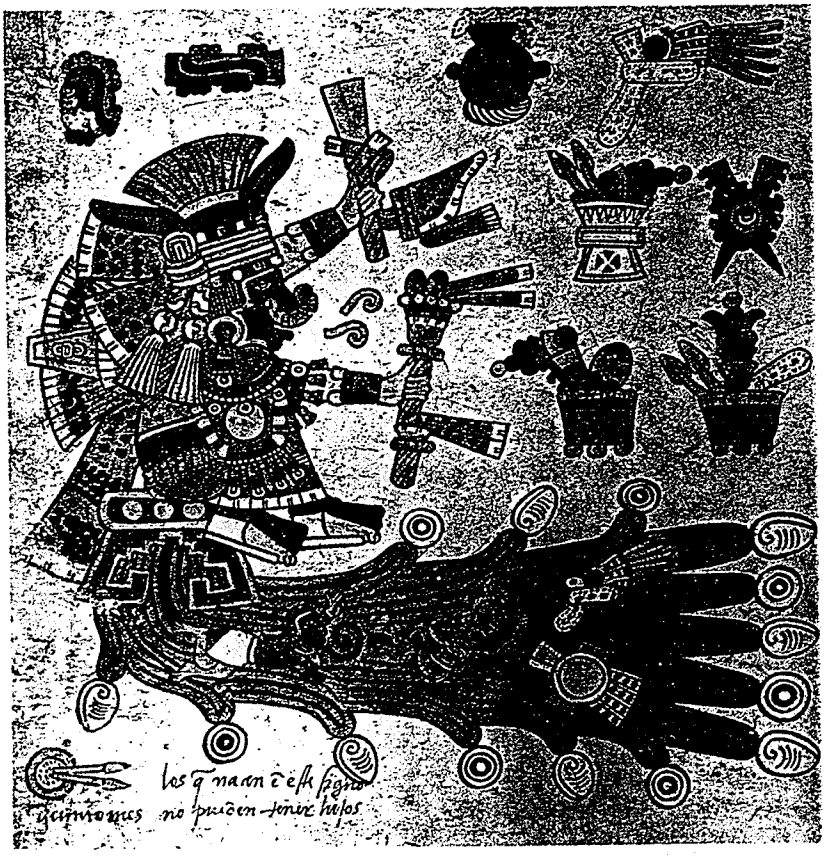


Fig. 3.9
Chalchiuhtlicue
Early colonial 16th c. Aztec Goddess of lakes, streams and birth
Codex Borbonicus, p. 5.
Photograph: Akademische Druck-und Verlagsanstalt, in
Taube, 1993, *Aztec and Maya Myths: The . Legendary . Past,* 35.

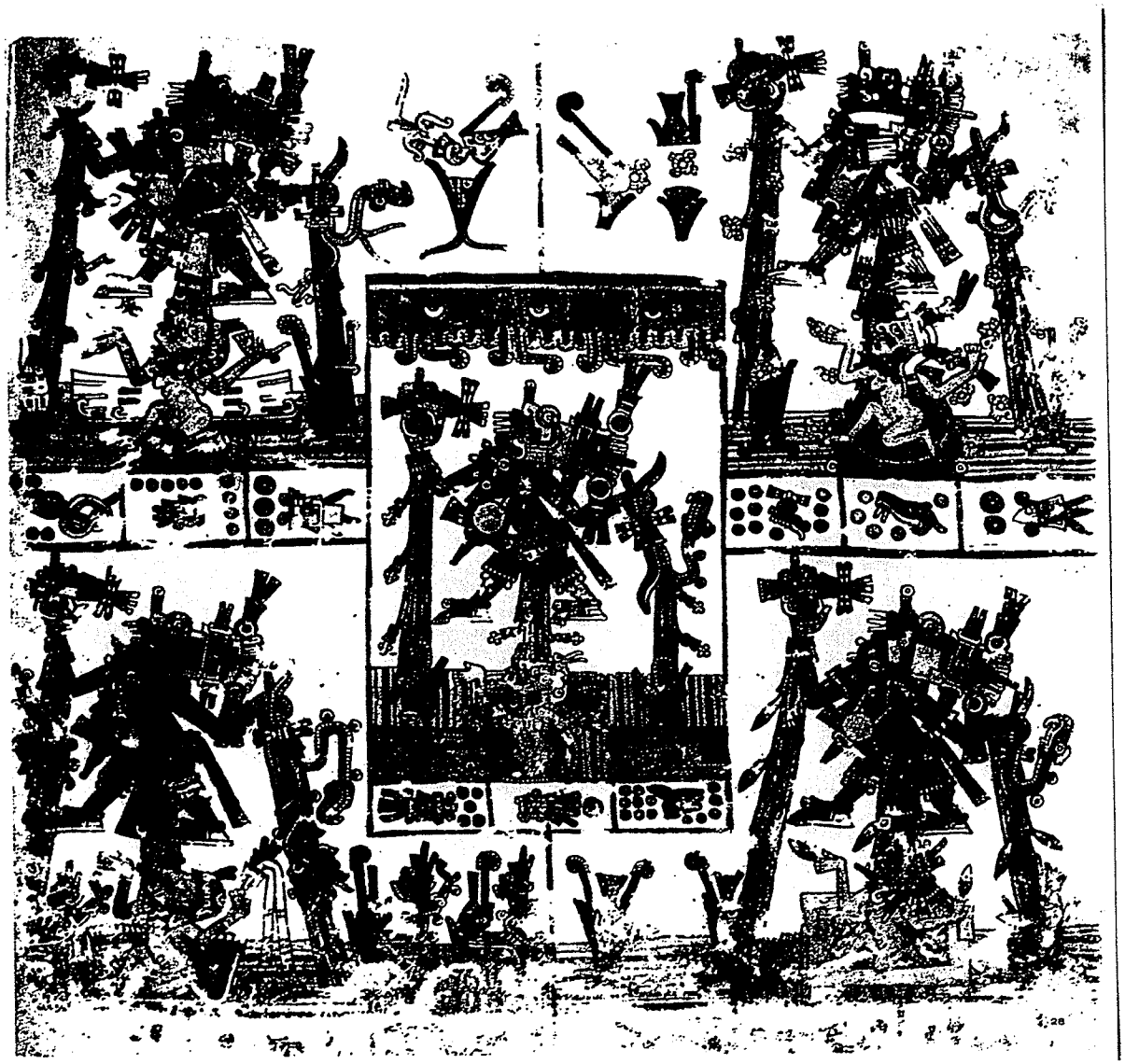


Fig. 3.10
Tlaloc temple, with five images of Tlaloc, the Tlaloc mountain, and females in openings representing the earth
Codex Borgia (of the Mixteca-Puebla region in Mexico, ca 1300-1400)
Animal hide. The Vatican Library, Vatican City.
Photo: *Codex Borgia* 1967, p. 28, Gr. B. Abschnitt 12, as Fig. 6, p. 177 in Townsend, 1992, "The Renewal of Nature at the Temple of Tlaloc," in *The Ancient Americas: Art from Sacred Landscapes,* ed. by Richard F. Townsend, 1992.

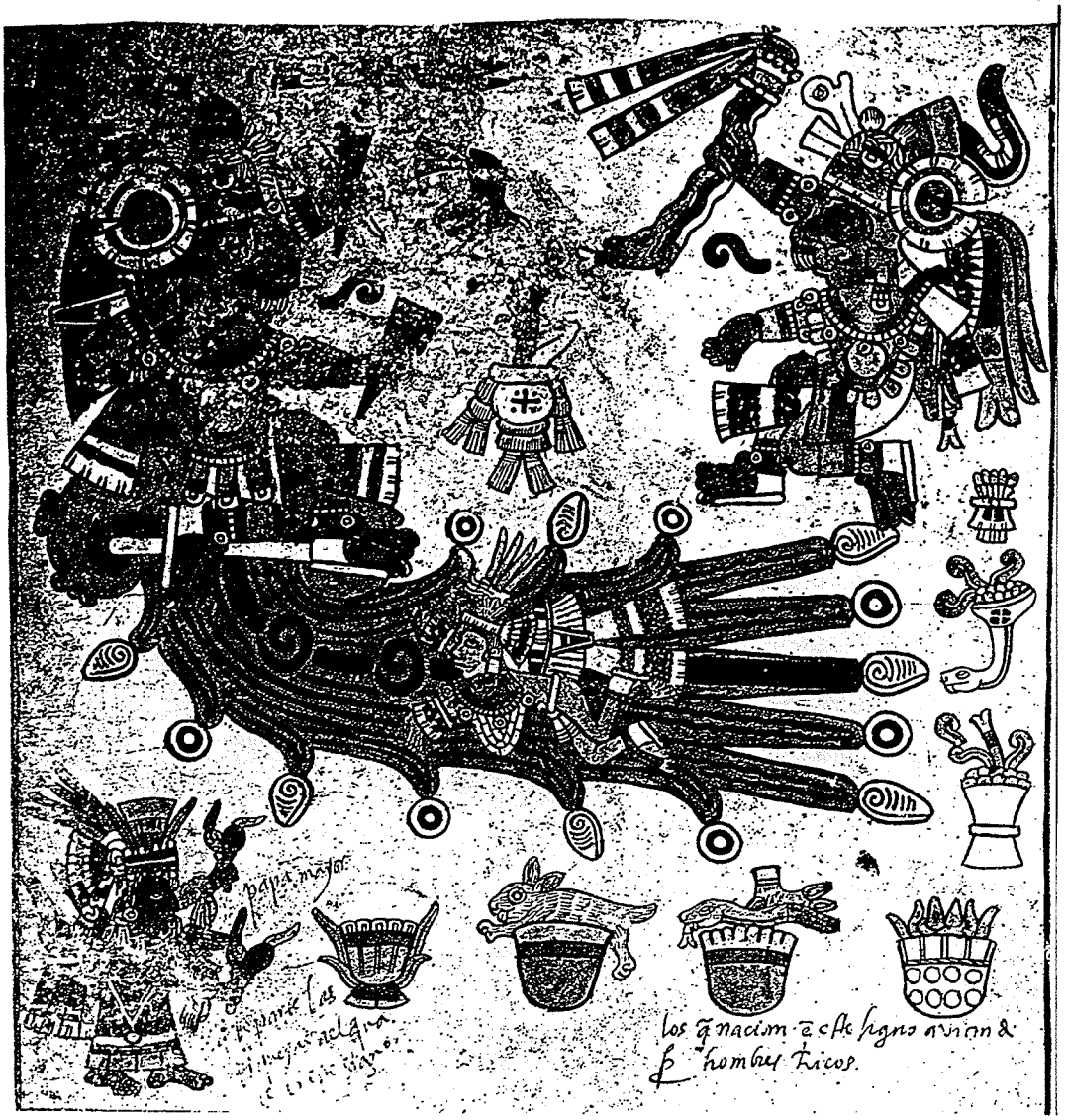


Fig. 3.11
Tlaloc seated on a mountain emitting a stream.
Codex Borbonicus, Mexico.
Aztec, c. 1525 (amate paper). Bibliothèque de l'Assemblée nationale français, Paris. Photo: *Codex Borbonicus,* 1974, p. 7, as Fig. 8, p. 179 in Townsend, 1992, "The Renewal of Nature at the Temple of Tlaloc," in *The Ancient Americas: Art from Sacred Landscapes,* ed. by Richard F. Townsend, 1992.

Fig. 3.12
World axis tree of life
Izapa Stela 5 (ca. 100 B.C.)
Photograph from New World Archaeological Foundation, from *Izapa Sculpture, Part I: Album,* by V. Garth Norman, 1973, Plate 10, reproduced as Image 7, p. 154 in Markman and Markman, 1992, *The Flayed God: The Mythology of Mesoamerica. Sacred Texts & Images from Pre-Columbian Mexico & Central America.*

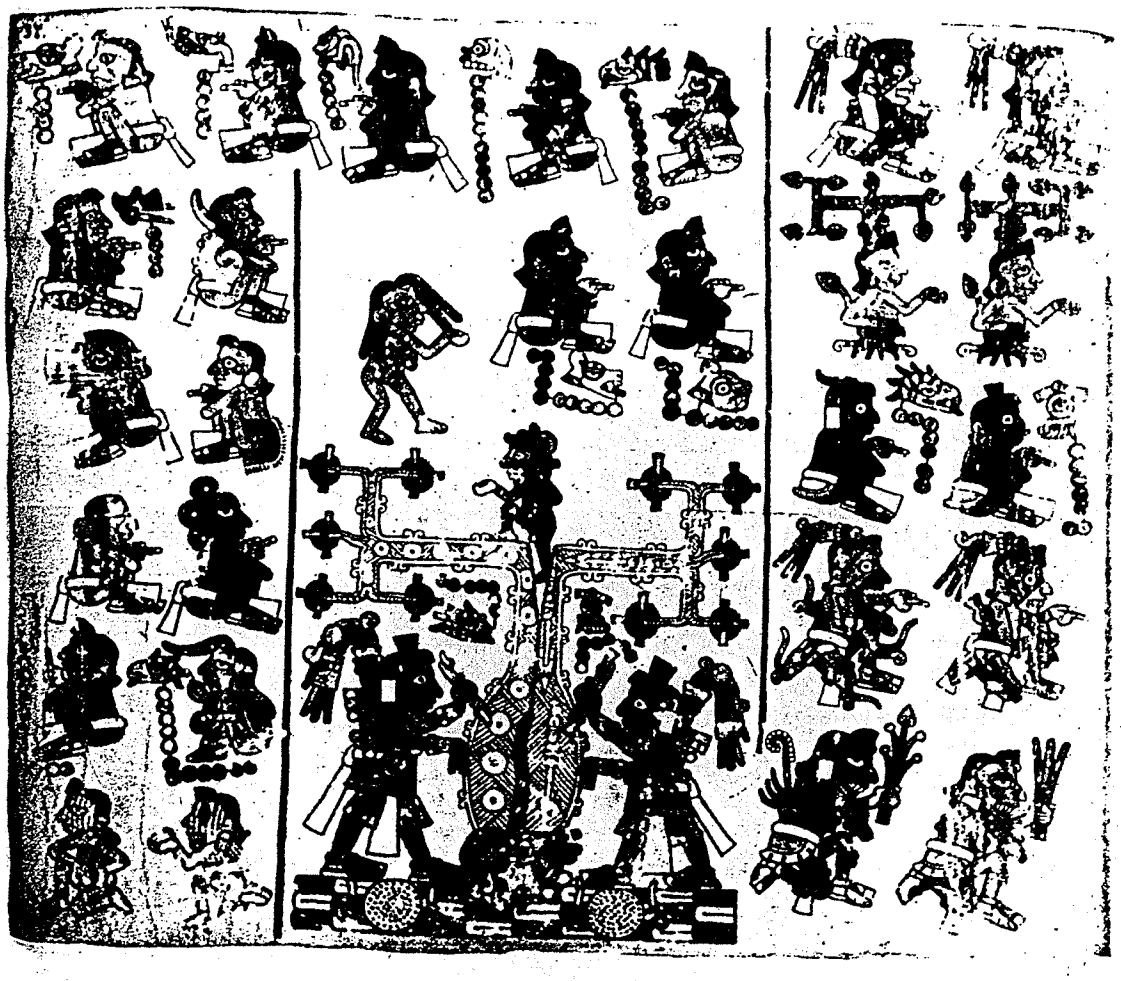


Fig. 3.13
Mixtec tree birth scene
Codex Vindobonensis, Late Postclassic period
Reproduction as Lamina XVI (37), p. 85 in
Mena, Yáñez, and Núñez, 1967, *Antigüdades De México: basadas en la recopilación de Lord Kingsborough.* Volumen IV.

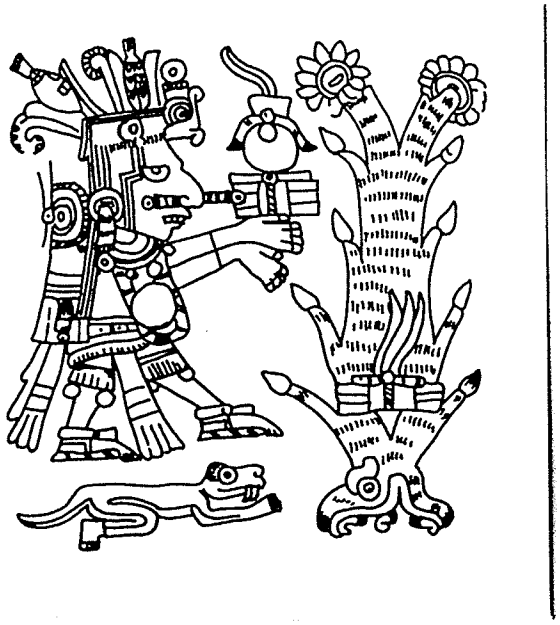


Fig. 3.14
A tree attended by the corn god Cinteotl symbolizes world view and creation in the ***Codex Borgia,*** 14.
Drawing by A. Flores, as Fig. 11, p. 12 in
Doris Heyden, 1981, "Caves, Gods, and Myths: World-View and Planning in Teotihuacan," in *Mesoamerican Sites and World Views: A Conference at Dumbarton Oaks October 16th and 17th, 1976.*

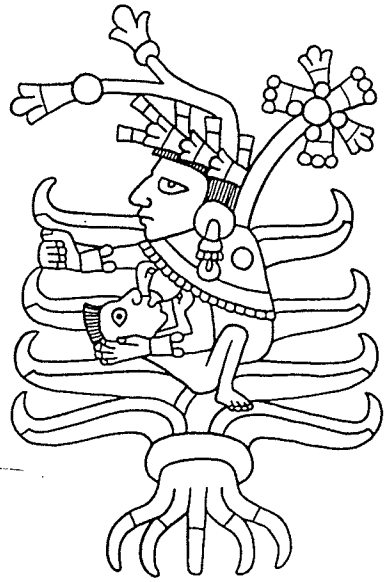


Fig. 3.15
Mayahuel, Goddess of maguey.
Codex Fejérváry-Mayer
Late Postclassic period. Drawing in
Miller and Taube, 1993, *The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion,* 111.

SIDE I

SIDE II

Fig. 3.16
The "Jauncy Vase"
Late Classic Maya polychrome four-sided vase (Sides I and II)
Photo by Justin Kerr, in Taube, 1994, "The Birth Vase: Natal Imagery in Ancient Maya Myth and Ritual," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr,* Volume 4, 1994, eds. Barbara and Justin Kerr, 650-685, p. 650-651.

SIDE III

SIDE IV

Fig. 3.17
The "Jauncy Vase"
Late Classic Maya polychrome four-sided vase (Sides III and IV)
Photo by Justin Kerr, in Taube, 1994, "The Birth Vase: Natal Imagery in Ancient Maya Myth and Ritual," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr,* Volume 4, 1994, eds. Barbara and Justin Kerr, 650-685, p. 650-651.

Fig. 3.18a
Goddesses known as the Cihuateteo (deified women who died in childbirth giving birth to warriors)
Tenochtitlán, State of Mexico
Ht. approx 27.5 to 30.5 inches
The National Museum of Anthropology
Photograph by Miguel Salgado, pp. 108-109 in
Ramirez Vazquez, 1968, *The National Museum of Anthropology: Mexico. Art - Architecture - Archaeology - Anthropology.*

Fig. 3.18b
Goddesses known as the Cihuateteo (deified women who died in childbirth giving birth to warriors)
Tenochtitlán, State of Mexico
Ht. approx 27.5 to 30.5 inches
The National Museum of Anthropology
Photograph by Miguel Salgado, pp. 108-109 in
Ramirez Vazquez, 1968, *The National Museum of Anthropology: Mexico. Art - Architecture - Archaeology - Anthropology.*

Fig. 3.19

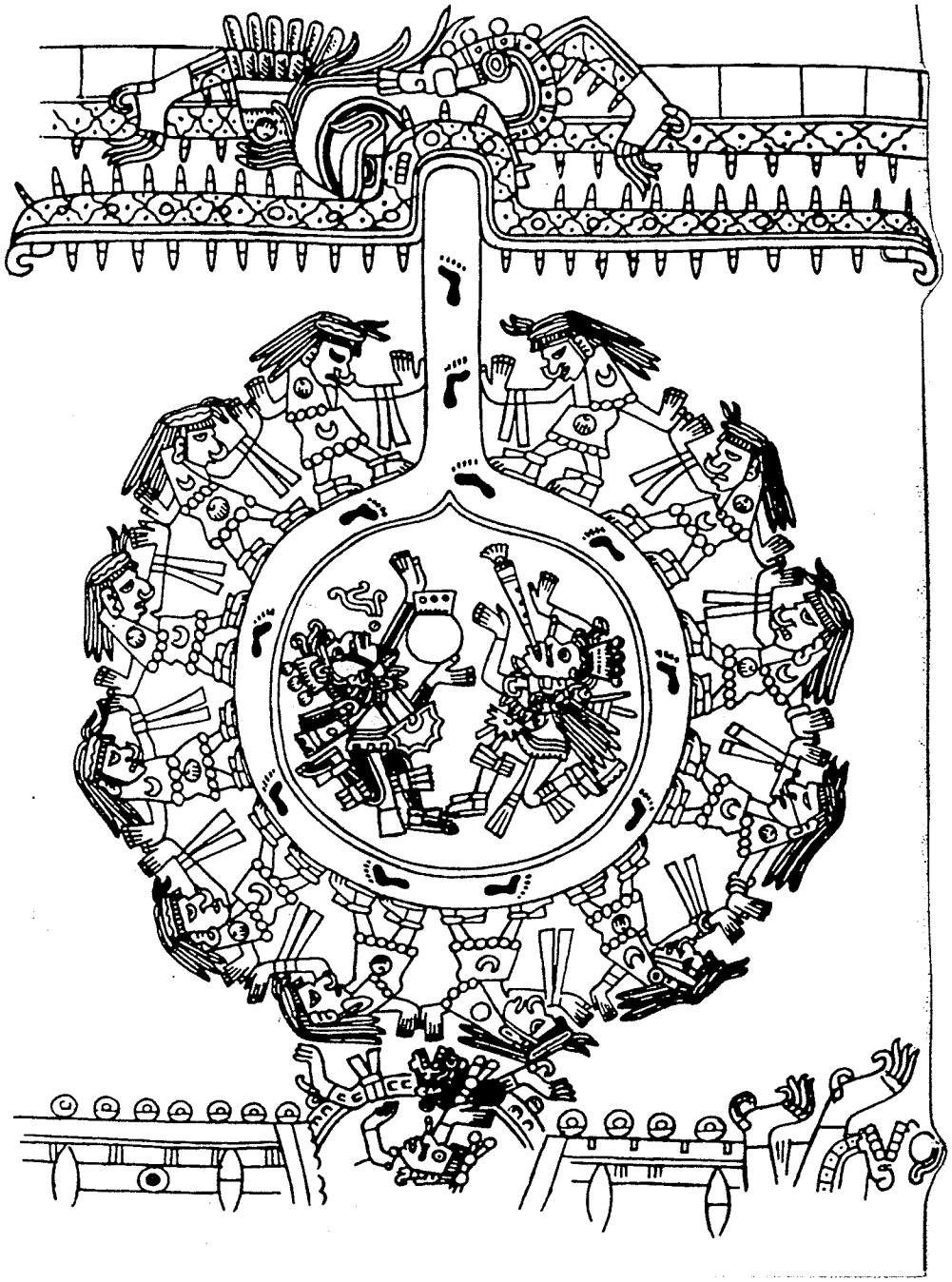


Fig. 3.19
Cihuateteo goddesses surround Quetzalcoatl while engaging in a dance
Codex Borgia, 40, as Fig. 127, p. 190 in
Martí and Kurath, 1964, *Dances of Anáhuac: The Choreography and Music of Precortesian Dances.*

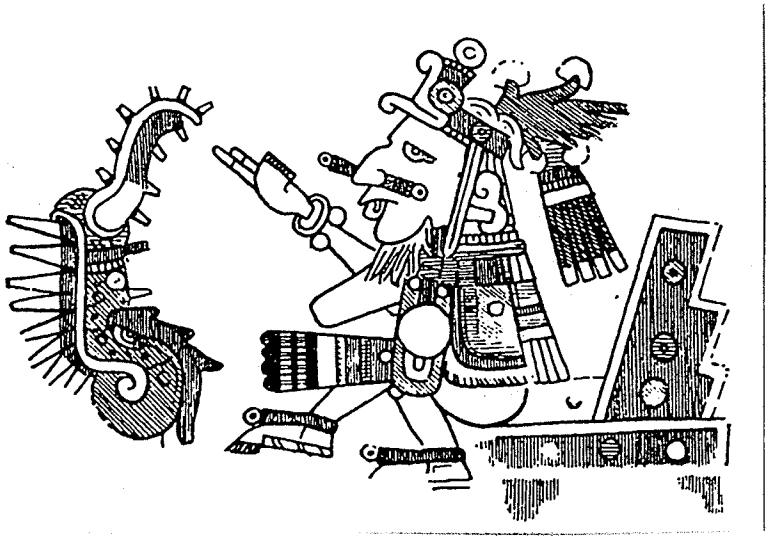


Fig. 3.20
Tonacatecuhtli, "god of creations and beginnings," "Lord of Our Sustenance,"and patron of *Cipactli,* the first day. *Codex Borgia.*
Drawing by Karl Taube, on p. 173 in
Miller and Taube, 1993, *The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion.*

Fig. 3.21
Pacal and an elite woman perform the Snake Dance.
In a ritual emulating creation by the deities, they wear the costumes of First Father and First Mother. House D Pier, Palenque, Chiapas
Drawing by Merle Greene Robertson, as Fig. 6:15 p. 274 in
Freidel, Schele and Parker, 1993,
Maya Cosmos: Ten Thousand Years on the Shaman's Path.

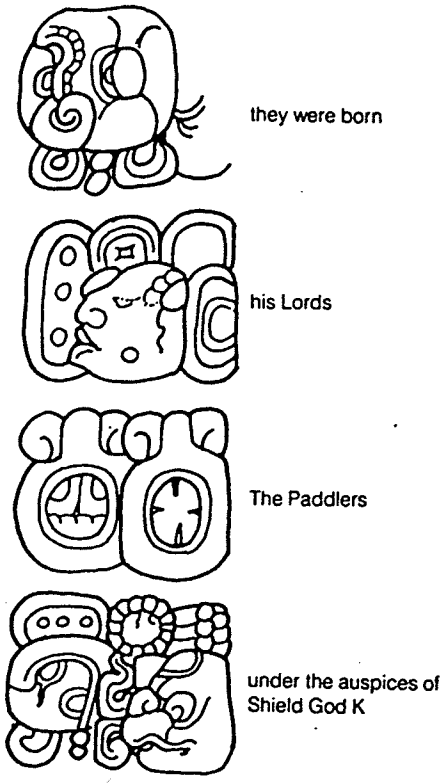


Fig. 3.22
Inscription on Dos Pilas Stela 25
"The Paddlers were born under the auspices of Shield God K."
A.D. 711, date and rituals of the end of a katun.
Drawing by Linda Schele as Fig. IV.3b, p. 183, in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

Fig. 4.1

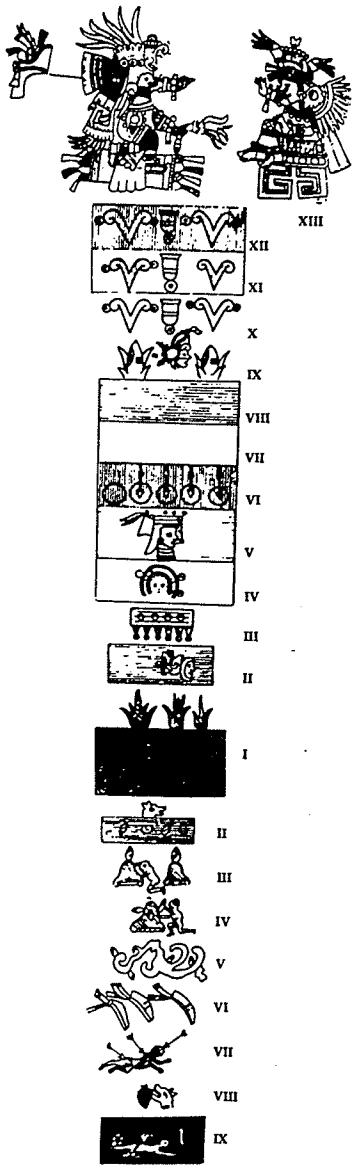


Fig. 4.1
Layers of the cosmos
From the *Codex Vaticanus* 3773 (Vaticanus B).
The earth (I) is counted as a layer of both the nine layers of the underworld and the thirteen layers of the heavens. The sun (IV), moon (II), Venus (V), and the Fire Sticks constellation (VI) occupy their own levels.
Codices Selecti vol. XXXVI. Graz: Akad. Druck-u Verlag.
Drawing as Fig. 3, p. 16 in Aveni, 1980, *Skywatchers of Ancient Mexico.*

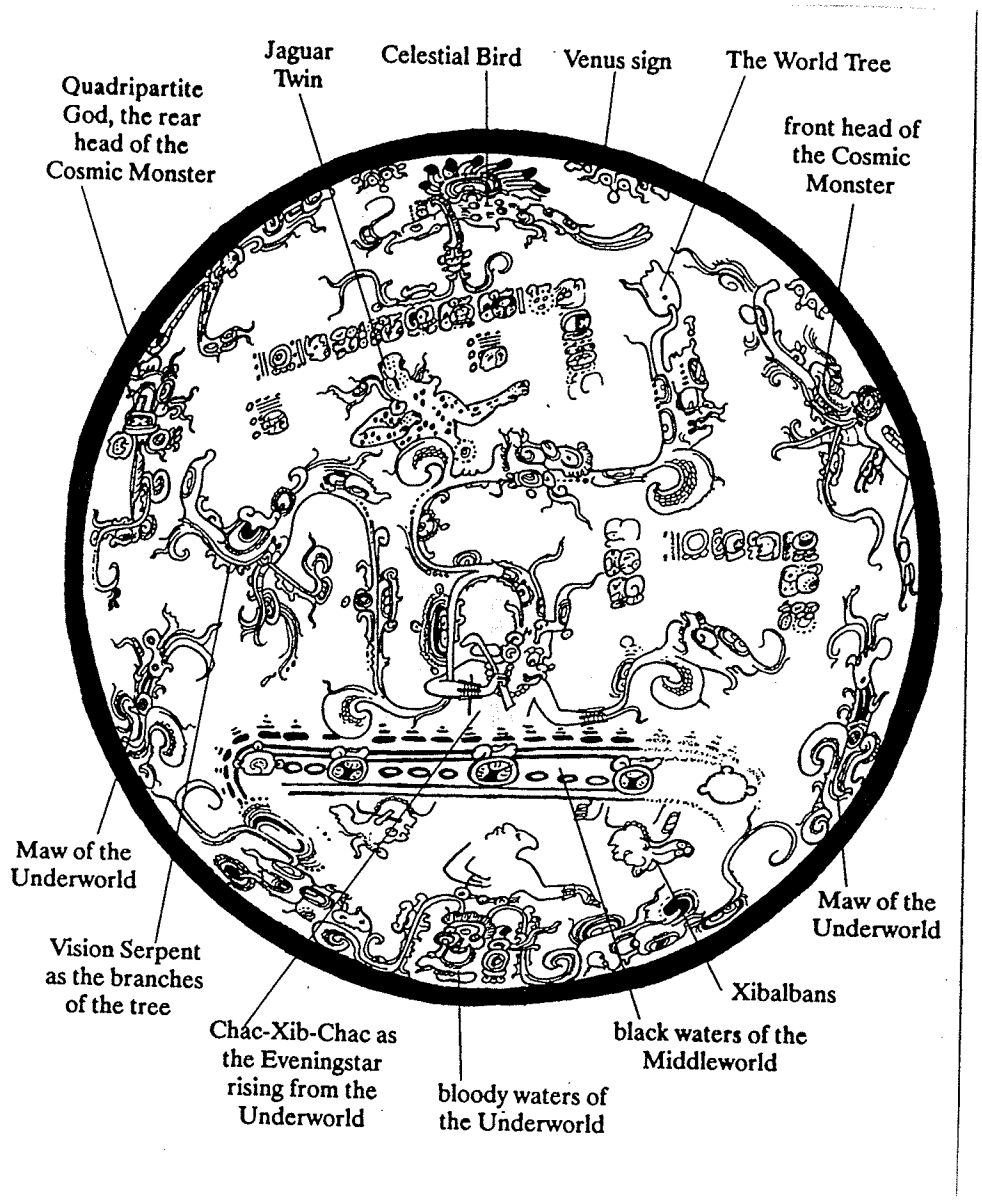


Fig. 4.2
The Maya Cosmos, with Venus as Eveningstar (Chac-Xib-Chac) rising from the Underworld
Tripod Plate, Late Classic Period A.D. 600-800
Drawing by Linda Schele as Fig. 2:4, p. 70, in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

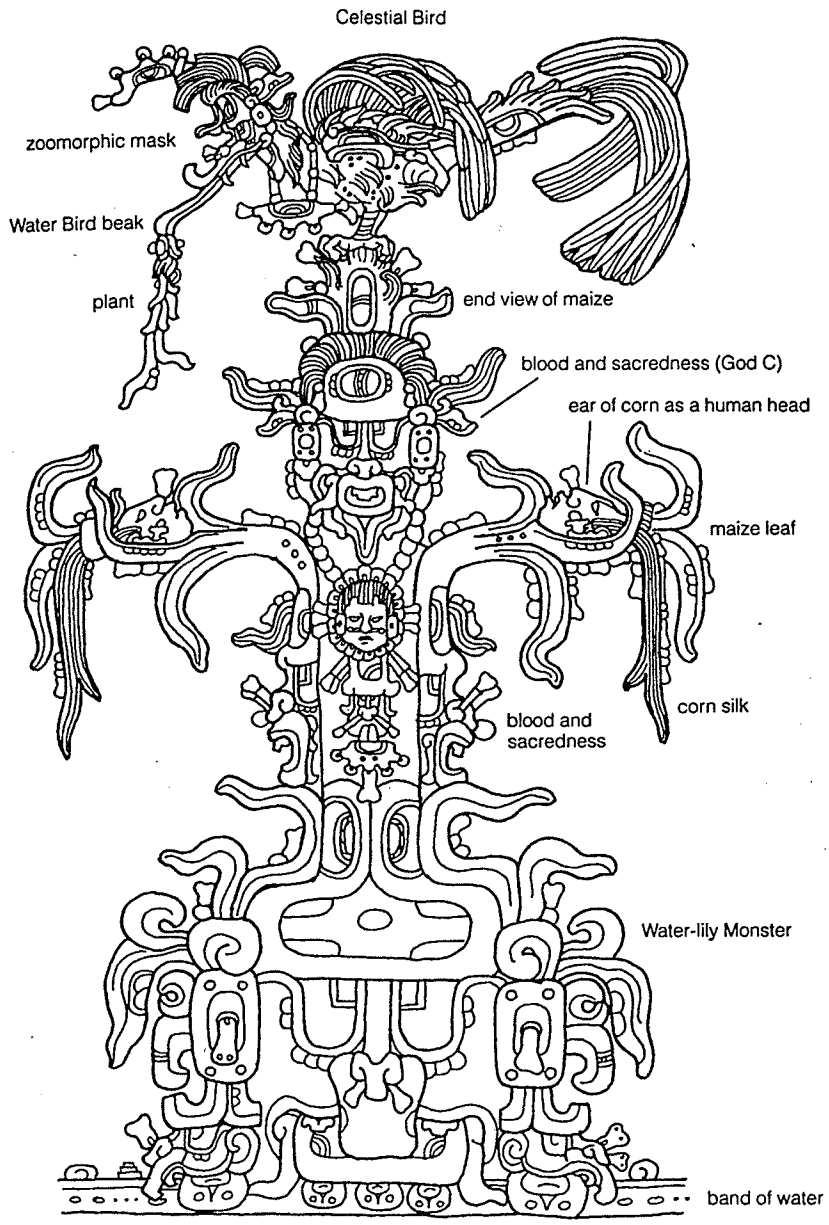


Fig. 4.3
Maize Cross, Temple of the Foliated Cross, Palenque, Mexico
Late Classic, A.D. 672
Drawing by Linda Schele, as Fig. IV.4, p. 195, in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

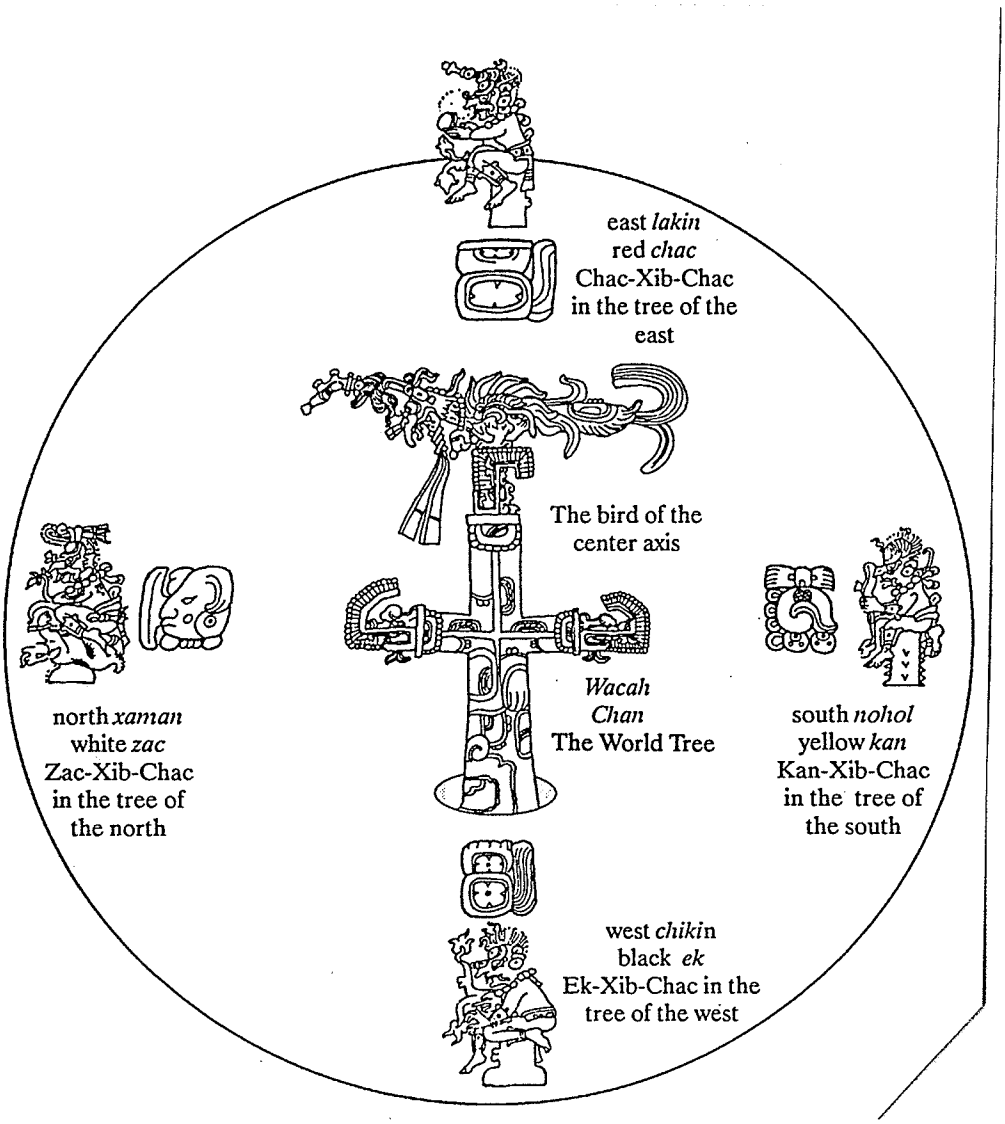


Fig. 4.4
The World Tree
Drawing by Linda Schele, as Fig. 2:1, p. 67 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

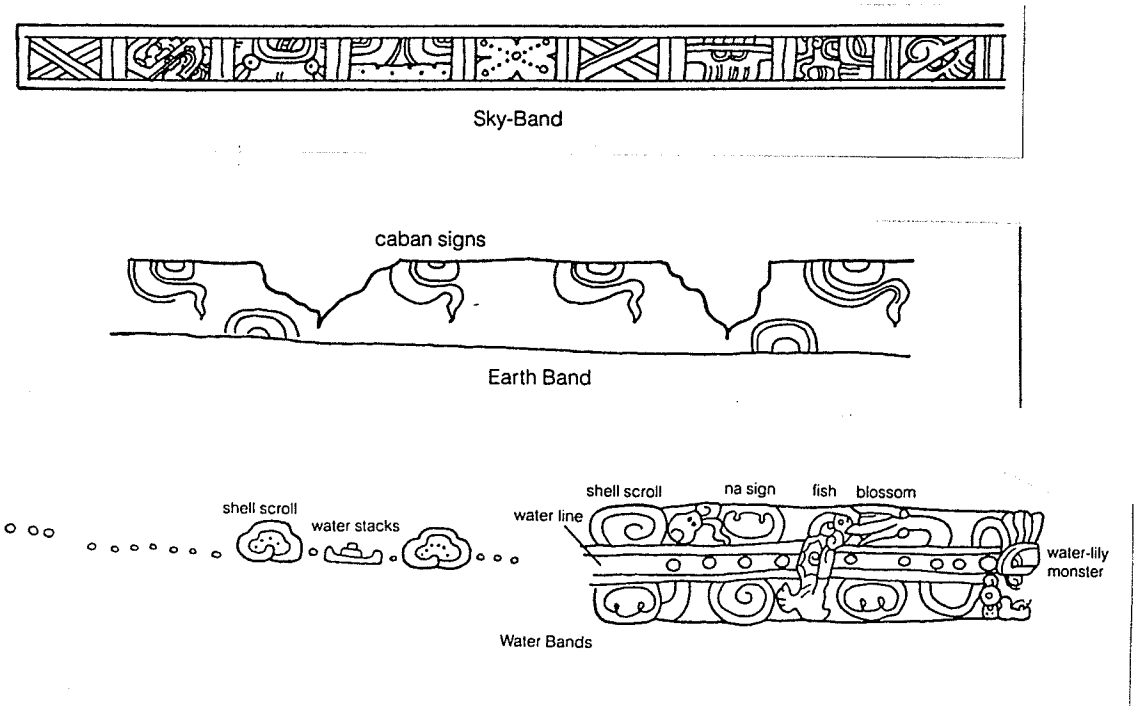


Fig. 4.5
Skyband, Earth Band, and Water Bands.
Drawings by Linda Schele as Figs. 26, 27, and 28, respectively, on p. 47 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

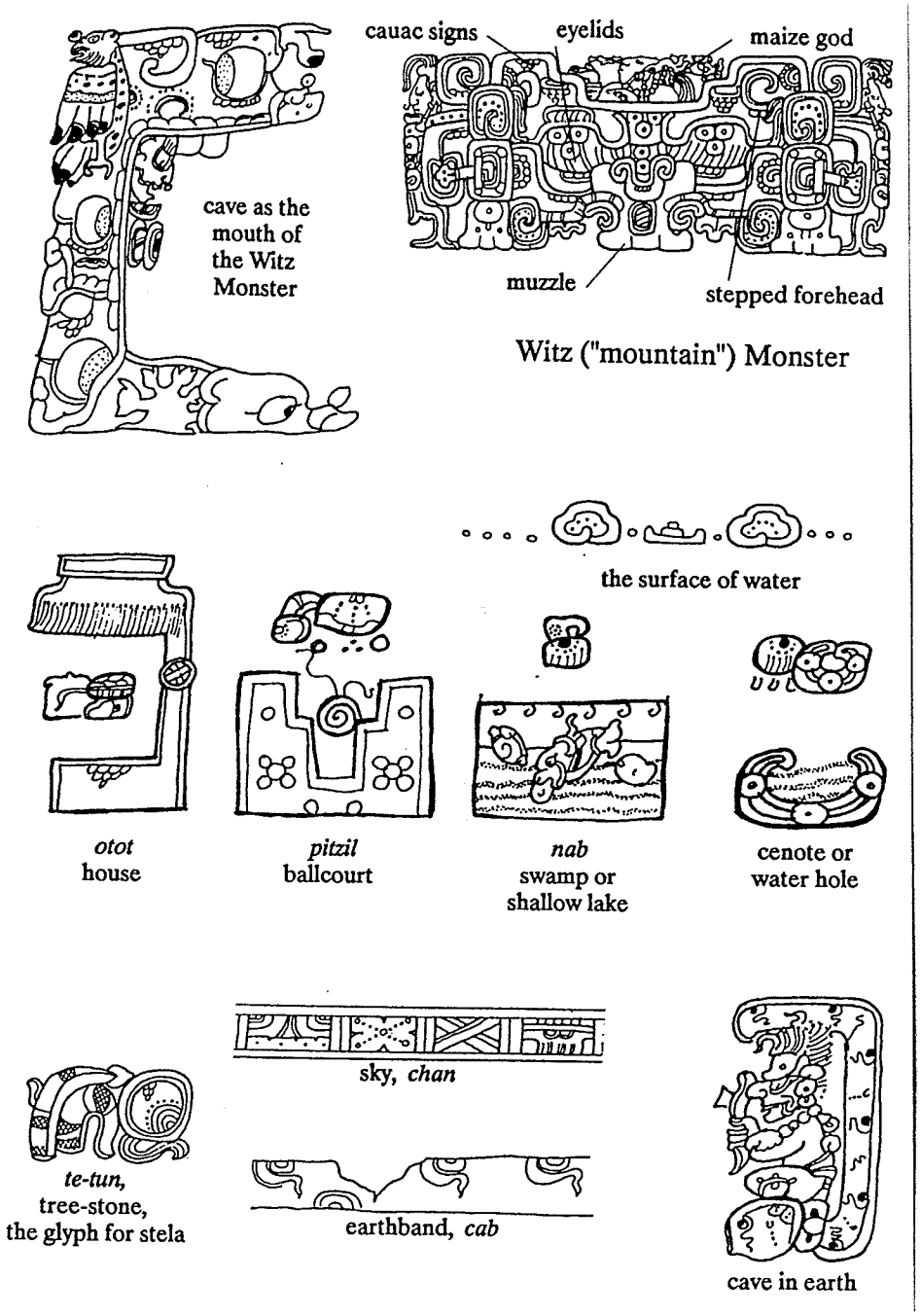


Fig. 4.6
- Witz-Mountain monster, with cauac signs and the Maize God
- Witz Monster mouth as a cave
- Symbols for house, ballcourt, swamp or lake, cenote, stone stela, sky, earthband, and cave

Drawings by Linda Schele, as Fig. 2:2, p. 68 in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

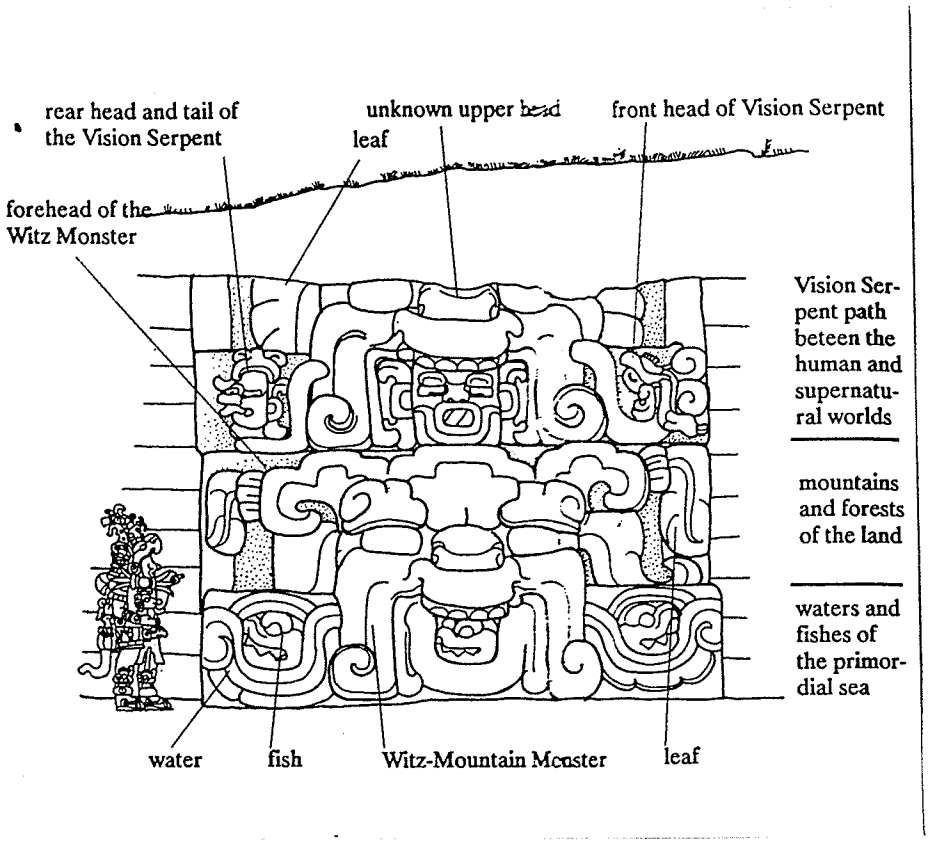


Fig. 4.7
Layers of the Cosmos, with Witz-Mountain Monster, primordial waters, and a Vision Serpent
Uaxactún Structure H-X-Sub-3
Drawing (after Juan Antonio Valdés, 1988, "Los mascarones Preclássicos de Uaxactún: el caso del Grupo H," in*Primer Simposio Mundial Sobre Epigraphía Maya,* 165-181, Guatemala City: Associación Tikal), as Fig. 4:7, p. 138 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

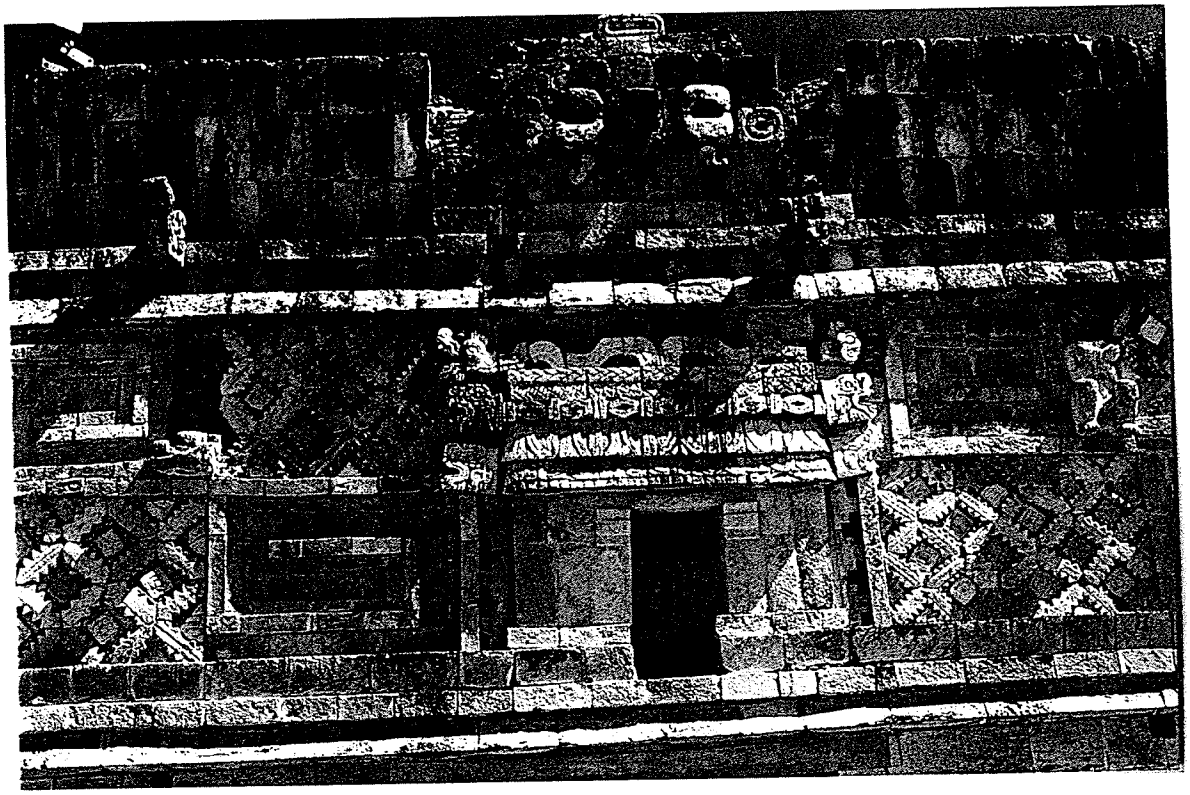


Fig. 4.8
Masonry facade with carved images of hut, lattice patterns, stylized serpents, and mask
The Quadrangle, Uxmal, Yucatan
Late Classic period, 9th c. A.D.
Photograph by Charlotte Werner

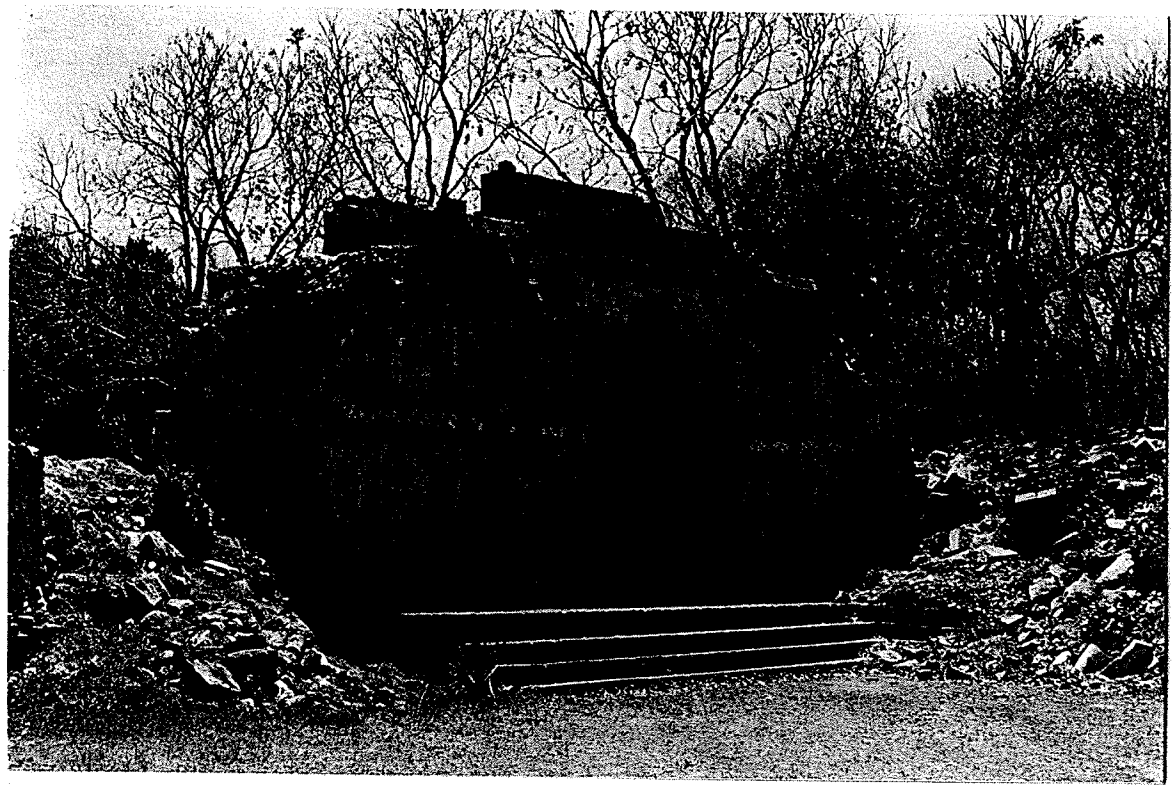


Fig. 4.9
Arch at Labná, Yucatán
Puuc architecture, Late Classic period
Photograph by Charlotte Werner

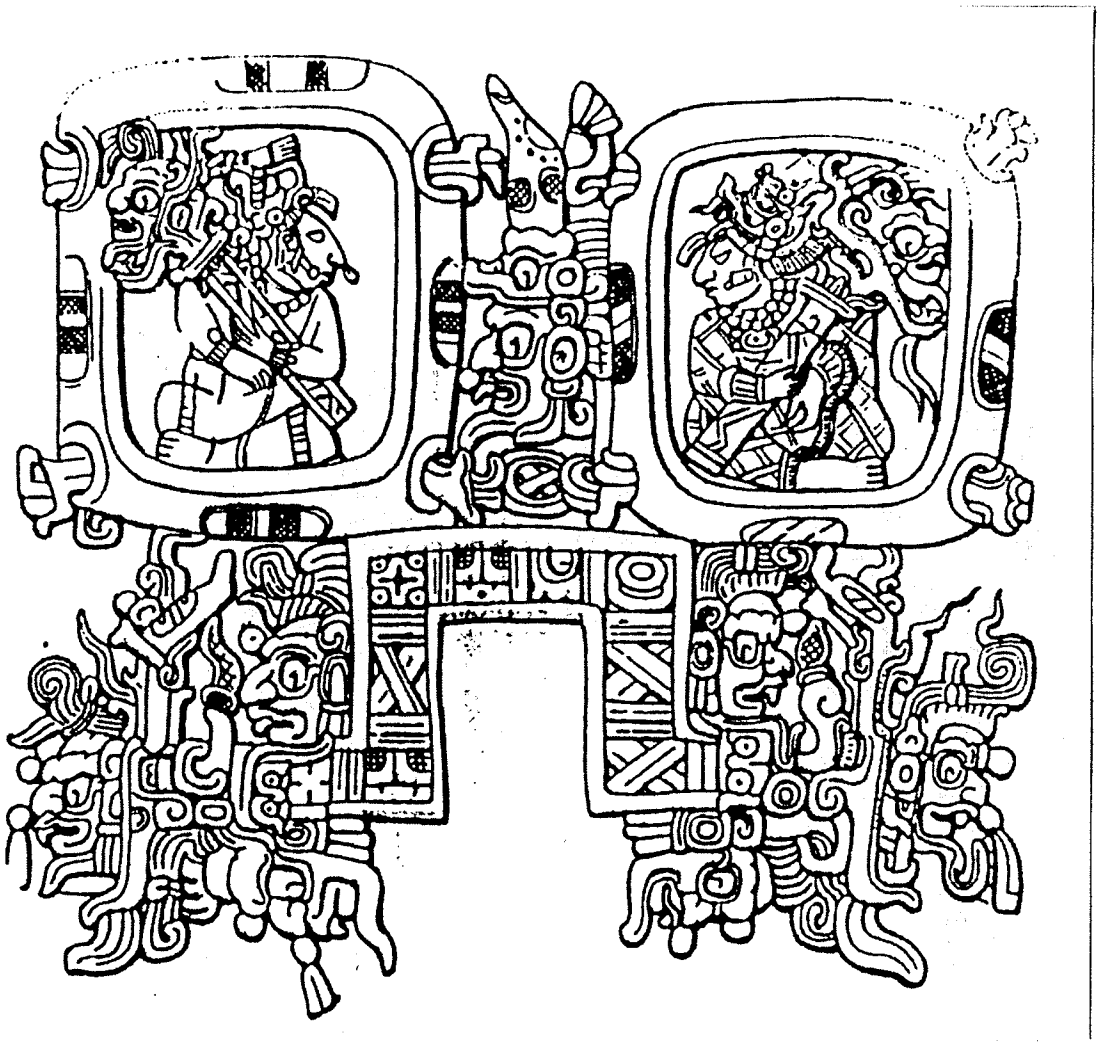
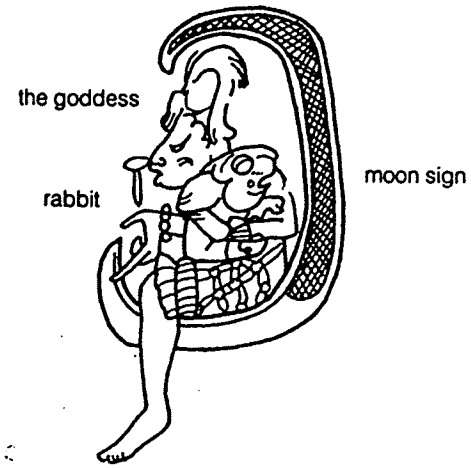


Fig. 4.10
Kinh and solar motifs in the universe
Classic Period, Yaxchilán
Codex Vindobonensis Mexicanus I. Drawing source:
Akademische Druck-u. Verlaganstalt, reproduced as Image 10, p. 158 in Markman and Markman, 1992, *The Flayed God: The Mythology of Mesoamerica. Sacred Texts & Images from Pre-Columbian Mexico & Central America.*



The Moon Goddess

Fig. 4.11
Moon goddess with rabbit consort, seated in moon sign
Drawing by Linda Schele as Fig. 49, p. 55 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 4.12
Moon with rabbit consort (cast whistle figure).
Jaina Island, Campeche. Early Classic period, 250 A.D. - 600 A.D.
H 13.5 cm, W 6.9 cm. Photograph as Fig. 1, p. 18 in
Gomez, 1978, *Los Mayas: The Manuel Barbachano Ponce/ Mayan Art Collection,* Exhibition catalogue, 1978/79/80.

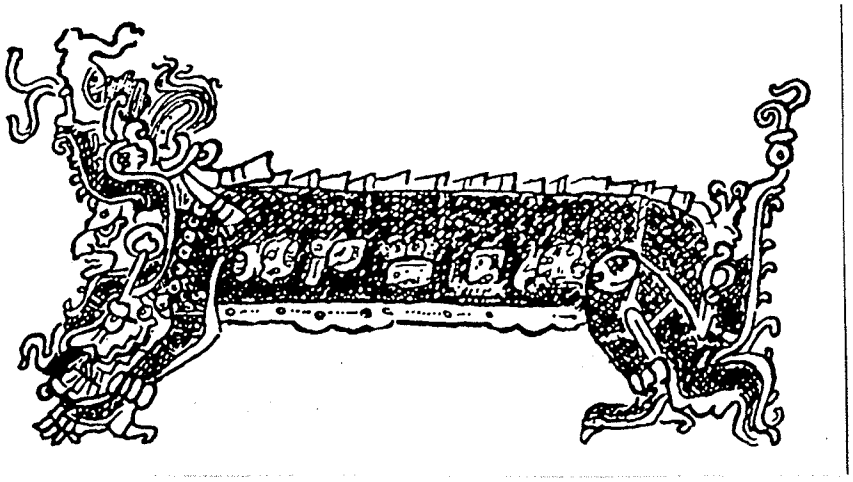
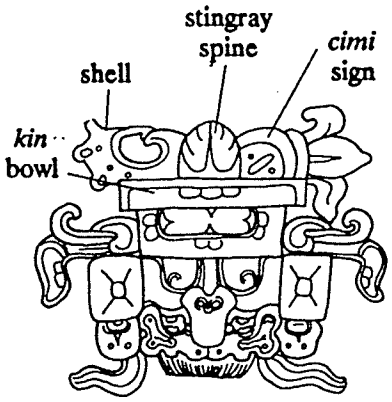


Fig. 4.13
Solar deity in jaws of the Earth Monster
Dresden Codex 4-5b
Drawing as Fig. 18, p. 60 in
León-Portilla, 1988, *Time and Reality in the Thought of the Maya.*



Quadripartite Monster

Fig. 4.14
Quadripartite Monster
Drawing by Linda Schele, in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya, 415.

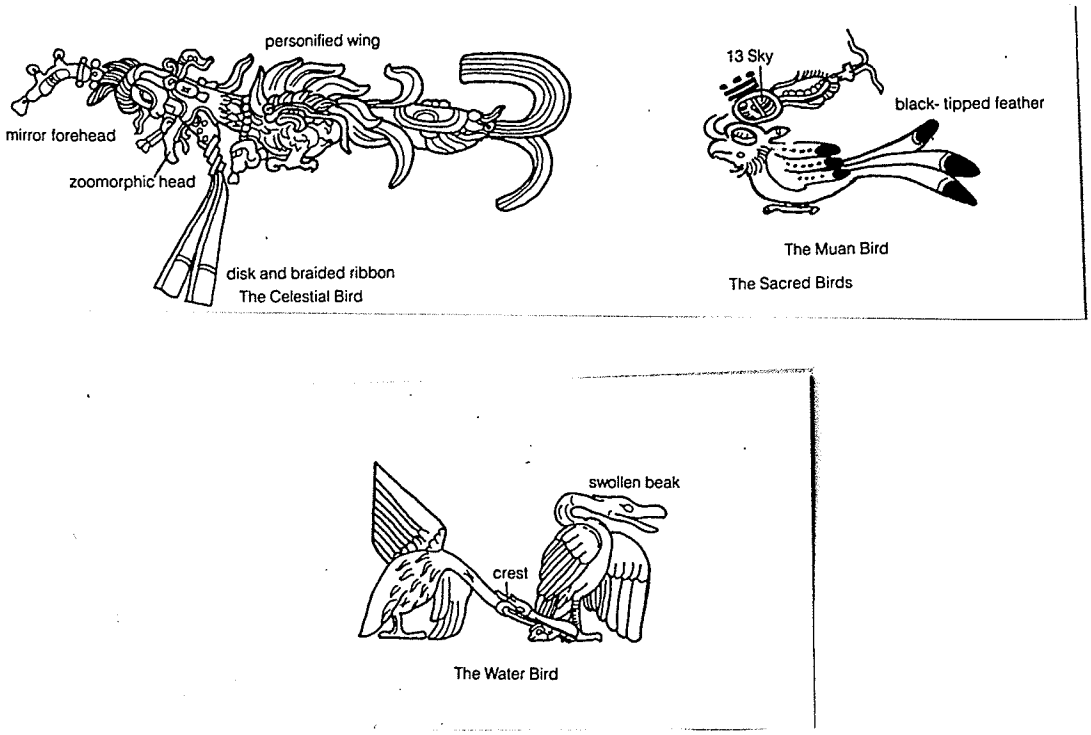
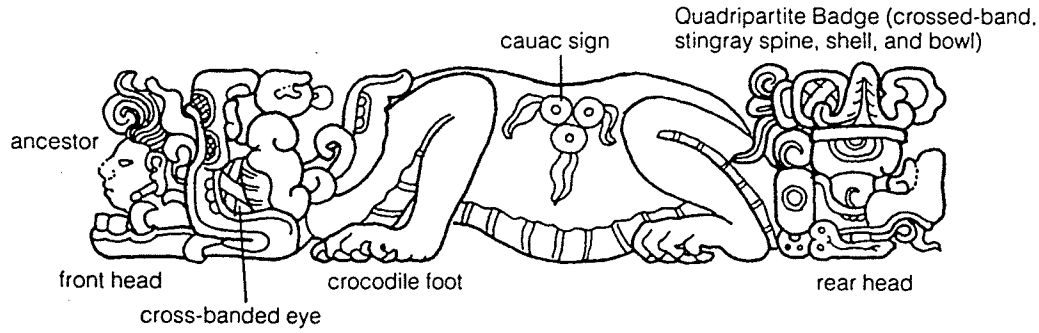
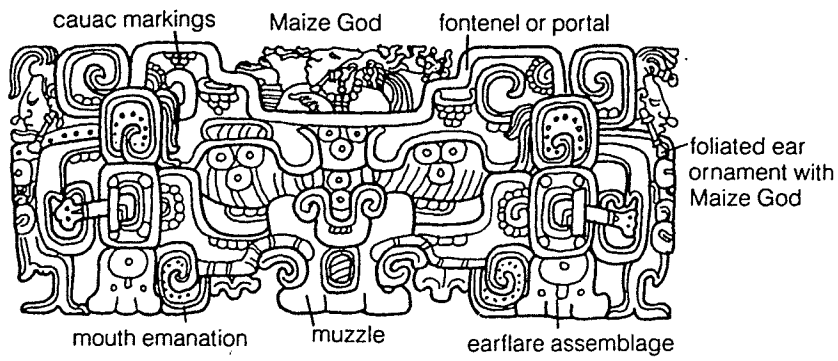


Fig. 4.16
Celestial Bird, Muan Bird, and Water Bird
Drawings by Linda Schele, as Figs. 50, 51, and 52, on p. 55 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.



Celestial Monster from Copan Altar 41

a.



Cauac Monster from Bonampak Stela 1

b.

Fig. 4.15
a. Cosmic Monster (Celestial Monster/Bicephalic Monster), Copán Altar 41
b. Cauac Monster from Bonampak Stela 1
Drawings by Linda Schele, with captions, a) as part of Fig. 22 and b). as Fig. 23, p. 45 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 4.17
Maize God rising from a turtle shell, attended by the Hero Twins
Maya codex-style plate (interior), Guatemala or Campeche.
Late Classic Period, 8th c. A.D.
Drawing by Karl Taube, in
Taube, 1993, *The Legendary Past: Aztec and Maya Myths,* 77.

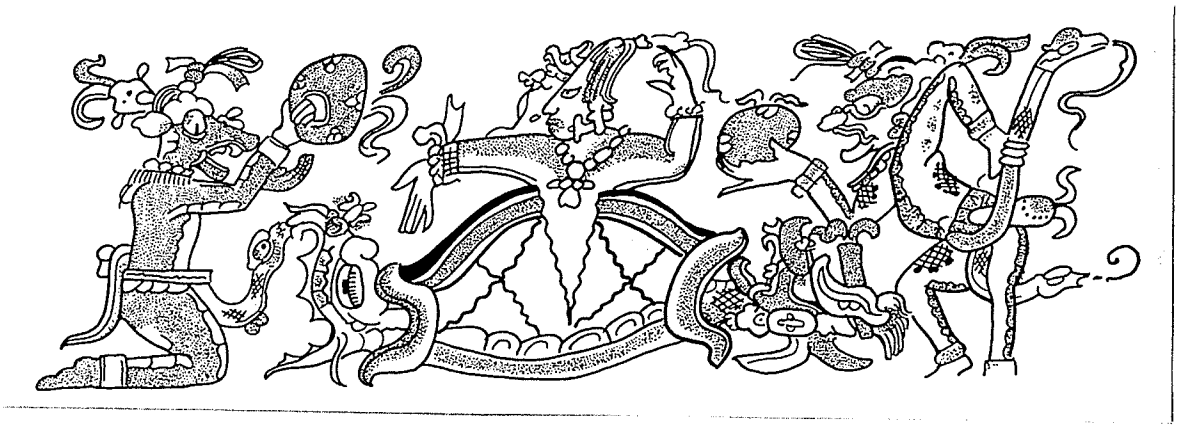
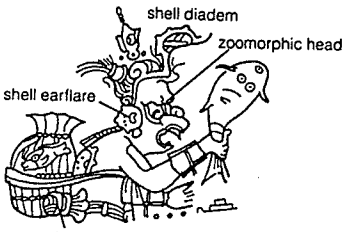


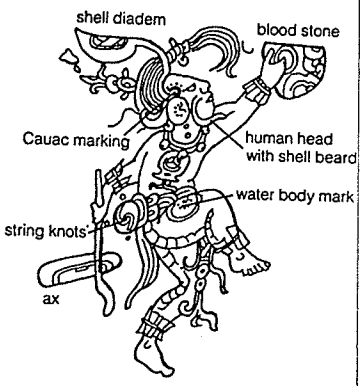
Fig. 4.18
Maize God emerging from the earth as a turtle shell with Chac heads
Late Classic Period vessel
Drawing by Karl Taube, in Taube, 1993, *Aztec and Maya Myths,* 66.

GI/Chac-Xib-Chac

Chac Xib Chac Water



Fishing on the Tikal Bone



Ax-wielder from the Metropolitan Pot

Fig. 4.19
God GI as Chac Xib Chac
Drawings by Linda Schele, as Fig. 32, p. 49 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

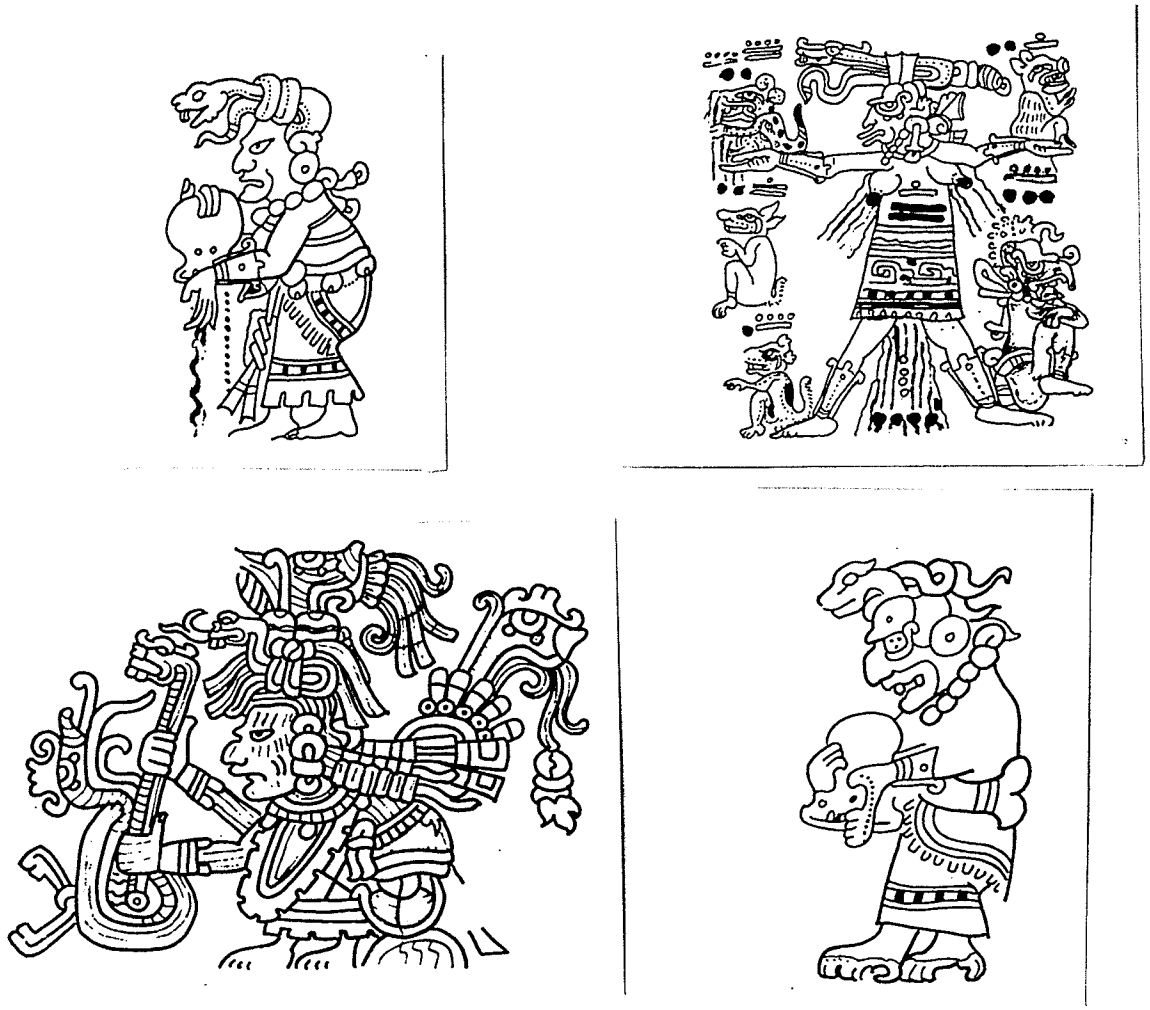


Fig. 4.20
a. Goddess O with inverted jar, from *Dresden Codex,* p. 43b
b. Goddess O, with liquid streaming from breasts and genitals
Madrid Codex, Post-Classic Period.
Drawings as Fig. 50(d) and (g), p. 100 in
Taube, 1992, *The Major Gods of Ancient Yucatan.*
Goddess O, Classic and Post-Classic periods:
c. Goddess grasping a serpent, Tulum Structure 16
(after Arthur G. Miller, 1982, *On the Edge of the Sea: Mural Painting at Tancah-Tulum, Quintana Roo, Mexico,* Dumbarton Oaks, Washington, D.C.: pl.37)
- Goddess O with inverted water vessel (featuring clawed feet and Ix eye), detail from *Dresden Codex* 67a. Post-Classic period.
Drawings as Fig. 51 (a) and (d), p. 102 in
Taube, 1992, *The Major Gods of Ancient Yucatan.*

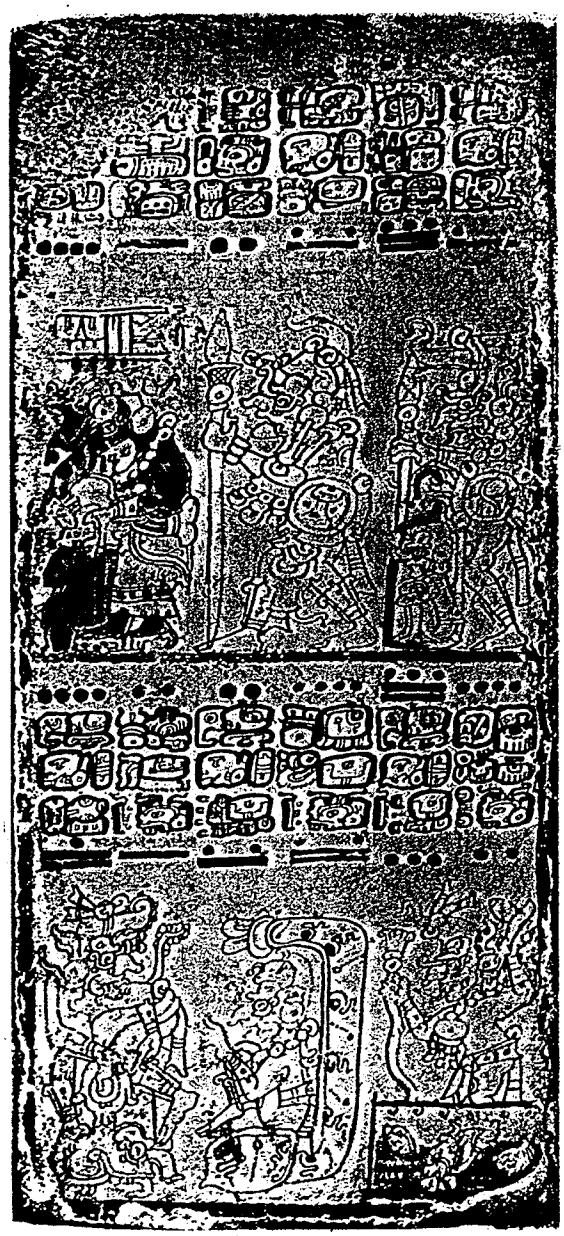
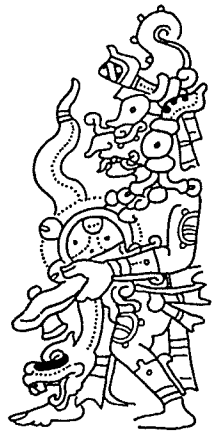


Fig. 4.21
Goddess O
Goddess with tipped vessel, with clawed feet and Ix eye
Dresden Codex, 67a, in Förstemann, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis*, 46/67.

a.



b.

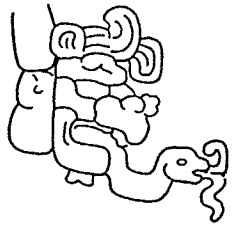


Fig. 4.22
Chac (sometimes called God B)
a. Chac as a warrior with armour, axe, and lightning serpent
(from *Dresden Codex* page 66a/45).
b. Chac with flaming serpent in mouth (detail from belt assemblage)
Yaxha Stela 4, Early Classic period
(drawing by Taube, after T. Maler, 1908-10, *Explorations in the Department of Peten, Guatemala, and Adjacent Region.* Memoirs of the Peabody Museum of American Archaeology and Ethnology 4. Harvard University, Cambridge, Mass.. pl. 16.I).
Drawings a. and b. from Fig. 6 (a) and (d) p. 21, in
Taube, 1992, *The Major Gods of Ancient Yucatan.*

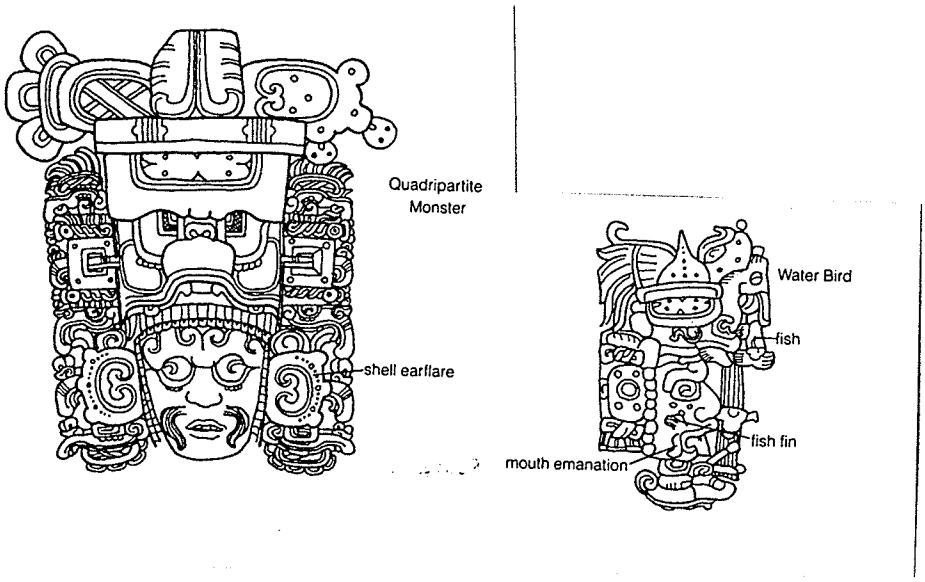


Fig. 4.23
God GI, in form of a Quadripartite Monster headdress
Drawing by Linda Schele as Fig. 31, p. 48, in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

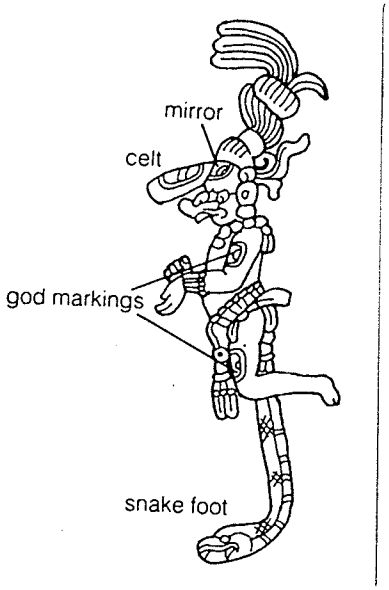


Fig. 4.24
God K (God II of the Palenque Triad) part of the Manikin Scepter
Yaxchilan, Lintel 3, Late Classic period
Drawing by Linda Schele, in
Miller and Taube, 1993,
The Gods and Symbols of Ancient Mexico and the Maya, 111.

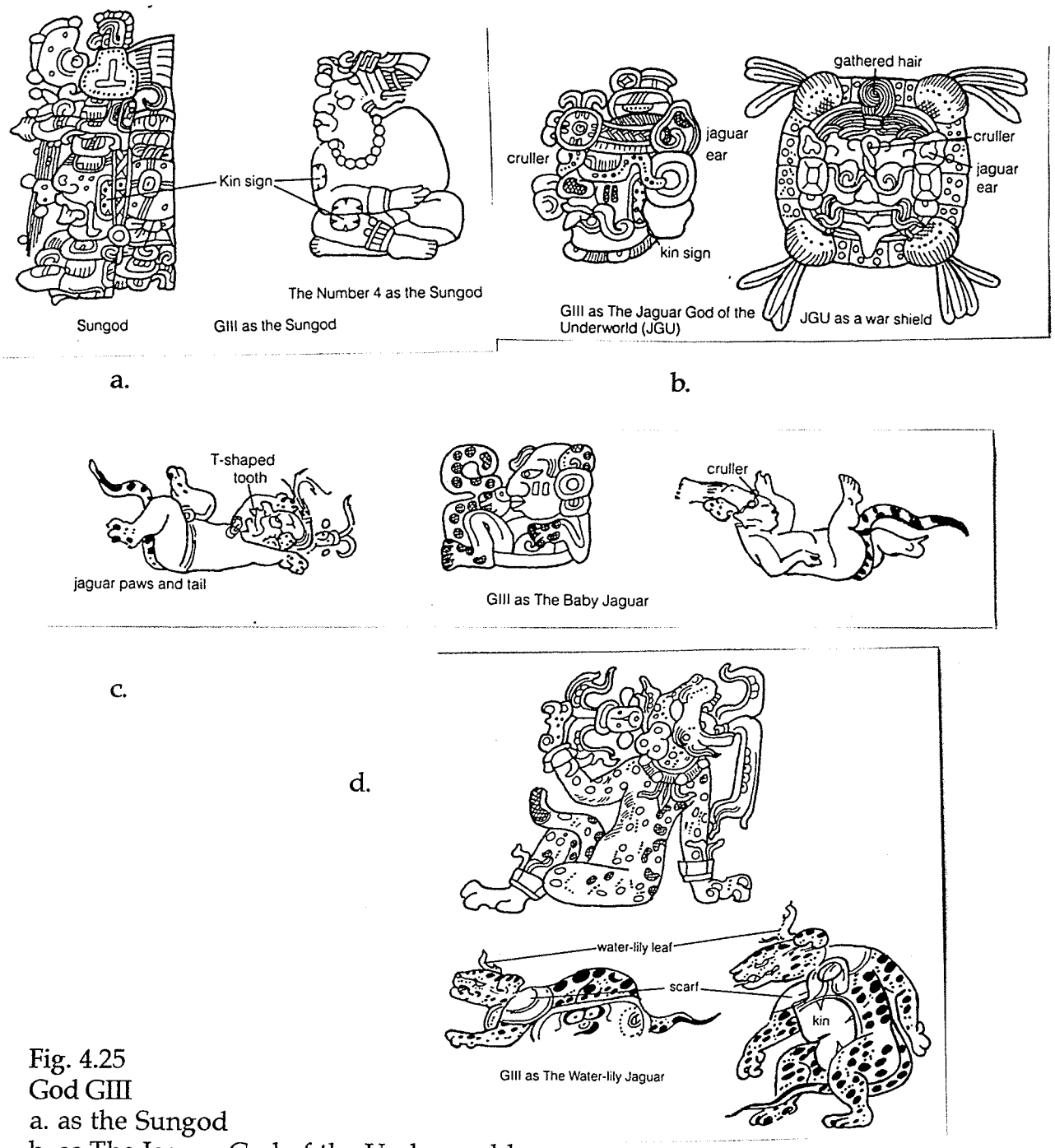


Fig. 4.25
God GIII
a. as the Sungod
b. as The Jaguar God of the Underworld
c. as the Baby Jaguar
d. as the Water-lily Jaguar
Drawings by L. Schele, as Figs. 34, 35, 36 and 37 respectively, pp. 50-51, in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 4.26
Toltec Warrior with Tlaloc and year-sign headdress,
Early Postclassic Stela (Toltec)
Tula, Hidalgo H 122 (48).
Museo Nacional de Antopologia, Mexico.
Photograph by Mary Ellen Miller, as Fig. 144, p. 177 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

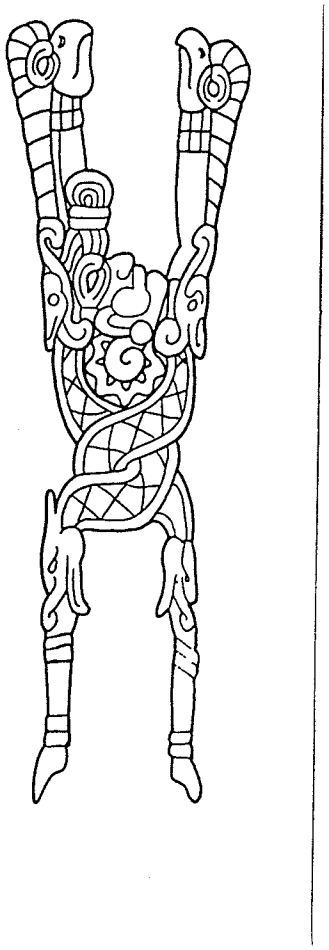


Fig. 4.27
Quetzalcoatl with conch shell pectoral, double-headed hybrid serpents, and hands as quetzal heads.
Palma (detail), Late Classic period, Veracruz.
Drawing by Karl Taube (after Theodor-Wilhelm Dänzel, 1923, *Mexiko I*, Germany) in Miller and Taube, 1993,
The Gods and Symbols of Ancient Mexico and the Maya, 141.

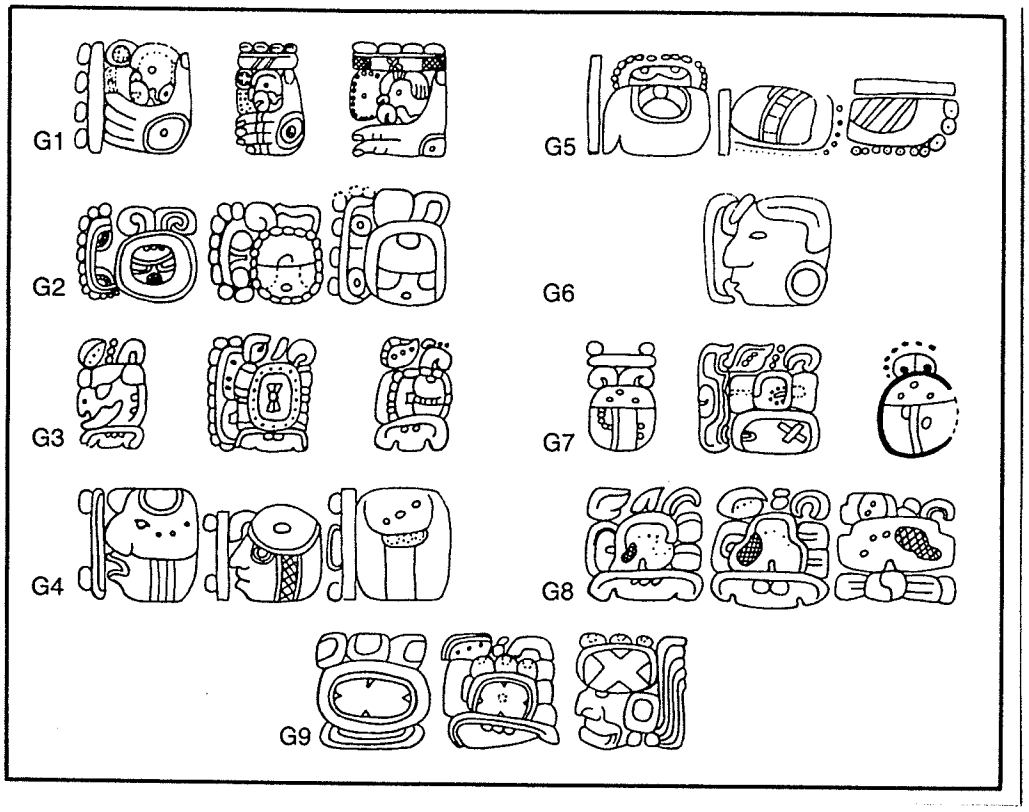


Fig. 4.28
Glyphs representing the nine Lords of the Night.
Drawing by P. Dunham, as Fig. 58, p. 162 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*

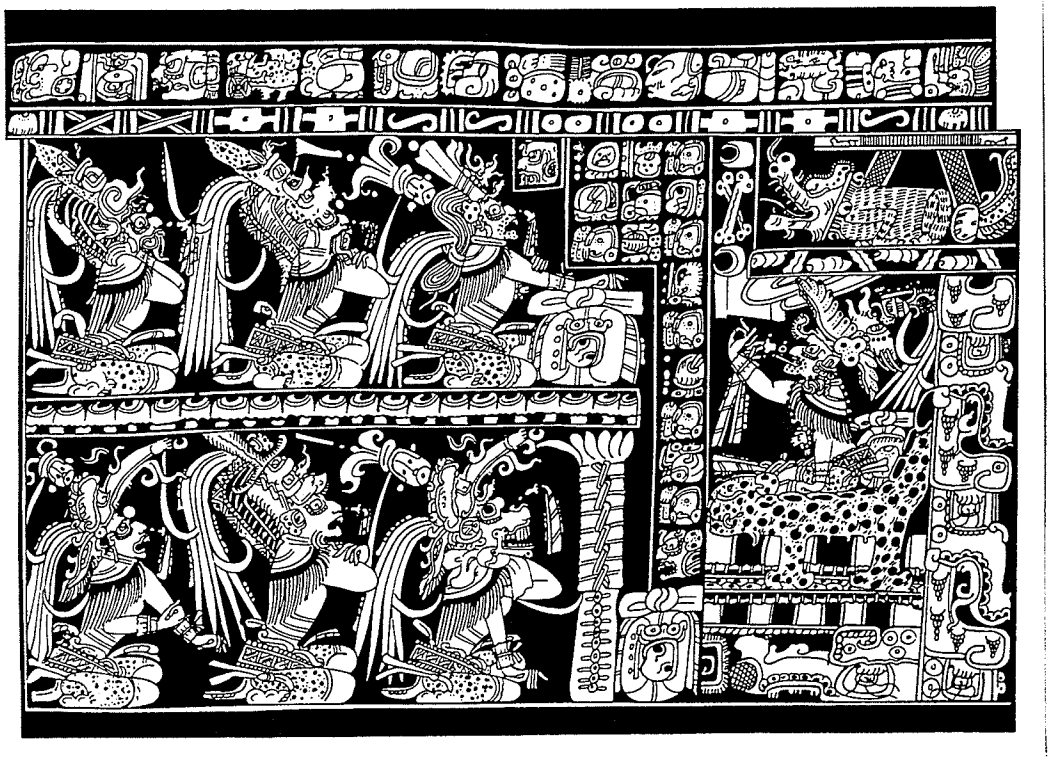
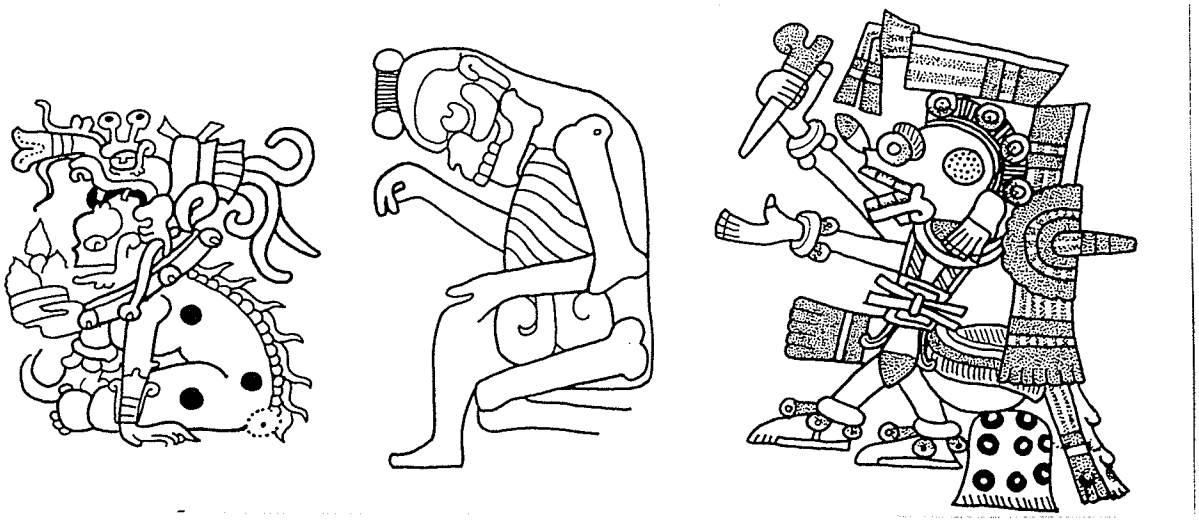


Fig. 4.29
Night Scene of God L presiding over Xibalba lords in Underworld Palace
Rollout of Late Classic cylindrical vase
Probably from Naranjo, Guatemala,
Drawing by Diane Griffiths Peck, reproduced as Fig. 134, p. 169 in
Coe, 1988, *The Maya.*



a. b. c.

Fig. 4.30
God A as a death god
a. *Dresden Codex,* p. 13a (detail), Post-Classic
b. Xunantunich Altar I, Classic period (detail redrawn by Karl Taube after Ian Graham, 1978, 2:127)
c. *Codex Borgia* p. 15 (detail): Mictlantecuhtli, the Post-Classic period central Mexico skeletal death god
Drawings by Karl Taube, as Figs. 1 e, f, g, selected from Fig. 1, p. 12 in Taube, 1992, *The Major Gods of Ancient Yucatan.*

Fig. 4.31
God GI wielding an axe near deer; cormorant, and figure with blowgun
Ten Gods in Xibalba, Three-part scene,
Polychrome vase, Northern Petén
Height: 17.7 cm
Text: Primary Standard, Secondary Nonrepeat. Princeton text.
Anonymous collection. Rollout photograph by Justin Kerr, in Coe, 1978, *Lords of the Underworld: Masterpieces of Classic Maya Ceramics,* 61-62.

4.32 a

4.32 b

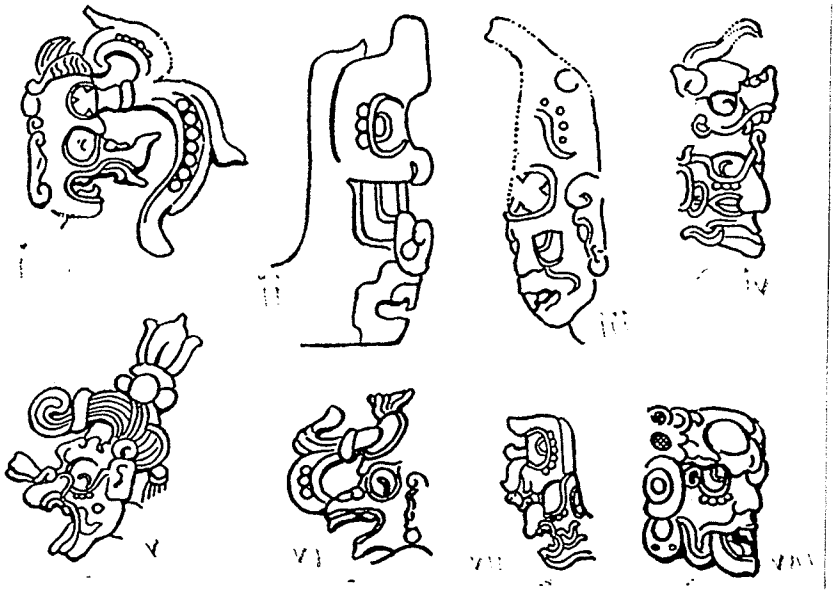


Fig. 4.32
Supernaturals' Facial Types, from Dresden Codex and Maya monuments
God B and God D appear in each others' headdresses
a. God B (a Long-nosed god), appears on the head of God D (i), and God D wears a headdress containing the head of God B (ii): Dresden Codex
b. Head images from Maya monuments, including a Long-nosed God and Roman-nosed God *(i-iv, vi and viii)* Copán; *v.* Palenque; *vii.* Tikal)
Drawings (a) as Fig. 97 and (b) as Fig. 96, p. 75 in
Spinden, 1957, *Maya Art and Civilization,*

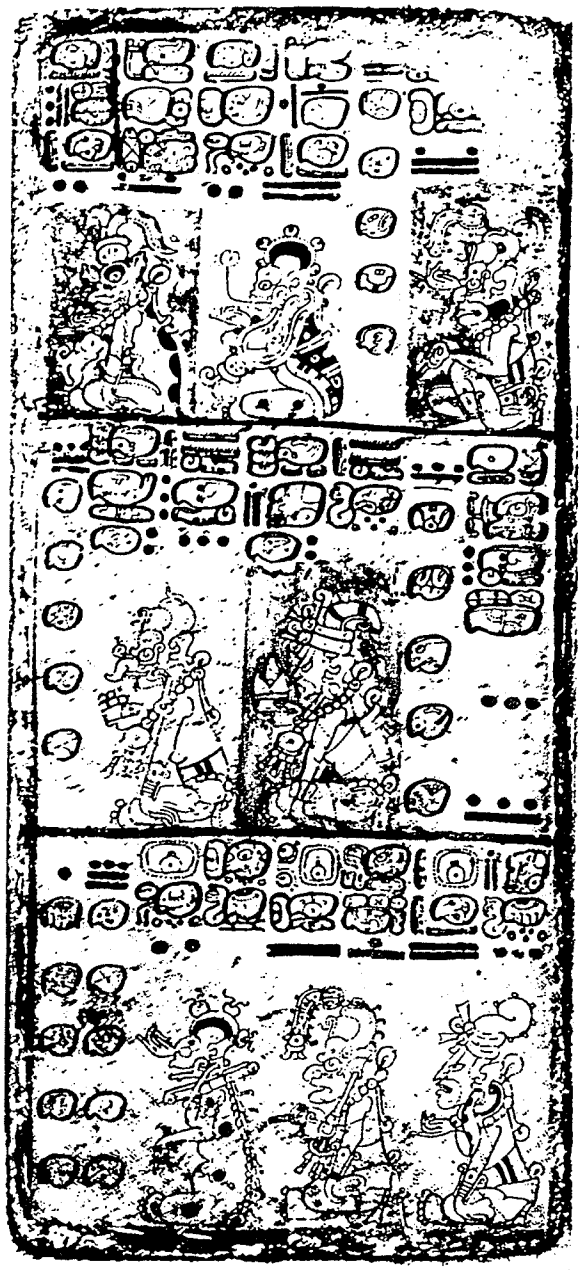


Fig. 4.33
Deities with glyphic text of their names and epithets
Dresden Codex, p. 10,
Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin, Akademie-Verlag.

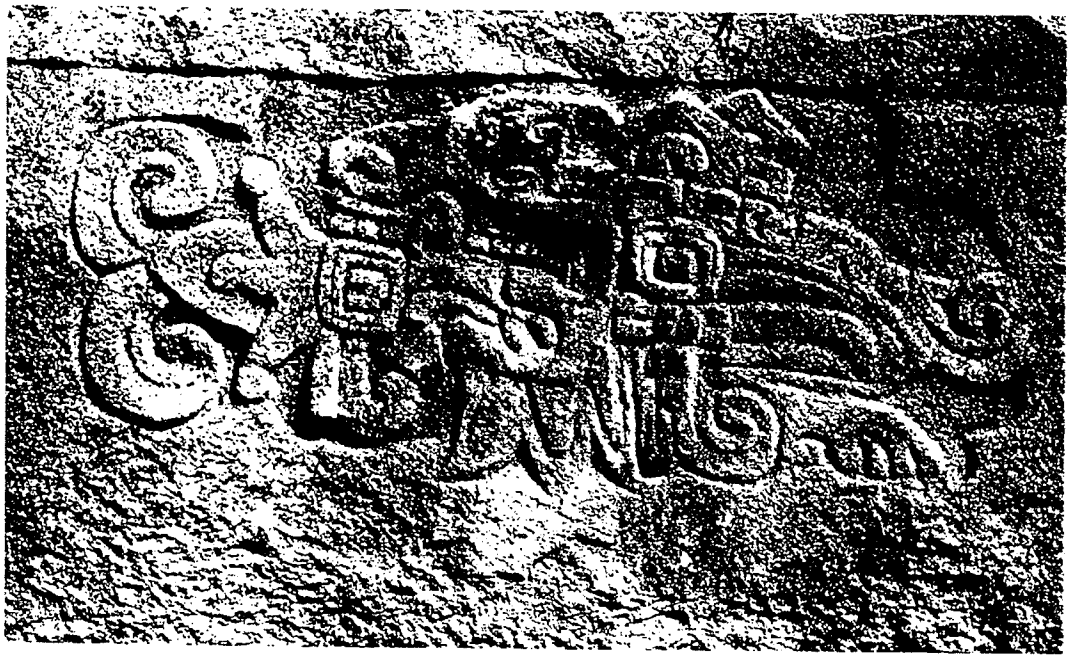
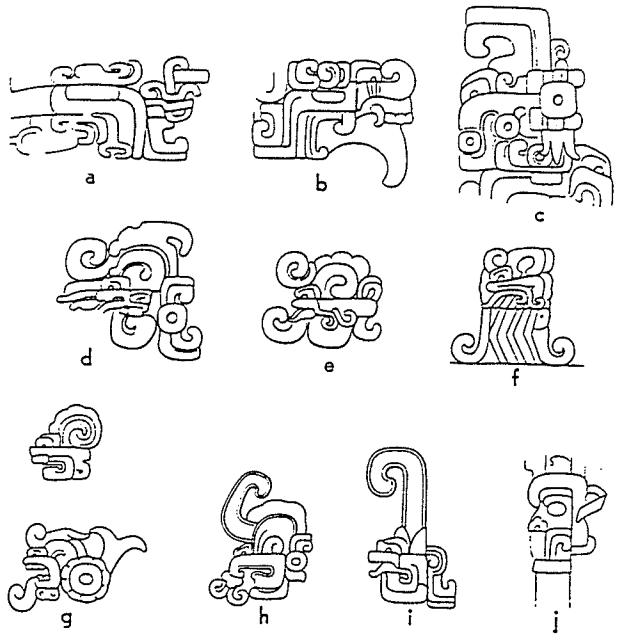
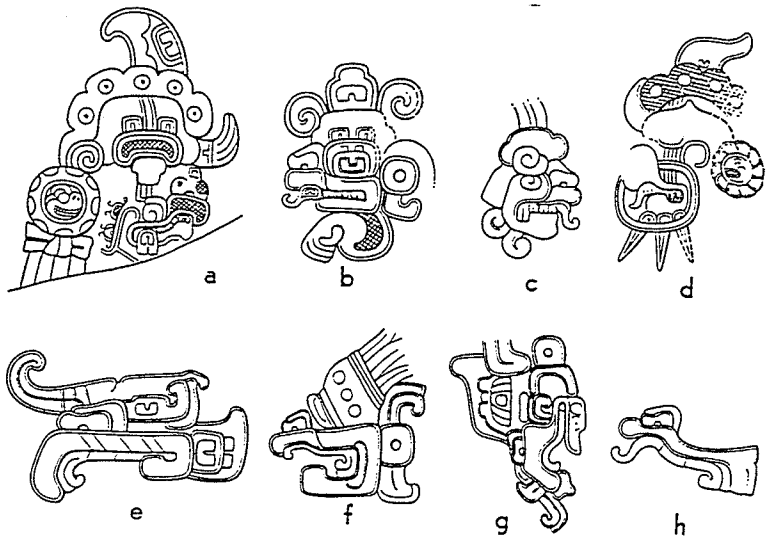


Fig. 4.34
Dragon Monster, Kaminaljuyú Stela 28
H, 53cm W 133 cm D9cm
Jorge Castillo Collection, Museo Popol Vuh, Guatemala.
Photograph courtesy of the museum, reproduced as Fig. 1.17, p. 27 in
Parsons, 1988 "Miraflores-Arenal Sculpture," in
Benson and Griffith, eds., 1988, *Maya Iconography.*



-DRAGON MASKS OF DIVISIONS 1 AND 2. *a*, Kaminaljuyu, Monument 2. *b*, Kaminaljuyu, Stela 5. *c*, Kaminaljuyu, Stela 5. *d*, Kaminaljuyu, Stela 4. *e*, Izapa, Stela 1. *f*, Izapa, Stela 1. *g*, Izapa, Stela 1. *h*, Izapa, Stela 3. *i*, Izapa, Stela 3. *j*, Izapa, Stela 11.



—MASKS OF DIVISION 3. *a*, Kaminaljuyu, Stela 10. *b*, Kaminaljuyu, Stela 10. *c*, Kaminaljuyu, Stela 10. *d*, Chocola, Stela 1. *e*, Kaminaljuyu, Stela 11. *f*, Kaminaljuyu, Stela 11. *g*, Kaminaljuyu, Stela 11. *h*, Kaminaljuyu, Stela 11.

Fig. 4.35
Dragon Masks, Kaminaljuyú, Izapa
Drawings in S.W. Miles, "Sculpture of the Guatemala-Chiapas Highlands and Pacific Slopes" in *Handbook of Middle American Indians,* 239, 240.

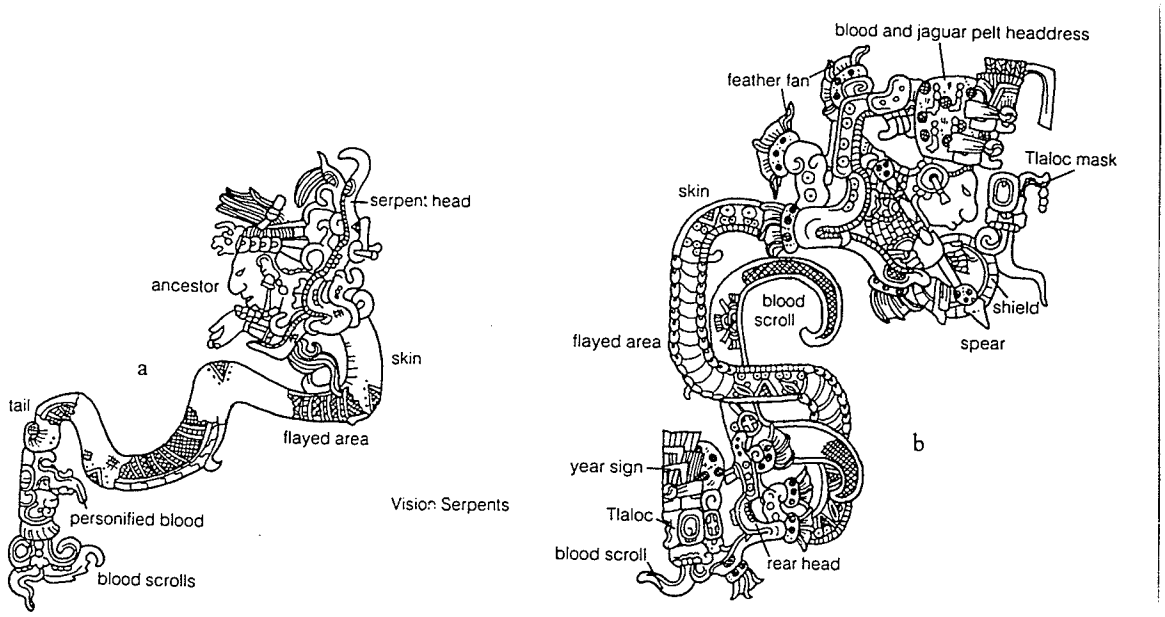


Fig. 4.36
The Vision Serpent
Drawings by Linda Schele as Fig. 25a-b,p. 47 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

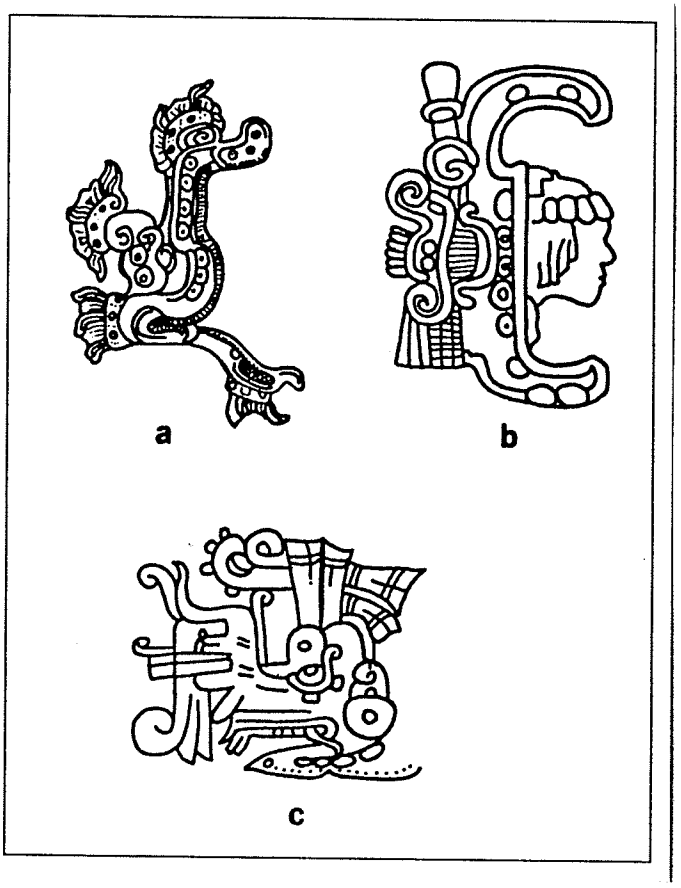
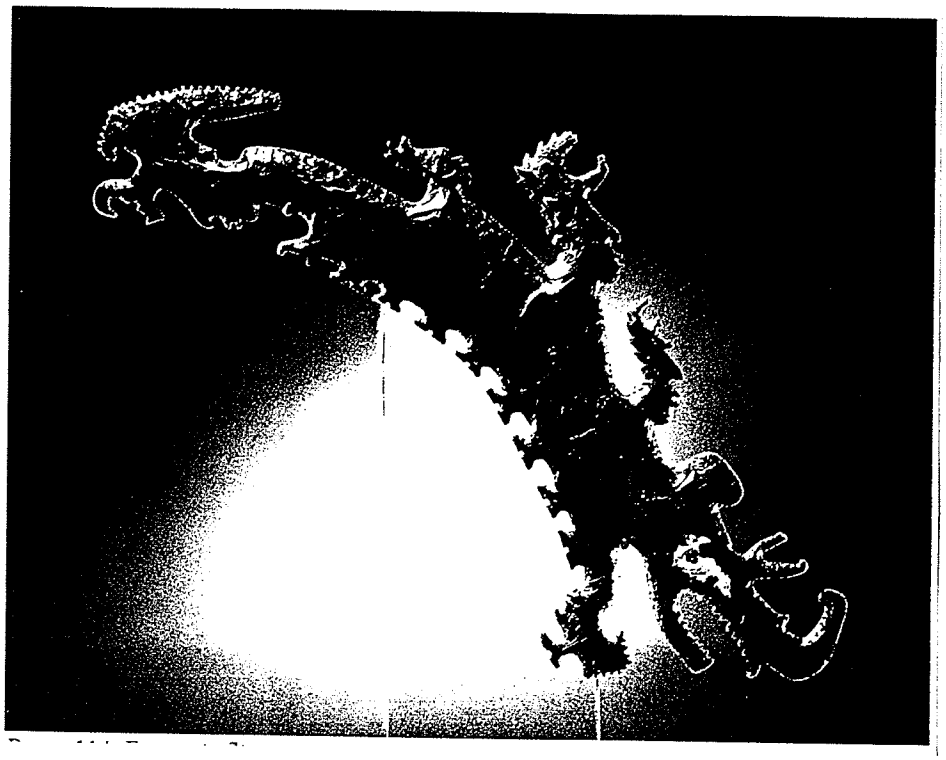


Fig. 4.37
Serpent and Reptilian Icons
- Lintel 25 Yaxchilan, jaws of Vision Serpent
- Uxmal, facade ornament
- God K head on snake body, *Codex Madrid*, 31 (detail)

Drawings as Fig. 21:2, p.308 in
Prudence M. Rice, 1989, "Reptiles and Rulership: A Stylistic Analysis of Peten Postclassic Pottery," in
Word and Image in Maya Culture: Explorations in Language, Writing, and Representation, eds. Hanks and Rice, 1989.

a.



b.

Fig. 4.38
a. Eccentric flint
Late Classic period, a.d. 600-800
Flint, 25x 41.1 x 2 cm.
(Dallas Museum of Art. The Eugene and Margaret McDermott Fund, in honour of Mrs. Alex Spence), photograph by Justin Kerr, as Plate 114, p. 295,
b. Personified eccentric flint, Tablet of the Slave, Palenque
Drawing by Linda Schele, in Fig. 23, p. 46.
Photograph and drawing in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

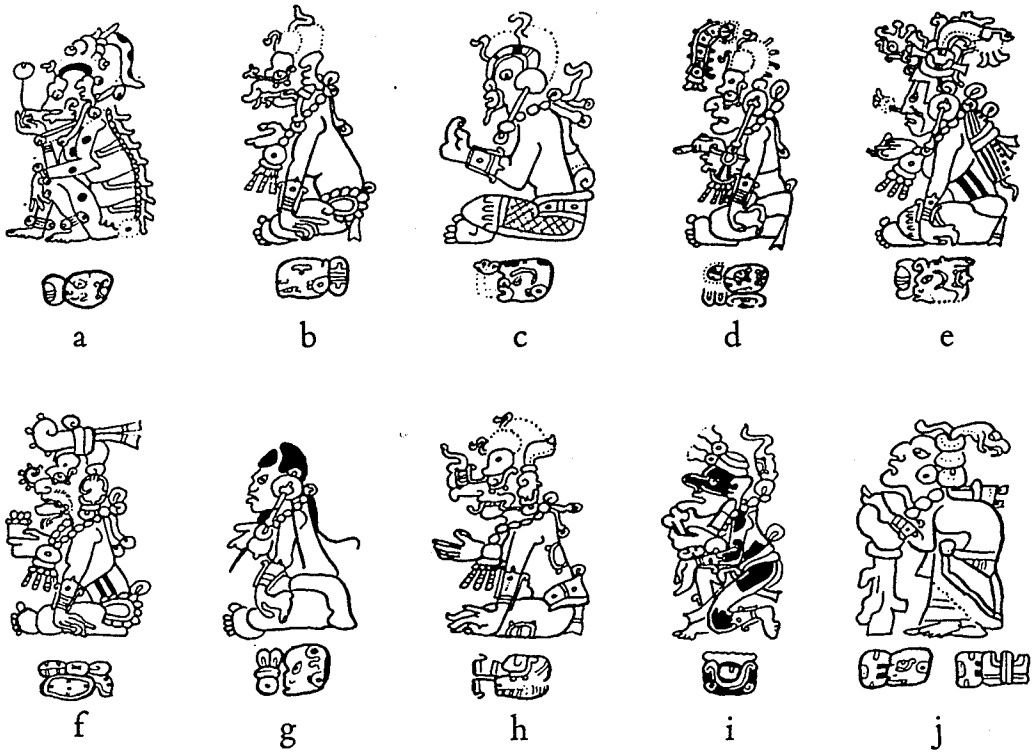


Fig. 4.39
Deities from the *Dresden Codex,* along with their name glyphs.
a. the Death God; b. Chac (the Rain God); c. the North Star God; d. Itzamná; e. a Maize God; f. the Sun God; g. the Young Moon Goddess; h. Bolon Dzacab; i. Ek Chuah (Merchant God); and Ix Chel (Old Moon Goddess and the Goddess of Medicine).
Drawings (after Günter Zimmerman, 1956, *Die Hieroglyhen der Maya-Handschriften,* Hamburg, Tables 6,7) as Fig. 132, p. 165 in Coe, 1988, *The Maya.*

Fig. 5.1
Cenote of Sacrifice
Chichen Itzá, Yucatán
Photograph by Charlotte Werner

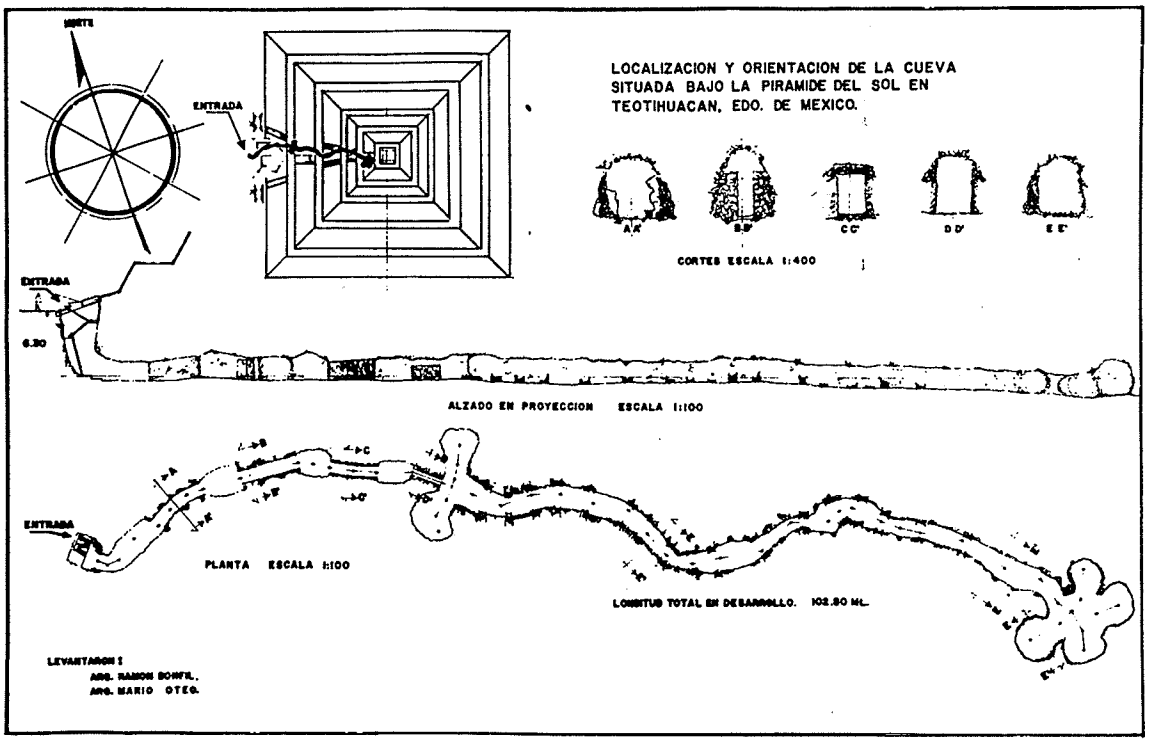


Fig. 5.2
Caves under the Pyramid of the Sun, Teotihuacán
Seven caves: four-petal floral-shaped chamber, entry, chambers, tunnel.
Instituto Nacional de Antropologia e Historia, Mexico.
Drawing as Fig. 1, p. 2, in
Heyden, 1981, "Caves, Gods, and Myths: World-View and Planning in Teotihuacan," in *Mesoamerican Sites and World-Views: A Conference at Dumbarton Oaks October 16th and 17th, 1976,* ed. Elizabeth P. Benson, 1981.

Fig. 5.3
Aztec warrior in flayed-skin eagle costume
Life-sized, hollow terra-cotta ceramic sculpture
Gult Coast. Instituto Nacional de Antropologia e Historia. Photograph by
Mary Ellen Miller, as Fig. 170, p. 213 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

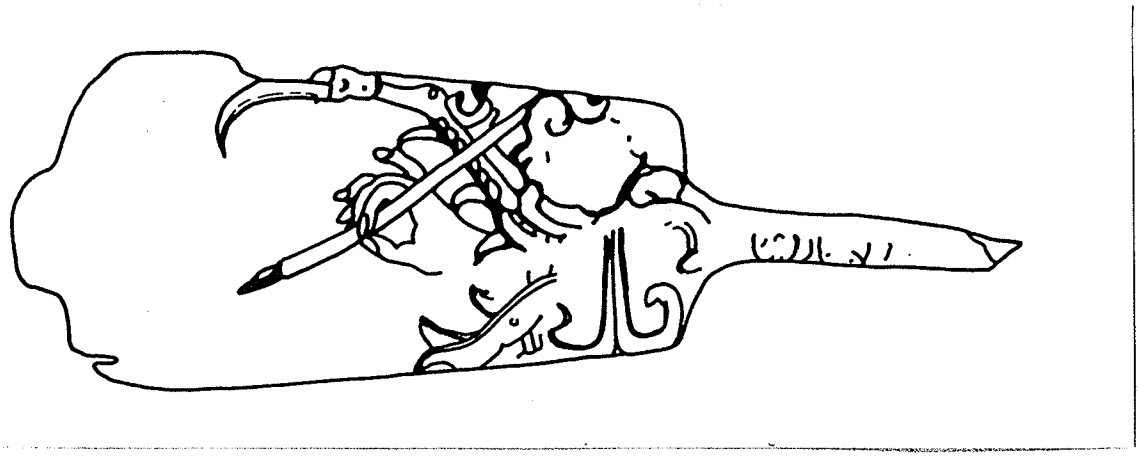


Fig. 6.1
Hand holding brush, emerging from jaws of supernatural being
Incised bone
Drawing (redrawn by Kay Clahassey from Coe, 1977, "Supernatural Patrons of Maya Scribes and Artists," in *Social Process in Maya Prehistory,* ed. Norman Hammond, fig. 3), as Fig. 14.2, p. 231, in Marcus, 1992b, "Royal Families, Royal Texts: Examples from the Zapotec and Maya," in *Mesoamerican Elites: An Archaeological Assessment,* ed. by Diane Z. Chase and Arlen F. Chase.

Fig. 6.2
Old deity instructing disciples
Codex-style painting on ceramic vessel
Rollout photo by Justin Kerr © 1981, reproduced as Vessel 56, p. 53 in Robicsek and Hales, 1981, *The Maya Book of the Dead.*

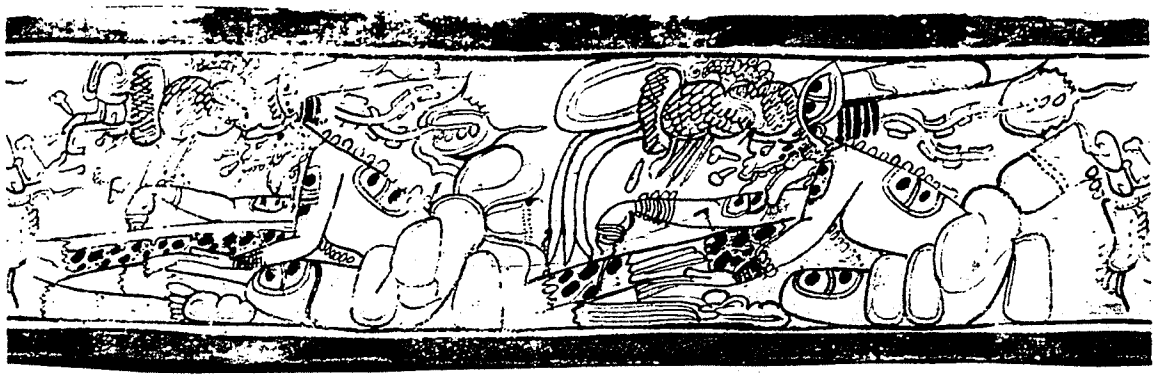
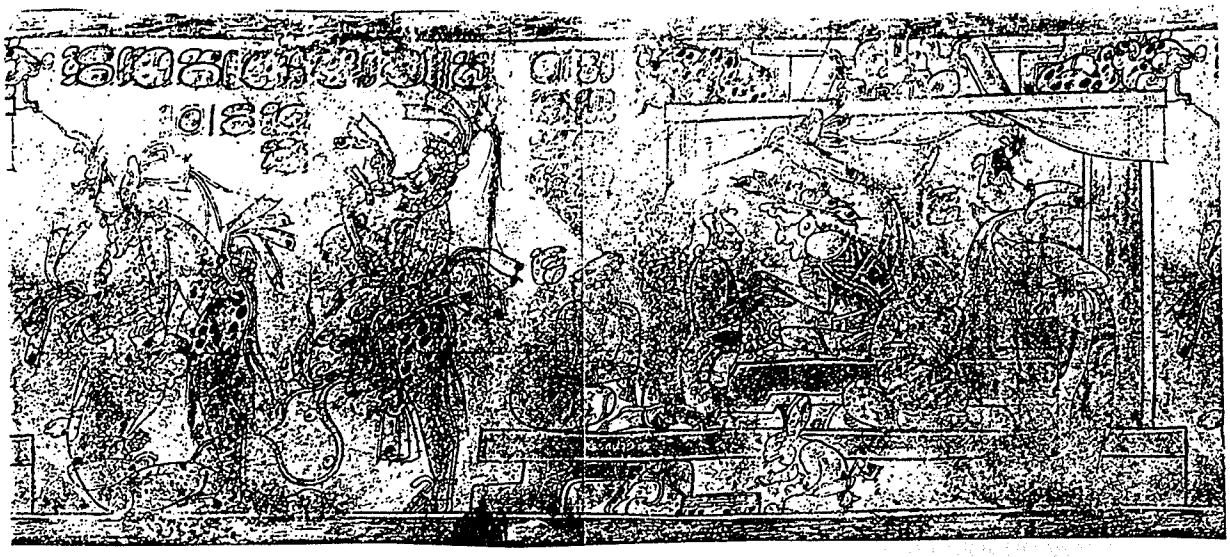


Fig. 6.3
Anthropomorphic monkeys as scribes (books closed)
Codex-style painting on ceramic vessel
Rollout photo by Justin Kerr © 1981, reproduced as Vessel 63, p. 56 in Robicsek and Hales, 1981, *The Maya Book of the Dead.*

Vessel 64

Fig. 6.4
Anthropomorphic monkeys as scribes (books open)
Codex-style painting on ceramic vessel
Rollout photo by Justin Kerr © 1981, reproduced as Vessel 64, p. 56 in Robicsek and Hales, 1981, *The Maya Book of the Dead.*



a.

b.

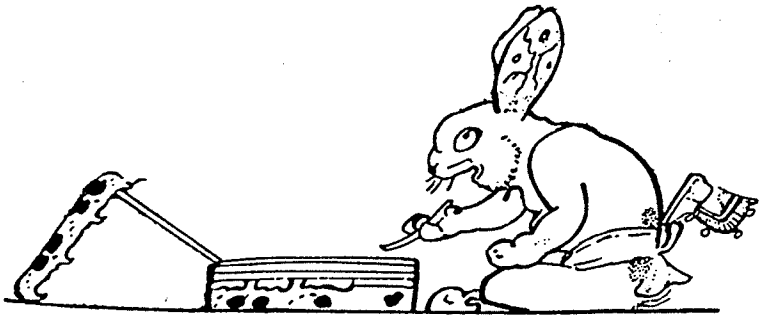
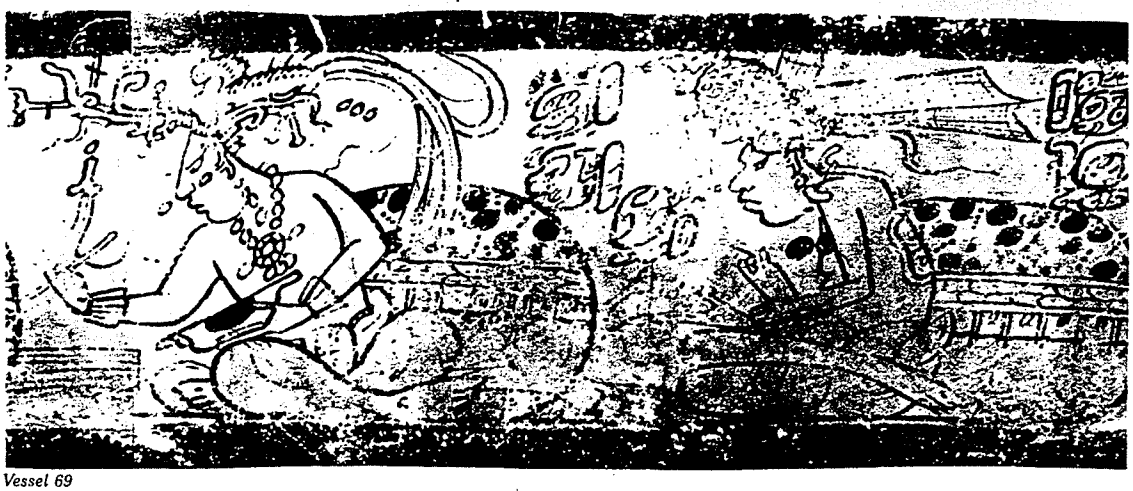


Fig. 6.5
a. Palace scene with old lord, youthful maiden, beheading, and rabbit scribe recording the scene.
Calakmul area, southern Campeche
Collection: The Art Museum, Princeton University, gift of the Hans and Dorothy Widenmann Foundation (75-17). Ht : 21.5 cm, Publication: Coe 1973 (Grolier 42)
Photograph by Justin Kerr, in Coe, 1978, *Lords of the Underworld: Masterpieces of Classic Maya Ceramics,* 17-20.
b. Rabbit scribe (detail), drawing by Diane Griffiths Peck, as Fig. 130, p. 143 in Coe, 1988, *The Maya.*

Vessel 71



Vessel 69

Fig. 6.6
Anthropomorphic scribes
Codex-style paintings on ceramic vessels
a. Rollout photo by Justin Kerr © 1981, reproduced as Vessel 71 in Robicsek and Hales, 1981, *The Maya Book of the Dead,* 58.
b. Rollout photo by Justin Kerr © 1981, reproduced as Vessel 69 in Robicsek and Hales, 1981, *The Maya Book of the Dead,* 58.

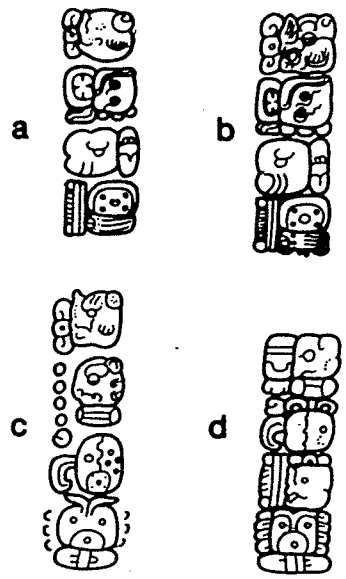


Fig. 6.7
Sculptors' signatures, Piedras Negras area
a. Throne I (drawing by Houston)
b. Panel in Cleveland Museum of Art (after Schele and Miller 1986: Pl. I)
c. Stela 15, Piedras Negras (drawing by Houston)
d. Penel in New Orleans Museum of Art, Accession No. 67.31 (drawing by Houston)
Drawings as Fig. 5-9, p. 135 in
Stephen D. Houston, 1993, *Hieroglyphs and History at Dox Pilas: Dynastic Politics of the Classic Maya,* Austin: University of Texas Press.

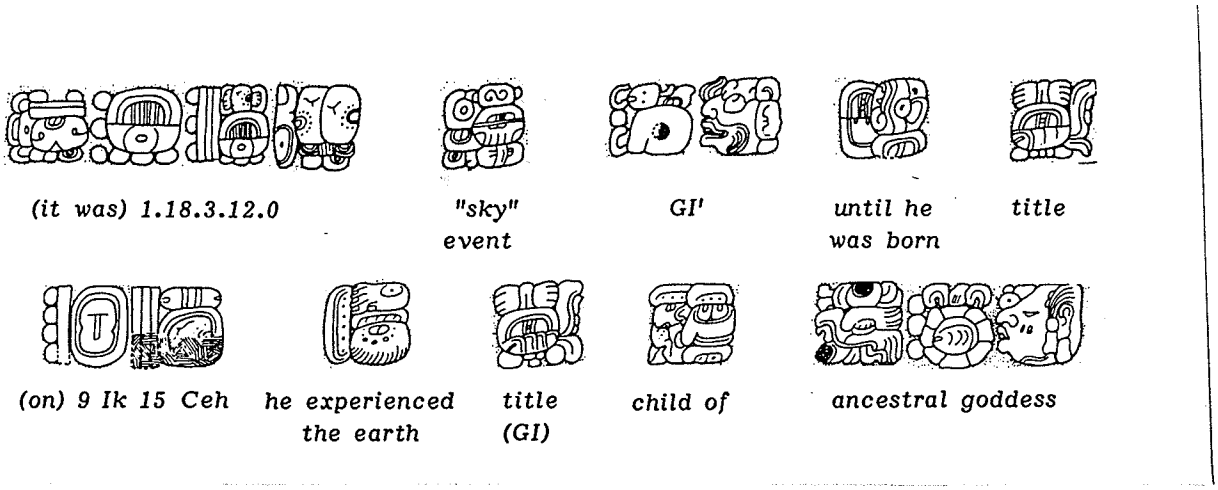


Fig. 6.9
Glyphic recording of the birth of God GI of the Palenque Triad
Palenque Tablet of the Cross, D13-F4
Drawing by Linda Schele, as Fig. 33, p. 47 in
Schele, 1982, *Maya Glyphs: The Verbs.*

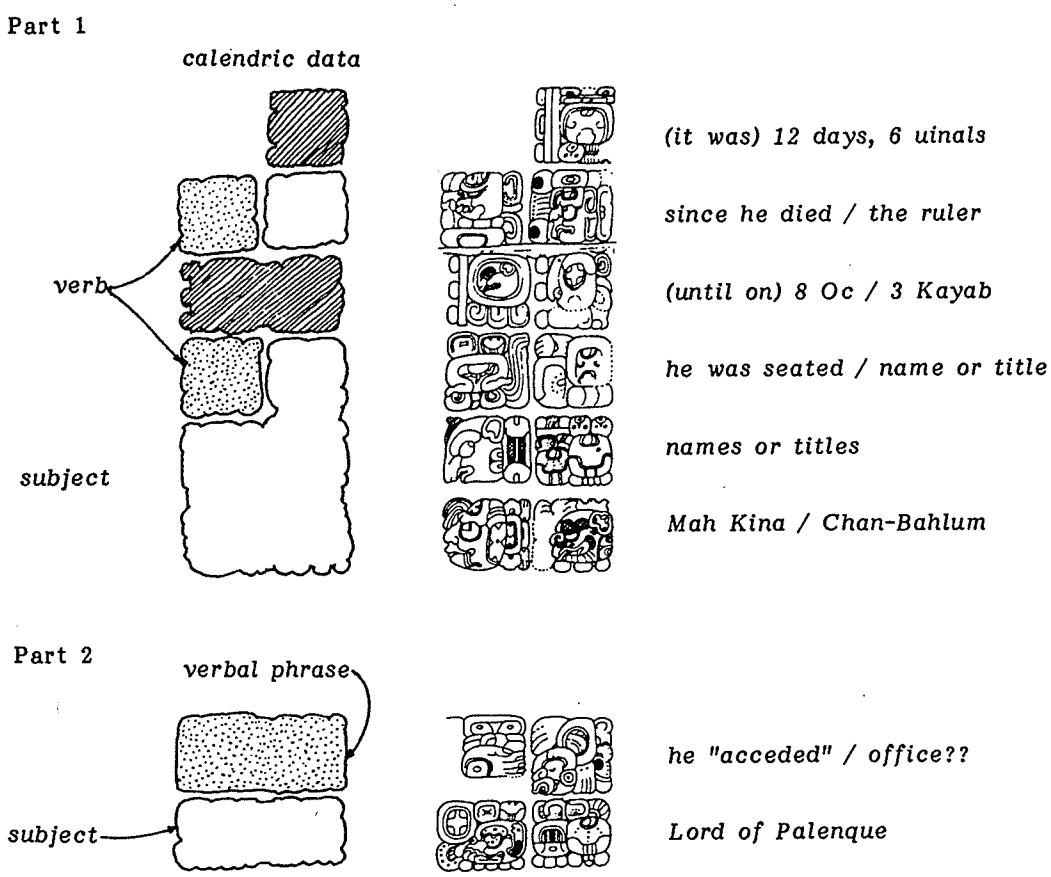


Fig. 6.10
Accession of Chan-Bahlum, recorded in a glyphic couplet form
Palenque Palace Tablet, J14-L11
Drawing by Linda Schele, as Fig. 34, p. 47 in
Schele, 1982, *Maya Glyphs: The Verbs.*

Fig. 6.11

a. The "up-ended frog" or birth glyph with so-called lunar postfix (T-*740*.181:126); the associated date is called the "initial date."

b. Two variants of the "toothache" or accession-to-the-throne glyph (T-59.168:*684b*:188 and T-*684a*: 126/ 59:168:*188*); the associated date is called the "inaugural date."

c. Two forms of the "seating" glyph (T-*644a*.88:178 and T-*644b*.116: 130), which are variants of the accession glyph (above).

d. Possible "union" or "marriage" glyph (T-65.*552*:23).

e. The "capture" glyph (T-87.*515*. 181:25), seen at left, is employed in clauses naming prisoners taken by the ruler, who thereafter acquires a new title glyph, seen at right, which means "captor of . . ." (T-1.108:*764*).

f. Two death expressions: the serpent-wing over a scroll element (T-77:*575*.126) at left, and the *scroll-ik-ahau* (T-1:179.*503*:82) on the right.

g. Two expressions associated with ritual events commemorating dead rulers: at left, the "hand-grasping-fish" glyph (T-11.314?: *714*), which seems to signify the apotheosis of deceased nobility; at right, a glyph (T-59.*712*:314:24) associated with ritual bloodletting. This rite is often shown being performed by women, passing a thorny cord through their tongue which then conducts the blood to the bowl or basket filled with papers.

Fig. 6.11
Hieroglyphs associated with a Maya ruler,
based on Tatiana Proskouriakoff's work. Drawing as Fig. 1.2, p. 4 in
Joyce Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

Fig. 7.1

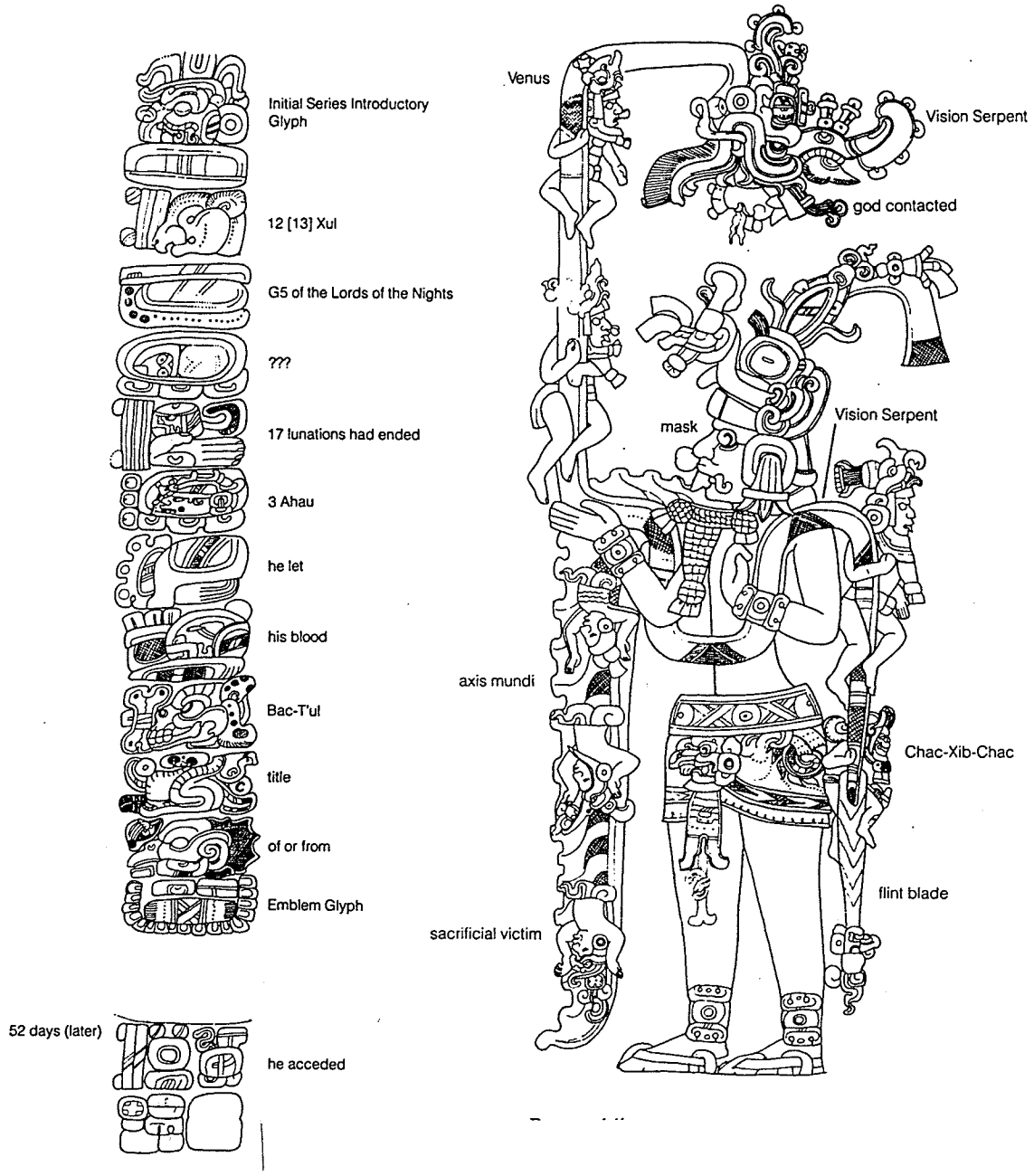


Fig. 7.1
Ruler Bac-Tul in manifested vision with deities
Hauberg Stela, provinence unknown
Protoclassic Period, A.D. 199 (earliest deciphered date of the Maya)
Limestone, H. 83.8 cm (John H. Hauberg Collection, Seattle)
Drawing © Paul Macapia,1985 as Plate 66b,p. 191 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 7.2
Cauac Sky on north side of Stela D (Monument 4),
Quiriguá, Guatemala, A.D. 766.
Brown sandstone, H 19 ft 6 in (5.9m)
Photograph by Alfred P. Maudslay, 1885, (from the Milptron Publishing Corporation), as Fig. 14, p. 33 in
Sharer, 1990,*Quirigua: A Classic Maya Center & Its Sculptures.*

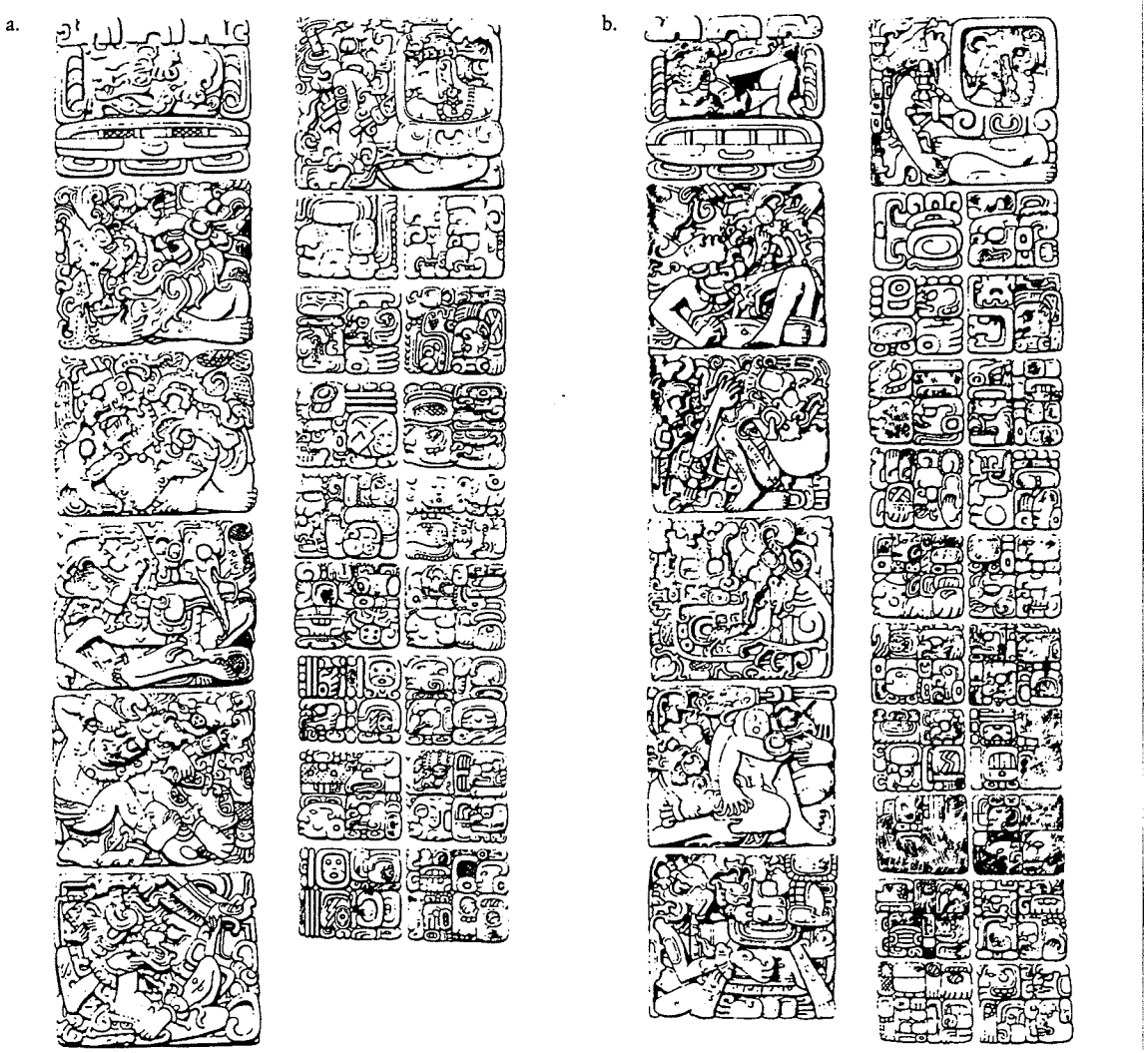


Fig. 7.3
Dates inscribed on Stela D (Monument 4), a. east side, b. west side
Quiriguá, Guatemala, A.D. 766.
Drawings by Annie Hunter (from the Milptron Publishing Corporation),
as Fig. 16, p. 35 in
Sharer, 1990,*Quirigua: A Classic Maya Center & Its Sculptures.*

Fig. 7.4

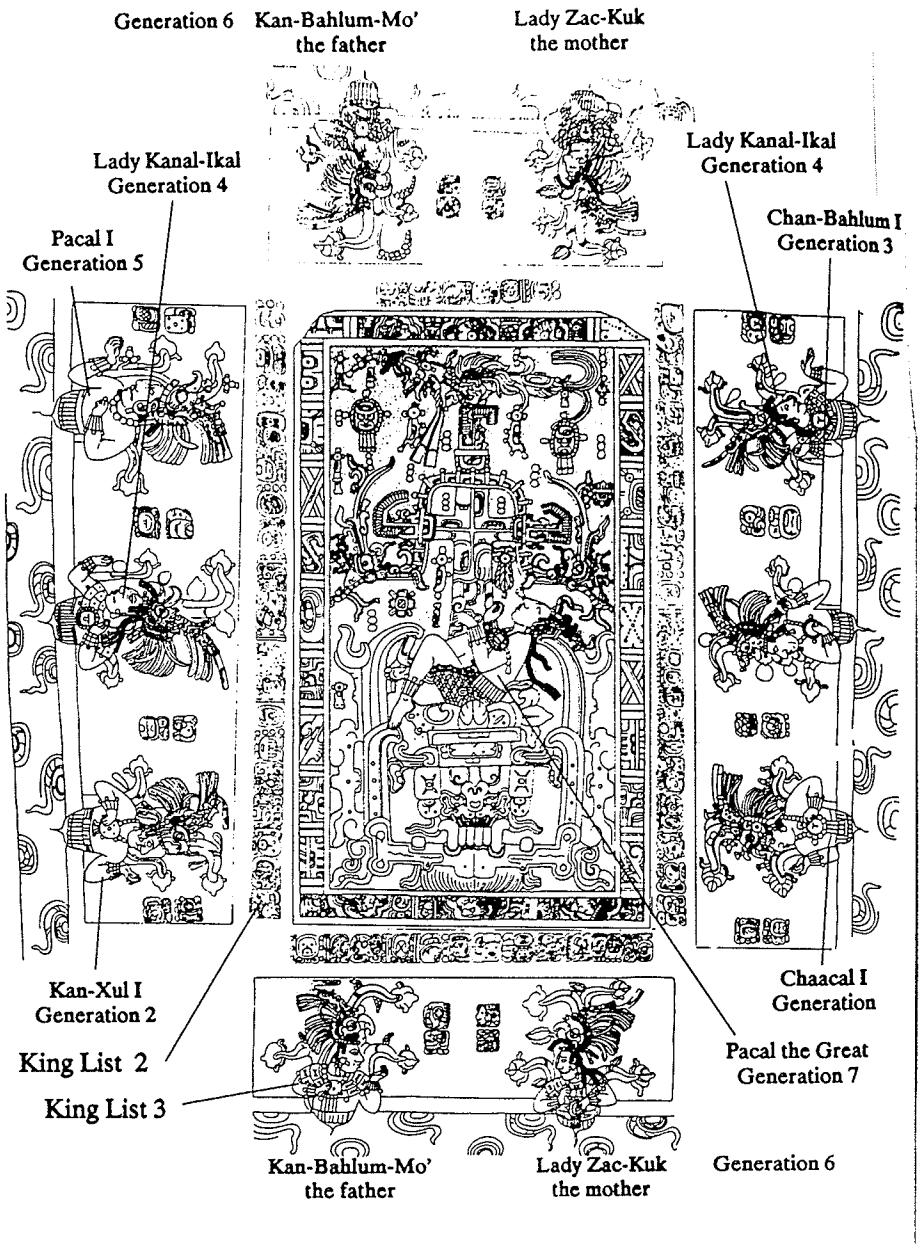


Fig. 7.4
Pacal's Sarcophagus with ancestral portraits
Temple of Inscriptions, Palenque, Chiapas, Mexico
Late Classic period. A.D. 684
Limestone H. 372 x 217 cm
Drawing by M.G. Robertson, reproduced in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya, 220.

Fig. 7.5

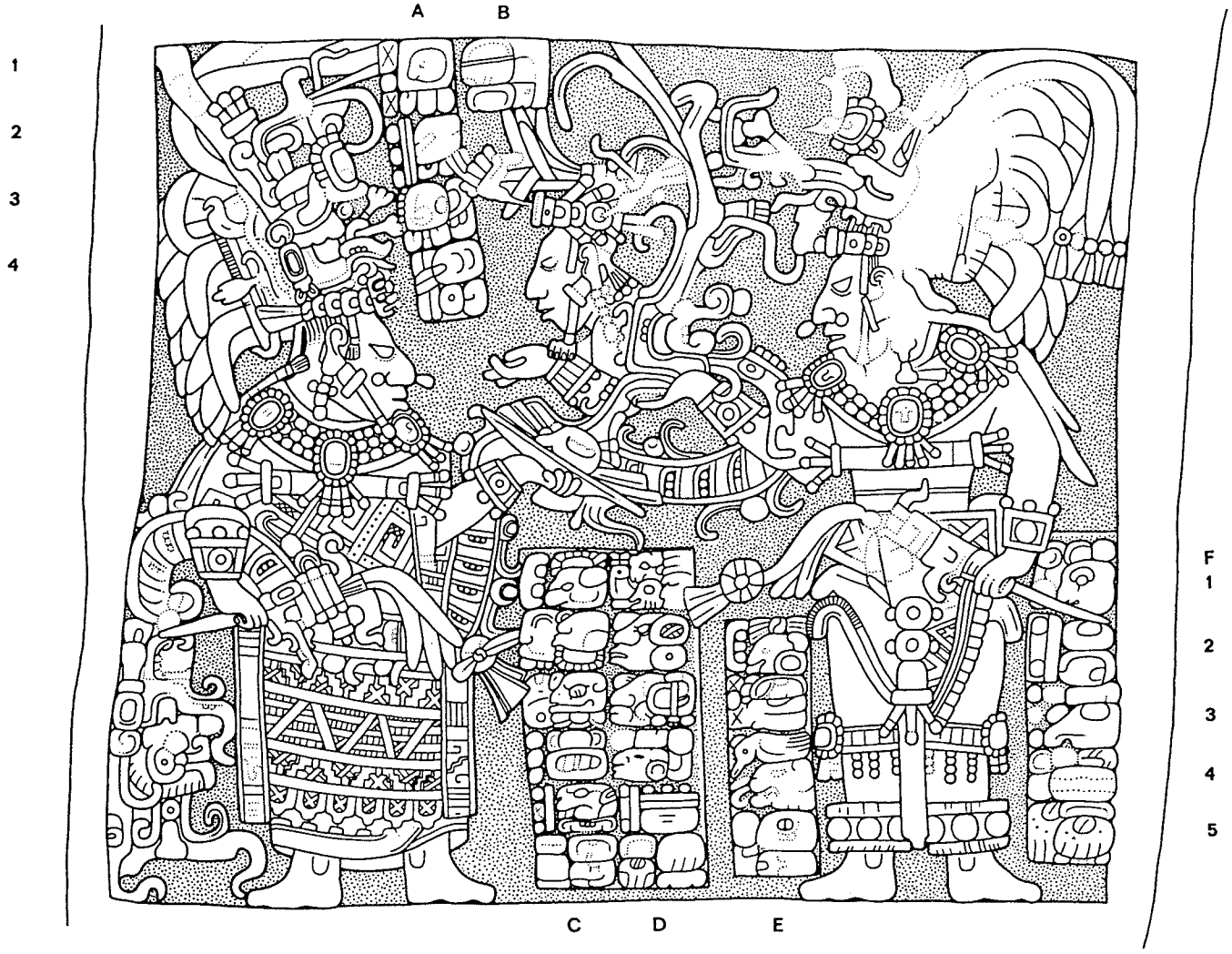


Fig. 7.5
Birth of Shield Jaguar: parents Lady "Skull-Zero" and "Bird-Jaguar"II
Yaxchilan, Lintel 13, Yaxchilan, Chiapas, Mexico
Drawing by von Euw, based on plaster casts by Maudslay and Graham, as YAX. Lint. 13 in Ian Graham and Eric von Euw, 1977, *Corpus of Maya Hieroglyphic Inscriptions,* Vol. 3, Part 1, p. 3:35.

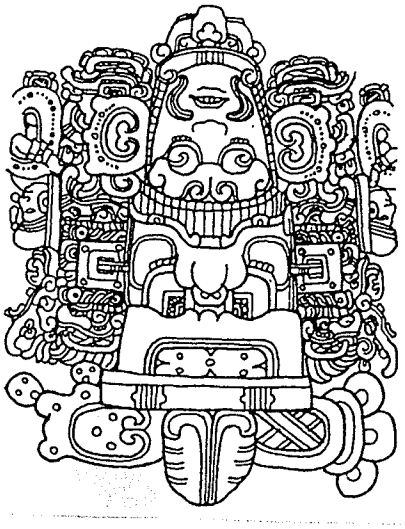


Fig. 7.6
Flanged headdress from Copán Stela 1
Drawing by Linda Schele, as Fig. 1.3f. , p. 67 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

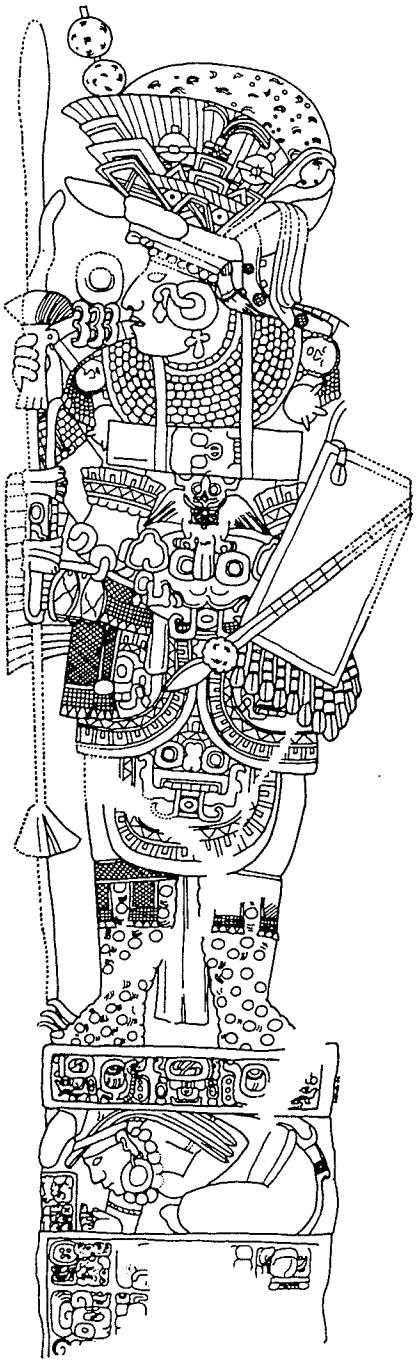


Fig. 7.7
Male Ruler 3, on Stela 16
Dos Pilas, Petexbatún, Guatemala
Late Classic period, ca. A.D. 735
Drawing by Linda Schele as Fig. V.4, p. 213 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 7.8
Female Ruler from Calakmul
Stela from Calakmul (now in the Cleveland Museum of Art)
Photo from the Cleveland Museum of Art, as frontispiece in
Joyce Marcus, 1967, *Emblem and State in the Classic Maya Lowlands.*

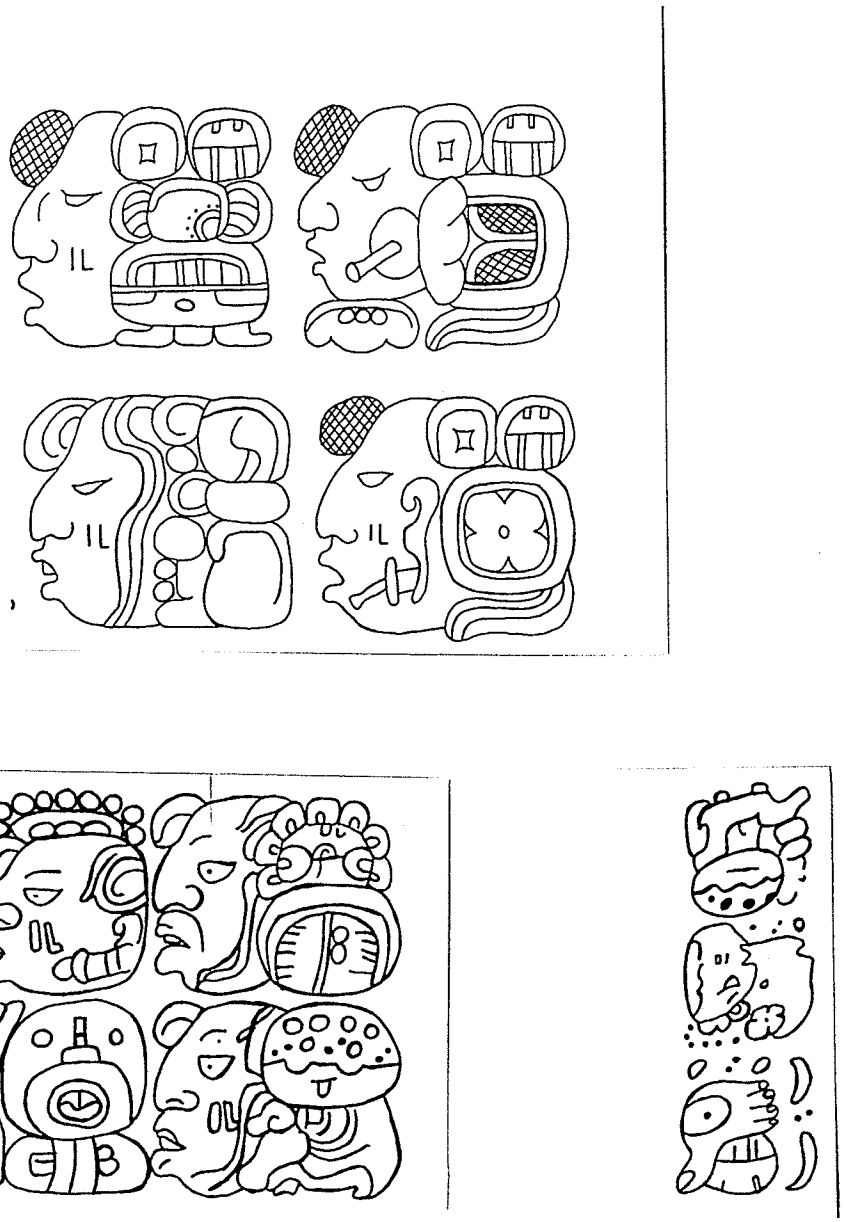
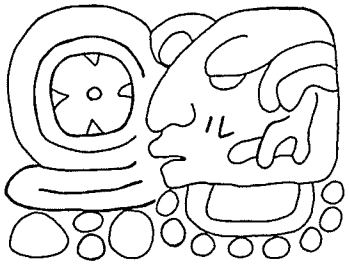
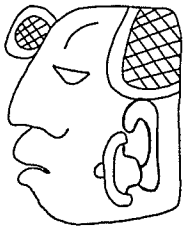


Fig. 7.9 a
Feminine Head Glyphs and Name Glyphs
Drawings by Joyce Marcus as Fig. 5.3 (from Stela 3 Piedras Negras, after Proskouriakoff 1961a: Fig. 4) and 5.4 (after drawing by W.R. Coe, supplied by Linton Satterthwaite), p. 155 in
Joyce Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

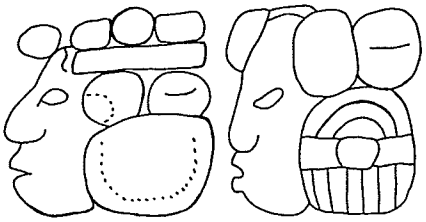
Feminine head glyph 1000 f



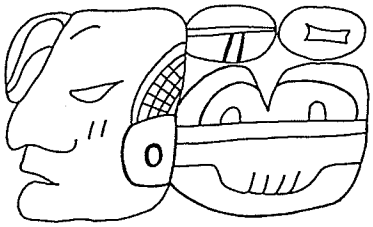
Feminine head glyph T-1001



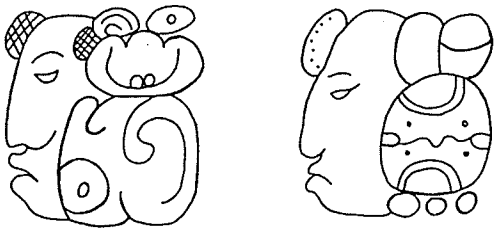
Feminine head glyph T-1002b



Tikal woman at Naranjo (Stela 31, I5–J5)



Yaxchilán woman at Bonampak (Stela 2, H3–I3)



Palenque woman at Tortuguero (Slab 6, F17–G1)

Fig. 7.9 b
Feminine Head Glyphs
Drawings by Joyce Marcus as Fig. 5.7, p. 177 in
Joyce Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

Fig. 7.10

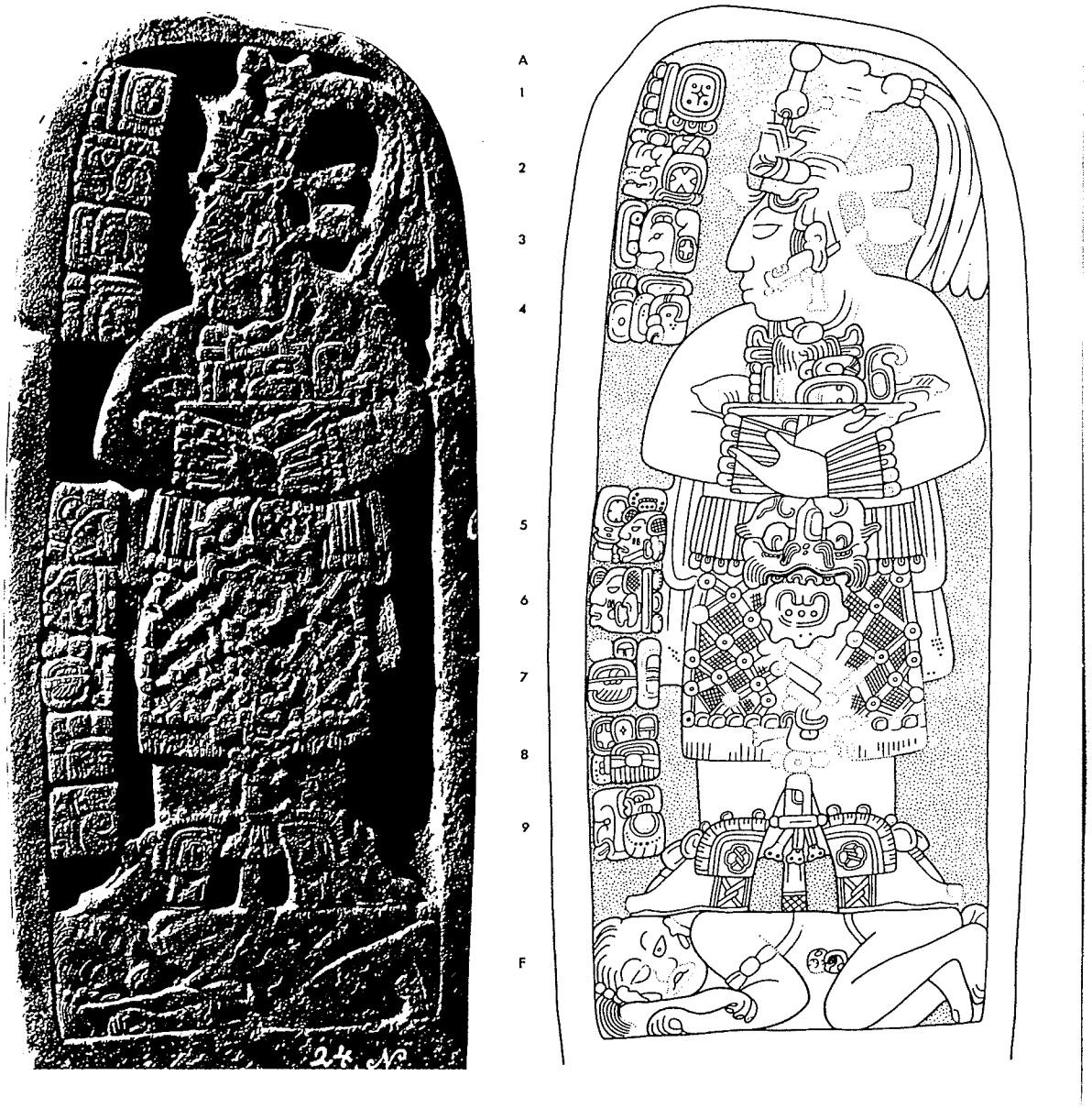


Fig. 7.10
Lady Wac-Chanil-Ahau with captive Kinichil-Cab
Royal woman from Tikal area,
Stela 24, Naranjo. Limestone, 1.92 m height above lowest carving.
a. Photo reproduced from Maler's 1905 negatives
b. Drawing by Ian Graham
Photograph and drawing in Ian Graham and Eric von Euw 1975,
Corpus of Maya Hieroglyphic Inscriptions, Vol. 2, Part 1, p. 2:63.

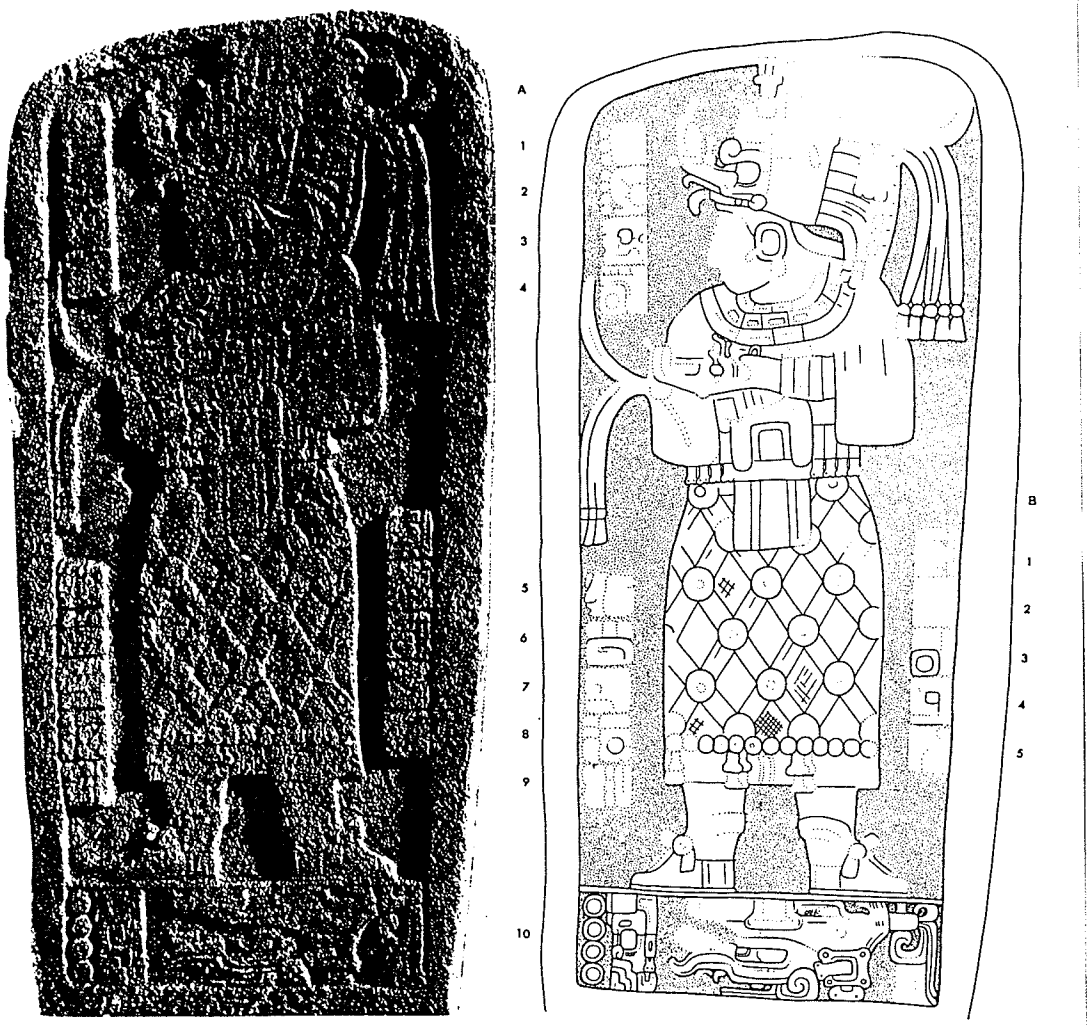


Fig. 7.11
Lady Wac-Chanil-Ahau, at an anniversary of her son's accession
Stela 3, Naranjo, Limestone, 1.98 m high (above lowest carving).
a. Photo reproduced from Maler's 1905 negatives
b. Drawing by Ian Graham
Photograph and drawing in Ian Graham and Eric von Euw 1975, *Corpus of Maya Hieroglyphic Inscriptions*, Vol. 2, Part 1, p. 2:17.

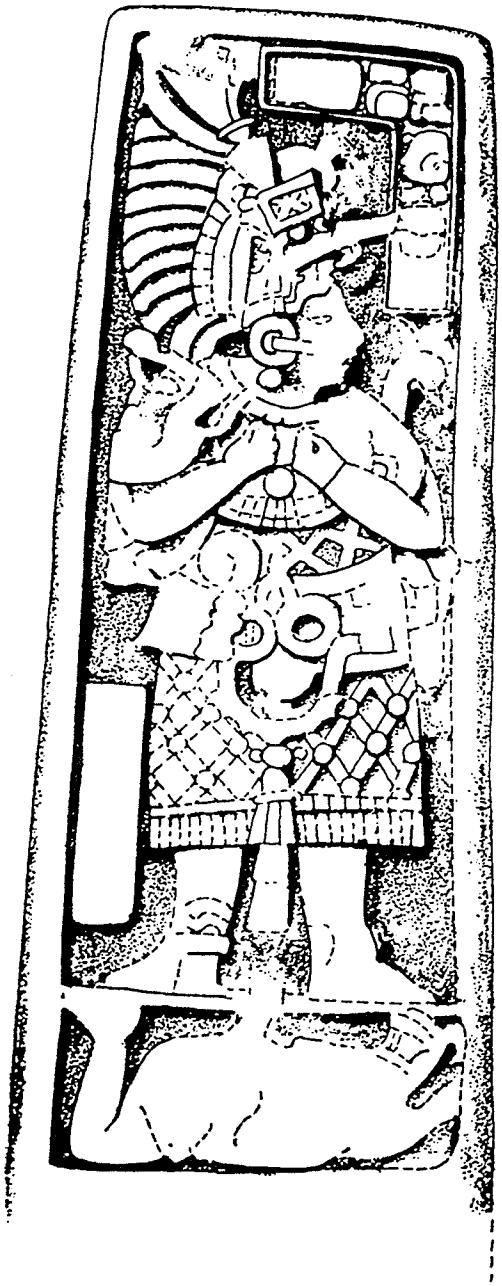
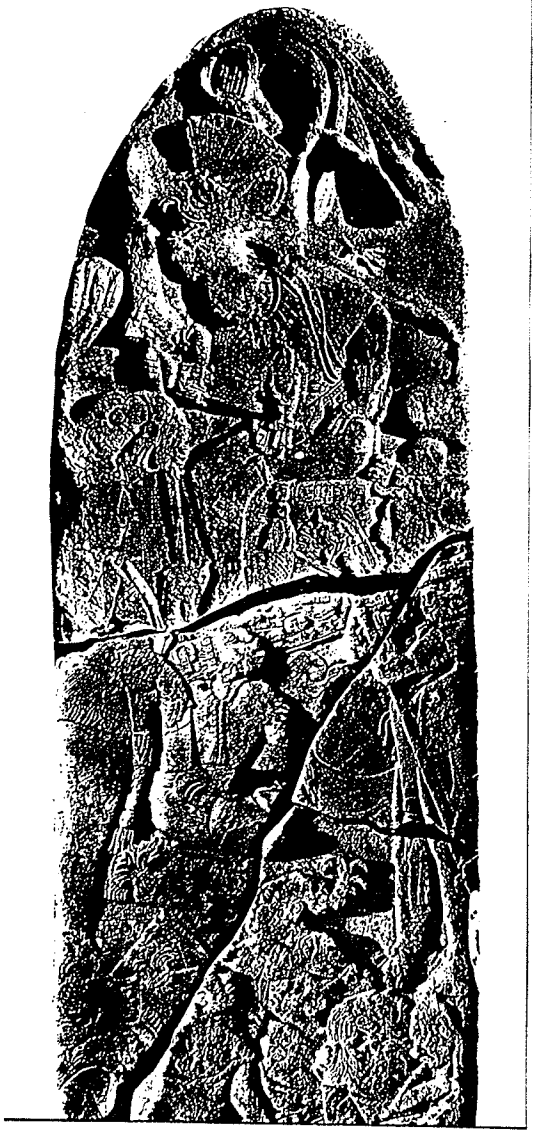


Fig. 7.12
Elite female ruler standing over a captive
Stela 28, Calakmul
Drawing as Pl. 49c in Karl Ruppert and John H. Denison, 1943,
"Archaeological Reconnaissance in Campeche, Quintana Roo, and Peten.
Carnegie Institution of Washington, Publication 54, Washington,
reproduced as Fig. 5.5, p. 161 in
Joyce Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

Fig. 7.13

a.



b.

Fig. 7.13
Ruler with war captains and bound captives;
ruler's headdress features open-jawed animal with fangs
Stela 12, Piedras Negras, Guatemala, Late Classic period, A.D. 795
a. Drawing by Linda Schele as Fig. V.8, p. 219 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.
b. Photograph by T. Maler (courtesy the Peabody Museum, Harvard University) as Fig. 57, p. 85 in Sabloff, 1990,
The Cities of Ancient Mexico: Reconstructing a Lost World.

Fig. 7.14
Lady Xoc handing Shield Jaguar his shield and helmet
Lintel 26 of doorway of Structure 23, Yaxchilan, Chiapas, Mexico
Late Classic period, c. A.D. 725
Museo Nacional de Antropologia, Mexico City.
Drawing by Ian Graham, in Graham and Von Euw, 1977,
Corpus of Maya Hieroglyphic Inscriptions, Volume 3 Part 1, 3:57.

Fig. 7.15
Bird Jaguar dressing for battle
Lintel 41, Yaxchilan, Chiapas, Mexico. Late Classic period
Photograph by Justin Kerr, as Plate 78, p. 229 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

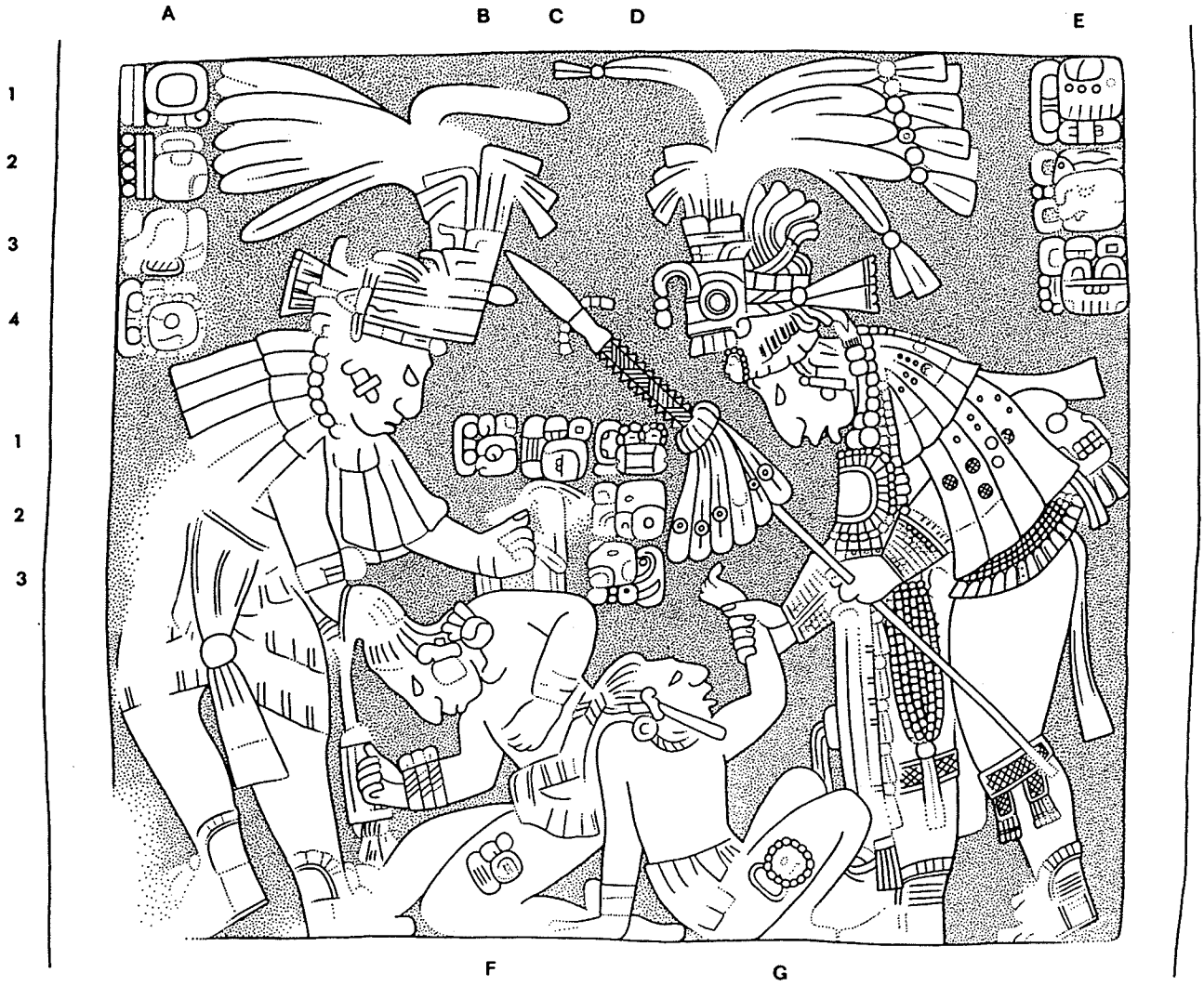


Fig. 7.16
Bird Jaguar capturing Jeweled Skull (left), and a lord with captive (right).
Lintel 8 at Yaxchilan, Mexico, Late Classic period
Carved area 0.78 m by 0.87 m.
Drawing by Ian Graham (based on photographs and on plaster cast by Maler), in Ian Graham and Eric von Euw 1977,
Corpus of Maya Hieroglyphic Inscriptions, Vol. 3 Part 1, 3:27.

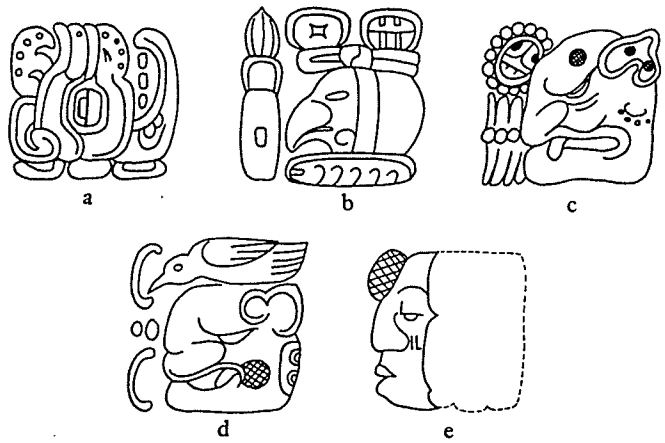


Fig. 7.17
Glyphs from texts
a. Birthday Glyph
b. Accession Glyph
c. "Shield Jaguar"
d. "Bird Jaguar"
e. Prefix indicating female names and titles
Drawing as fig. 144, p.183 in Coe, 1988, *The Maya.*

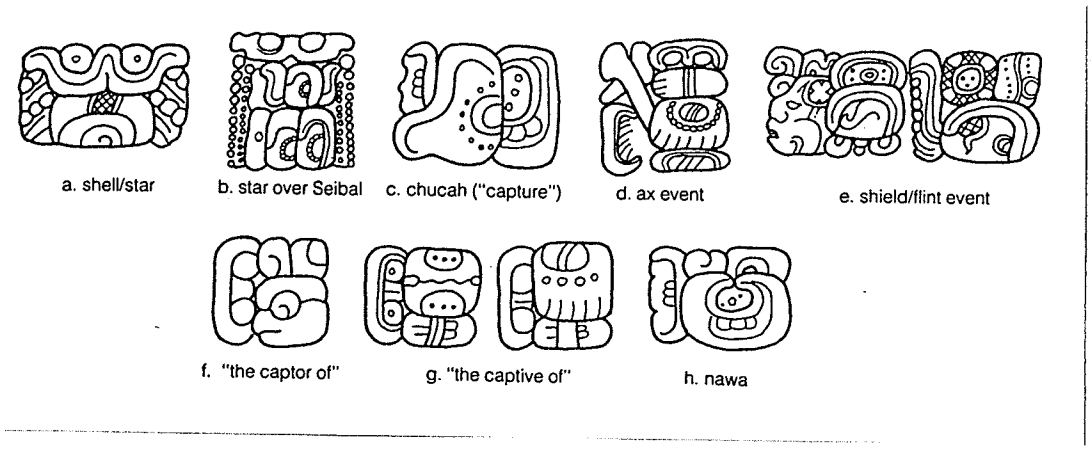


Fig. 7.18
Glyphs of Warfare
a. Shell/star glyph (war against a city or lineage)
b. Shell/star glyph combined with Seibal emblem glyph, translating as "war against Seibal"
c. Verb glyph *(chucal)* designating capture of a victim
d. Axe glyph, indicating war weaponry
e. Shield/flint glyph, verbal construction indicating weaponry
f. Glyph specifying "the captor of," used in a lord's title
g. Glyph *(bak)*, meaning "captive"
h. *Nawa* glyph, meaning "to let blood"
Drawings by Linda Schele (and captions) as Fig. V.1, p. 210, in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 7.19
Vision Serpent, and female ruler bloodletting
Lintel 15, Yaxchilan, Chiapas, Mexico
Late Classic, A.D. 770
The Trustees of the British Museum, London
Drawing by Ian Graham, in Ian Graham and Eric Von Euw, 1977,
Corpus of Maya Hieroglyphic Inscriptions, Volume 3 Part 1, 3:39.

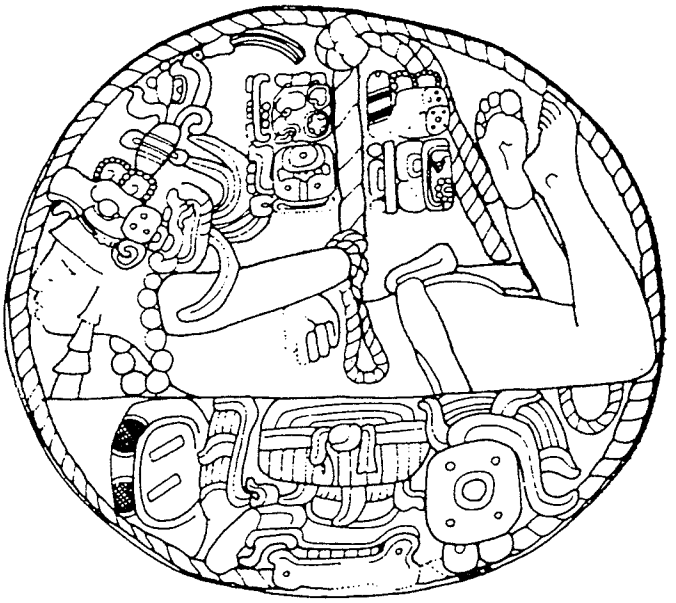


Fig. 7.20
Bound Captive
Late Classic altar from Tikal, Guatemala
Stone carving.
Drawing and photograph (source: Merle Greene Robinson) in Sabloff, 1994, *The New Archaeology and the Ancient Maya,* 144.

a

b

Fig. 7.21 a,b
Stucco portrait of Chan-Bahlum
Temple 14, Palenque
Late Classic period, ca. A.D. 700
Photographs ©1985 by Justin Kerr, as Figs. 1. a, b, p. 64 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

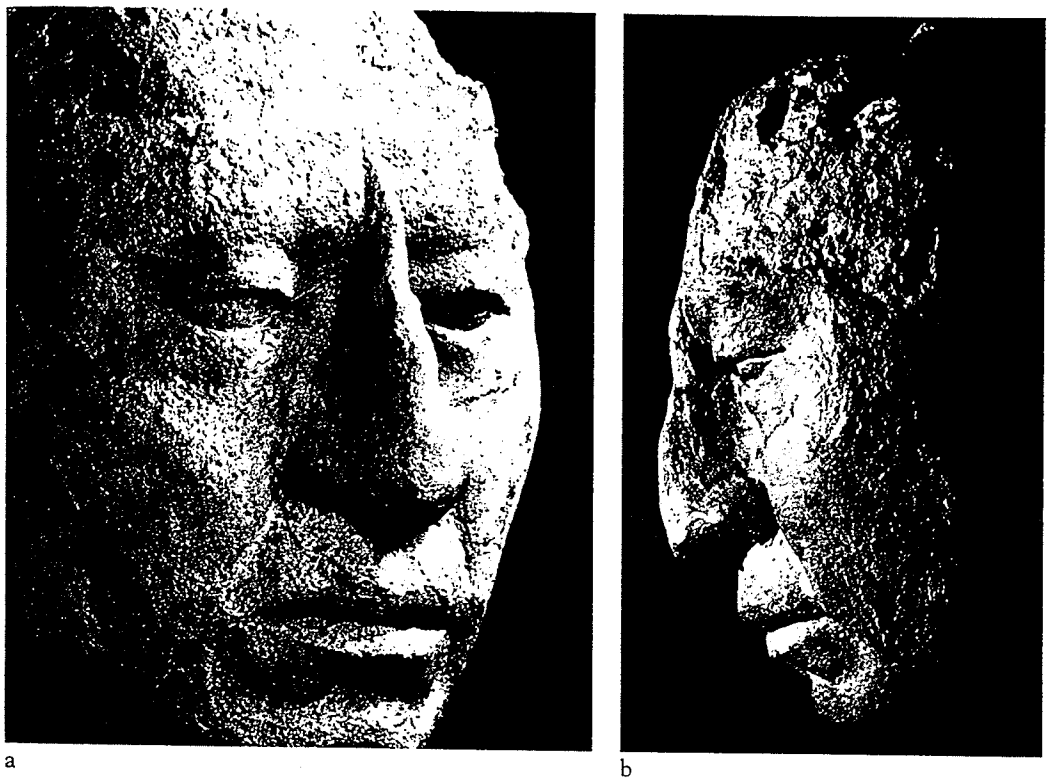


Fig. 7.22
Plaster portrait mask of an unknown noble
Palenque
Late Classic period, ca. A.D. 700-750
Museo Nacional de Antropologiá e Historia
Photos by Imgard Groth and Linda Schele, as Fig. 1.2a.b., p. 65 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 7.23
Maya noble
Limestone monument from Balancan near Palenque
Photograph` by Gene S. Stuart, in
Gene S. Stuart and George E. Stuart, 1993, *Lost Kingdoms of the Maya*, 109.

Fig. 7.24

Fig. 7.24 a, b, c, d
Jaina Figurines
Photographs by Justin Kerr, reproduced in
Stuart and Stuart, 1993, *Lost Kingdoms of the Maya,* 110-111.

Fig. 7.25
Jaina Warrior
Ceramic warrior figurine, H 26 cm
Late Classic period, A.D. 700-900
The Cleveland Museum of Art, James Albert and Mary Gardiner Ford Memorial Fund.
Photograph ©1985 by Justin Kerr, as Plate 79, p. 230 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

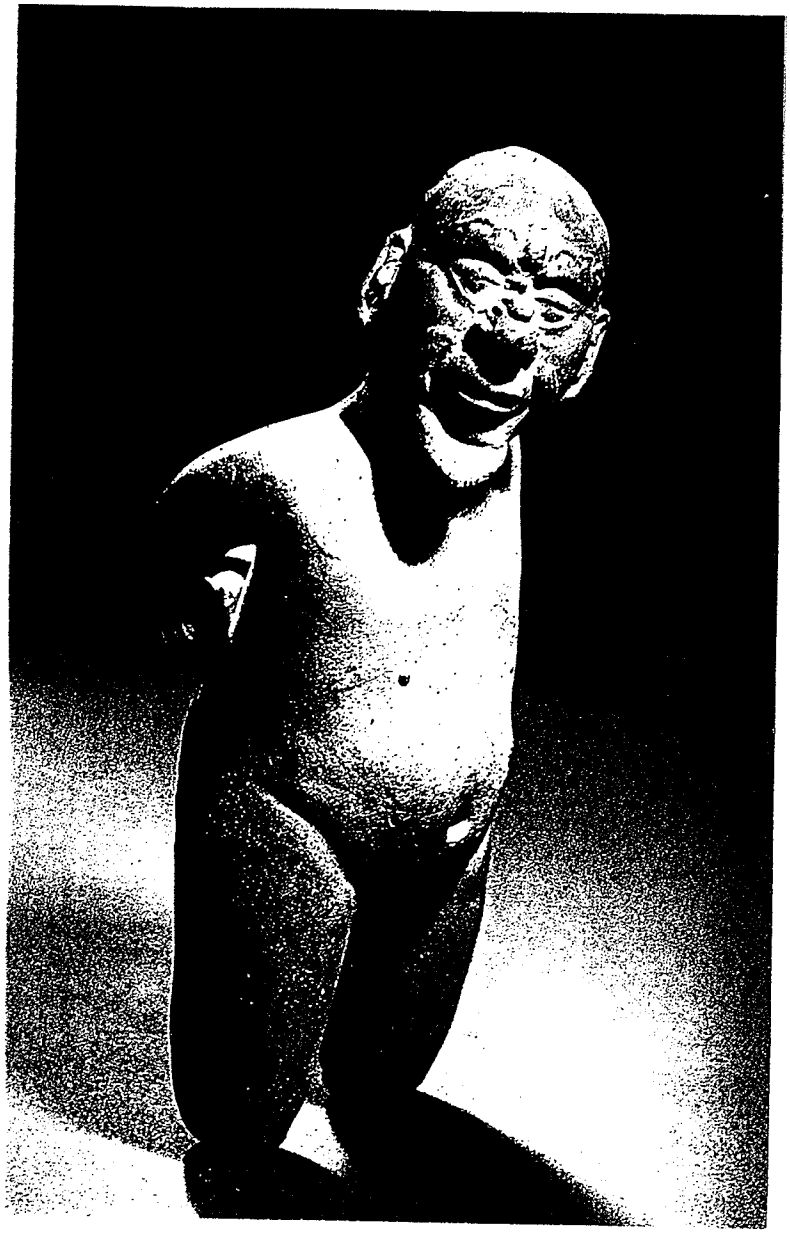


Fig. 7.26
Jaina Captive
Late Classic period, A.D. 700-900
Ceramic, H.19.3 cm. The Art Museum, Princeton University.
Photograph ©1985 by Justin Kerr, as Plate 93, p. 240 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

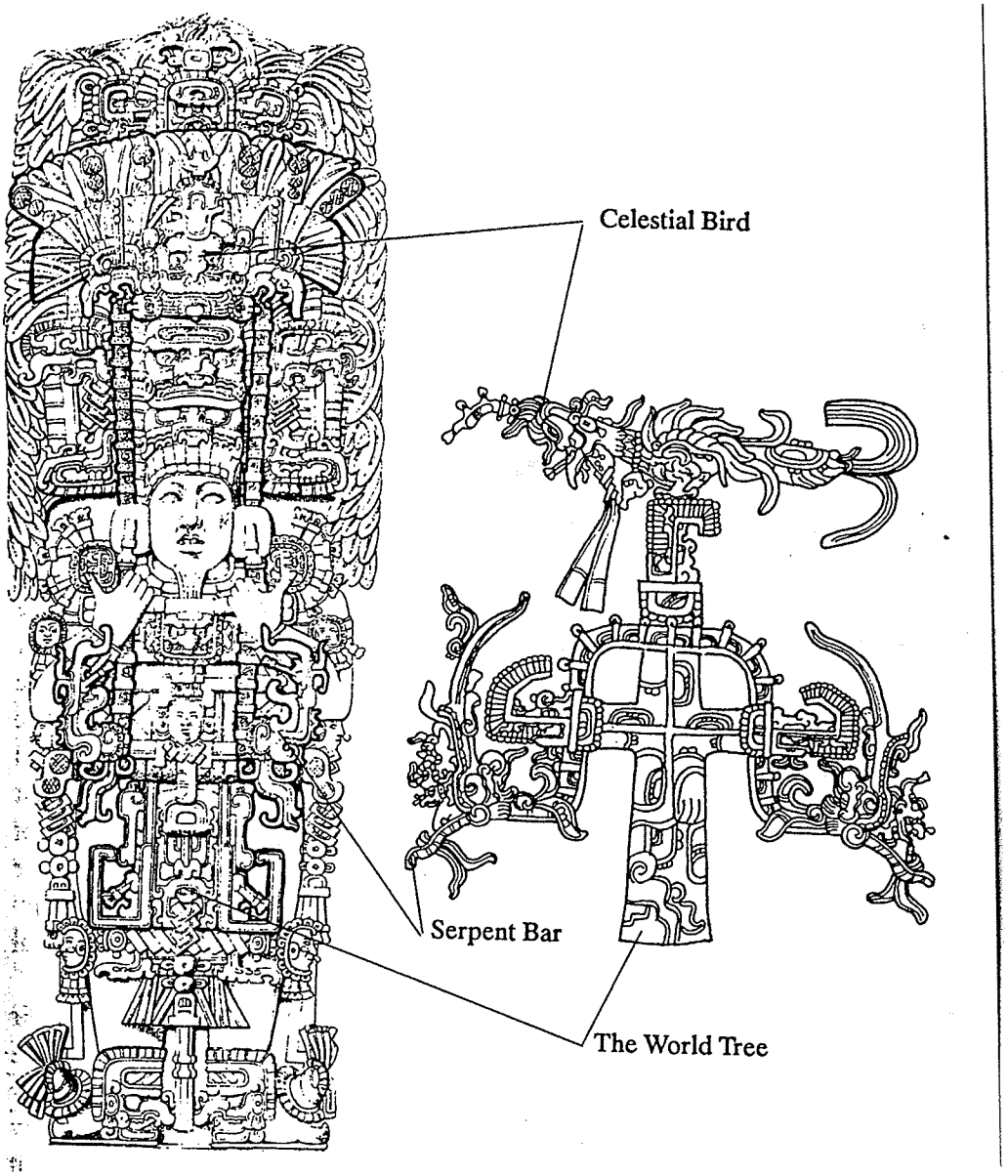


Fig. 8.1
Maya King and World Tree
Drawing by Linda Schele as Fig. 2:15, p. 91 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

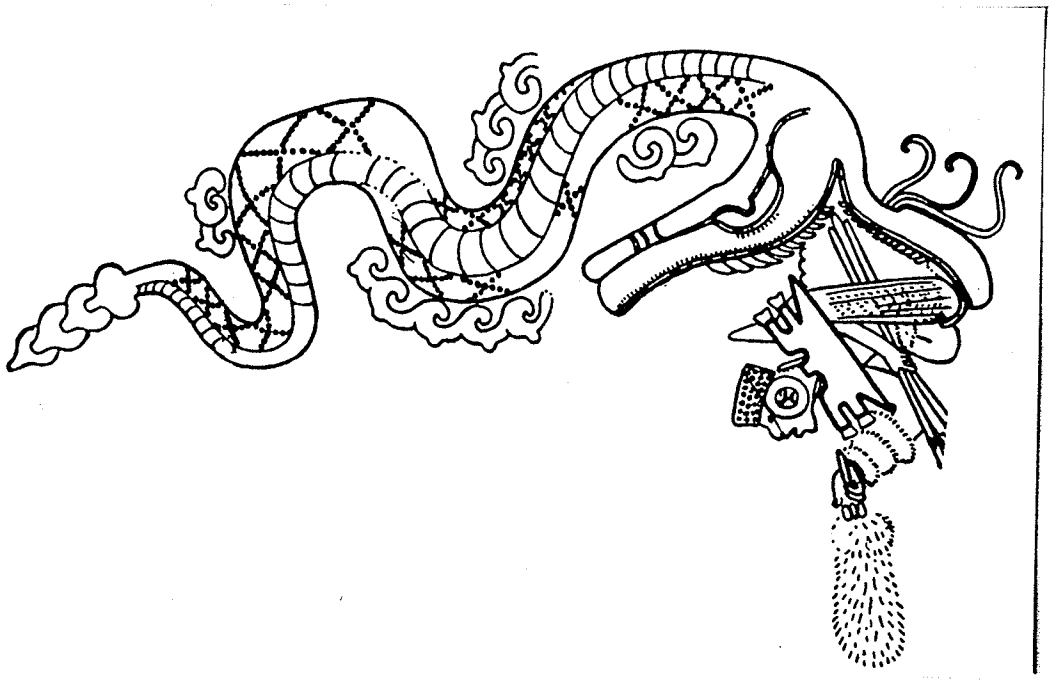


Fig. 8.2
Cloud-serpent rattlesnake presenting a Toltec warrior in its jaws
Detail from a gold disc from the Sacred Cenote, Chichen Itzá
Post-Classic period
Drawing (after Lothrop, 1952) as Fig. 105, p. 136 in
Coe, 1988, *The Maya.*

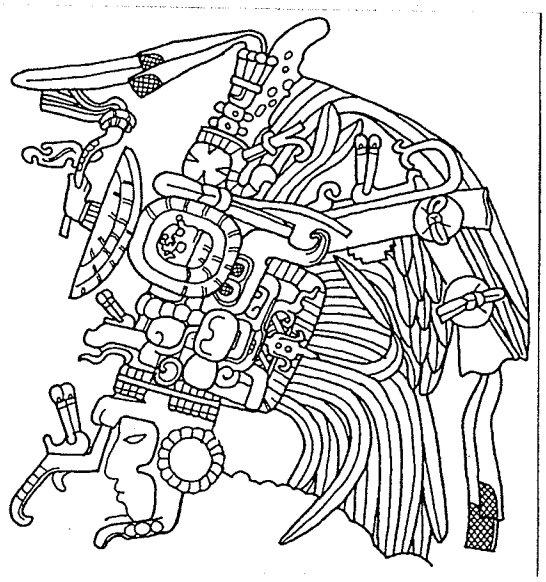


Fig. 8.3
Head of ruler in Chac-Xib-Chac headdress with mask
Machaquila Stela 2
Drawing by Linda Schele as Fig. 1.3j, p. 68 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

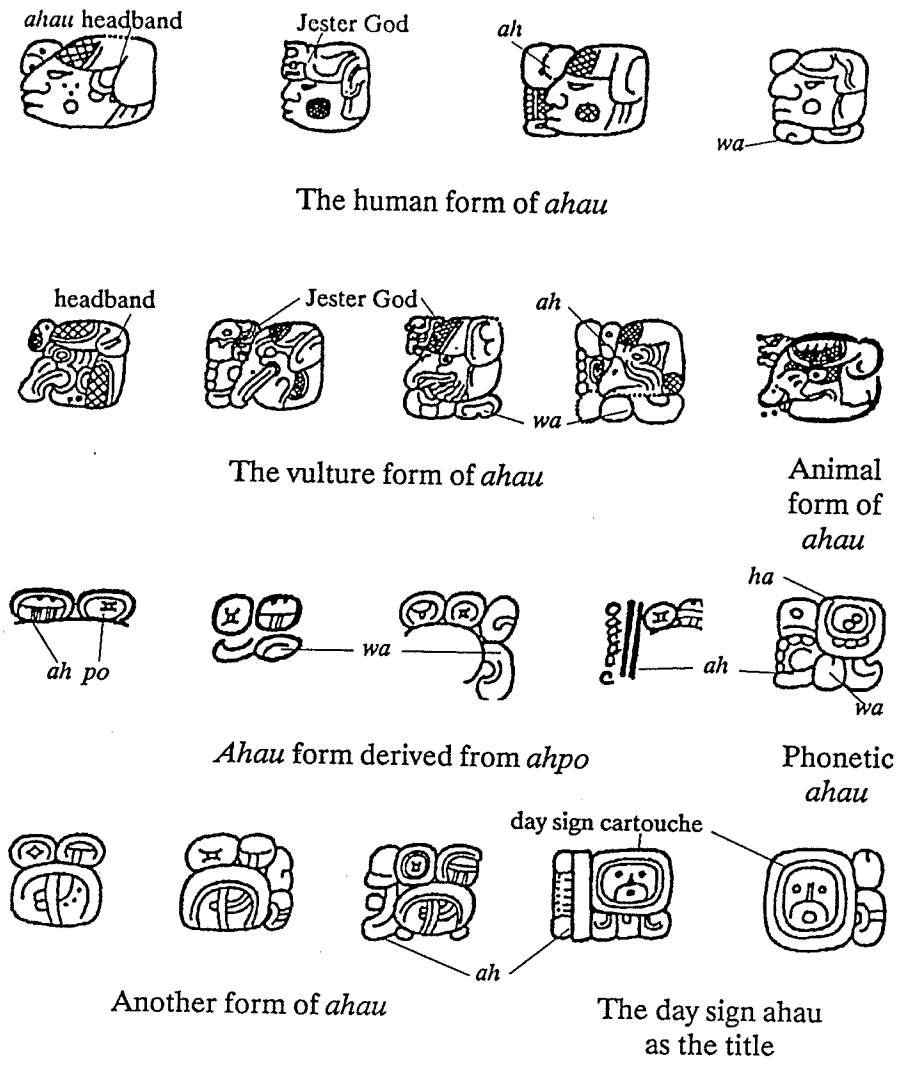


Fig. 8.4
Variations of the *ahau* glyph
Drawings by Linda Schele (with captions) as Fig. 1:4, p. 54 in
Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

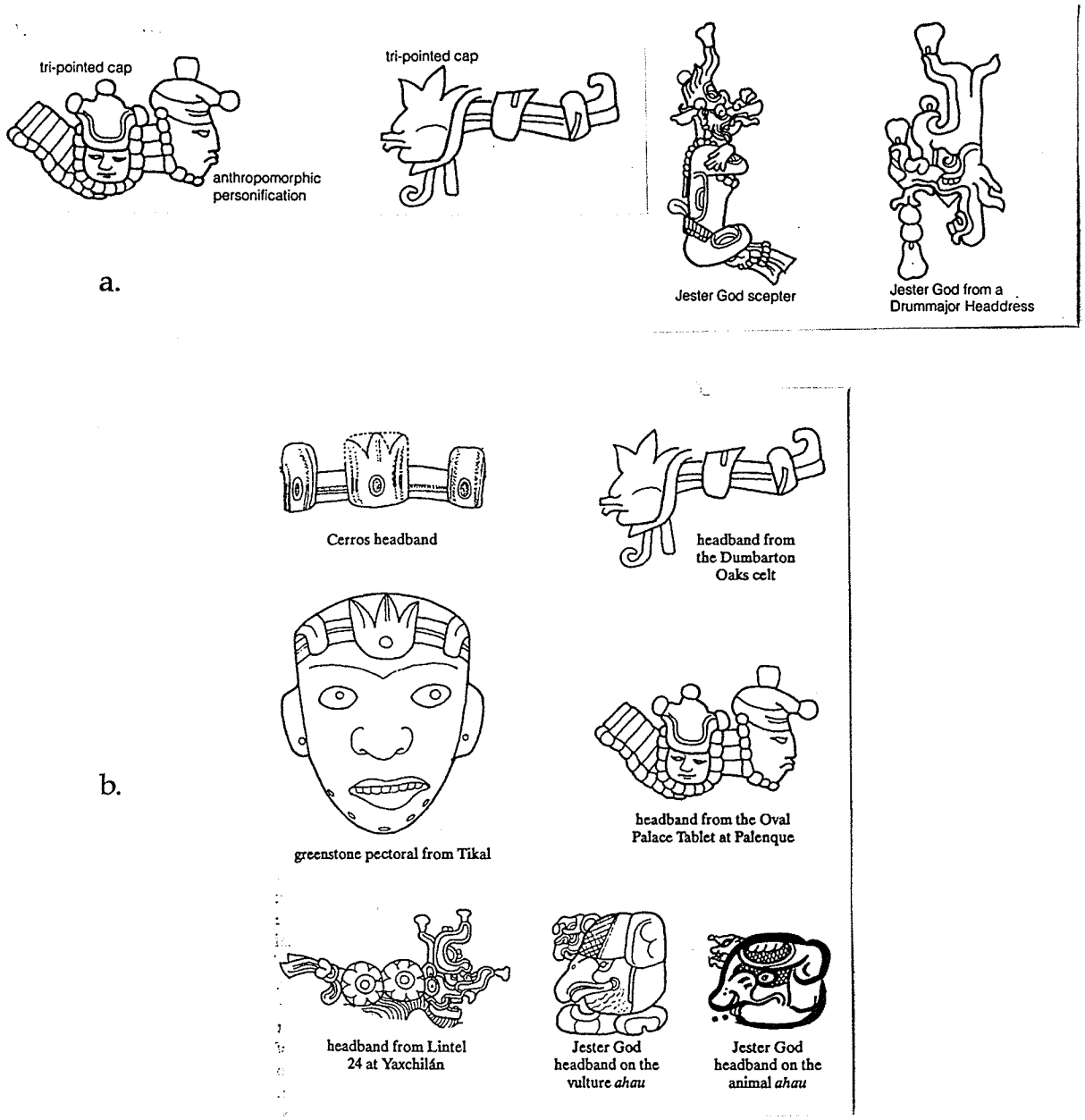


Fig. 8.5
Jester Gods on headbands, scepters, celts, pectorals and headdresses
a. Drawings by Linda Schele as Fig. 43, p.53 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art*
b. Drawings by Linda Schele as Fig. 3:14, p. 115 in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

Fig. 8.6
Ruler costumed as Chac-Xib-Chac and the Holmul Dancer
Late Classic period, A.D. 600-800
Ceramic, 23.8 x 9.9 x 9.8 cm. Kimbell Art Museum, Fort Worth
Photograph by Justin Kerr as Plate 2, p. 86 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 8.7

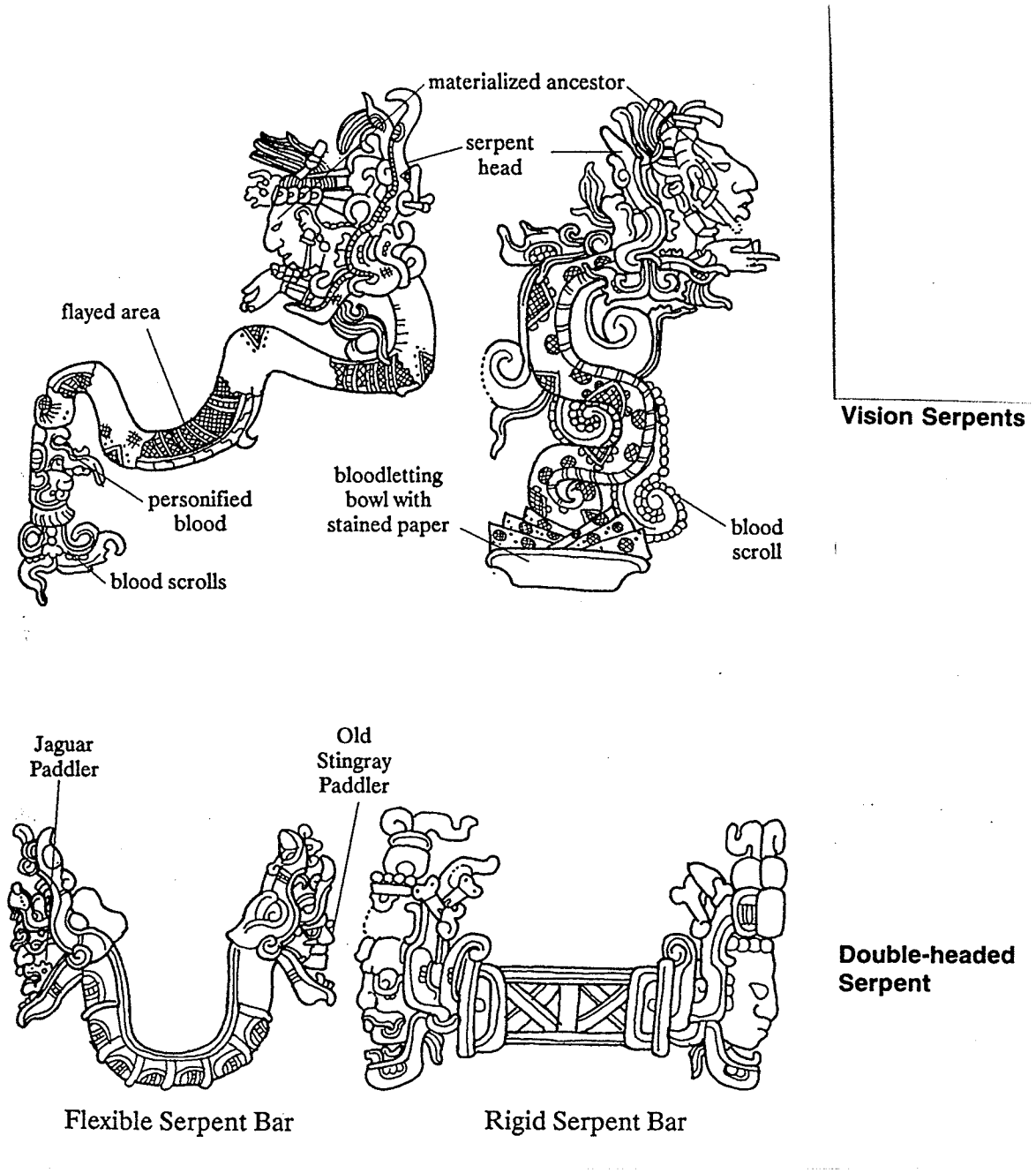
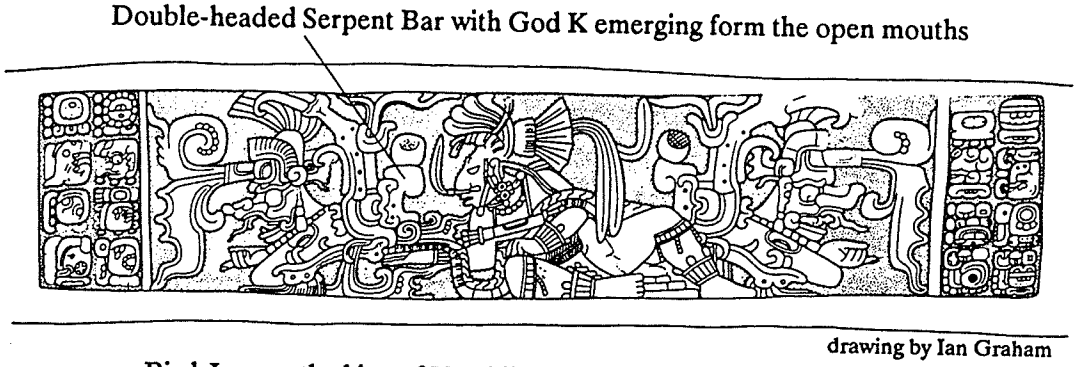


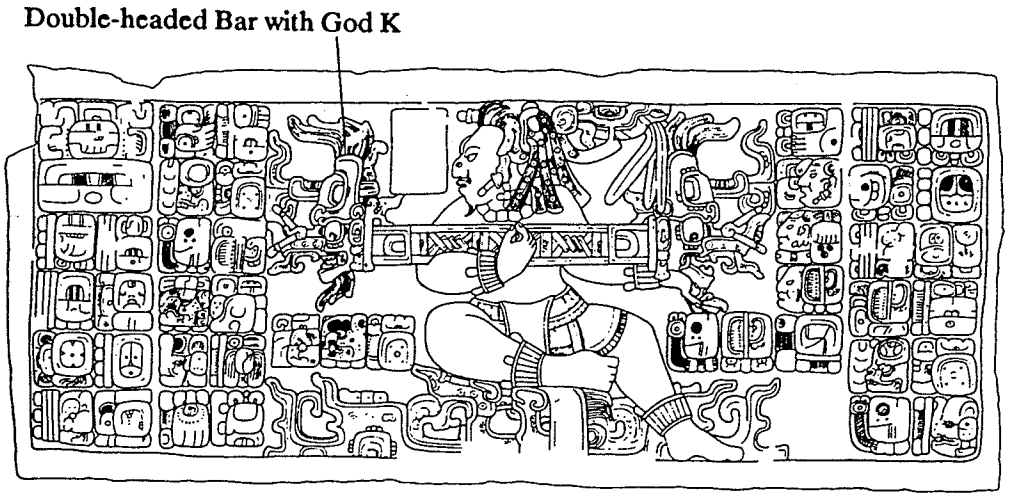
Fig. 8.7
Double-Headed Serpent Bar (flexible and straight), and Vision Serpents
Drawing by Linda Schele as Fig. 2.3, p. 69 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

Fig. 8.8



Bird-Jaguar, the king of Yaxchilán, engaged in a "fish-in-hand" ritual

Yaxchilán Lintel 39

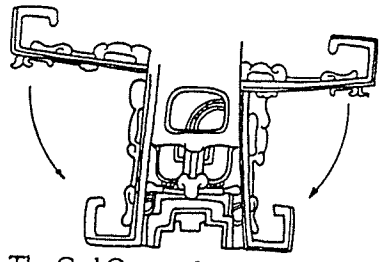


Ah Zacol, the cahal who governed Lacanjá for Knot-eye-Jaguar, the king of Bonampak

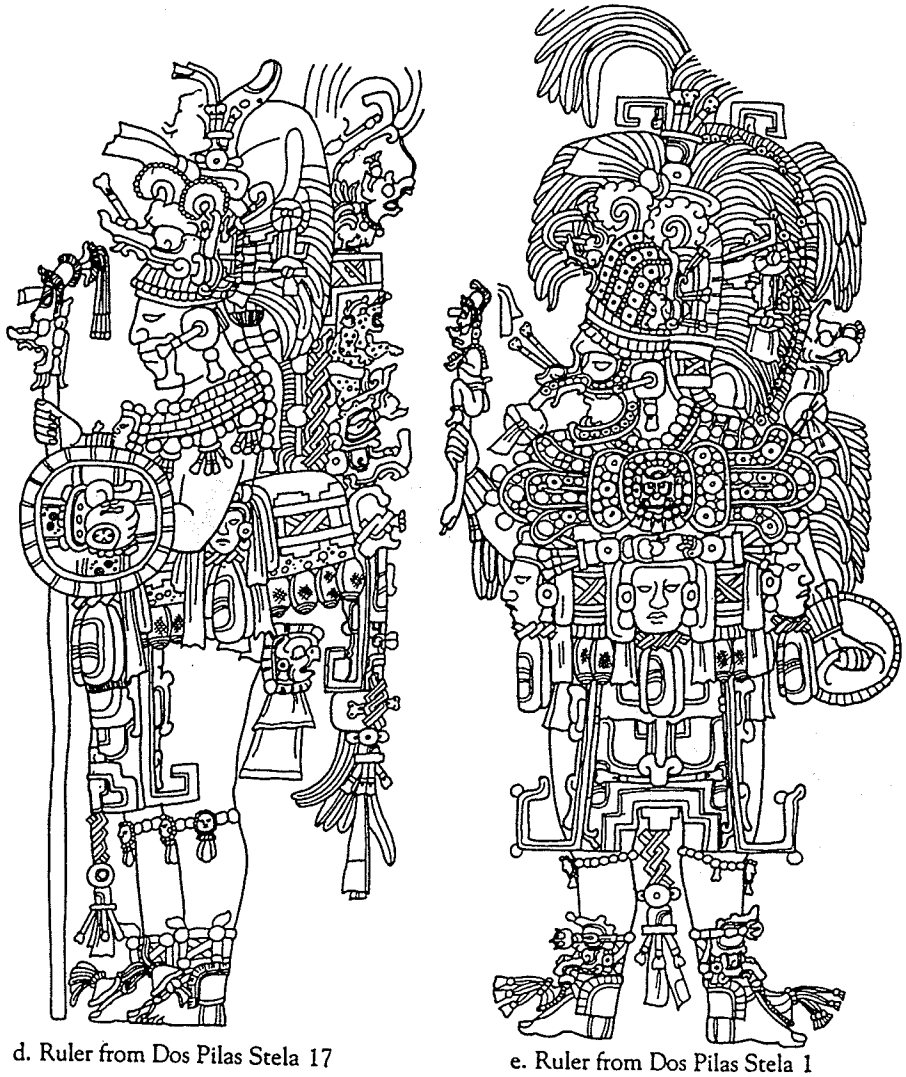
Lacanjá Lintel 1

Fig. 8.8
Rulers with Double-Headed Serpent Bar
a. Bird-Jaguar, ruler of Yaxchilán, with flexible Double-Headed Serpent Bar with God K in its open jaws. Yaxchilan Lintel 39
Drawing by Ian Graham
b. Ah Zacol, the cahal governing Lacanjá, with Double-Headed Serpent Bar with God K. Lacanjá Lintel 1.
Drawing by David Stuart
Drawings as Fig. 2:14, p. 89, in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

Fig. 8.9



. The God C apron from Dos Pilas Stela 1



d. Ruler from Dos Pilas Stela 17

e. Ruler from Dos Pilas Stela 1

Fig. 8.9
Dos Pilas rulers with Manikin Scepters (serpent-footed God K)
a. Ruler from Dos Pilas Stela 17 b. Ruler from Dos Pilas Stela 1
Drawings by Linda Schele as Fig. 1.4, p. 77 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 8.10

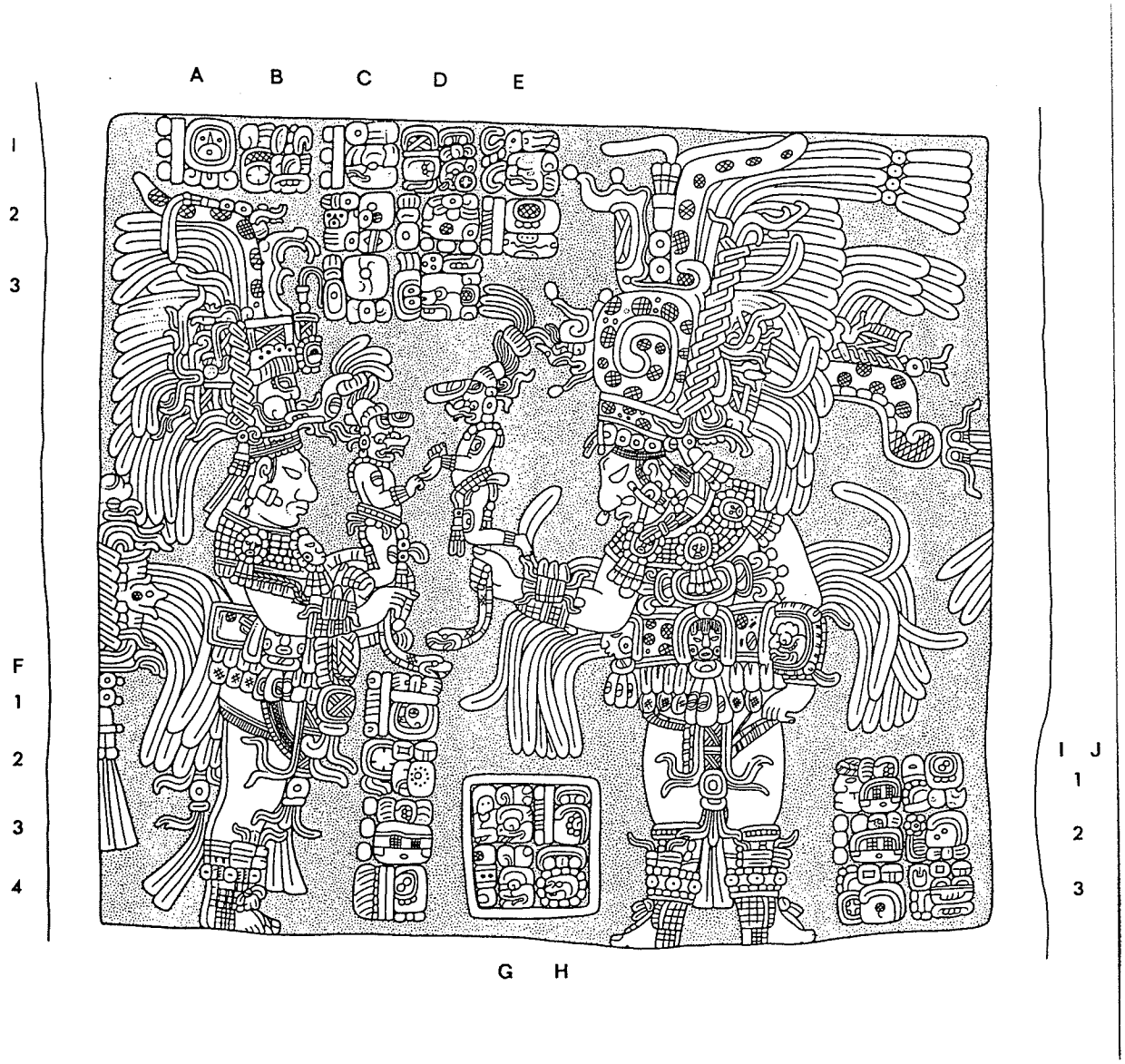


Fig. 8.10
Lords hold God K scepters
Yaxchilan, Lintel 3 over northwest doorway of Structure 33
Drawing by Ian Graham, in Ian Graham and Eric von Euw, 1977, *Corpus of Maya Hieroglyphic Inscriptions,* Volume 3 Part 1, 3:17.

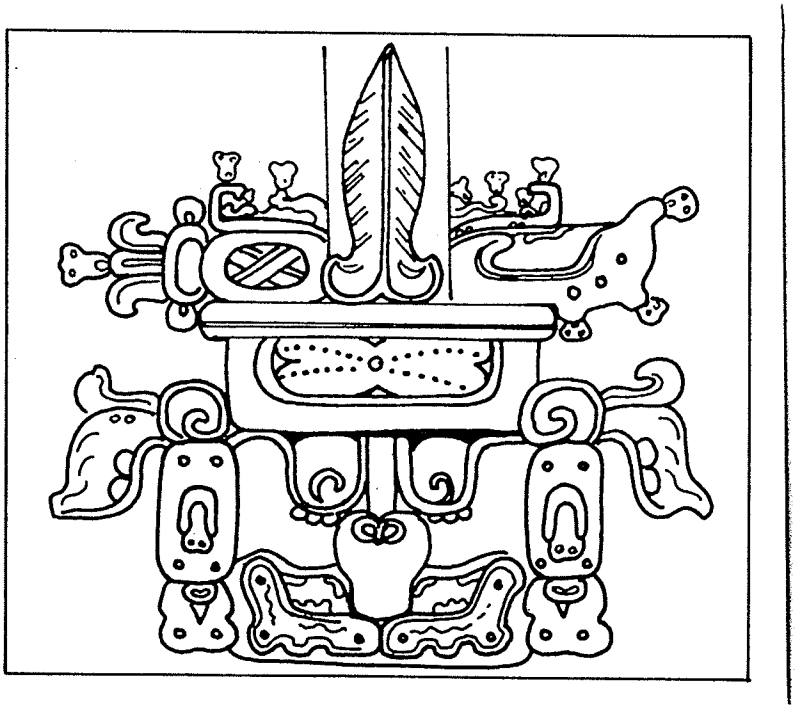


Fig. 8.11
The Quadripartite Badge
Temple of the Cross.
Drawing (after Alfred P. Maudslay, 1889-1902, "Biologia Centrali-Americana," *Archaeology*. Vol. IV of 4 vols. London: Dulau & Co. Pl. 76), in Merle Green Robertson, 1974b, "The Quadripartite Badge--A Badge of Rulership," in Robertson, 1974b, *Primera Mesa Redonda de Palenque Part I*, 77.

Fig. 8.12
Bird-Jaguar in blood-scattering rite
Lintel 2, La Pasadita, El Petén, Guatemala
Late Classic, A.D. 766
Rijksmuseum voor Volkenkunde, Leiden, Holland
Drawing by Linda Schele as Plate 76, p. 196 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

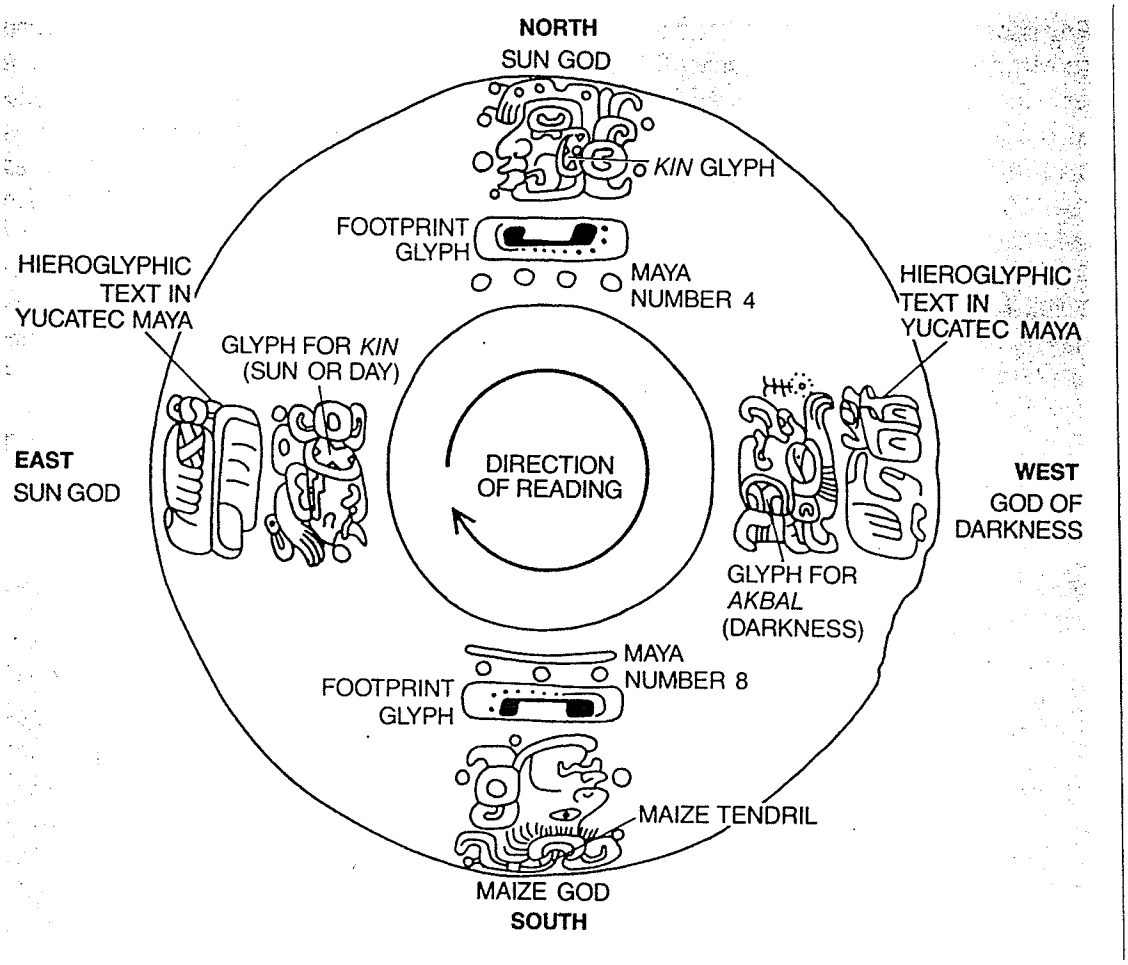


Fig. 8.13
Jade ear-flare
Preclassic period, Pomona Rach, Belize
Dia. 18 cm. Drawing by Alan D. Iselin, in
Hammond, 1994, "The Emergence of Maya Civilization," in *Ancient Cities,* Special Issue Vol. 5 Number 1, 1994 of *Scientific American,* 137.

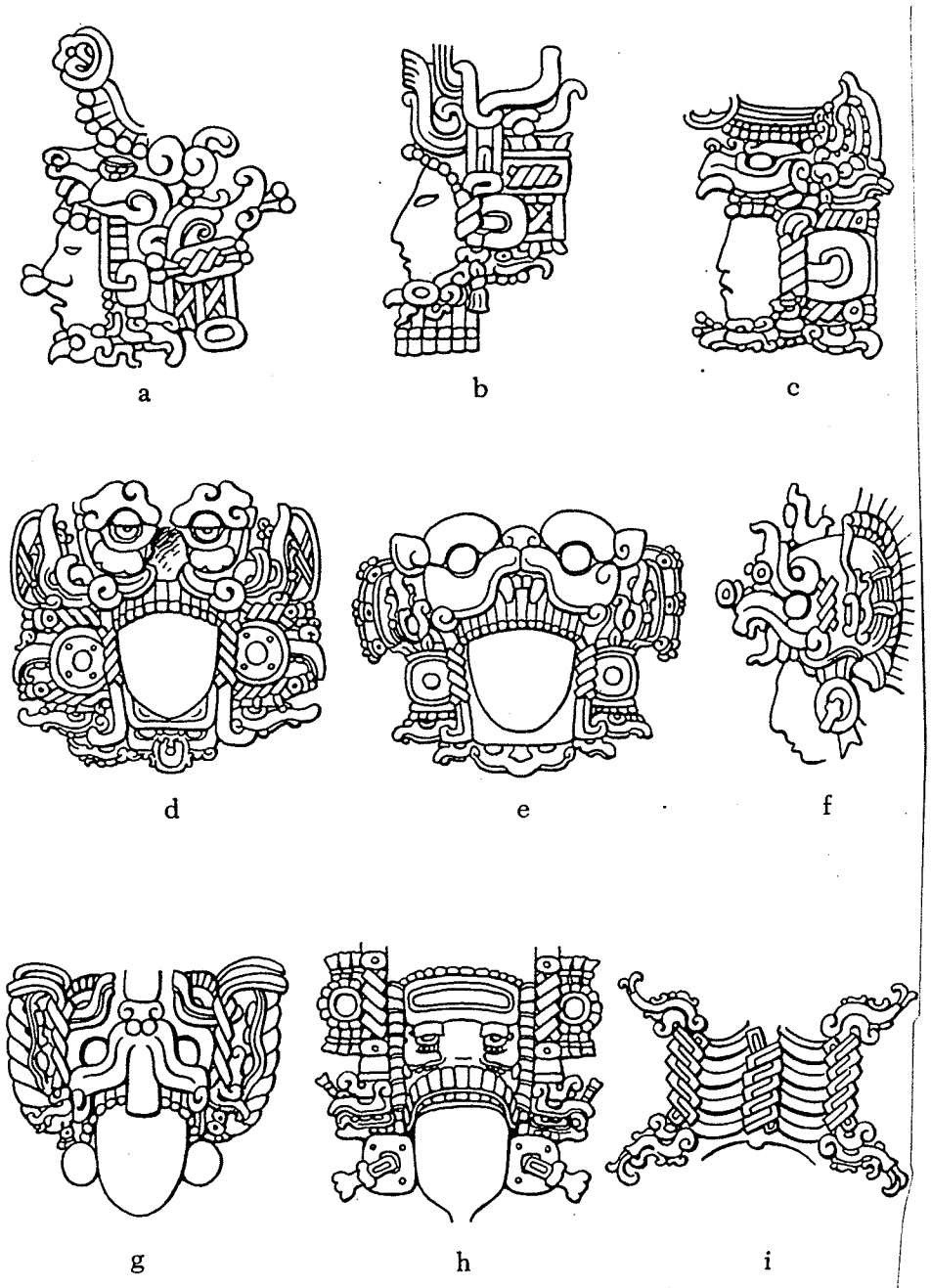


Fig. 8.14
Headdresses with mat-symbol woven elements:
a. Leiden Plate (Tikal?); b. Stela 6, Yaxhá; c. Stela 2, Tikal; d. Stela P, Copán; f. Stela 33, Piedras Negras; g. Stela 25, Piedras Negras; h. Stela D, Quiriguá; i. Stela A, Copán.
Drawn after Proskouriakoff, as Fig. 185, p. 194 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

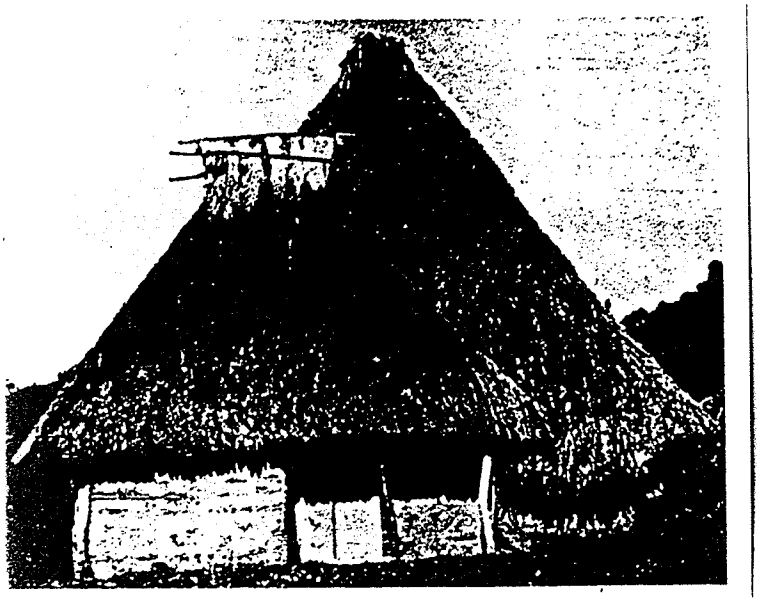


Fig. 8.15
Maya house with thatched roof
Magdalena, Chiapas
Photograph as Fig. 128, p. 143 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

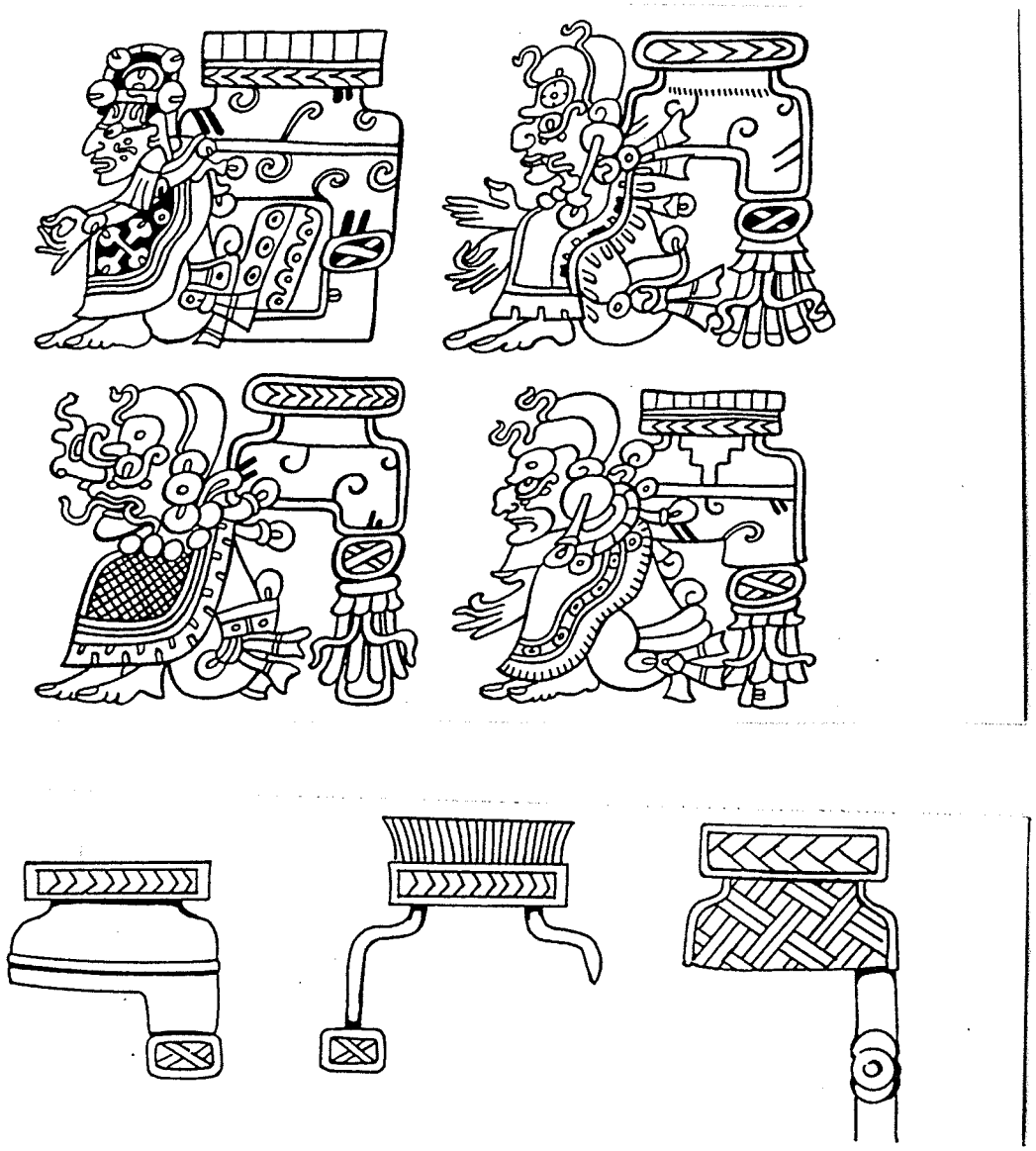


Fig. 8.16
Gods A, B, K and D seated in thatched buildings
Dresden Codex
and other thatched-roof elements from the codices
Drawings as Fig. 129 and 130, p. 143 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

Fig. 8.17
Incense-burner as an effigy head that may be the Sun God wearing a helmet with a mat design
Chimuxan, Alta Verapaz
(Drawn after the photograph: Dockstader/CE-73), as Fig. 127, p. 142 in Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

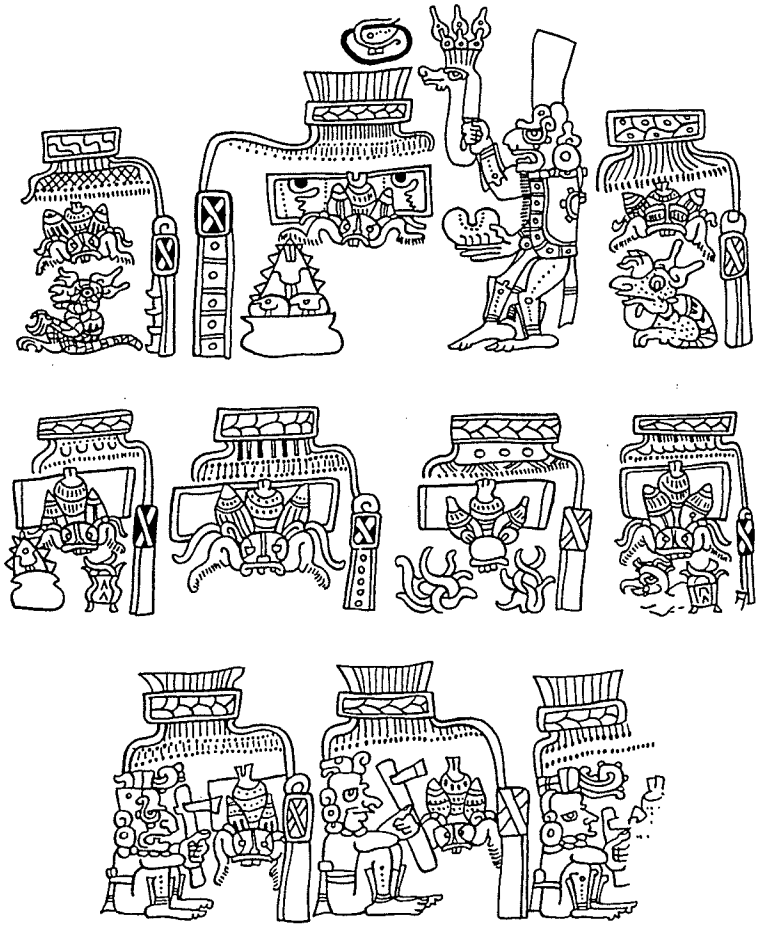


Fig. 8.18
Deities including Gods B and E shown with bees (and some other animals) in thatch-covered hives or temples involving worship of the insects
Codex Madrid
Drawings as Fig. 137, p. 147 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

Fig. 8.19
Dual images of God M wearing mat-band headdresses. They are seated above tracking symbols while generating fire with a stick.
Codex Madrid
as Fig. 126, p. 142 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

Fig. 8.20

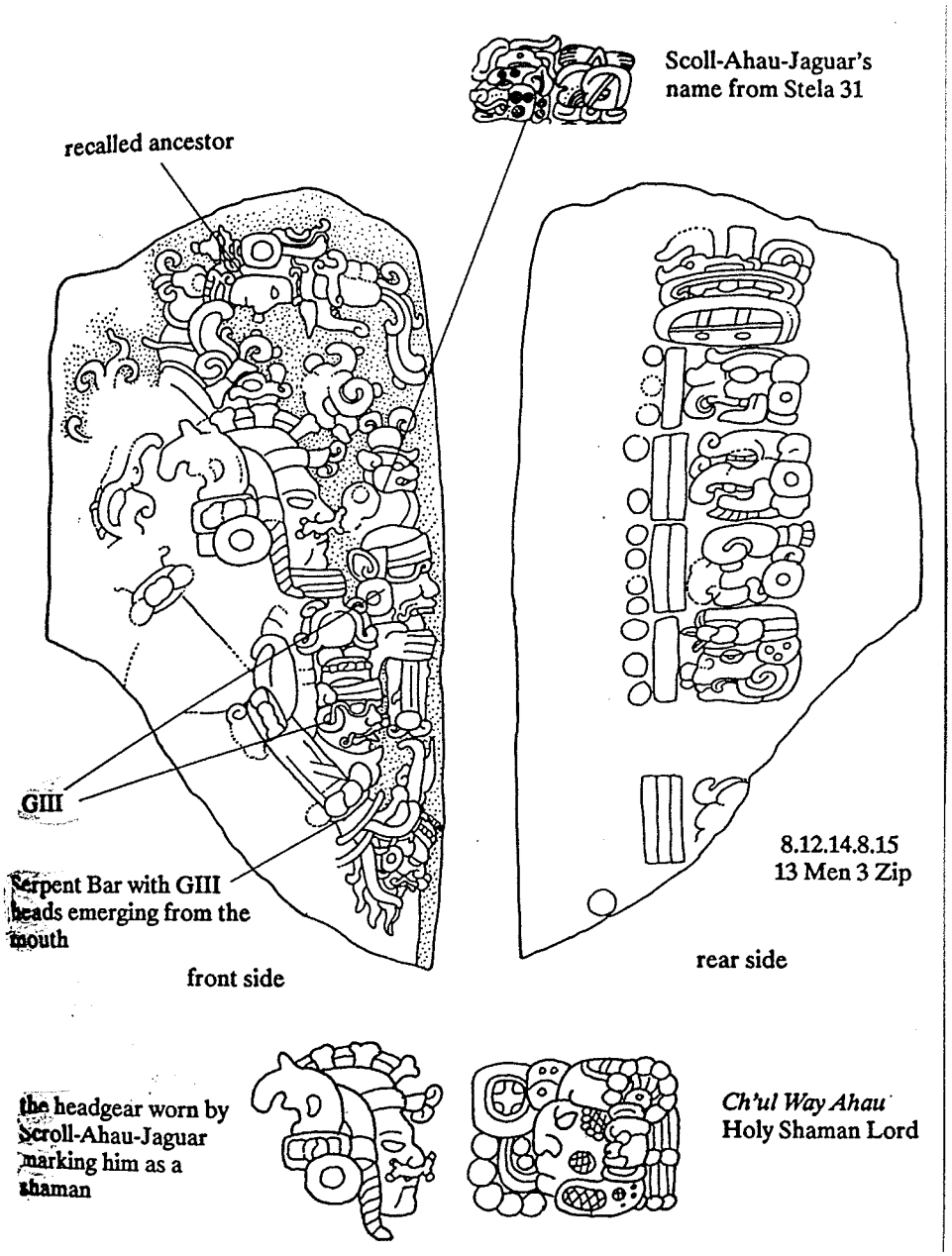


Fig. 8.20
Scroll-Ahau-Jaguar
Earliest dated monument at Tikal
Stela 29, Tikal, A.D. 292
Drawing by Linda Schele as Fig. 4:11, p. 141 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

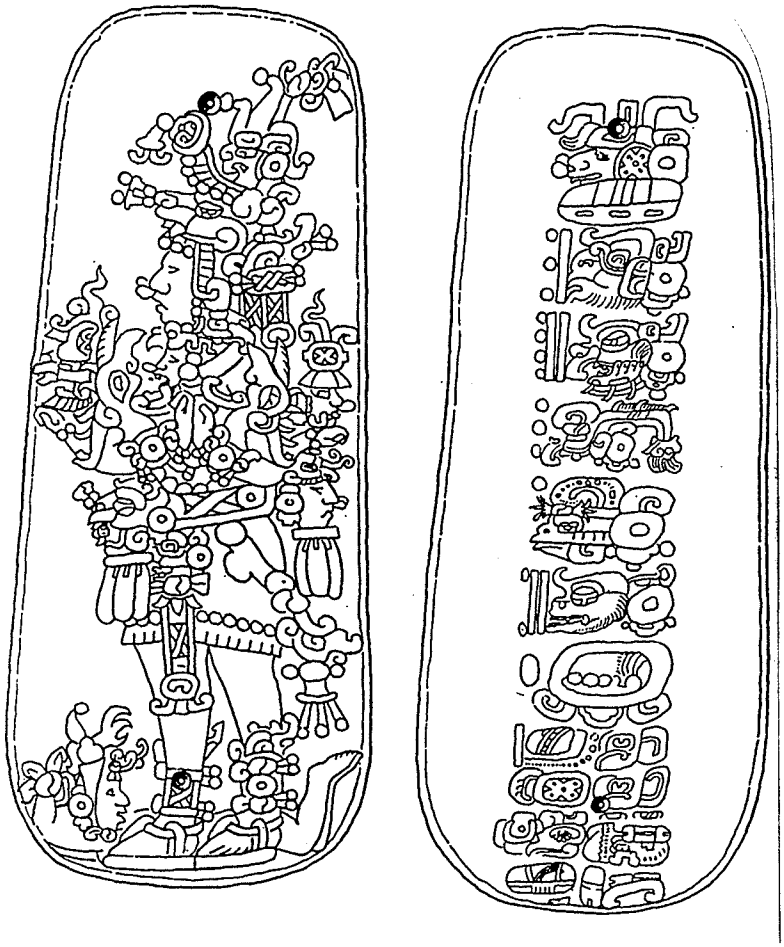


Fig. 8.21
The Leiden Plaque, Zero-Moon-Bird
Maya lord over captive, with Long Count date on reverse (A.D. 320).
Jade plaque; H 3.5 in., 21.6 cm), Tikal
Drawing (after Kidder, Jennings and Shook 1946, fig.108) as Fig. 34, p. 68, in Coe, 1988, *The Maya.*

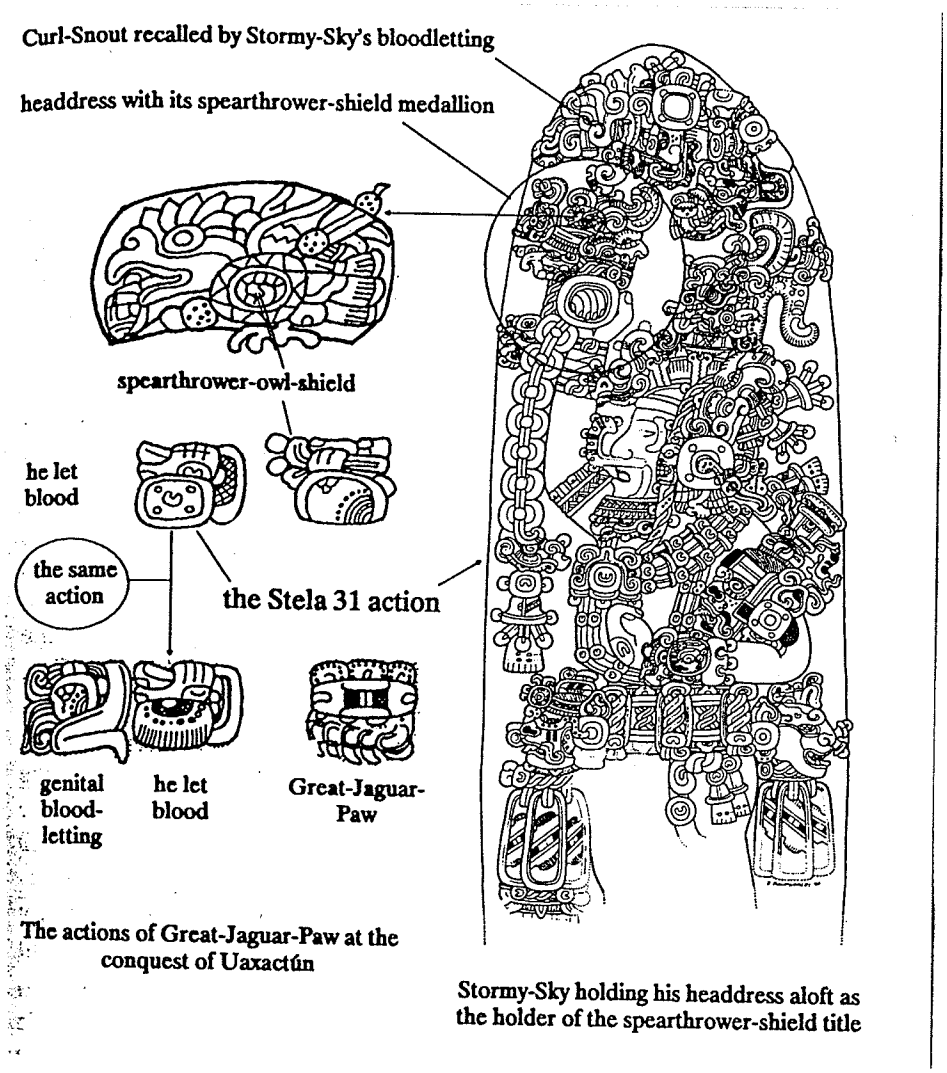


Fig. 8.22
Stormy-Sky and "spearthrower-owl-shield" symbolism
Stela 31, Tikal, A.D. 439
Drawing of text and stela by John Montgomery as Fig. 4:23, p. 157 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

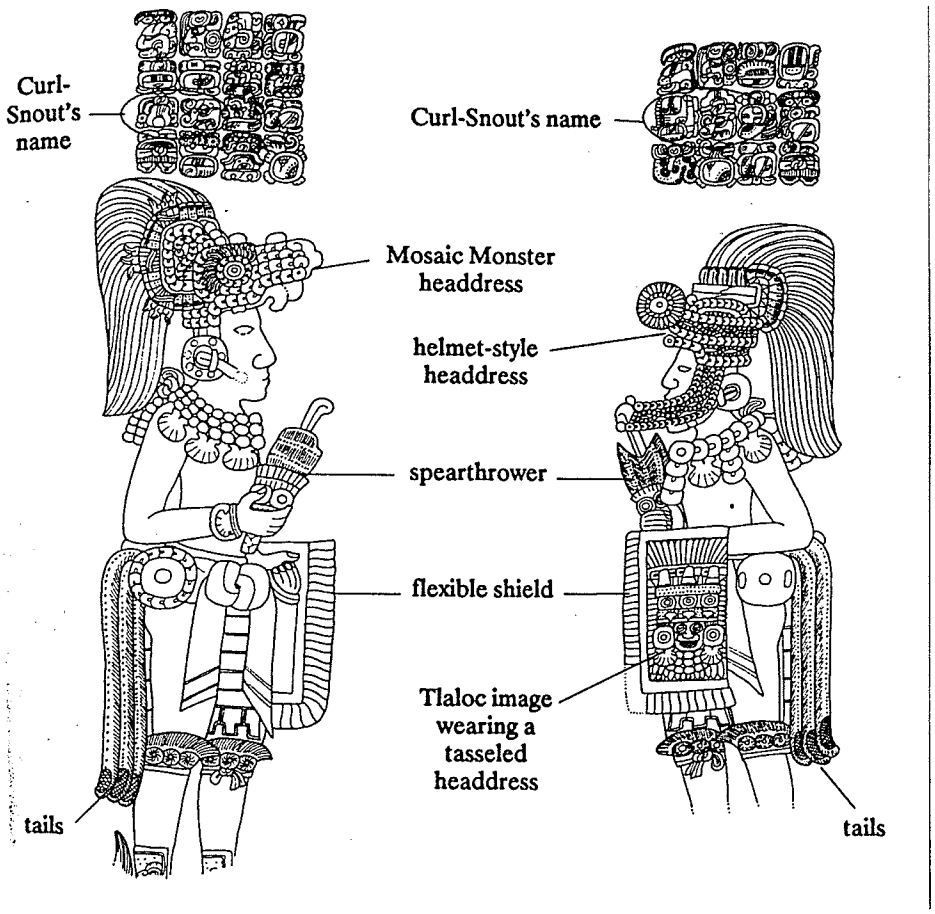


Fig. 8.23
Curl-Snout as Spearthrower Warrior
Stela 31, Tikal, A.D. 292
Drawing by Linda Schele as Fig. 4:25, p. 161 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

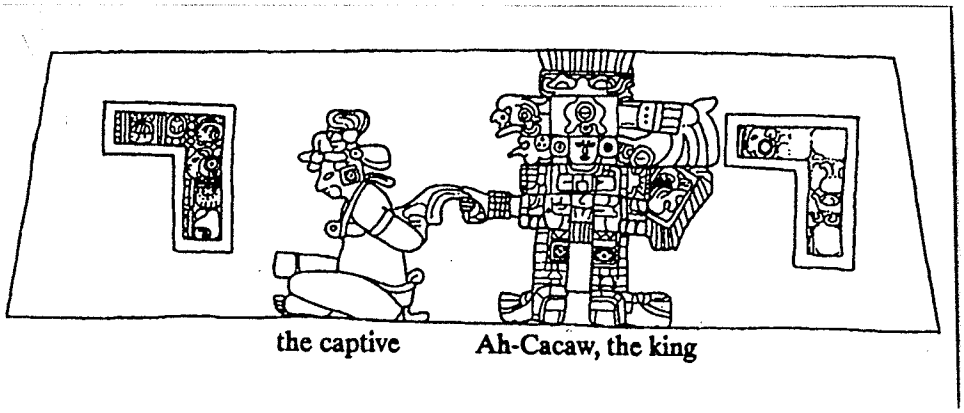


Fig. 8.24
Ah Cacau, wearing Mosaic Monster Headdress (shown with captive)
Structure 5D-57, Central Acropolis, Tikal, Guatemala.
Drawing by Linda Schele as part of Fig. 5:24, p. 208 in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

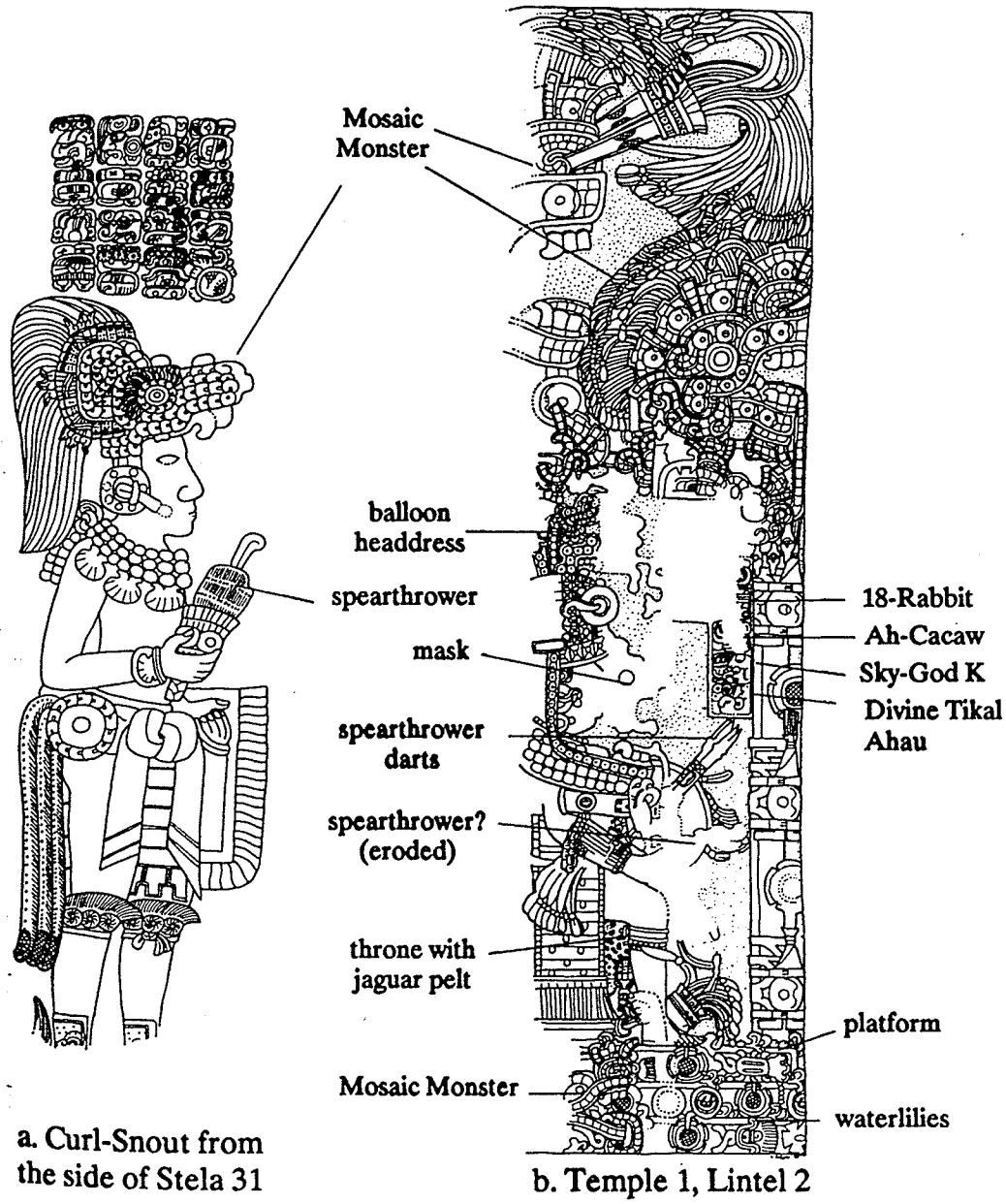


Fig. 8.25
Ah Cacau, enthroned, wearing Mosaic Monster Headdress
Dedication, Temple 33 and Stela 31, Tikal, Guatemala.
Drawing by Linda Schele as Fig. 5:25, p. 209 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

Fig. 8.26
Presentation of prisoner to elite captain
Late Classic cylindrical ceramic vessel, A.D. 700-800.
Rollout photograph © 1985 by Justin Kerr, as Plate 88A, p. 236 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 8.27
Captor wears Tlaloc-and-balloon headdress as captive stands bound.
Late Classic period, A.D. 700-800.
Polychromed ceramic vessel, dia. 16 x H. 16 cm. Kimbell Art Museum, Fort Worth. Rollout photograph © 1984 by Justin Kerr, as Plate 84A, p. 233 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 8.28
Dignitary with axe, wearing supernaturals in headdress and belt
Kaminaljuyú Silhouette Relief 4, H 110cm.
(Alvaro Sánchez Collection, Guatemala).
Photograph by Lee A. Parsons, as Fig. 1.9, p. 21 in
Parsons, 1988, "Proto-Maya Aspects of Miraflores-Arenal Monumental Stone Sculpture from Kaminaljuyu and the Southern Pacific Coast," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin.

Fig. 8.29
Two figures, one wearing headdress featuring a jaguar or deer
Kaminaljuyú Stela 21
Museo Nacional de Arqueología y Etnología, Guatemala. No. 2043.
Photograph courtesy of Joya Hairs, Guatemala, as Fig. 1.10, p. 21 in Parsons, 1988, "Proto-Maya Aspects of Miraflores-Arenal Monumental Stone Sculpture from Kaminaljuyu and the Southern Pacific Coast," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin.

Fig. 8.30
Tula-Tlaloc lord attacking fleeing Maya warriors.
Repoussé disk from Sacred Cenote at Chichen Itzá.
Disk D (1288), 22.5 cm. Drawing by Kisa Noguchi, as Fig. 32, p. 47 in
Lothrop, 1952, *Metals from the Cenote of Sacrifice: Chichen Itza, Yucatán.*

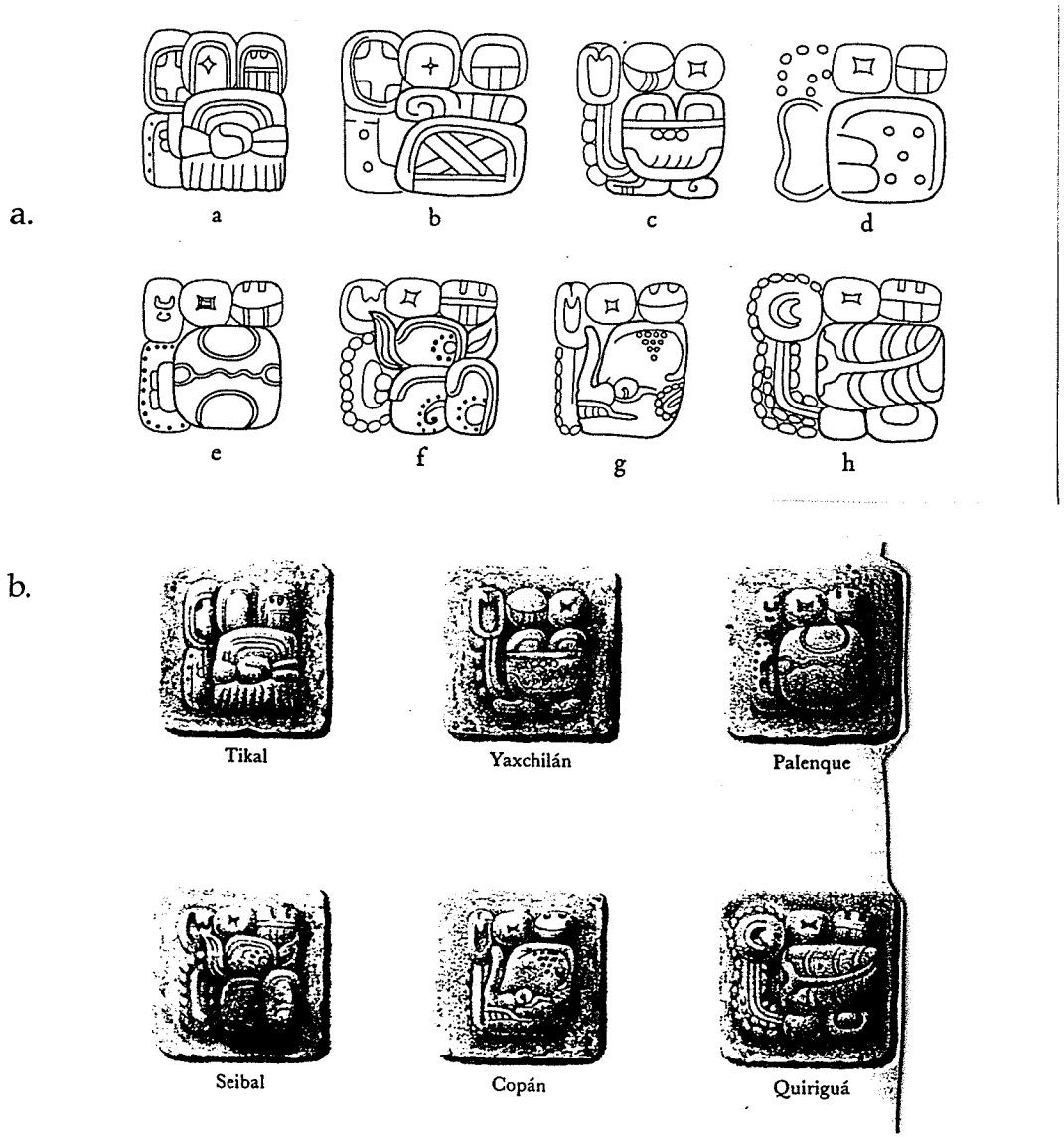
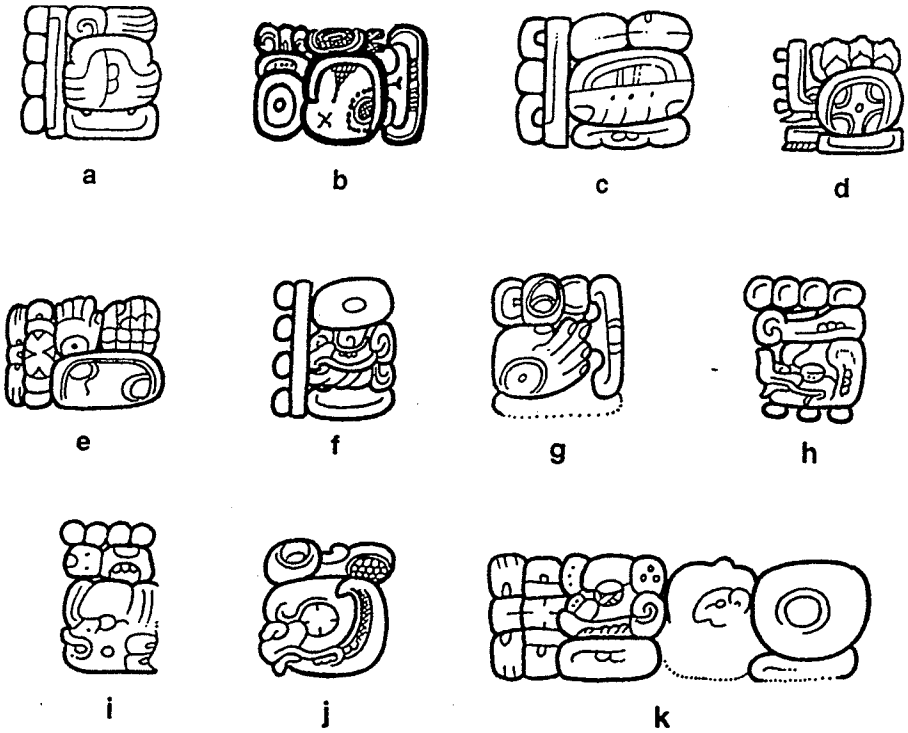


Fig. 8.31
a. Maya emblem glyphs from Classic period monuments: Tikal, Naranjo, Yaxchilán, Piedras Negras, Palenque, Seibal, Copán, Quiriguá.
Illustration as fig. 143 in Coe, 1988, *The Maya,* 183.
b. Emblem glyphs of Southern Lowlands cities:
Tikal, Yaxchilan, Palenque, Seibal, Copán, Quiriguá
Drawing of relief carvings, in
Sabloff, 1994, *The New Archaeology and the Ancient Maya,* 92.



(a) Palenque Temple of the Inscriptions, F Panel: T11 (after drawing by Linda Schele)
(b) Palenque Tablet of the 96 Glyphs: F6 (drawing by Linda Schele)
(c) Palenque Temple of the Cross, East Jamb: A1 (drawing by David Stuart)
(d) Palenque Temple of the Foliated Cross, Alfarda: H1 (after drawing by Linda Schele in Lounsbury 1980: fig. 5)
(e) Palenque Temple of the Foliated Cross, Doorjamb: B7 (after drawing by Linda Schele)
(f) Palenque Temple of the Sun, Alfarda: H1 (after drawing by Linda Schele in Lounsbury 1980: fig. 7)
(g) Palenque Palace Tablet: Q14 (after drawing by Linda Schele)
(h) Yaxchilan Hieroglyphic Stairway 3: B1b (after *CMHI* 3: 170)
(i) Yaxchilan Lintel 23: M6 (after *CMHI* 3: 136)
(j) Yaxchilan Lintel 21: B7 (after *CMHI* 3: 49)
(k) Yaxchilan Lintel 31: I5, J5 (after *CMHI* 3: 71).

Fig. 8.32
Glyphs identifying specific buildings at Dos Pilas, Palenque, and Yaxchilan.
Drawings, captions, and acknowledgements as Fig. 103, p. 89 in
Stuart and Houston, 1994, *Classic Maya Place Names,*
Studies in Pre-Columbian Art & Archaeology Number Thirty-Three.

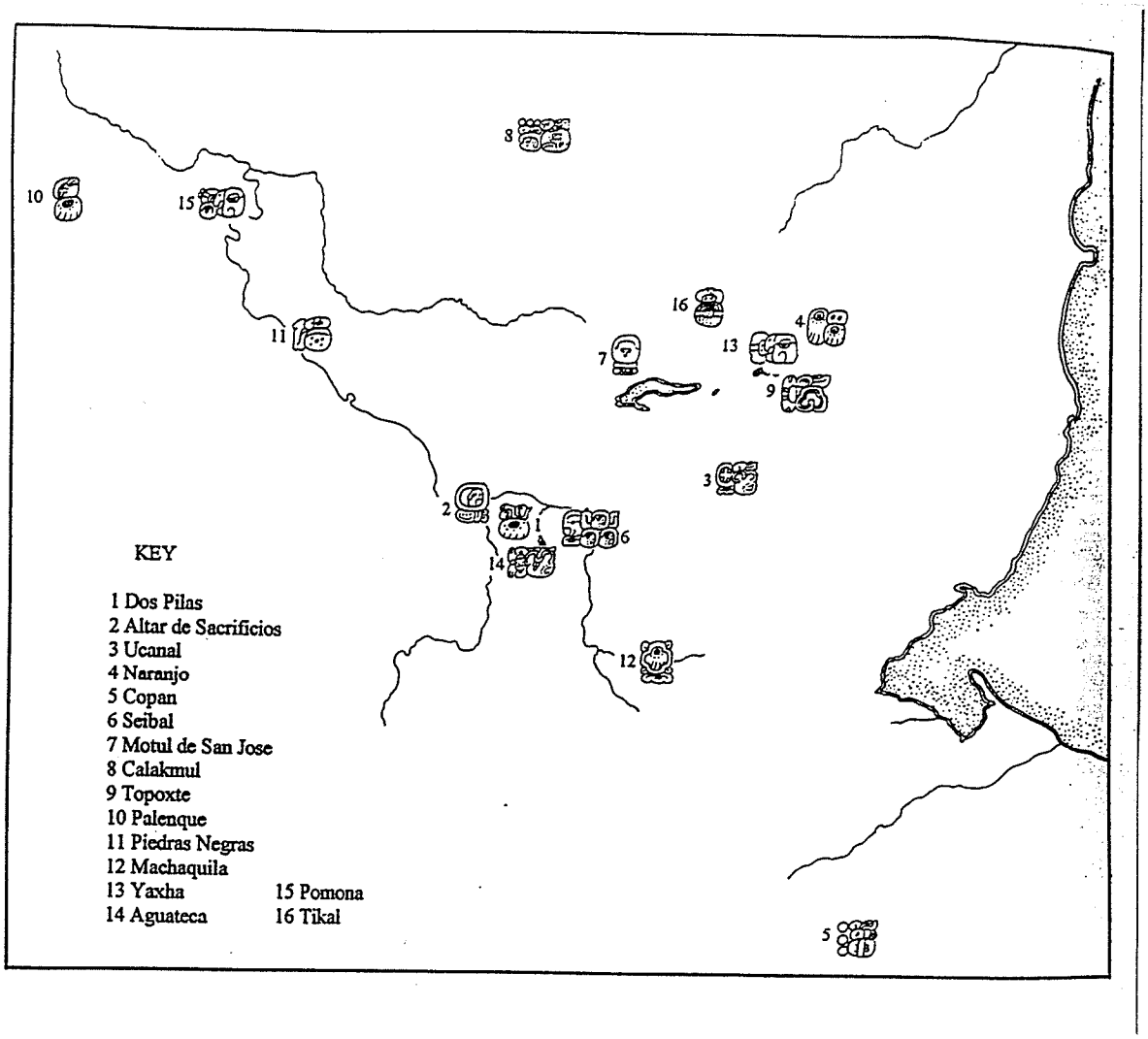


Fig. 8.33
Map of Glyphic Classic Maya Place Names, drawing as Fig. 107, p. 94 in David Stuart and Stephen Houston, 1994, *Classic Maya Place Names*, Studies in Pre-Columbian Art & Archaeology Number Thirty-Three.

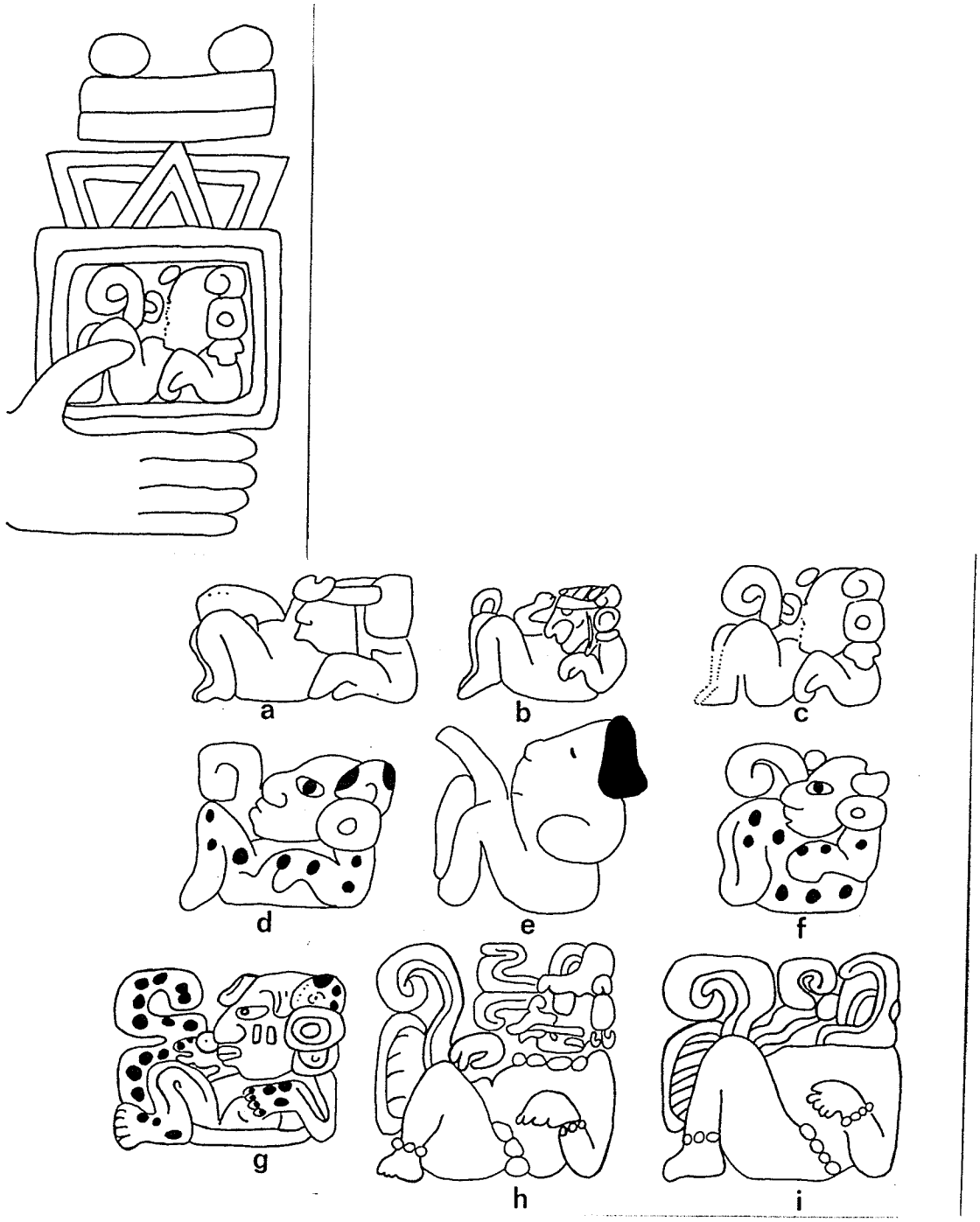


Fig. 8.34
Variations on *Scroll Baby* motif: glyphs from various sites, including Tikal, El Zapote, Uaxactún, and Palenque.
Drawings by Joyce Marcus as Figs. 2.4 and 2.5, p. 40 in
Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

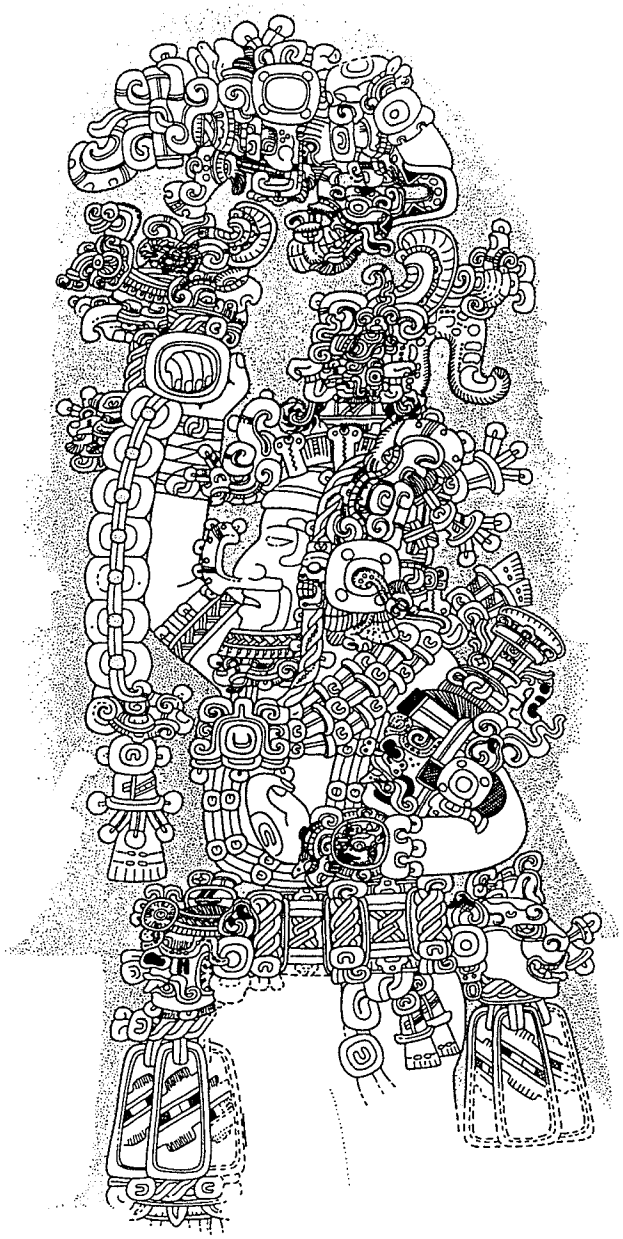


Fig. 8.35
Ruler on Stela 31, Tikal, erected in A.D. 445.
Scroll Baby glyph appears reclining upon a jaguar head represented on the left hip of the lord. (Photo from the University Museum, University of Pennsylvania, Philadelphia), drawing by Joyce Marcus as Fig. 2.3, p. 38 in Marcus, 1976, *Emblem and State in the Classic Maya Lowlands.*

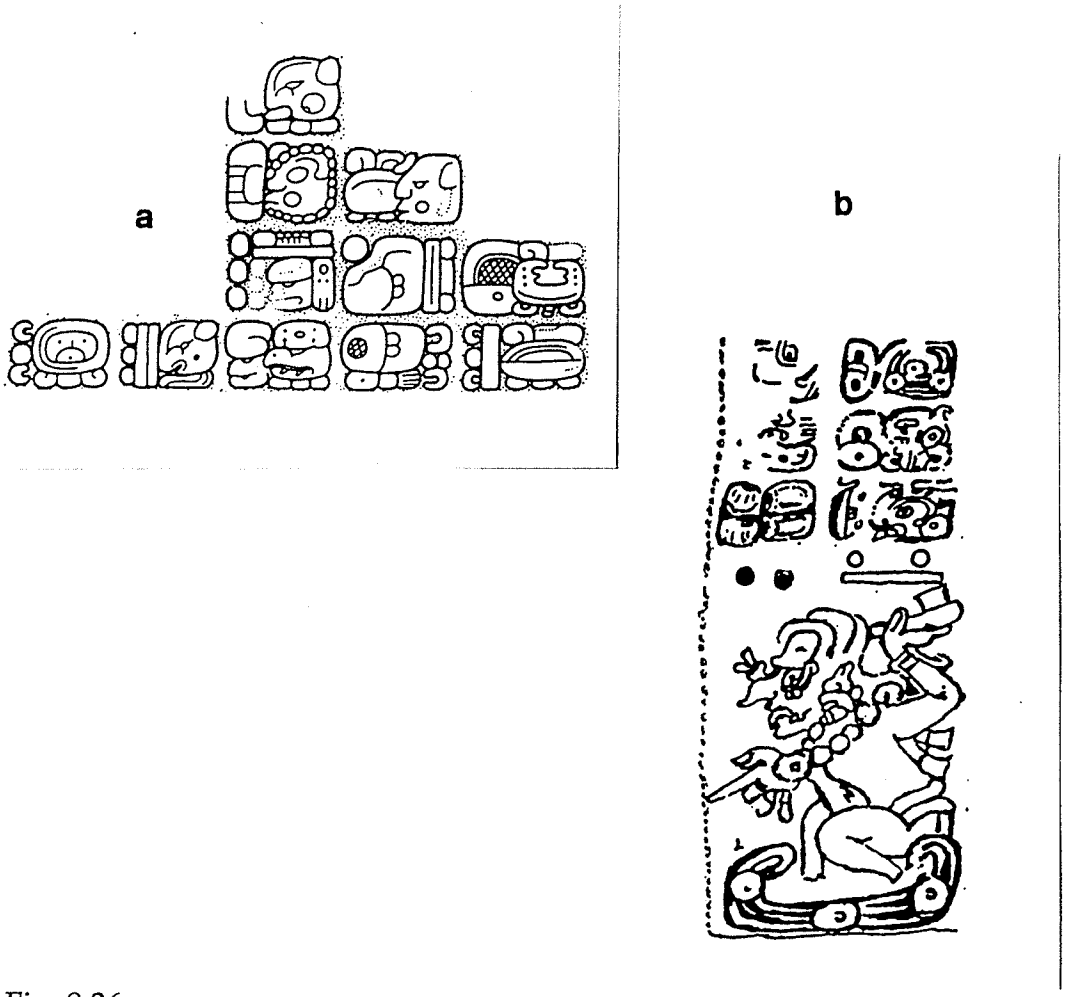


Fig. 8.36
a. "Black hole" place name
Yaxchilan Hieroglyphic Stairway 2: C6-G6 (drawing from Ian Graham, Corpus of Maya Hieroglyphic Inscriptions, Peabody Museum of Harvard University, 3:160).
b. *Dresden Codex* Page 43a (detail)
Drawing after Villacorta and Villacorta 1930. (C.J. Antonio Villacorta and Carlos A. Villacorta,1930,*Códices mayas*.. Guatemala: Tipografía Nacional),
Drawings (a) and (b) selected from Fig. 85 a and d, p. 73, in
Stuart and Houston, 1994, *Classic Maya Place Names*,
Studies in Pre-Columbian Art & Archaeology Number Thirty-Three.

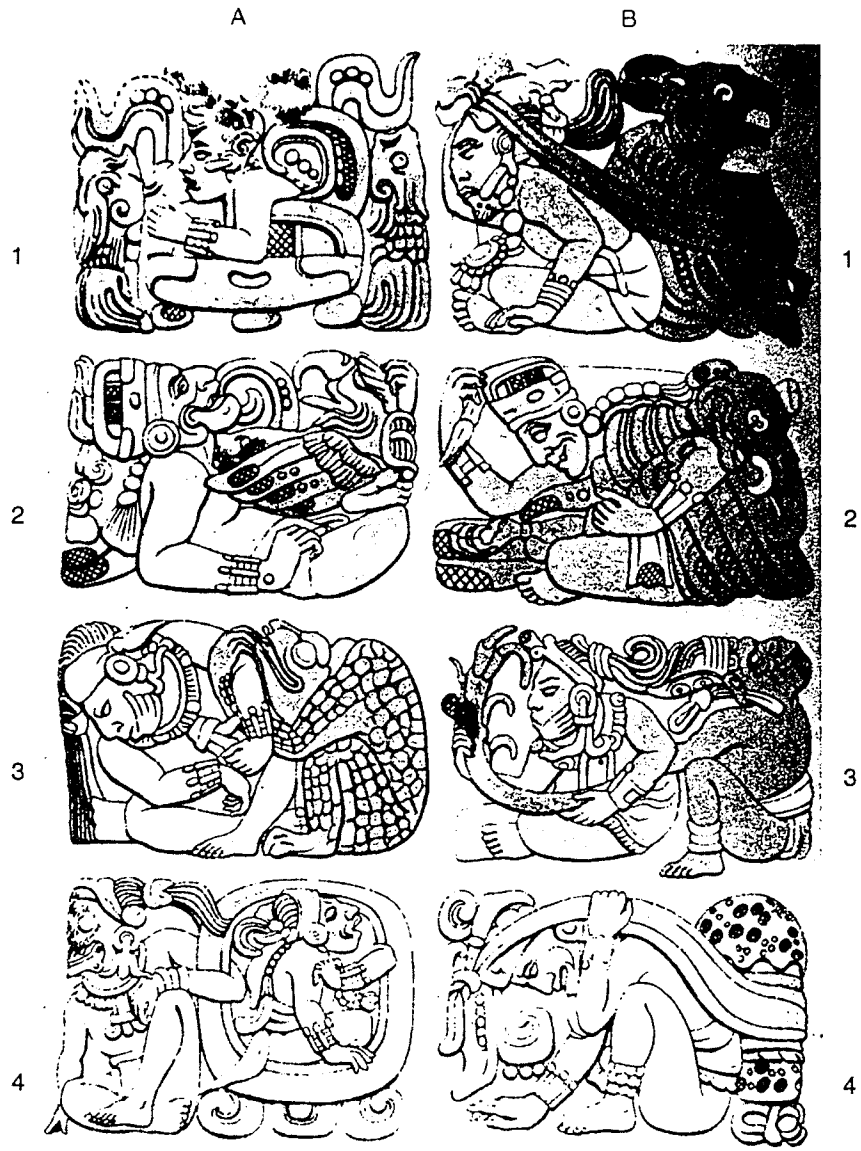


Fig. 9.1
Number gods carrying the Maya bundled "burden of time"
Each anthropomorph represents one of the twenty numerals.
Stela D, Copán.
Drawing from Maudslay, 1889-1902, I: pl. 48, as Fig. 50, p. 140 in Aveni, 1980, *Skywatchers of Ancient Mexico.*

Fig. 9.2
Possum Deity bringing in patron deities of the Solar Years on his backpack. *Dresden Codex* (details from pp. 25, 26, 27, 28).
The glyphs at left give the names of each year-beginning day name, including "E or 'Tooth' (upper left), Noah or 'Thought' (upper right), I3 or 'Wind' (lower left), and Queh or 'Deer.' Drawings by Carlos A. Villacorta, in Tedlock, 1986, *Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings,* 146.

Fig. 9.3

Fig. 9.3
Possum Deity bringing in patron deity of the Solar Year on his backpack in the top section (with year-beginning day as "E" or "Tooth"designated in the glyphs); and bottom portion includes sacrifice scene and God B with footprinted sash.
Dresden Codex, p. 54/25 in Förstemann, 1962, *Maya Handschrift: Der Sächsischen Landesbibliothek Dresden: Codex Dresdensis.*

Fig. 9.4
Possum Deity bringing in patron deity of the Solar Year on his backpack in the top section (with year-beginning day as Queh or 'Deer" designated in the glyphs); bottom portion includes sacrifice scene and scattering rites, as well as a tree with a footprinted sash (bottom).
Dresden Codex, p. 57/28 in Förstemann, 1962, *Maya Handschrift: Der Sächsischen Landesbibliothek Dresden: Codex Dresdensis.*

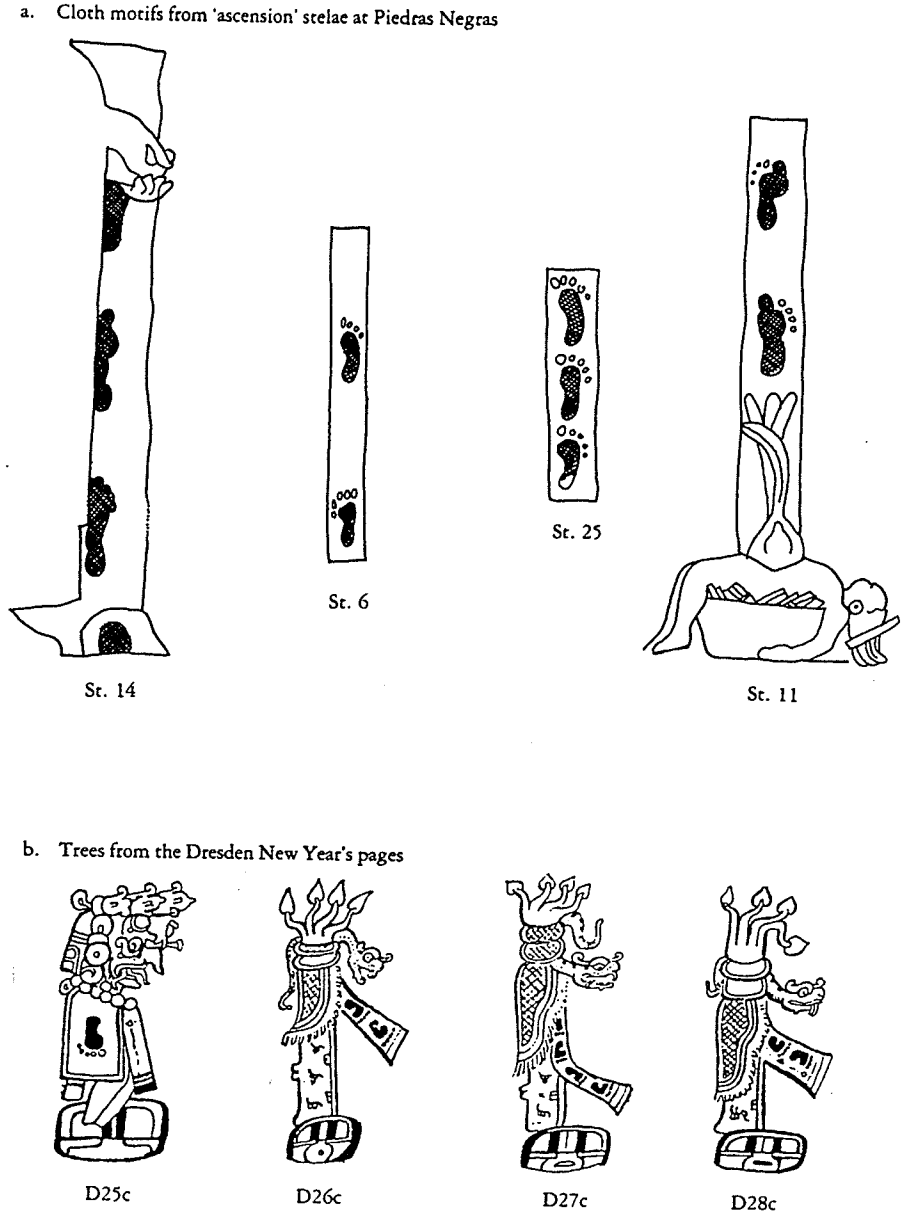


Fig. 9.5
a. Sacrificial victim and footprints Stela 11,
and footprinted sash motifs on stelae at Piedras Negras
b. *Dresden Codex,* details of footprinted cloth on trees
Drawings: (a) as Fig. 21, p. 58, and (b) as Fig 21.b p. 58 in
Schele and J. Miller, 1983, *The Mirror, The Rabbit, and The Bundle: "Accession" Expressions from the Classic Maya Inscriptions,*
Studies in Pre-Columbian Art & Archaeology Number Twenty-Five.

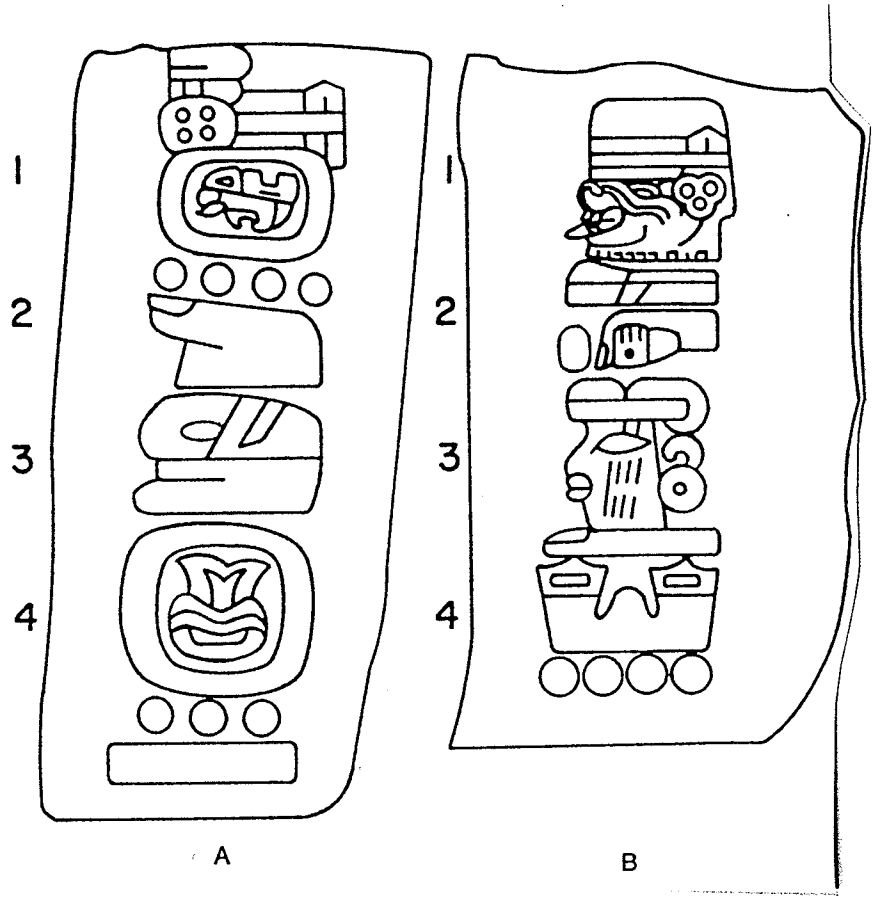


Fig. 9.6
Timekeeping: Maya abstract numbers connected to finger and toe counting
Stelae 12 and 13, Monte Alban, Oaxaca.
Source: P. Drucker, "Ceramic Sequences from Tres Zapotes Veracruz Mexico," *Bureau of American Ethnology Bulletin* 140, 1941, and J. Marcus "Origins of Mesoamerican Writing," *Annual Review of Anthropology 5*, 1976, figs. 3 and 4. © 1976 by Annual Reviews, Inc.
Drawings as Fig. 6.1, p. 192 in Anthony Aveni, 1989,
Empires of Time: Calendars, Clocks, and Cultures.

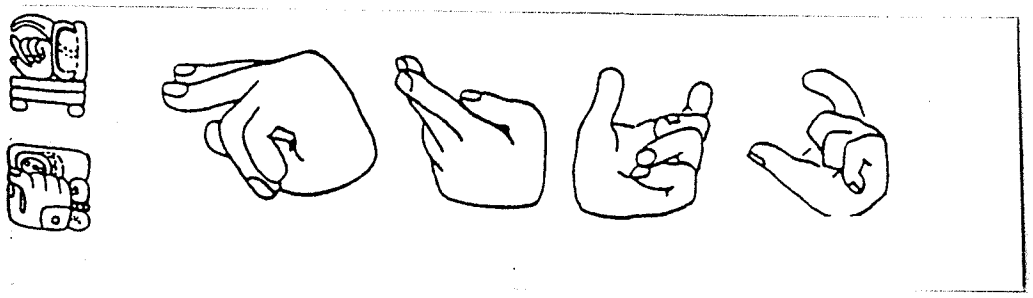


Fig. 9.7
Hand gesture signs in ancient Maya writing, and modern hand gestures. From left to right: "the moon is going down; the young moon is rising; the moon retains water (the dry season); the moon lets water escape (the rainy season)." Drawings by P. Dunham (after H. Neuenswander, Summer Institute of Linguistics, Guatemala City, Guatemala), as Fig. 6.2 in Aveni, 1989, *Empires of Time: Calendars, Clocks, and Cultures,* 193.

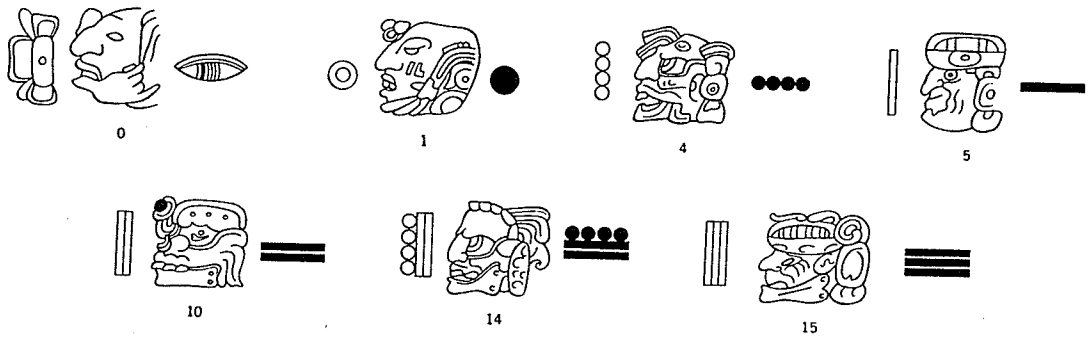


Fig. 9.8
Maya numerals: bar and dot numerals and head variants
Drawing (from J. Eric S. Thompson, 1942, *The civilization of the Mayas,* Leaflet 25, Chicago, Illinois: Field Museum of Natural History, Anthropology) as Fig 5.4, p. 149 in
Weaver, 1992, *The Aztecs, Maya, and their Predecessors.*

Fig. 9.9
Glyphs representing number deities
"a. The number 4: at Copán 15, Foliated Cross, Palenque, Halakal 1.
b. The number 6: at Piedras Negras 12, Quiriguá A, Palenque 36 G 1.
c. The number 9: Yaxchilan L 48, Piedras Negras L 3, *Dresden Codex* 70."
Drawing (from J. Eric S. Thompson, 1950, *Maya Hieroglyphic Writing*) as Figure 11, p. 44 in
León-Portilla, 1988, *Time and Reality, in the Thought of the Maya.*

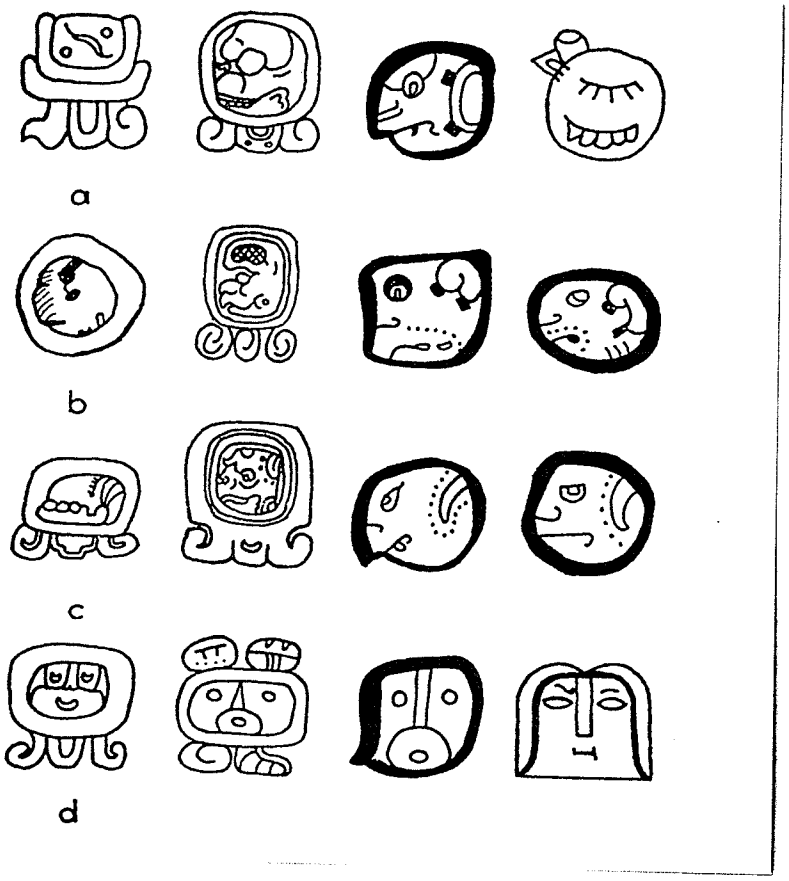


Fig. 9.10
Glyphs representing days
a. *Cimi:* Copán, breast-plate from statue; Tikal, altar 5; Dresden Codex 12a; Landa.
b. *Oc:* Uaxactún, fresco G 1; Yaxchilan L; Dresden Codex 45a; Madrid Codex 45a.
c. *Eb:* Leiden Plate; Quiriguá C; Dresden Codex 12a; Madrid Codex 13b.
d. *Ahau:* Copán M.; Chichén 5; Dresden Codex 24; Chilam Balam of Chumayel.
Drawing (from J. Eric S. Thompson, 1950, *Maya Hieroglyphic Writing*) as Fig. 10, p. 41 in
León-Portilla, 1988, *Time and Reality in the Thought of the Maya.*

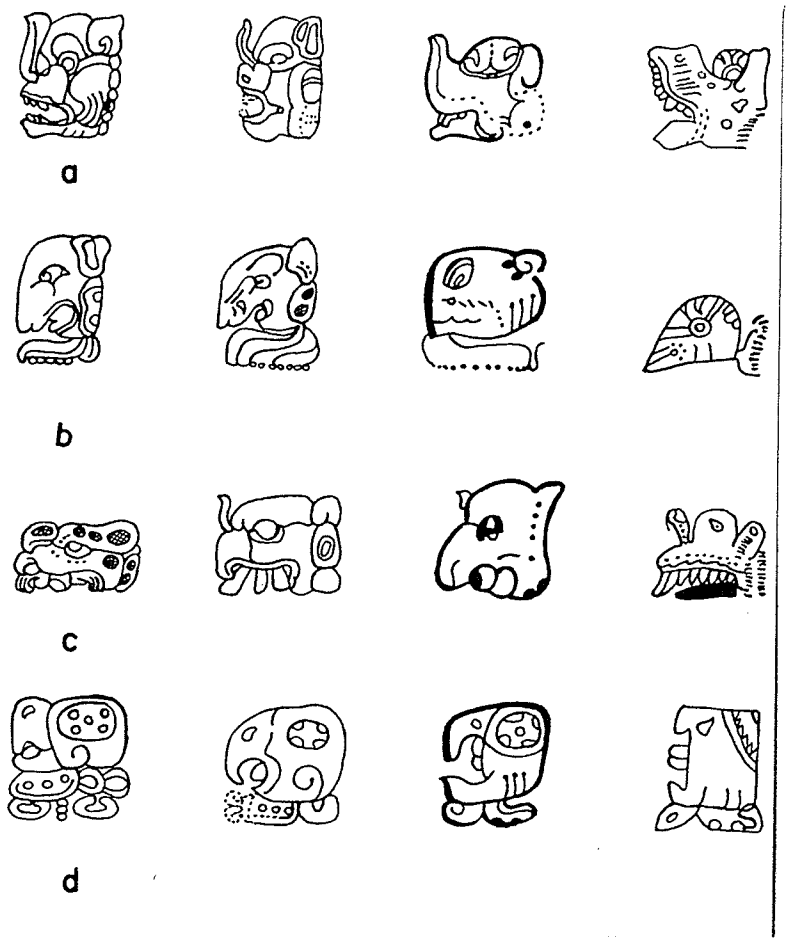
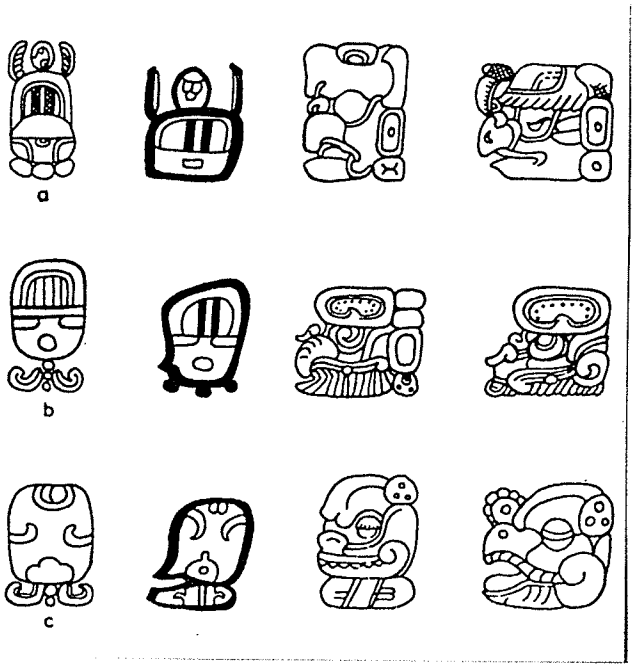


Fig. 9.11
Glyphs of the months

a. *Zotz:* Copán 6; Foliated Cross of Palenque; Dresden Codex 47a; Landa.
b. *Xul:* Tikal, altar 5; Palenque 96; Dresden Codex 6db; Landa.
c. *Moan:* Yaxchilan L.; Quiriguá G; Dresden Codex 48b; Landa.
d. *Kayab:* Quiriguá K.; Fores 2; Dresden Codex 6sb; Landa.

Drawing (from J. Eric S. Thompson, 1950, *Maya Hieroglyphic Writing*) as Figure 12, p. 46 in
León-Portilla, 1988, *Time and Reality in the Thought of the Maya.*

Fig. 9.12
Glyphs of the months in the 365-day count
Drawings as Fig. 18, p. 48 in
Coe, 1988, *The Maya.*



a.

b.

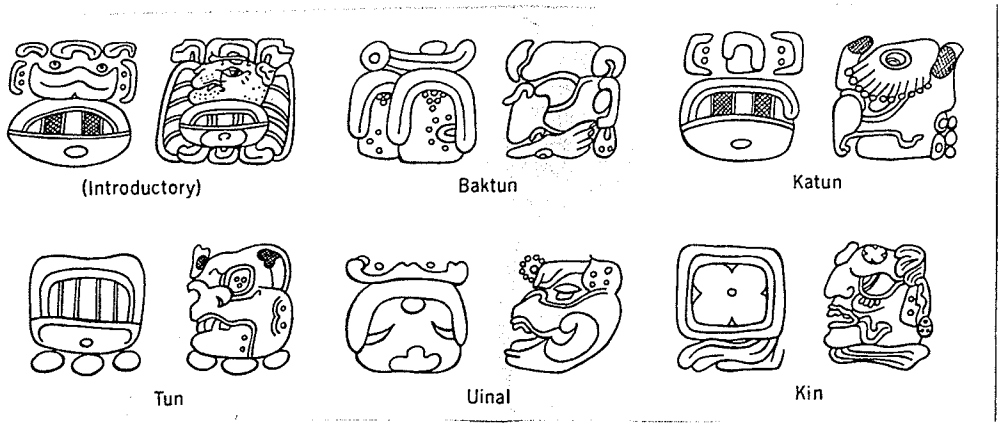


Fig. 9.13

a. Glyphs of katuns, tuns, and uinals. Drawing (after J. Eric S. Thompson, 1950, *Maya Hieroglyphic Writing*) as Figure 13 in León-Portilla, 1988, *Time and Reality in the Thought of the Maya,* 48.

b. Maya calendrical periods in glyphs: introductory glyph; *kinh* (1 day);*uinal* (20 days, i.e., 20 kins); *tun* (18 uinals, or 360 days); *katun* (20 tuns, or 7200 days); and *baktun*. Drawing (from J. Eric Thompson, 1942, "The civilization of the Mayas," Leaflet 25, Chicago, Illinois: Field Museum of Natural History, Anthropology) as Fig. 5.5, p. 150, in Weaver, 1993, *The Aztecs, Maya, and Their Predecessors.*

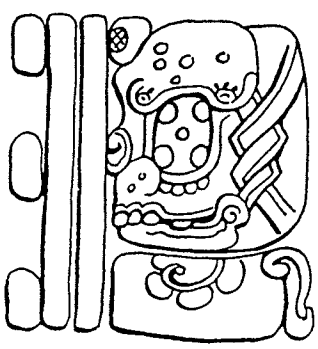


Fig. 9.14
Pop - hieroglyph of first month, on Chinikiha inscription
Drawn after the rubbing by Merle Green Robertson, as Fig. 23, p. 40 in Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

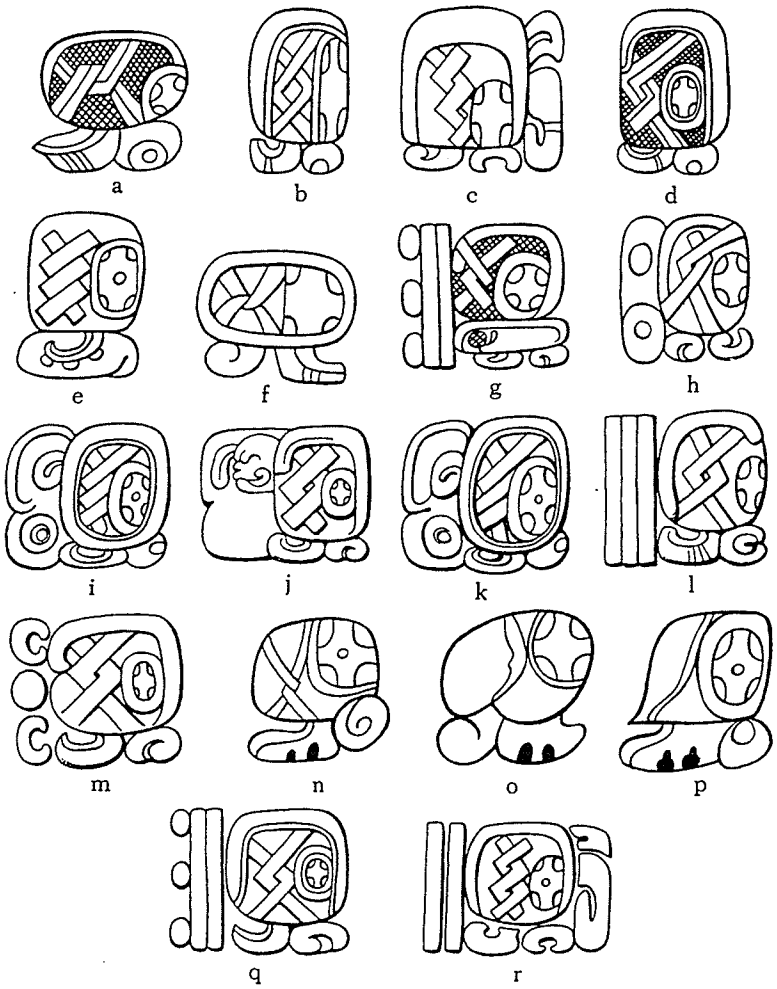


Fig. 9.15
Heiroglyphs of the *Pop,* the first month of the Mayan calendar:
a. Lintel 12, Piedras Negras; b. Palace House A, Palenque; c. Stela 1, Palenque; d. Lintel 2, Temple IV, Tikal; e. Hieroglyphic Stairway, Copán; f. Stela 2, Y7la (Drawn after Thompson); g. Stela N, Copán; h. Altar U, Copán; i. Temple of the Cross, Palenque (Drawn after Bowditch); j. Lintel 2, Temple IV, Tikal; k. Temple of the Cross, Palenque; l. Temple of the Inscriptions, Palenque; m. Lintel 2, Temple IV, Tikal (Drawn after Maudslay); n-p. Dresden Codex; q. Lintel 3, Temple I, Tikal; r. Temple of the Foliated Cross, Palenque (Drawn after Lounsbury). As Fig. 20, p. in Rokbicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

Fig. 9.16
Censer, with face of *kinh* emerging from jaw of the Earth Monster
Provenance: Temple of the Cross, Palenque.
National Museum of Anthropology, Mexico City, photo as Plate I, p. 29 in León-Portilla, 1988, *Time and Reality in the Thought of the Maya.*

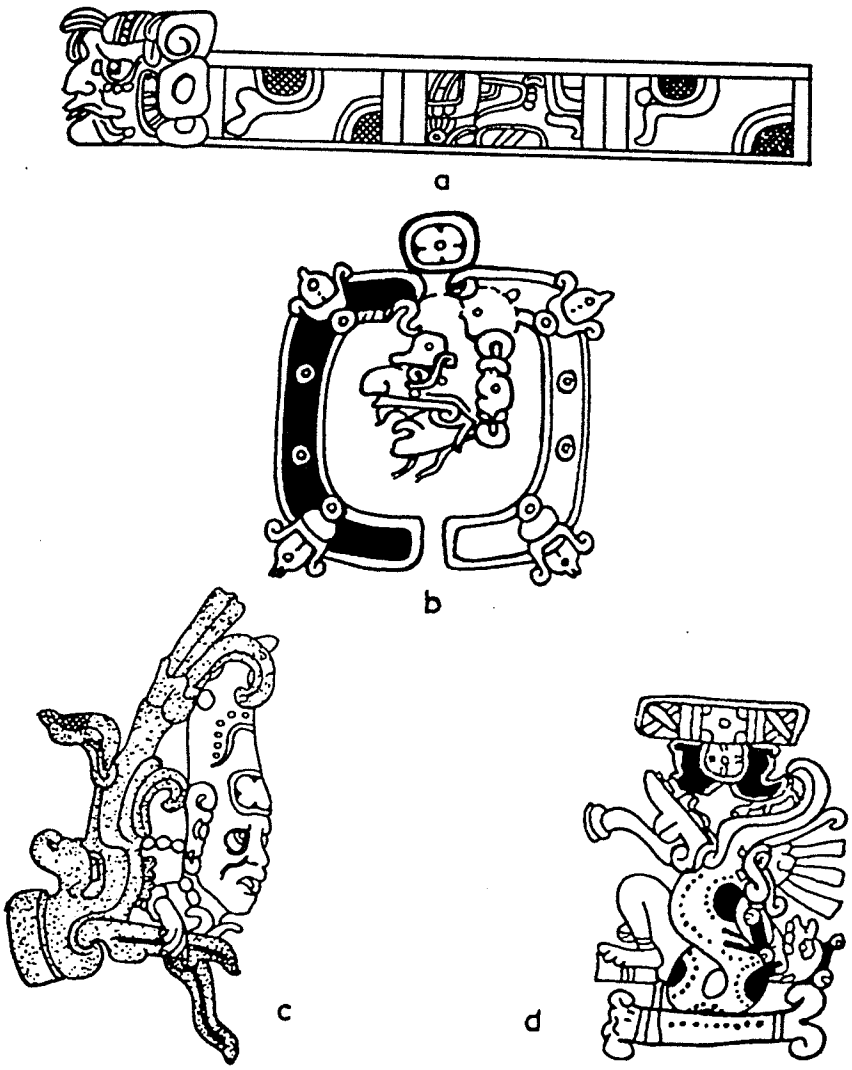
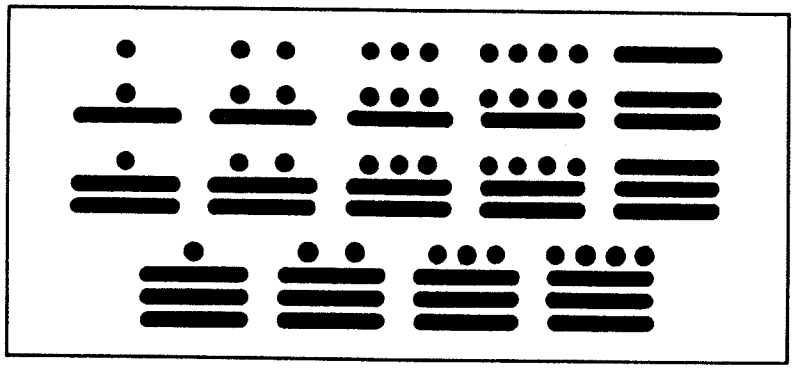


Fig. 9.17
Kinh, the sun-time deity, Classic period
a. Sun in relation to earth, with *caban* glyphs
Palenque: Temple of the Sun)
b. Face of the sun in eclipse table, *Dresden Codex* 56a
c. Sun glyph on forehead of deity emerging from crocodile jaws, Copán
d. Sun glyph devoured by the Earth Monster under celestial symbols
Madrid Codex 25a
Drawings as Fig. 8, p. 25 in
León-Portilla, *Time and Reality in the Thought of the Maya,* 1988.

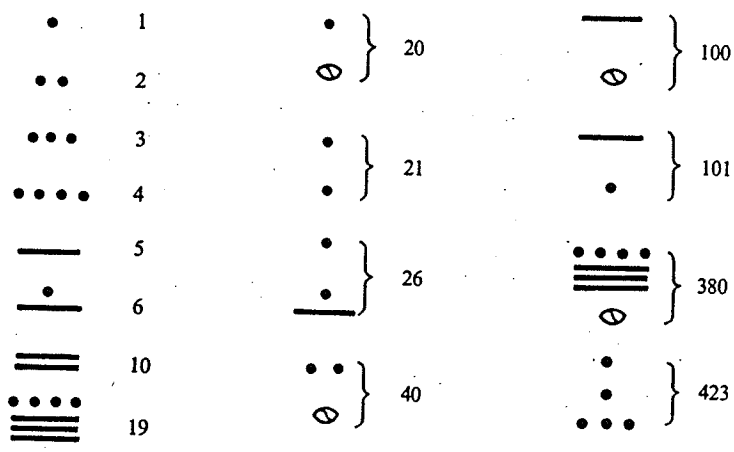
Fig. 9.18
Twenty day names on deer skin worn by Xochipilli
Late Postclassic period *Codex Borgia.* Drawing by Karl Taube, in Miller and Taube, 1993, *The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion.* 75.

Fig. 9.19



a

b



c

Fig. 9.19
a. Maya dot and bar numerals 1-19
b. Zero or completion symbols
Diagrams *a* and *b* by P. Dunham as Fig. 48, p. 137 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*
c. Meso-American numerals in vegesimal system. Number 20 is shown as "one 20 and no units"; 423 is "one (20 x 20), one 20 and three units".
Diagram as Fig. 11.1 p. 118 in
W. M. O'Neil, 1978, *Time and the Calendars.*

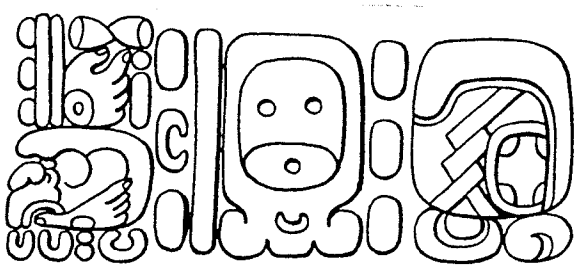


Fig. 9.20
Maya hieroglyphic calculation of 400 million years into the past
Drawn after Thompson, as Fig. 24 in
Robicsek, 1975, *A Study in Maya Art and History: The Mat Symbol.*

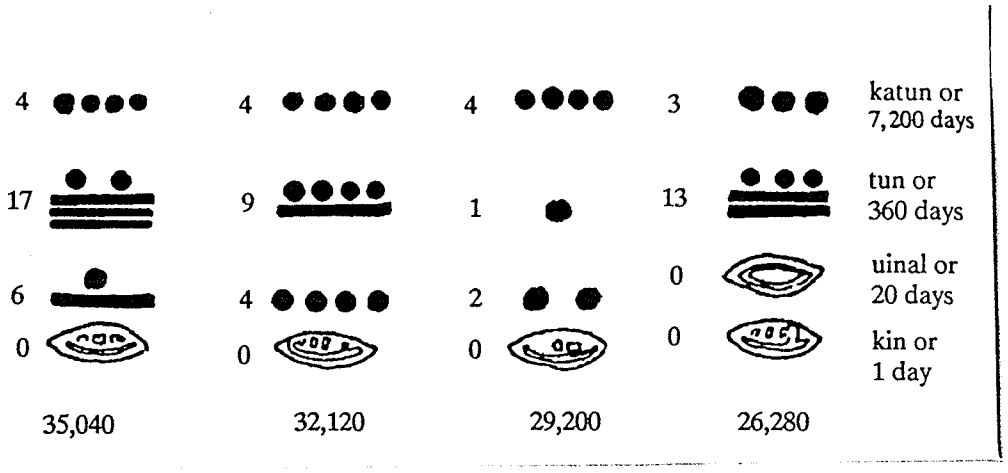


Fig. 9.21
Vigesimal system Maya bar-and-dot numbers in the calendar
Illustration as Fig. 2:10 p. 82 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya.

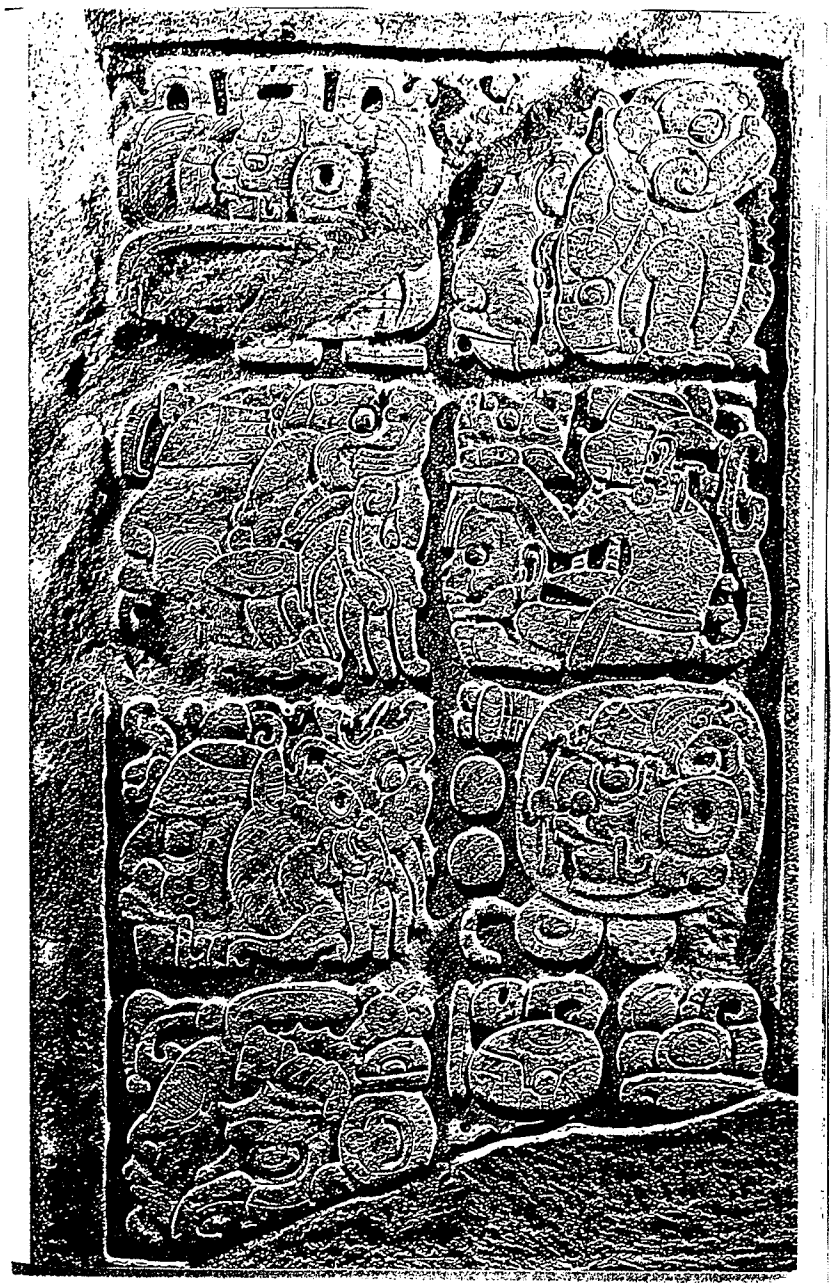


Fig. 9.22
Glyphs of full figures as time periods and heads as numbers.
Long Count date, on a limestone lintel from Yaxchilan
Photograph by Otis Imboden (with permission of the National Museum of Anthropology, Mexico City), reproduced on p. 771 in
George E. Stuart, 1975, "The Maya Riddle of the Glyphs," in
National Geographic, Vol. 148, No. 6, December 1975.

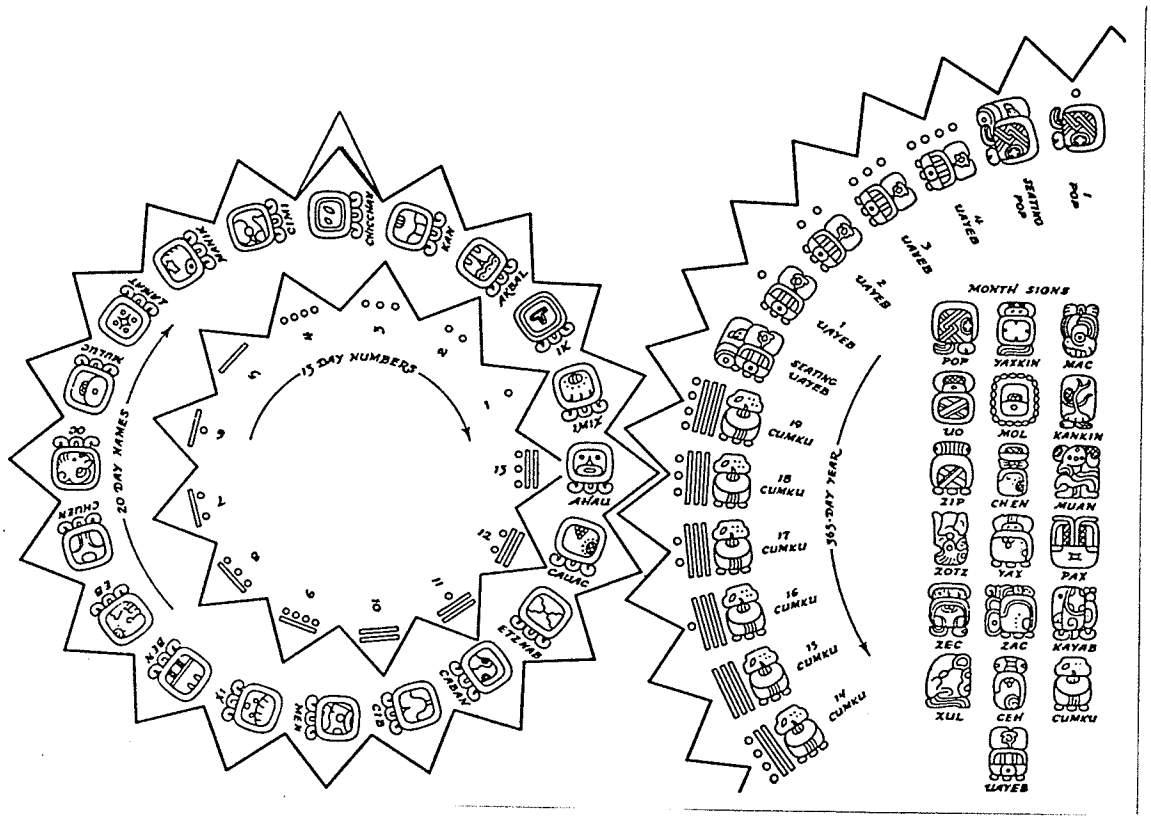


Fig. 9.23
Interlocking cycles of the Maya calendar
260-day cycle at left (involving 20 day names on the outer wheel and 13 days on the small inner wheel) and 365-day calendar (composed of 18 months, each with 20 days numbered 1-19 or 1-20) at right. There are 5 extra "unlucky" days. As the 20 day calendar rotates together with the 13 day circle, it will take 260 days for all combinations to occur. When the 365-day wheel rotates with the 20 day circle, it will take 52 x 365 days (52 years, called the calendar round) for a given combination to recur.
Drawing after J.E.S. Thompson, as Fig. 21, p. 41 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

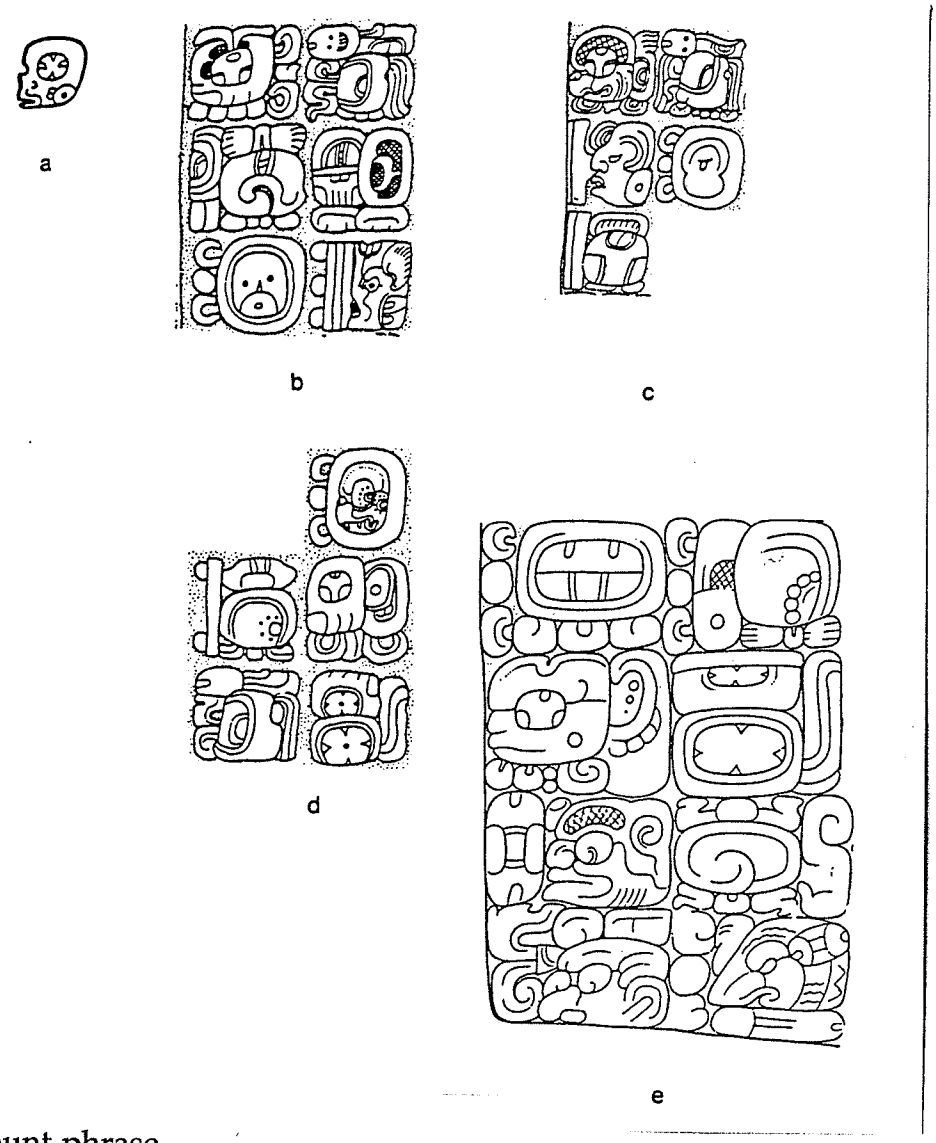


Fig. 9.24
819-Day-Count phrase
a. T1022
b. Tablet of the Cross, Palenque (Schele 1987)
c. Tablet of the Sun, Palenque (Schele, 1987)
d. Tablet of the Foliated Cross (Schele, 1987)
e. Yaxchilan Lintel 30 (Graham and von Euw, 1977)
Reproductions from L. Schele, 1987, *Notebook for the Maya Hieroglyphic Writing Workshop,* Austin: University of Texas, and I. Graham and E. von Euw, 1977, *Corpus of Maya Hieroglyphic Inscriptions,* vol. 3, pt. 1, *Yaxchilan,* Cambridge: Peabody Museum of Archaeology and Ethnology, Harvard University, reproduced as Figure 8-3, p. 117 in
Barbara MacLeod, 1989, "The 819-Day Count: A Soulful Mechanism," in *Word and Image in Maya Culture,* ed. by Hanks and Rice.

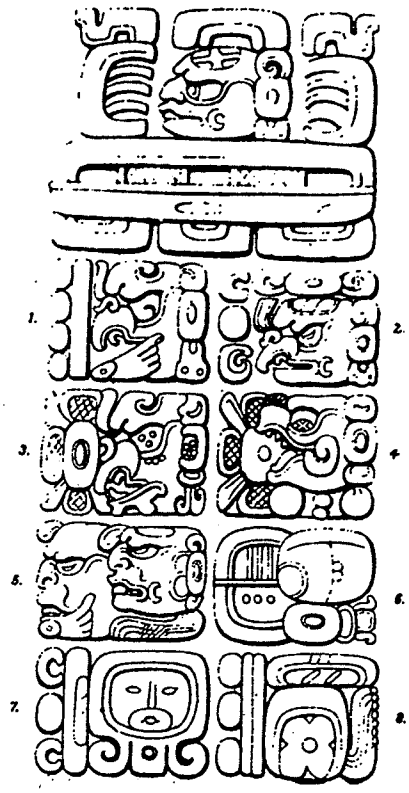
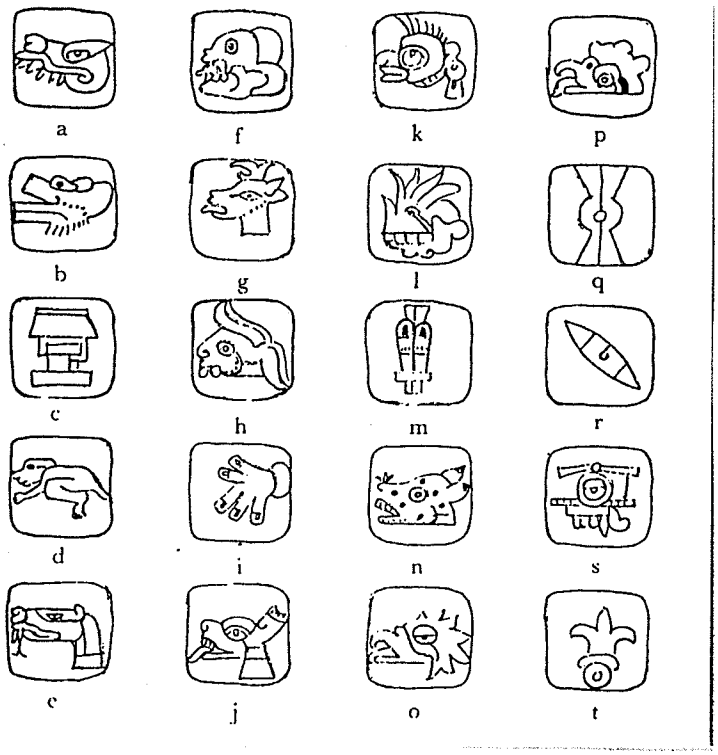


Fig. 9.25
Initial Series Introductory Glyph calendrical long count date
Late Pre-Classic period (Maya southern regions), and Classic period (Maya lowlands). Following the opening Initial Series date, further glyphs recorded a "distance number". "Oversize Introductory Glyph (top), followed by a count of 9 baktuns, 1 katun, 0 tuns, and 9 uinals (rows 1-3) to arrive at the calendar round date of 6 Ahau 13 Yaxkin (row 4).
Drawing courtesy of the Quirigua Project of The University Museum, University of Pennsylvania, reproduced as Fig. 4, p. 20 in
Sharer, 1990, *Quirigua: A Classic Maya Center & Its Sculptures.*

Caso (1967):



a. Cipactli (alligator)	f. Miquiztli (death)	k. Ozomatli (monkey)	p. Cozcaquauhtli (buzzard)
b. Ehecatl (wind)	g. Mazatl (deer)	l. Malinalli (grass)	q. Ollin (quake)
c. Calli (house)	h. Tochtli (rabbit)	m. Acatl (cane)	r. Tecpatl (flint)
d. Cuetzpallin (iguana)	i. Atl (water)	n. Ocelotl (jaguar)	s. Quiahuitl (rain)
e. Coatl (serpent)	j. Itzcuintli (dog)	o. Quauhtli (eagle)	t. Xochitl (flower)

Fig. 9.26
Nahuatl glyphs and names for the cycle of 1-20 days of the month
From Alfonso Caso, 1967, *Los calendarios prehispánicos,* Série Cultura Náhuatl, Monografia 6, UNAM, Mexico, reproduced in Edmonson, 1988, *The Book of the Year: Middle American Calendrical Systems,* pp. 220-221.

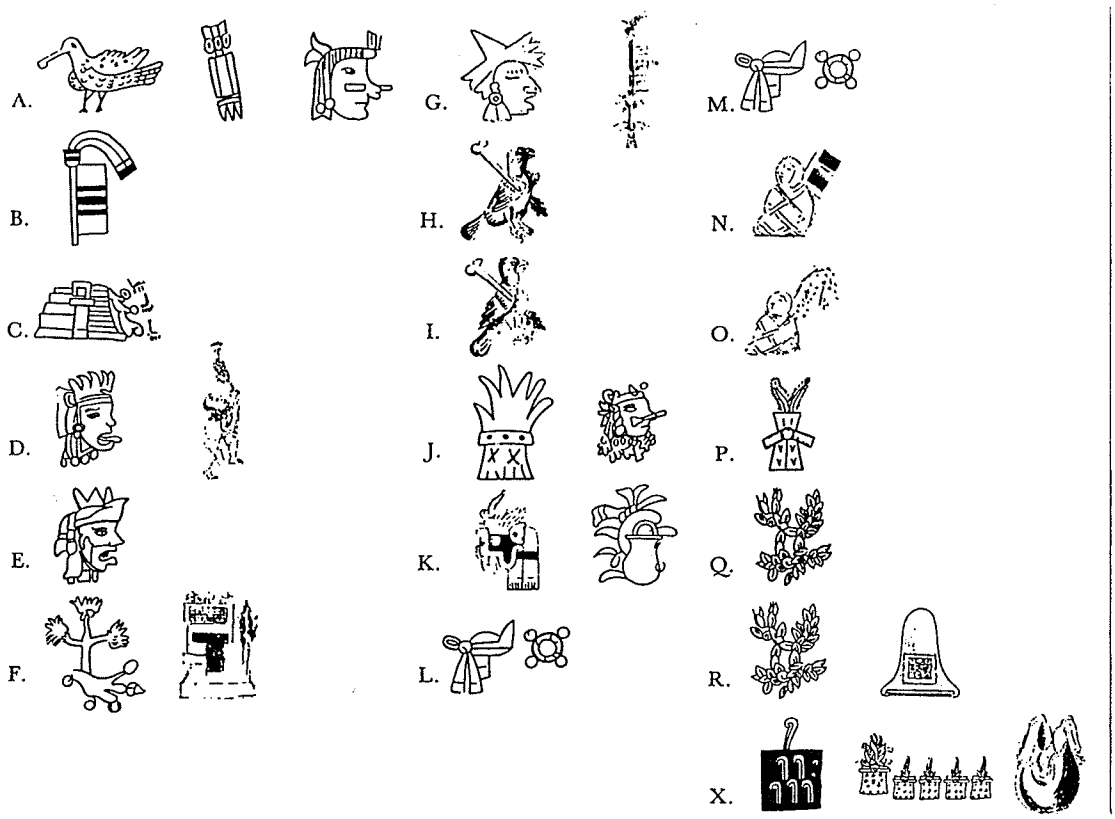
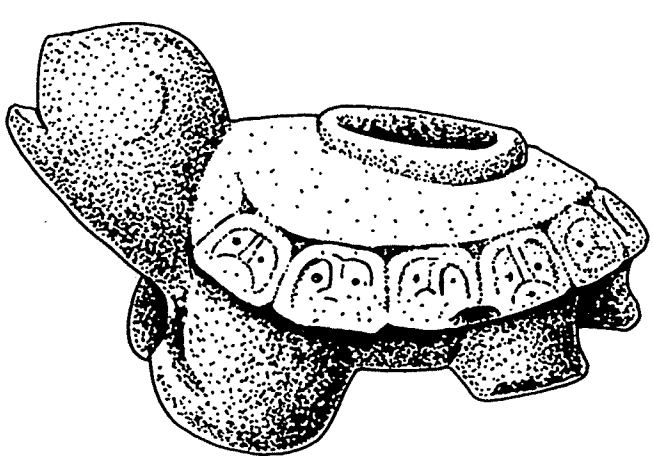


Fig. 9.27
Aztec Month glyphs
From Alfonso Caso, 1967, *Los calendarios prehispánicos,* Série Cultura Náhuatl, Monografia 6, UNAM, Mexico, reproduced in Edmonson, 1988, *The Book of the Year: Middle American Calendrical Systems,* 223.

a.



b.

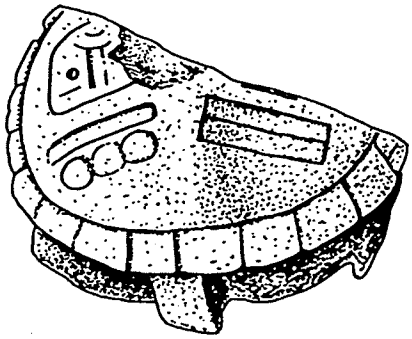


Fig. 9.28
a. Mayapan stone turtle with thirteen Ahau symbols on shell rim
b. Fragment of turtle sculpture with date.
Mayapan Structure R-87.
Drawings after T. Proskouriakoff, 1962, "The Artifacts of Mayapan," pp. 321-442 in *Mayapan Yucatan Mexico,* ed. by H. E.D. Pollock, R.L. Roys, T. Proskouriakoff, and A.L. Smith, Washington, D.C.: Carnegie Institution of Washington, Publication 619, p. 333: (a) as fig. 1g, and (b) as Fig. lf, reproduced as Fig. 2(a) p. 187 and 3(b) p. 188 respectively in Karl A. Taube, 1988a, "A Prehispanic Maya Katun Wheel," in *Journal of Anthropological Research,* Volume 44, Number 1, Spring 1988, ed. by Philip K. Bock.

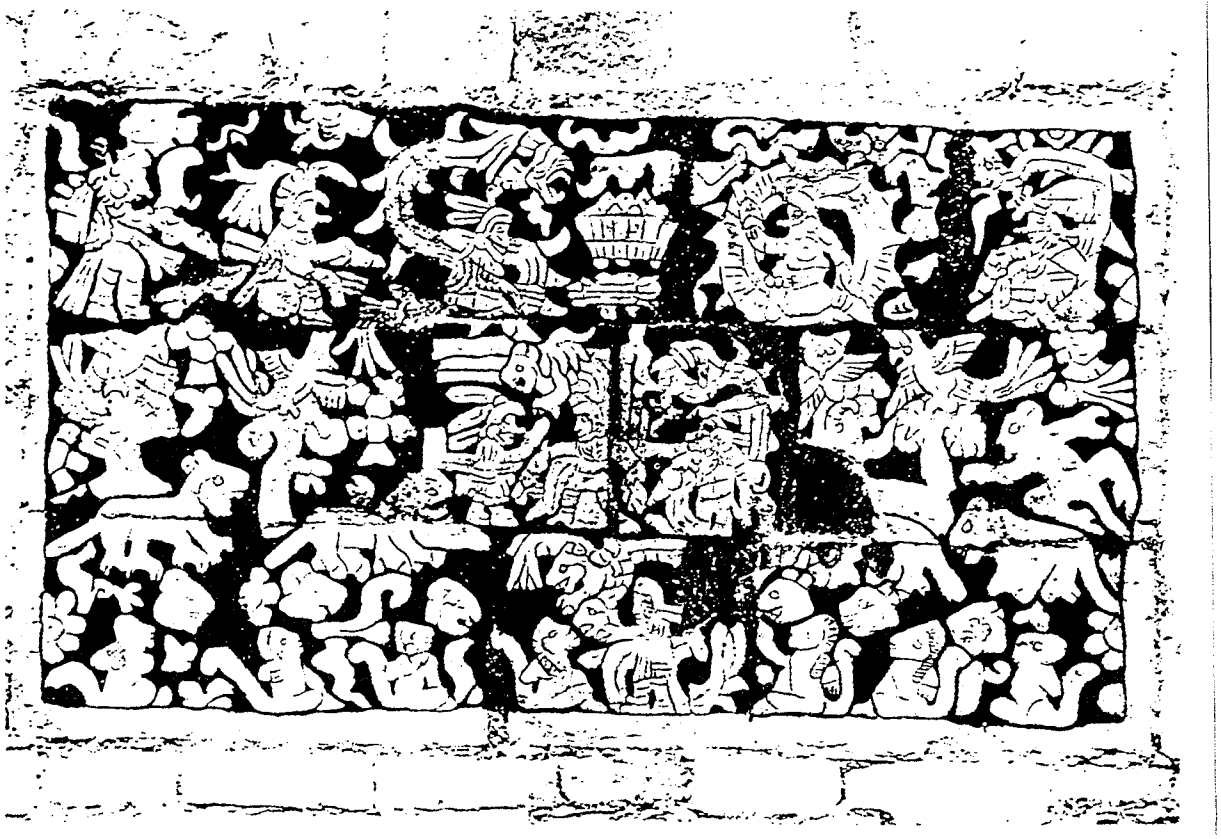


Fig. 9.29
Previous destruction of the world commemorated in cardinal directions marked by trees and birds (after Karl Ruppert, 1931, "Temple of the Wall Panels, Chichen Itzá," Carnegie Inst. Wash. Pub. No. 403, Contributions to American Archaeology, v. 1, No. 3, pp. 117-140, Washington), as Plate Ic, after p. 230 in Ralph L. Roys, 1967 (with an introduction by J. Eric S. Thompson), *The Book of Chilam Balam of Chumayel.*

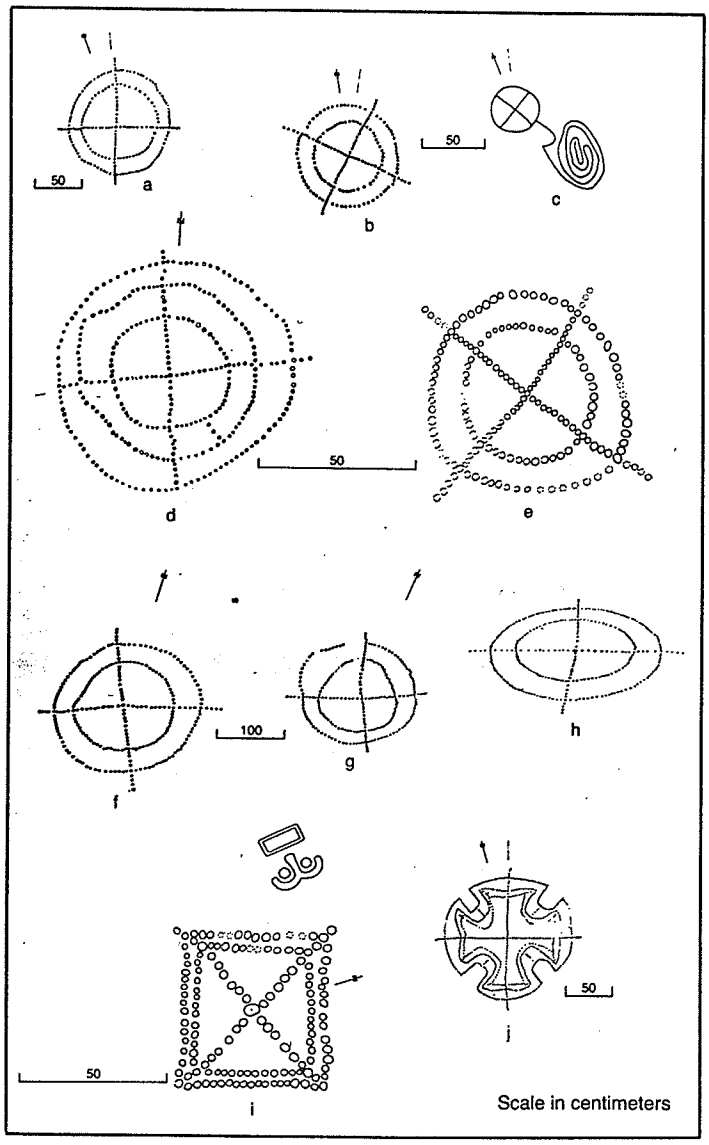


Fig. 9.30
"Pecked-circle" petroglyphs
Drawings of designs at Teotihuacán, Tepeapulco, Cerro El Chapín, Uaxactún, Tlalancaleca, as Fig. 71, p. 227 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*

Fig. 9.31

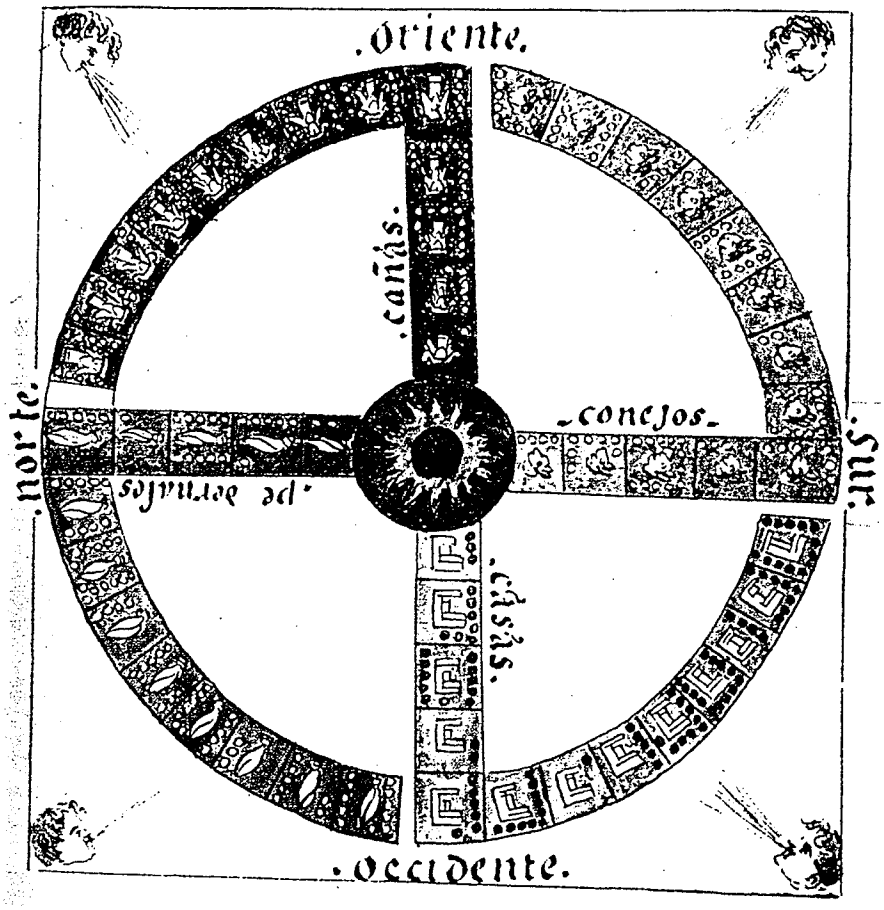
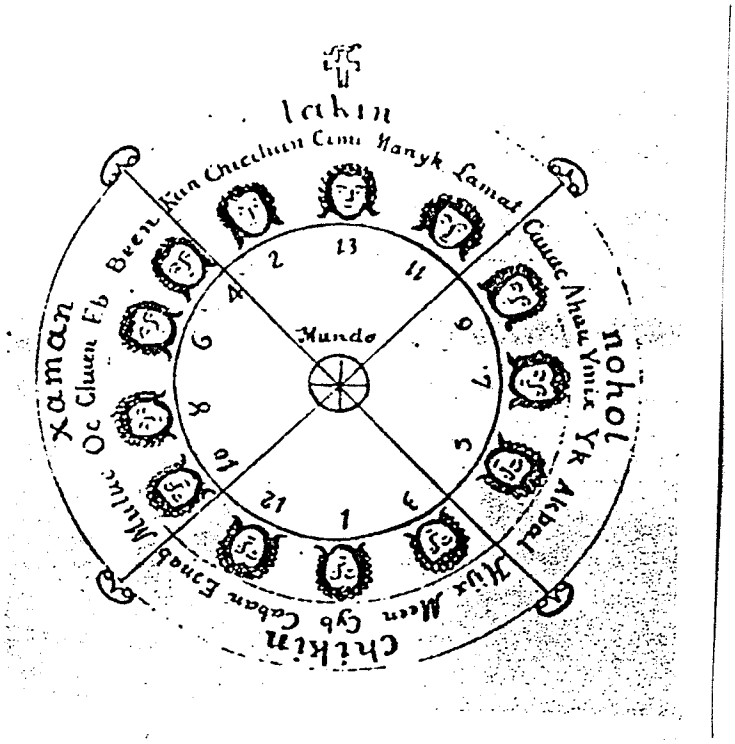
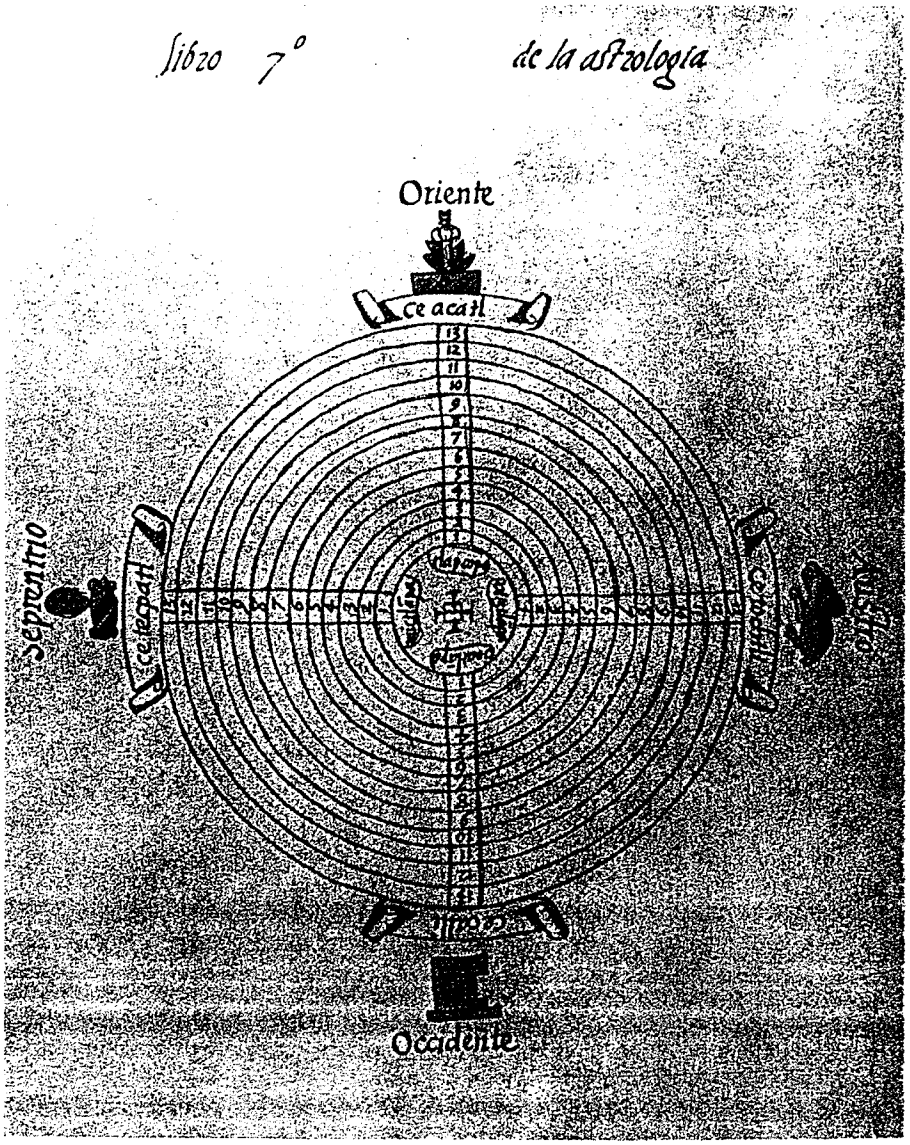


Fig. 9.31
The Aztec Cycle of fifty-two years
Time-space calendar in four parts, each representing thirteen years and each associated with a cardinal direction.
From Durán's chronicle, as Colourplate (after p. 136) and Plate 35, p. 359 in Fray Diego Durán, *The Book of the Gods and Rites and the Ancient Calendar,* trans. and ed. by F. Horcasitas & D. Heyden, 1971.


Mundo
Ik
Akbal
Kan
Chicchan
Cimi
Manyk
Lamat
Muluc
Oc
Chuen
Eb
Ben
Ix
Men
Cib
Caban
Etznab
Cauac
Ahau
Imix
Ix
Chicchan
Cimi
Manyk
Lamat
Muluc
Oc
Chuen
Eb
Ben
Ix
Men
Cib
Caban
Etznab
Cauac
Ahau
Imix
Ik
Akbal
Kan



—After Paso y Troncoso

Fig. 9.33
Ancient Calendar Wheel
The Florentine Codex
Drawing "After Paso y Troncoso,"as illustr. 20 (after p. 38), in Sahagún, *Florentine Codex: General History of the Things of New Spain. Book 7--The Sun, Moon, and Stars, and the Binding of the Years,* Trans., notes & illustrations by Anderson and Dibble, 1953.

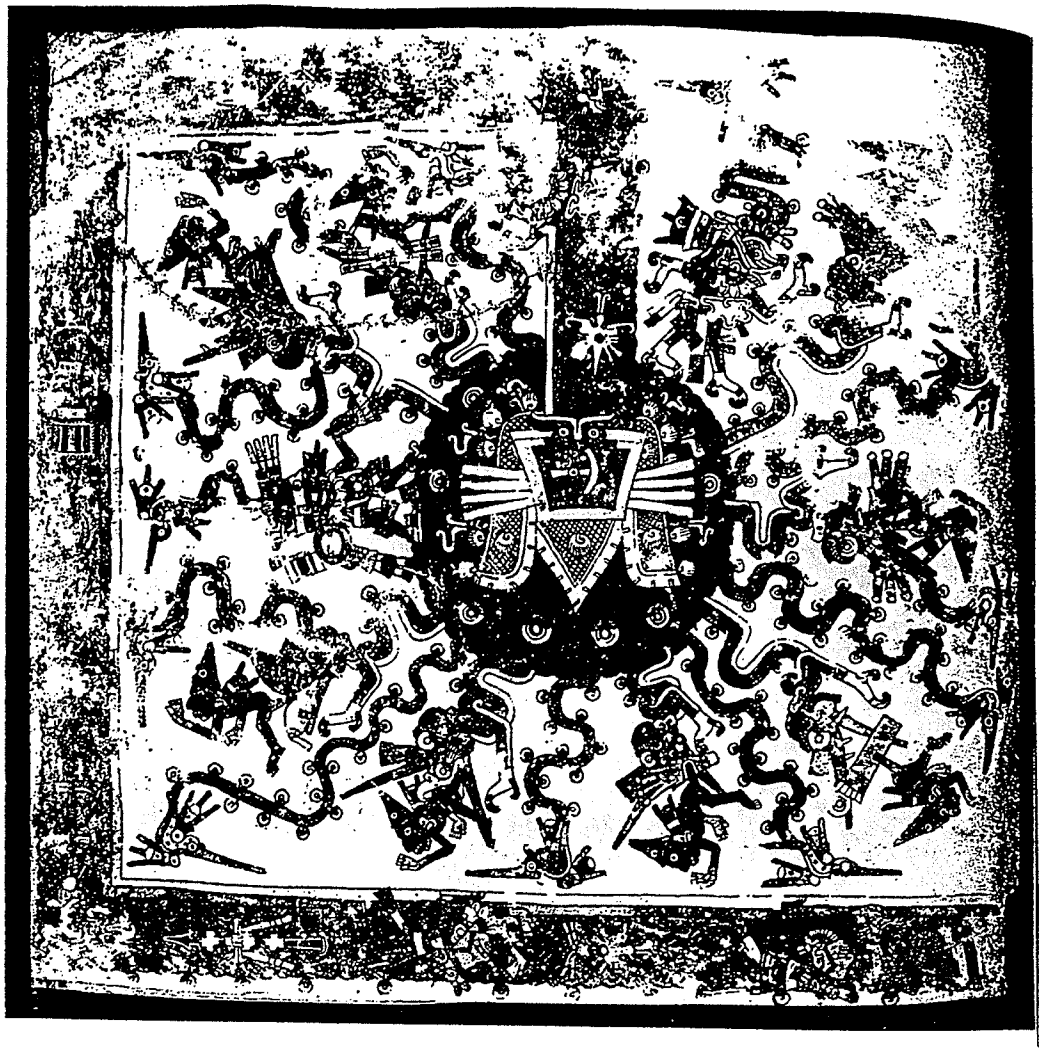


Fig. 9.34
Opening of a ceremonial bundle to release a dynamic universe
Codex Borgia
(Source: Codex Borgia. Codices Selecti, vol. XXXIV, Graz: Akademische Druck-u. Verlagsanstalt, 1976), as Fig. 7.2, p. 258 in Aveni, 1989, *Empires of Time: Calendars, Clocks, and Cultures.*

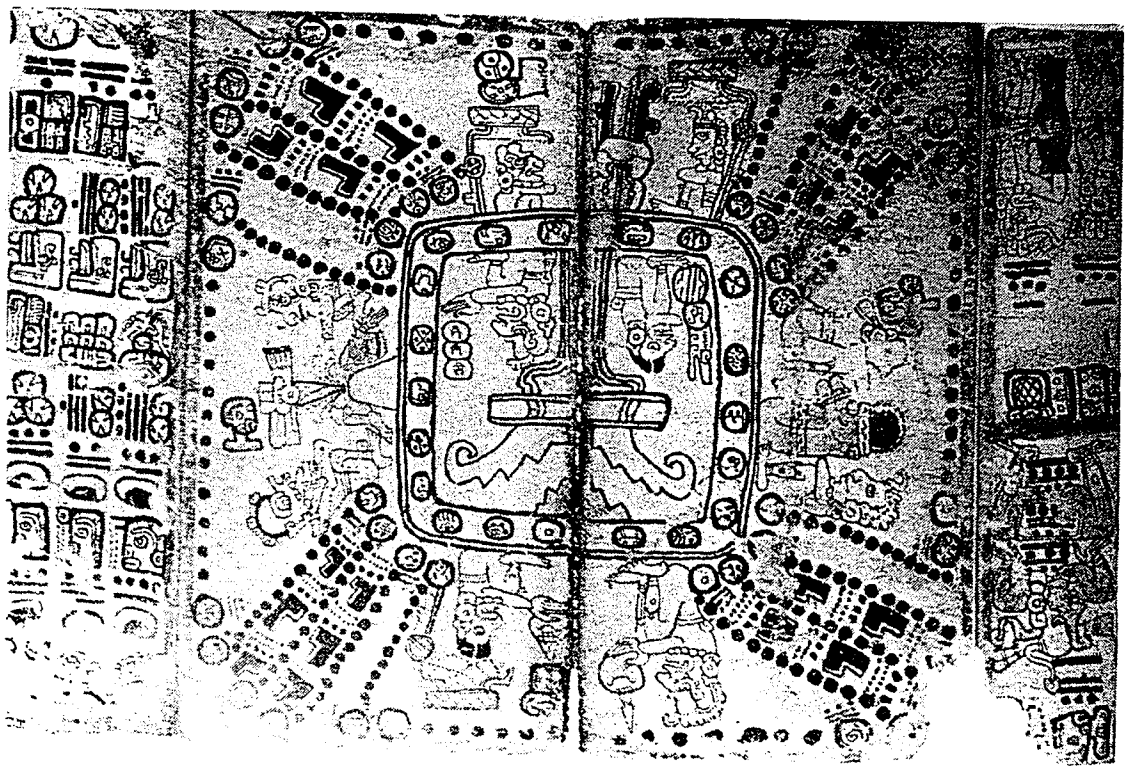


Fig. 9.35
Maya Calendar and World view
Madrid Codex, pp. 75-76
Yucatán (from about the time of the conquest)
(*Codices Selecti* vol. VIII, Graz: Akad. Druck-u Verlag) as Fig. 1b, p. 3 in Aveni and Hartung, 1986, *Maya City Planning and the Calendar, Transactions of the American Philosophical Society,* Volume 76, Part 7.

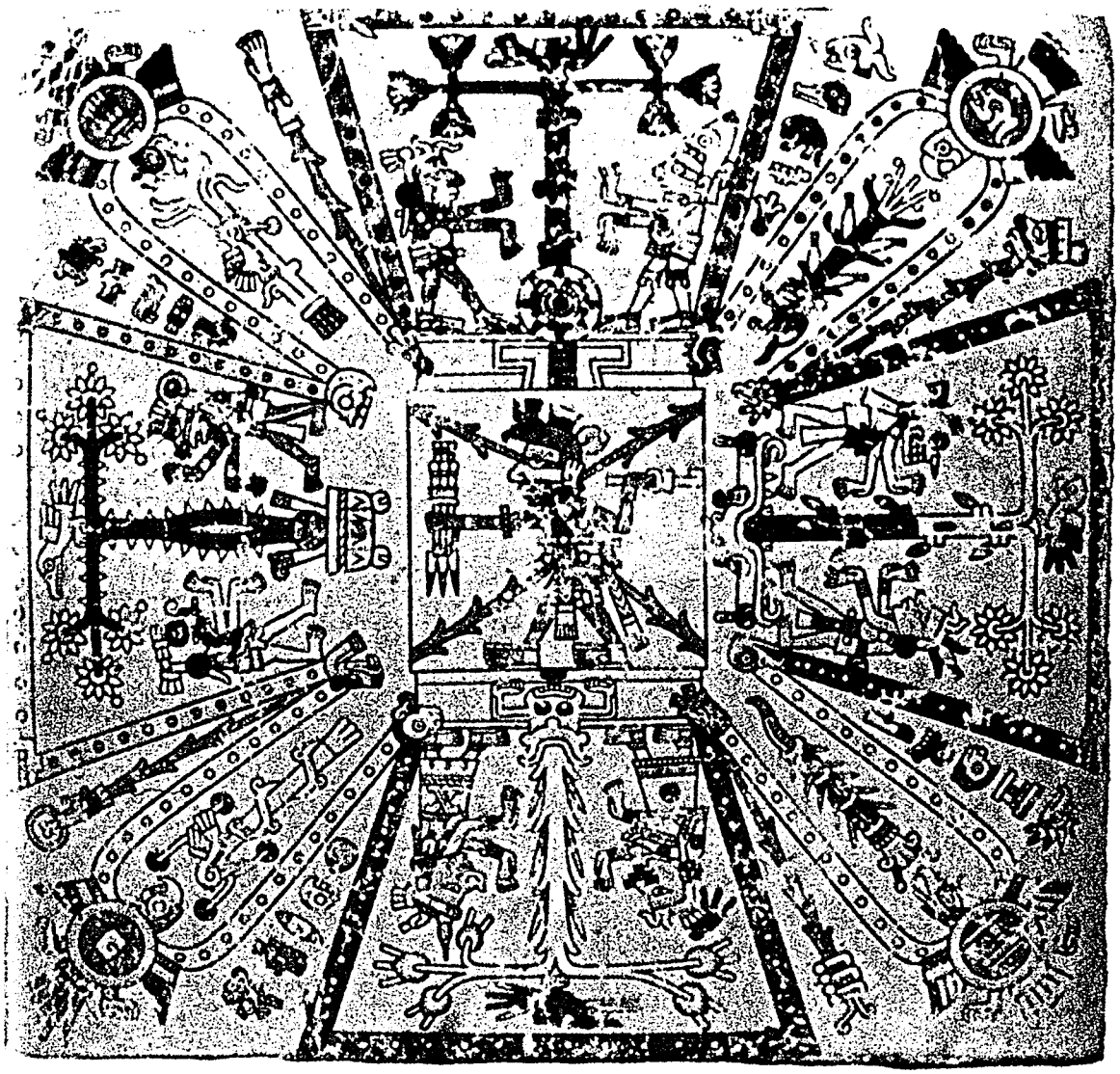


Fig. 9.36
Cosmology, world view, directions, and calendar, with the fire god Xiuhtecuhtli
Codex Fejérváry Mayer, Mixtec
Reproduction as Lamina 1 (XLIV), in Antonio Ortiz Mena, Agustín Yáñez, and José Corona Núñez, 1967, *Antigüdades De México: basadas en la recopilación de Lord Kingsborough.* Volumen IV. Secretaría de Hacienda y Crédito Público México MCMLXVII, 189.

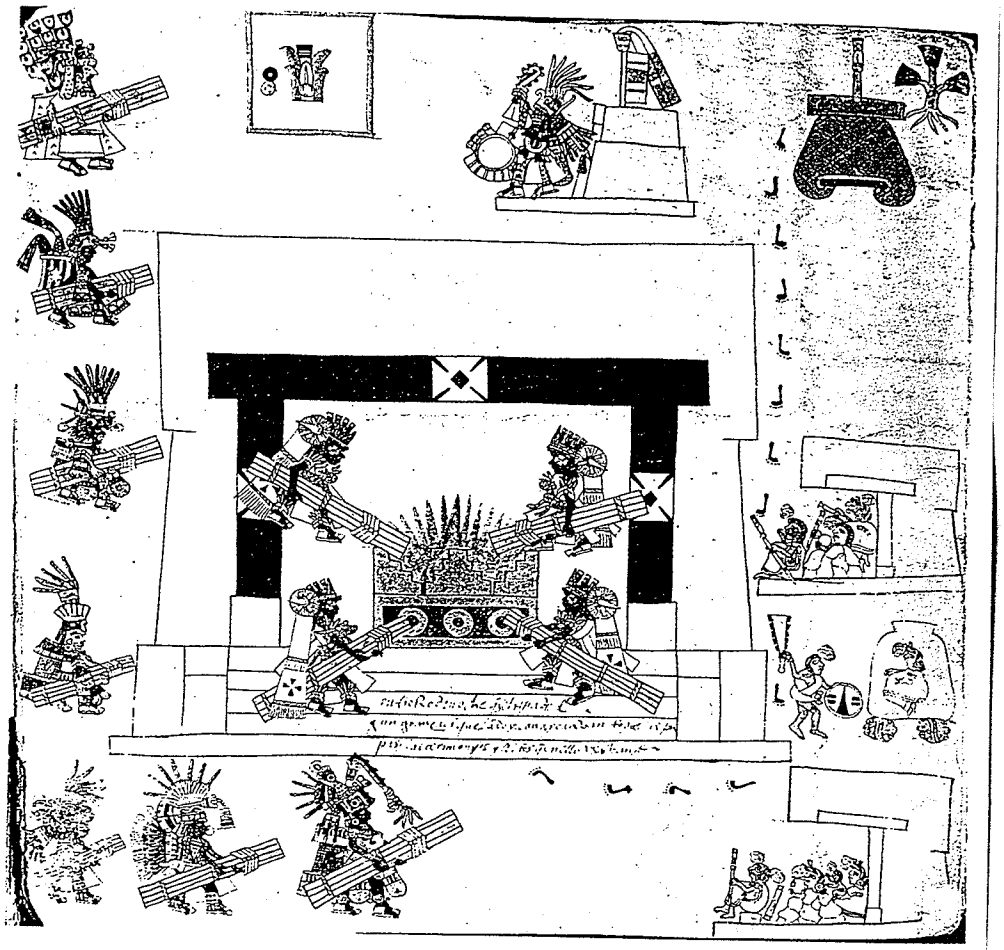


Fig. 9.37
The New Fire, with the fire god Huitzilopochtli facing his pyramid
Divinatory calendar, *Codex Borbonicus* (detail from p. 34).
Screenfold manuscript, 39 x 39.5 cm.; barkpaper, L 47 ft., painted both sides.
Mexico City. Pre-conquest or early Colonial. (Folio 34. Bibliothèque de l'Assemblée Nationale, Paris), as Fig. 184, p. 228 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

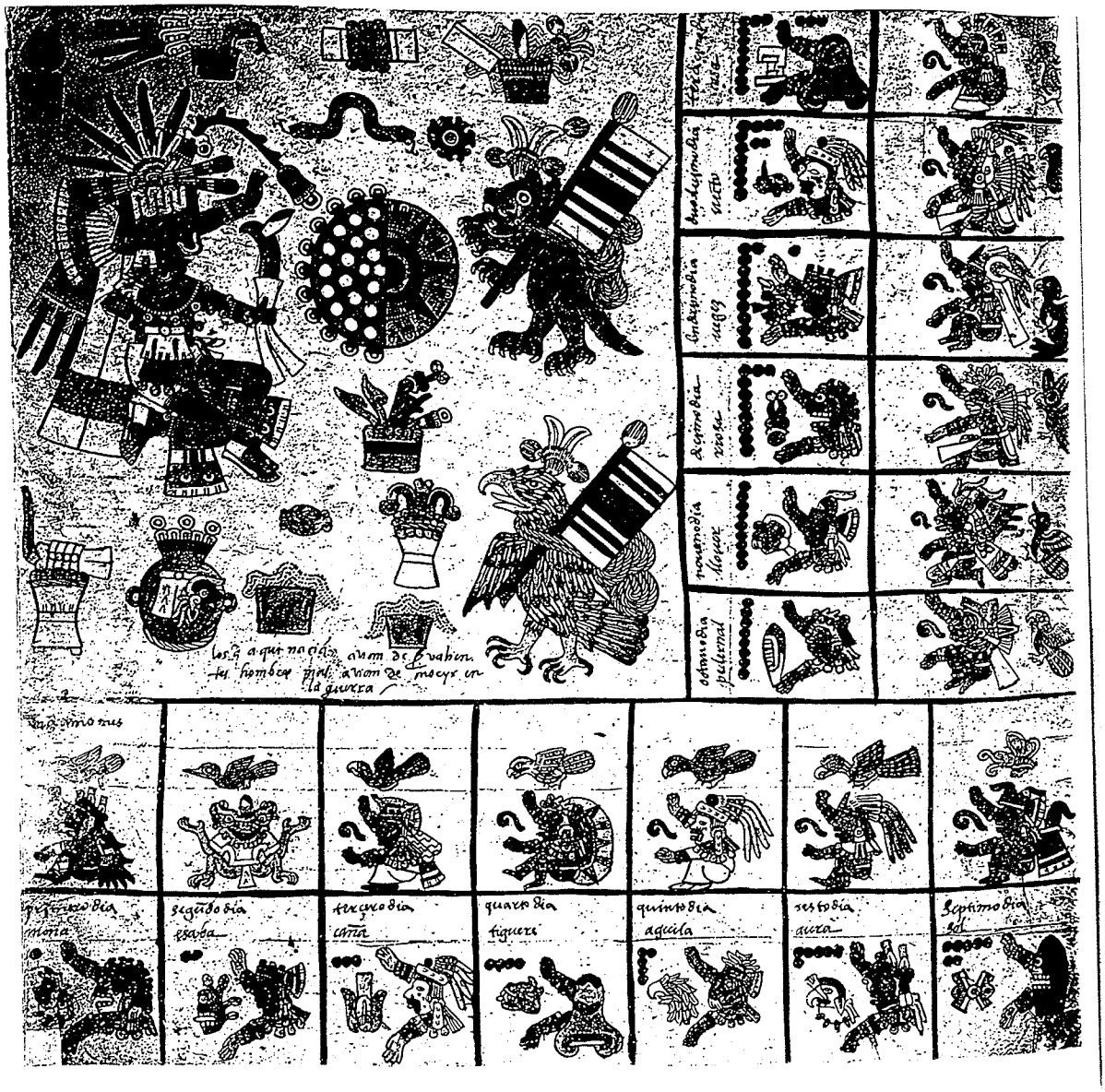


Fig. 9.38
Eleventh "week" ruled by Patecatl, the deity associated with pulque
Codex Borbinicus, Mexico. Aztec, c. 1525. Amate paper.
Bibliothèque de l'Assemblée nationale français, Paris. Photo: *Codex Borbonicus,* 1974, p. 11, as Fig. 4 in Boone, 1992, "Pictorial Codices of Ancient Mexico," in *The Ancient Americas: Art from Sacred Landscapes,* gen. ed. Richard F. Townsend.

Fig. 9.39
Aztec Calendar Stone
Photograph and drawing (Museo Nacional de Antropología, Mexico City), as Image 14, p. 164 in Markman & Markman, 1992,
The Flayed God: The Mesoamerican Mythological Tradition. Sacred Texts and Images from Pre-Columbian Mexico and Central America.

Fig. 9.40
Coronation stone of Moctezuma II ("Stone of the Five Suns").
Tenochtitlan, Mexico. Aztec, c. 1503.
Carved basalt stone (top view). Photograph: The Art Institute of Chicago (Cat. no. 3), reproduced as Fig. 13a, p. 58 in Anthony Aveni, 1992, "Pre-Columbian Images of Time," in *The Ancient Americas: Art from Sacred Landscapes,* gen. ed. Richard F. Townsend.

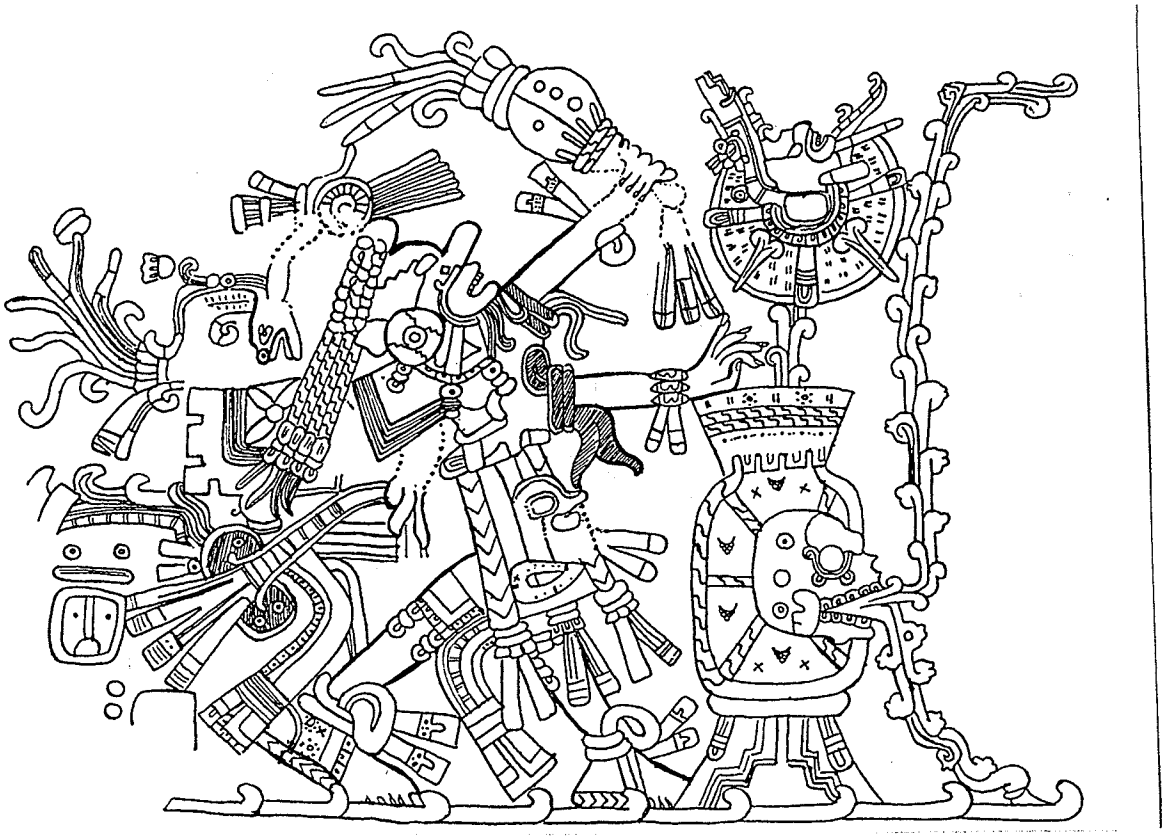
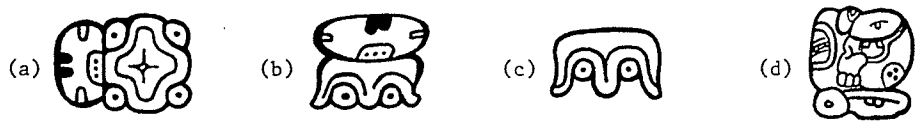


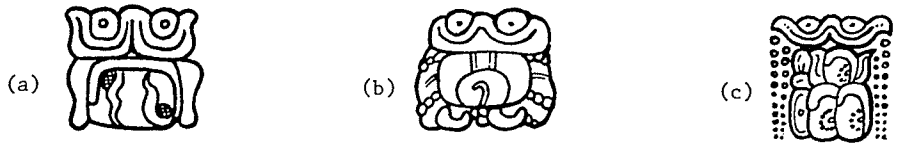
Fig. 9.41
Playing of drum and rattle marking the katun
Fresco at Santa Rita, British Honduras
(After Thomas W.F. Gann, 1900, "Mounds in northern Honduras," *19th Annual Report,* Bureau of northern British Honduras, in Bur. of Amer. Eth. Bull. 64, Washington) as Fig. 4, p. 78 in Ralph L. Roys, 1967, with an introduction by J. Eric S. Thompson, *The Book of Chilam Balam of Chumayel,* Norman: University of Oklahoma Press, 78.

Hieroglyphs denoting Venus.



a.

Hieroglyphs of 'star over earth', 'star over shell', and 'star over Seibal'.



b.

Fig. 10.1
a. Venus hieroglyphs
b. Hieroglyphs of "'star over earth', 'star over shell',and 'star over Seibal'"
Drawings (a) as Fig. 1, p. 167, and (b) as Fig. 2, p. 167 in F.G. Lounsbury, 1982, "Astronomical Knowledge and its Uses at Bonampak, Mexico," in Aveni, 1982, *Archaeoastronomy in the New World.*

Fig. 10.2

Fig. 10.2
Venus (as Hunahpu) and Seven Macaw in a confrontation, and Venus with darts. Page 50 of the *Dresden Codex*
(from the series of Venus panels Pages 24, and 46-50)
E. Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin: Akademie-Verlag.

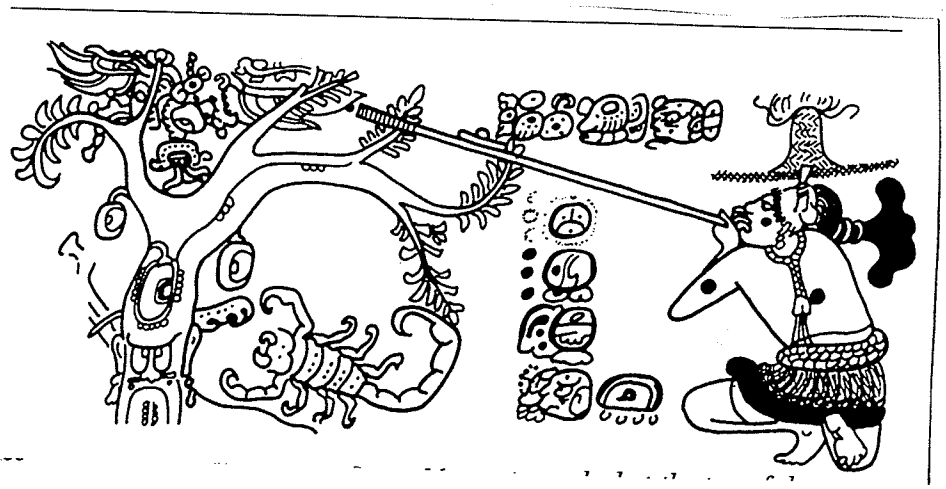
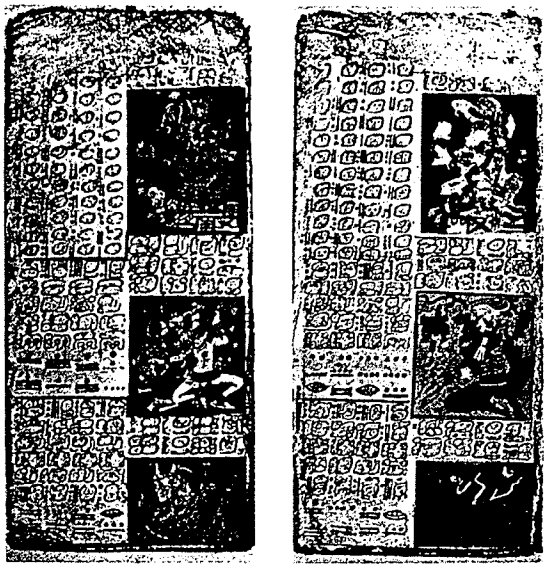


Fig. 10.3
Hunahpu shooting Seven Macaw
Scene from a Classic Maya vase
Drawing by Karl Taube, in Tedlock, 1996, *Popol Vuh*, 78.

a.



b.

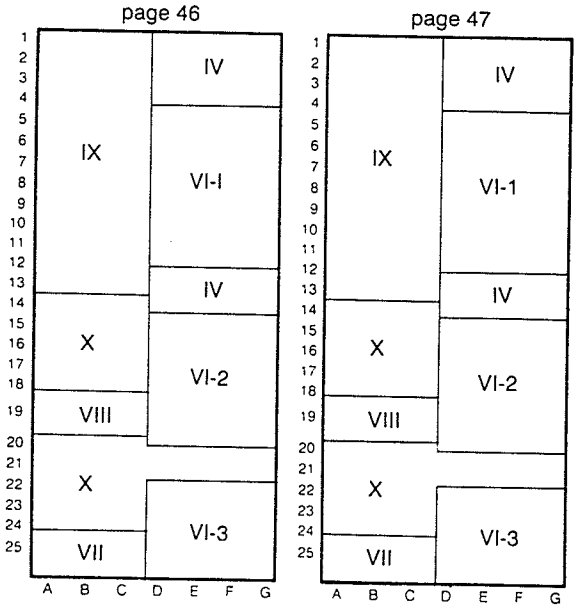


Fig. 10.4
Schematic diagram of two *Dresden Codex* Venus tables:
a. The *Dresden Codex,* Venus pp. 46, 47
b. Diagram of labelled sections: IV (glyphs of augury); VI-1 (augury involving Venus); VI-2 (Venus as a warrior with spears); VI-3 (speared victim); VII (apparition and disappearance intervals); VIII (cumulatives); IX (ritual calendar dates); X (Venus symbols, directional glyphs, and other glyphs). Images as part of Fig. 63, p. 185 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*

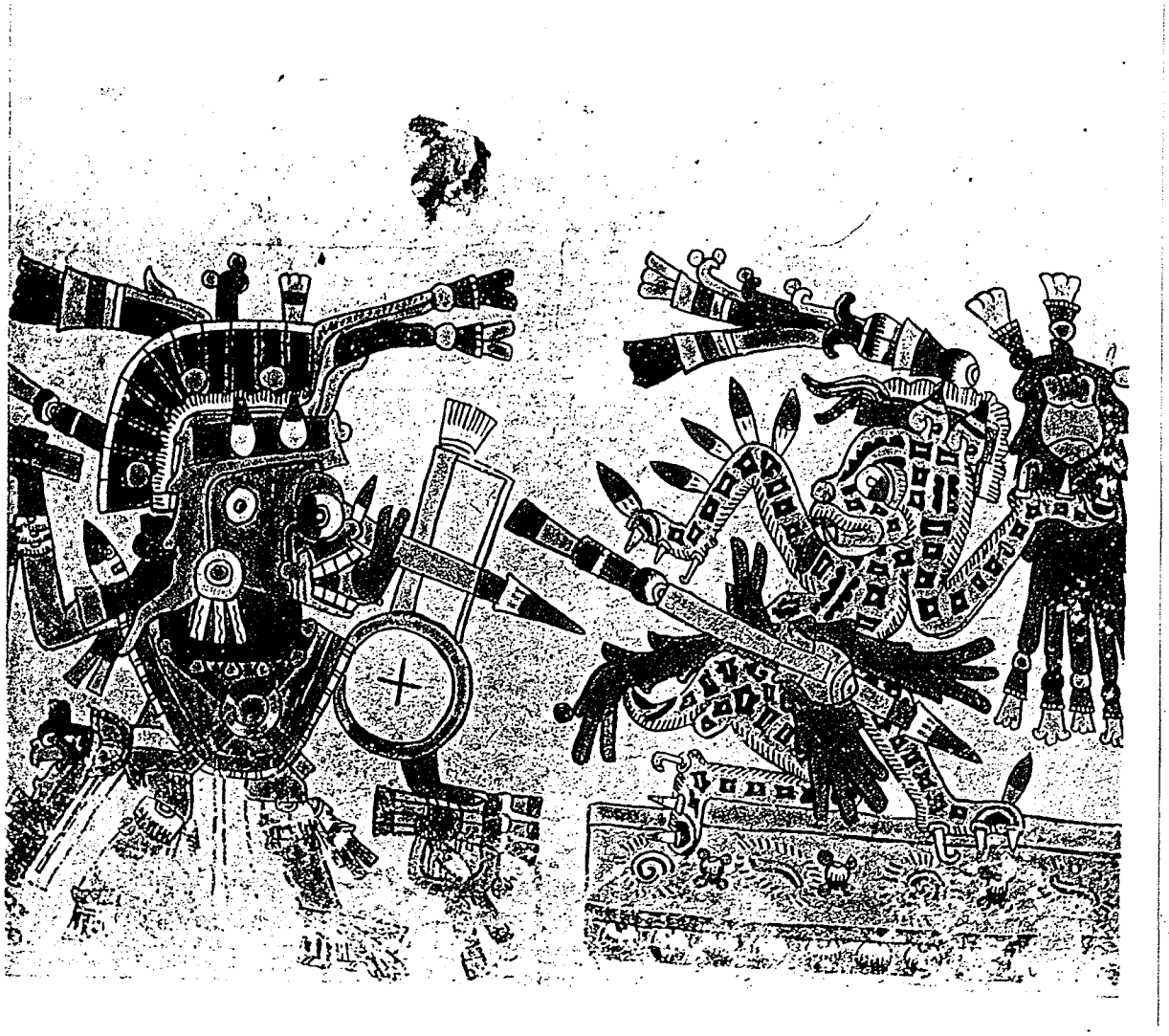


Fig. 10.5
Venus *(Tlauixcalpantecuhtli)*
The planet as a warrior attacks a social order represented by the ocelot
Codex Cospi (detail)
Biblioteca Universitaria, Bologna, Italy, photograph of page in
Burland and Forman, 1975, *Feathered Serpent and Smoking Mirror,* 115.

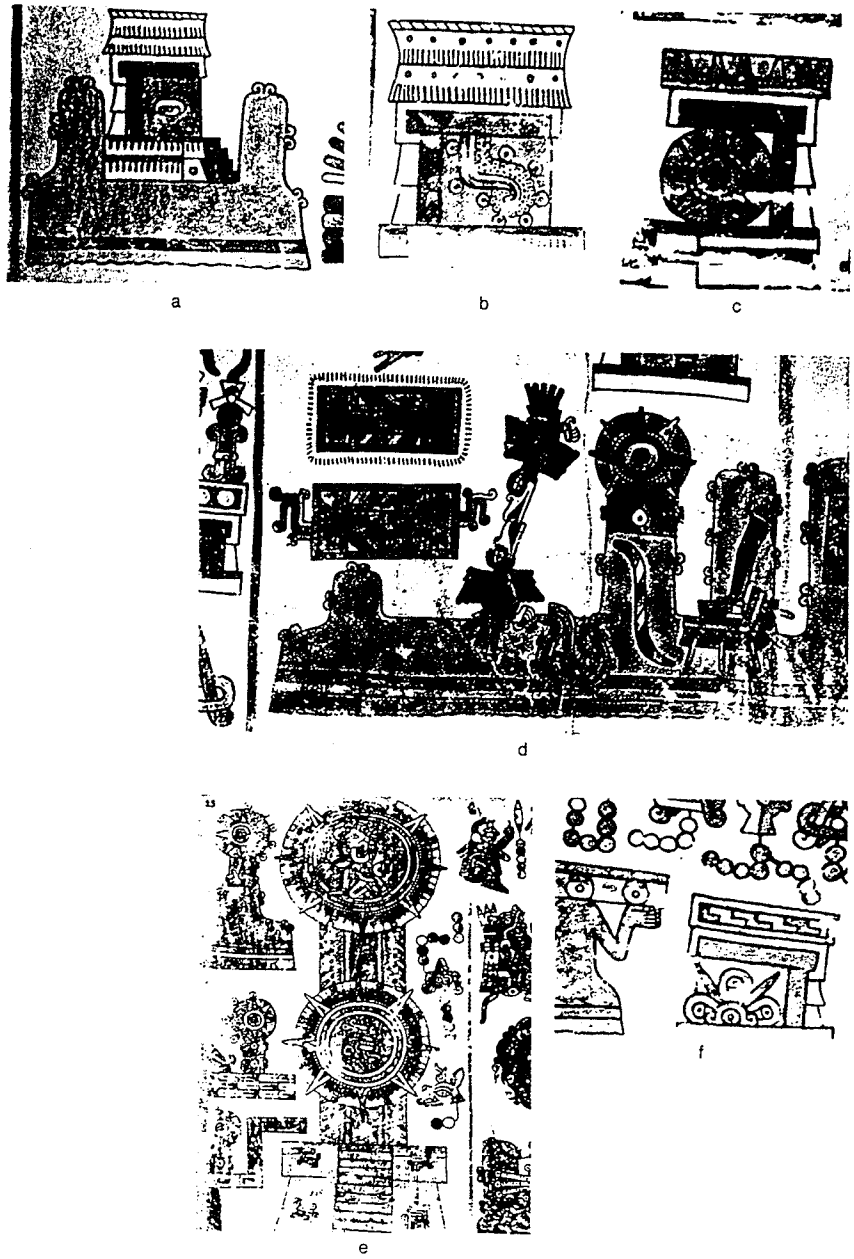


Fig. 10.6
Astronomical bodies in the *Vienna Codex:*
(a) star
(b) serpent's tail (possibly a constellation)
(c) to (e) sun
(f) Venus.
Drawings (from Akad. Druck-u. Verlag, Graz) as part of Fig. 8, p. 24 in Aveni, 1980, *Skywatchers of Ancient Mexico.*

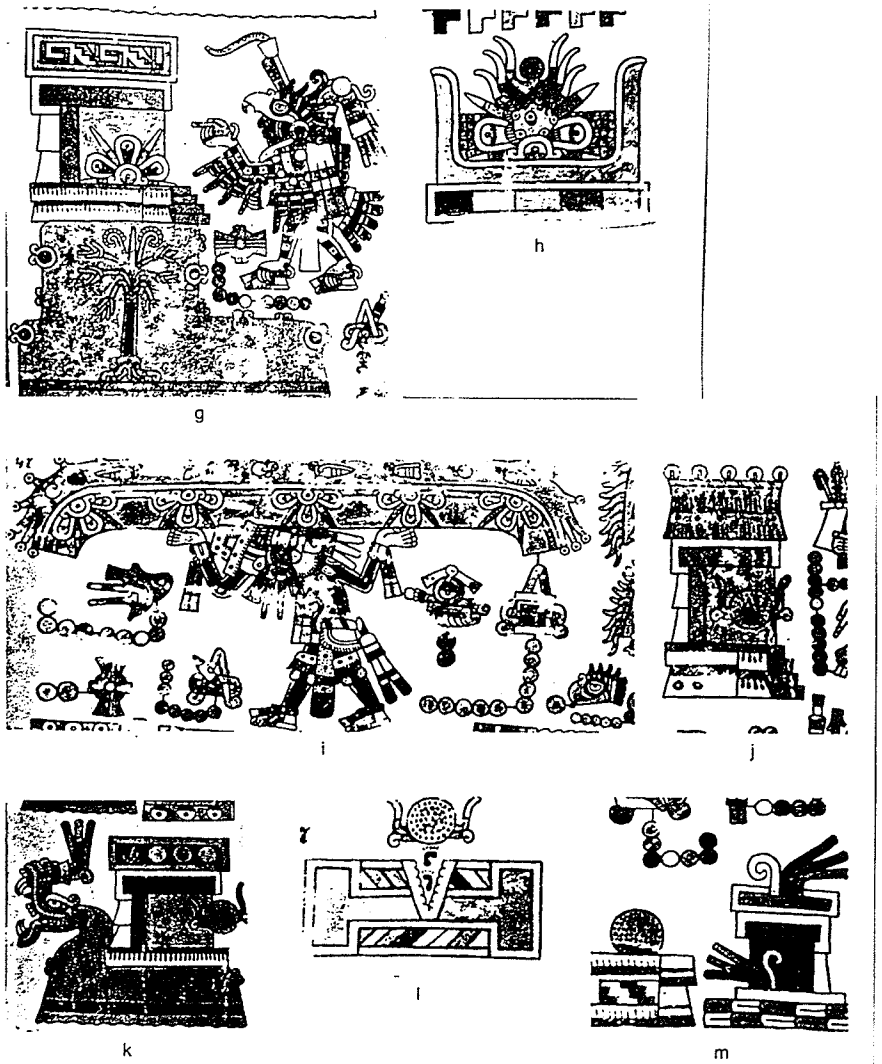


Fig. 10.7
Astronomical bodies in the *Vienna Codex:*
(g) to (m) Venus.
Drawings (from Akad. Druck-u. Verlag, Graz) as part of Fig. 8, p. 25 in Aveni, 1980, *Skywatchers of Ancient Mexico.*

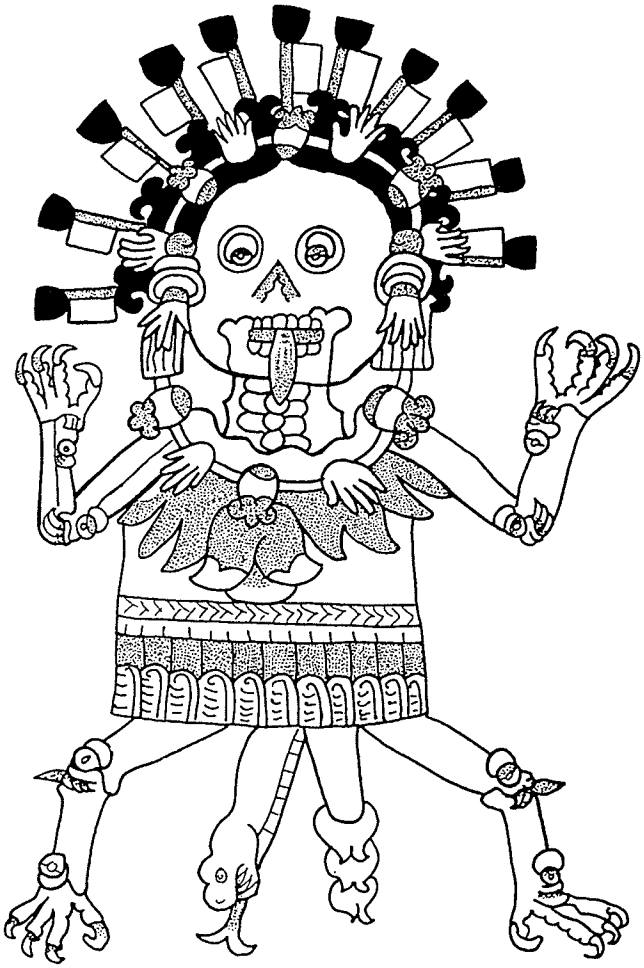


Fig. 10.8
Tzitzimitl sky demon
Codex Magliabechiano, 16c. Aztec
Drawing (Akademische Druck-u. Verlagsanstalt), in Miller and Taube, 1993, *The Gods and Symbols of Ancient Mexico and the Maya,* 177.

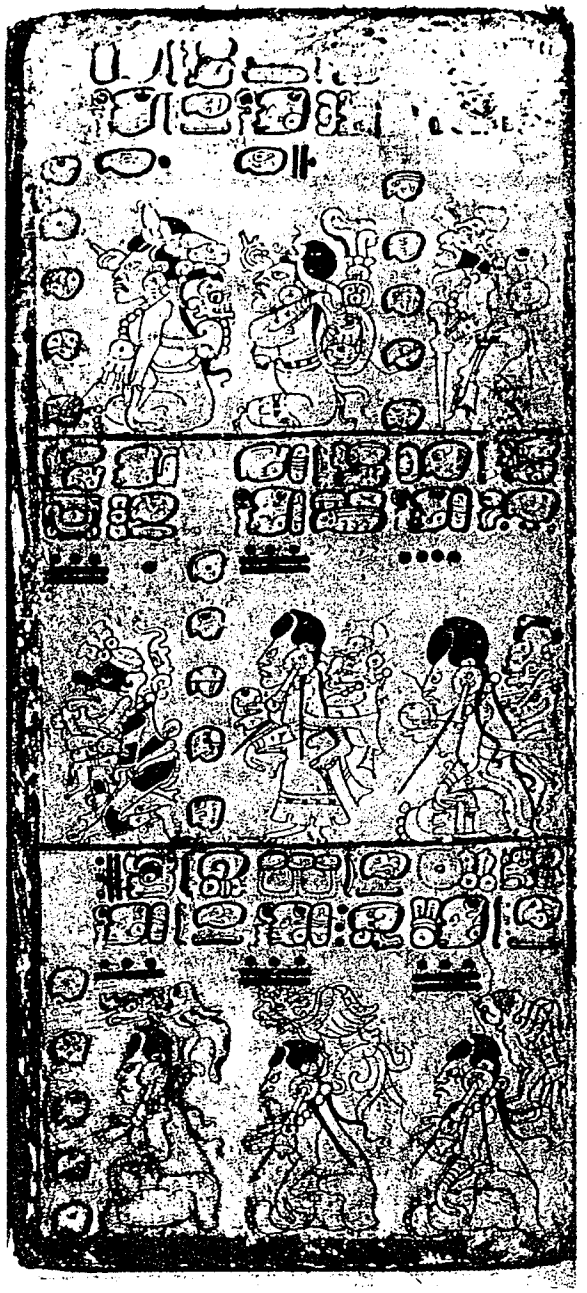


Fig. 10.9
Dresden Codex, page 16 of Moon Goddess almanacs
E. Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin, Akademie-Verlag.

Fig. 10.10
Dresden Codex, page 17 of Moon Goddess almanacs
E. Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin: Akademie-Verlag.

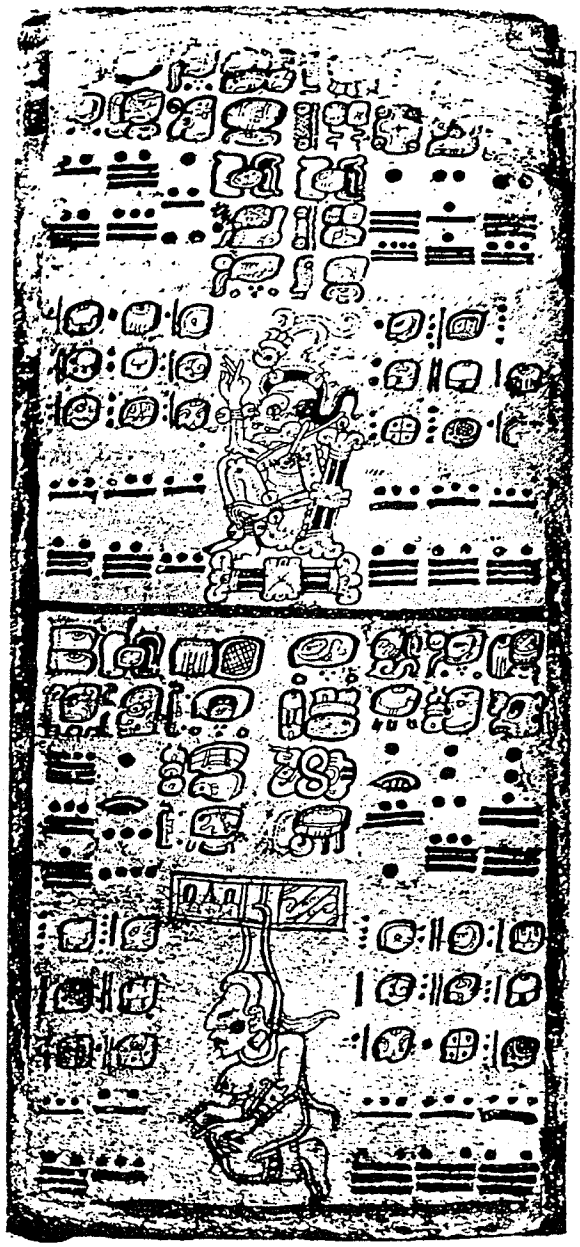


Fig. 10.11
Dresden Codex, Eclipse Table, page 53 (selected from pp. 51-53).
E. Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin: Akademie-Verlag.

Fig. 10.12

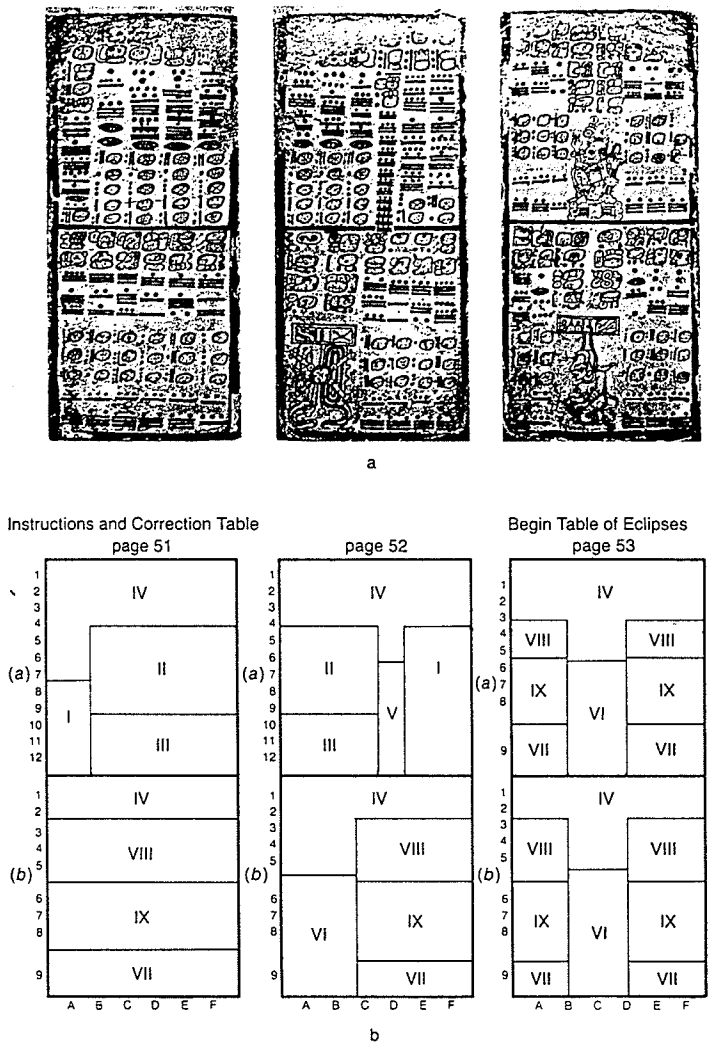


Fig. 10.12
Dresden Codex, Eclipse Table, pp. 51-53.
Diagram of schematic breakdown, showing
"IV. Augural and other glyphs
VI. Eclipse picture
VII. 177- and 148-day intervals
VIII. Cumulatives
IX. Ritual (260-day) calendar dates"
Schematic and caption list selected from Fig. 62, p. 175 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*

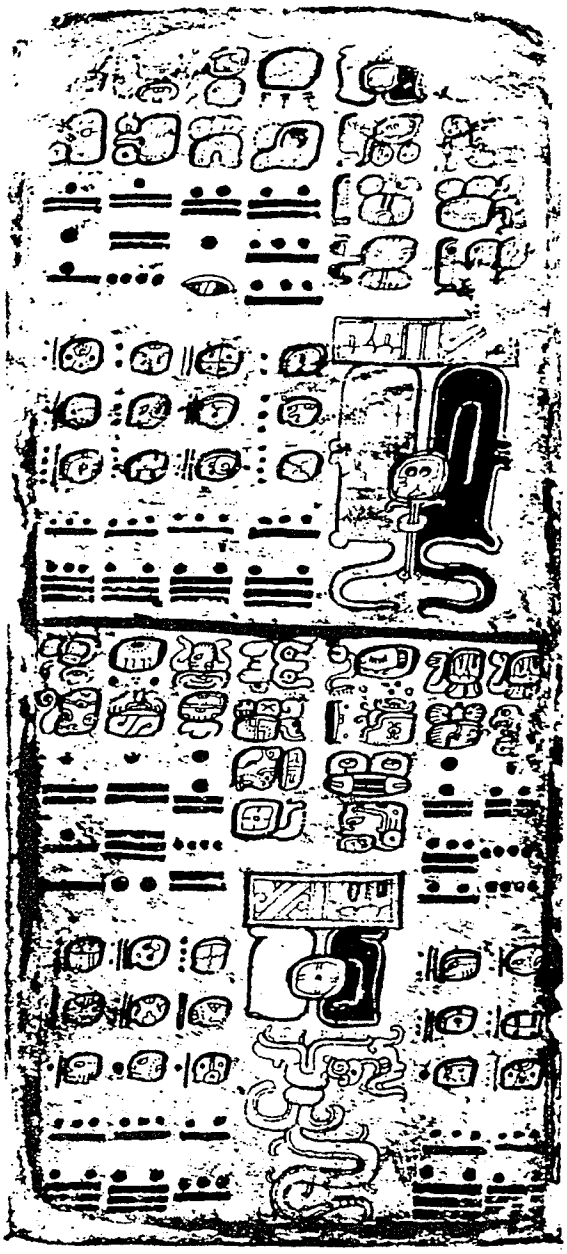
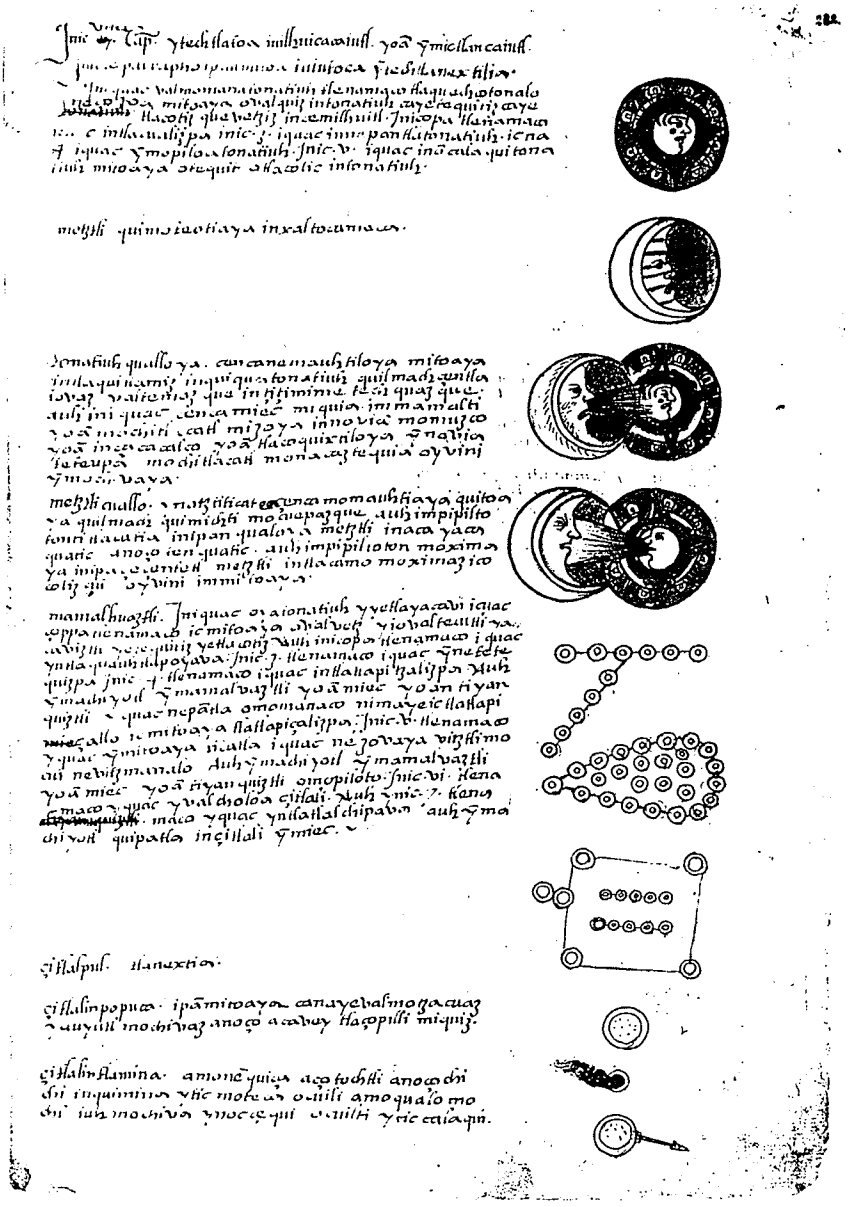


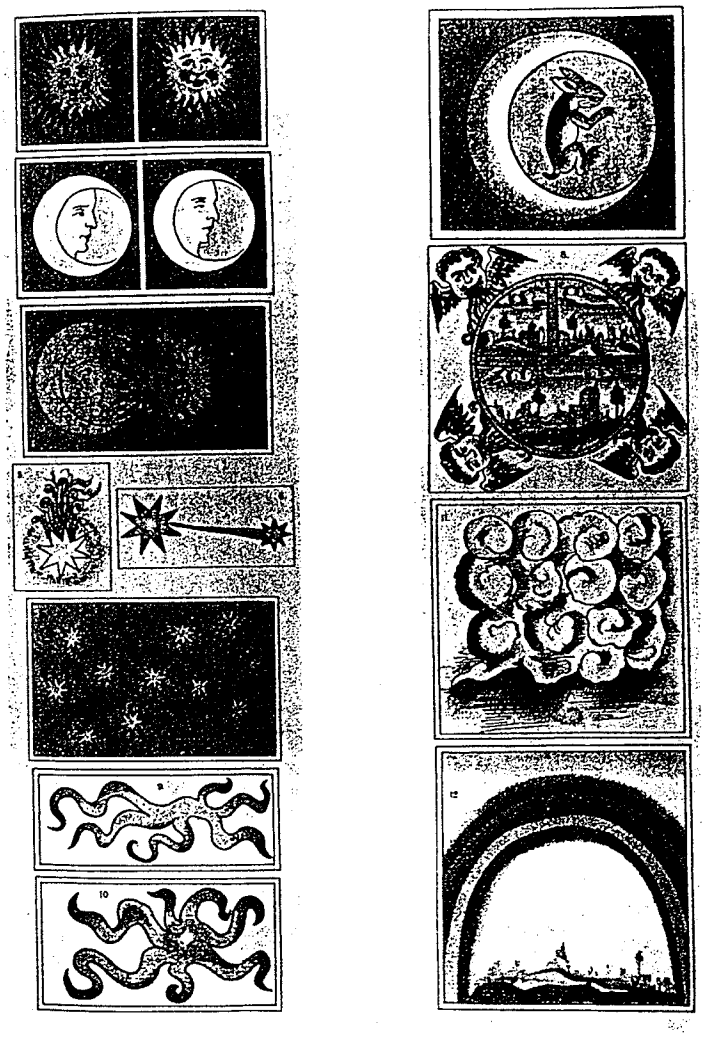
Fig. 10.13
Solar eclipse symbolized by light and dark elements and a dragon devouring the sun
Dresden Codex, p. 36 / 57
E. Förstemann, 1962, *Maya Handschrift: der Sächsischen Landesbibliothek Dresden: Codex Dresdensis,* Berlin: Akademie-Verlag.

Fig. 10.14



[Códice Matritense del Palacio Real de Madrid, fol. 282r]

Fig. 10.14
Eclipse of the Sun; eclipse of the moon; and sun, moon, and stars
Códice Matritense del Palacio Real de Madrid, fol. p. 282r in Sahagún, 1993, *Primeros Memoriales,* after Francisco del Pasy y Troncoso's edition of the *Primeros Memoriales,* [Vol. 6] of the *Historia General de las Cosas de Nueva España.*



—*After Paso y Troncoso*

1. Sun
2. Moon
3. The rabbit in the moon
4. Eclipse of the moon
5. Comet
6. Comet's tail
7. Stars
8. The Winds
9-10. Lightning
11. Clouds
12. Rainbow

Fig. 10.15
Lunar eclipse
Illustration by Anderson and Dibble, after Paso y Troncoso, as Fig. 1-4 in Sahagún, trans. by Anderson and Dibble, 1953,
Florentine Codex : General History of the Things of New Spain. Book 7--The Sun, Moon, and Stars, and the Binding of the Years.

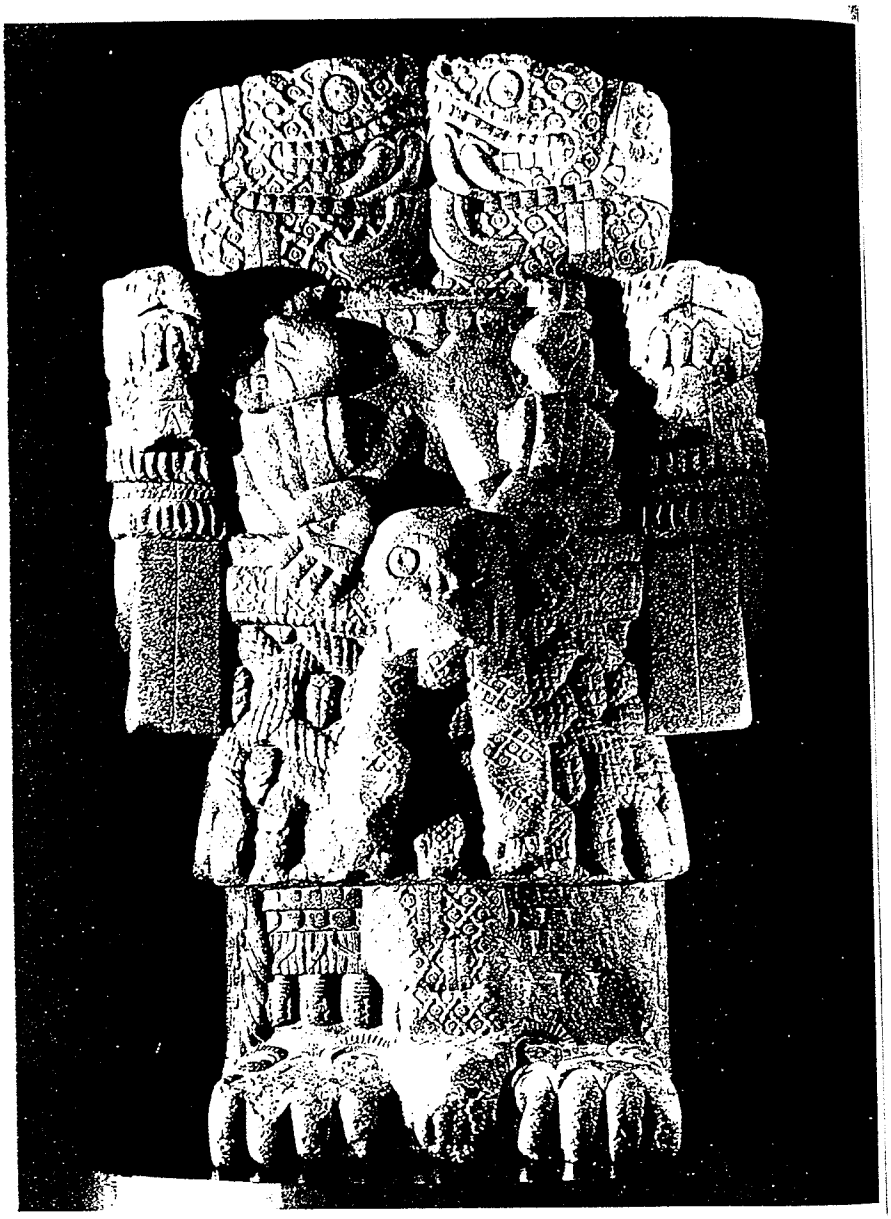


Fig. 10.16
Goddess *Coatlicue*, She of the Serpent Skirt,
with blood in form of snakes emerging from her throat and severed arms.
Stone, Aztec, Late Postclassic period
Museo Nacional de Antropologia, Mexico City,
Photograph by Irmgard Groth-Kimball, in
Karl Taube, 1993, *Aztec and Maya Myths: The · Legendary · Past,* 46.

Fig. 10.17
Coyolxauhqui, Dismembered Moon Goddess
Volcanic stone relief from the foot of the twin temples
Templo Mayor, Tenochtitlan, circa 1454.
H 340 cm (133 $^{7}/_{8}$ in.)
Photograph: Smithsonian Institution, reproduced as Fig. 166, p. 209, in Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

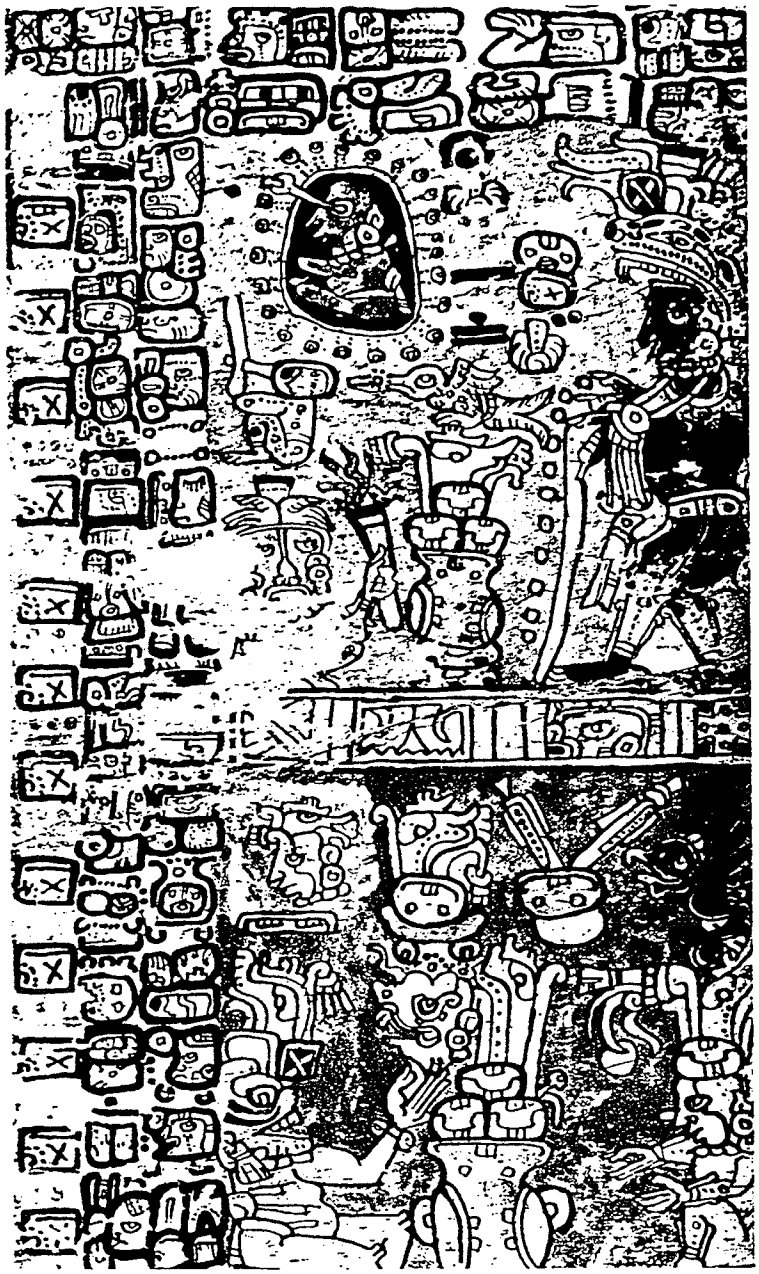


Fig. 10.18
Astronomer, *Madrid Codex*
from *Codex Madrid (Tro-Cortesianus Troano).* Museo de América, Madrid. Codices Selecti vol. VIII. Graz: Akad. Druck-u Verlag.
Photograph as frontispiece in Aveni, 1980, *Skywatchers of Ancient Mexico.*

Fig. 10.19
An astronomer stargazing, a musician playing a teponaztli while announcing the time, and individuals engaging in agricultural activity.
Scenes from the *Mendoza Codex*
Bodleian Library, Oxford, MS. Arch. Seld. A.i (HMAI Census no. 196), also see J.C. Clark, ed. and trans. 1938. *Codex Mendoza: The Mexican manuscript known as the Collection of Mendoza and preserved in the Bodleian Library, Oxford.* 3 vols. London.
Images reproduced as Fig. 4, p. 17 in
Aveni, 1980, *Skywatchers of Ancient Mexico.*

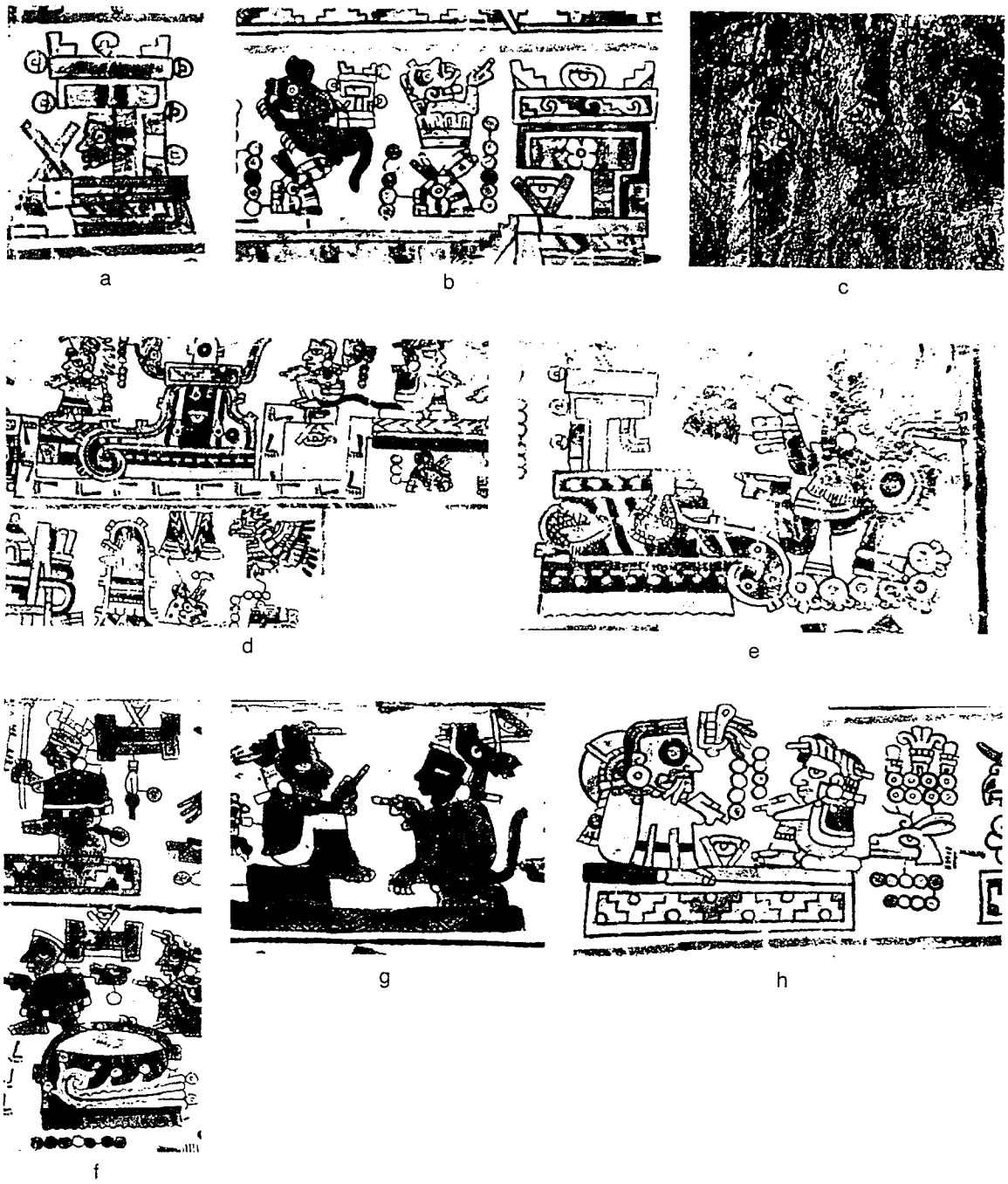


Fig. 10.20
"Crossed-stick sighting devices" from *Bodley, Selden,* and *Fernández Leal* codices and in the *Lienzo of Zacatepec No. I.* Drawings a, b, d, e, f, g, h from Akad. Druck-u. Verlag, Graz). as Fig. 5, p. 19 in Aveni, 1980, *Skywatchers of Ancient Mexico.*

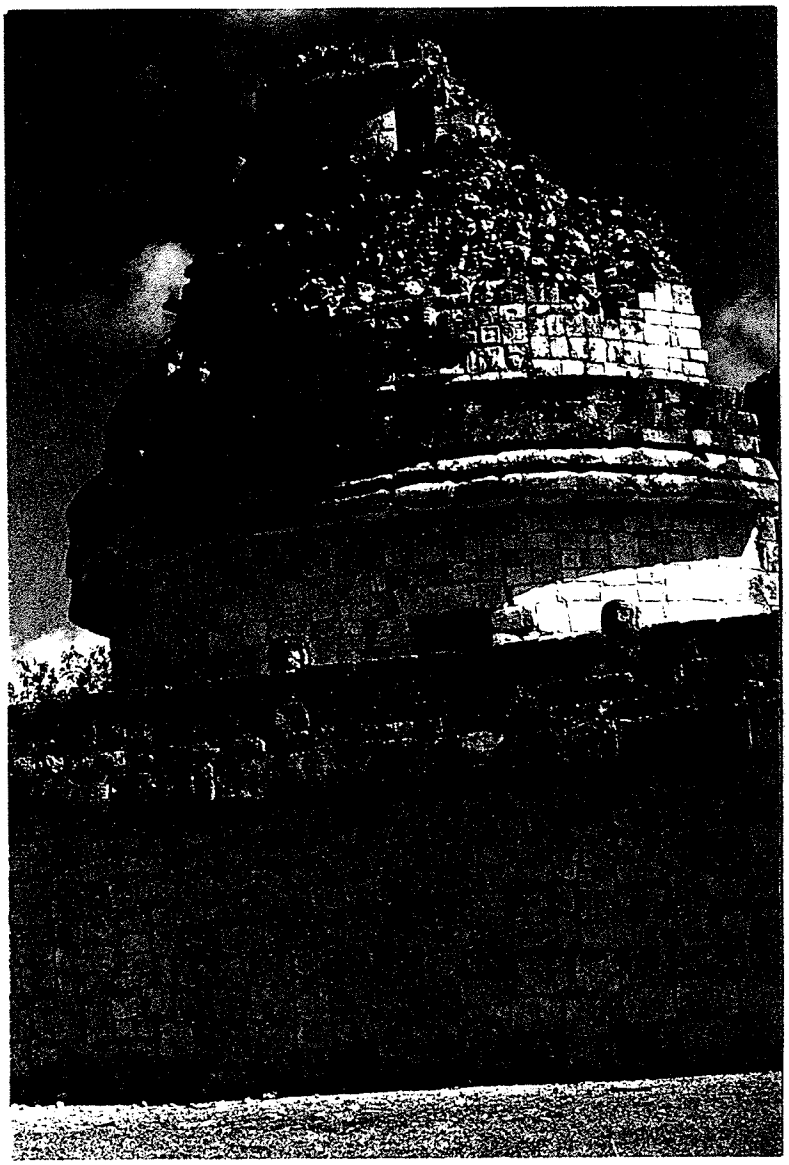


Fig. 10.21
Caracol observatory at Chichen Itzá, Yucatán
Early Postclassic period
Photograph by Charlotte Werner

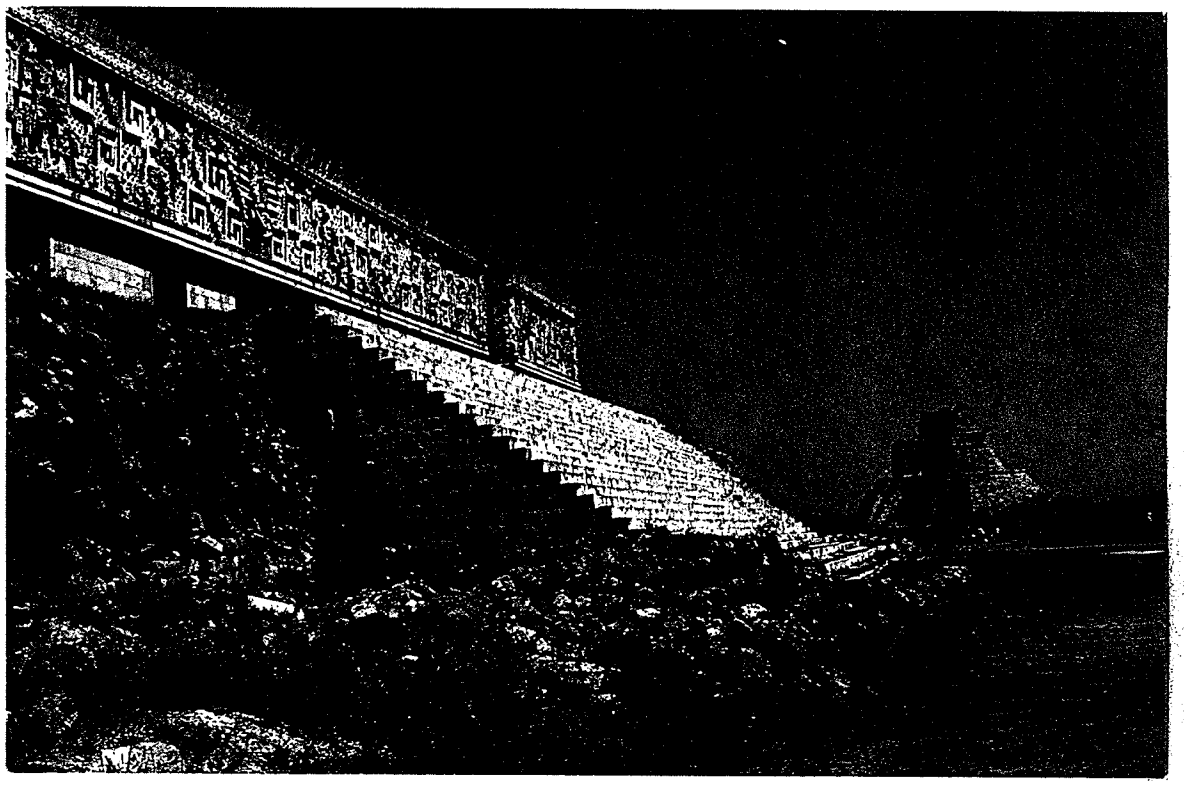


Fig. 10.22
The House of the Governor, Uxmal, Yucatán
Puuc Structure. View of facade with Magician's Pyramid (La Pyrámid del Adivino) in the distance
Photograph by Charlotte Werner

Fig. 10.23
The House of the Governor, Uxmal, Yucatán
Facade of Central Building
Puuc structure with a commemorative dedication to a 10th c. reign
Photograph by Charlotte Werner

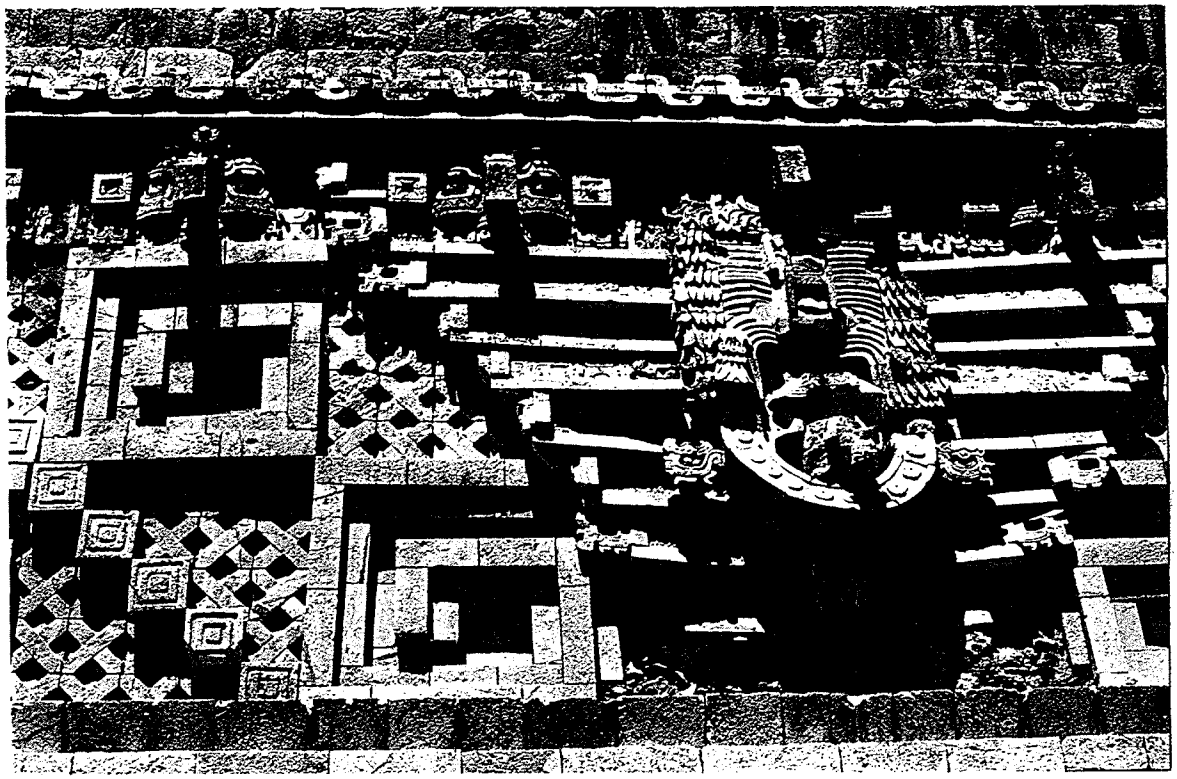


Fig. 10.24
The House of the Governor, Uxmal, Yucatán
Central Building, detail of central figural motif and bands over doorway
Photograph by Charlotte Werner

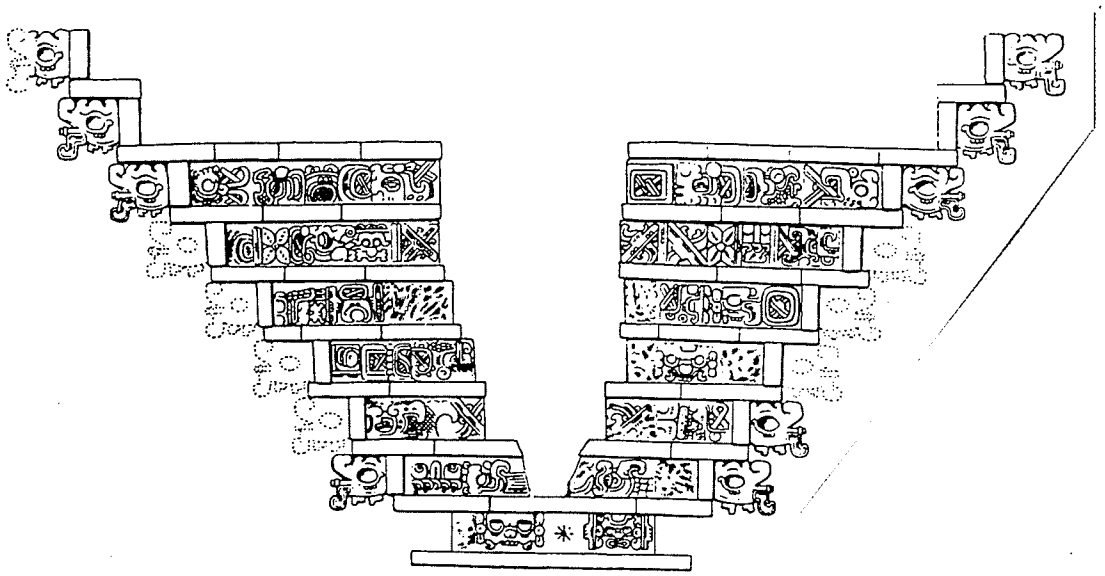


Fig. 10.25
The House of the Governor, Uxmal, Yucatán
Central Building, detail of hieroglyphic serpent bars flanking central motif
Drawing (after Eduard Seler, 1917, "Die Ruinen von Uxmal", in *Abhandlungen der Königlich Preussischen Akademie der Wissenschaften, Phil.-Hist. Klasse,* Nr. 3, Berlin: abb. 120a) as Fig. 114, p. 153 in Kowalski, 1987, *The House of the Governor: A Maya Palace at Uxmal, Yucatan, Mexico.*

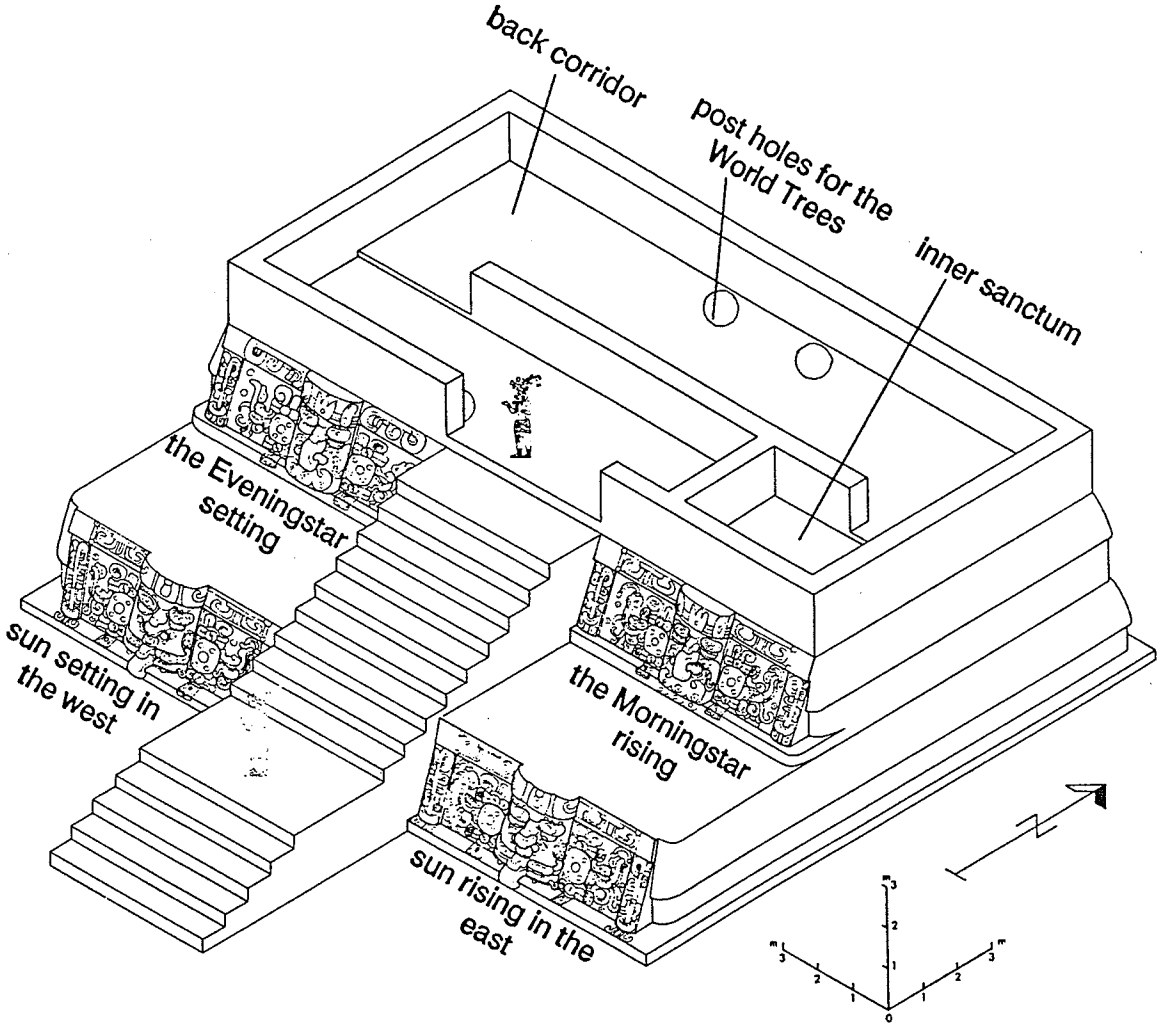


Fig. 10.26
Astronomical symbolism, First Temple (Structure 5C) at Cerros, Belize.
Late Preclassic Period.
Projection drawing as Fig. 15-4, p. 238, in
Freidel and Schele, "Dead Kings and Living Temples," in *Word & Image in Maya Culture: Explorations in Language, Writing, and Representation*, ed. by William F. Hanks and Don S. Rice, 1989.

Fig. 10.27

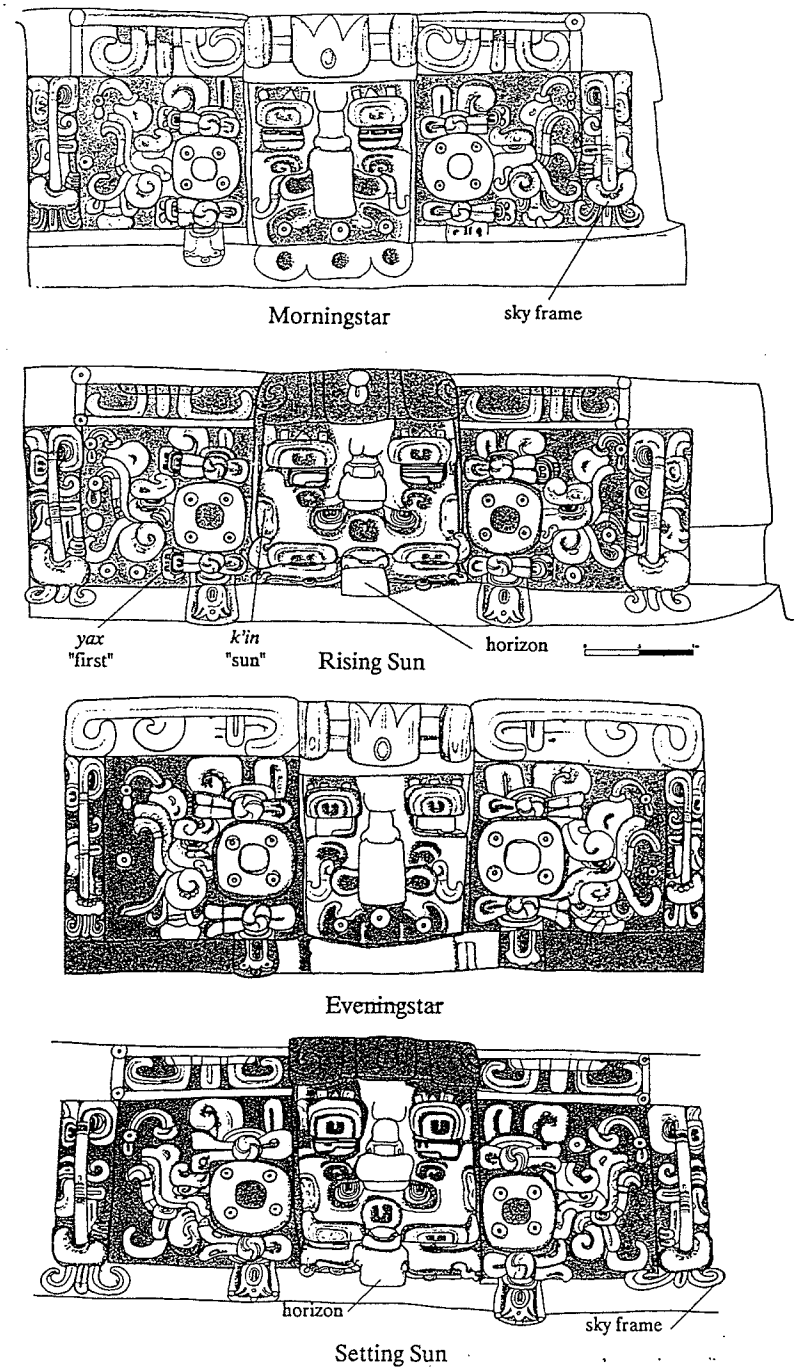


Fig. 10.27
Astronomical symbolism, First Temple (Structure 5C) at Cerros, Belize.
Late Preclassic Period.
Mask panels from the First Temple (5C) at Cerros. Drawings as Fig. 3:12 in Schele and Freidel, 1990,
A Forest of Kings: The Untold Story of the Ancient Maya, 112 and 113.

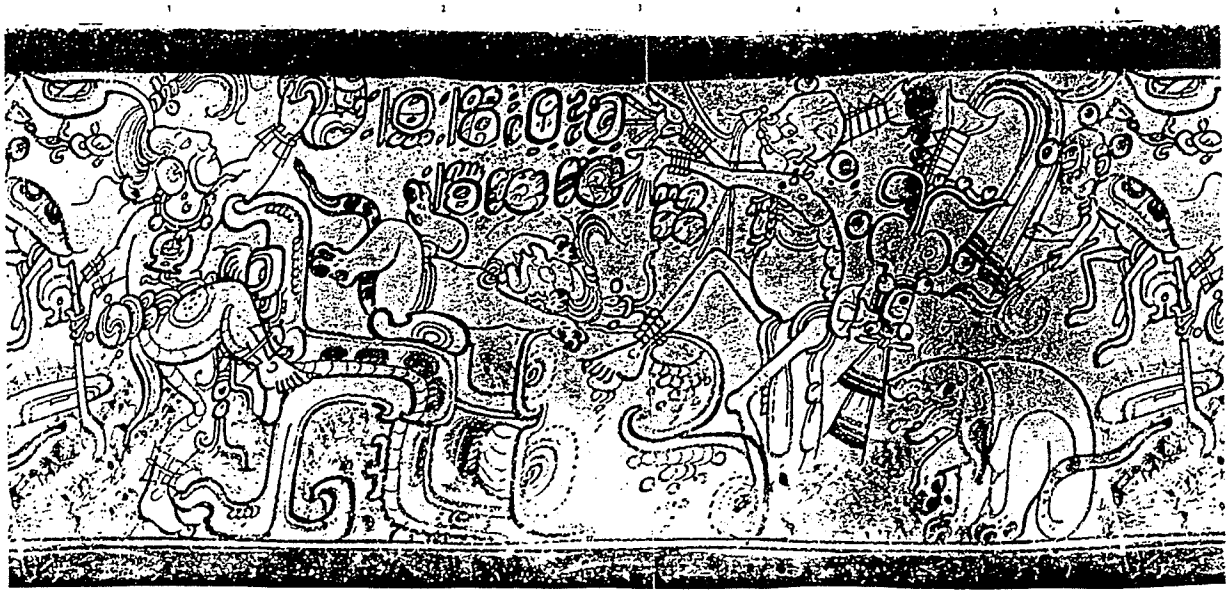
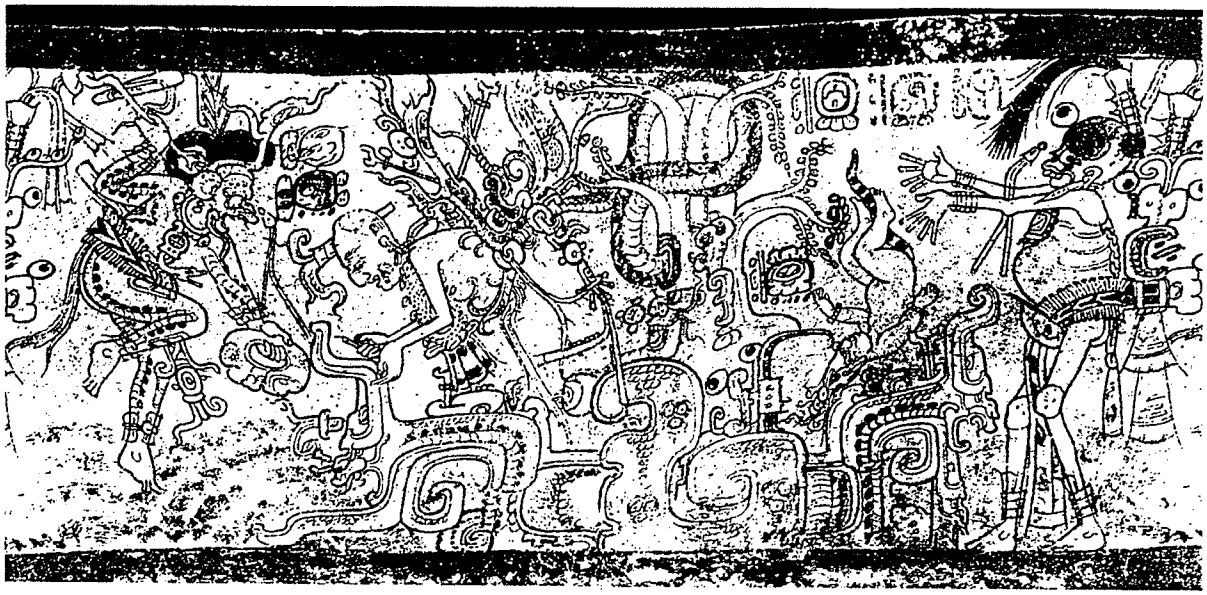
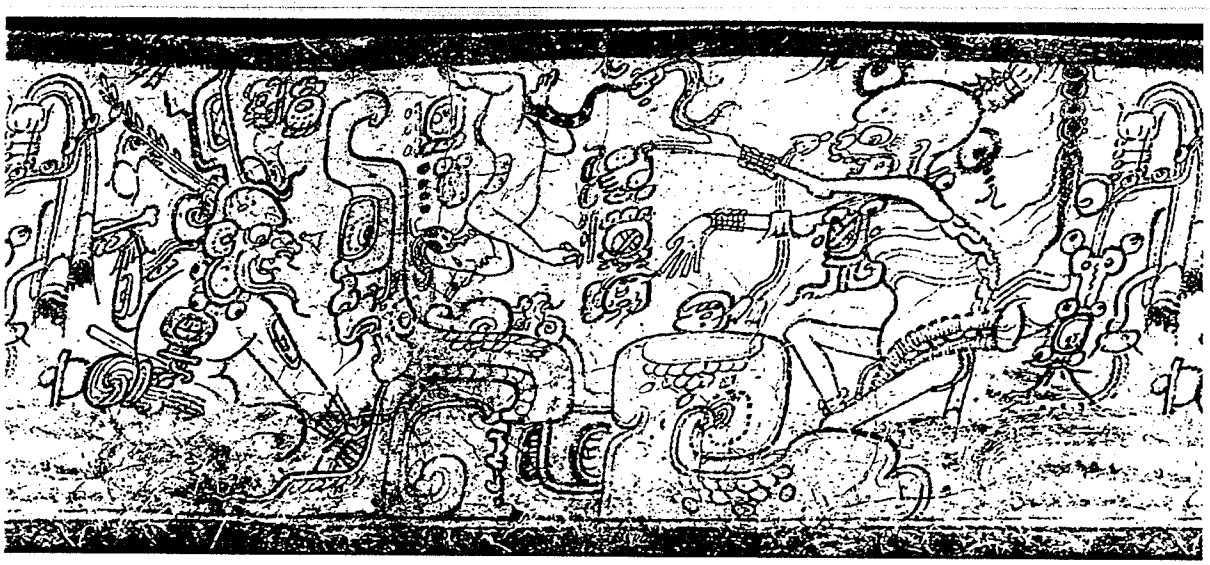


Fig. 11.1
Gods of the Underworld in a sacrificial dance, with
GI as executioner about to sacrifice Xbalanque, the Jaguar God of the Underworld as an infant with jaguar features.
Calakmul area, southern Campeche. Height: 14.0 cm.
Collection: Museum of Primitive Art, New York [MPA 68.7].
Roll-out photo pp. 37-38 by Justin Kerr, from Coe, 1973 [Grolier 45], in Coe, 1978, *Lords of the Underworld.*



© Kerr 1988
Ht. 19 Dia. 13.5 Cir. 37.5 cm CX

File No. 4013

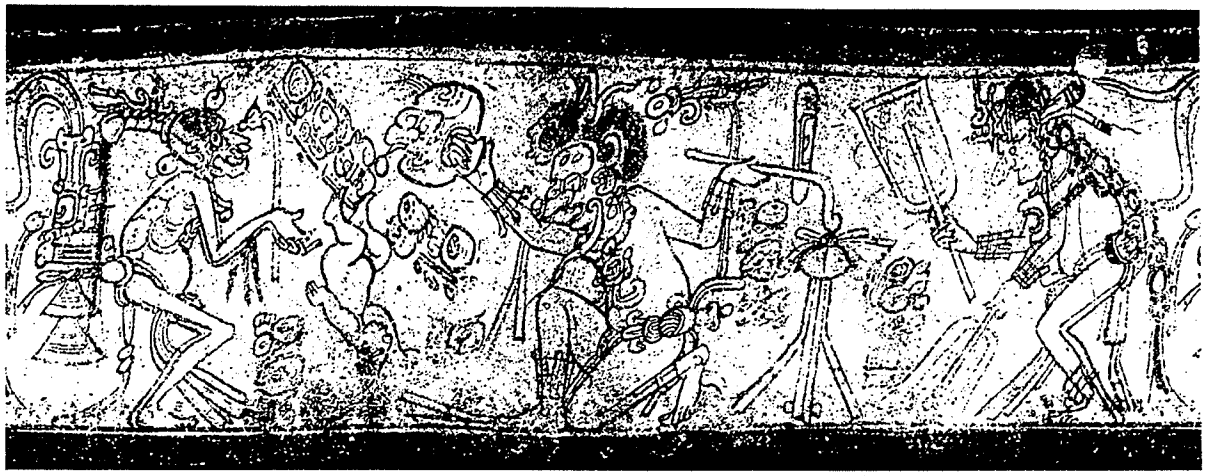


© Kerr 1988
Ht. 15 Dia. 10.5 Cir. 31 cm CX

File No. 4011

Fig. 11.2
a. Ritual and sacrificial dance in Xibalba
Ht. 19, dia. 13.5, cir. 37.5 cm.
b. Ritual and dance in Xibalba
Ht. 15, Dia 10.5, Cir. 31 cm.
Photographs by Justin Kerr: (a) © 1988, File No. 4013, p. 450; (b) © 1988, File No. 4011, p. 451; in Justin Kerr, 1992, *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases,* Volume 3.

Fig. 11.3



© Kerr 1988
Ht. 14 Dia. 14.3 Cir. 38.5 cm CX

File No. 4056

a.

© Kerr 1989
Ht. 9.5 Dia. 10 Cir. 28 cm CX

File No. 4385

b.

Fig. 11.3
a. Ritual in Xibalba
b. Falling human/jaguar in Xibalba
Maya ceramic vase, Ht. 9.5, Dia. 10, Cir. 28 cm.
Photographs by Justin Kerr: (a) © 1988, File No. 4056, p. 459; (b) © 1989, File No. 4385, p. 485, in Justin Kerr, 1992,*The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases,* Volume 3.

Fig. 11.4
Bird-Jaguar and Dignitary holding live snakes/Dancing with Snakes.
Lintel from Site R, vicinity of Yaxchilan,
Drawing by Peter Matthews as Fig. 6:14 in Freidel, Schele, and Parker, 1993,
Maya Cosmos: Three Thousand Years on the Shaman's Path, 273.

Fig. 11.5
Acrobat effigy vessel
Colima, Western Mexico, Late Preclassic or Early Classic, A.D. 1-600.
Clay, 9 1/4". Photograph from Museum of Primitive Art, New York,
as Fig. 93 in Nelson, 1971, *Ceramics: A Potter's Handbook,* 51.

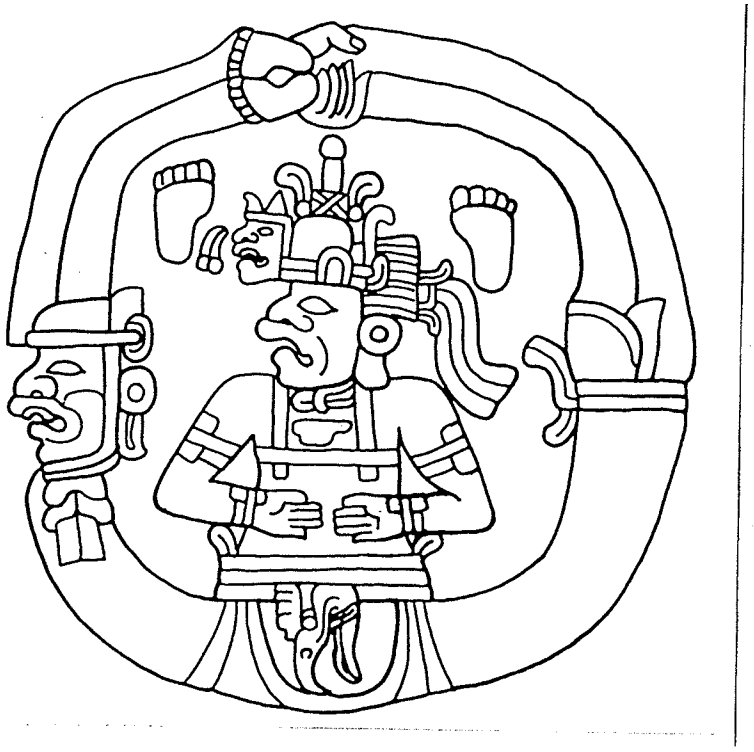
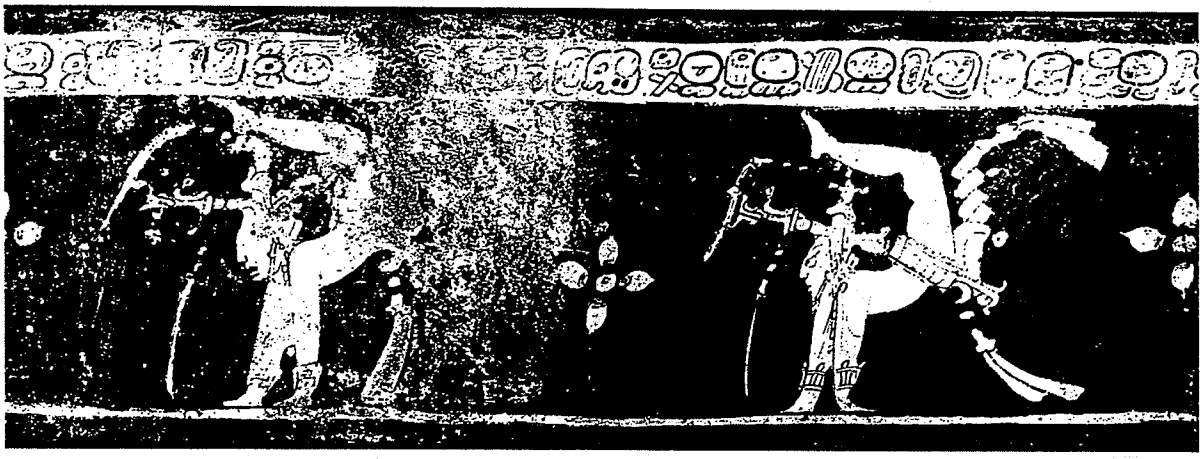


Fig. 11.6
Figure encircled by contortionist.
Olmec relief, the Shook Panel.
Late Formative period, Guatemala.
Drawing by Karl Taube in Miller and Taube, 1993,
The Gods and Symbols of Ancient Mexico and the Maya: An Illustrated Dictionary of Mesoamerican Religion, 39.



© Kerr 1989
Ht. 15.8 Dia. 12.8 Cir. 42.5 cm BW

File No. 4386

Fig. 11.7
Acrobats performing handsprings
Maya ceramic vessel, Ht. 15.8, Dia. 12.8, Cir. 42.5 cm BW
Photograph by Justin Kerr, File No. 4386 in Kerr, 1992, *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases,* Vol. 3, 486.

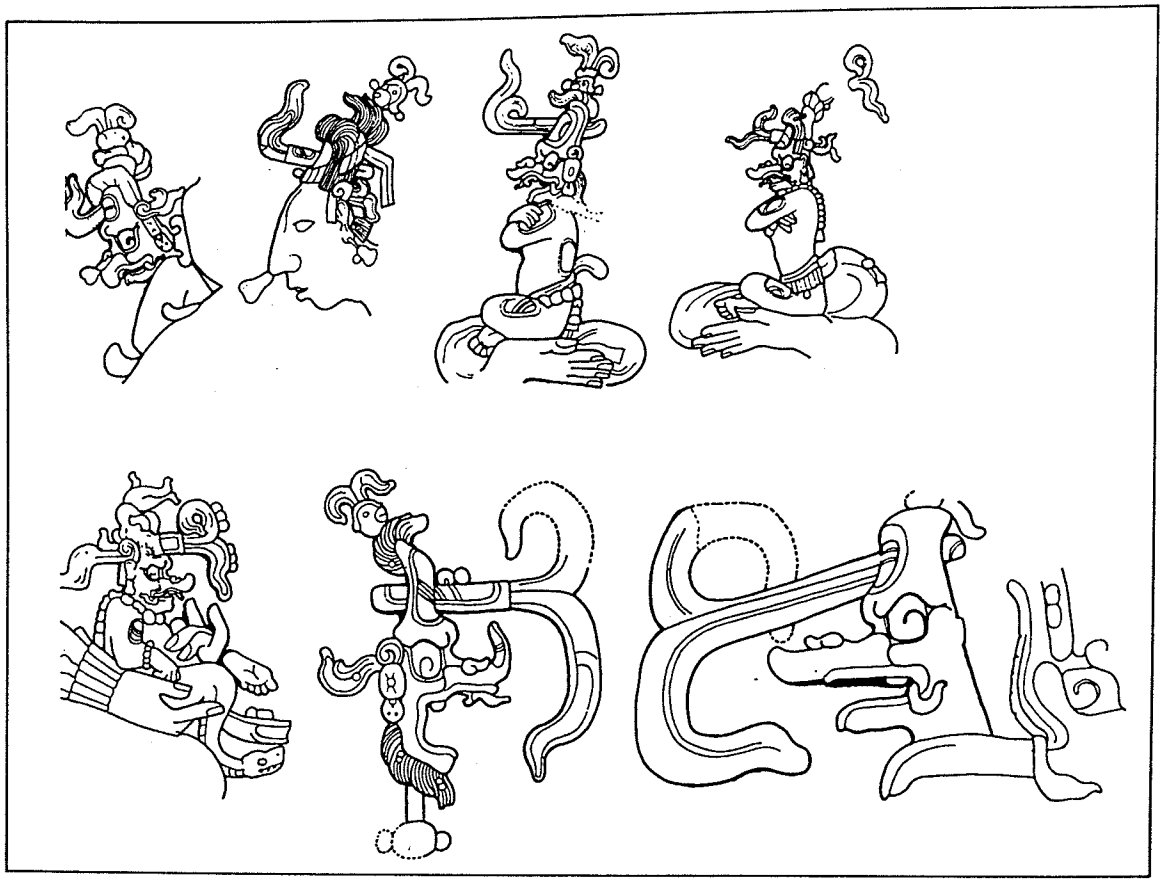


Fig. 11.8
Flare Gods on Palenque Monuments
(a-b) Sarcophagus Lid, Temple of the Inscriptions; (c) Temple 14; (d)Temple of the Sun; (e) Tablet from Dumbarton Oaks; (f) Palace, House A, Pier *b* ; (g) Palace, north sub-structure; Tier 3."
Drawings by Linda Schele as Fig 11, p. 51 in
Schele, 1974, "Observations on the Cross Motif at Palenque," in *Primera Mesa Redonda de Palenque, Part I: A Conference on the Art, Iconography, and Dynastic History of Palenque,* ed. by Merle Greene Robertson.

Fig. 11.9

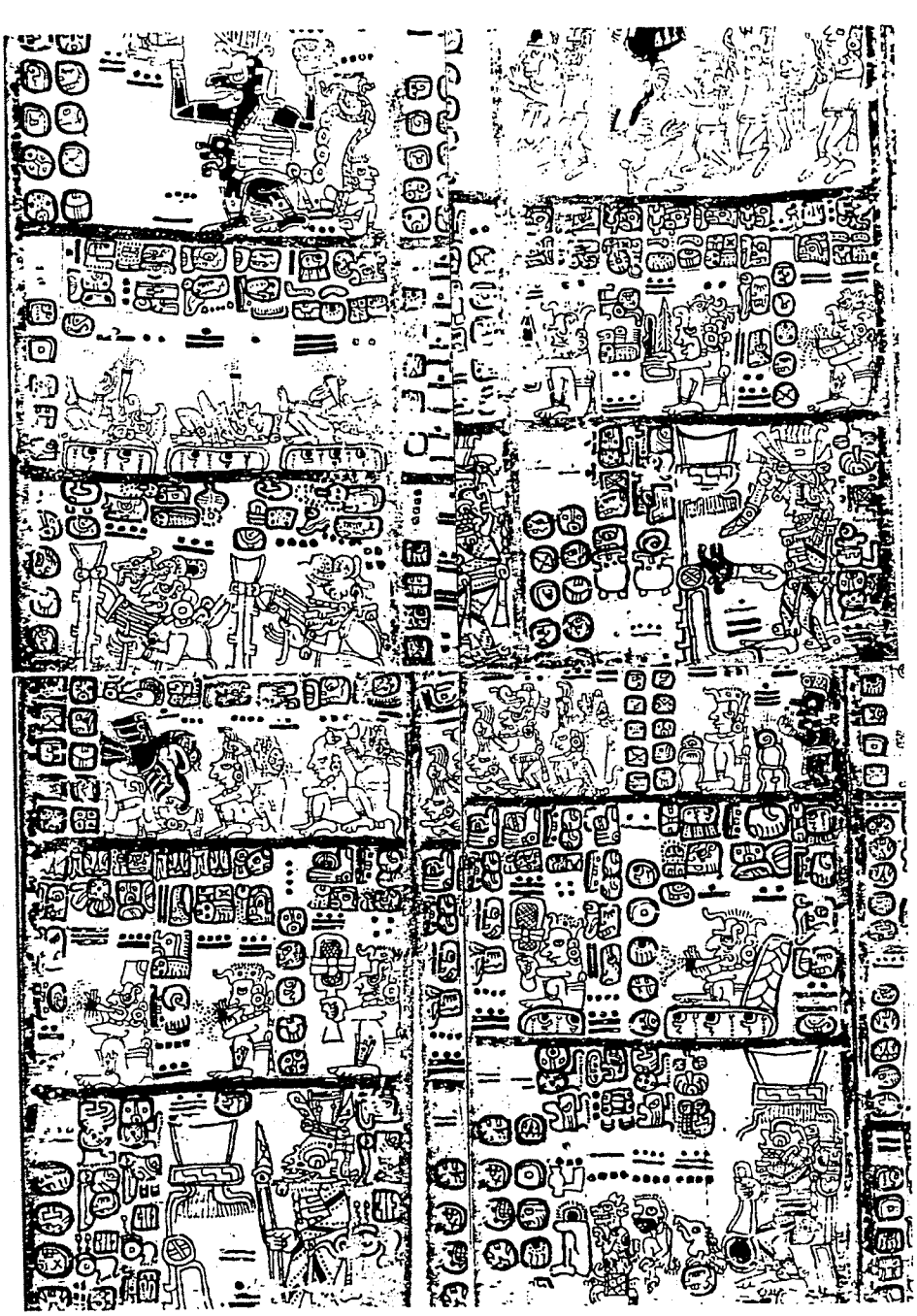
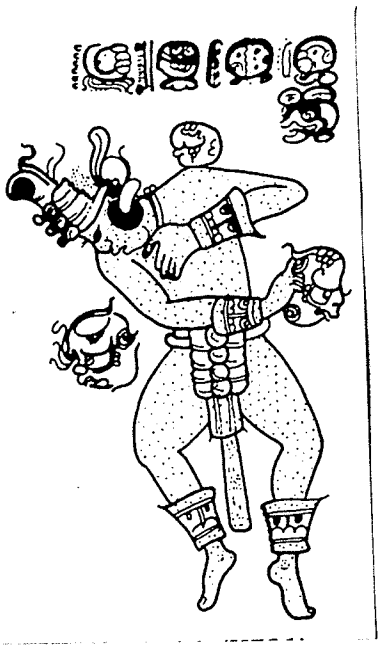


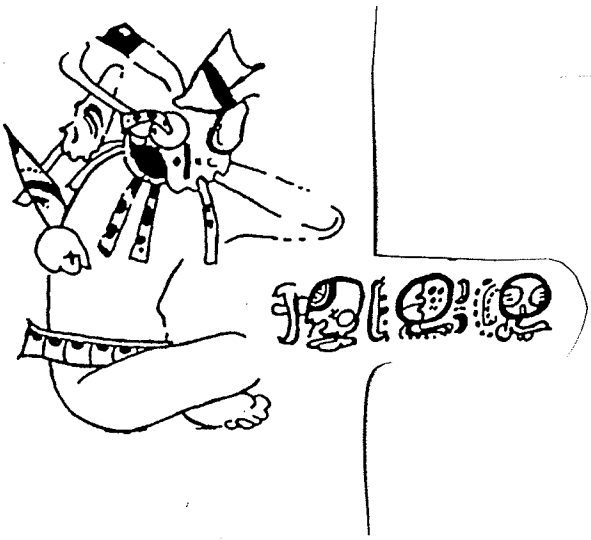
Fig. 11.9
Deities performing the act of smoking in the almanacs
Codex Madrid (Codex Tro-Cortesianus)
(J.A. Villcorta and C.A. Villacorta, 1930, *Codices Mayas: Reproducidos y desurrolíados,* Guatemala City: Tipografia Nacional.)
Pages assembled together as Fig. 130, p. 115 in Robicsek, 1978,
The Smoking Gods: Tobacco in Maya Art, History, and Religion.

Fig. 11.10

a.



b.



c.

Fig. 11.10
Wayob figures of God A'
a. God A' with enema pouch and syringe
Drawing from Coe, 1982:60 (as Fig. 46 p. 708, Grube and Nahm, 1994)
b. God A' dancing with stone in his hand
Drawing by Nikolai Grube (as Fig. 47, p. 709, Grube and Nahm, 1994)
c. God A' severing his own neck
Drawing by Linda Schele (as Fig. 45 p. 708, Grube and Nahm, 1994)
These figures are in Grube and Nahm, 1994, "A Census of Xibalba: A Complete Inventory of Way Characters on Maya Ceramics," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr*, Volume 4, text eds. Barbara and Justin Kerr, 1994.

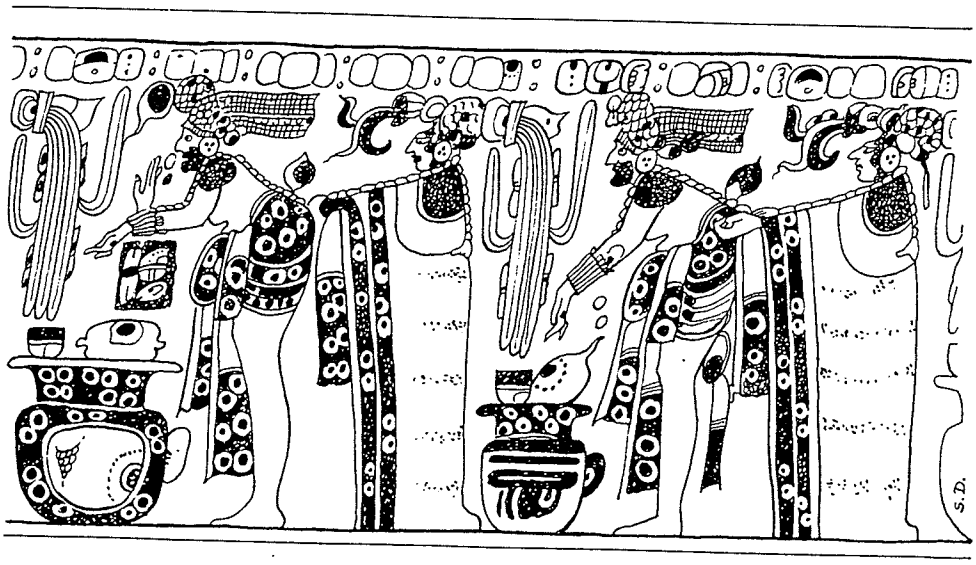
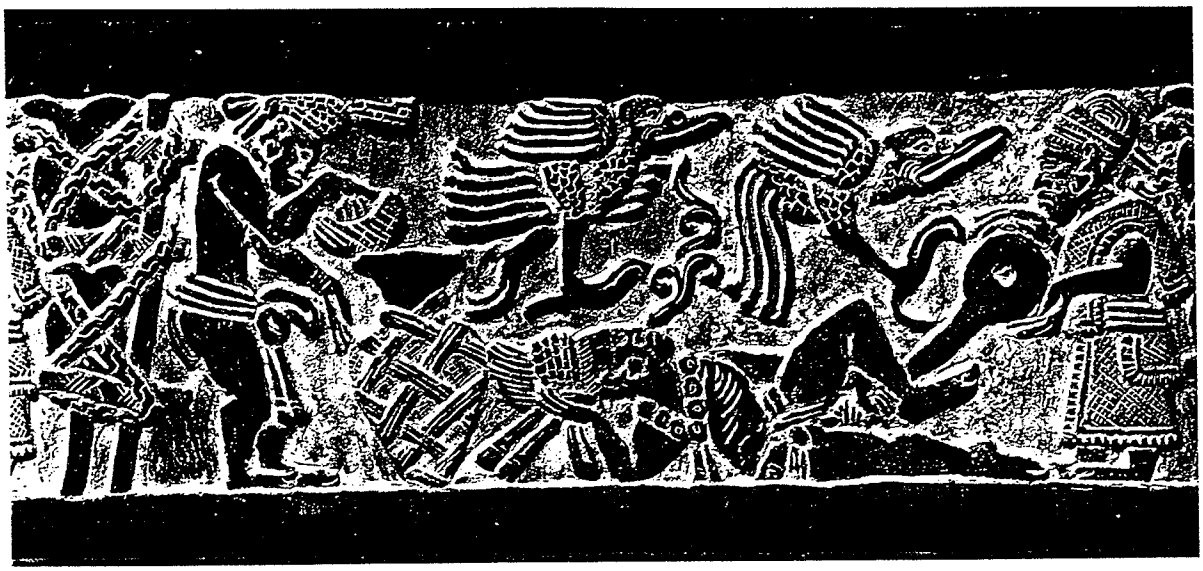


Fig. 11.11
Enema devices in a ritual scene
Late Classic period polychrome vase, northern Petén
Drawing as Fig. 25, p. 22, in Robicsek, 1978,
The Smoking Gods: Tobacco in Maya Art, History, and Religion.



© Kerr 1981
Ht. 17.5 Dia. 13.3 Cir 38.5 cm CV

File No. 1550

Fig. 11.12
Enema ritual scene
Classic Maya vessel
Photograph by Justin Kerr, as No. 1550 in Justin Kerr, 1990, *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases, Vol. 2,* 348.

Fig. 11.13
Dancing lords in blood ritual.
Cylindrical Vessel, Late Classic period, (A.D. 600-800).
Polychromed ceramic. Diam. 11.1 x H. 22.3 cm.
Kimbell Art Museum, Fort Worth. Rollout photograph No. 1452 by Justin Kerr © 1985, as Plate 71A p. 205 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

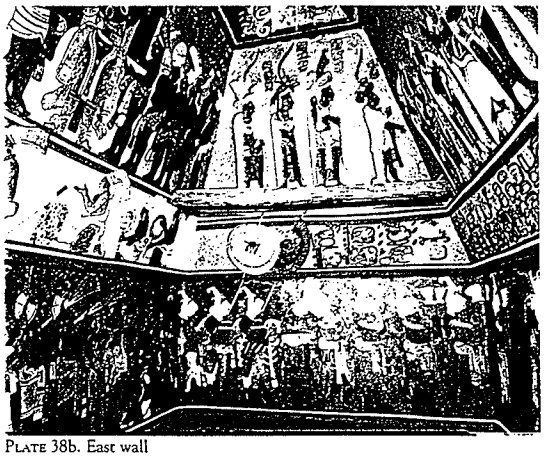


PLATE 38b. East wall

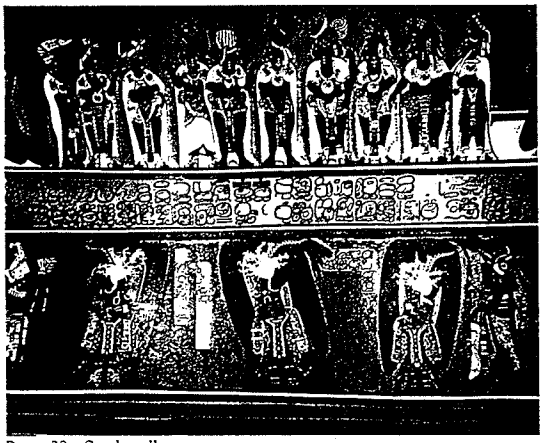


PLATE 38c. South wall

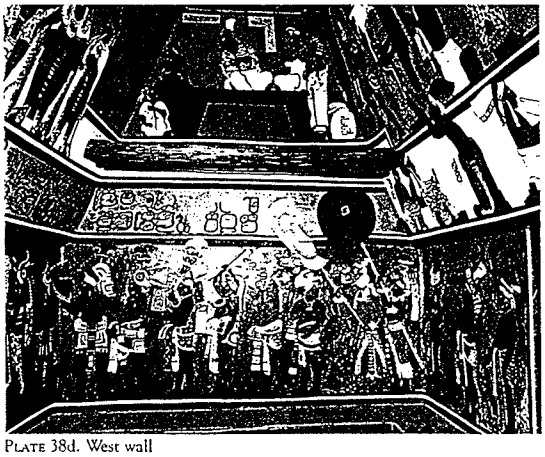


PLATE 38d. West wall

PLATE 38e. North wall

Fig. 11.14
Room 1, Bonampak, Mexico
Wall murals, Late Classic, A.D. 800
Polychromed stucco
Pnotographs by Justin Kerr © 1985 reproduced as Plate 38 b-d, p. 158 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 11.15
Bonampak, Mexico
Wall murals, Late Classic, A.D. 800
Polychromed stucco
(Copy by Filipe Dávalos. Photograph from the
Florida State Museum, Gainesville) as Fig. 11.3 p. 321 in
Miller, 1988, "The Boys of the Bonampak Band," in
Maya Iconography, ed. by Benson and Griffin, 1988.

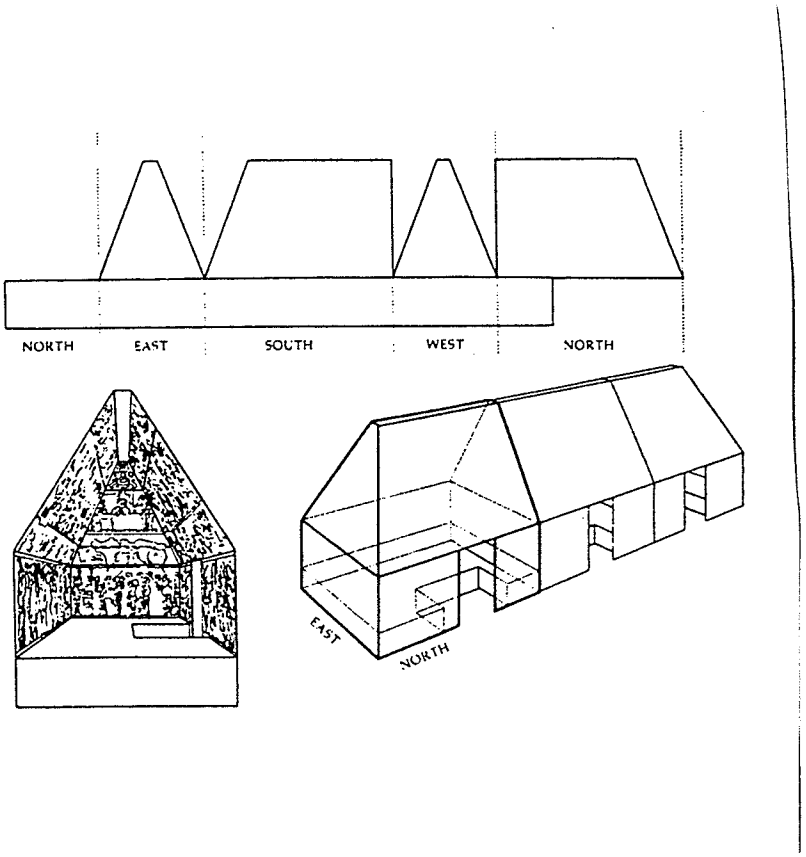


Fig. 11.16
Diagram of Bonampak Room 1,
drawing by Otto van Eersel on p. 110 in
Leonard, 1967, *Ancient America.*

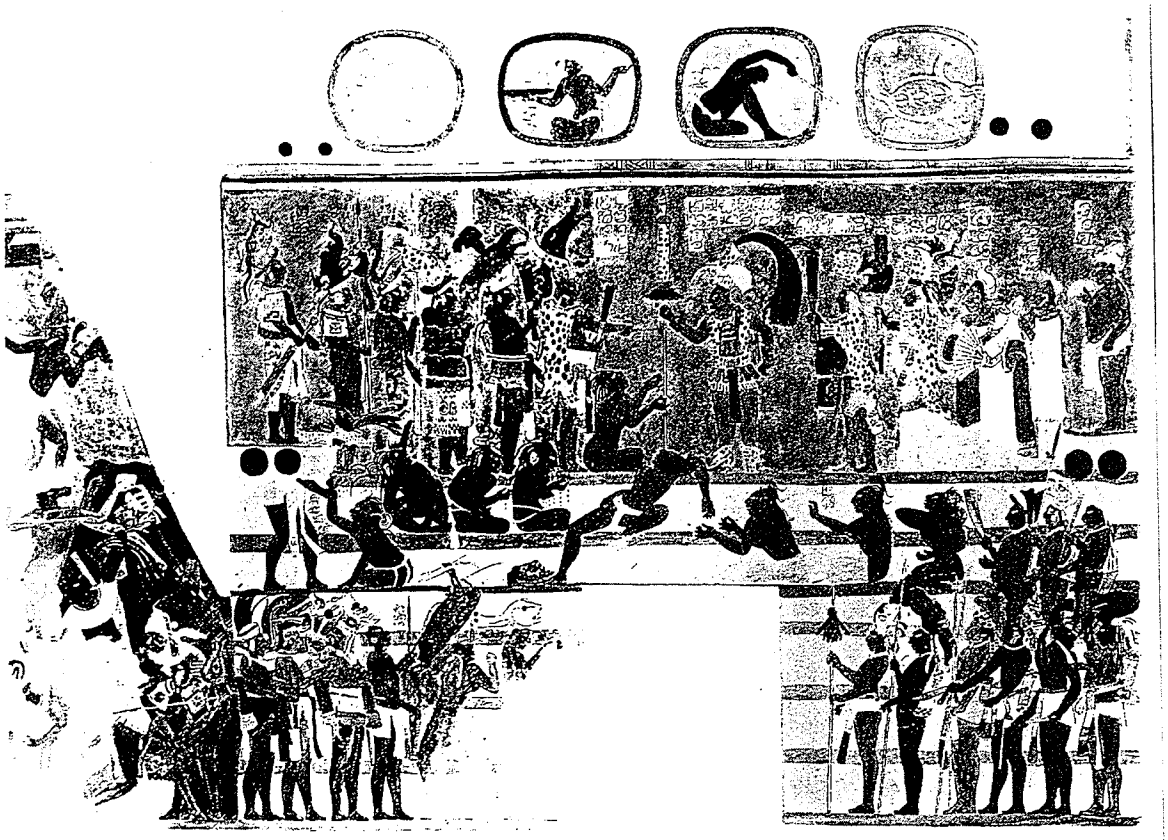


Fig. 11.17
Bonampak Room 2, north wall: captives displayed before King Chaan-Muan, apparently to commemorate a young heir.
Polychrome wall painting, Late Classic period, ca. A.D. 800.
Watercolour copy by Antonio Tejeda, photo from the Peabody Museum of Archaeology and Ethnology, Harvard University, as Fig. V.6, p. 217 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

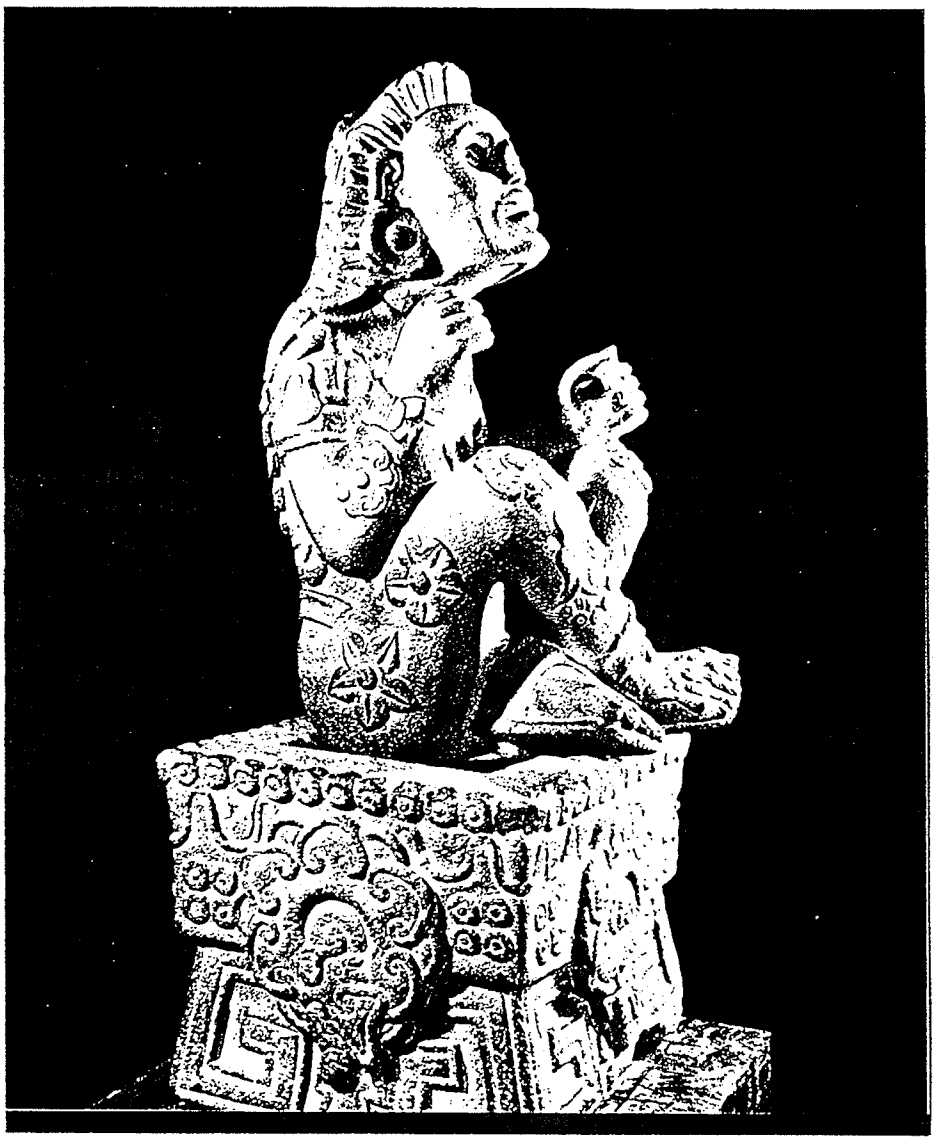


Fig. 11.18
Xochipilli, the "Flower Prince" deity of games, pleasure, spring, love, dance, poetry and theatre. Late Post-Classic period. H. ca. 3ft 9in.
The National Museum of Anthropology. Photograph by Irmgard Kimball, p. 100 in Ramírez Vázquez, 1968, *The National Museum of Anthropology: Mexico. Art - Architecture - Archaeology - Anthropology.*

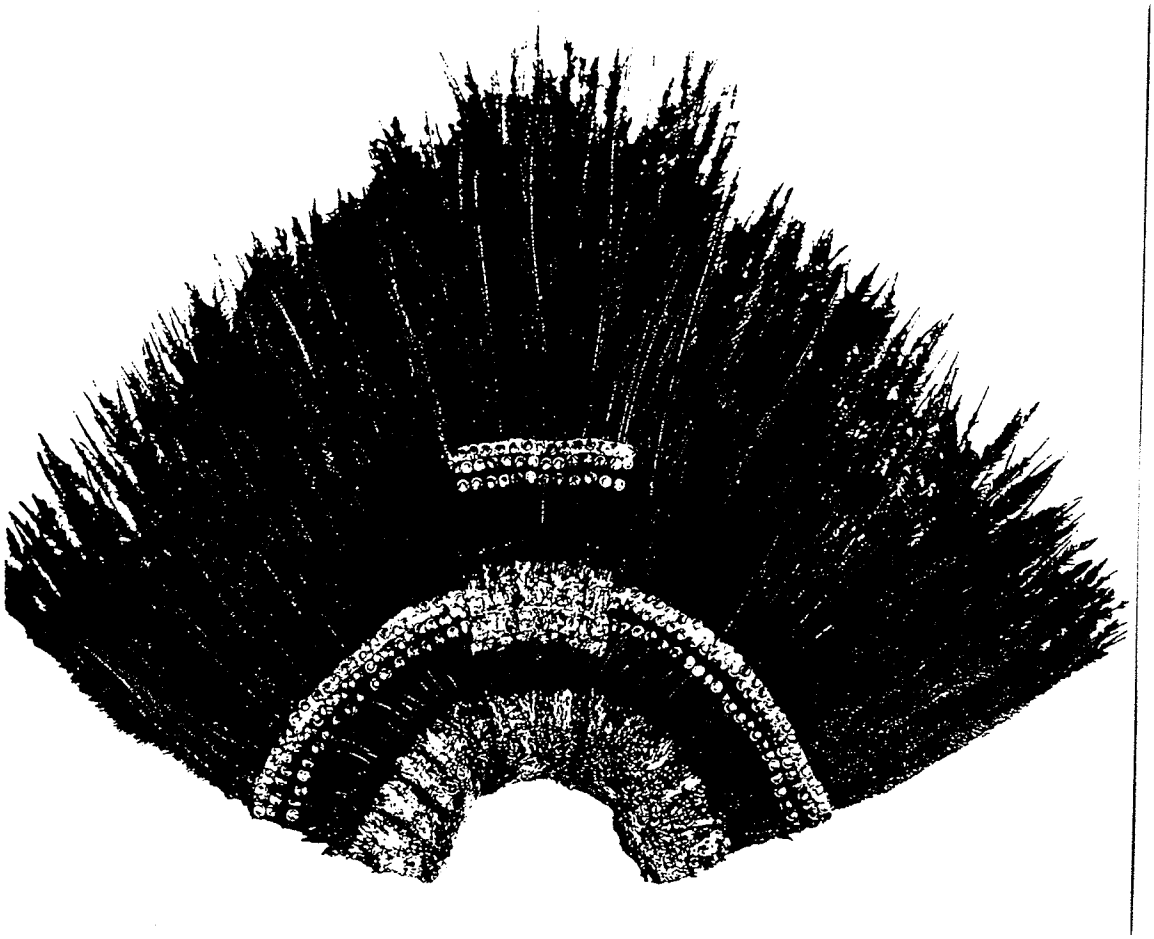
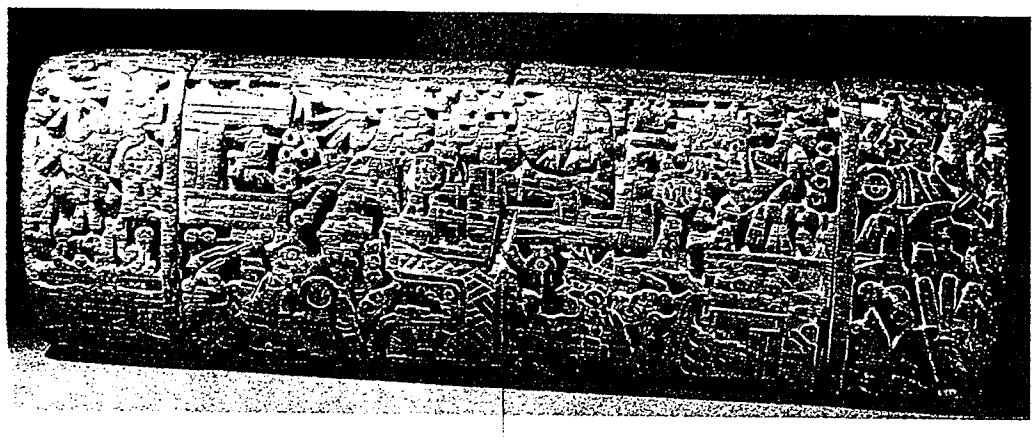
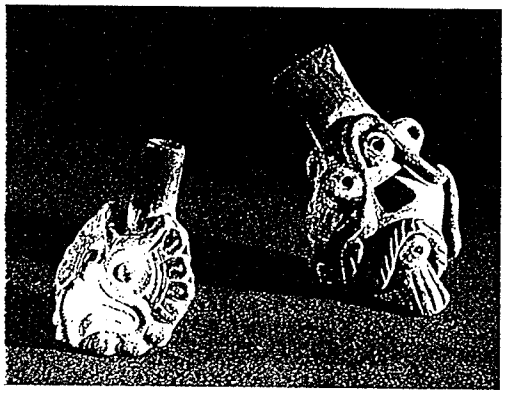


Fig. 11.19
Headdress presented as a gift to Cortés
W 175 cm (69 in). Museum für Volkerkunde, Vienna, Austria.
Photograph as Fig. 96, p. 129 in
Sabloff, 1990, *The Cities of Ancient Mexico: Reconstructing a Lost World.*

Fig. 11.20
Zapotec carved wooden Teponaztli drum, featuring the image of a Zapotec warrior holding a weapon in form of a swordfish.
Museo Nacional de Antropologia, Mexico City. Photograph p. 21 in Burland and Forman, 1975,
Feathered Serpent and Smoking Mirror: Gods and fate in ancient Mexico.

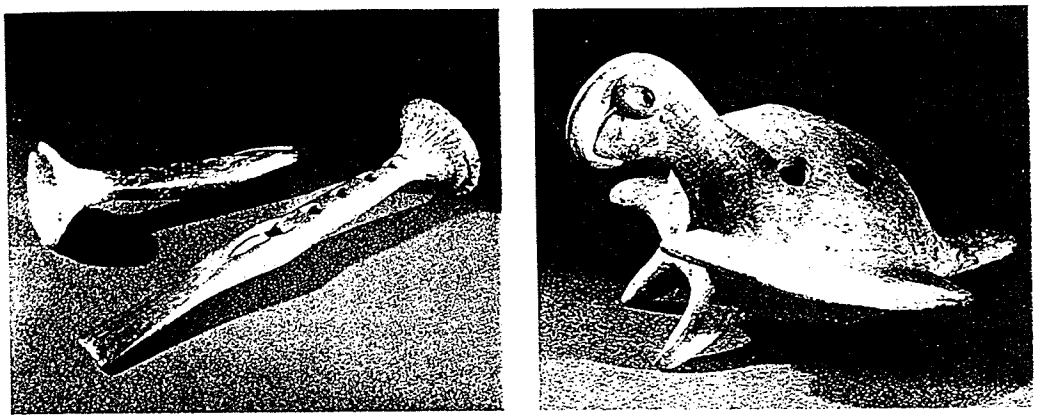


a.



b.

Fig. 11.21
a Mixtec drum with flaps, and carved scene of confrontation
b. Aztec pottery whistles used in festival dances
Photographs originally from British Museum, London, England, in Cottie Burland and Werner Forman, 1975
Feathered Serpent and Smoking Mirror, p. 84.



a. b.

Fig. 11.22
a. Flageolets (small flutes), Aztec.
b. Pottery ocarina (turtle form--tail is the mouthpiece)
Photographs originally from British Museum, London, England, in Cottie Burland and Werner Forman, 1975
Feathered Serpent and Smoking Mirror, p. 84.

Fig. 11.23
Gold bell with male figure standing on platform
Cenote of Sacrifice at Chichen Itzá, Early Postclassic period (A.D. 900-1150)
Peabody Museum 10-71-20/C7661, H. 5.9 cm.
Photograph as Fig. 92, p. 92 in Coggins and Shane, 1984,
Cenote of Sacrifice: Maya Treasures from the Sacred Well at Chichén Itzá.

Fig. 11.24

Fig. 11.24
Gold bell with owl alighting on the top
Cenote of Sacrifice at Chichen Itzá, Early Postclassic period (A.D. 900-1150)
Peabody Museum 10-73-20/C7727. H. 4.6 cm.
Photograph as Fig. 97, p. 94 in Coggins and Shane, 1984,
Cenote of Sacrifice: Maya Treasures from the Sacred Well at Chichén Itzá.

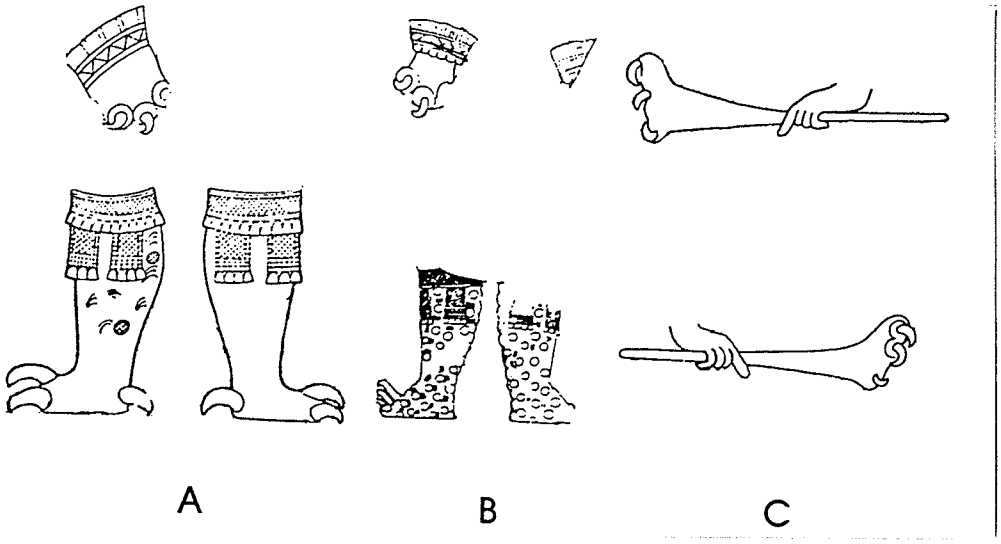
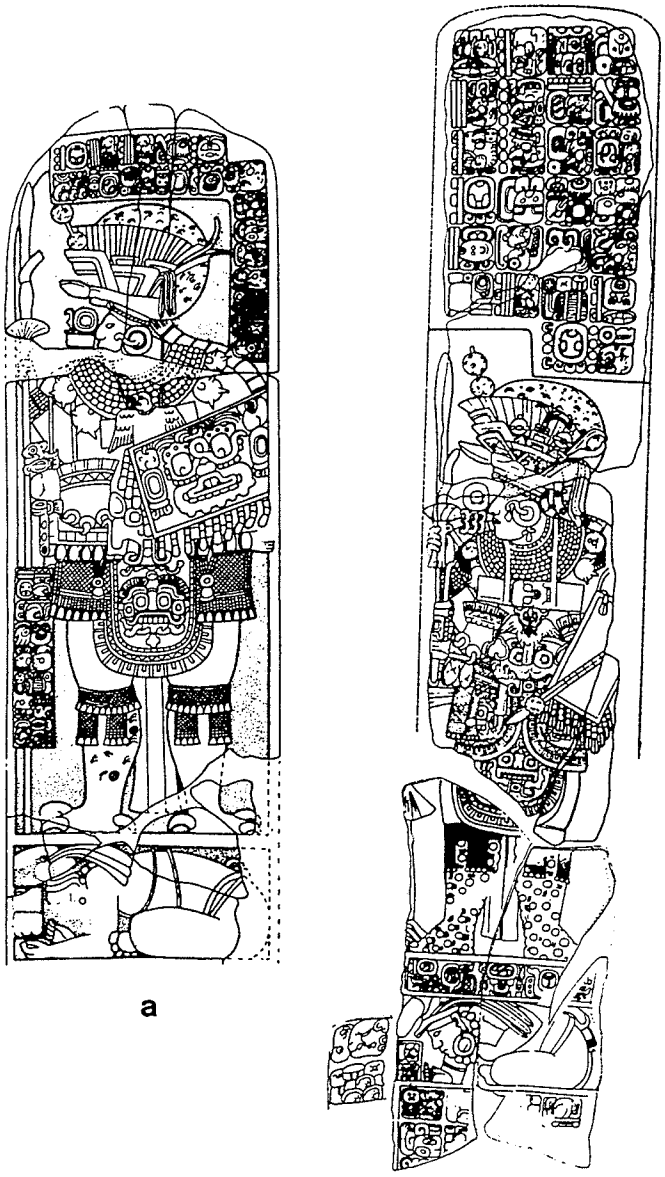


Fig. 12.1
a. Jaguar costume elements: mittens, boots and clubs
"(A) Agueteca Stela 2, c. 9.15.4.6.II 2 Chuen 4 Pax.
(B) Dos Pilas Stela 16, c.9.15.4.6.II 2 Chuen 4 Pax.
(C) Yaxchilan Lintel 6, c.9.f16.I.8.6 8 Cimi 14 Mac"
Illustrations (all after Ian Graham) as Fig. 18, p. 74 in
Rocicsek and Hales, 1984, "Maya Heart Sacrifice," in
Ritual Human Sacrifice in Mesoamerica, ed. by Benson and Boone, 1984.



a

b

Fig. 12.2
Warrior lords with clawed feet
a. Agueteca Stela 2 (drawing by Ian Graham)
b. Dos Pilas Stela 16 (drawing of upper sections by Ian Graham; lower section by Peter Matthews)
Both drawings reproduced as Fig. 15 (a) and (b), p. 26 in
Linda Schele, "Human Heart Sacrifice Among the Classic Maya," in *Ritual Human Sacrifice in Mesoamerica,* ed. by Benson and Boone, 1984.

Fig. 12.3

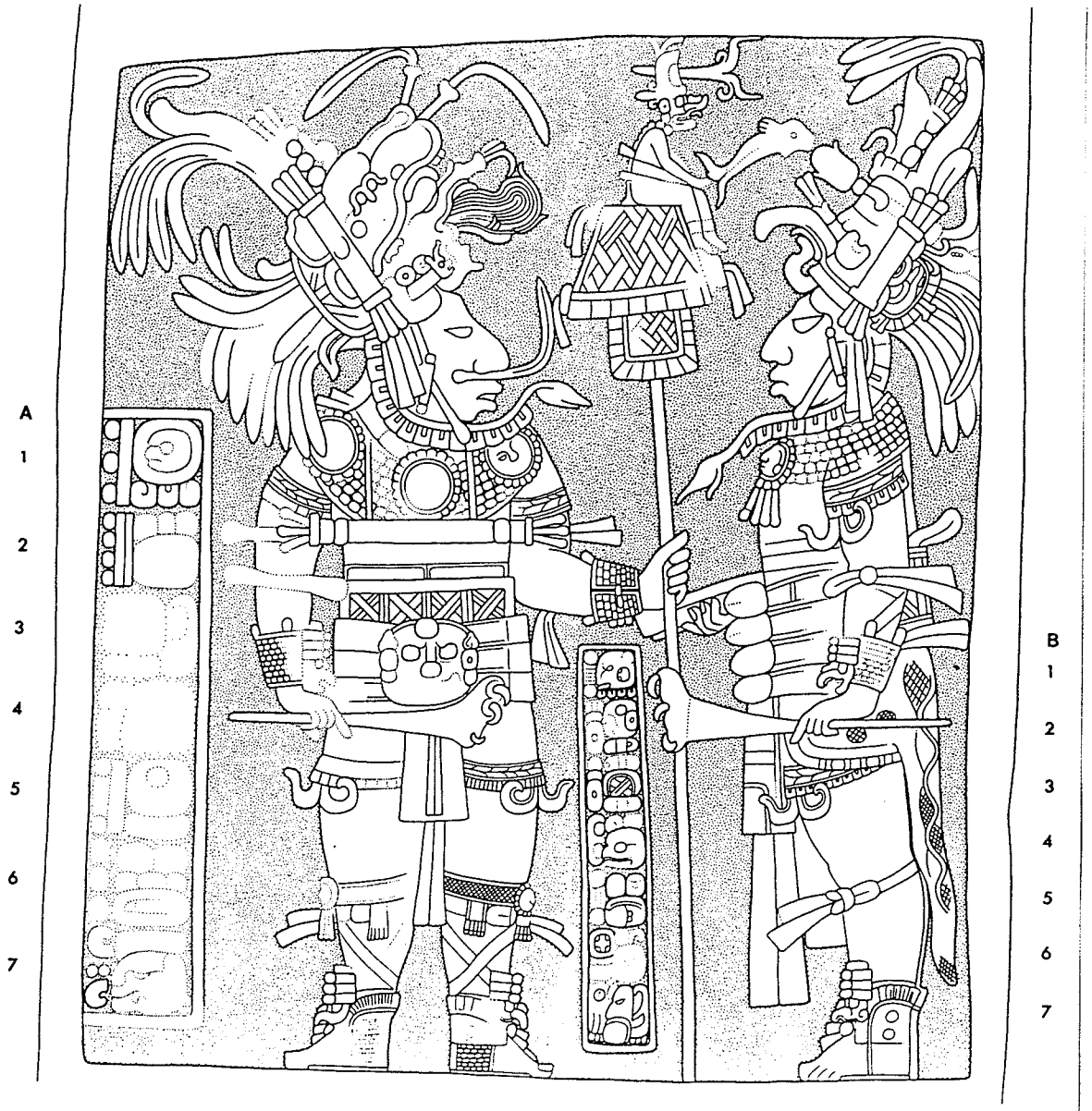


Fig. 12.3
Ruler and warrior facing each other with jaguar-clawed clubs
Yaxchilan, Structure 1 Lintel 6
Drawing by Ian Graham, as Fig. 3:23 in Graham and Von Euw, 1977,
Corpus of Maya Hieroglyphic Inscriptions, Volume 3 Part 1, YAXCHILAN.

Fig. 12.4

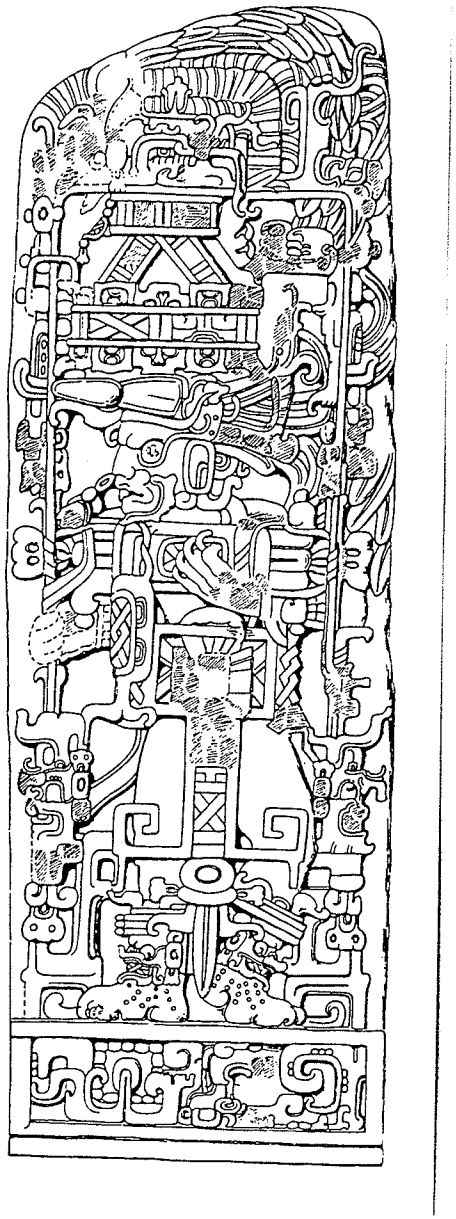


Fig. 12.4
Cauac Sky (or Two-Legged Sky)
Stela A, Quiriguá (back face)
Dancing Lord (with clawed hands, jaguar feet and inverted perforator)
(Redrawn from A.P. Maudslay, 1889-1902, *Biologia Centrali-Americana: Archaeology*. 1 vol. text and 4 vols. plates. London: R.H. Porter and Dulau & Co. II: Pl. 8)
as Fig. 4.45, p. 137 in
Marcus, 1976, *Emblem and State in the Maya Lowlands.*

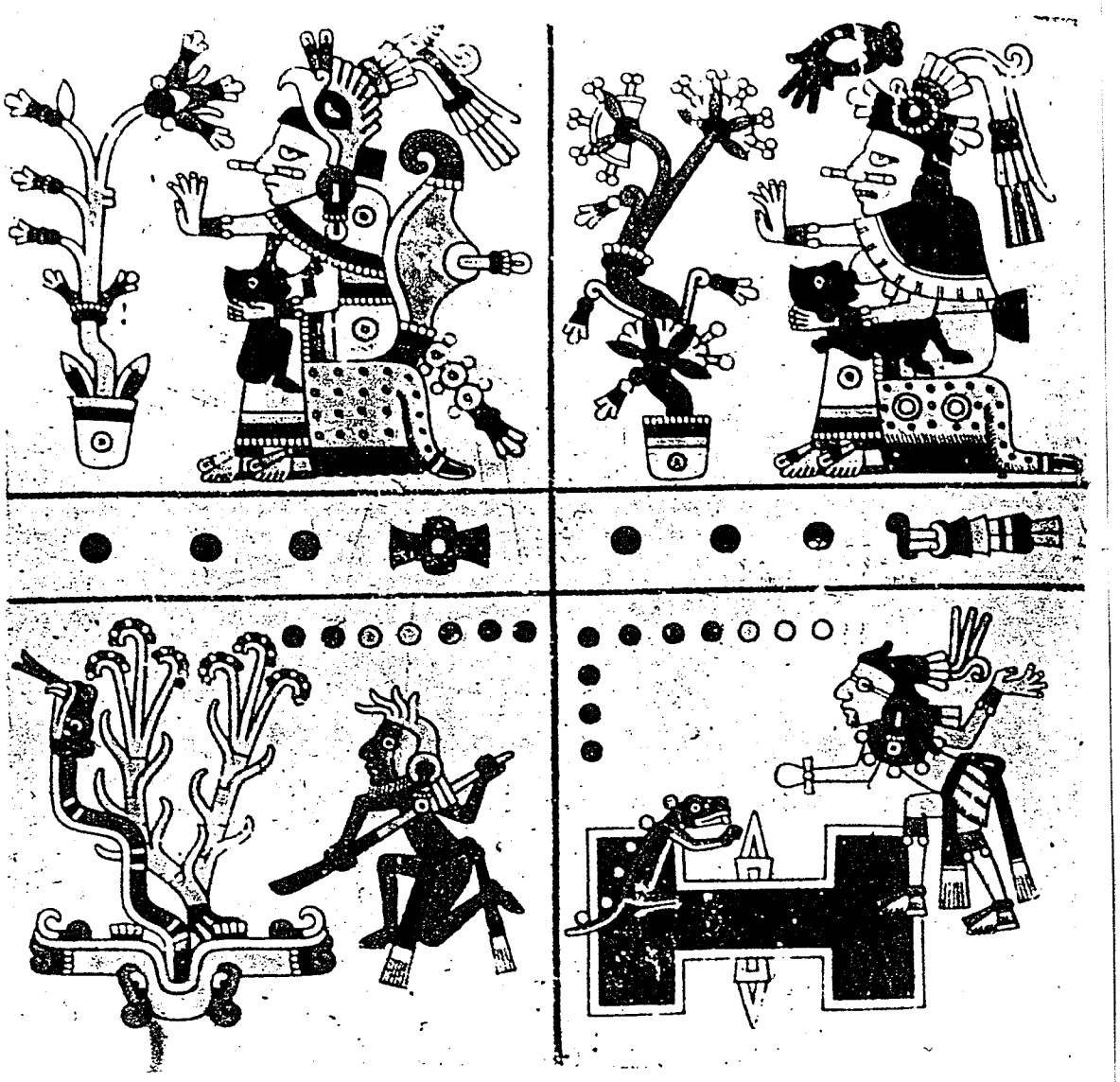


Fig. 12.5
Goddess breastfeeding, with heart in blood and astronomical symbols
Mixtec *Féjérvary-Máyer Codex* (four-panel page)
Reproduction Lamina XXXIX (XVI), in Antonio Ortiz Mena, Agustín Yáñez, and José Corona Núñez, 1967, *Antigüdades De México: basadas en la recopilación de Lord Kingsborough.* Volumen IV, 245.

Fig. 12.6
Young Maize God
Stone head and torso, Copán
Ht. 28 in (71 cm).
Photograph (from American Museum of Natural History, New York)
as Fig. 59, p. 95 in
Michael D. Coe, 1988, *The Maya*, 95.

Fig. 12.7
Maize god in sacrificial bowl floating on blood
Cache Vessel Lid
Early Classic period, (A.D. 350-500),
Incised ceramic, Diam. 35.90 x H. 5.7 cm.
The Art Museum, Princeton University. Photograph by Justin Kerr as Plate 75, p. 207 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

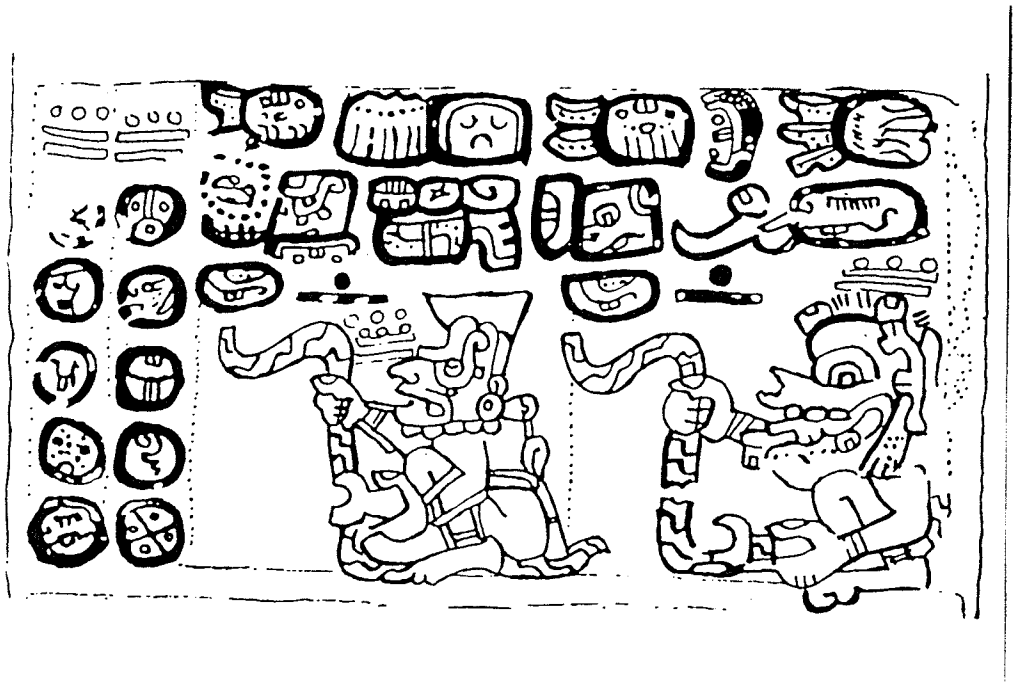


Fig. 12.8
Two deities blood-letting from their penises
Codex Madrid 82b.
Drawing (after C. Villacorta, and J. Antonio and C.A. Villacorta, 1930, *Codices Mayas. Dresdensis-Peresianus-Tro-Cortesianus,* Guatemala) as Fig. 8, p. 64 in David Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* 59- 75, ed. by Merle Greene Robertson.

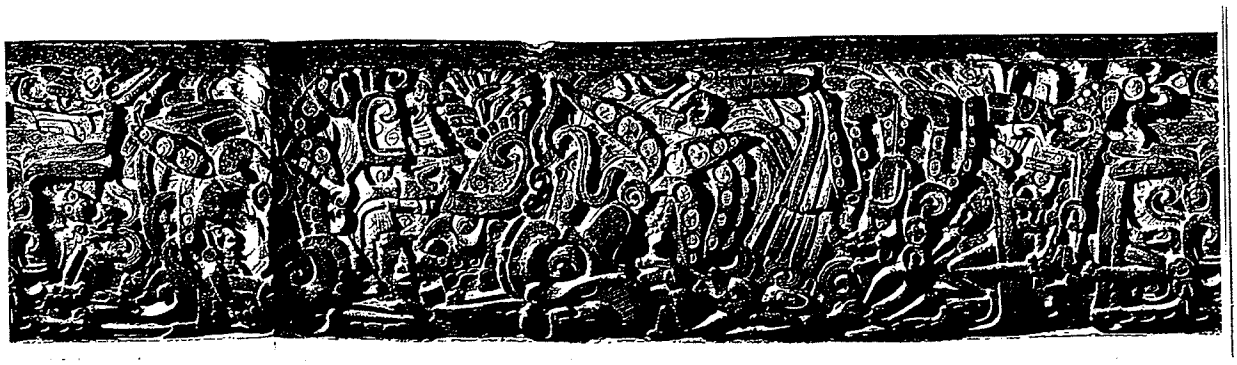


Fig. 12.9
The Sun God bloodletting creates Vision of the cosmos
Acasaguastlan pot, Guatemala, A.D. 400-600
Photograph by Justin Kerr, as Plate 73A, p. 207 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

Fig. 12.10
Six deities engage in ritual blood-letting from the penis
Maya polychromed ceramic cylindrical vessel
Late Classic Period, A.D. 600-800
Huehuetenango, Guatemala
Rollout scene (after G.B. Gordon and J.A. Mason 1925-28, *Examples of Maya Pottery in the Museum and Other Collections,* University Museum, Philadelphia: Plate XXVII), as fig. 12, p. 65 in
Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* 59- 75, ed. by Merle Greene Robertson.

Fig. 12.11

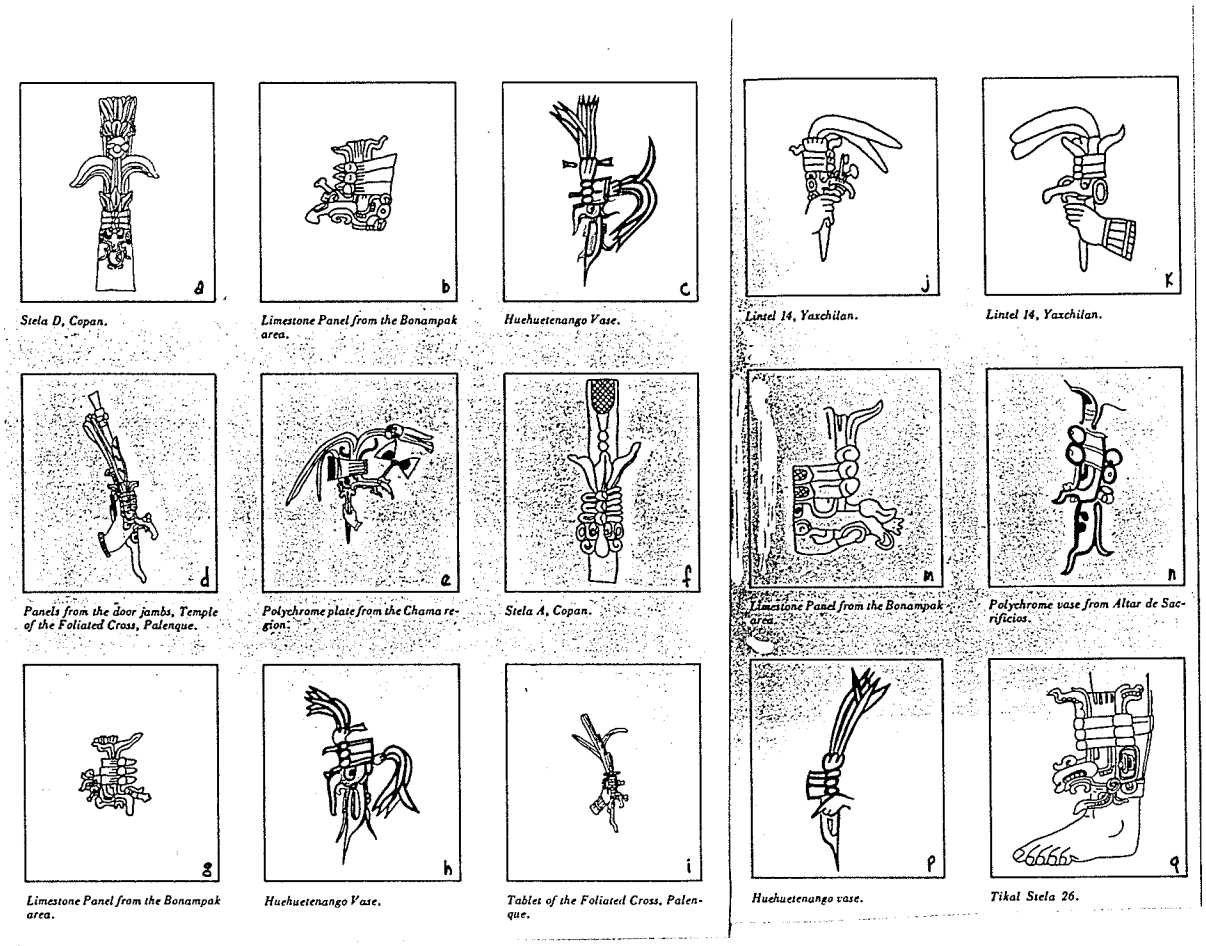
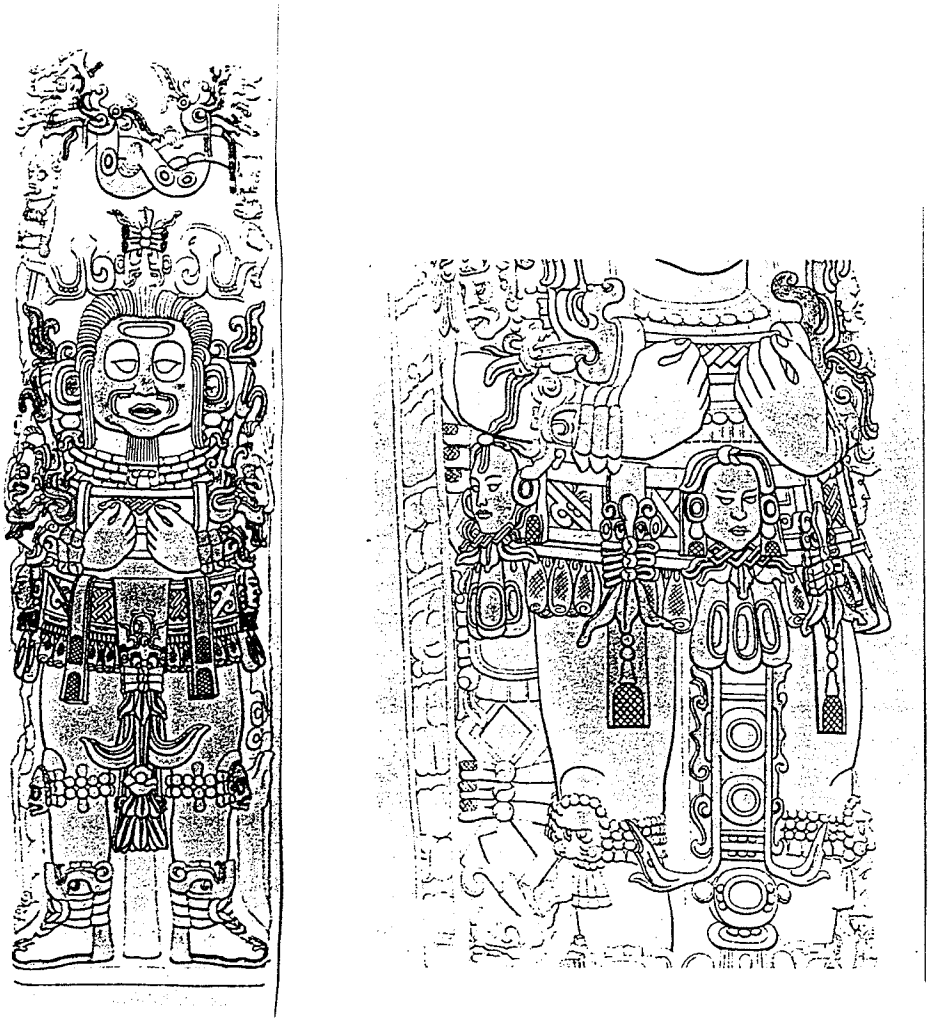


Fig. 12.11
Classic Maya Perforator God
Details from bloodletting scenes on Huehuetenango vase and other icons
Drawings by David Joraleman, selected from Fig. 24, pp. 70-71 in Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* 59- 75, ed. by Merle Greene Robertson.



a. b.

Fig. 12.12
a. Maya lord wearing deified perforator over genitals, Stela D, Copán, (from Maudslay Vol 1: Plate 45)
b. Maya lord wearing god of the perforator on geometric ornaments Stela A, Copán.
(from Maudslay Vol. I: Plate 26)
Both drawings after Alfred P. Maudslay, 1889-1902, *Biologia Centrali-Americana,* Archaeology. 5 vols. London: Dulau & Co., reproduced as Figs. 21 and 22 respectively, on p. 72 in Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* 59- 75, ed. by Merle Greene Robertson.

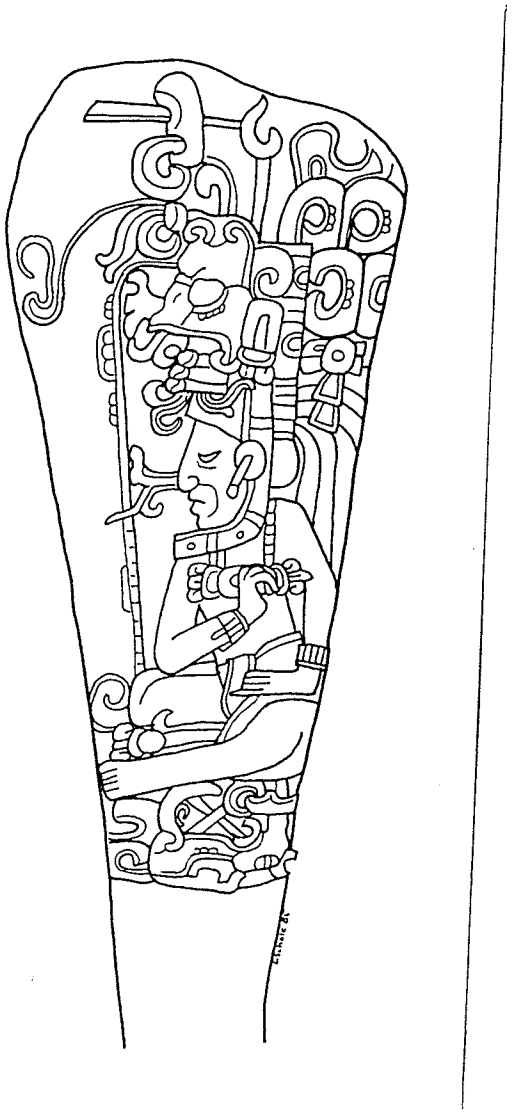


Fig. 12.13
Bloodletting from the genitals
Carved Bone, Late Classic A.D. 600-800
Museum of the American Indian, Heye Foundation, New York.
Drawing by Linda Schele as Fig. 61A, p. 186 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 12.14

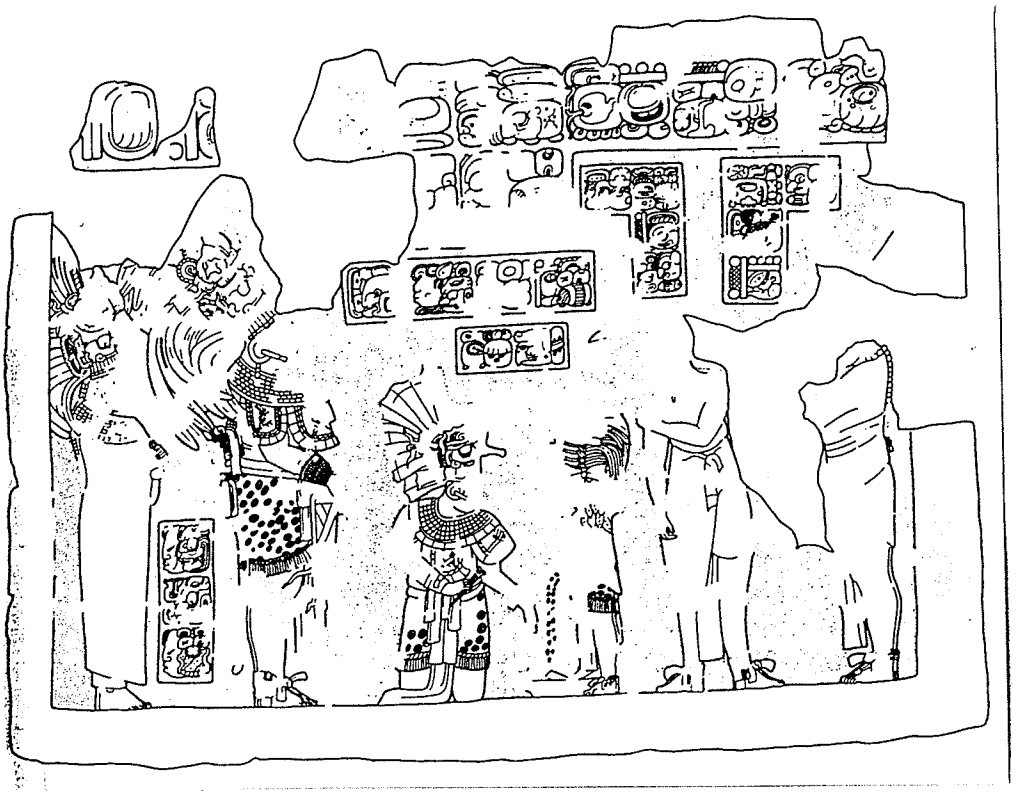


Fig. 12.14
Youth in bloodletting rite, with Ruler 3 and Lady of Cancuen presiding
Dos Pilas Panel 19
H. .64 m. Drawing by David Stuart and Stephen Houston, inking by David Stuart, from Petexbatun Regional Archaeological Project, Vanderbilt University, reproduced as Fig. 4-19, p. 115 in Stephen D. Houston, 1993, *Hieroglyphs and History at Dos Pilas: Dynastic Politics of the Classic Maya.*

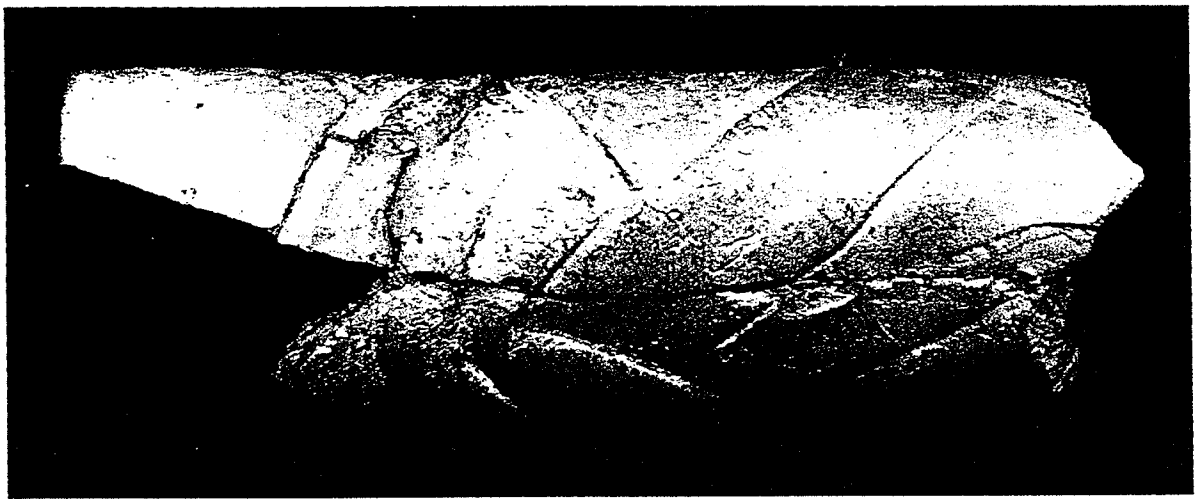
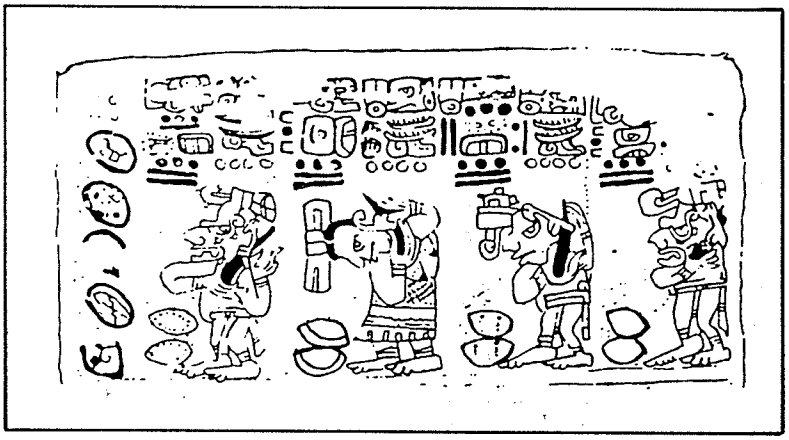


Fig. 12.15
Mat design on carved bone tube, possibly a handle of a sacrificial knife
Cuello, Belize, Late Preclassic period, ca. 400 B.C.
Photograph by Norman Hammond, in
Hammond, 1994, "The Emergence of Maya Civilization," in
Ancient Cities, Special Issue, *Scientific American,* 128-137, 135.

a.



b.

Fig. 12.16
a. Blood-letting from the earlobes.
Codex Madrid 95a, Drawing after Villacorta and Villacorta 1930,
b. God B drawing blood from his tongue
Codex Madrid 96b.
Drawings after Villacorta and Villacorta, 1930,
Codices Mayas: Dresdensis-Peresianus-Tro-Cortesianus, Guatemala.
(a) as Fig. 3 in Joralemon, 1974, fig. 3, p, 62 and (b) as Fig. 4, p. 62, in Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* ed. by Merle Greene Robertson.

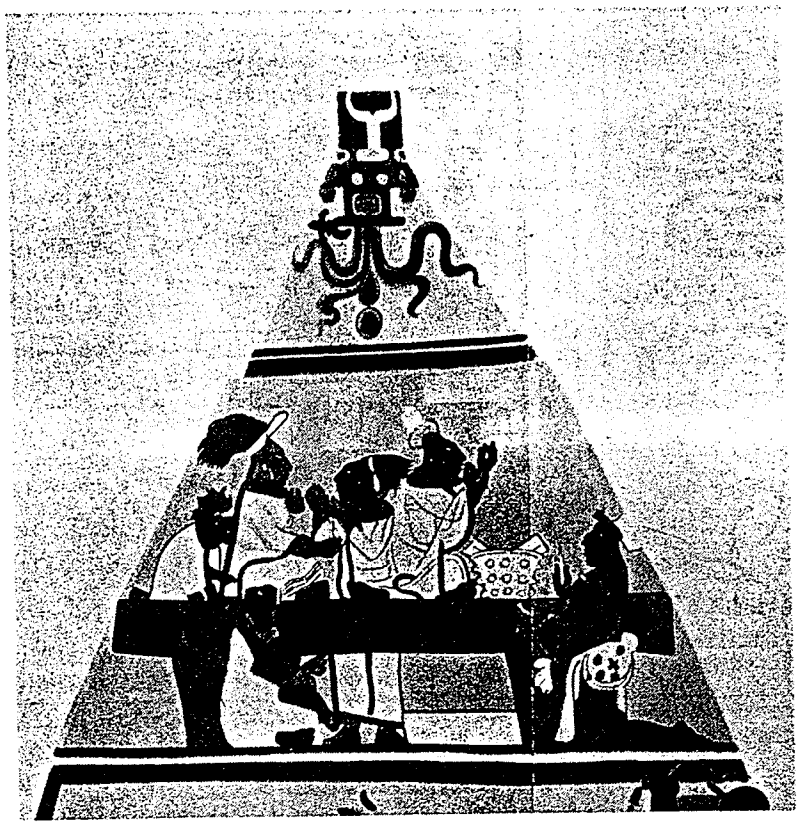


Fig. 12.17
Drawing cords through the tongue
Room 3, Structure 1, Bonampak.
Drawing (after K. Ruppert, J.E.S. Thompson and T. Proskouriakoff, 1955, "Bonampak, Chiapas, Mexico," *Carnegie Institution of Washington, Publication 602,* Washington, Fig. 29), as Fig. 6, p. 63, in
Joralemon, 1974, "Ritual Blood Sacrifice among the Ancient Maya: Part I," in *Primera Mesa Redonda de Palenque Part II: A Conference on the Art, Iconography, and Dynastic History of Palenque, Palenque, Chiapas, Mexico, December 14-22, 1973,* ed. by Merle Greene Robertson.

Fig. 12.18

Fig. 12.18
Lady Xoc bloodletting, Vision Serpent, and Shield Jaguar with torch
Lintel 24, Yaxchilan, Chiapas, Mexico
Late Classic, A.D. 725
Drawing by Ian Graham, in Graham and Von Euw, 1977,
Corpus of Maya Hieroglyphic Inscriptions, Volume 3 Part 1, 3:53.

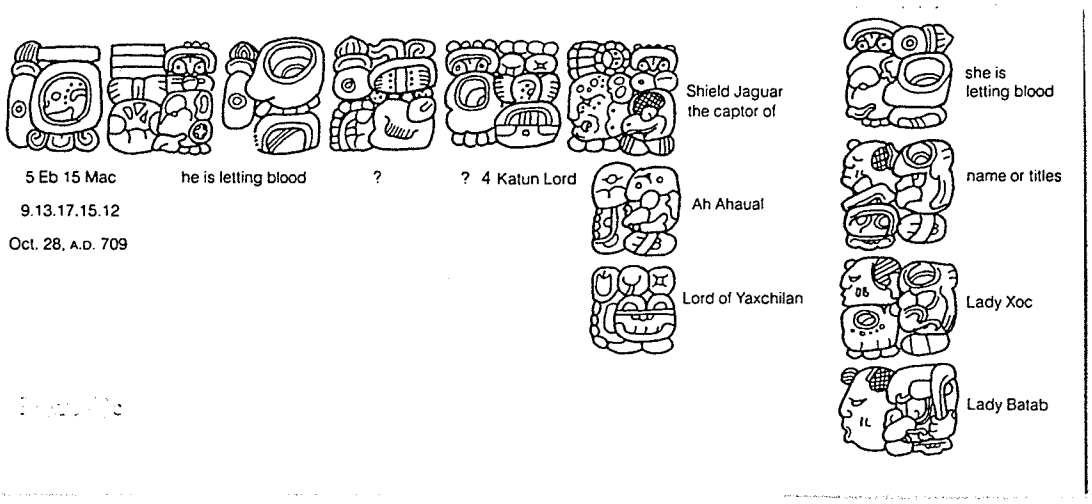


Fig. 12.19
Glyphic Text from Lady Xoc bloodletting scene
Lintel 24, Yaxchilan, Chiapas, Mexico
Late Classic, A.D. 725
Drawing by Linda Schele and captions as Plate 62c, p. 187 in
Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

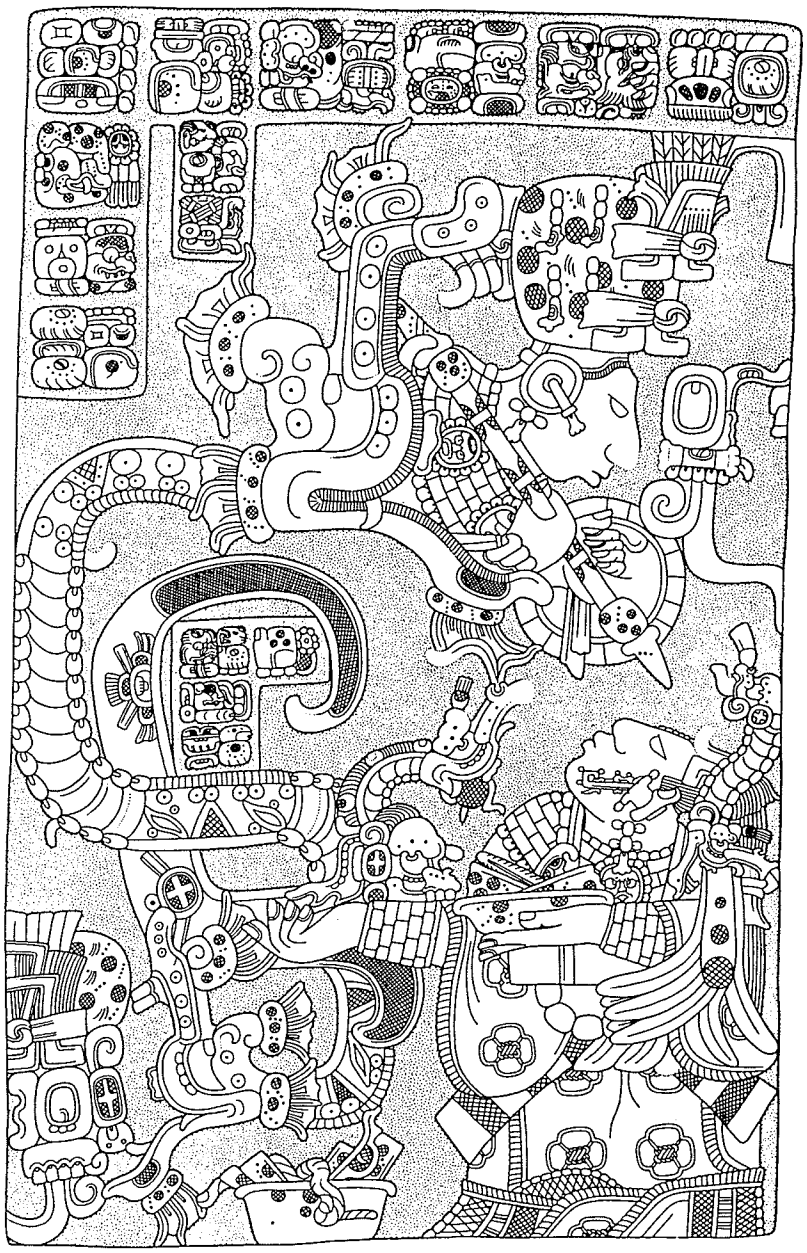


Fig. 12.20
Lady Xoc with Vision Serpent,
Lintel 25, Yaxchilan, Chiapas, Mexico
Late Classic, A.D. 725
The Trustees of the British Museum, London
Drawing by Ian Graham, in Graham and Von Euw, 1977,
Corpus of Maya Hieroglyphic Inscriptions, Volume 3 Part 1, 3:55.

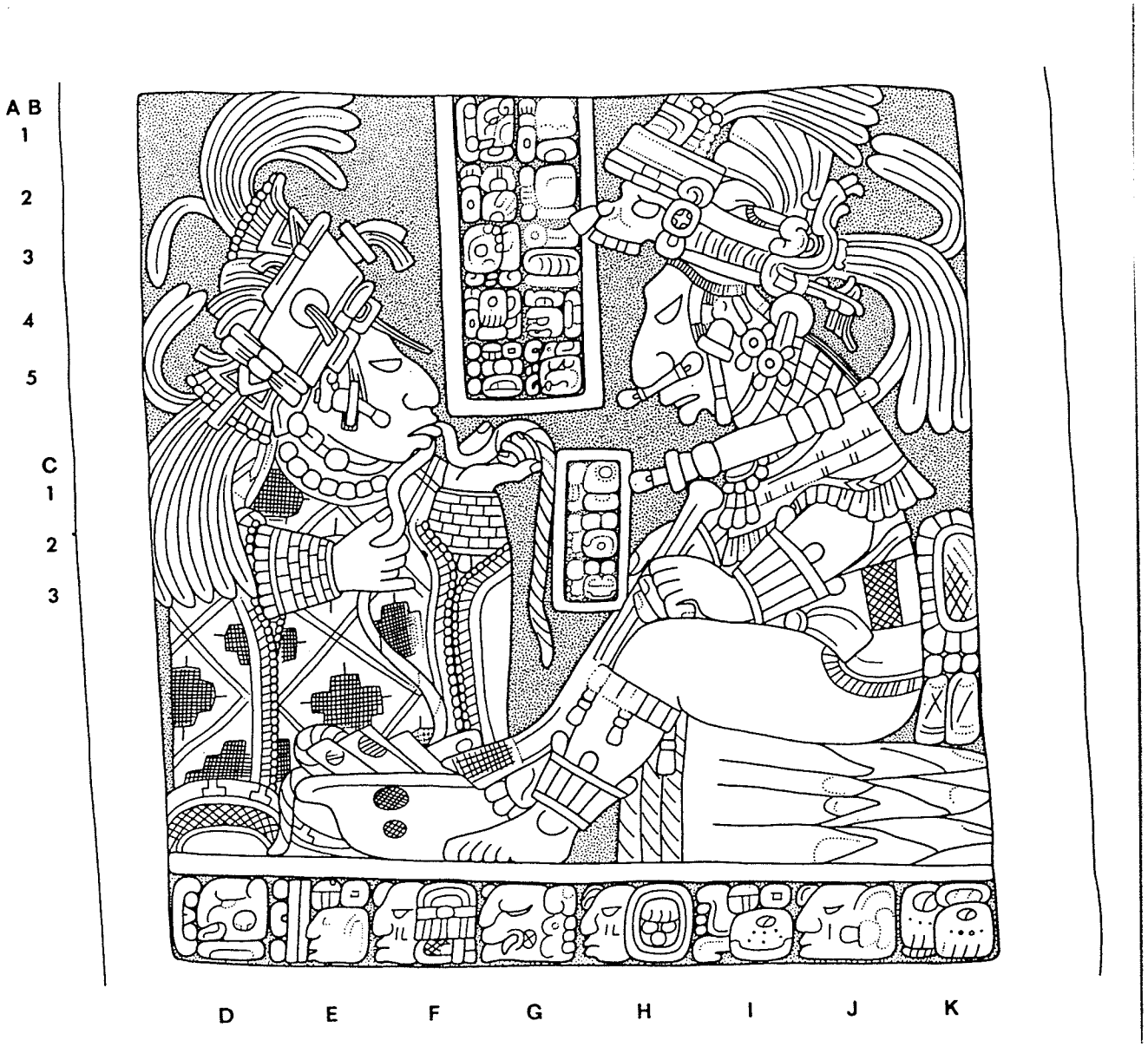


Fig. 12.21
Lady Balam-Ix and Bird Jaguar auto-bloodletting.
Lintel 17, Yaxchilan, Chiapas, Mexico.
Late Classic Period, a.d. 770.
Limestone. Drawing by Ian Graham, in Graham and Von Euw, 1977, *Corpus of Maya Hieroglyphic Inscriptions,* Volume 3 Part 1, 3:43.

Fig. 12.22
Tula-Toltec warriors extracting the heart of Maya captive
Repoussé disk from Cenote of Sacrifice, Chichen Itza
Drawing by Tatiana Proskouriakoff, as Fig. 1, p. 2 in Samuel Kirkland Lothrop (with sections by W.C. Root and Tatiana Proskouriakoff), 1952, *Metals from the Cenote of Sacrifice: Chichen Itza, Yucatan.*

Fig. 12.23

Fig. 12.23
Sacrificial Knife,
Terminal Classic-Early Postclassic, A.D. 800-1100,
"Blade: chert, haftin resin; red pigment; copal"; "Bifacially flaked"
"Handle: wood; dark coating; paraffin impregnated"; "Carved"
Total L. 34.5 cm.; Est Biface L 19.0 cm., W. 7.1 cm."
Peabody Museum 10-71-20/C6775; Photo as Fig. 26, p. 51 in
Coggins and Shane, 1984,
Cenote of Sacrifice: Maya Treasures from the Sacred Well at Chichén Itzá.

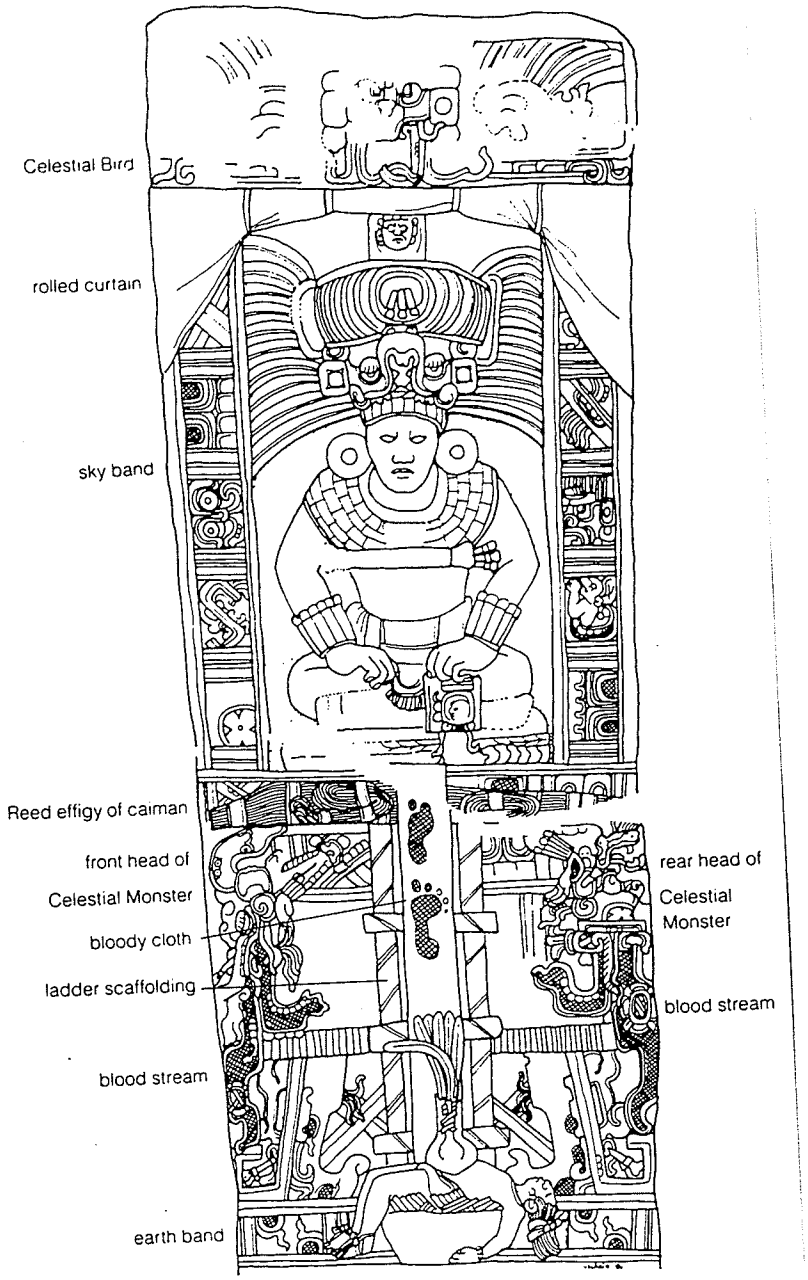


Fig. 12.24
Accession scene with heart sacrifice victim and tracking
Stela 11, Piedras Negras, Guatemala
Late Classic period, A.D. 731.
Drawing by Linda Schele as Fig. 11.4, p. 112 in Schele and Miller, 1986,
The Blood of Kings, Dynasty and Ritual in Maya Art.

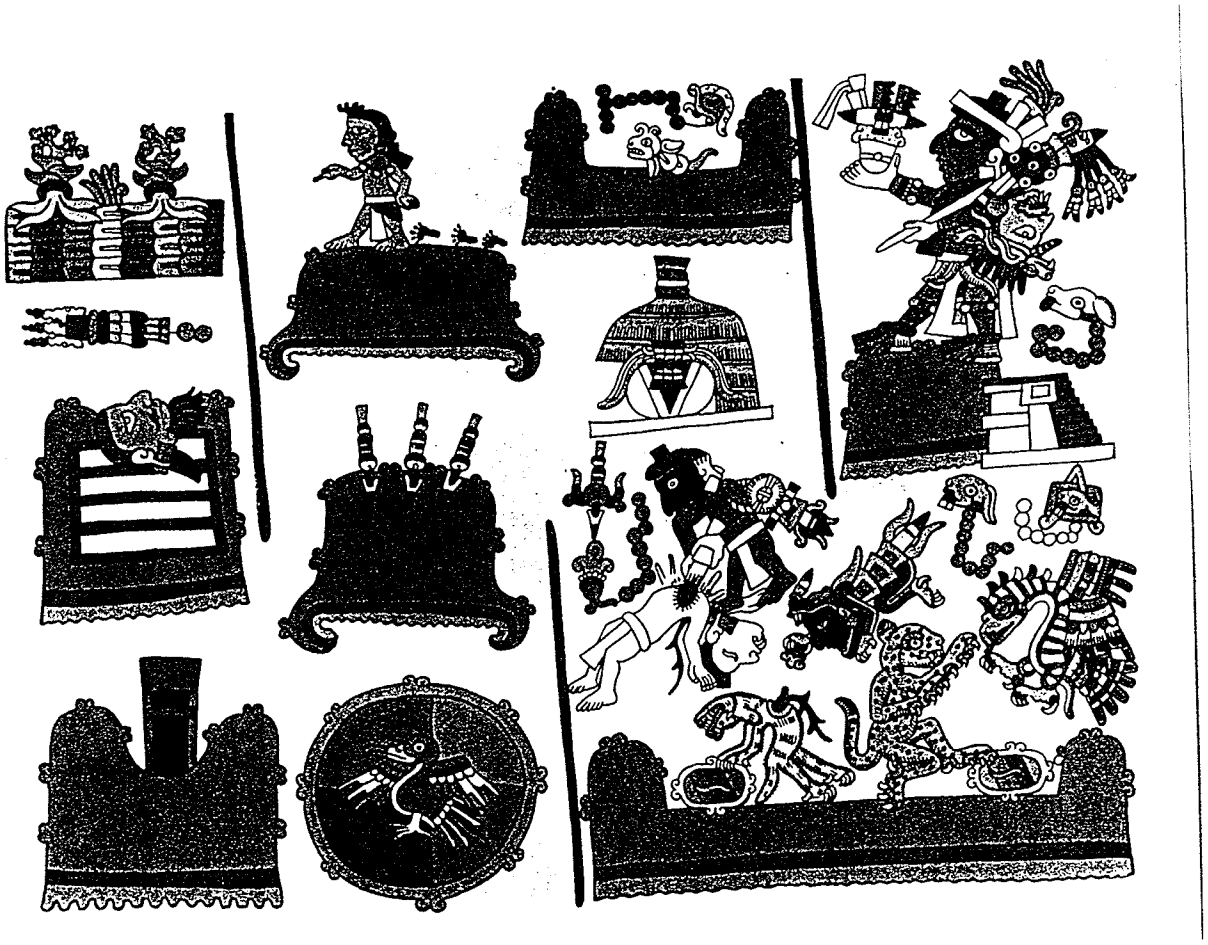


Fig. 12.25
Heart sacrifice of human and feline; trophy head; skull rack; and tracking
The Codex Nuttal, page 69,
Mixtec codex
Zelia Nuttal, 1975, *The Codex Nuttal,* 69.

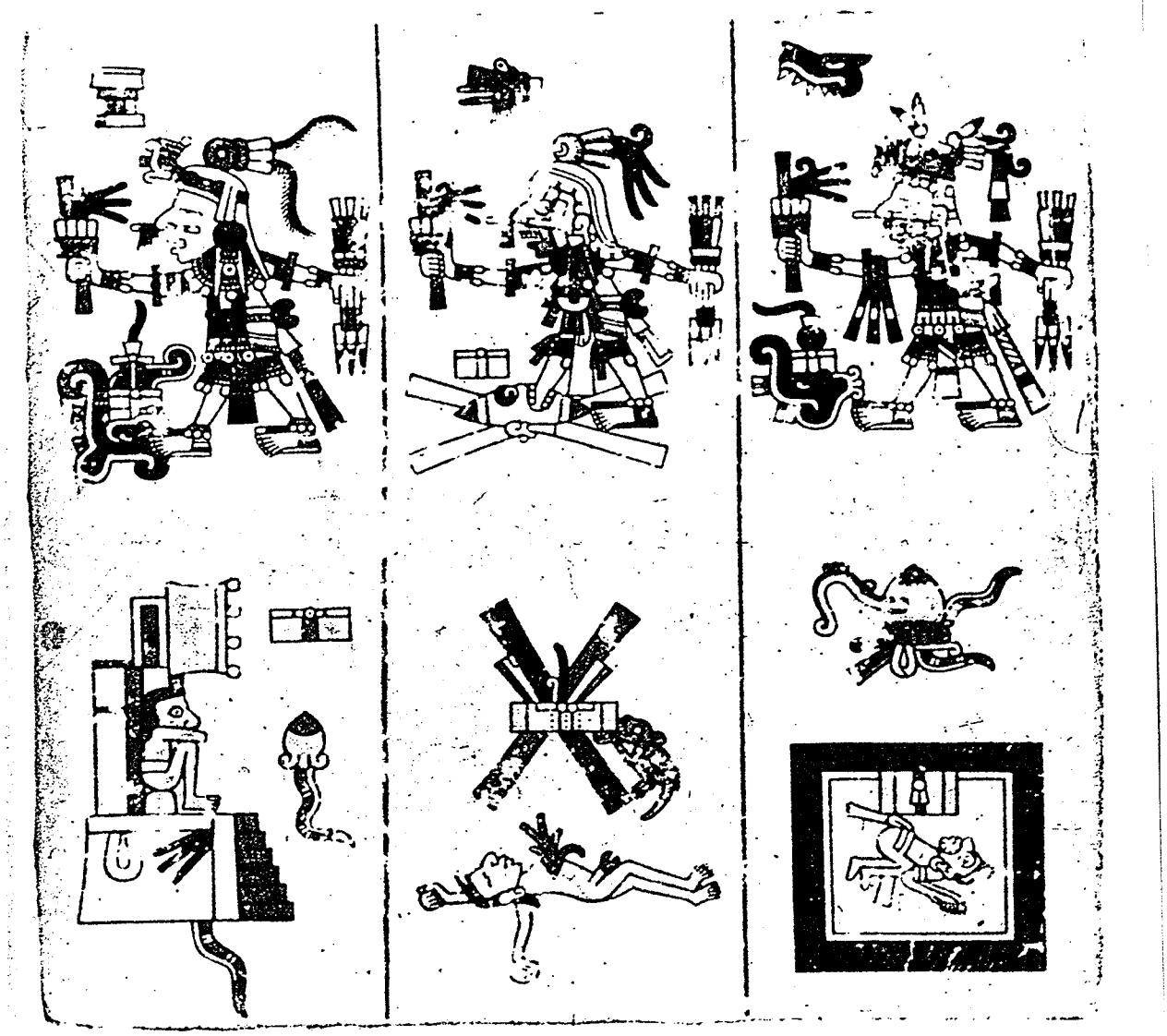


Fig. 12.26
Heart sacrifice
Mixtec *Féjérvary-Máyer Codex*
Lamina II (XLIII), in Antonio Ortiz Mena, Agustín Yáñez, and José Corona Núñez, 1967, *Antigüdades De México: basadas en la recopilación de Lord Kingsborough.* Volumen IV. Secretaría de Hacienda y Crédito Público México MCMLXVI, 191.

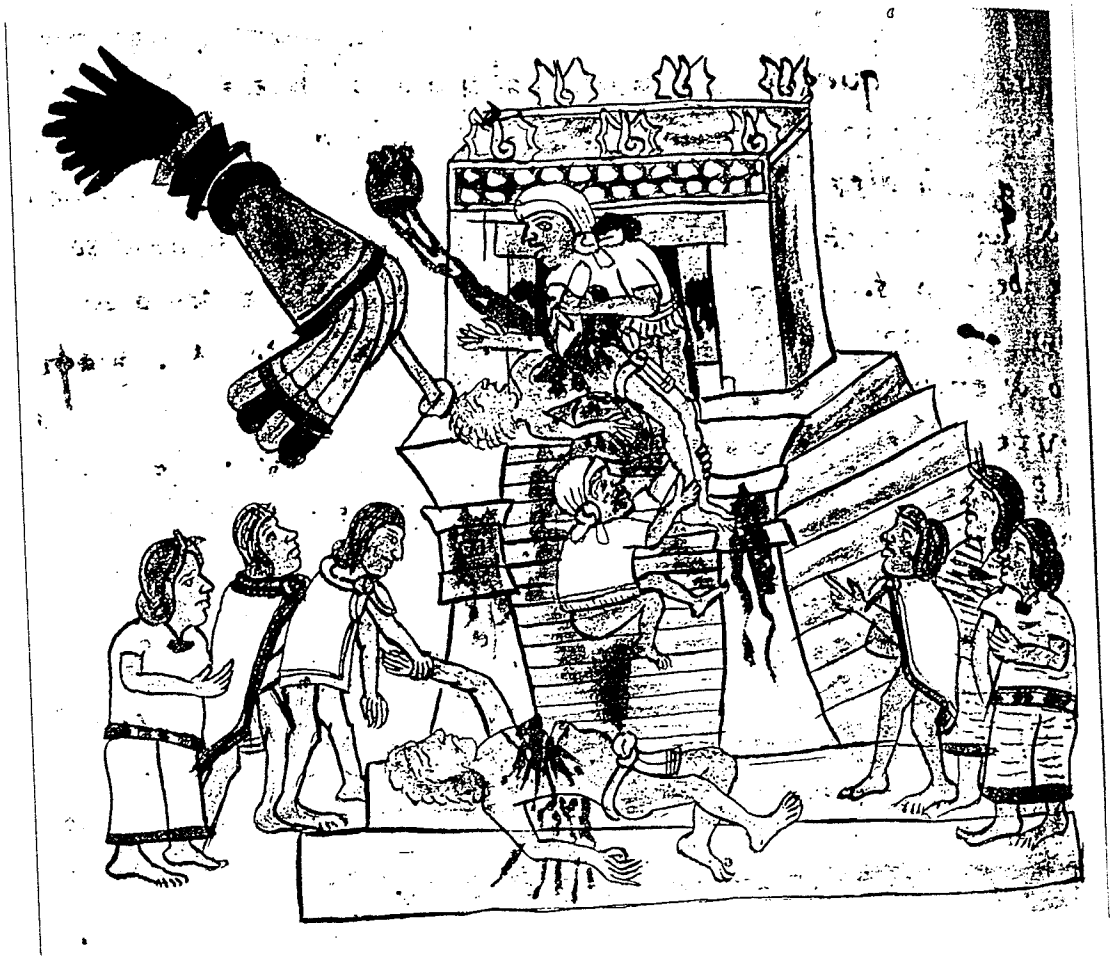


Fig. 12.27
Codex scene of Aztec Sacrifice on the Great Temple at Tenochtitlan
Source: (Scala, Florence: Biblioteca Nazionale Centrale, Florence.
Photographic material from I.N.A.H., S.E.P., the National Institute of Anthropology and History, Secretariat of Public Education), reproduced in
Dickey, Muse, and Wiencek, 1982, *The God-Kings of Mexico*, p. 152.

Fig. 12.28

Fig. 12.28
Sacrifice scene
Codex from Real Academia de la Historia, Madrid, page 250
Painting with accompanying text by Fray Bernadino de Sahagún
Photograph of page 25c showing painting and accompanying text, fol. 250r in Sahagún, 1993, *Prímeros Memoriales* (after Francisco del Pasy y Troncoso).

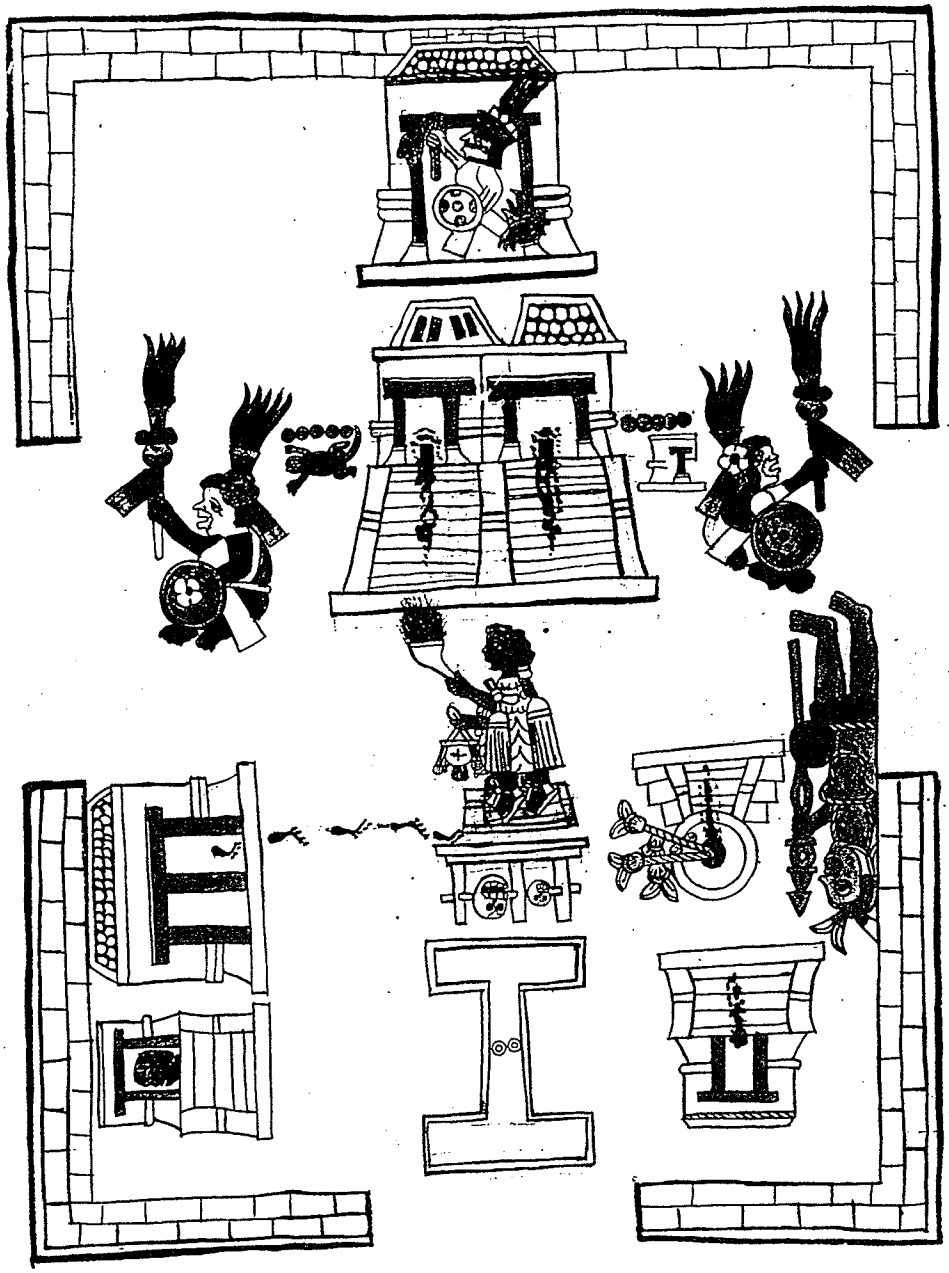


Fig. 12.29
Sacrifice in a walled ceremonial center.
Codex Matritense del Palacio Real de Madrid, fol. p. 269r in Sahagún, 1993, *Primos Memoriales* (after Francisco del Pasy y Troncoso).

Fig. 12.30
Chacmool figure with sacrificial blade in armband
Tula, Hidalgo.
Toltec culture, Early Post-Classic period.
Photograph by Michael D. Coe as Fig. 98, p. 129 in Coe, 1990, *Mexico.*

Fig. 12.31
Chacmool figure portraying the rain god with a Tlaloc mask and early pendant. H. 123 (48 3/8)
Museo Nacional de Antropologia, Mexico.
Photograph by Mary Ellen Miller as Fig. 172, p. 215 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

Fig. 12.32
Figure with trophy head.
Stela Fragment, Chocola, Suchitepequez
Present widest dimension ca. 60 cm.
The University Museum, University of Pennsylvania
Photograph courtesy of the museum, as Fig. 1.19, p. 30 in
Parsons, 1988, "Proto-Maya Aspects of Miraflores-Arenal Monumental Stone Sculpture from Kaminaljuyu and the Souther Pacific Coast," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988.

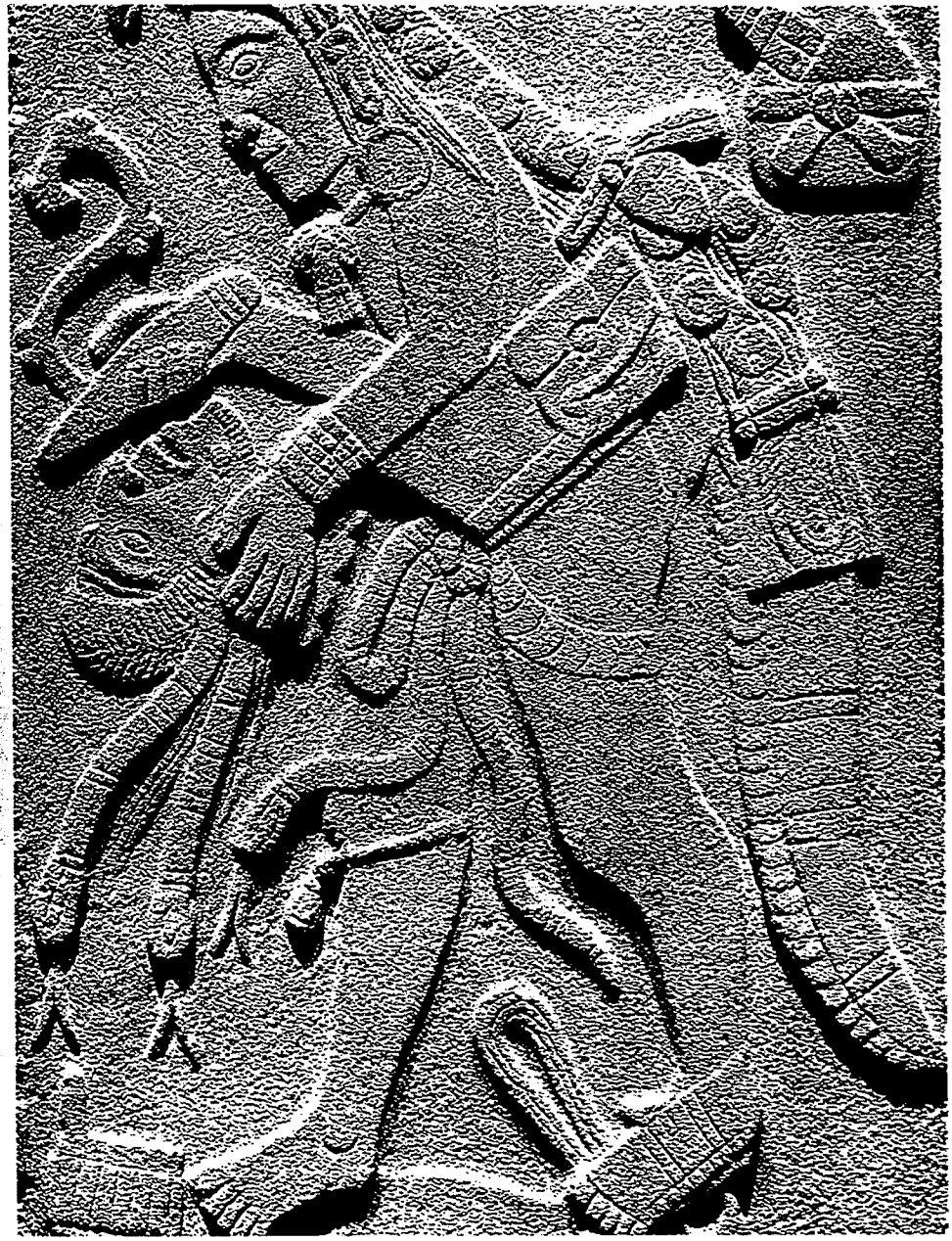
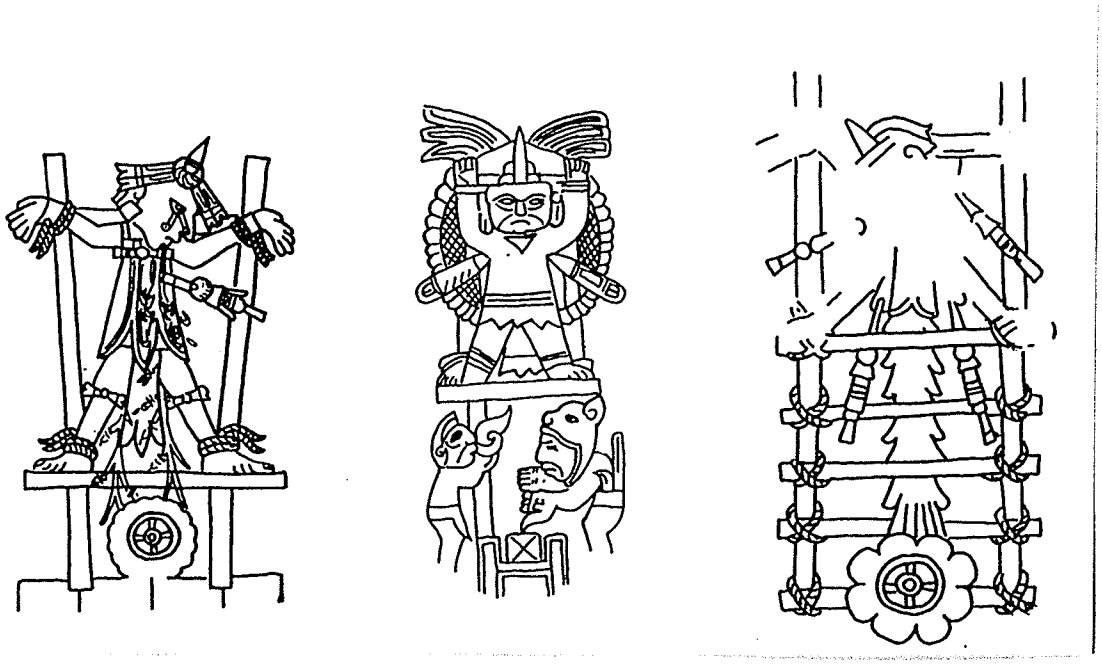


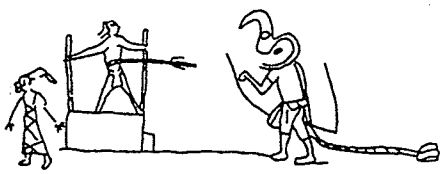
Fig. 12.33
Dignitary carrying decapitated head with blood emerging in form of snakes
Stela (detail) from Santa Lucia Cozumahualpa
Pre-Toltec. (Museum für Völkerkund, Berlin, Germany), photograph in Burland and Forman, 1975, *Feathered Serpent and Smoking Mirror: Gods and fate in ancient Mexico,* 69.



a. b. c.

Fig. 12.34
Xipe Tlacacaliliztli sacrifice with scaffolds
Central Mexico, Late Postclassic period
a. Mixtec Tlacaxipehualiztli ceremony (detail from *Nuttal Codex)*
Drawing by Taube
b. Carved and gilded *atlatl,* with conch-blower and figure in jaguar mask.
(Museo Nazionale ed Etnografico Luigi Pigorini, Roma. Redrawn by Taube after Easby and Scott 1970: fig. 293.)
c. Mixtec Tlacaxipehualiztli ceremony (detail).
Codex Becker I, p. 10.
Drawings by Karl Taube as Fig. 12.1, p. 332 in
Taube, 1988, "Ancient Scaffold Sacrifice Among the Maya," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988,

a



b

Fig. 12.35
a. Pottery scene with ritual disembowelment
b. Scaffold sacrifice: "graffito" image, Tikal Temple II (from W.R. Coe)
Drawings as Fig. 4, p. 11, in Schele, 1984, "Human Sacrifice Among the Classic Maya," in *Ritual Human Sacrifice in Mesoamerica*, Elizabeth P. Benson, Organizer, and Elizabeth H. Boone, Editor.

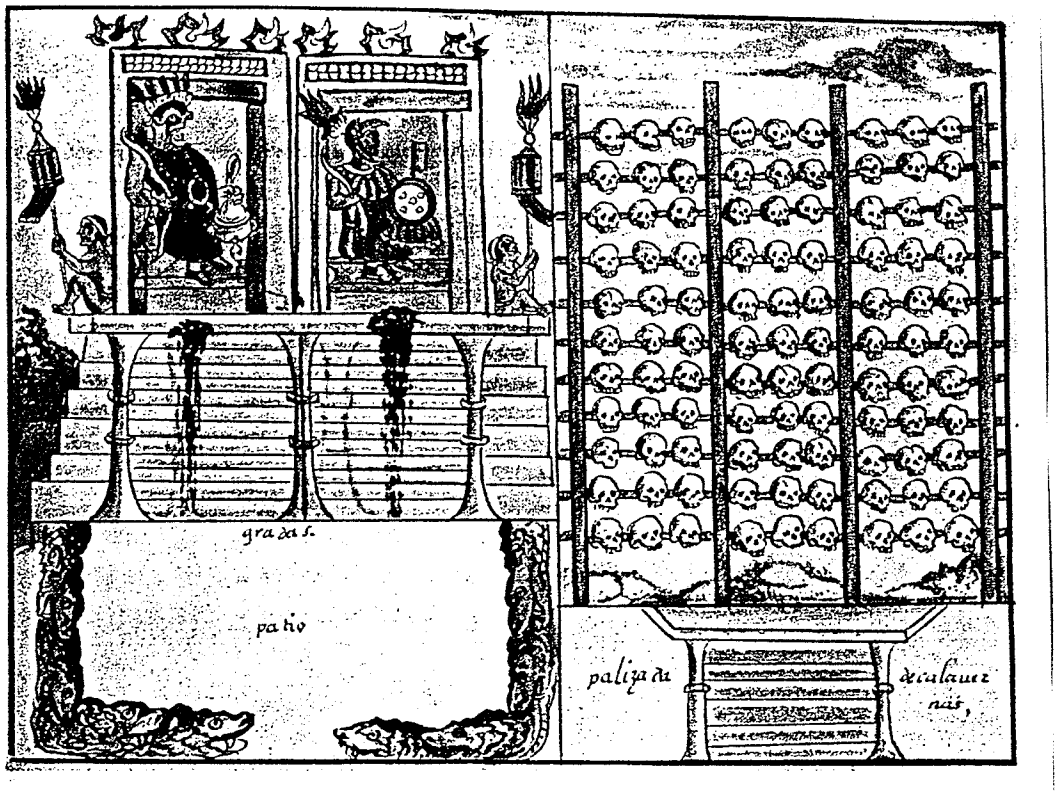


Fig. 12.36
Twin shrines of the deities Tlaloc (left) and Huitzilopochtli (right)
Templo Major of Tenochtitlan
Tzompantli (skull rack) for display of sacrificial victims' skulls are to the right, and a serpent wall surrounds the courtyard
Colourplate following 232v in Durán, 1971,*The Book of the Gods and Rites and the Ancient Calendar by Fray Diego Durán,* trans. and ed. by Fernando Horcasitas and Doris Heyden, 1971.

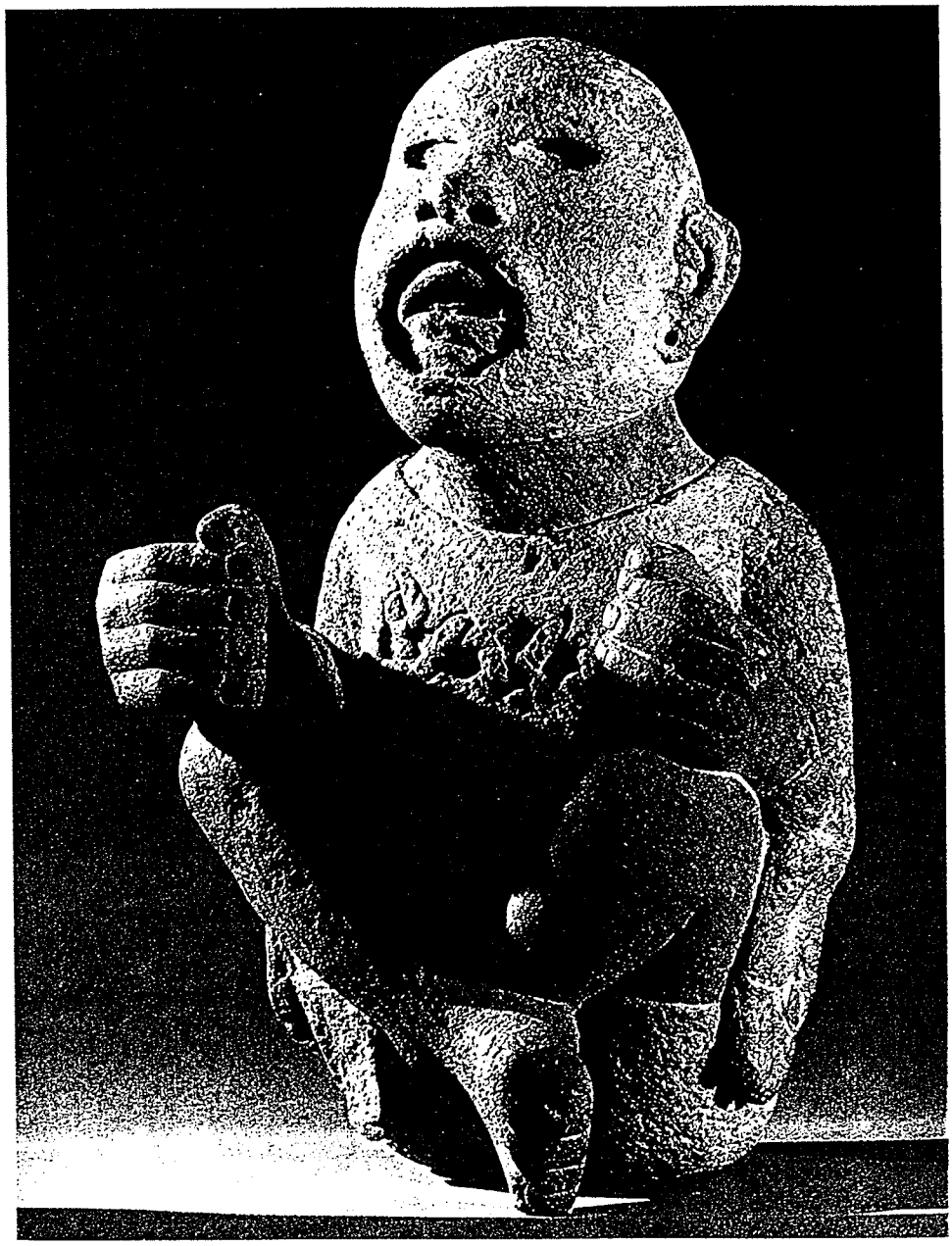


Fig. 12.37
Xipe Totec, Aztec god (or impersonator) wearing a victim's flayed facial and body skin with dangling hands
Seated figure, stone. Museum für Volkerkunde und Schweizerisches Museum für Volkskunde, Basel: Basel, Switzerland. Photograph in Burland and Forman, 1975, *Feathered Serpent and Smoking Mirror: Gods and fate in ancient Mexico,* 81.

Fig. 12.38
Xipe Totec god (or impersonator). Detail of Fig. 12.37: Back view, showing flayed skin tied behind head and torso of figure)
H. 40 (15 3/4)
Museum für Völkerkunde, Basel, photograph as part of Fig. 169, p. 212 in Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*

Fig. 12.39
Male priest wearing flayed skin (along with queckquemitl garment) of sacrificed female impersonator of Centeotl-Chicomecoatl, an agricultural fertility goddess. Dancers represent corn maidens and helpers of the Huastecs (Gulf Coast ethnic group).
After *Codex Borbonicus* 30, 1974, *Codex Borbonicus. Bibliothèque de L'Assemblé Nationale-Paris (Y 120),* Karl Anton Nowotny and Jacqueline de Durand-Forest, eds., Akameische Druck-u Verlagsanstalt, Graz,
as Fig. 9, p. 173 in Patricia Rieff Anawalt, 1984,
"Memory Clothing: Costumes Associated with Aztec Human Sacrifice,"
in *Ritual Human Sacrifice in Mesoamerica: A Conference at Dumbarton Oaks October 13th and 14th, 1979,* ed. by Elizabeth P. Benson (organizer) and Elizabeth H. Boone (editor), 165-193.

Fig. 12.40
Xipe Totec, Aztec
Ceramic sculpture from Palma Cuata, Veracruz
Probably from Postclassic period
Photo as Image 19, p. 206 in Markman & Markman, 1992,
The Flayed God: The Mythology of Mesoamerica. Sacred Texts & Images from Pre-Columbian Mexico & Central America.

a.

b.

Fig. 12.41
Captive Reliquary
Jaina, Campeche, Mexico
Late Classic period, A.D. 700-900. Ceramic, H. 13.6 cm.
The Baltimore Museum of Art, Gift of Alan Wurtzburger
a. Front view: Photograph by Justin Kerr as Plate 94, p. 240
b. Back view: Photo by Justin Kerr as Plate 94a, p. 228
Photographs in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

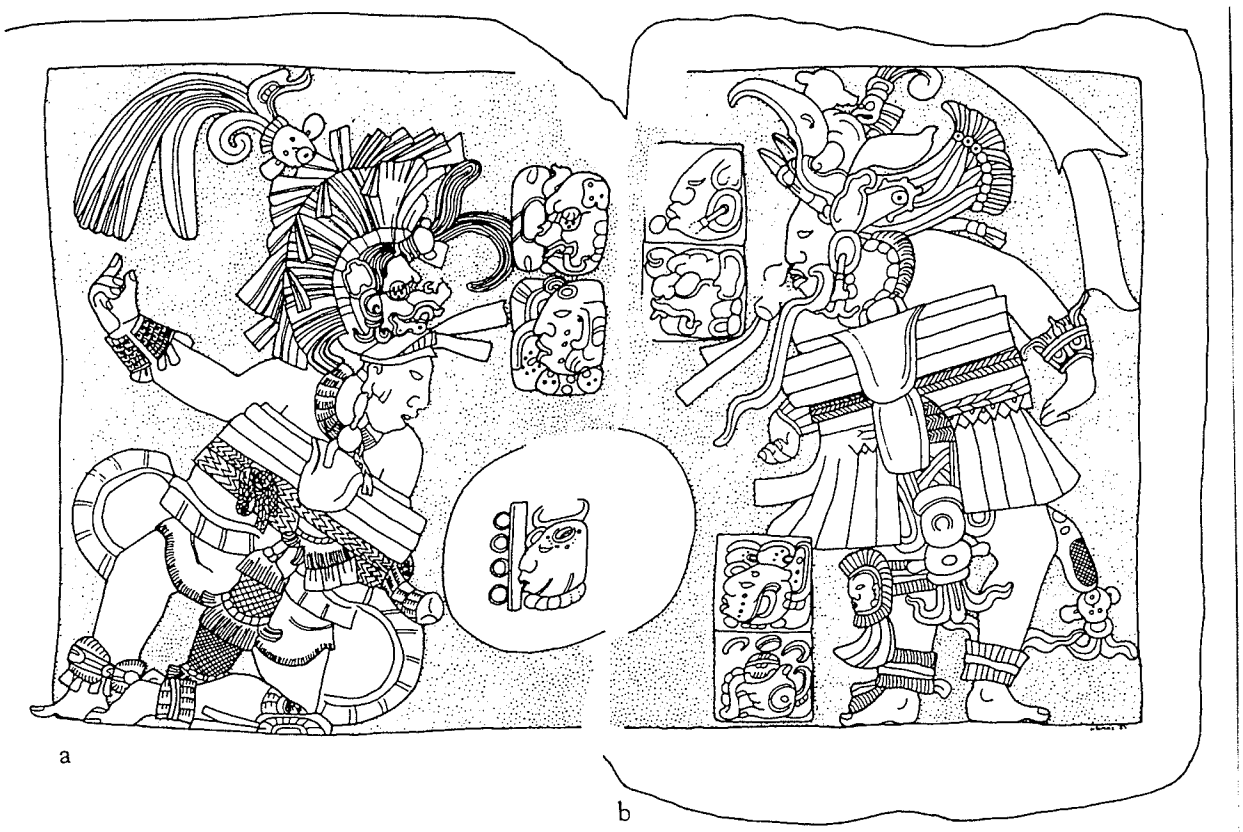


Fig. 13.1
Ballgame Scene: God L with Muan Bird Headdress, and Xbalanque with Jaguar God headdress
Late Classic period Limestone panels (assembled together), 27.6 x 38.1 cm
a. Museum of the American Indian, Heye Foundation, New York, and
b. Private collection
Drawing by L. Schele as Fig. IV.12 and Plate 104, p. 258 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

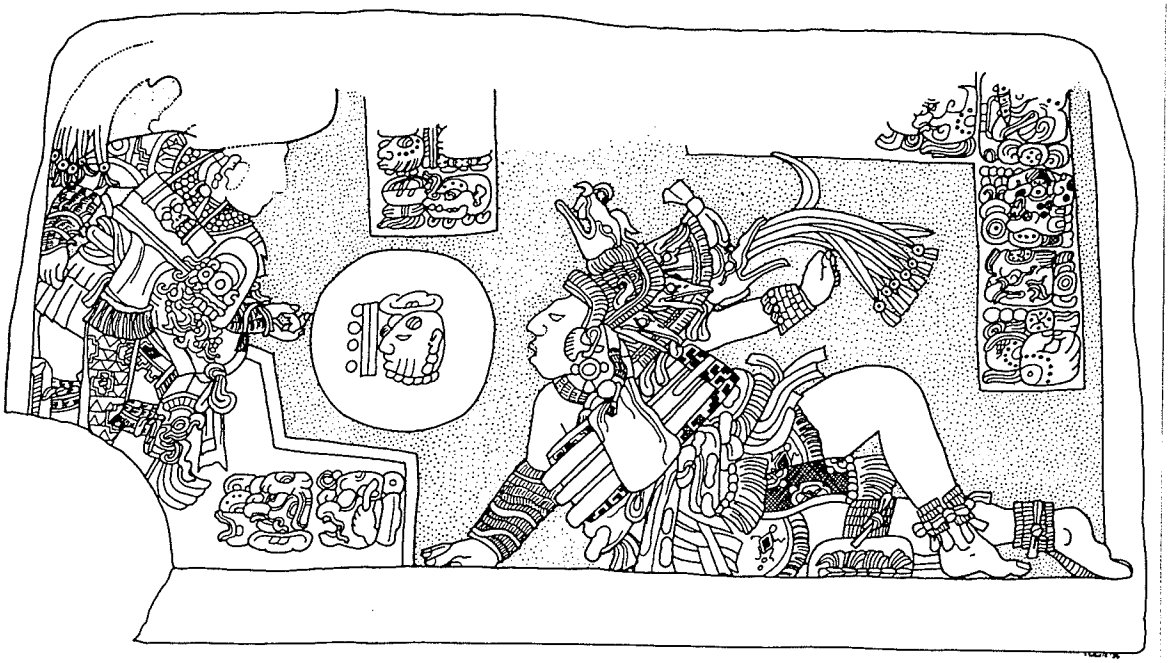


Fig. 13.2
Tlaloc and jaguar symbolism in play vs. player in bird costume
Late Classic ballgame scene
Limestone panel, 26.7 x 43.2 x 7.6 cm
The Art Institute of Chicago, The Ada Turnbull Hertle Fund,
Drawing by L. Schele as Plate 101a, p. 257 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

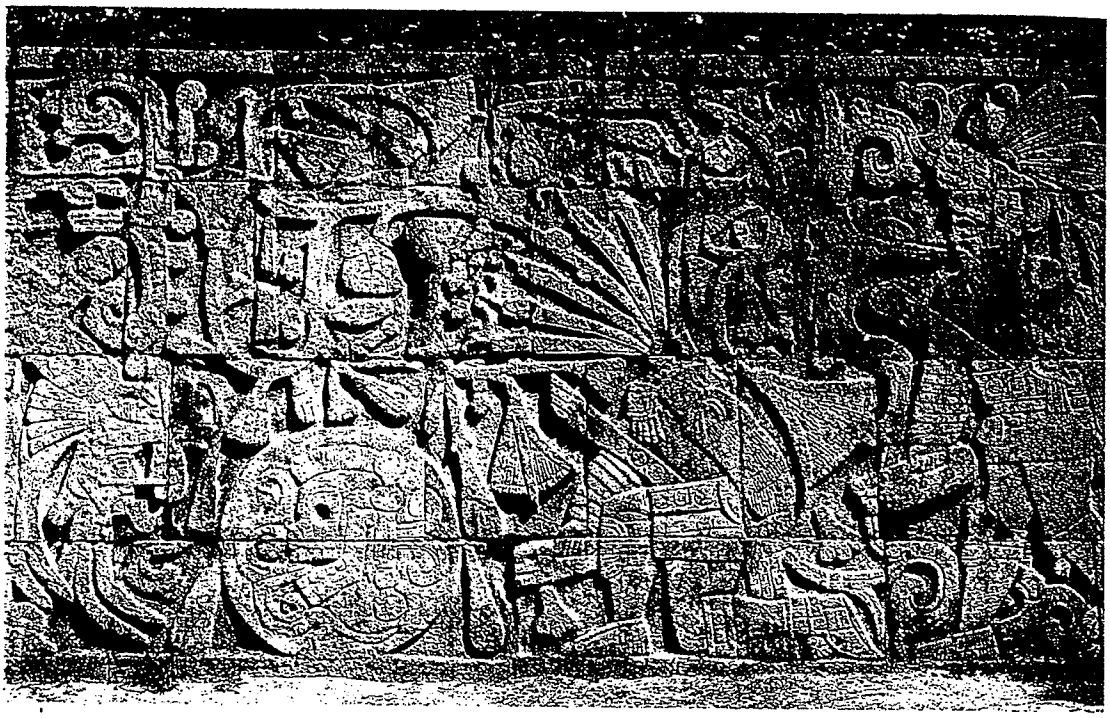


Fig. 13.3
Ballgame and Decapitation Scene,
Relief carving, Relief of the Great Ballcourt, Chichen Itzá, Yucatán.
Photo from the Boneche archive, in
Gerardo Bustos, 1992, *Yucatan and Its Archaeological Sites*, 56.

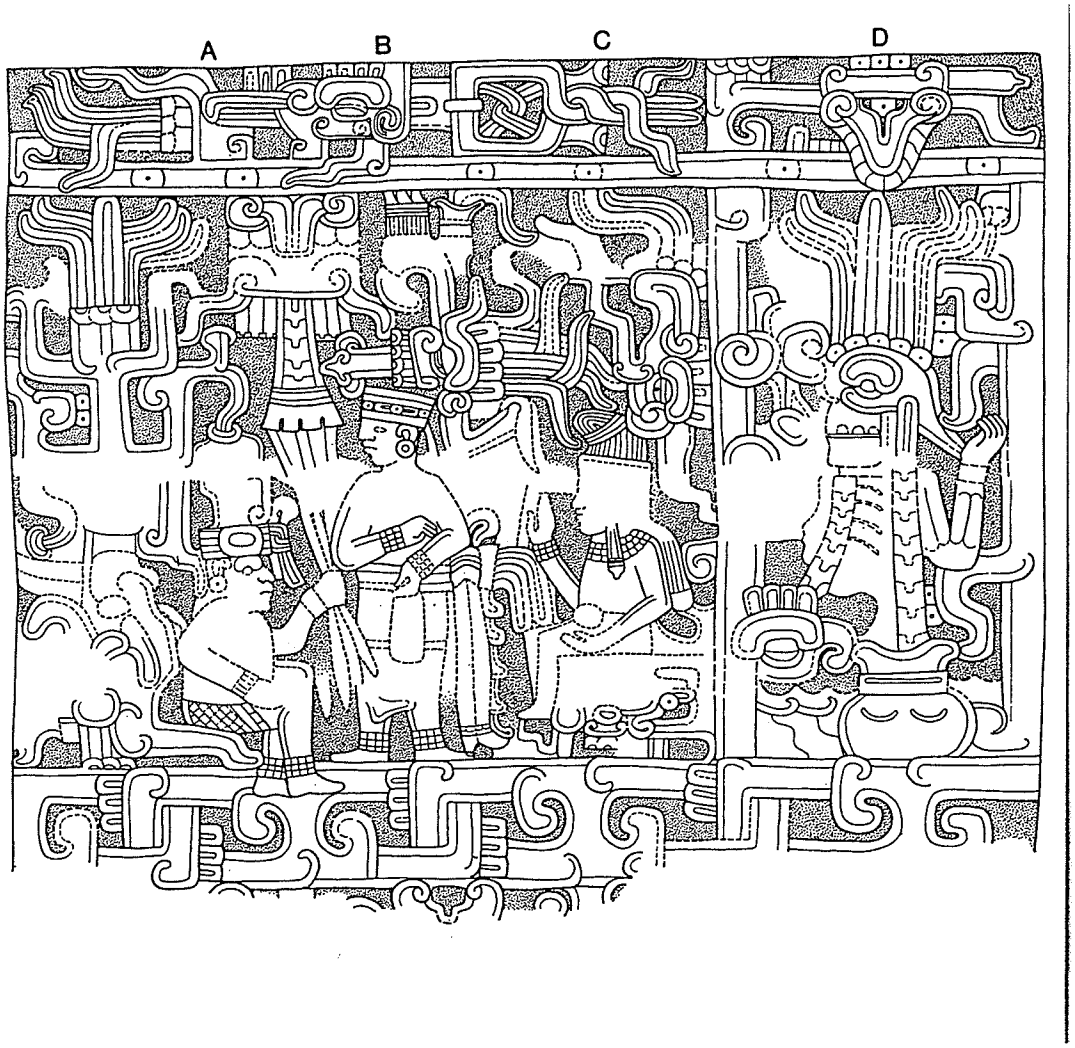


Fig. 13.4
Protagonist preparing for Ballgame (or Venus descending to earth) (Panel 1) Southeast panel of the South Ballcourt, El Tajín, Veracruz. Drawing by Michael E. Kampen, as fig. 20 in Catalogue after p. 91, in Kampen, 1972, *The Sculptures of El Tajín.*

Fig. 13.5

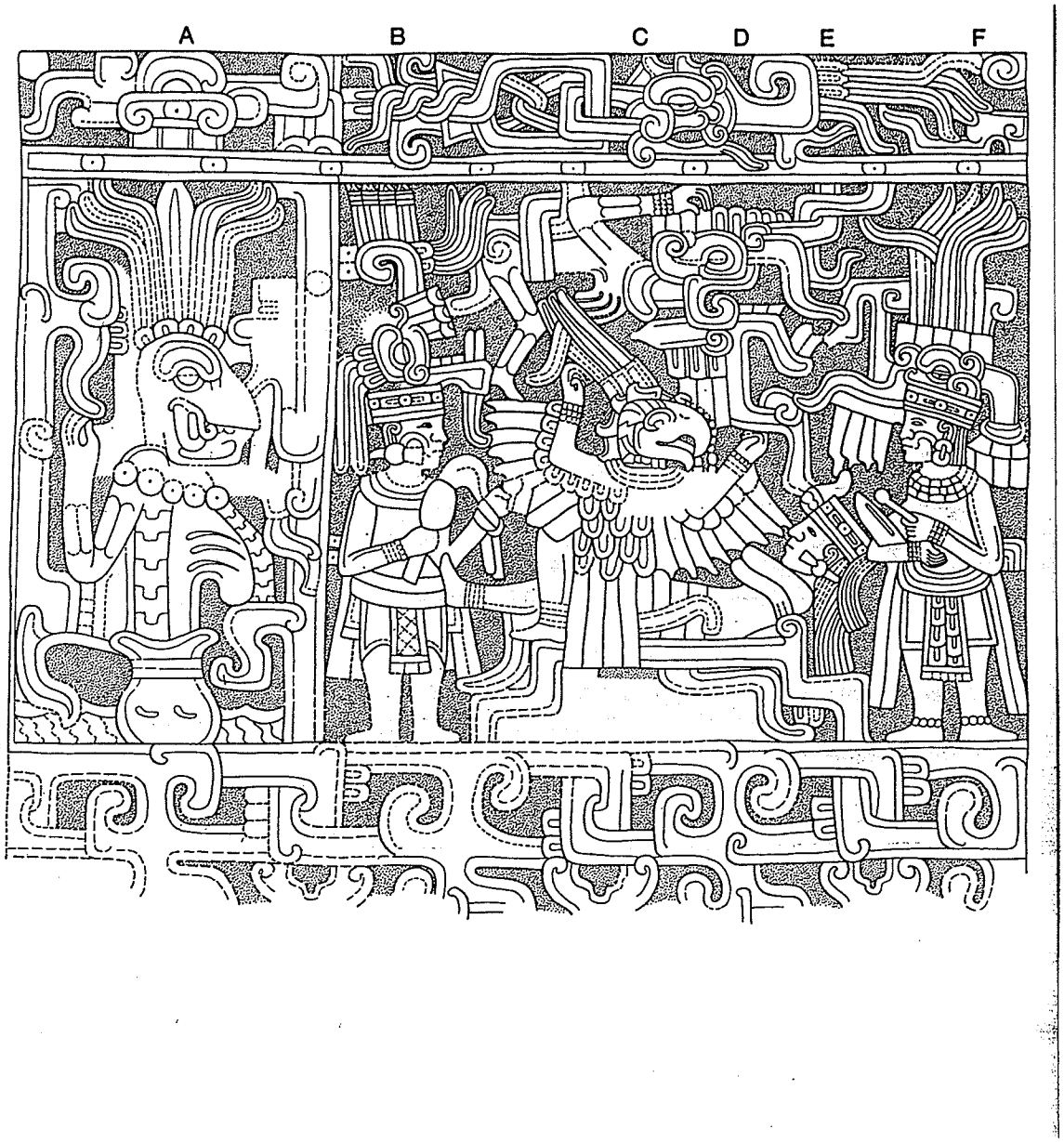


Fig. 13.5
Reclining protagonist surrounded by musicians
(or scene with actions of Venus)
(Panel 2) Southwest panel of the South Ballcourt, El Tajín, Veracruz.
Drawing by Michael E. Kampen, as fig. 21 in Catalogue after p. 91 (and p. 50), in Kampen, 1972, *The Sculptures of El Tajín.*

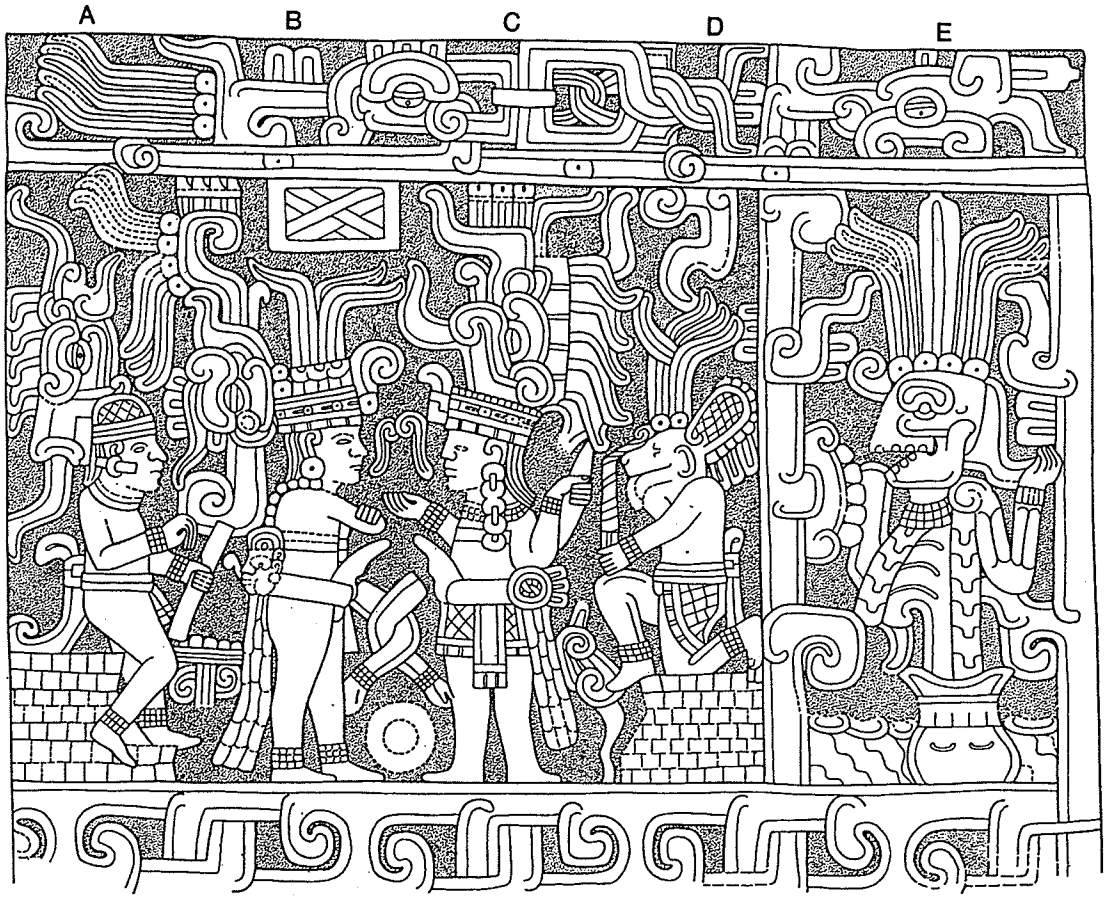


Fig. 13.6
Ballplayers in the court (Underworld ball game)
(Panel 3) Northwest panel of the South Ballcourt, El Tajín, Veracruz.
Drawing by Michael E. Kampen, as fig. 22 in Catalogue after p. 91
in Kampen, 1972, *The Sculptures of El Tajín.*

Fig. 13.7 a

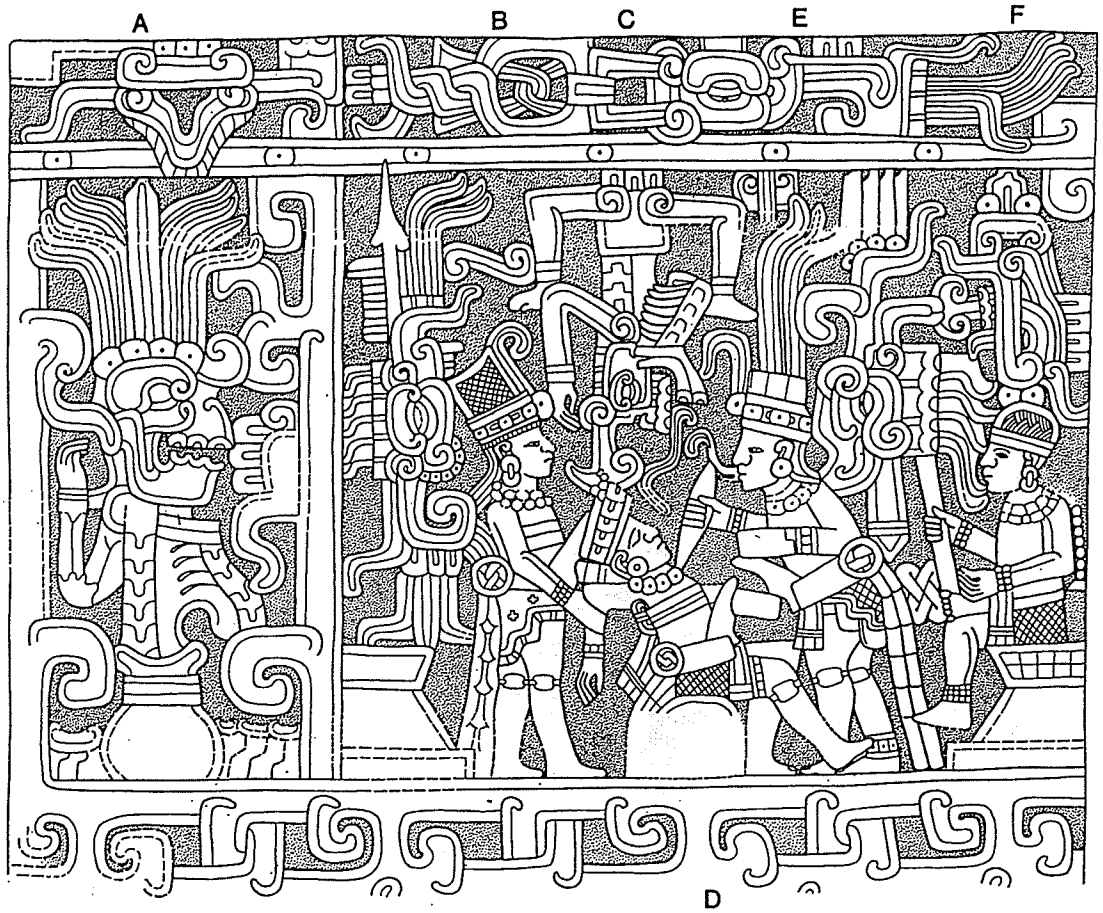


Fig. 13.7a
Ballgame Decapitation Scene
Northeast panel of the South Ballcourt, El Tajín, Veracruz.
Drawing by Michael Edwin Kampen, in
Kampen, 1972, *The Sculptures of El Tajín,* fig. 23, in Catalogue after p. 91.

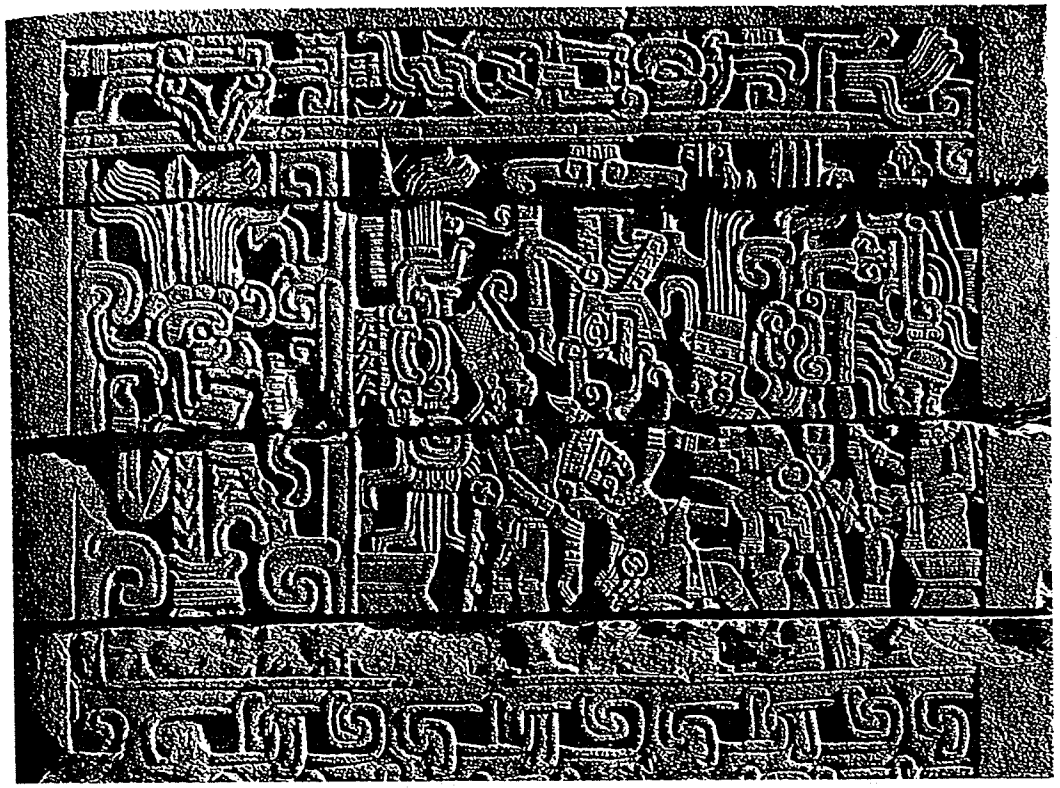
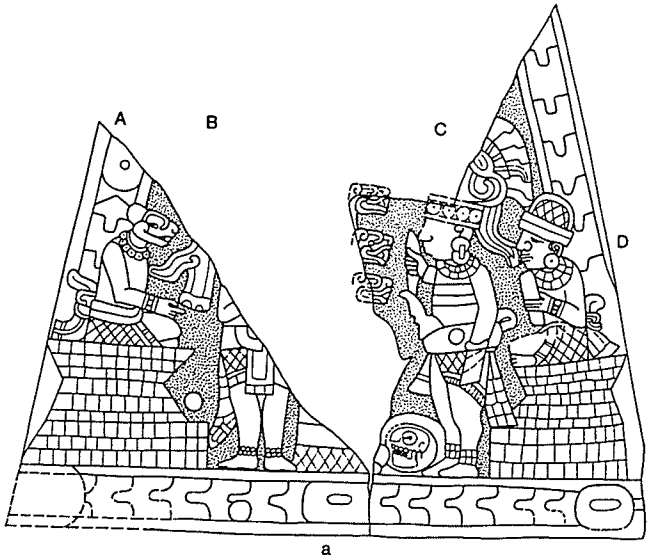
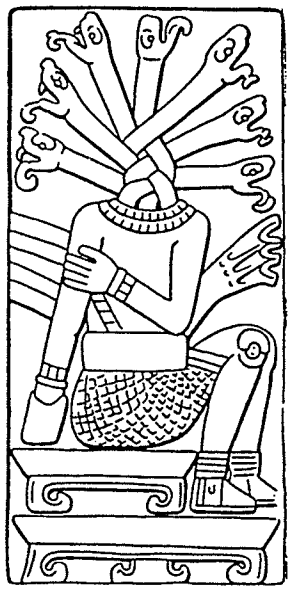


Fig. 13.7b
Sacrifice in ballcourt scene,
Northeast panel of the South Ballcourt, El Tajín, Veracruz.
Photograph by M.D. Coe, as Fig. 69, p. 95 in
Miller, 1993, *The Art of Mesoamerica from Olmec to Aztec.*



a.



b.

Fig. 13.8
a. Decapitated Victim (fragment)
Ballgame scene from the Temple of the Niches, El Tajín, Veracruz. Drawing by Michael E. Kampen, in Kampen, 1972, *The Sculptures of El Tajín,* Fig. 19a, in Catalogue after p. 91
b. Ballcourt Panel, Decapitated Victim with Blood as Entwined Snakes Aparicio, Veracruz. Drawing as Fig. 3.6, p. 57 in Wilkerson, 1991, "And Then They Were Sacrificed: The Ritual Ballgame of Northeastern Mesoamerica Through Time and Space," in *The Mesoamerican Ballgame,* ed. by Vernon L. Scarborough and David R. Wilcox, 1991.

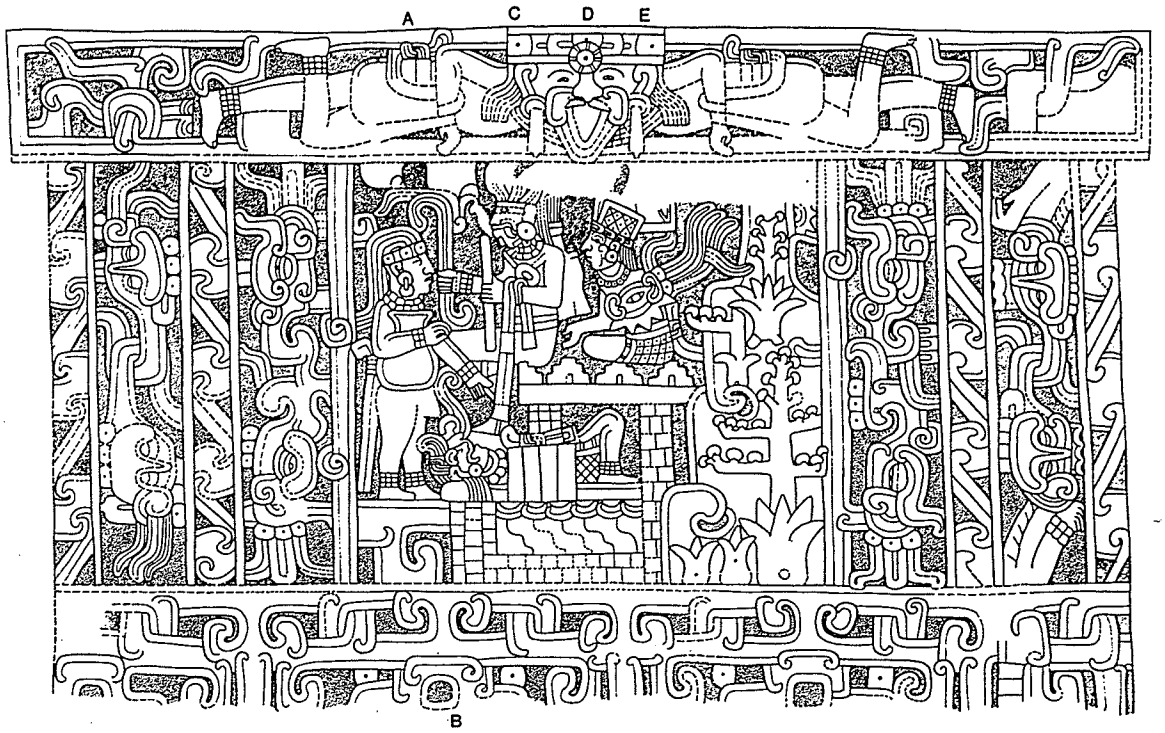


Fig. 13.9
Underworld scene of supplication
North-central panel of South Ballcourt, El Tajín, Veracruz.
Drawing by Michael Edwin Kampen, fig. 25, in Catalogue after p. 91, in Kampen, 1972, *The Sculptures of El Tajín.*

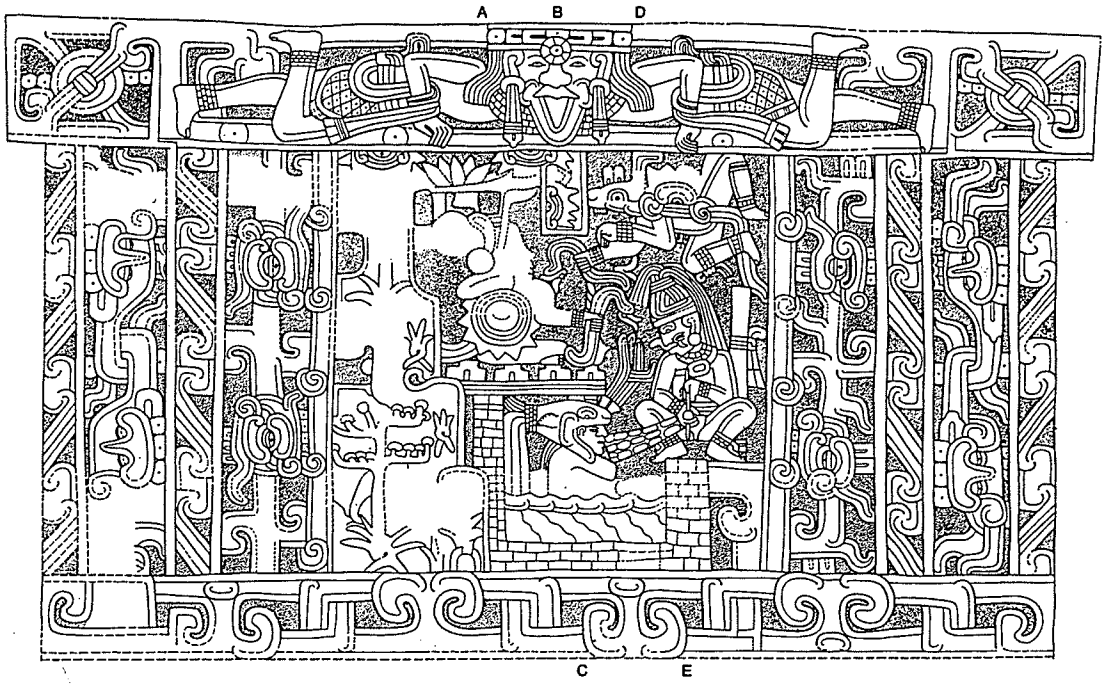


Fig. 13.10
Granting of Pulque in the Otherworld
South-central panel of South Ballcourt, El Tajín, Veracruz.
Drawing by Michael Edwin Kampen, as fig. 24 in Catalogue after p. 91, in Kampen, 1972, *The Sculptures of El Tajín.*

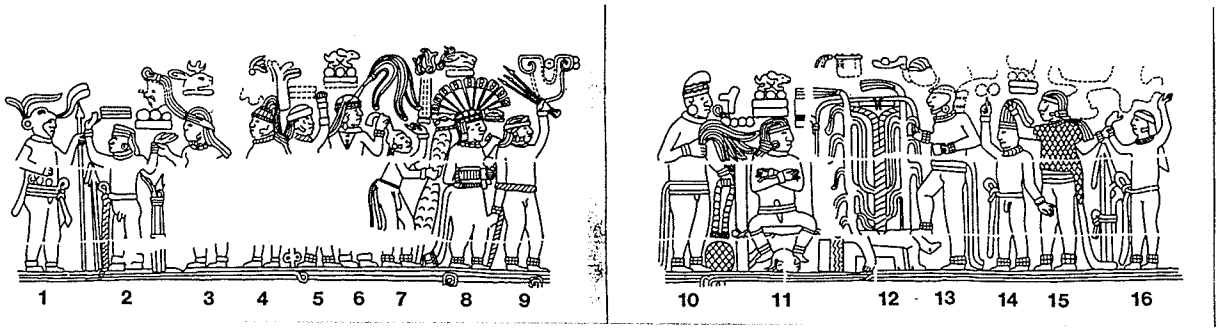


Fig. 13.11
Thirteen Rabbit with decapitated and disemboweled victim
Column scene, El Tajín, Veracruz.
Rollout drawing of column scene, by Richard Schlecht,
National Geographic Society, reproduced as Fig. 3.4, pp. 52-53 in
© National Geographic Society, reproduced as Fig. 7, pp. 114-115 in
Wilkerson, 1984, "In Search of the Mountain of Foam," in
Ritual Human Sacrifice in Mesoamerica: A Conference at Dumbarton Oaks October 13th and 14th, 1979, Elizabeth P. Benson (organizer), and Elizabeth H. Boone (editor).

Fig. 13.12
Disemboweled Victim being decapitated
Column scene, El Tajín, Veracruz.
Photograph by David Hiser, as Fig. 10 p. 119 in
Wilkerson, 1984, "In Search of the Mountain of Foam: Human Sacrifice in Eastern Mesoamerica," in *Ritual Human Sacrifice in Mesoamerica: A Conference at Dumbarton Oaks October 13th and 14th, 1979,* Elizabeth P. Benson (organizer), and Elizabeth H. Boone (editor).

Fig. 13.13
Dismemberment and beheadings of ballgame sacrificial victims;
Classic period stela: Monument 1, Bilbao, Guatemala. Drawing (after Christopher L. Moser, 1973, *Human Decapitation in Ancient Mesoamerica*, Dumbarton Oaks Studies in Pre-Columbian Art and Archaeology no. 11, Washington, D.C. [Fig. 16]; Lee A. Parsons, 1969, *Bilbao, Guatemala: An Archaeological Study of the Pacific Coast Cotzumalhuapa Region*, vol. 2, Publications in Anthropology 12, Milwaukee: Milwaukee Public Museum [Pl. 34a]) as Fig. 16.5, p. 335 in Susan D. Gillespie, 1991, "Ballgames and Boundaries," in *The Mesoamerican Ballgame*, ed. by Vernon L. Scarborough and David R. Wilcox, 1991.

Fig. 13.14
Human captive bound and compressed into a ball
Late Classic period A.D. 750-760
Altar 8, Tikal, Guatemala, drawing by Linda Schele as Fig. VI.9a, p. 251 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

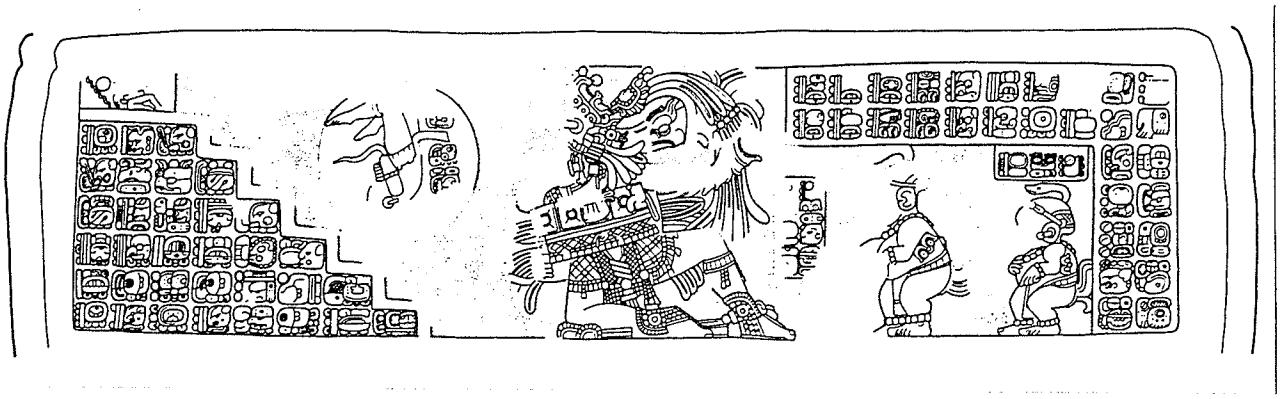


Fig. 13.15
Sacrificed ball player within a ball, bouncing down a hieroglyphic stairway
Yaxchilan Structure 33. Late Classic period, ca. A.D. 750-760.
Drawing by Ian Graham, as Fig. VI.7, p. 250 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

a.

b.

c.

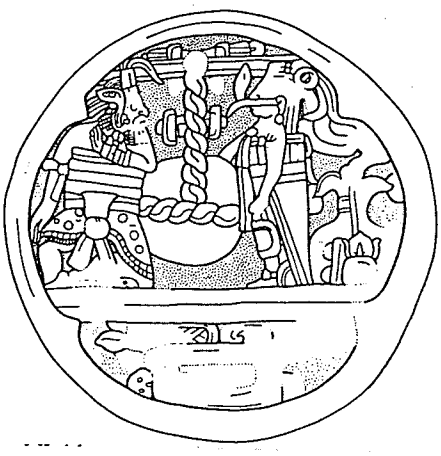


Fig. 13.16
Ballcourt Markers
a. North Marker, Ballcourt II-B, Copán, Honduras
Late Classic, A.D. 731-751, as Fig. VI.10, p. 252.
b. Center Marker, Ballcourt II-B, Copán, Honduras
Late Classic period A.D. 731-751, Stone, dia. 74 x 9.5 cm
(Instituto Hondureño de Antropologia e Historia,Tegucigalpa, Honduras),
as Plate 102, p. 252 (and 257),
c. South Marker, Ballcourt II-B, Copán, Hunduras, as Fig. VI.11, p. 252,
Drawings by Barbara Fash, in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

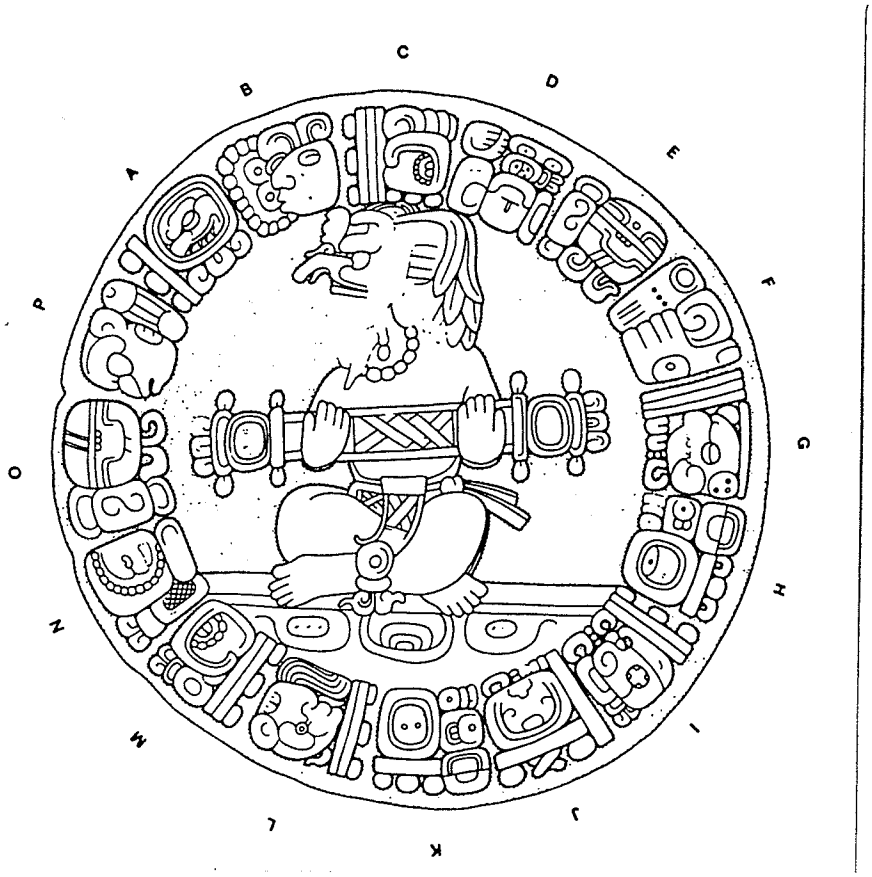


Fig. 13.17
Central Marker
Toniná Ballcourt, Monument 69
Dia 70 cm
Dedicated A.D. 775.
Chiapas Museum of Tuxtla Gutierrez.
Drawing (Pierre Becquelin and Claude F. Baudez 1979-82, *Tonina: Une Cité Maya du Chiapas.* Coll. *Études Mésoaméricaines,* Tome 1, MAEFM Tomes 2 and 3, ADPF. Editions Recherches sur les Civilisations, Mexico and Paris, [3], Fig. 141), as Fig. 14.11, p. 273 in
Marvin Cohodas, 1991, "Ballgame Imagery of the Maya Lowlands: History and Iconography," in *The Mesoamerican Ballgame,* ed. by
Vernon L. Scarborough and David R. Wilcox, 1991.

Fig. 14.1

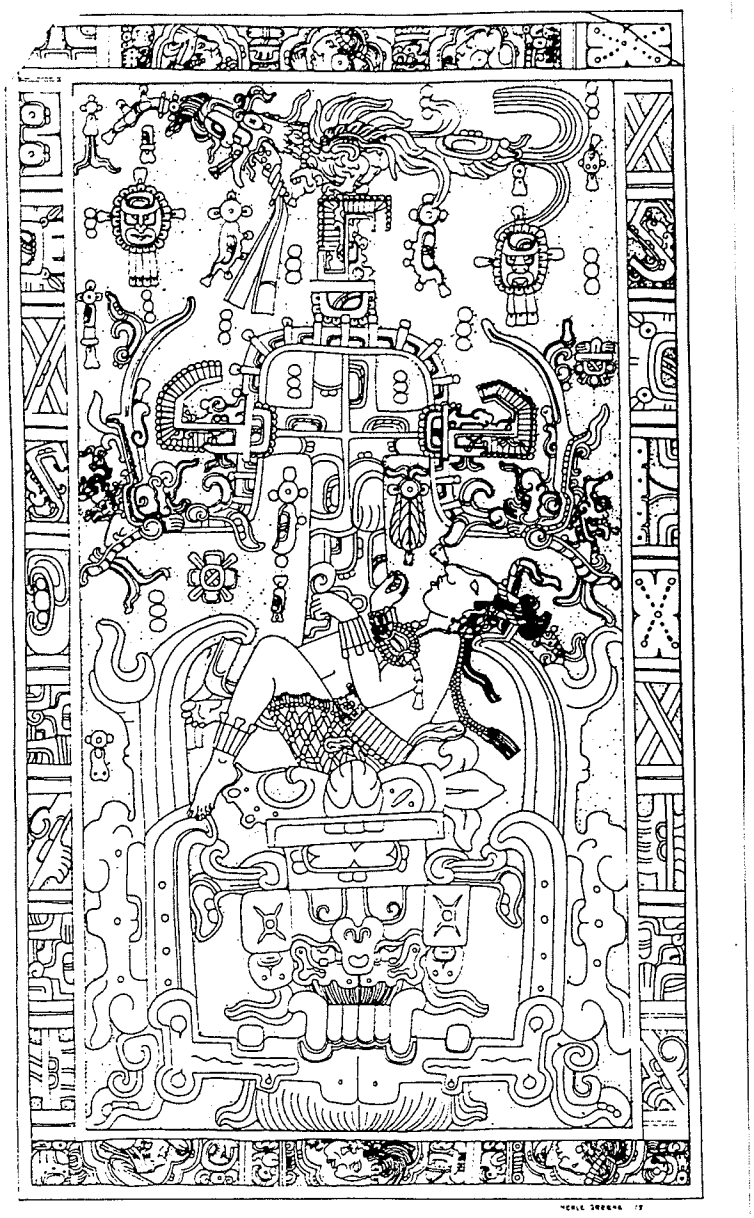


Fig. 14.1
The Sarcophagus Lid, Coffin of Pacal
Temple of Inscriptions, Palenque, Chiapas, Mexico
Late Classic period. A.D. 684
Limestone H. 372 x 217 cm
Drawing by Merle Greene, reproduced as Fig. 5.29, p. 200 in
Stuart, 1988, "Blood Symbolism in Maya Iconography," in
Maya Iconography, ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988.

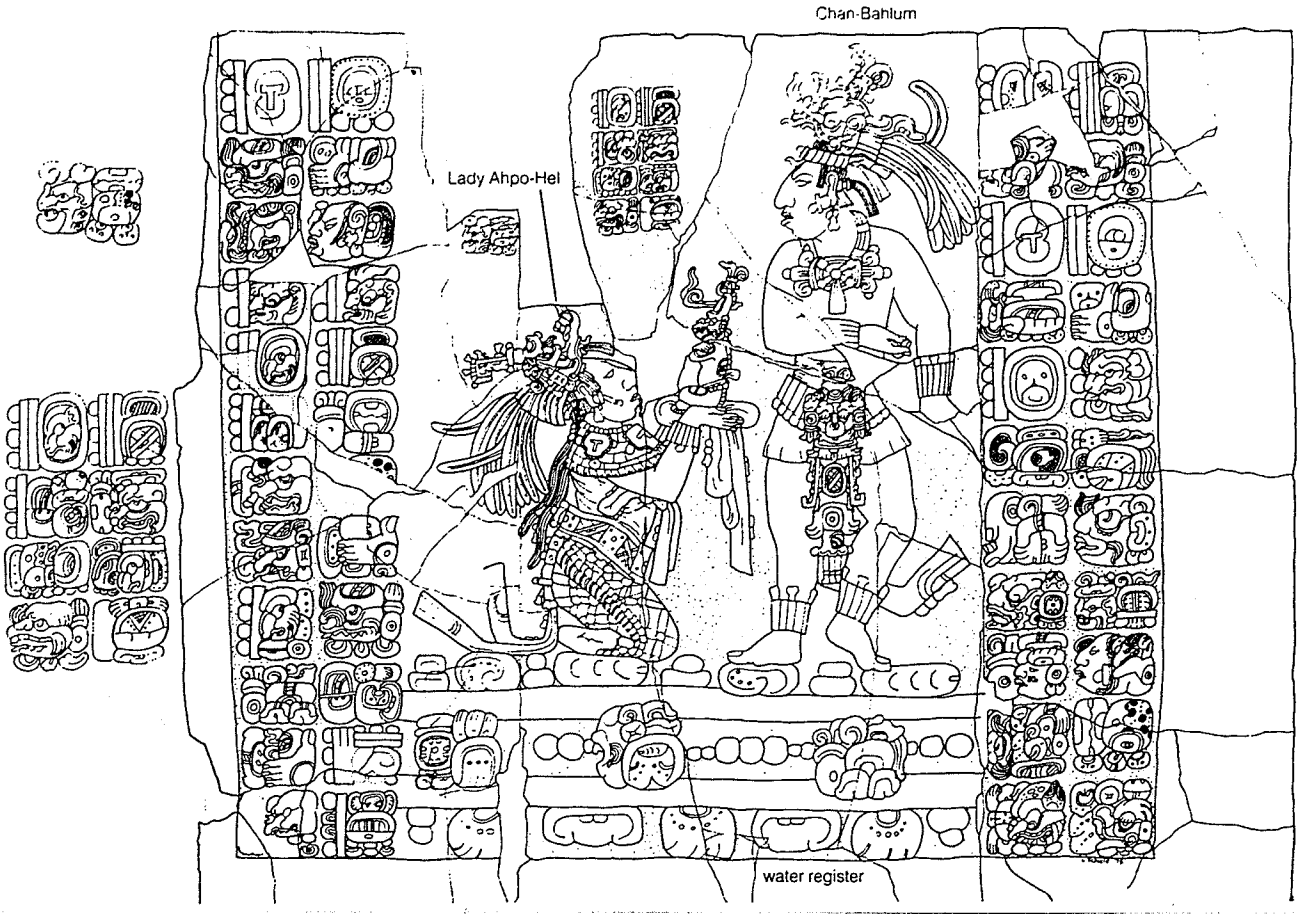


Fig. 14.2
Chan-Bahlum's Dance Out of Xibalba
Temple 14, Palenque, Chiapas, Mexico
Limestone tablet, Late Classic A.D. 705
Drawing by Linda Schele, as Fig. VII.2, p. 272 in Schele and Miller, 1986,
The Blood of Kings: Dynasty and Ritual in Maya Art.

Fig. 14.3
Quiriguá ruler (Cauac Sky, or Sky Kul?) seated in monster jaws
Zoomorph P, Quiriguá, Guatemala, dedicated in 795 A.D.
Sculpted brown sandstone boulder, photograph by Steirlin, as Fig. 68 in Steirlin, 1981, *The Art of the Maya*, 69.

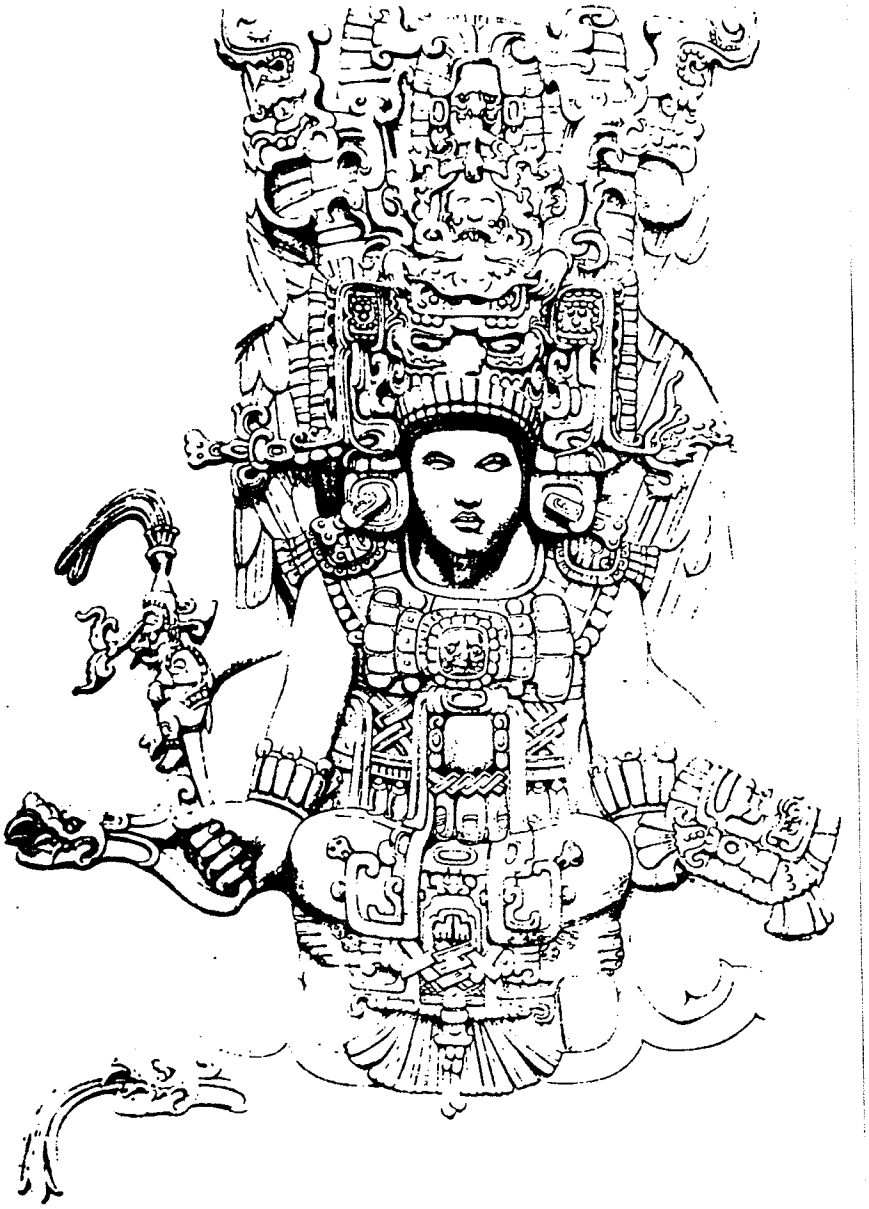


Fig. 14.4
Ruler in mouth of creature, holding God K scepter and shield
(detail selected from Zoomorph P).
Quiriguá, Guatemala.
Drawing by Annie Hunter, in Maudslay 1889-1902, vol. 2: pl. 62,
reproduced on p. 207 in
Stuart, 1988, "Blood Symbolism in Maya Iconography," in*Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988.

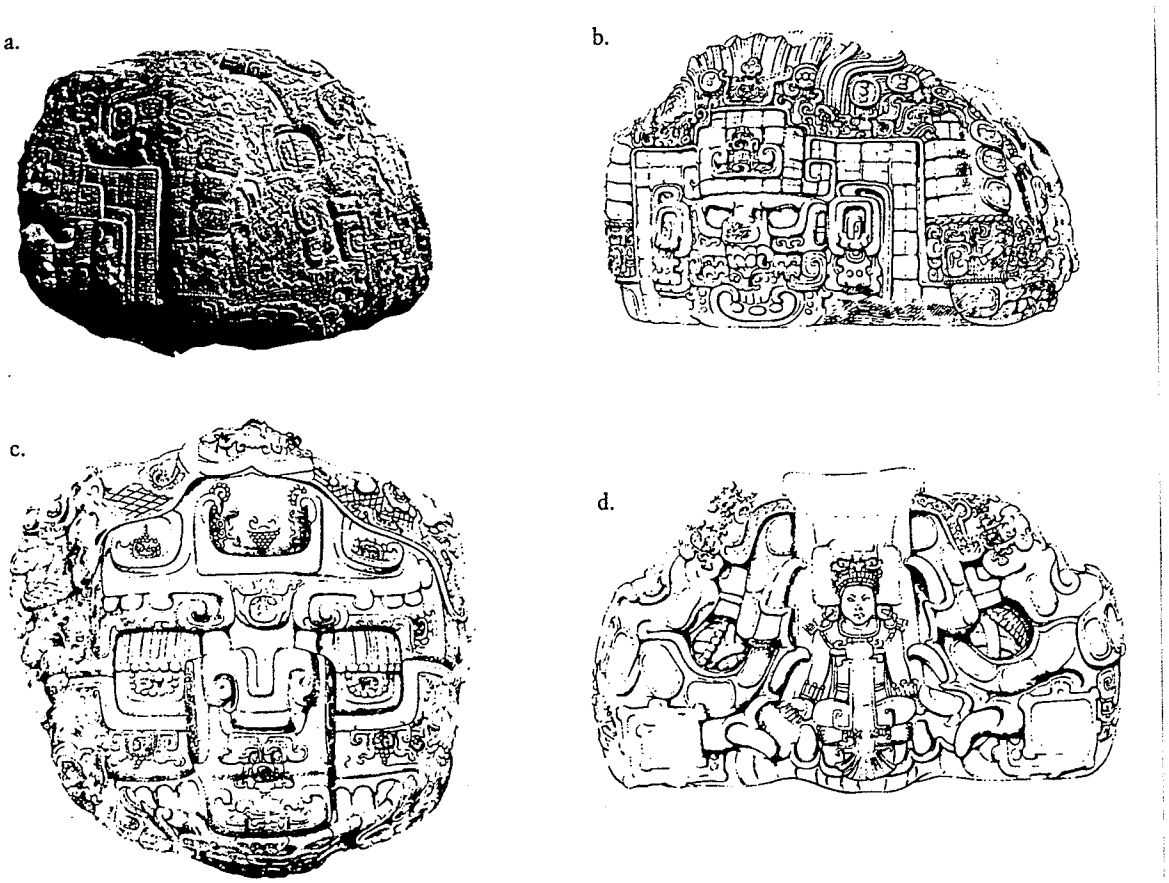


Fig. 14.5
Details of sides and top of Zoomorph P, Quiriguá, Guatemala.
a. South and east sides
Photograph by Alfred P. Maudslay (Milptron Publishing Corporation)
b. South side
c. Top
d. North side
Photo and drawings as Fig. 37, p. 61 in
Sharer, 1990, *Quirigua: A Classic Maya Center & Its Sculptures.*

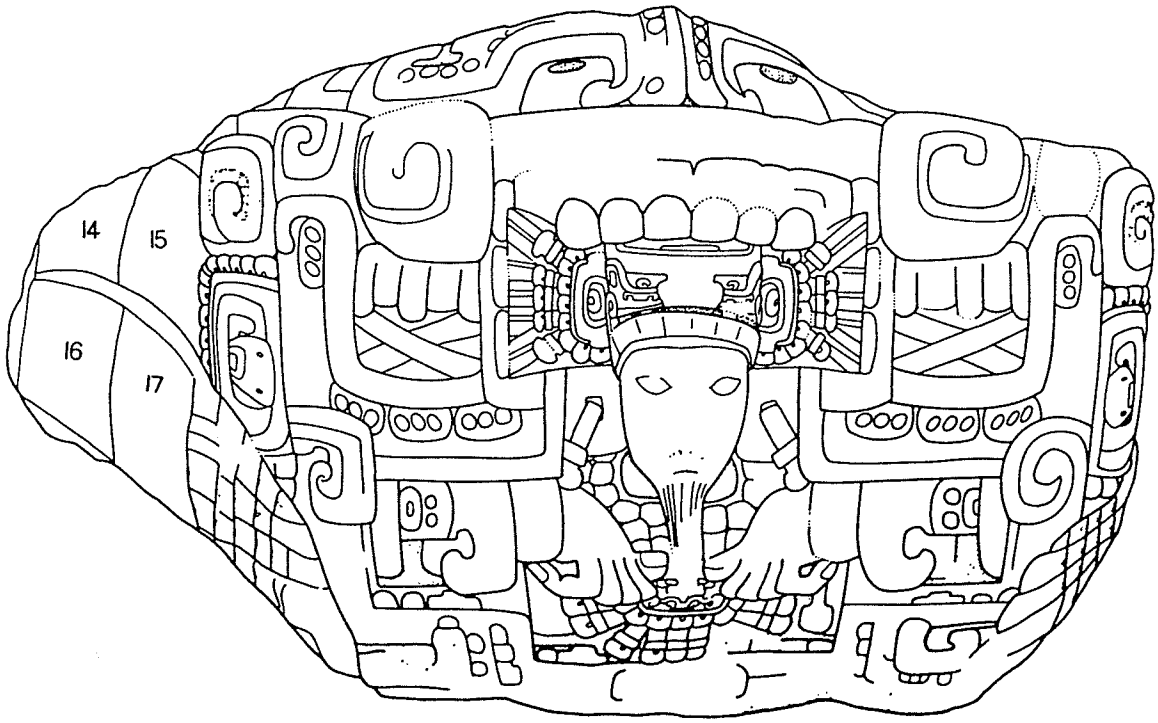
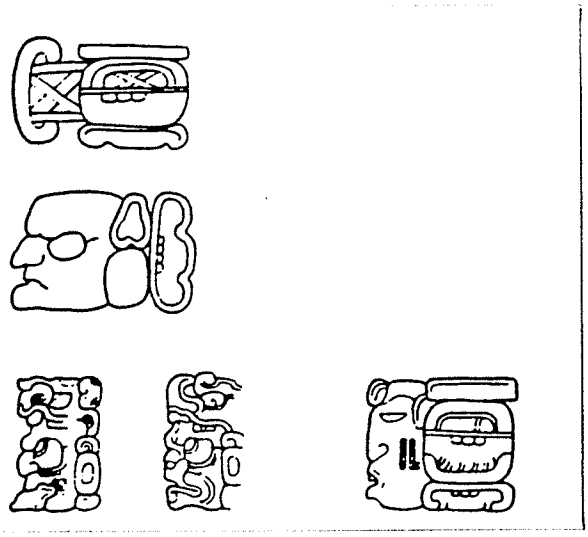


Fig. 14.6
Zoomorph B, Quiriguá, Guatemala.
Cauac Sky (Two-Legged Sky?) in the mouth of the Celestial Monster
Drawing by Andrea Stone, reproduced as fig. 5.33, p. 205 in
Stuart, 1988, "Blood Symbolism in Maya Iconography," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin.

a.



b.

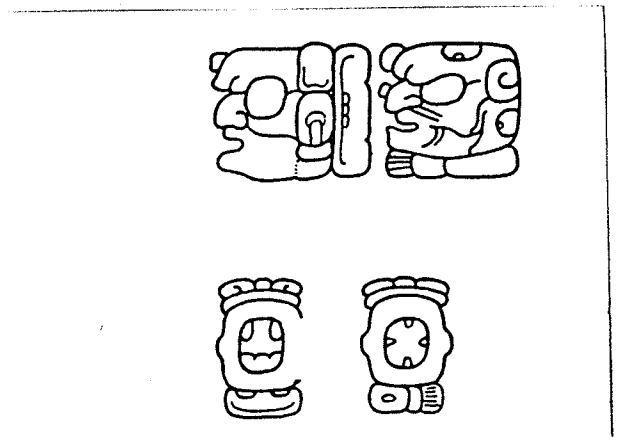


Fig. 14.7
a. Hieroglyphic names of the Paddlers
Top: on Jimbal Stela 1; bottom, on Sacul Stela 1.
b. Other glyphs for the Paddlers
Drawings by David Stuart, (a) as fig. 5.18, p. 189 and (b) as Fig. 5.19 p. 190 in Stuart, 1988, "Blood Symbolism in Maya Iconography," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988.

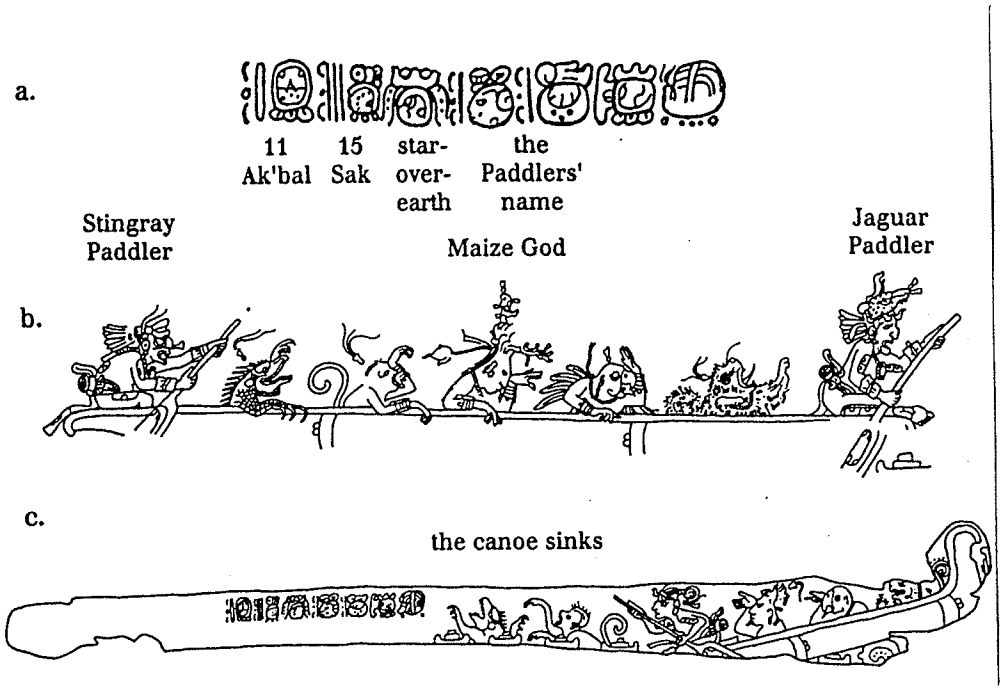


Fig. 14.8
Incised Bones, Burial 116, Tikal, Guatemala, Late Classic period, A.D. 705
a. Glyphs of the Paddlers with star-over-earth verb
b. Stingray Paddler, Jaguar Padder, Maize God/dead king, and animals in the Sky Canoe
c. Stingray Paddler, Jaguar Padder in the sinking canoe
Drawings by Linda Schele (assembled with captions), as Fig. 2:25 p. 90 in Freidel, Schele & Parker, 1993,
Maya Cosmos: Three Thousand Years on the Shaman's Path.

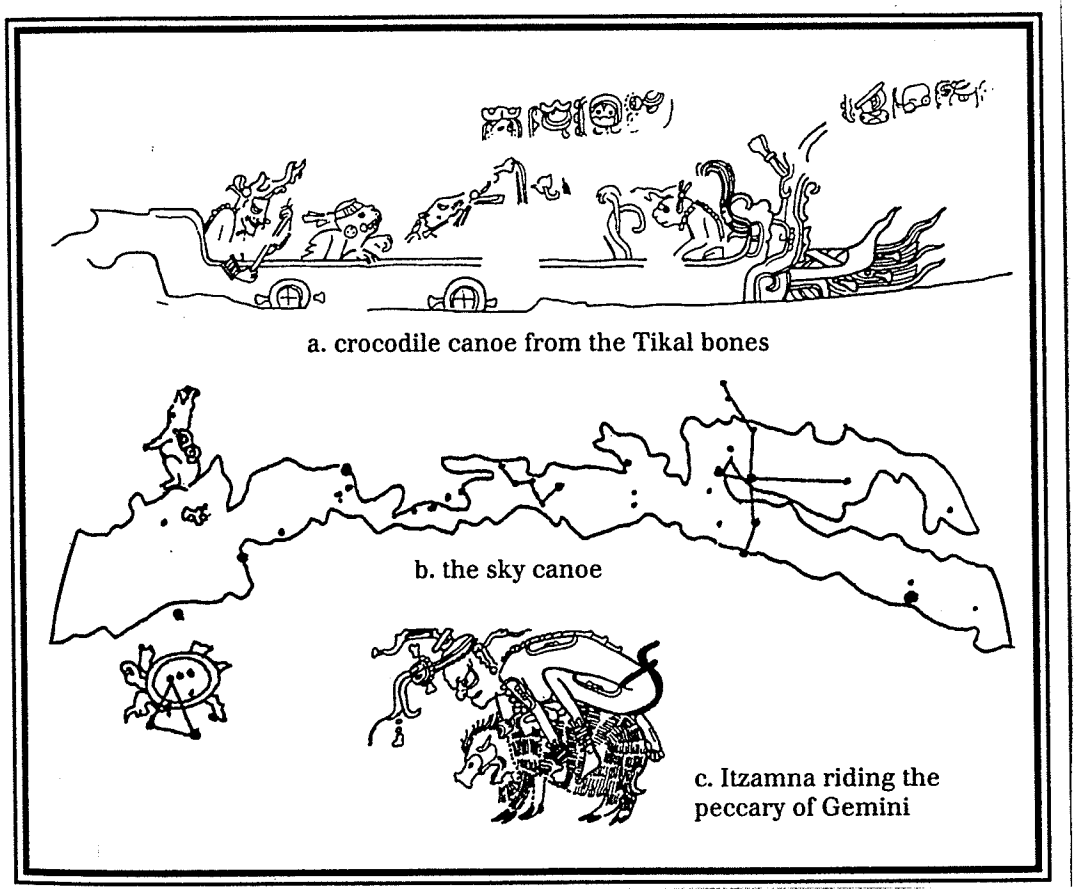


Fig. 14.9.
Incised Bones, Burial 116, Tikal, Guatemala, Late Classic A.D. 705
a. Paddler as deity Itzamma in canoe with crocodile head bow
b. Canoe shape in sky constellation
c. Itzamma with peccary
Drawings by Linda Schele (assembled with captions) as Fig. 2:26, p. 91 in Freidel, Schele & Parker, 1993,
Maya Cosmos: Three Thousand Years on the Shaman's Path.

Fig. 14.10

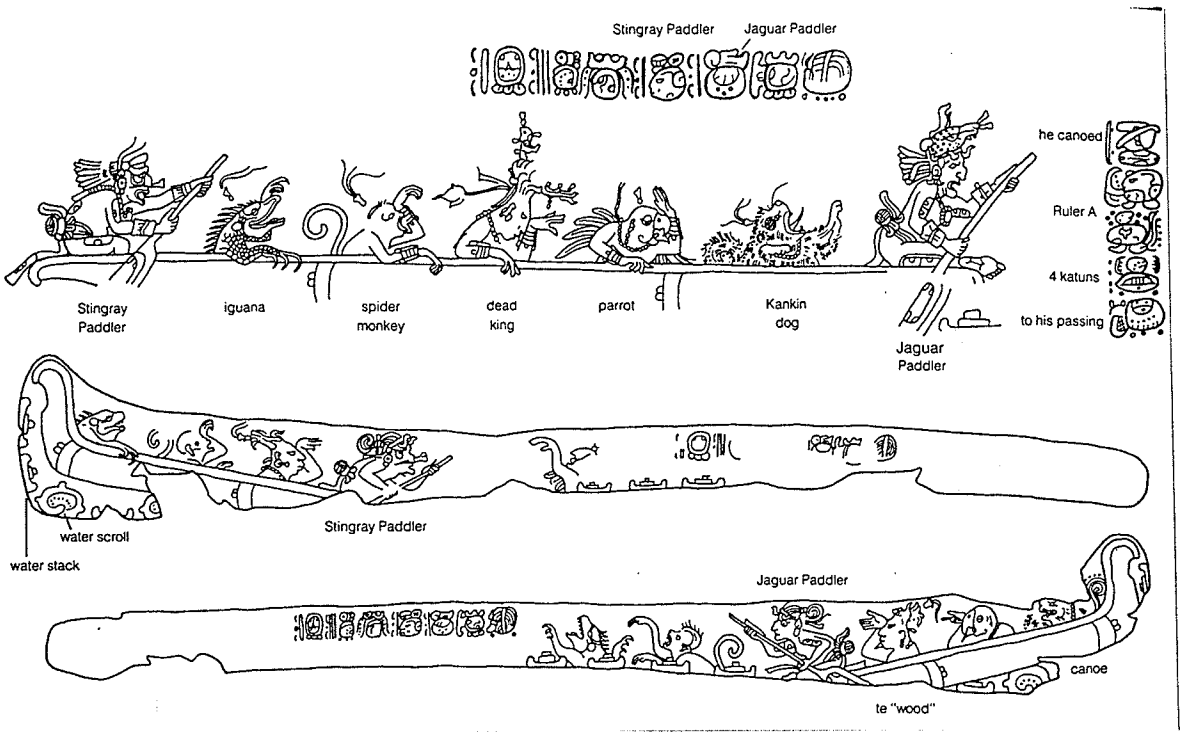


Fig. 14.10
a The Paddlers, Maize God/dead king, and animals
b. Two images of sinking canoe.
Drawings by Linda Schele as Fig. VII.1, p. 270 in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*

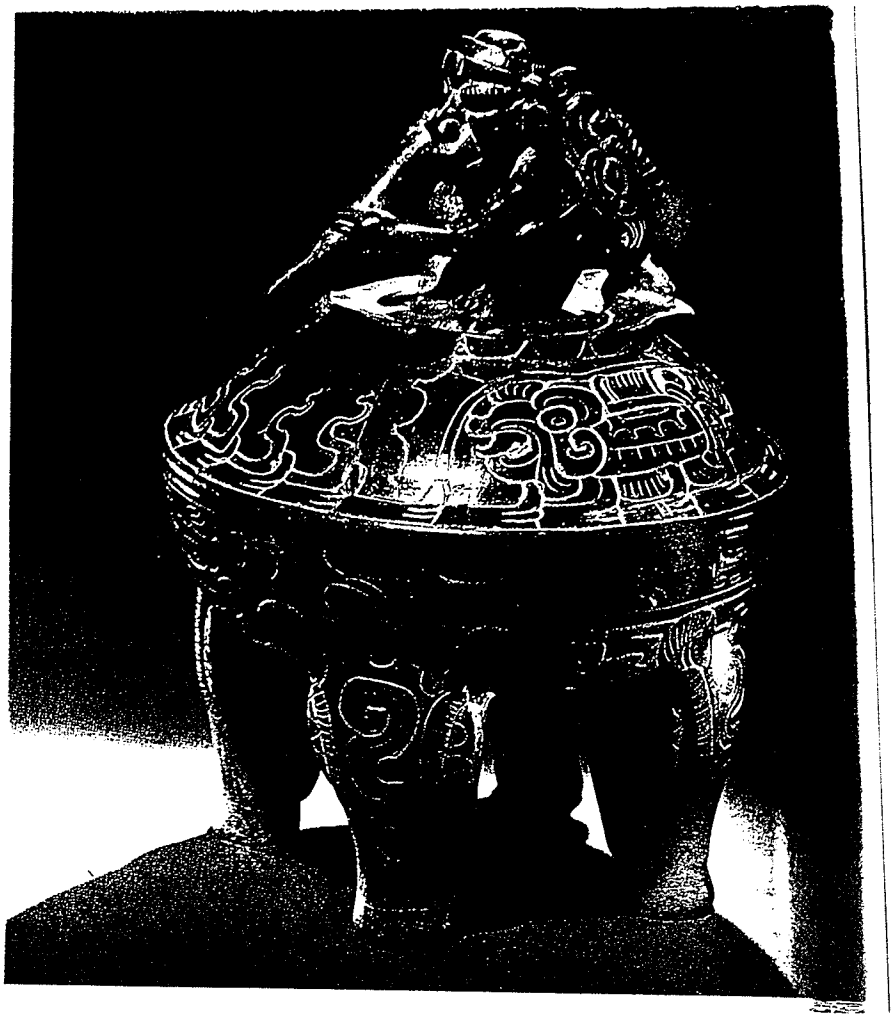


Fig. 14.11
Sun God Paddling a Canoe
Early Classic vessel (A.D. 200-450)
Photo © Justin Kerr, 1986, as colourplate in Schele and Freidel, 1990, *A Forest of Kings: Dynasty and Ritual in Maya Art.*

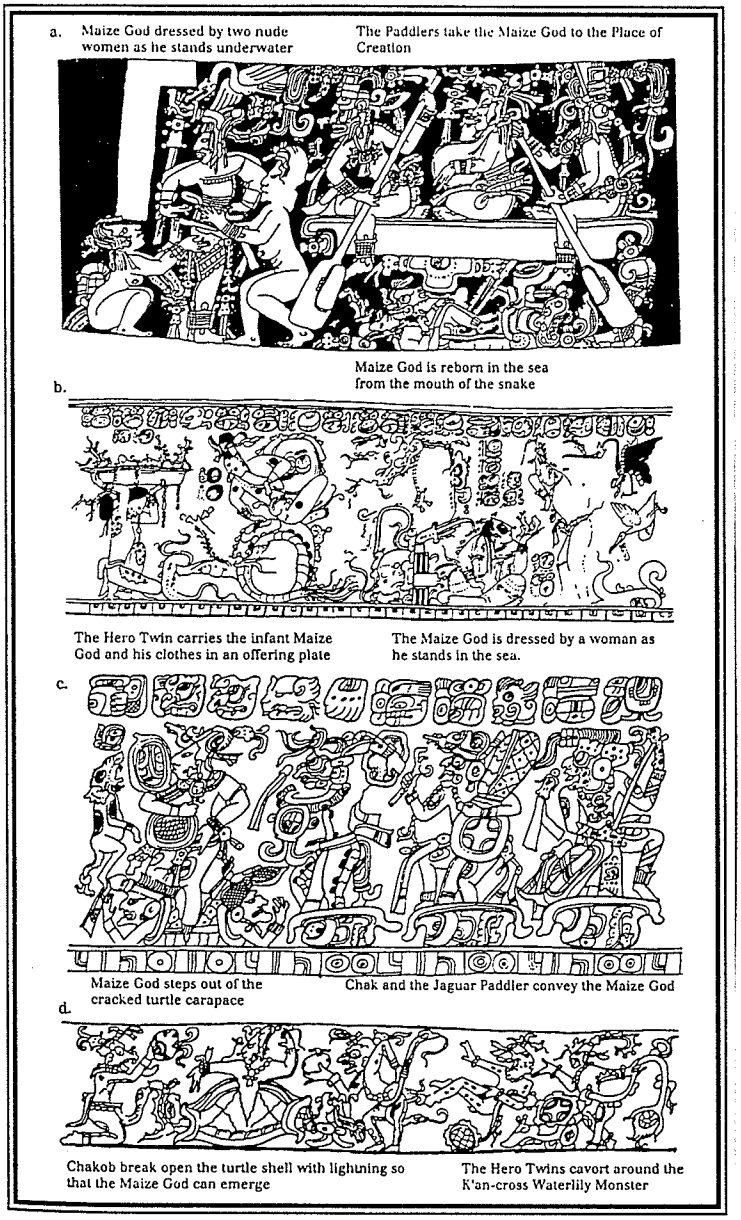


Fig. 14.12
The Maize God, on codex-style vessels
a. The Maize God born in a serpent mouth, emerging in the sea, and transported by The Paddlers to the Place of Creation
b. Maize God as an infant, and standing in the sea
c. Maize God conveyed by Chak and the Jaguar Paddler, and emerging from a turtle shell
d. Resurrection of the Maize God from a turtle shell as the Hero Twins dance
Roll-out drawings by Linda Schele (with captions), as Fig. 2:27a-d in Freidel, Schele, and Parker, 1993,
Maya Cosmos: Three Thousand Years on the Shaman's Path, 93.

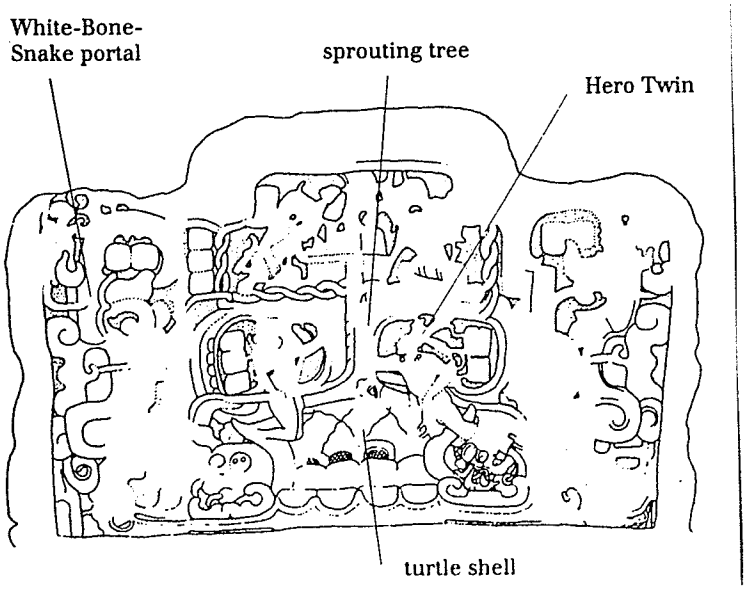


Fig. 14.13
Maize God resurrected in the bony maw of the White-Bone-Snake
Top of altar at the base of the Hieroglyphic Stairs at Copán.
Drawing as Fig. 8:25 c, p. 371, in Freidel, Schele, and Parker, 1993,
Maya Cosmos: Three Thousand Years on the Shaman's Path.

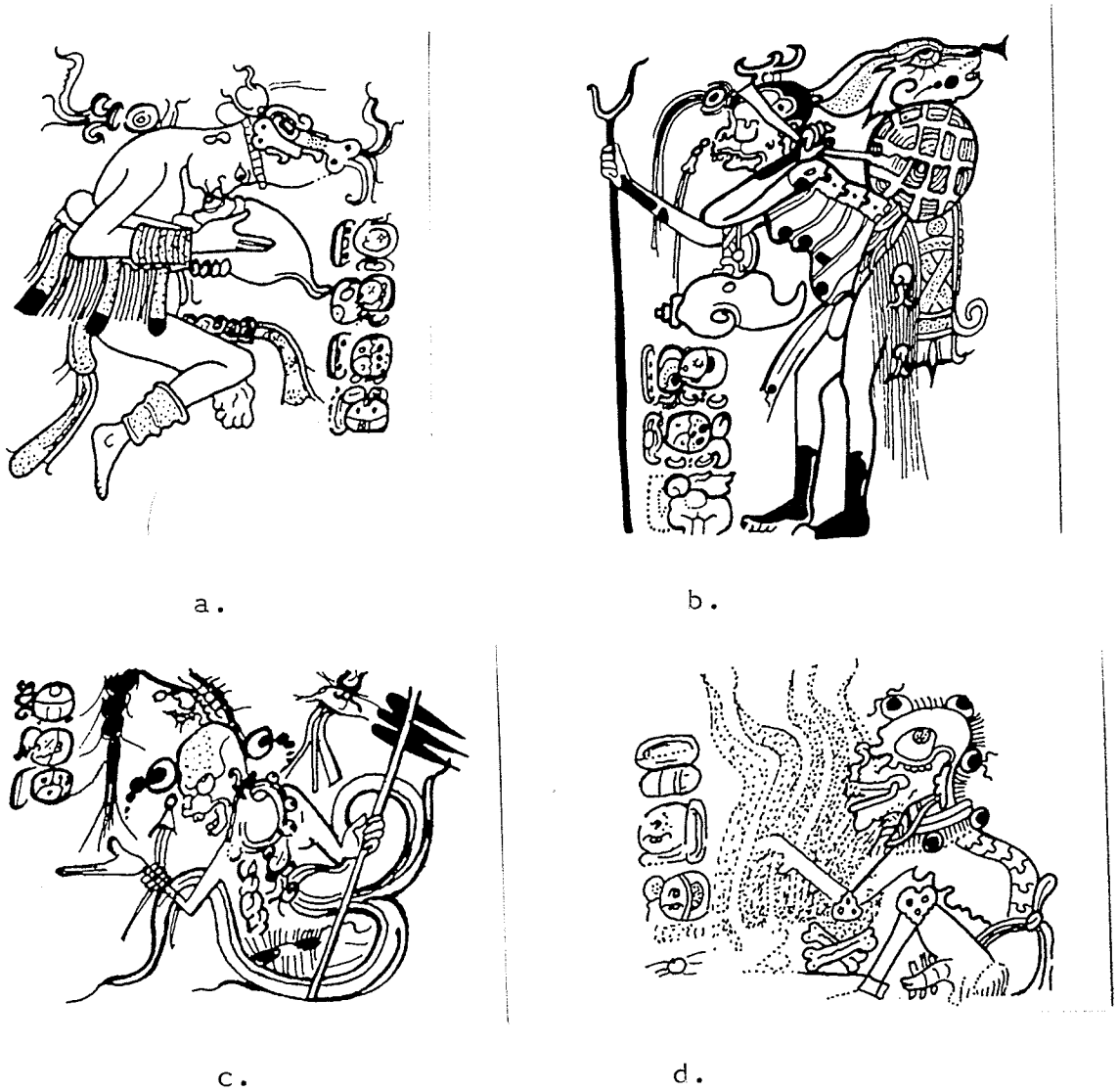


Fig. 14.14
Death God *wayob:*
a. "Deer death" figure blowing on a conch shell
(Fig. 38a, p. 705, Grube and Nahm, 1994)
b. Skeletal "deer death" figure (Fig. 38b, p. 705, Grube and Nahm, 1994)
c. Skeletal "fire center death"*way* (Fig. 39a,p. 706, Grube and Nahm, 1994)
d. Skeletal "stinking death" way, with deaths eyes and perforated penis
(Fig. 43, p. 707, after Coe 1982: 60, in Grube and Nahm, 1994)
Drawings by Nikolai Grube, in Grube and Nahm, 1994, "A Census of Xibalba: A Complete Inventory of Way Characters on Maya Ceramics," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr,* Volume 4, text eds. Barbara and Justin Kerr, 1994.

a.

b.

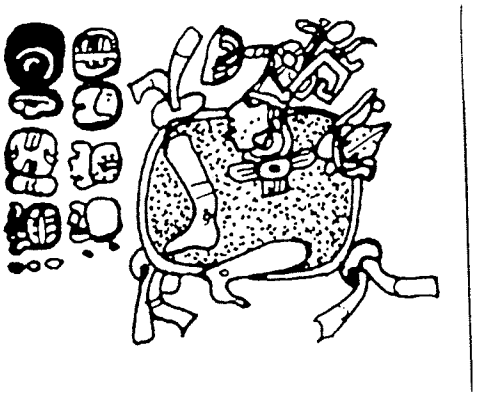


Fig. 14.15
a. Female kneeling *way* figure (Fig. 48, p. 709 in Grube and Nahm, 1994)
b. *Way* as a human in a cartouche of a day sign, ball or bundle, (Fig. 53a, p. 711 in Grube and Nahm, 1994)
Drawings by Nikolai Grube, in Grube and Nahm, 1994, "A Census of Xibalba: A Complete Inventory of Way Characters on Maya Ceramics," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr,* Volume 4, text eds. Barbara and Justin Kerr, 1994.

Fig. 14.16
Anthropomorphs in dancing positions with *wayob* figures.
Musician, dancing lords, and jaguar on scaffold.
Polychrome vase, Classic Period, Northern Petén.
Painted by the "Altar de Sacrifícios Artist, I."
H: 20 cm, D: 16 cm.
Rollout photo by Justin Kerr, 1981, as Fig. 22A, p. 121 in
Robicsek and Hales, 1981, *The Maya Book of the Dead.*

Fig. 14.17
Anthropomorphic and jaguar beings dancing and performing in ritual
Classic period vase, northern Petén
Painted by the "Altar de Sacrifícios Artist, II."
H: 23.5 cm, D: 12.4 cm.
Rollout photo by Justin Kerr, 1981, as Fig. 23A, p. 122 in
Robicsek and Hales, 1981, *The Maya Book of the Dead.*

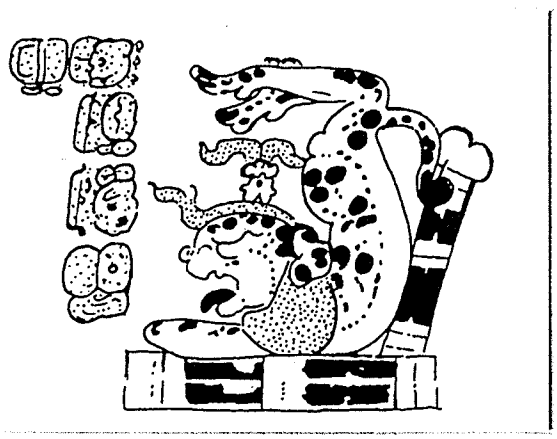


Fig. 14.18
Elongated *way* figure jaguar in headlong descent
Dresden Codex (detail)
Drawing as Fig. 11, p. 691 in Grube and Nahm, 1994, "A Census of Xibalba: A Complete Inventory of Way Characters on Maya Ceramics," in *The Maya Vase Book: A Corpus of Rollout Photographs of Maya Vases by Justin Kerr,* Volume 4, text eds. Barbara and Justin Kerr, 1994.

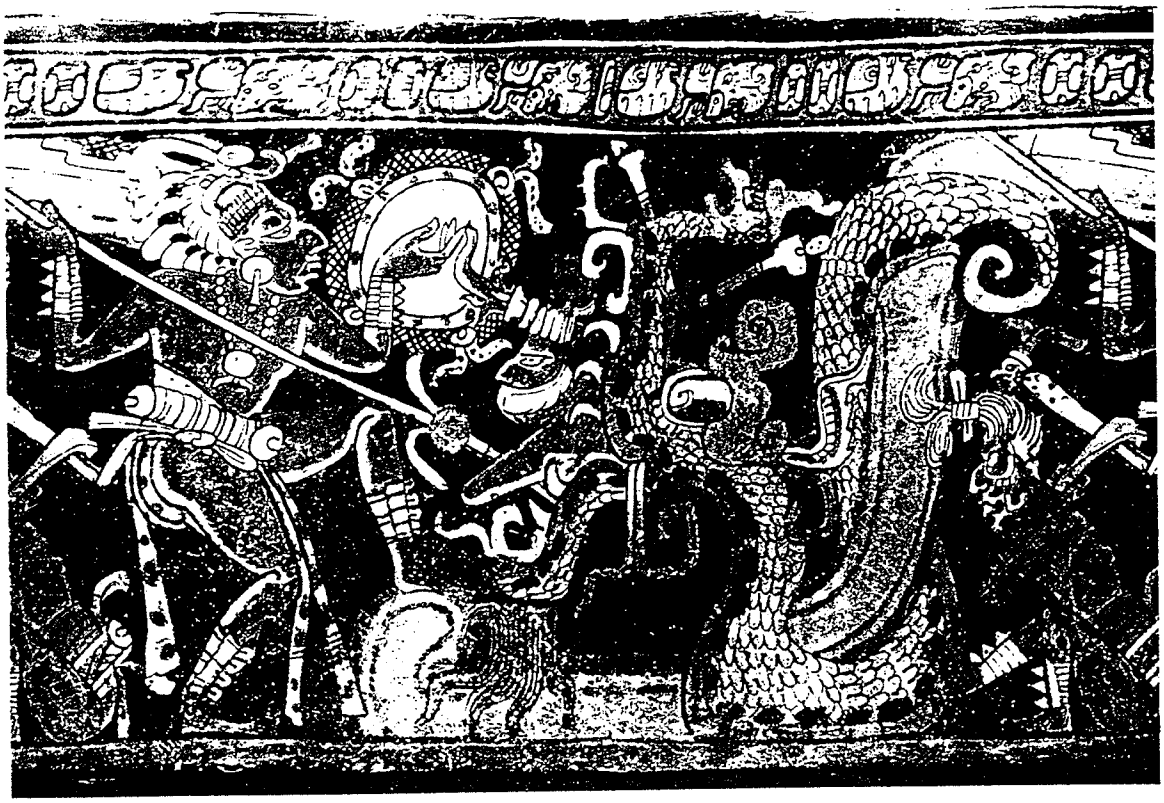


Fig. 14.19
GI with spear, confronting figure held in serpent-dragon jaws
Polychrome vase, northern Petén
Late Classic Period
Photograph by Justin Kerr, at November Corporation, Ltd., as Fig. 13 in Robicsek and Hales, 1981, *Maya Book of the Dead,* 112.

Fig. 14.20
Fourteen deities: four God Ns in enema ritual
Polychrome vase, southern Campeche or northern Petén.
Height: 24.0 cm. Collection: Mr. and Mrs. Jay Whipple, Chicago.
Photograph by Justin Kerr, reproduced as Vase 11 in
Coe, 1978, *Lords of the Underworld,* 79-80.

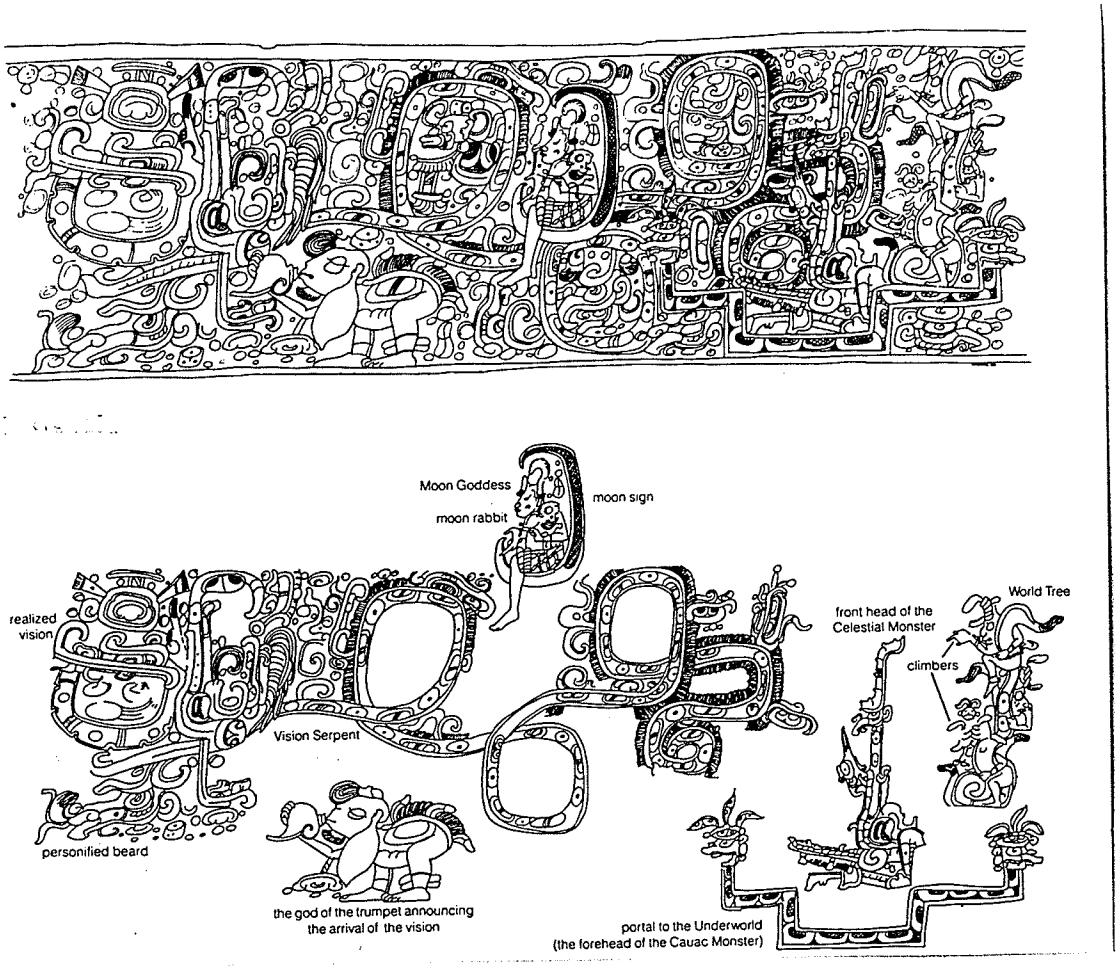
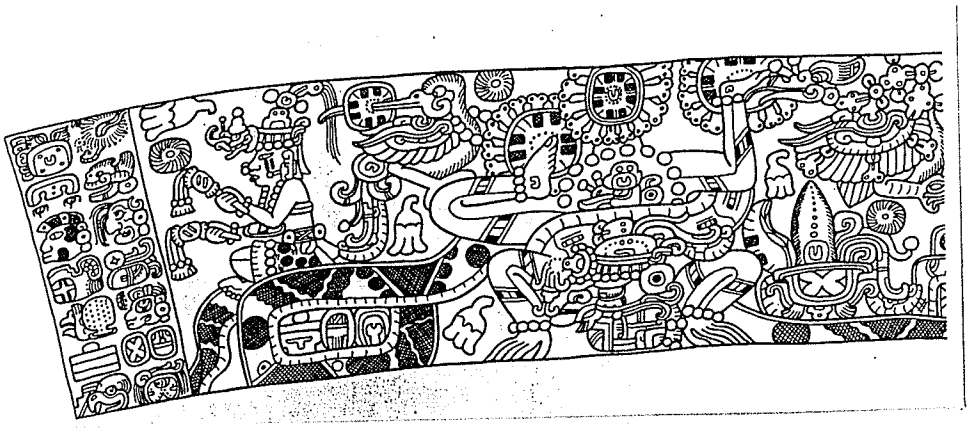


Fig. 14.21
Deities, Moon Goddess, and Vision Serpent emerging from the Celestial Monster, on a vessel as instrument to focus power
Incised cylindrical ceramic vessel, Diam. 15.2 x H. 15.5 cm
Late Classic period, A.D. 550-800
Department of Anthropology, American Museum of Natural History, New York. Rollout drawing and selected details by Linda Schele as Plates 120a and 120b, p. 308, in Schele and Miller, 1986, *The Blood of Kings: Dynasty and Ritual in Maya Art.*



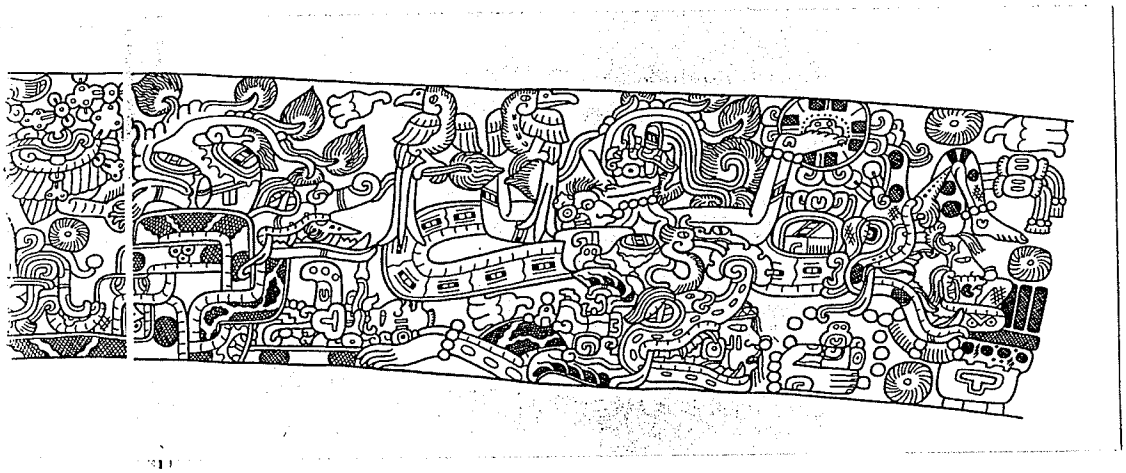


Fig. 14.22
The Deletaille Tripod
Early Classic Period
Rollout drawing (in two sections) by Lin Crocker, as Fig. 4.2, 154-155 in Hellmuth, "Early Maya Iconography on an Incised Cylindrical Tripod," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988.

Fig. 14.23

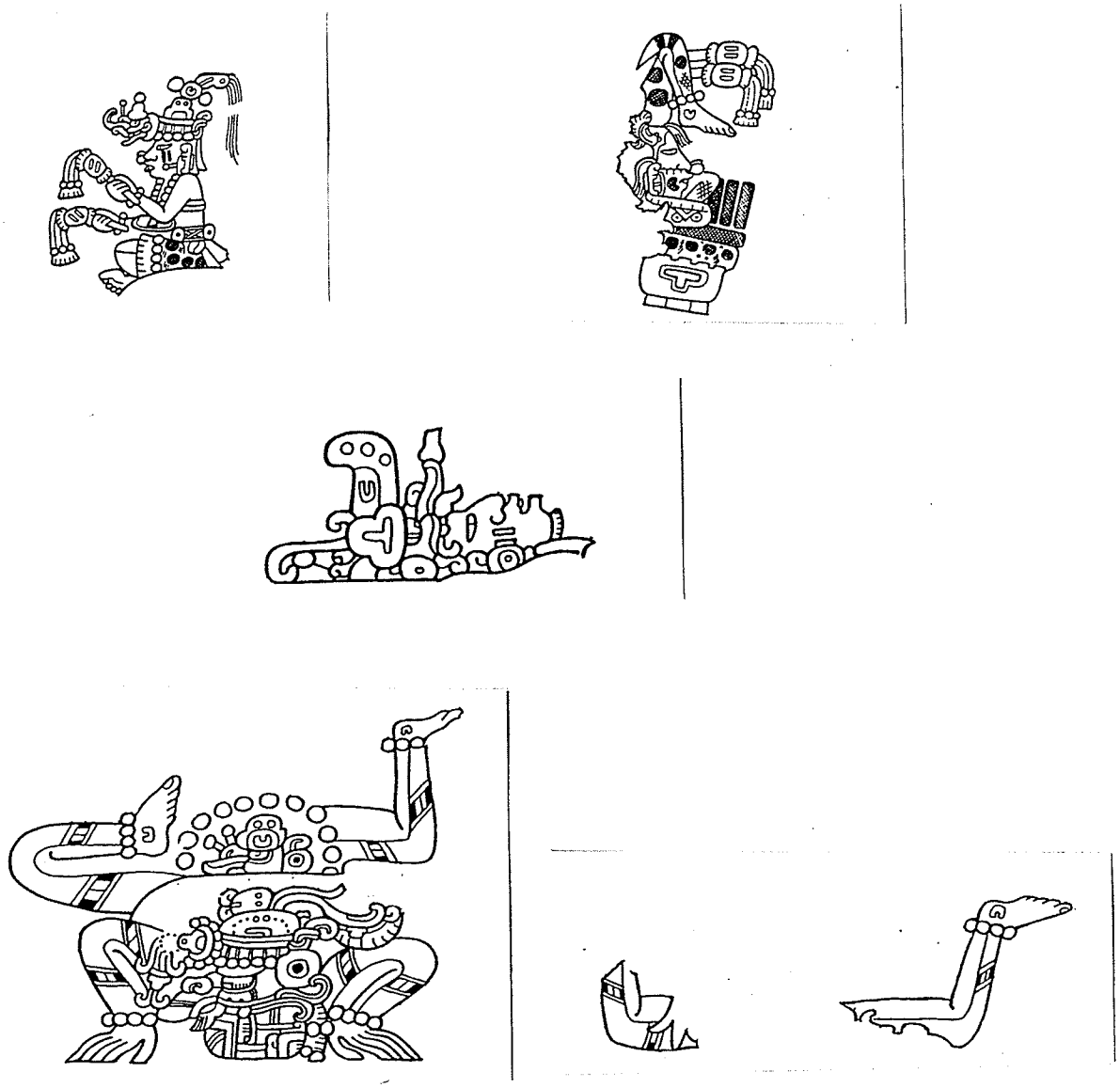


Fig. 14.23
The Deletaille Tripod (details from Lin Crocker drawing)
a. The Musician (as Fig. 4.3 p. 156, Hellmuth)
b. The Dismembered Musician (as Fig. 4.4 p. 156, Hellmuth)
c. Head of the Young Bearded Lord (as Fig. 4.10, p. 159, Hellmuth)
d. Acrobat (at left in rollout, as Fig. 4.18 p. 165, Hellmuth)
e. Dismembered Acrobat (at right in rollout, as Fig. 4.19 p. 165, Hellmuth)
Details in Hellmuth, "Early Maya Iconography on an Incised Cylindrical Tripod," in *Maya Iconography,* ed. by Elizabeth P. Benson and Gillett G. Griffin, 1988, 156, 159, 165.

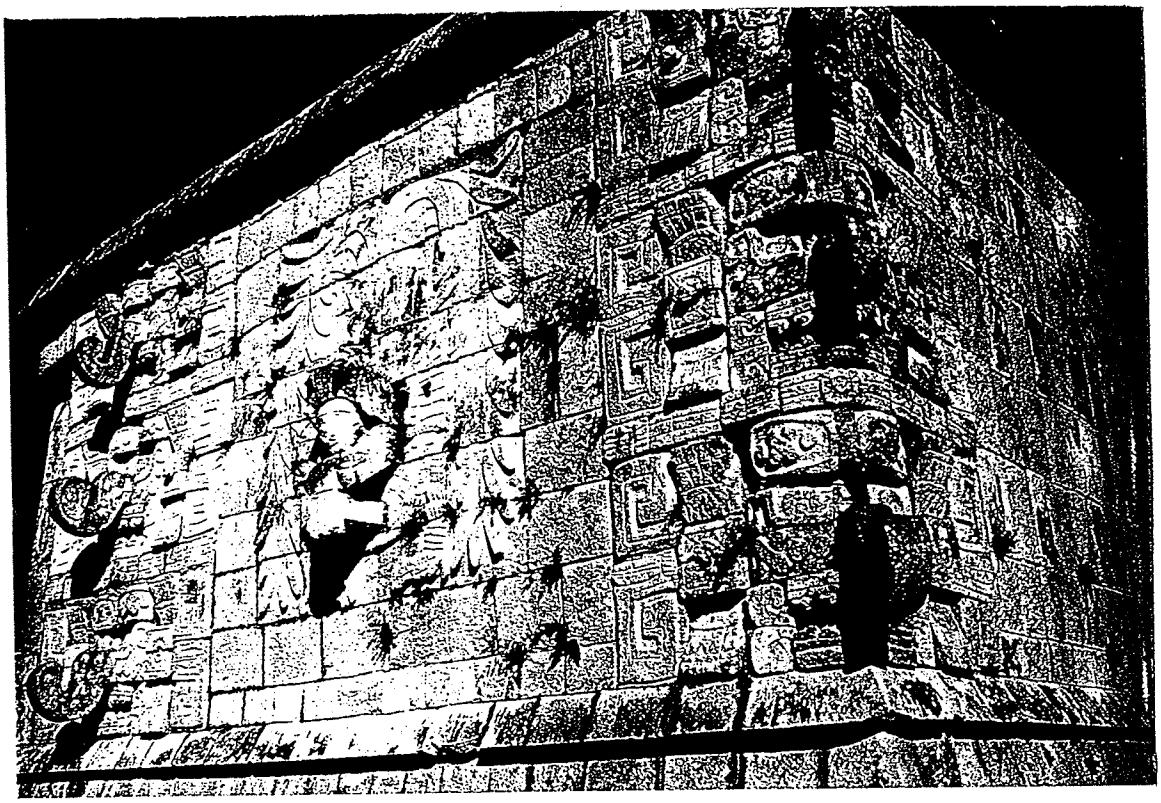


Fig. 14.24
Temple of the Warriors, Chichen Itzá
Man-bird-deity hybrid on upper temple facade
Early Postclassic period
Photograph in Bustos, 1992, *Yucatan and Its Archaeological Sites,* 40.

Fig. 14.25
Temple of the Warriors, Chichen Itzá
Rattlesnakes as columns
Early Postclassic period
Photograph in Bustos, 1992, *Yucatan and Its Archaeological Sites,* 34 & 37.

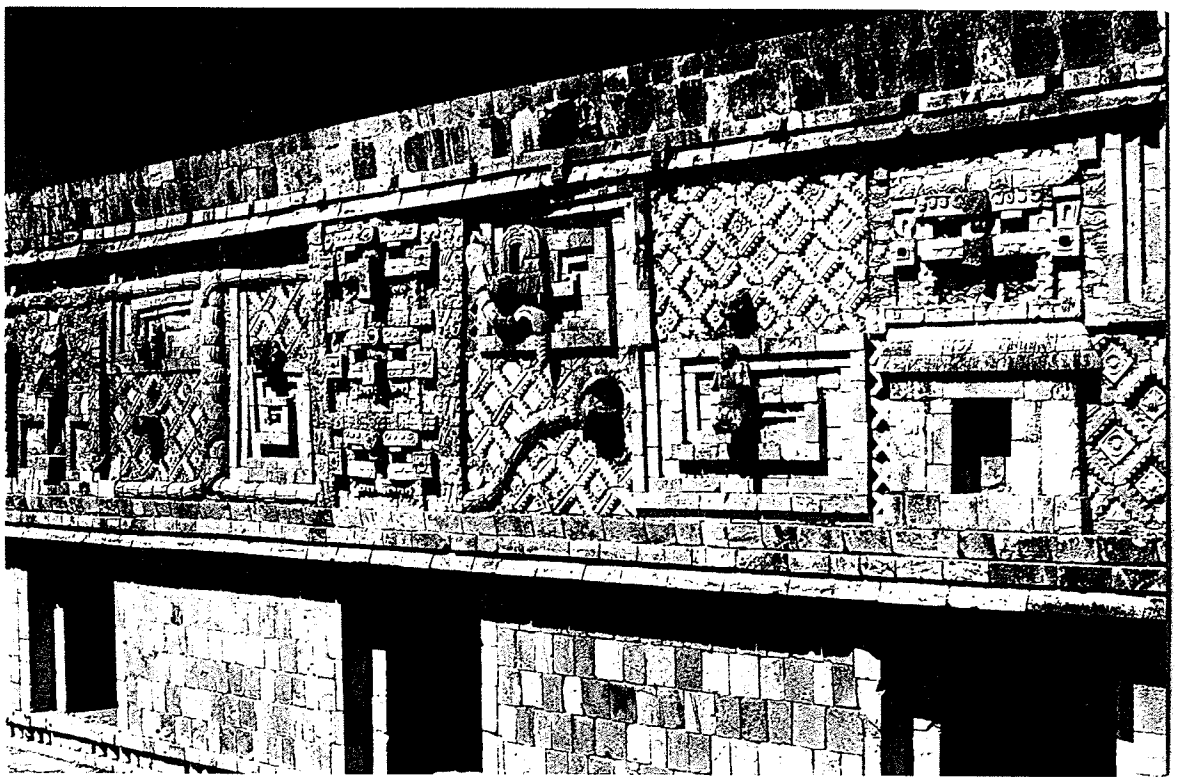
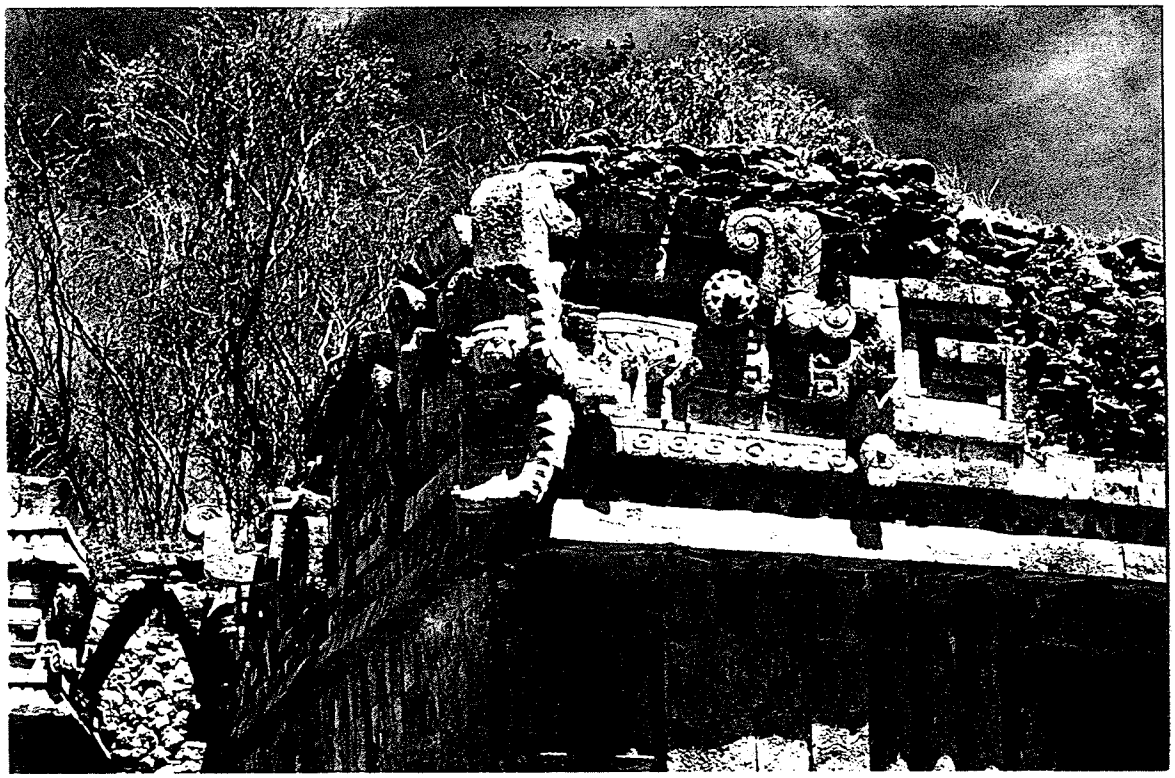


Fig. 14.26
Rattlesnake presenting a head in its jaws.
The Quadrangle, Uxmal, Yucatán. 10th c., Early Postclassic Period
Photograph by Charlotte Werner

Fig. 14.27



14.27
Serpent head with a human head in its jaws,
Palace at Labná, Yucatán
Late Classic period
Photograph by Charlotte Werner

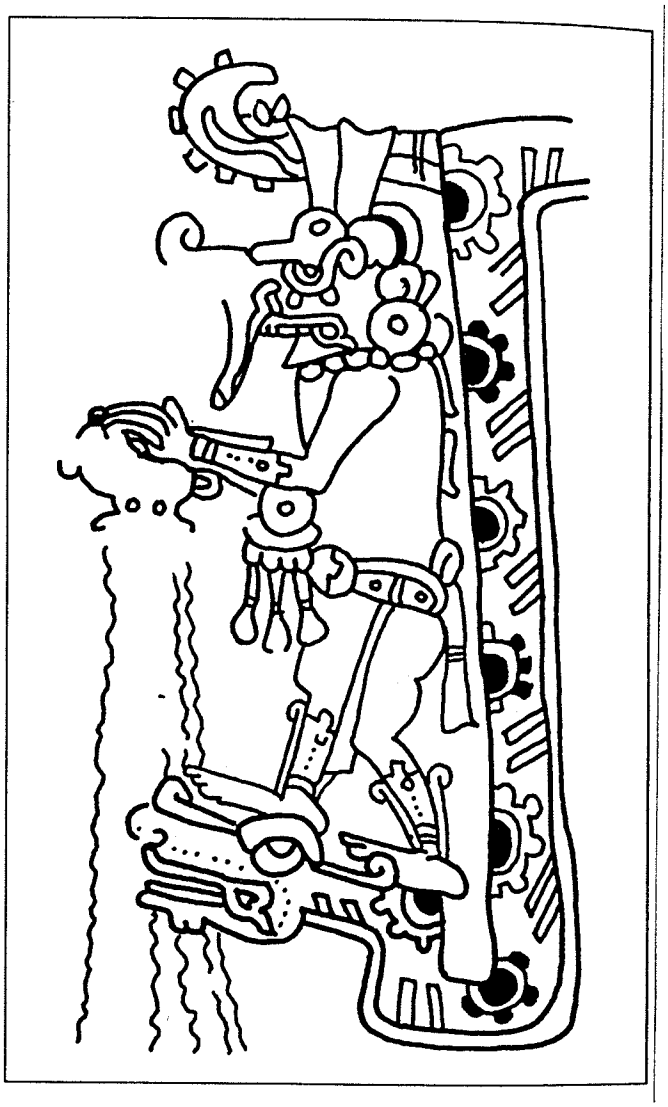


Fig. 14.28
Chac, the Rain God, standing on a Serpent Head
Codex Madrid, 30
Drawing as Fig. 21.9, p. 314 in
Prudence M. Rice, 1989 "Reptiles and Rulership," in *Word and Image in Maya Culture,* ed. by William F. Hanks and Don S. Rice.

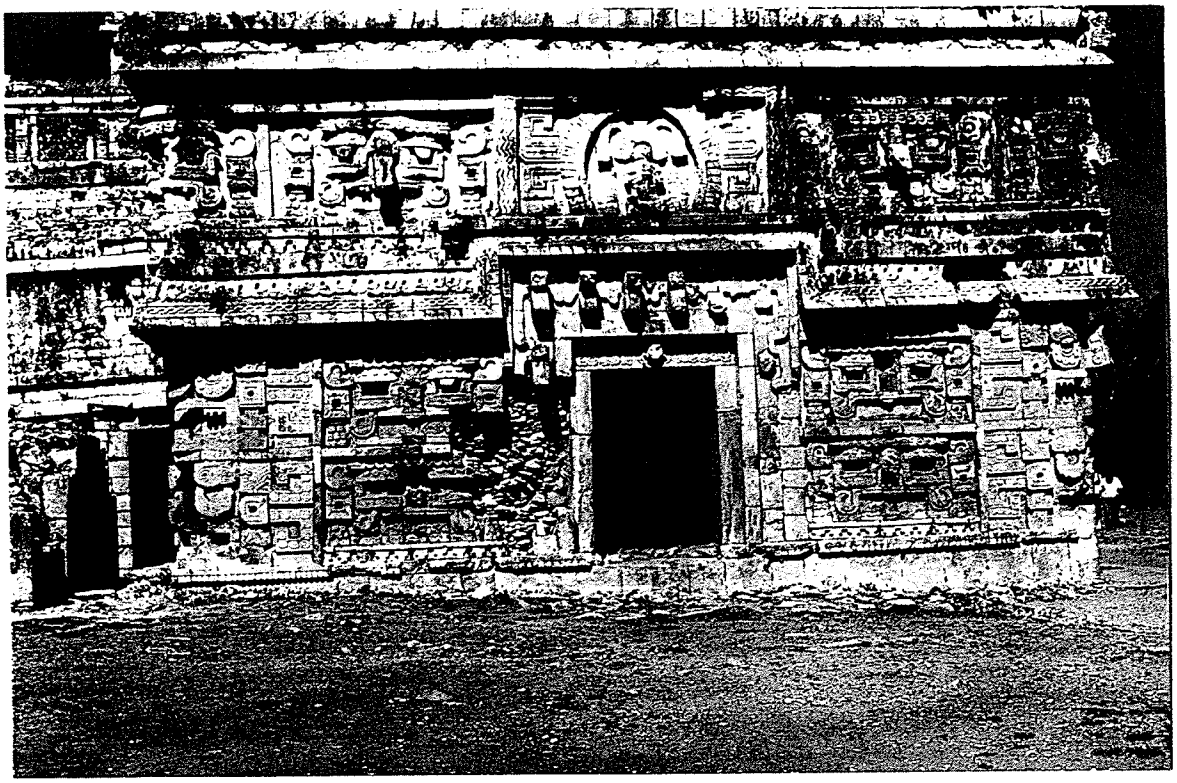


Fig. 14.29
Annex of the Nuns at Chichen Itzá, Yucatán
Photograph by Charlotte Werner

Fig. 14.30
Chac masks on facade of the Codz Pop (Palace of the Masks)
Kabáh, Yucatán
Puuc architecture, Late Classic period
Photograph by Charlotte Werner

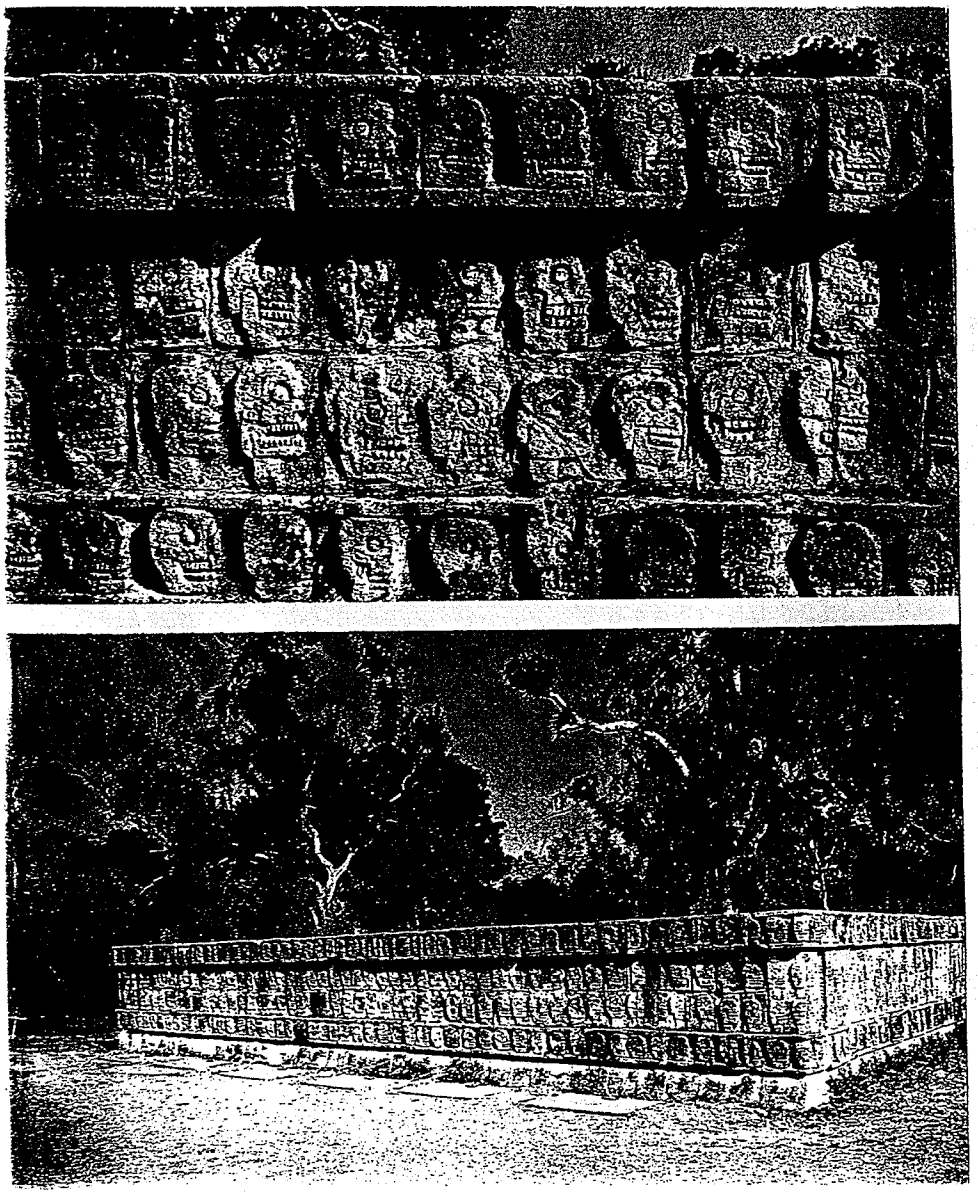


Fig. 14.31
Tzompantli, or "wall of sculls"
Chichen Itzá, large masonry platform
Photographs from Boneche Archive, on p. 51 in
Bustos, 1992, *Yucatan and Its Archaeological Sites.*

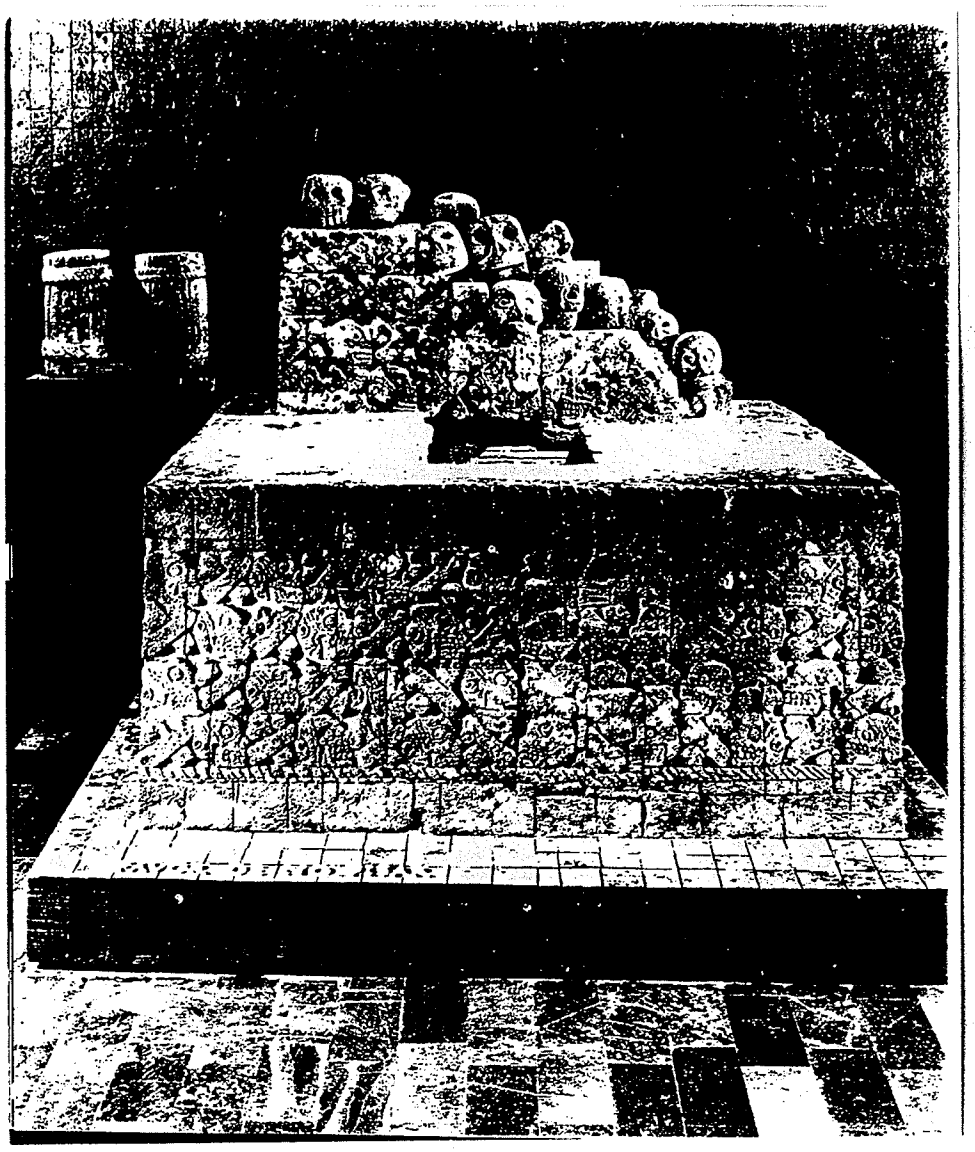


Fig. 14.32
Altar of skulls *(Tzompantli)*, or the "Tomb of Time"
Aztec culture, 14-th-16th c. A.D. Carved monument, about 3 ft.
Photograph by Miguel Salgado, on p. 108 in
Ramón Pina Chan, "Aztec Art and Archaeology," in *Mexico: The National Museum of Anthropology: Art- Architecture - Archaeology - Anthropology*, by Pedro Ramírez Vázquez, 1968.

Fig. 14.33
Platform of the Tzompantli, Chichen Itzá, Yucatán
Warrior with snakes, eagle eating hearts, and serpent motifs
Photograph by Charlotte Werner

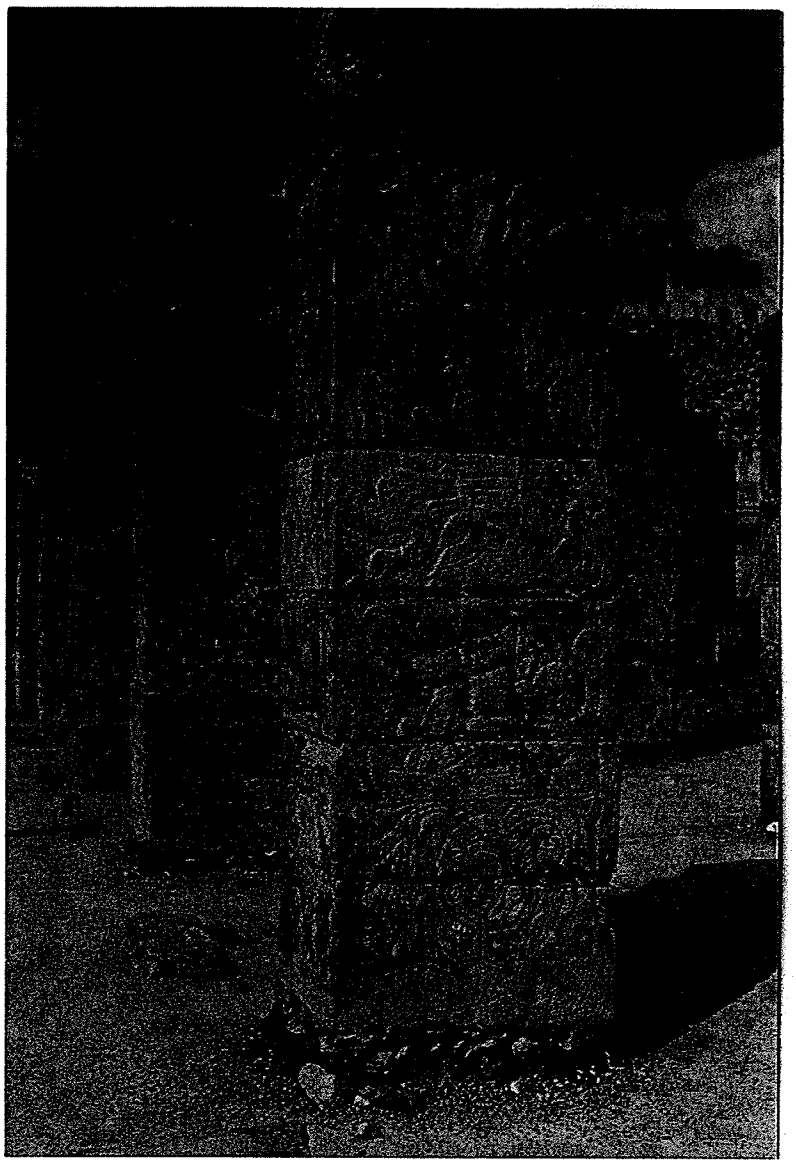
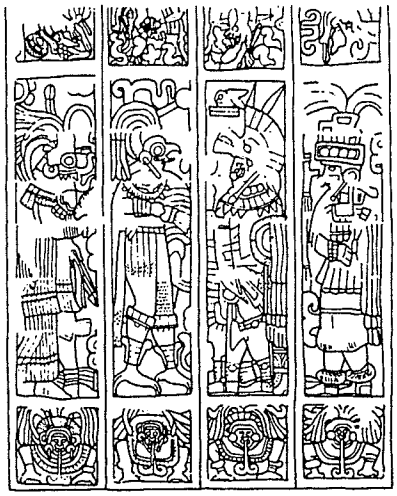


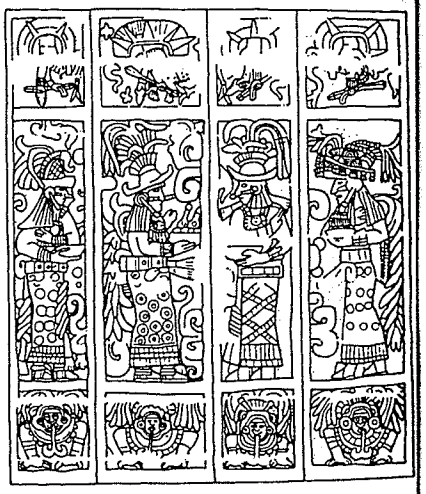
Fig. 14.34
Pillar, Temple of the Warriors, Chichen Itzá, Yucatán
Early Postclassic period
Photograph by Charlotte Werner



a. Column 17: Warriors

b. Column 40: Warriors

c. Column 37: Captives with bound wrists



d. Column 60: Priests carrying offerings

Fig. 14.35
Drawings of pillars individually featuring warriors,
captives with bound wrists, and priests carrying offerings
Temple of the Warriors, Chichen Itzá, Early Postclassic period
Drawings by Schele, after Earl H. Morris, Jean Charlot, and Ann Axtell Morris, 1931, "The Temple of the Warriors at Chichén Itzá, Yucatán," Vols. 1 and 2, *Carnegie Institution of Washington Pub. 406,* Washington, D.C., as Fig. 9:18, p. 366 in Schele and Freidel, 1990, *A Forest of Kings: The Untold Story of the Ancient Maya.*

Fig. 14.36
Human in feline costime, engaged with supernatural figure
Temple of the Warriors, Chichen Itzá, Yucatán
Early Postclassic period
Photograph by Charlotte Werner

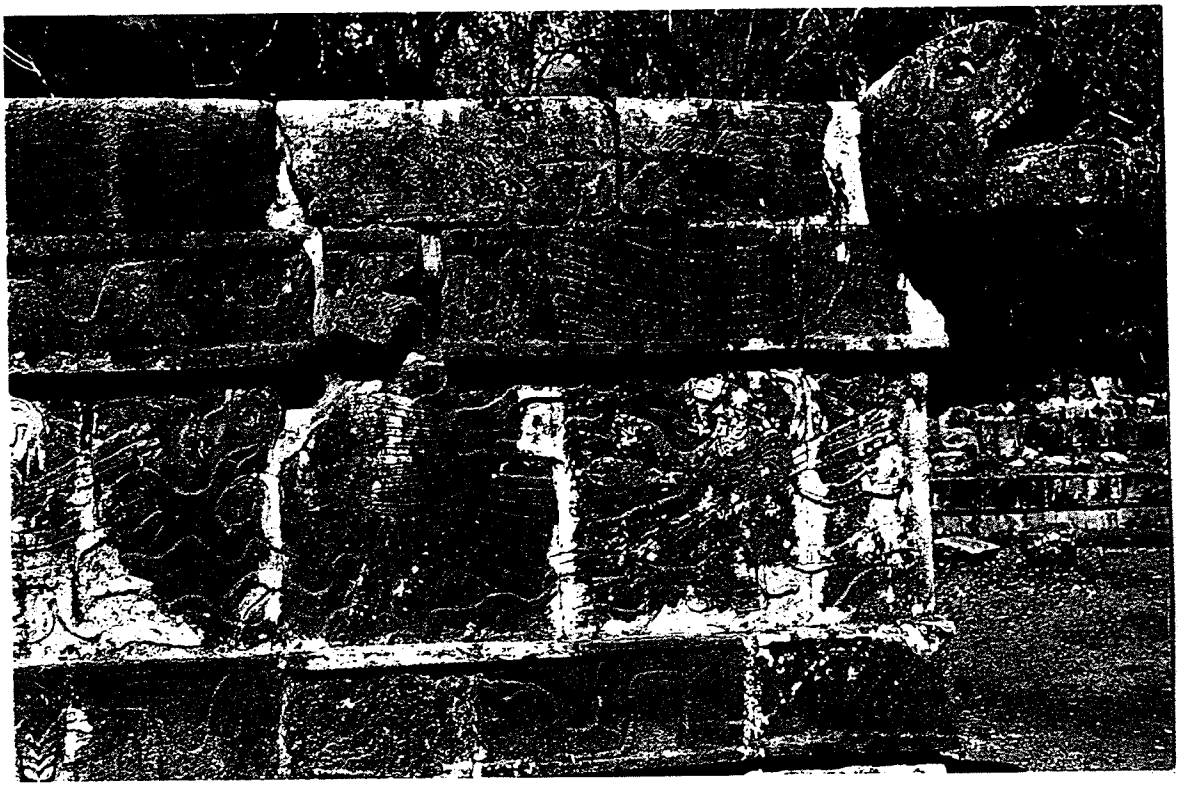


Fig. 14.37
Platform of the Tzompantli, Chichen Itzá, Yucatán
Eagles eating human hearts, alternating with panels of warriors with serpents
A.D. 1050-1200, after Toltec intrusion.
Photograph by Charlotte Werner

Fig. 14.38
Platform of the Eagles and Jaguars
Jaguars and eagles eating human hearts
Chichen Itzá, Yucatán
Photograph by Charlotte Werner

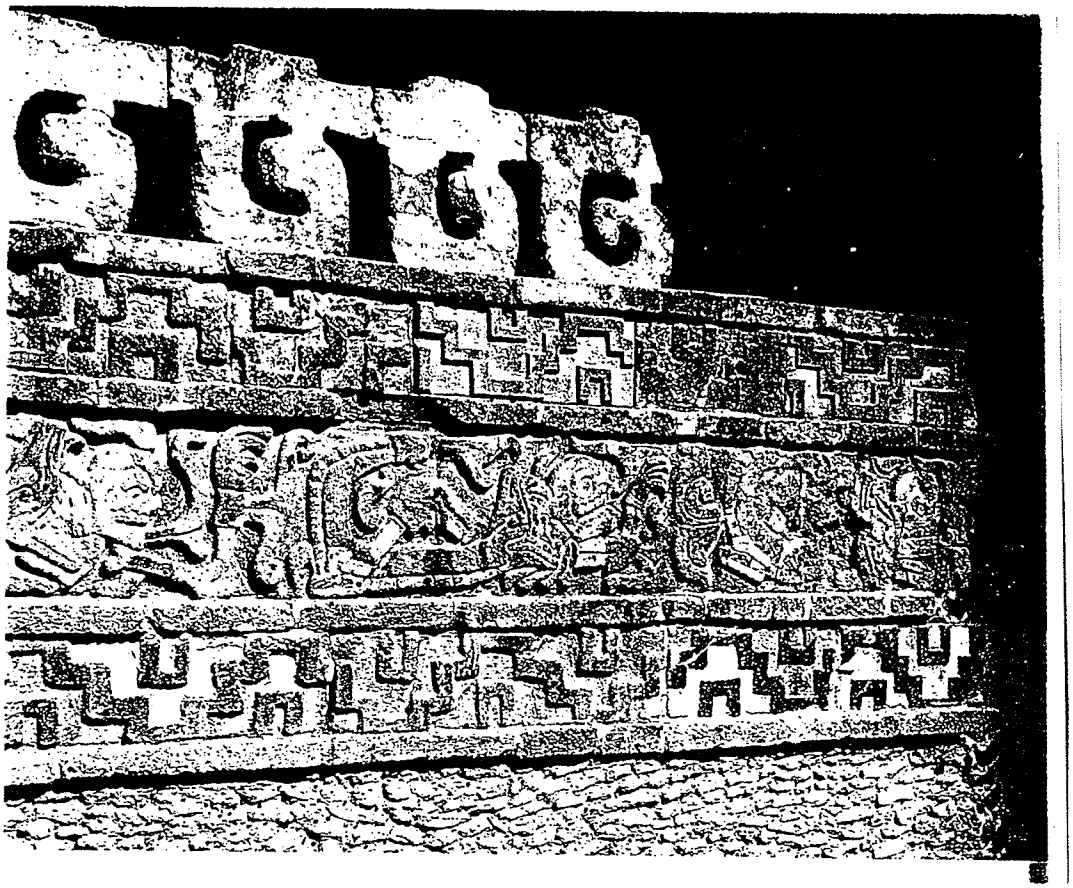


Fig. 14.39
Band of feathered rattlesnakes (disguise of the god Quetzalcoatl), eating human skeletons
Carved wall behind Pyramid B, Tula, Hidalgo
Late Postclassic period
Photograph by Irmgard Groth-Kimball, as Fig. 79, p. 110 in Sabloff, 1990,*The Cities of Ancient Mexico: Reconstructing a Lost World.*

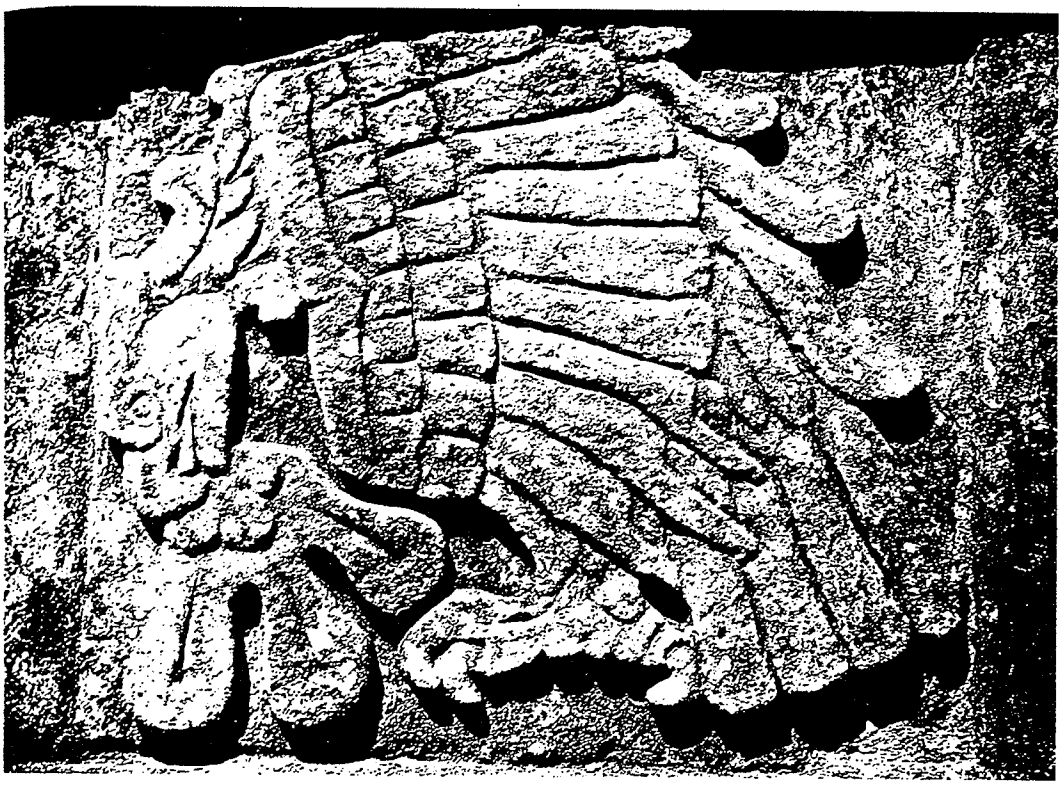


Fig. 14.40
Eagle eating a human heart
Detail from carved wall of Pyramid B, Tula, Hidalgo
Late Postclassic period
Photograph by Irmgard Groth-Kimball, as Fig. 77, p. 111 in
Sabloff, 1990, *The Cities of Ancient Mexico: Reconstructing a Lost World.*

Fig. 14.41
Heroic figure emerging from a stylized cave-maw
"Altar" (or throne) monument
Olmec basalt carving, Tabasco, La Venta, c. 800 B.C.
Parque Arquelógico La Venta, Villahermosa, Tabasco, Mexico.
Photograph by Beatriz de la Fuente, as Fig. 4, p. 124 in
Beatrice de la Fuente, 1992, "Order and Nature in Olmec Art," in *The Ancient Americas: Art from Sacred Landscapes,"* ed. by Richard F. Townsend.

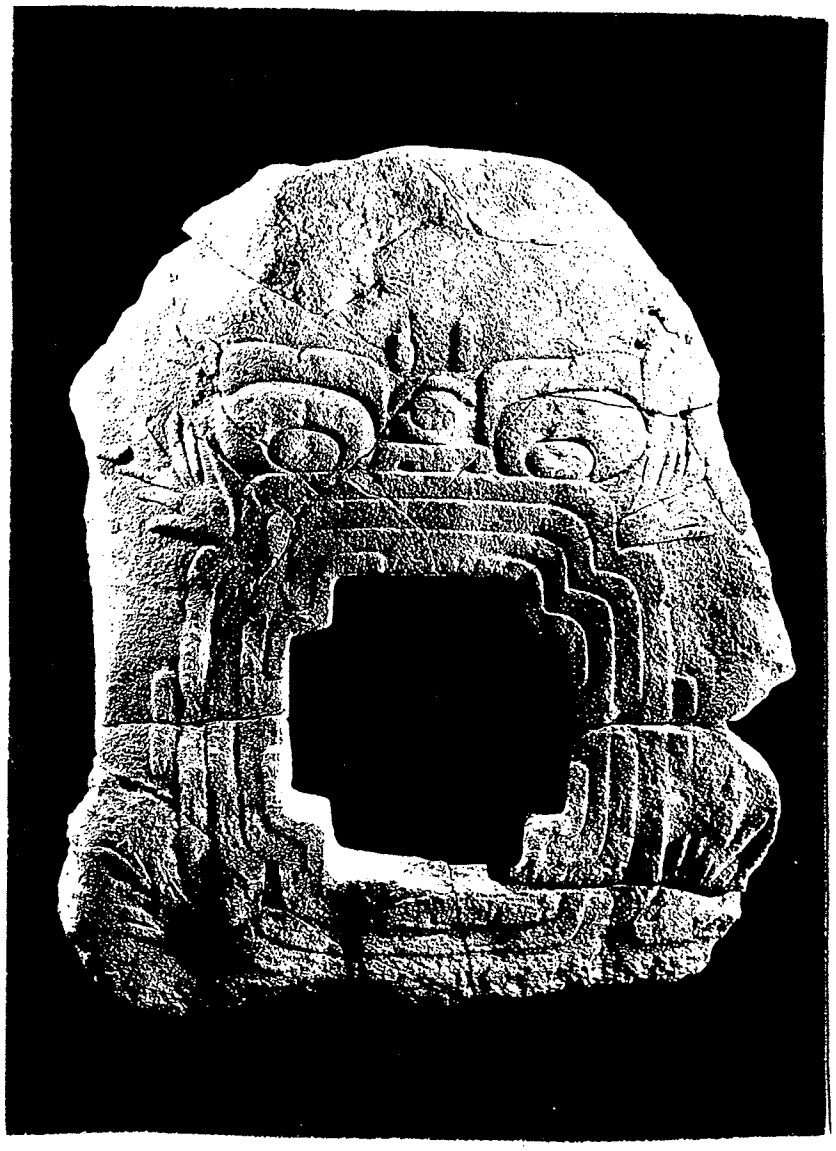


Fig. 14.42
Olmec Cave Mask
Chalcatzingo, 500-400 B.C. Basalt carving.
Munson-Williams Proctor Institute, Museum of Art, Utica, New York, cat. no. 211. Photograph by Justin Kerr, as Fig. 1, p. 121 in
Beatrice de la Fuente, 1992, "Order and Nature in Olmec Art," in
The Ancient Americas: Art from Sacred Landscapes," ed. by Richard F. Townsend.

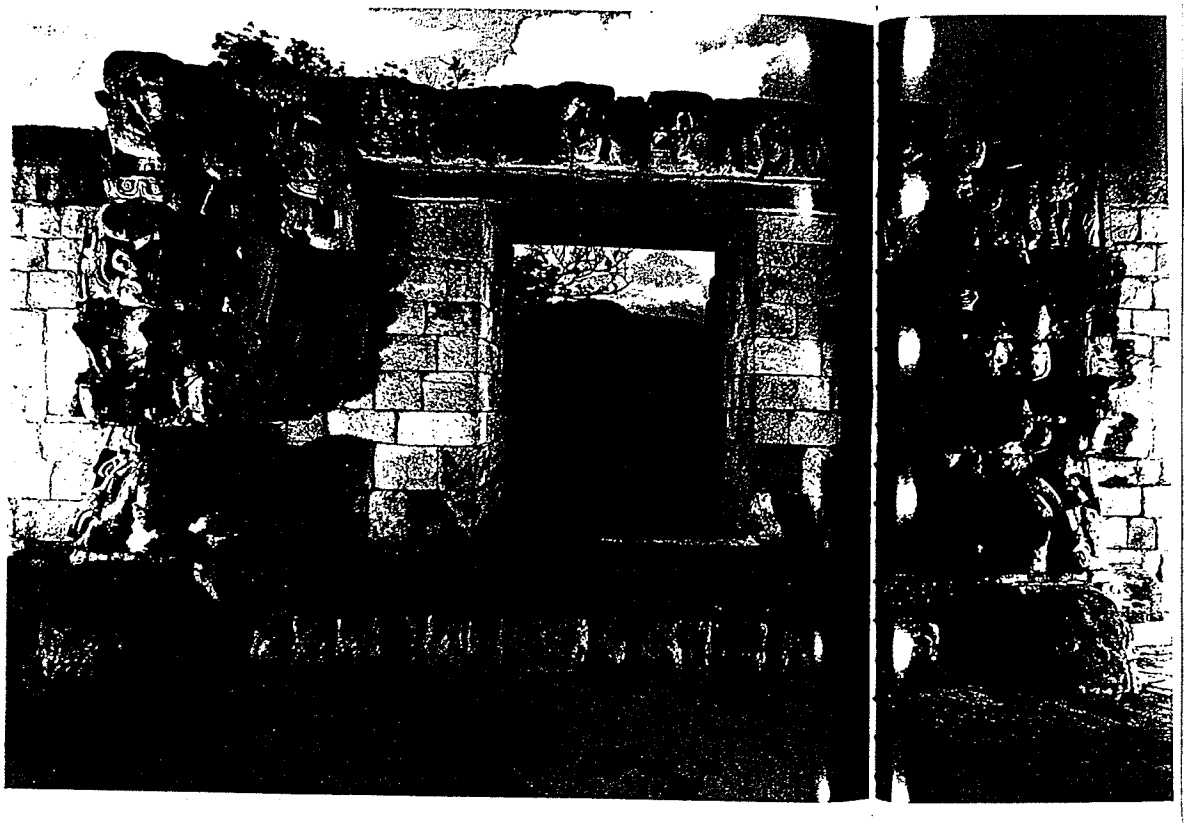


Fig. 14.43
Inner doorway of Temple 22, Copán
Skybearers on skulls representing the Underworld hold up a two-headed sky-serpent. Photograph by Kenneth Garrett, pp. 142-143 in
George E. Stuart, 1993, "Religion and Ritual," in *Lost Kingdoms of the Maya,* ed. by Gene S. Stuart and George E. Stuart.

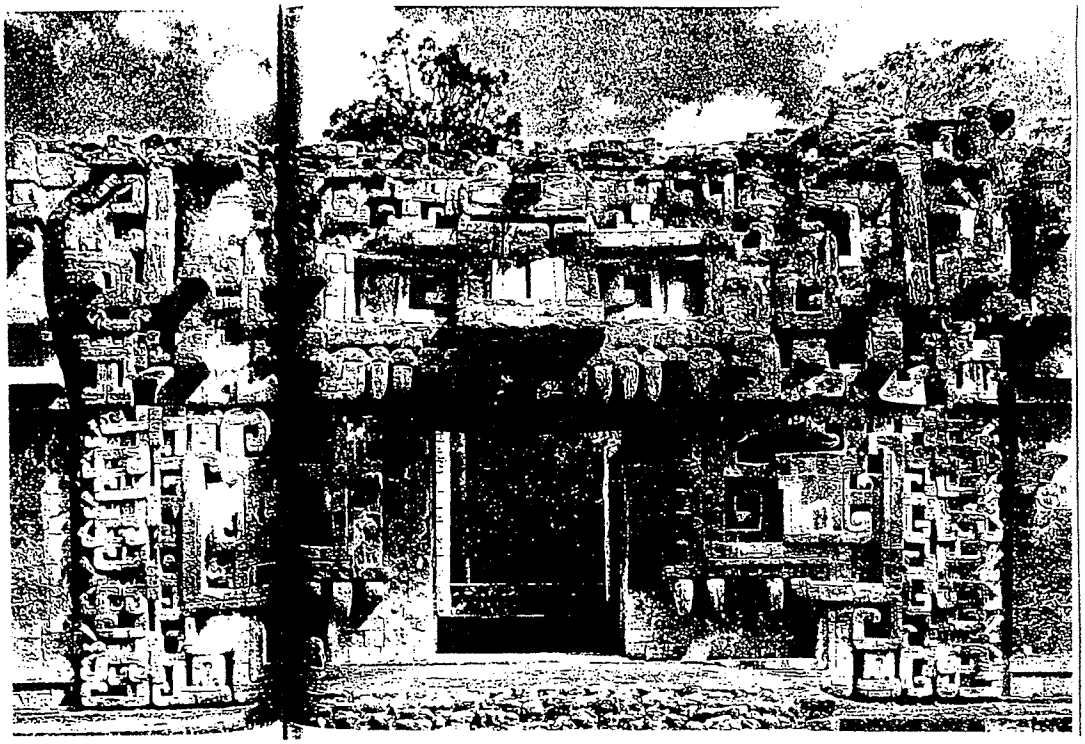


Fig. 14.44
Monster-mouth mask doorway to a temple at Chicanna, Campeche
Photograph by George E. Stuart and NGS staff, pp. 124-125 in
George E. Stuart, 1993, "The Builders," in *Lost Kingdoms of the Maya.*

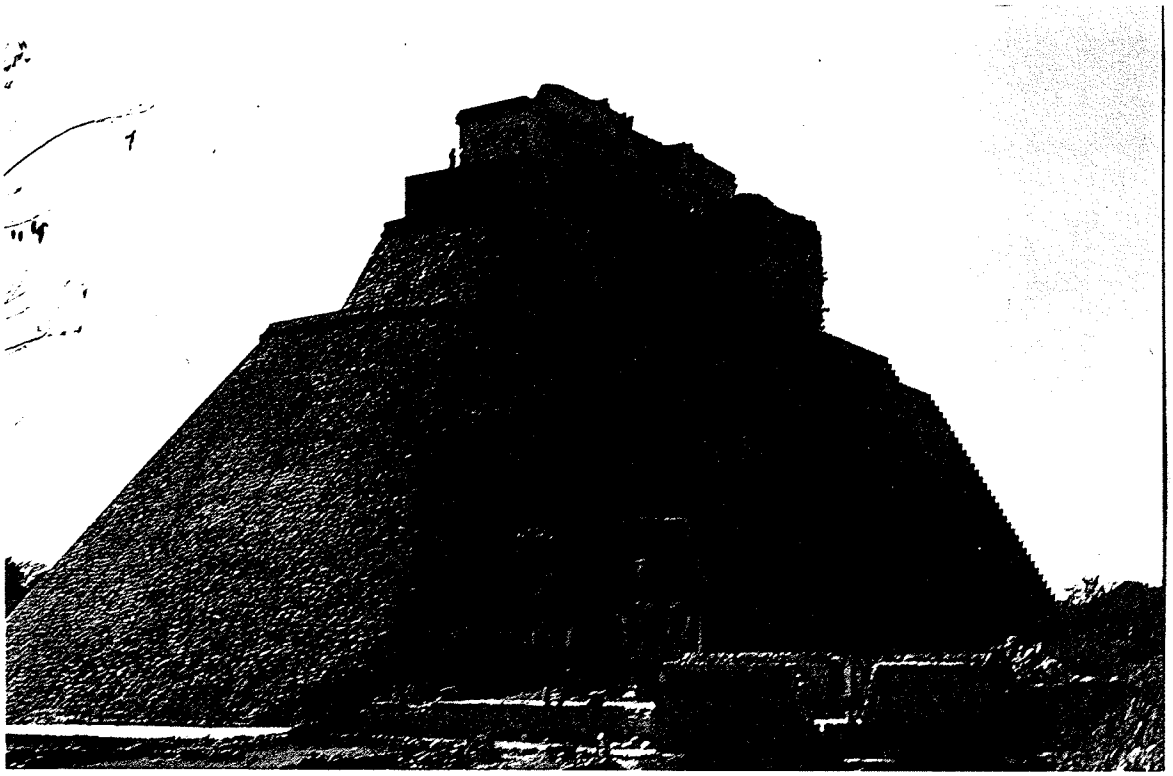


Fig. 14.45
The Magician's Pyramid (La Pirámide del Adivino)
Uxmal, Yucatán
Late Classic period
Photograph by Charlotte Werner

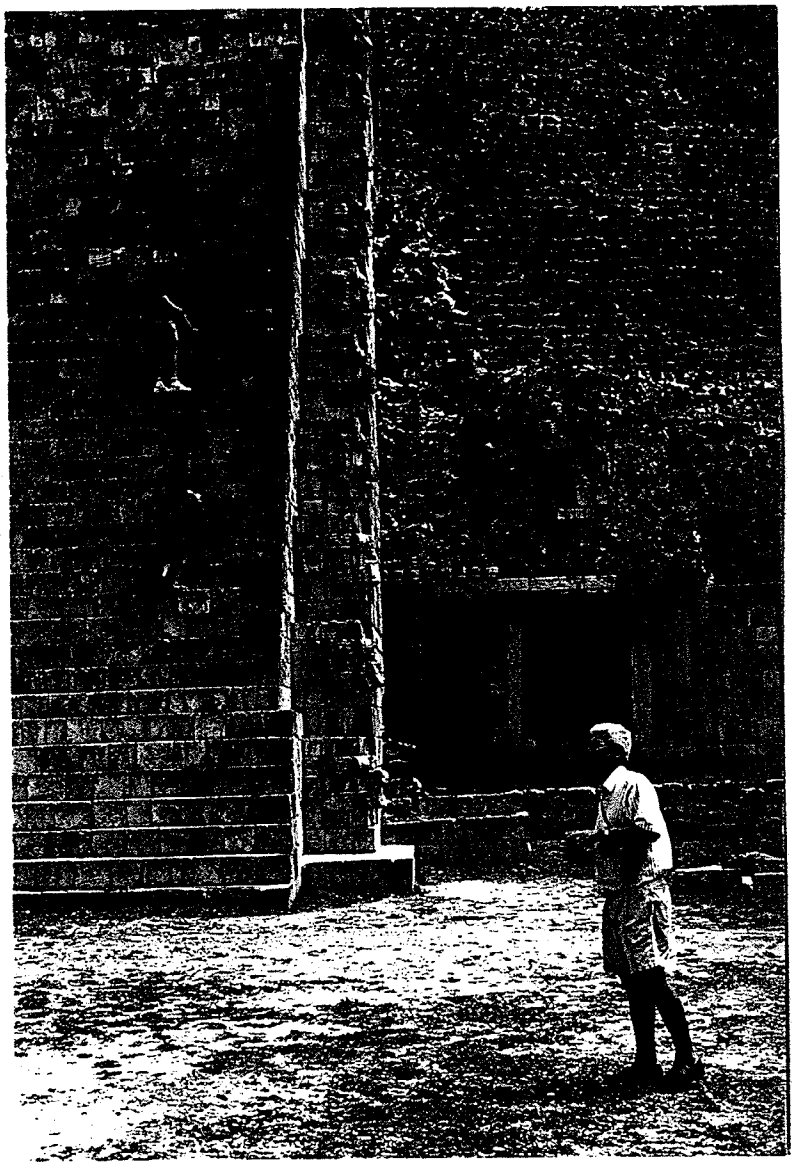


Fig. 14.46
The Magician's Pyramid (La Pirámide del Adivino)
Chac masks along stairway to the temple
Uxmal, Yucatán
Late Classic period
Photograph by Charlotte Werner

Fig. 14.47
Entrance mask flanked by effigies of Chac, the rain god
The Magician's Pyramid (La Pirámide del Adivino)
Uxmal, Yucatán
Late Classic period
Photograph by Charlotte Werner

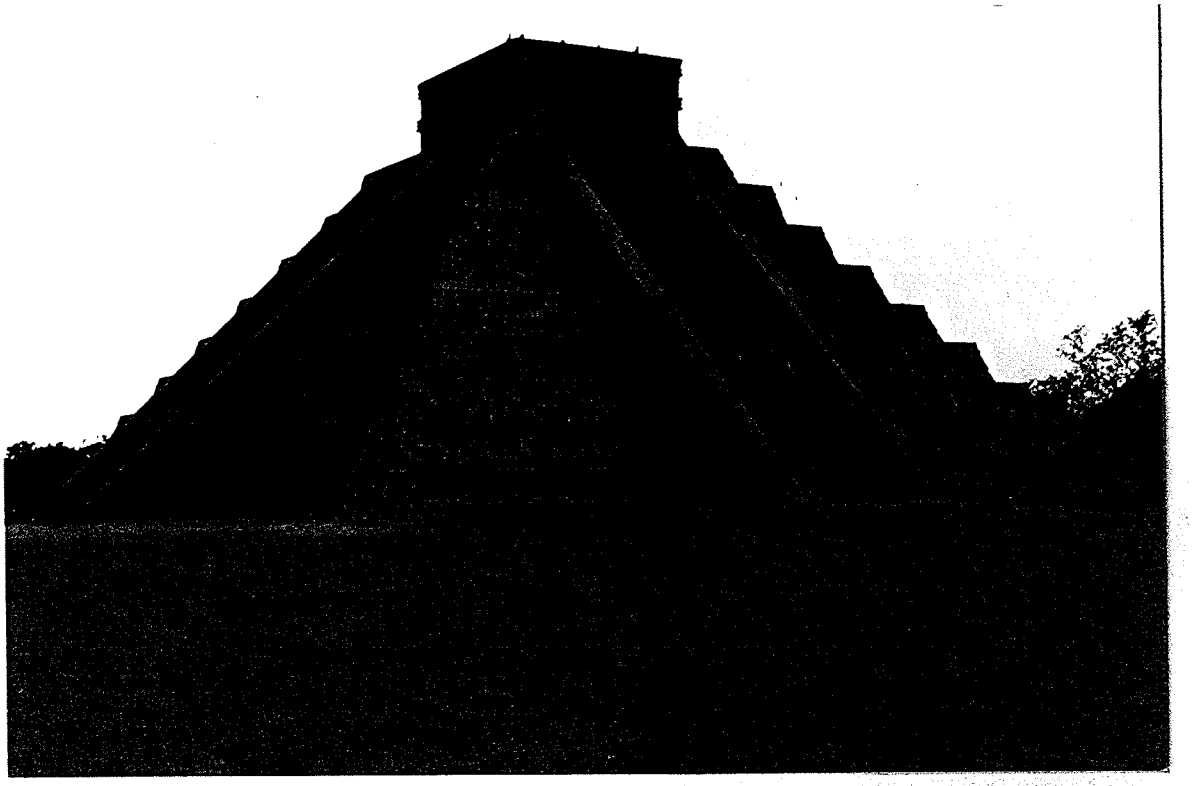


Fig. 14.48
El Castillo (The Castle) --Pyramid at Chichen Itzá, Yucatán
Toltec era
Photograph by Charlotte Werner