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**Labná**, “*Old Houses*” in **Maya**, is a mid-size elite ceremonial city, with a multi-level residential palace connected to a pyramid-temple and the ancient city landmark, the **Arch**. This small Classic **Puuc** style site (Annex.7), date from the Late to Terminal Classic (862AD), and was restored in 1991, by **INAH-Instituto Nacional de Antropología e Historia**, Mexico. Together with **Uxmal**, Yucatán, it was declared a **UNESCO World Heritage Site** in 1996.

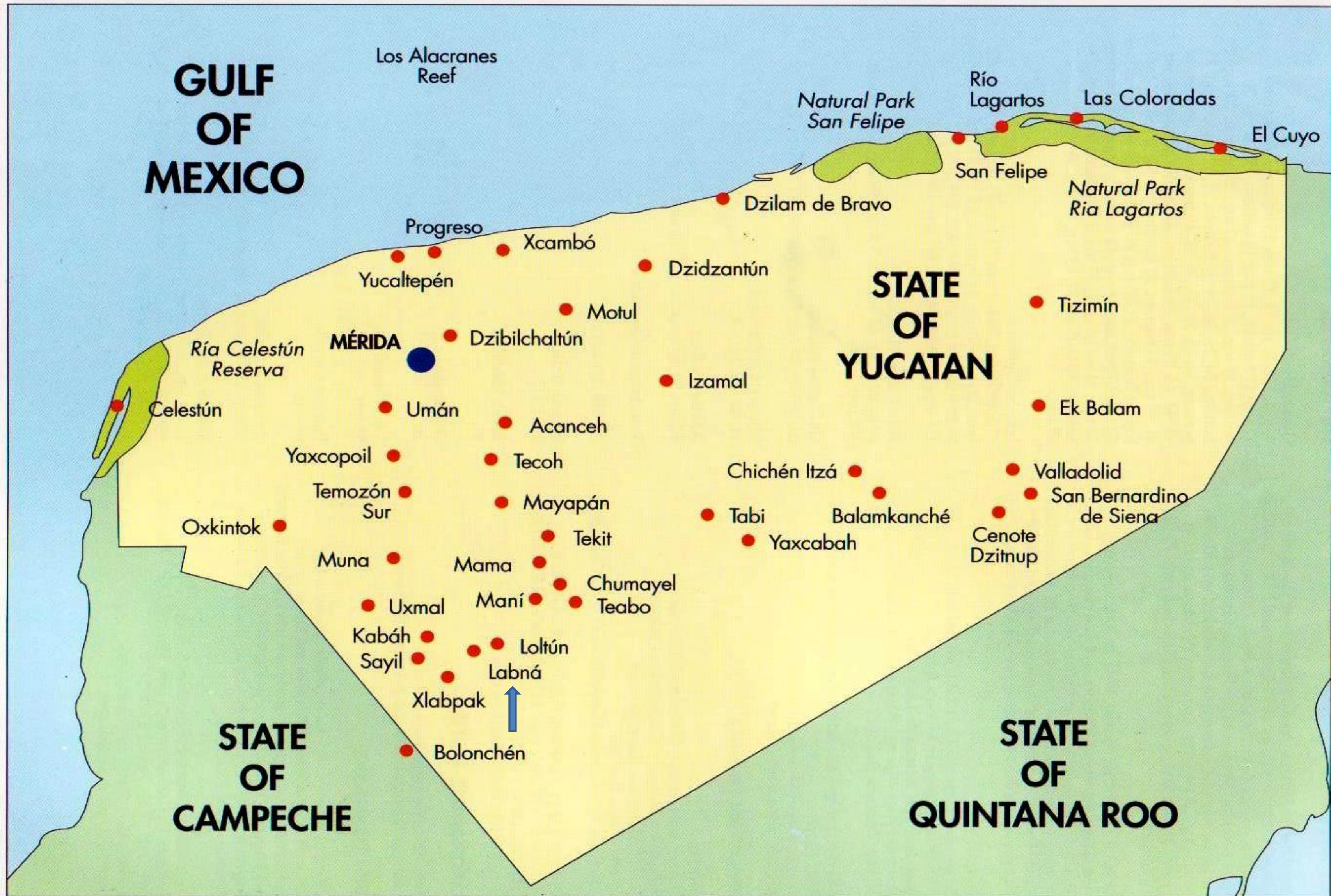


**Labná's Arch** and west passageway, drawn by Frederick Catherwood ca. 1839-1843 — (Annex-2)





**Labná** is located in the State of Yucatán, 24.5 miles (40km) southwest of **Uxmal** (arrow). Map Courtesy Monclém Ediciones SA de CV, Mexico DF





Like other similar residential centers, such as **Chacbolay** and **Xlacah**, **Labná** lacks any carved monuments or pyramid-temple, but host a few groups of elite remarkable buildings built in typical **Puuc** “veneer” masonry, akin to **Oxkintok** and **Kiuic** (Morley 1938). **Puuc** means highlands in **Maya Yucatek** (Annex.8). The aerial view below is from the early 1960s; it shows the **Palace** (L) and its large residential complex, the **sacbé** and the **Temple of the Columns** (C) — site plan > Annex.1.

Photo Courtesy Edward B. Kurjack — Middle American Research Institute @ Tulane University, 1962-1964





The **Arch**, also called the “**Portal**” (Str.11), is the passageway between two courtyards, which surrounding structures have collapsed. Its eastern façade shown below, is pure **Puuc** style (Annex.7) with stepped frets and geometric designs, essentially different than the ones on the eastern façade. The altar in the foreground, faces north toward **El Mirador**, and may have served distinct ceremonial functions than its eastern counterpart. The closed quadrangle on each side, indicate a dual function secular-religious, and ceremonies. The eastern face of the **Arch** is sober than the western side, with stylized masks and snake motifs, the later fully surrounds the structure.





**Labna's** palace, **Structure.1**, cover an area 385 yards/350m EW and 275 yards/250m NS, and a 50 ft/15m wide **Sacbé**. There are other minor structures beyond the main site, extending to **Chuncatzim**. The **Palace** is located north of the city facing south; it is built on a low hill, a natural platform to project its height. It seems however, that it was expanded over time, without a pre-conceived plan (Proskouriakoff, 1946) – Annex.3.

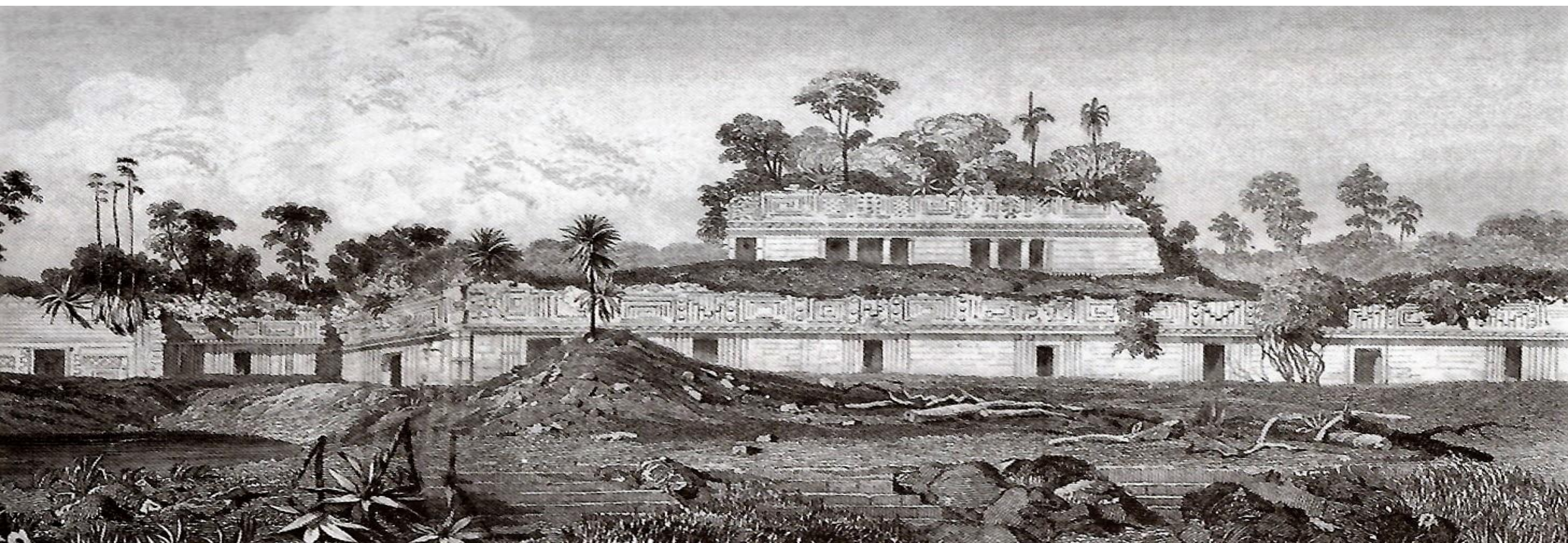
Photo Courtesy Carlos J. Sosa Estrada, Mèrida, Yucatán







The **Palace** today (above) and drawing (below) by Frederick Catherwood, ca. 1839-1840  
 Photo Courtesy Carlos J. Sosa Estrada, Mérida, Yucatán < (both resized) > Drawing Courtesy Arqueologia Mexicana, EE64:67





**Labná** is a relatively minor site compared to **Kabah** or **Sayil**, but is notable for its magnificent architecture, among the best in the **Puuc** style. It was an important city in the political structure of the region in the Late Classic. The **Palace Group** is a large terrace with 40 rooms on its first floor, and 27 on the second, built in three sections, that were unified at a late date. The **sacbé**, or “white road” (**Maya** for: **sac** > way or road, and **bè** : white), is 4 feet (1.25m) high over the ground on average. It runs about 145 yards/130m north-south through the center of the site, and connects the **Palace** to the group of the **Mirador** aka **El Castillo**, and the **Arch**. Either or both sides of the **sacbé**, may then have been used as water catchment areas (**buk'te**), the causeway acting as a retaining wall.





## The Palace Within

One of the **Palace**'s connecting courtyards where elite life took place, had a cohesive footprint, distinct from common people simple houses, spread out between and beyond residential complexes.

Around houses, in elite and commoner areas alike, fruit trees were planted, as well as small and large gardens of various edible food crops, as well as medicinal, and ornamental plants. Small animals, mammals and birds, were kept for food and as pets.

Large crop fields, or **milpa**, may have been located from half a day to two days walk away from the homestead

Beyond the main residential complex, folks homes and compound entrances were, as a rule, facing toward one of the cardinal points. The buildings in the courtyard shown, were used by city elite as prestige places for visitors, as well as residences.

**Maya** towns or cities had their own spatial organization, that varied from city-to-city, each with its particular social and political regional characteristics. The small ones, as a rule, were dependent on a larger regional political authority, in particular for trade near and far, and relations with other polities, and defense.

At its height, **Labná** hosted a population of about 4 to 5000 people.





The **Palace**, south façade, with **Chaak**'s masks (**God.B**), over doorways and colonettes, is classic **Puuc** Mosaic Style (850-950AD). One of the masks bore the date 862AD.

**Cha'ak** masks (Annex.5), alternate with geometrical designs on the upper zone of the structure seating on foot high colonettes. The lower part displays 6-7 feet high bundled colonettes between doorways. A reminder of the traditional common folks wattle and daub dwelling, with walls made of closely spaced wood poles.

As the god of rain, lightning and thunder, **Cha'ak** is represented in stone and ceramics from the pre-Classic to the post-Classic. It is still an important figure in contemporary beliefs of **Maya** communities, as well as other traditional cultures of Mesoamerica.

The god, with the same attributes as **Chaak** (**God.B**), in Central Mexico is **Tlaloc** we met in the cave at **Balamkanchè**, shown below on the **Temple of Quetzalcoatl** at **Teotihuacán**, is no stranger to **Maya** land.





The **Palace** – **Group.2, Str.1** East Wing. The close architectural affinity with **Sayil** is plain. **Chaak** geometric masks and step frets are shown above each doorway. The stepped portion formed by a series of squares, are arranged in a 45-degree diagonal line. They are combined with colonettes that fill the space, both above and below the squares. Squares and colonettes represent the nose, while the eyes are represented by long frets on each side. (Andrews 1995:170). Similar configurations are found, among others, at **Uxmal**, **Sayil** and **Xlapak**.





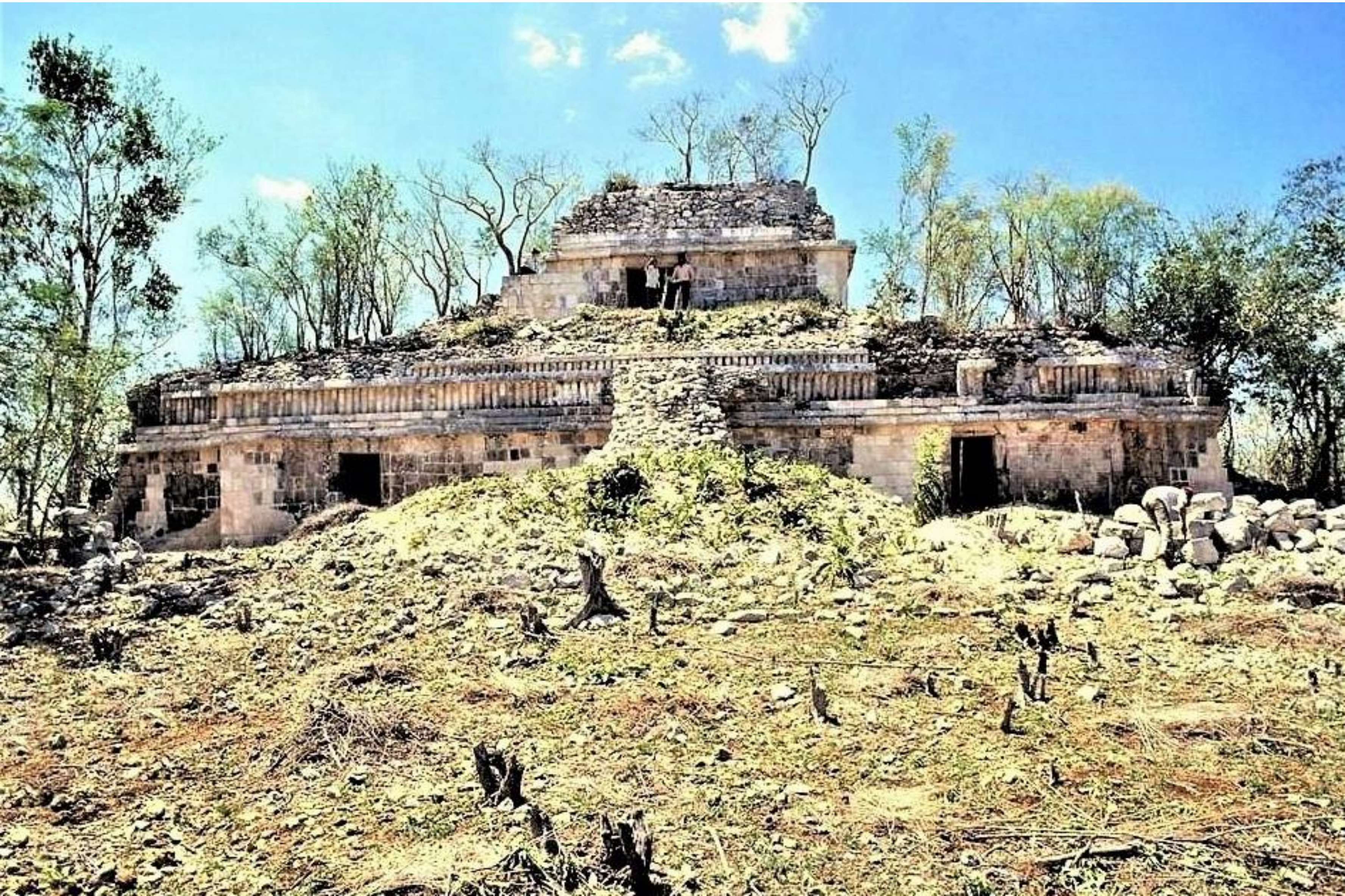
**Xlapak** (*Old Walls*), Yucatán, is a **Late** to **Terminal Classic Puuc** style 2-rooms building, the third room (L) has collapsed. True to its style, its blank lower wall zone is made of well dressed flat square karst limestone blocks, punctuated by doorways. The upper wall zone is intricately decorated with three member moldings and foot high colonettes. Elaborate stone mosaic masks, alternating with repeated geometric elements, frets and figurative sculptures, such as the **Maya** rain god **Chaak**, are set in the front corners, and over the main door of the structure. A **chultun**, underground water reservoir, can be seen in front of the middle doorway; the entire plaza facing the building was plastered and used as a water catchment area.





**Labná**, the **Palace** south side as seen in the early 1960s, before restoration – from the **Puuc** Late and Terminal Classic periods.

Photo Edward B. Kurjack – Courtesy Middle American Research Institute @ Tulane University, LA., 1960-1964





The second story of the **Palace** is made up of separate structures. Is of interest here to quote Tatiana Proskuriakoff (Annex.3). *“In spite of some attempt at balance and symmetry, the Palace, especially when compared with that of Sayil, seems to lack unity and compactness, perhaps because, like many Maya structures, it was not built according to a preconceived plan, but grew by accretion as the exigencies of changing times demanded”* (1946:58) . Her remark is indeed grounded in the seemingly random urban construction pattern, that may be seen at other sites. A coordinated urban pattern in elite areas, is distinguishable in large and small urban population centers. Common people dwellings however, retain the haphazard pattern beyond administrative, religious and elite residential complex.





The so called “*South Wing*”, the westernmost part of the **Palace** and is **Early Puuc** style (670-770AD), with 3 doors looking south. There again, the style is repeated with the blank lower zone wall and finely worked upper wall zone. It is adorned with mosaic **Chaak** masks above the doorways, colonettes in between and three member molding over and below the masks and designs. The partially crumbled part of the building in the back, as well as that of the second story (upper right) shows vaulted rooms, now partially collapsed.







**LABNÀ'S GREAT PALACE WEST ACCESS AS SEEN TODAY** >  **AND TATIANA PROSKOURIAKOFF RECREATION AT THE TIME OF THE CITY'S GREATNESS (SAME ANGLE)** > 

TOP PHOTO, COURTESY UNIVERSAL IMAGES, 2005:12 < BOTH PHOTOS ALTERED AND RESIZED > BOTTOM PHOTO, COURTESY DOVER PUBLICATIONS, 2002:59



## Labna's Water Supply: *Chultùn* and *Buk'te*

Water in central and northern *Yucatán* is scarce during the dry season. The peninsula lacks rivers and relies on *cenotes*, or sinkholes, and hand dug small wells to tap the water table 5 to 10 feet underground, in northeastern *Yucatán*, where it is lower than in other part of the state.

The other water supply is of course the rain in season, for both human consumption and gardens. The problem is that seasonal rains are not constant in their frequency nor volume. The answer by communities then was two fold:  
1. build *chultunes* (plural for *chultún*) described below and,  
2. *aguadas*, large surface areas prepared to receive rain fall.

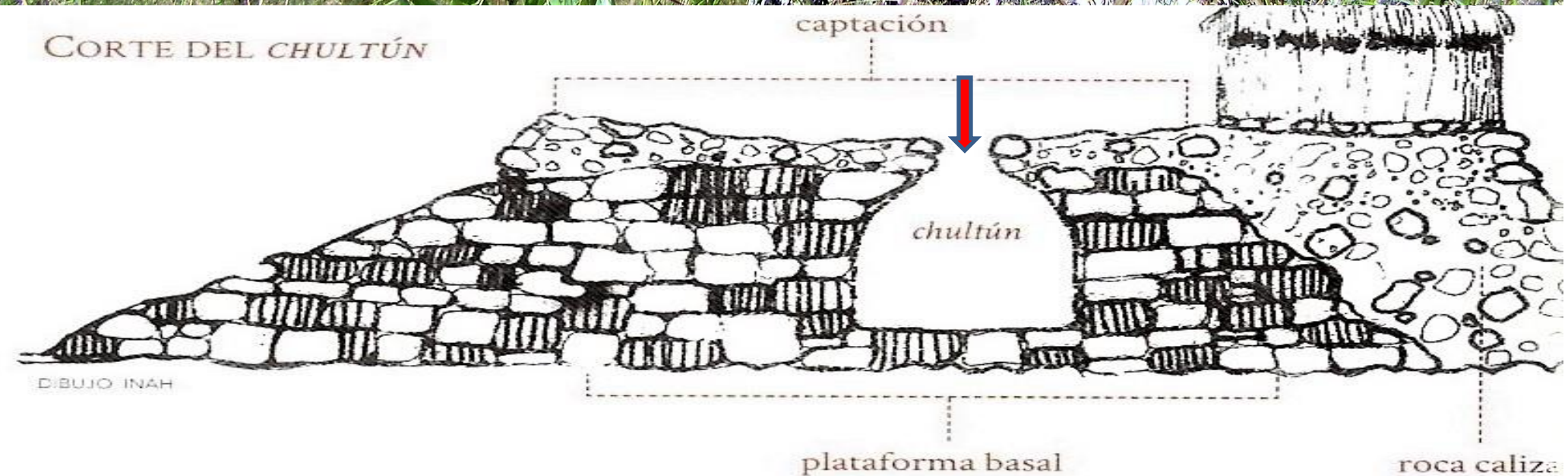
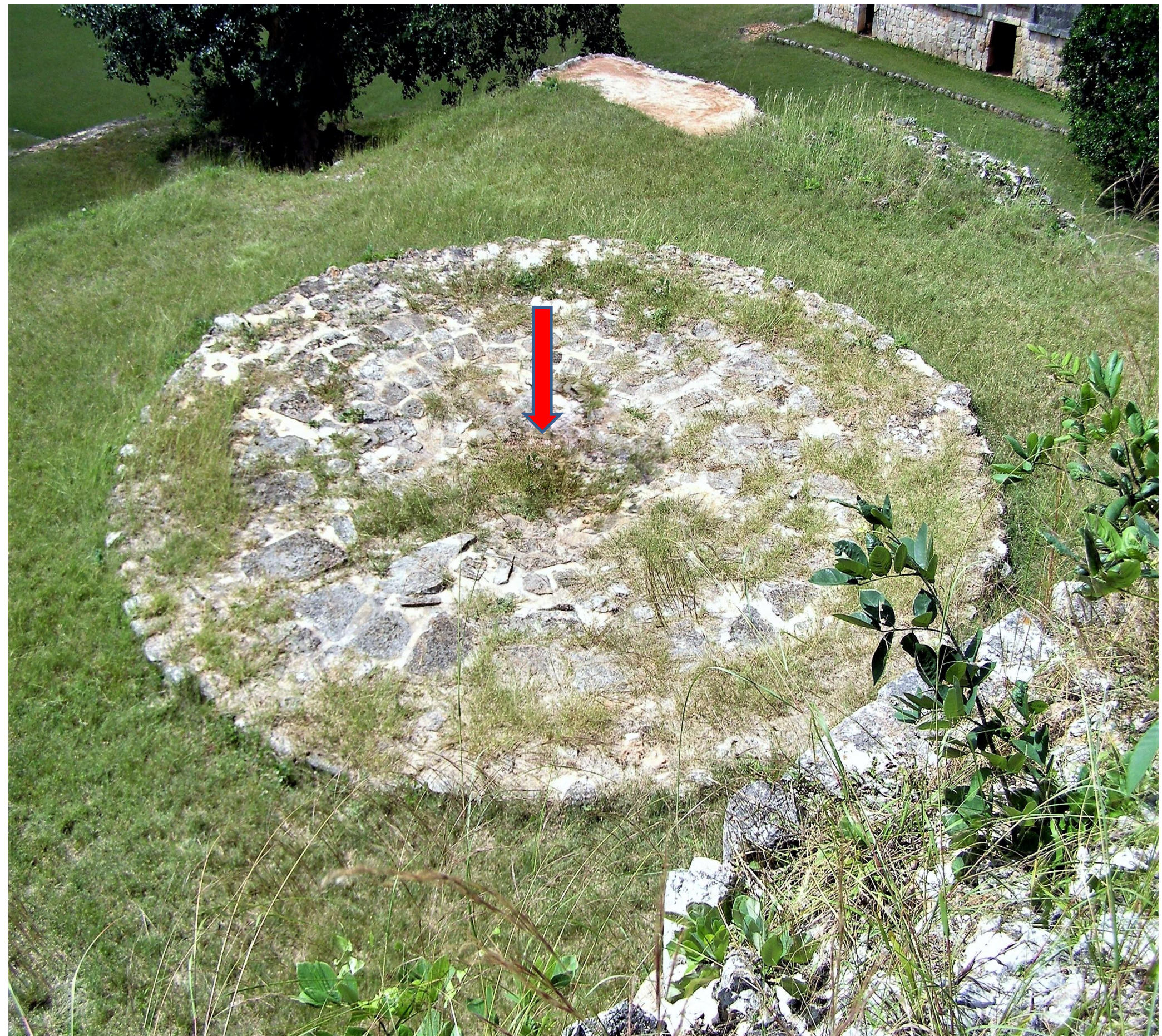
One of *Labna's chultunes* on the Palace second level is shown at right (there were 7, possibly more). Drawing below shows the underground rocky structure and catchment area on the surface.

Capture was done through a slightly concave lime plastered area, that covered level spaces of buildings or plazas, with a central catchment: the *chultún*. The catchment circular area was level with its surrounding, the floor declination then channeled rain water toward its opening, at the center of the catchment (arrows).

The *chultún* underground structure is a bottle shaped cistern, built into excavated limestone rock. Lime stucco covered the inside walls to prevent water leakage (drawing).

*Aguadas*, or *buk'te*: the *Maya*, took advantage of natural terrain depressions where water flowed naturally. A clay and stone floor was built, once the top layer was removed, then left to dry in the sun for a water tight area. The *buk'te* allowed, in line with the surface of the catchment area, to store a fairly large amount of water. Availability however was subject to the length and severity of the dry seasons, as well as the amount of rain preceding them.

Photo Courtesy Erick Slazyk – Institute of Maya Studies, Miami, FL  
Altered Drawing from INAH Courtesy Arqueologia Mexicana No.EE64:10





The first story of the **Palace** is Classic **Puuc**, **Mosaic Style Late Classic Period** (Annex.7). It is found in large and small archaeological sites in southern **Yucatán** and central **Campeche**. Mosaic style affiliation can be seen at **Xlapak**, 2.5 miles/4 km. away, contemporaneous with **Labná**. In both cases, repeated geometric and mythological designs, such as **Chaak** masks (Annex.5), tenoned rosettes and stacked corner masks, decorate medial and cornice moldings. The **Palace** corner here is decorated with a complex representation juxtaposing the traditional **Chaak**'s mask, that reinforces the predominance, of ancestors, within the common belief structure.





On the western corner of the **Palace**, is a most interesting mythological assemblage, among which is a human head emerging from a serpent's open mouth. The serpent is tenoned into the face of the god **Chaak** (Annex.5), whose upturned snout can be seen over the upper mandible of the snake. A human head is shown coming out of the snake's throat, in the middle of the wide open mouth. The other allegorical mosaic carvings seem to be related partially among each other or as a group, with the serpent corner figure.





- The serpent open mouth with a human head springing from the **Chaak** mask, is known as a *Vision Serpent*; a “conduit” for the ancestors between this world and the “Other”. Ancestors intercede with gods, deities and other ancestors, for an individual or his family, not for a person or group foreign to that family. It is commonly represented, in stones and ceramics, across the **Maya** world, as well as other cultures of the Americas, from the pre-Classic to our days.
- Reference to the serpent does not refer in any way to the zoological animal. But to the swirling shape of smoke curling up from a brazier burning bark paper, sprinkled with blood of the suppliant following a bloodletting ritual. The smoke carries prayers and pledges to the ancestors, and deities to the *Other World*. The swirling of the smoke mimic a serpent natural twisting; while the smoke is believed to be the actual carrier of the invocations.
- The drawing shown at left below, is a partial representation of **Lintel 15** from **Yaxchilan**, Chiapas, that depicts the vision stage of a bloodletting rite, (Annex 4).



. The “*serpent*” emerges from a plate with paper stained with the blood of **Lord Bird Jaguar**’s consort, **Lady 6-Tun**, placed at the “*tail*” end of the “*snake*”.

. The “*serpent*” is a metaphor for the smoke of the blood stained burnt bark paper, that carries the prayers and pledges of the suppliant to the *Other World*, specifically, to the ancestors.

. A human face is seen “*coming out*” from the “*mouth of the snake*” i.e. the smoke, forever making its presence revealed in stone. It may also be a family deified forefather whose dual aspects are seen, as a rule, grounded in the duality of the field of opposites.





Representation of the snake open mouth, in place of the traditional **Chaak** (Annex-5) downward curving snout, is unusual. The face of the god however, is clearly recognizable but the snout is upturned tightly close to its face, behind the serpent's upper mandible. It seems to show ancestors' precedence over gods and deities, and concomitant mythologies. Ancestors are paramount links in the manifestation of the up and downstream human life chain through time. Gods and deities are ties between nature, the world at large, and culture the world of humans. Ancestors are intrinsic to culture, because of their inbred relationship with the living and life continuum through those yet to be born.





The **Arch** is not free-standing as the arches at **Uxmal** and **Kahah** are, but is a passage within a building complex. Tatiana Proskouriakoff, (Labná, Portal Vault, P.63) – Annex.3, in her restoration drawing shows that individual sections of the roof comb were stepped. Mosaic **Cha'ak** masks adorned the two northwest upper corners, together with two stylized **Naah**, or common dwellings, and niches. Two 12x8 feet rooms, with slightly trapezoidal doors open west only, toward the enclosed plaza with an altar. The **Arch** and adjacent structures are **Classic Puuc Mosaic Style**.

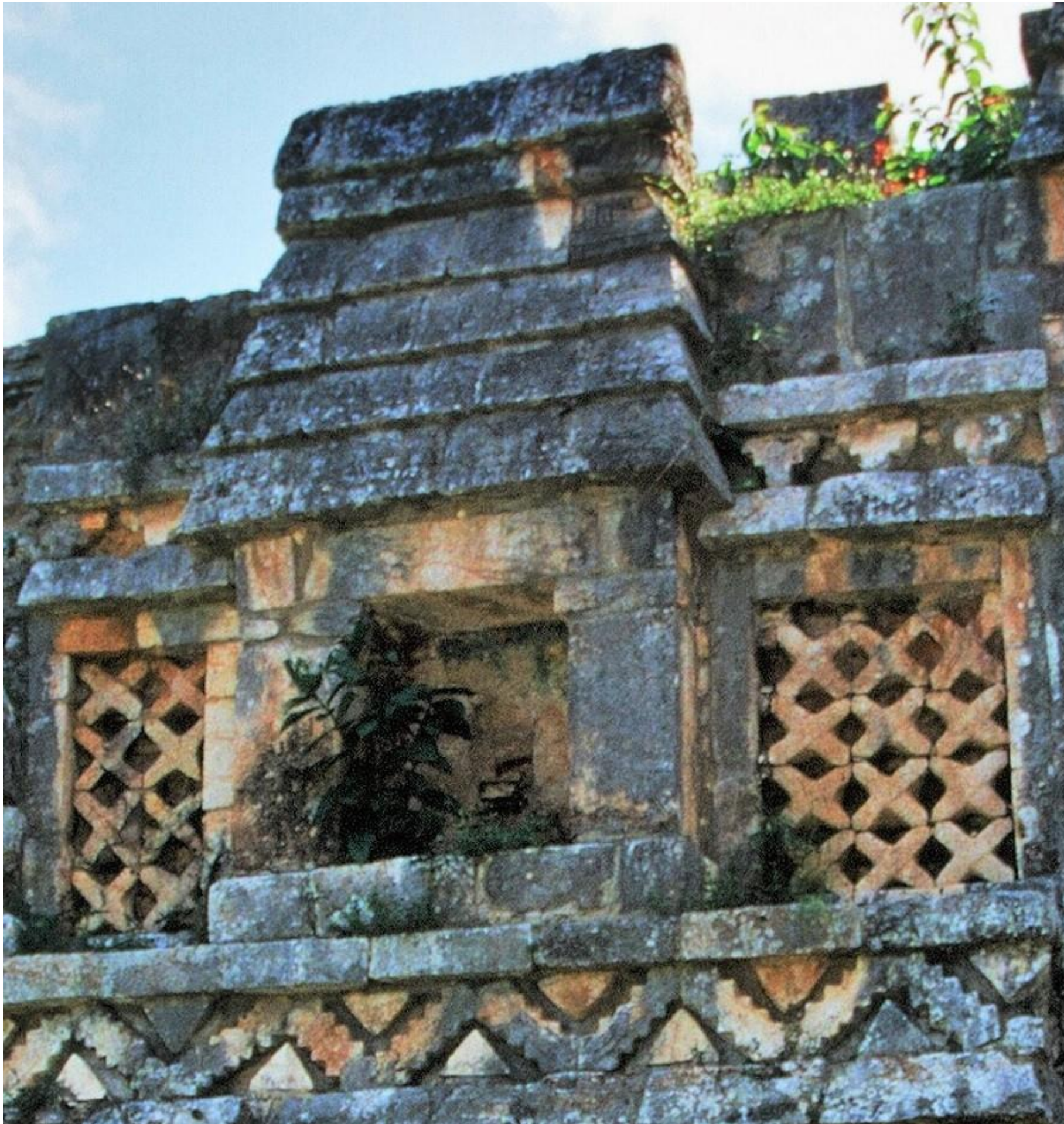




The **Naah** pictured in stone and ceramic, represent the wattle and daub dwelling of common people, often found represented on **Puuc** buildings.

Below is the tangible affiliation with the representation of the **Naah** on the west side of the **Arch**, above its two small rooms (left); and its counter part on the south façade in the **Quadrangle of the Nuns** at **Uxmal** (right), motif also found at **Chacmultún**. The rectangular niches, in both cases, held stucco figures, while the molding underneath show a serrated **kan** design, serpent in **Yucatek**. The panels on each side show a lattice, the mat, **popol** in **Maya**, symbol of authority of the city's ruling elite. Note that the east side designs are different from the west side of the **Arch**, aka the **Portal** perhaps because secular ceremonies may have taken place in the enclosed plaza, while religious ceremonies were attended on the west side. (Kelly 1933:137 and Proskouriakoff 1946:63).

**Labna: the Arch** (West Side)



**Uxmal: Quadrangle of the Nuns** (South Building)





But what is a **Naah**?, in **Puuc** area **Yucatec** it refers to a home, not a house (Coe, 2001:132). It is a round or oval shape dwelling, easily made as a wattle and daub structure to answer basic criteria and simplicity in both construction and maintenance (Type.1 structure below). It is built on a stone and rubble foundation about 1 to 2 feet off the surrounding ground. A family lives in two or more such structures, dedicated to particular functions, sometimes combined, i.e. sleeping and/or cooking, storage...organized around a central courtyard, a compound, that may accommodate other structures for an extended family. The fireplace, made of three large stones set in a triangle, where logs constantly smolder and are rekindled at meal time, is the center of the home and family.

The stones' placement represent the **3-hearthstones of creation** in **Maya** mythology. They are identified cosmologically with the three bright stars of **Orion's Constellation: Alnitak, Rigel** and **Saiph**, that form a celestial triangle. Below the belt, within the triangle made by the above stars, is the **Orion Nebula** (M42), that is the **fire** of the **Cosmic Hearth**.

(Milbrath, 1999:39 – Schele et al., 1998)





**Orion Constellation's Belt:** **Alnitak** (Zeta), **Alnilam** (Epsilon) and **Mintaka** (Delta), are referred as “**Las Tres Marias**” in Latin America, and by other names in many cultures and languages. Within the **3-heartstones**’ triangle (L-arrows), **Alnitak** (Zeta Orionis), **Rigel** (Betta Orionis) and **Saiph** (Kappa Orionis) is the **Orion Nebula Cluster** M42 (R-arrow), referred to cosmologically as the **Cosmic Hearth**, the **fire** lighted by the gods on 13.0.0.0.0.4 - 4.Ahaw 8.Kum’ku or August 13, 3114BC.

Shall be kept in mind however, that constellations and star patterns in the sky such as **Orion**, the **Pleiades** and other celestial bodies, are derived as much from cultural tradition as from visual perception. (Aveni 1980:30, Urton 1978a).

Constellation and star names are based on German astronomer Johann Bayer (1572-1625) and his *Uranometria Omnium Asterismorum*, ca. 1603  
Courtesy Wikipedia Commons @ Wikipedia.org and NASA/ESA





**“El Mirador”** is **Early Puuc** style; the pyramid temple, is also known as **“El Castillo”** and is a religious-ceremonial structure. Its rectangular base is 125ft/38m EW and 100ft/30m NS, and faces south; its main staircase was 50ft/15m wide. The roof comb is 13ft/4m high that translate into a *“flying”* façade, adorned with 6 rows of vertical rectangular openings, and stucco figures. The structure had 4 rooms, 2 inside and 2 facing outside, before collapse. Frederick Catherwood 1842 (Annex.2) drawing already showed a 10ft/3m section missing; the drawing then showed two doors. One is left today from an original four; the pyramid-temple must have been an imposing structure in its heyday.





A range of rooms extend north of the **Arch** aka **Portal** that are integral to the complex, and seems to close the west plaza. The remains of the structure show what looks like a second floor, even though restoration is incomplete and record scarce on that point. True to its **Classic Puuc Style** architecture, the lower zone wall is blank, beyond the colonettes on either side of the slightly trapezoidal door. The enclosed plaza stresses the exclusivity of the precinct for ritual ceremonies at certain time of the year or for cyclical mythological events, to which only selected residents and visitors may have been allowed to attend.







The standing wall shows superbly worked masonry, with colonettes of two distinct height and shape. The upper part of the wall is a continuous row of colonettes, about a foot high, below a three rows cornice molding. The seemingly “framed” parts on each side of the slightly trapezoidal door, do not represent any departing architectural design from the style. Inside the framed parts however, is a smaller, similar framed design with foot high, colonettes. On the right, crumbling side, one can see this motifs repeated, along the length of the wall framing another door.

On the colonettes are geometric symbols, the **knotted-X** and **double knotted-X**. This symbol refers to the **quatrefoil** that represents the most ancient portal meaning **Ol** the “*heart of*” or **Hol** “*portal*” or “*door*” in **Maya** vision rituals (Schele & Matthews, 1998:45), connoting the “*Other*” world. The symbol is also found on ceramics as a knotted cross **+** or **X** sign. Bellow and above the small frames, is a “**C**” shaped symbol with the “*open*” side pointing toward the door; it is the **Caban** curl, the **Hol** to the “*Other*” world. Note that the curl symbol “*opening*” is in opposition from about the middle of the door lintel outward, while the two curl lines on the wall point toward the door (arrows).

The circle with a star like pattern could be a complement to the curl and a representation of **God**. As eye, that reads **xib(i)**. In **Yucatec** the root **xib** has such connotations as “*death*” or “*fright*”, related to the **Quichean** term for the underworld, **Xibalba** (Karl A. Taube, 1997:13).



The **Arch** or **Portal Str.11** is built on a 4 ft/1.3m high platform, its eastern façade rectangular footprint measures 42ft/12.6m long x 13ft/4m wide; the vault is 10ft/3m high. Like its west side, it faces an enclosed plaza with an altar, but no doors. Two geometric **Chaak** masks with colonettes, both above and below diagonal rows of square; a single square marks the center of the stylized mask. To be noted, the medial molding decorated with the zigzag motif of a serrated serpent design, that surrounds the building; decorative designs typical of the **Puuc Classic Style**, reminiscent of **Str.1A2-W**, Room.10 at **Kabah**.





1. **Labna's Arch** – Photo Constantine George Rickards, ca. 1910

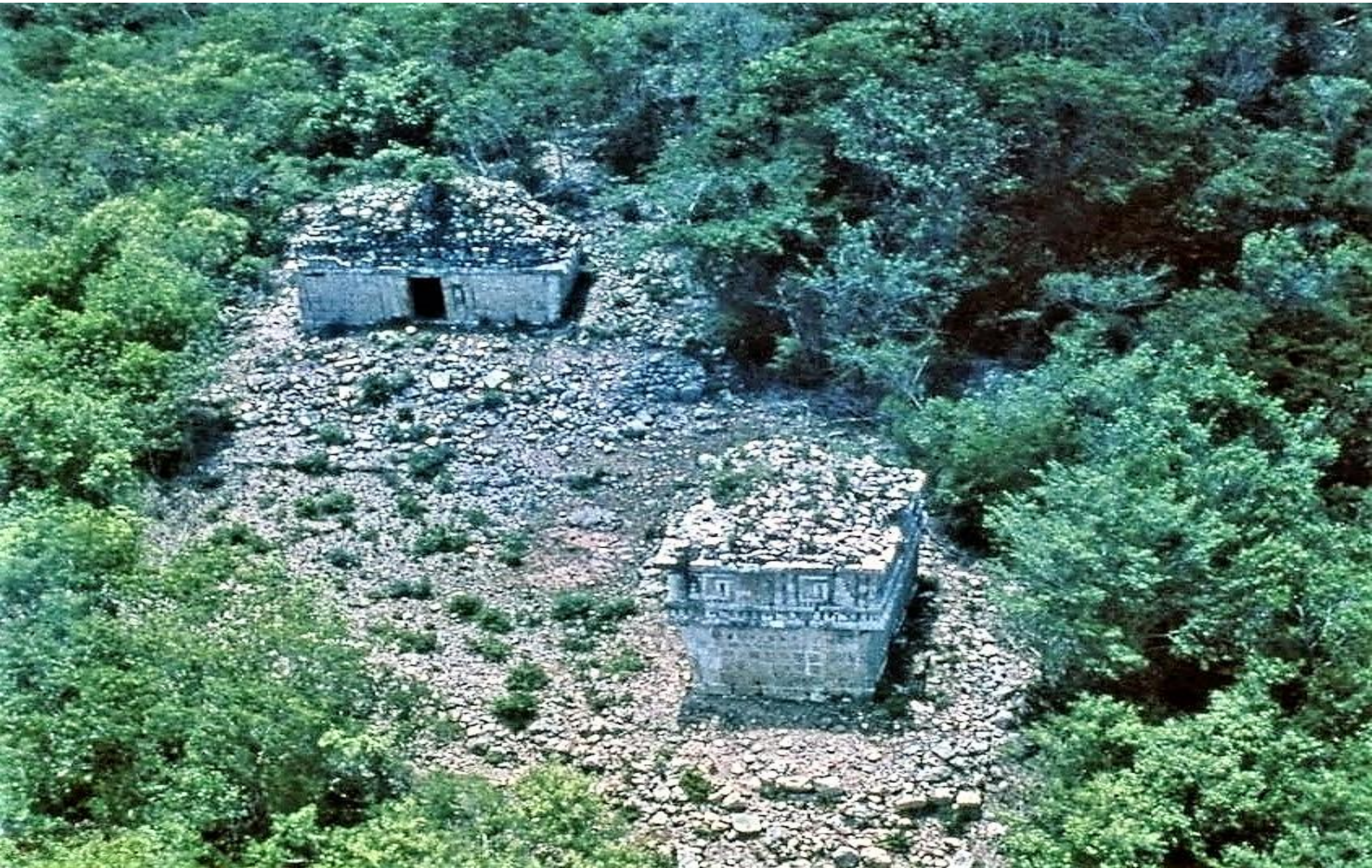
Courtesy Arqueologia Mexicana, No. EE64:72





**Labna's South Group**, aka "***Las Gemelas***" (*The Twins*), are two one room buildings located about 800 yards/740m southwest of the **Arch**. **Puuc** style (Annex-7) influence is seen here again, with the structures upper zone mosaic geometrical designs, while the lower zone of the buildings is plain. The South Group is difficult of access, since there are no trails; thick vegetation has regained control of the area.

Photo Edward B. Kurjack – Courtesy Middle American Research Institute @ Tulane University, 1962-1964









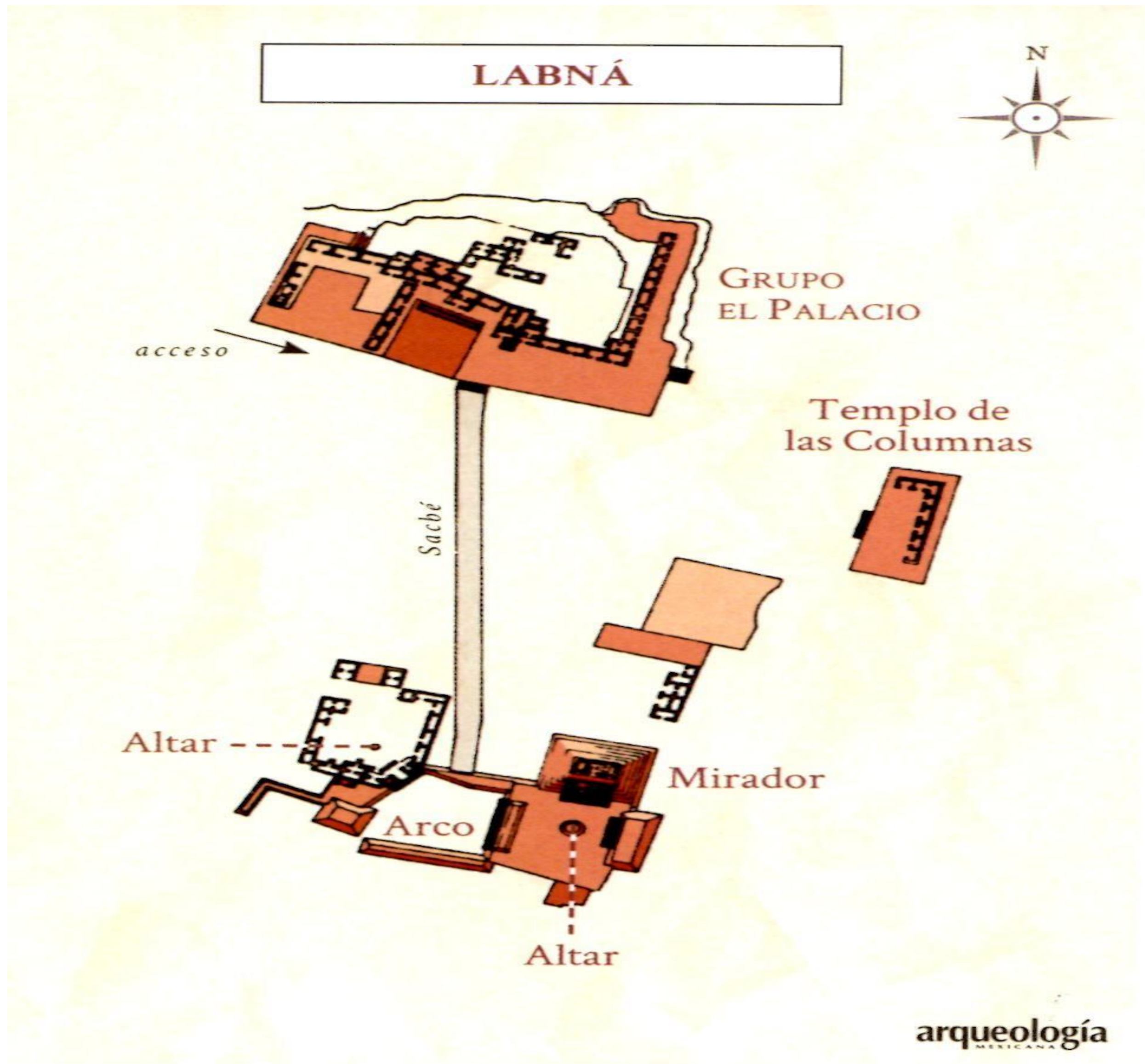
# **A n n e x   &   B i b l i o g r a p h y**



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# Annex - 1



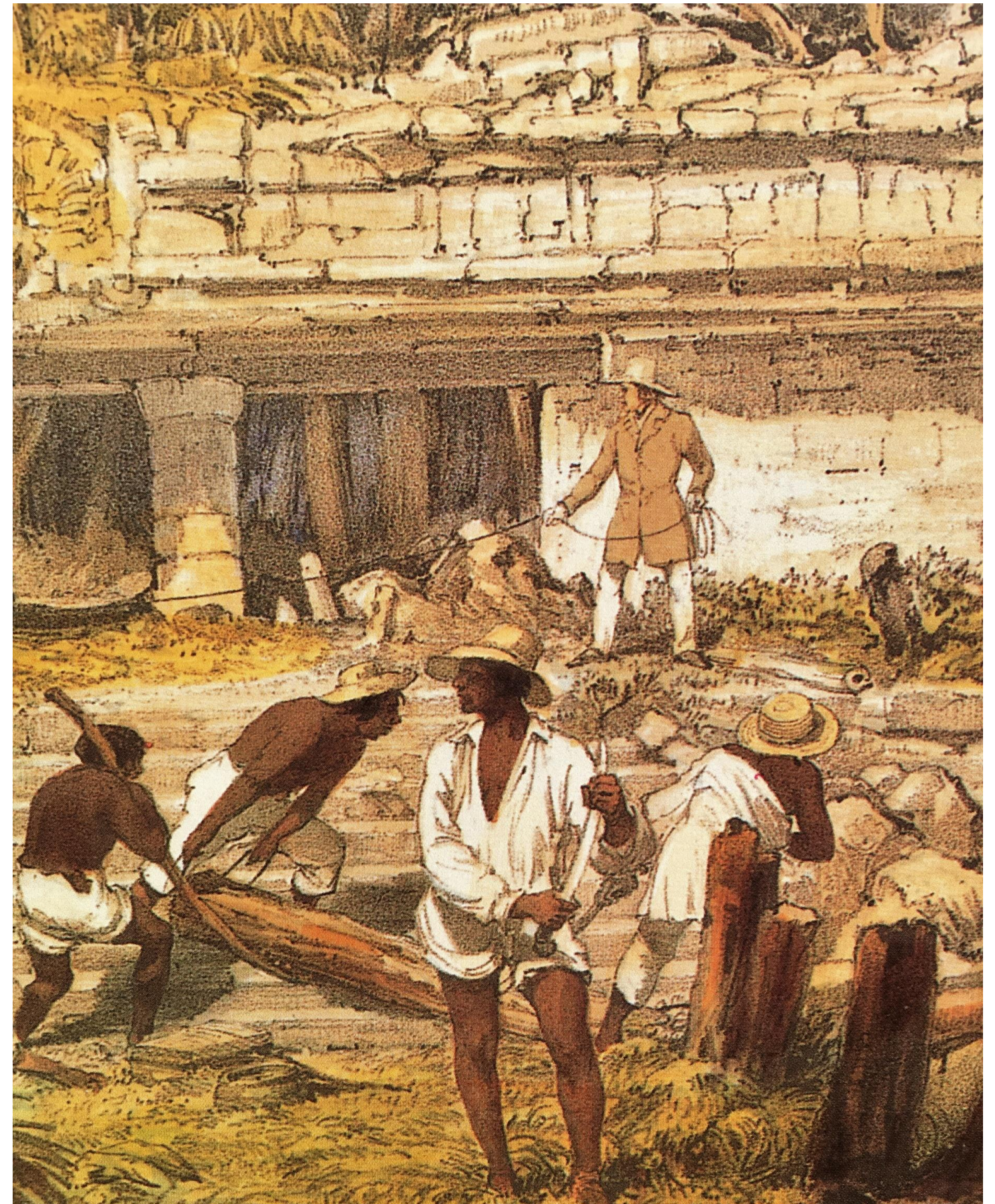


## A n n e x - 2

**John Stephens** expeditions to Mexico and Central America, in 1839 and 1841, were the first to document the culture of the **Maya**, then unknown to the world. His book is used to this day as a reference to locate forgotten ruins, even then unknown to local Indians. His traveling partner **Frederick Catherwood**, a trained architect, highly precise and realistic drawings and mapping of ancient cities, show monuments, temples and free standing sculptures prized by scholars today, because their erosion and depredations over the last century, destroyed important details and artifacts, now lost forever.

**Frederick Catherwood** (1799-1854). There are no known portrait of him. This drawing (R) is the only representation, drawn while he was measuring ruins a Tulum in the Yucatán, ca. 1838-1843.

**Labná, *El Castillo*** (L) drawn ca. 1842; the right side of the building today has collapsed, only one door remains.

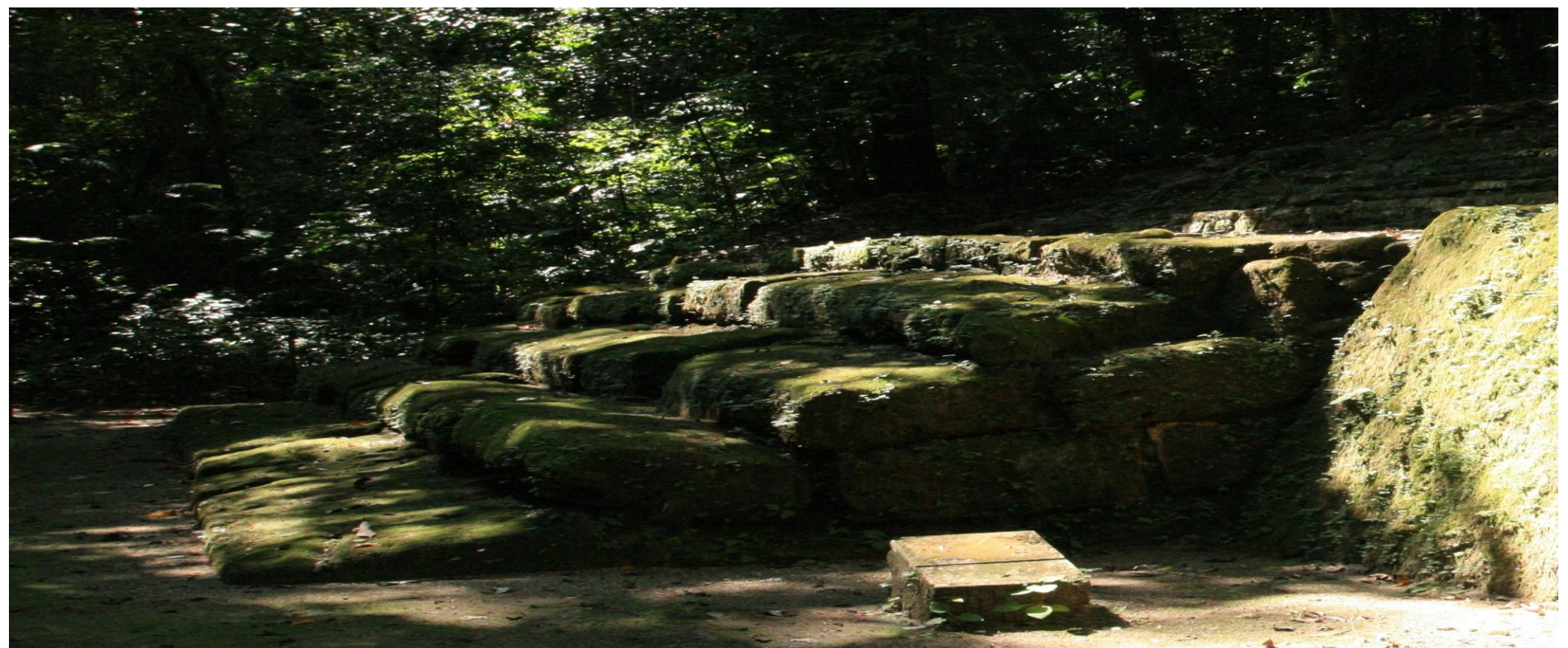




## Tatiana Proskouriakoff - A n n e x - 3

- **Tatiana Aveniurovna Proskuriakova**, her full Russian name, was born on January 23, 1909 in Tomsk Governorate, in the Russian Empire.
- The family traveled to the U.S. in 1915, at Tsar Nicolas II request for her father to oversee the production of ammunition for World War I. After the 1917 revolution, the family remained in the United States.
- An alumni of Pennsylvania State University, she worked with the Peabody Museum of Archaeology and Ethnology; the Carnegie Institution of Washington and the University of Pennsylvania Museum. (Solomon 2002:4).
- She was the first to decipher the names and dates of a **Maya** dynasty from her work with the monuments in Guatemala and Mexico, a breakthrough in the decipherment of **Maya** glyphs.
- Her ground breaking paper "*Historical Implications of a Pattern of Dates at Piedras Negras, Guatemala*", was published in American Antiquity in 1960.
- Tatiana died on August 30, 1985. Her ashes are buried at **Piedras Negras, Yo'k'ib** in **Maya**, at the foot of the steps of **Group F**.

B+W Photo Courtesy, Joyce Dopkeen, NYT 3/28/1973





## A n n e x - 4

### Temple 20, Lintel 15 – Yaxchilan, Chiapas

Late Classic – March 28, 755AD

Original Limestone Lintel at The British Museum, London, UK

**Lord Bird Jaguar** consort **Lady 6-Tun** bloodletting ceremony, shows the *Vision Serpent* rearing through the smoke of her own blood stained bark paper, burnt in the clay plate on the floor in front of her.

The human life form emerging from the mouth of the “serpent” is the ancestor that **Lady 6-Tun** vision induced by hallucinogens, has contacted during the ritual. Note her hair tied back, also bound with bloodstained bark paper. Her collar is characteristic of such ritual.

The symbol of the serpent emblem is understood by all peoples of Mesoamerica, as far back as **Teotihuacan**. It is a potent symbol used in government, whether in war or peace, as well as in personal affairs, and in life or death.

What it is not, is a serpent as zoologically defined. It is the conduit or window, characterized by the smoke of burning offerings, over which an ongoing dialogue with the ancestors take place. Because ancestors are believed to be indispensable mediators, with gods and deities in the “*Other World*”.

Witness daily ceremonies and prayers from people of all segments of traditional communities, in the past as well as today, in the Americas, Asia, Africa and Australia, pleading to their ancestors for assistance for the individual daily struggle.

George Braziller, Inc., New York, NY, and Kimbell Art Museum, →  
Fort Worth, TX, 1986:200, Courtesy Publishers of *The Blood of Kings*





## A n n e x - 5

**Chaak**, **Maya** god of rain, lightning, storms, and thunder, **God.B**. Associated with life sustaining water and crops, specifically corn, the mythological substance and actual sustenance of mankind.

Like all gods and deities **Chaak**'s dual nature is both benevolent and malevolent. It is the most venerated god of yesteryears and today in **Maya** land. He is One as **Yaxal Chaac** in the center of the cosmos, and four corners of the universe mythological colors.

There are more than one **Chaak**, each manifestation of the deity is dedicated to the task of controlling nature and overseeing mankind compliance with the god's commands. Well known and respected is the post-Classic **Red Cha'ak** of the east, **Chak Xib Cha'ak** - glyph below



**Chaak** is represented in stone, on ceramics, the Codices, and ancient texts from the **Terminal** to the **Early Post-Classic** that depict scenes of gods, deities and their powers over man and nature.

Shown on Page 6 of the **Madrid Codex** are depictions of **Chaak** in its role of supplying water to mankind, who is aware that it may be withheld, or hail destroying crops sent, at the god's will.

The female deity **Chaak Chel**, Goddess O in the Madrid Codex, also a powerful goddess of creation, closely associated with her counterpart, in the pantheon of **Maya** gods and deities.





## A n n e x - 7

The **Puuc** architectural style is best exemplified at **Uxmal**. Among its remarkable buildings, the **Palace of the Governor** (below), is one of the great representation of **Terminal Classic Puuc** style, among other buildings of this great city, as well as of smaller ones in Central **Yucatán**, such as **Sayil**, **Labná**, **Kahah** and **Xlapak**. **Puuc** means “*hills*” in **Maya**, a chain of low karstic range of hills that separate the northern dry plains of the peninsula, and the start of wetter lands extending to the **Peten** rain forest of Guatemala. Archaeologically four **Puuc** styles, are identified: **Early Classic: Oxkintok – 300-500AD**; transition from **Early to Late Classic: Proto-Puuc – 550-700AD**; **Late Classic: Early Puuc – 700-800AD**; **Terminal Classic: Classic Puuc – 850-1000AD** (Andrews, 1986, Gendrop & Heyden, 1989:149 – Vidal & Muñoz C. 1997).





## A n n e x - 8

The **Puuc**, or *serrita de Ticul*, is the name of a low range of hills that stretches across the northwestern part of the Yucatán peninsula, from **Maxcanu** southeast toward Lake **Chinchankanab**. South of the **Puuc** range lies rolling limestone hills, known as *uits* (*uitsoob*, plural) to the **Maya**. Nestled among the *uitsoob* are a host of ancient **Maya** towns and cities, including known centers such as **Uxmal** (below), **Kabah**, **Sayil**, **Labná**, **Itzimte** and **Xcalumkin**, as well as many other smaller ruins. (Kowalski – Maya 1998:401)

Photo Edward B. Kurjak – Courtesy Middle American Research Institute @ Tulane University, 1962-1964





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