

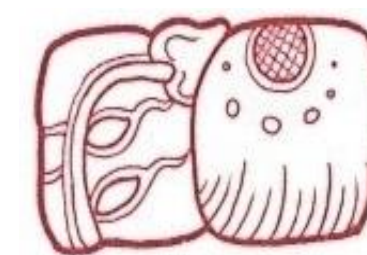
P a l e n q u e



II

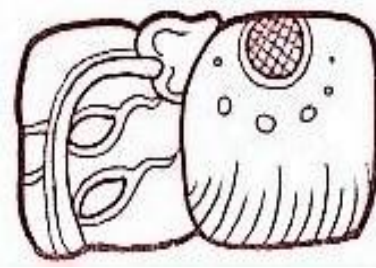
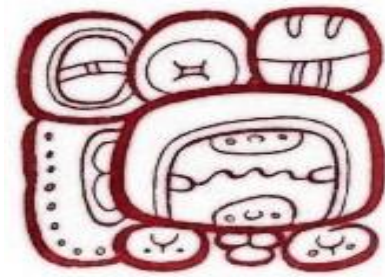


L a k a m - h a'



II

Palenque



Lakam-ha'

Introduction to this great **Maya** city of the Classic (250-950), needed to be broken up into **seven** areas for better understanding, given the site historical importance and complexity. **I-The Ancient City – II-Temple of the Inscriptions – III-Temple of the Skull and Temple of the Red Queen – IV-Of Life and Ancestors – V-Palenque Divine Triad – VI-Temple of the Count, the Ball Court, the North and Murcielago Groups – VII-Water Management.** The narrative interface text and photography to allow for a better literary and visual understanding of the subject matter. References in annex and bibliography will help to further learn the history of this remarkable ancient city.

Each section address the political and economic structure, architecture, kingship and kinship, beliefs, burials and other relevant topics.

The prominent name **Palenque** is used throughout over its ancient **Maya** name **Lakam-ha'** as more suitable to the narrative.

Maya World Images thanks for their contributions noted American, Mexican and European archaeologists, scholars and institutions of higher learning, as well as outstanding national and foreign publications, without which this presentation would not be possible.

Temple XXI platform face (below): K'inich Janahb' Pakal II (center), Kinich Akal Mo' Nahb' his grand-son (left), and U'Pakal K'inich Janahb' Pakal (right).

Museo de Sitio INAH Dr. Alberto Ruz Lhuillier, Palenque, Chiapas — Glyphs: Michael Coe & Mark Van Stone, 2001:68/1b & 72



Temple of the Inscriptions

Resting Place of K'inich Janaab' Pakal II, K'uhul Ba'akal Ajaw "Sacred Lord of the Ba'akal Kingdom"



Archaeologist Alberto Ruz Lhuillier, PhD, UNAM, INAH

Born, January 27, 1906, Paris, France

Died, August 25, 1979, Montreal, Quebec, Canada

Palenque.II is dedicated to the great Mexican archaeologist to whom we owe the discovery of **K'inich Janahb' Pakal's** last resting place, the **B'olon Eht Naah**, in the **Temple of the Inscriptions**.

Alberto Ruz father was Cuban and his mother French; he lived in Paris during his formative years, then the family moved to Havana, Cuba. Completing college in Havana, he moved to Mexico in 1936, and later acquired Mexican citizenship.

Alberto Ruz' contribution to archaeology goes beyond his outstanding work at Palenque, since he also worked at other sites, such as Chichen Itza, Uxmal and other known sites.

To his impressive credit is the establishment of the Center of Maya Studies at the UNAM-*Universidad Nacional Autonoma de Mexico*.

He started at Palenque in 1947 on the heels of another great Mexican archaeologist, Miguel Angel Fernandez, who passed away in 1944.

It is during excavations in 1949 that he found the trap door, identified by Franz Bloom in 1922, that led to a staircase below the temple floor, on top of the pyramid. It will take four difficult archaeological seasons for the discovery of **Pakal** unique burial place, to this day unrivaled in the Americas.

For his remarkable contributions to archaeology, education and anthropology, INAH-*Instituto Nacional de Antropologia e Historia* of Mexico, granted Alberto Ruz Lhuillier to be buried across from the **Temple of the Inscriptions** (right), where he worked for over ten archaeological seasons (Annex.1 & 2).

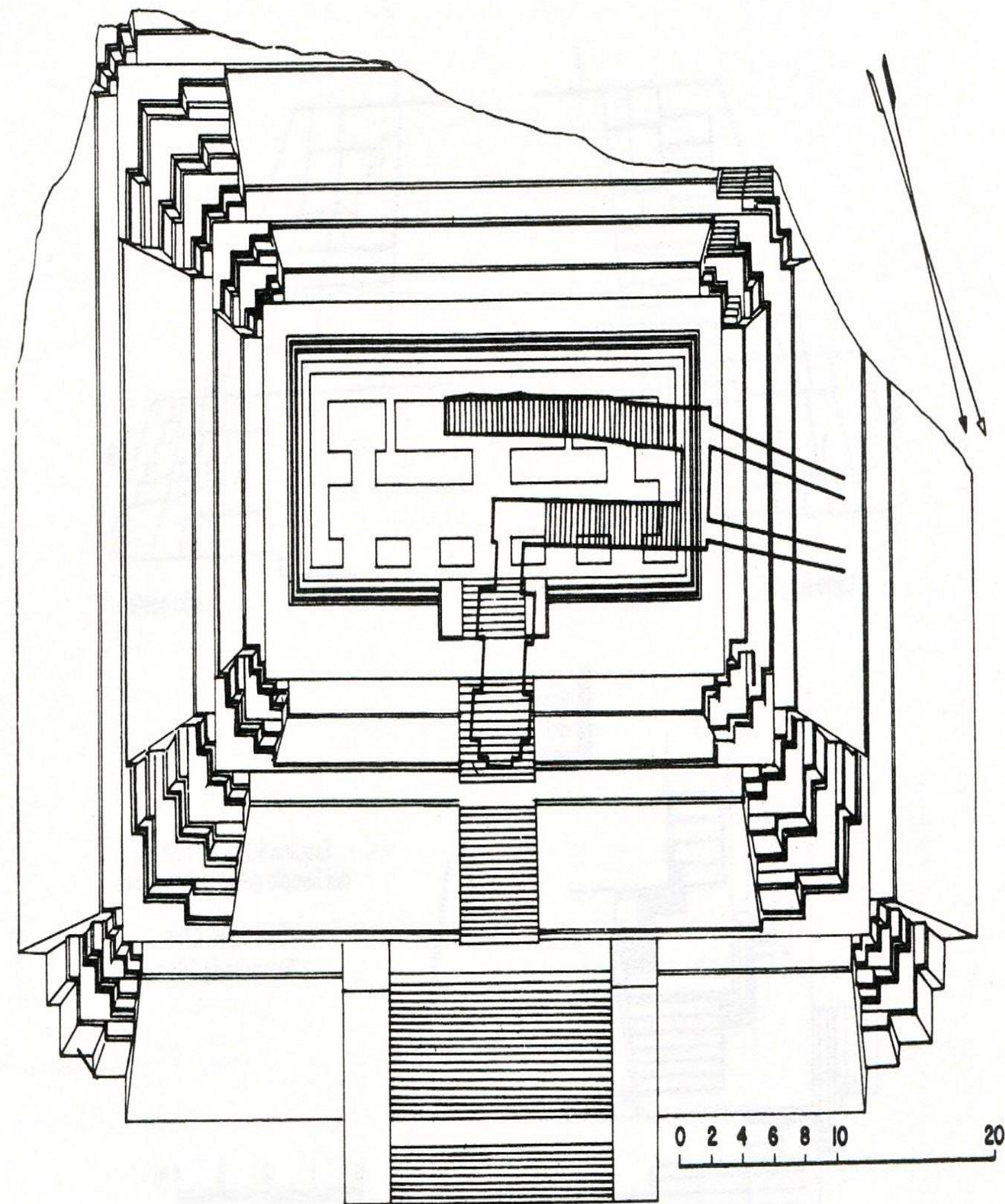
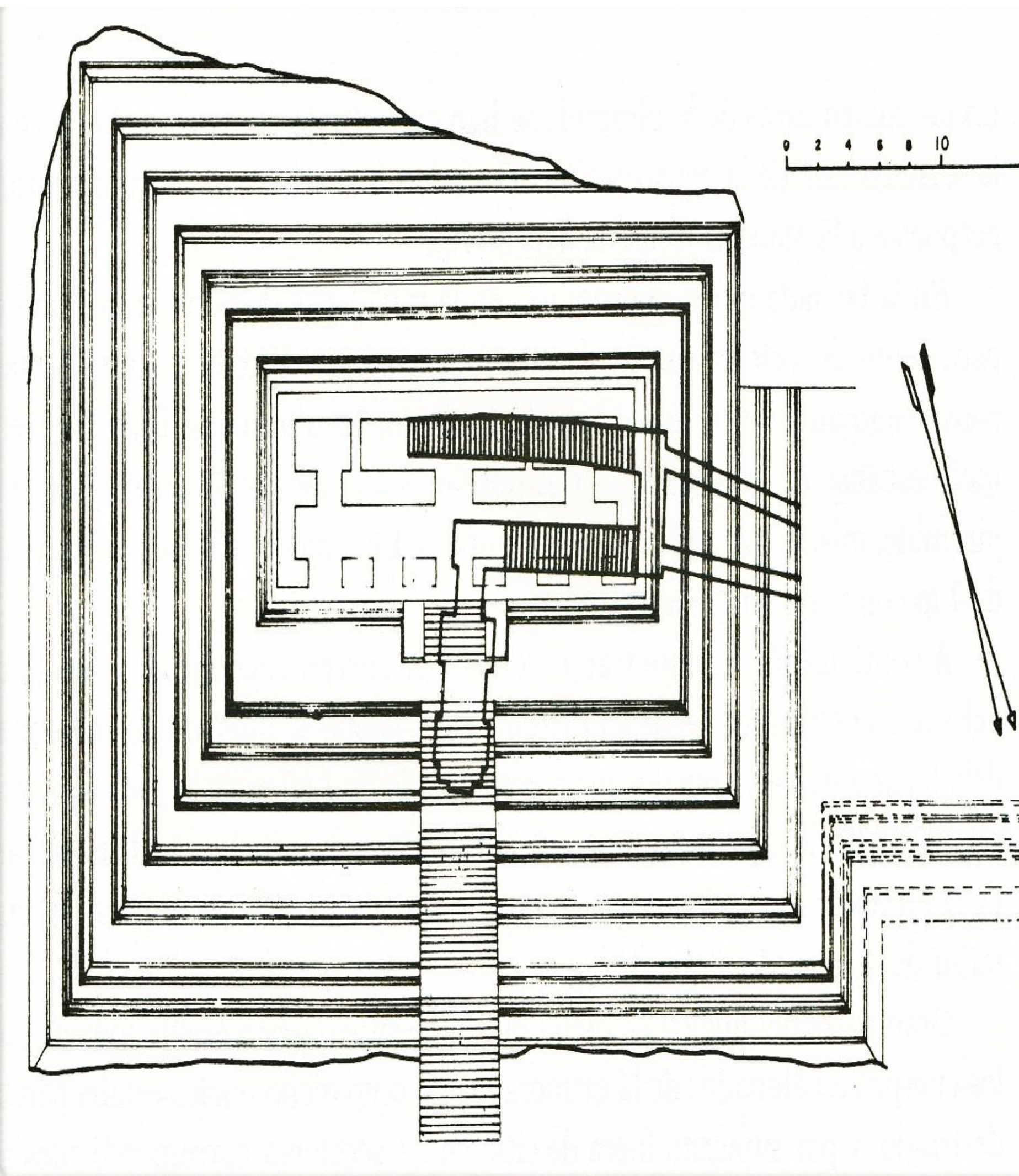
This presentation would not have been possible without references to his master report: ***El Templo de las Inscripciones: Palenque***, published by INAH/Fondo de Cultura Economica, Mexico, 1973.



K'inich Kan Balham.II, **Pakal**'s elder son completed the **Temple of the Inscriptions** designed and started by his father, who surveyed the construction of the crypt and its massive underground structural support;. After his father death and burial in the crypt, **K'inich Kan Balam.II** completed the temple-pyramid, located at the foot of a hill of the *Sierra de Don Juan*. The most imposing structure at **Palenque**, the temple-pyramid name refers to the three large stone panels with 620 glyphs the largest written record in Mesoamerica, and over the years was also called "*Temple of the Laws*". Two glyph panels are located in the north gallery and one on the south wall in the sanctuary.



Temple of the Inscriptions There are no variation on the floor plans of the temple, the crypt and internal stairway, between **Phase.1 (L)** and **Phase.3 (R)**. Additions to strengthen the structure in **Phases 2 and 3** are the corner buttresses and the widening of the lower stairway and balustrades, are indicative of weakness in **Phase.1** construction. Drawings, Alberto Ruz Lhuillier, 1973:110 F.177a and :120 F.17a



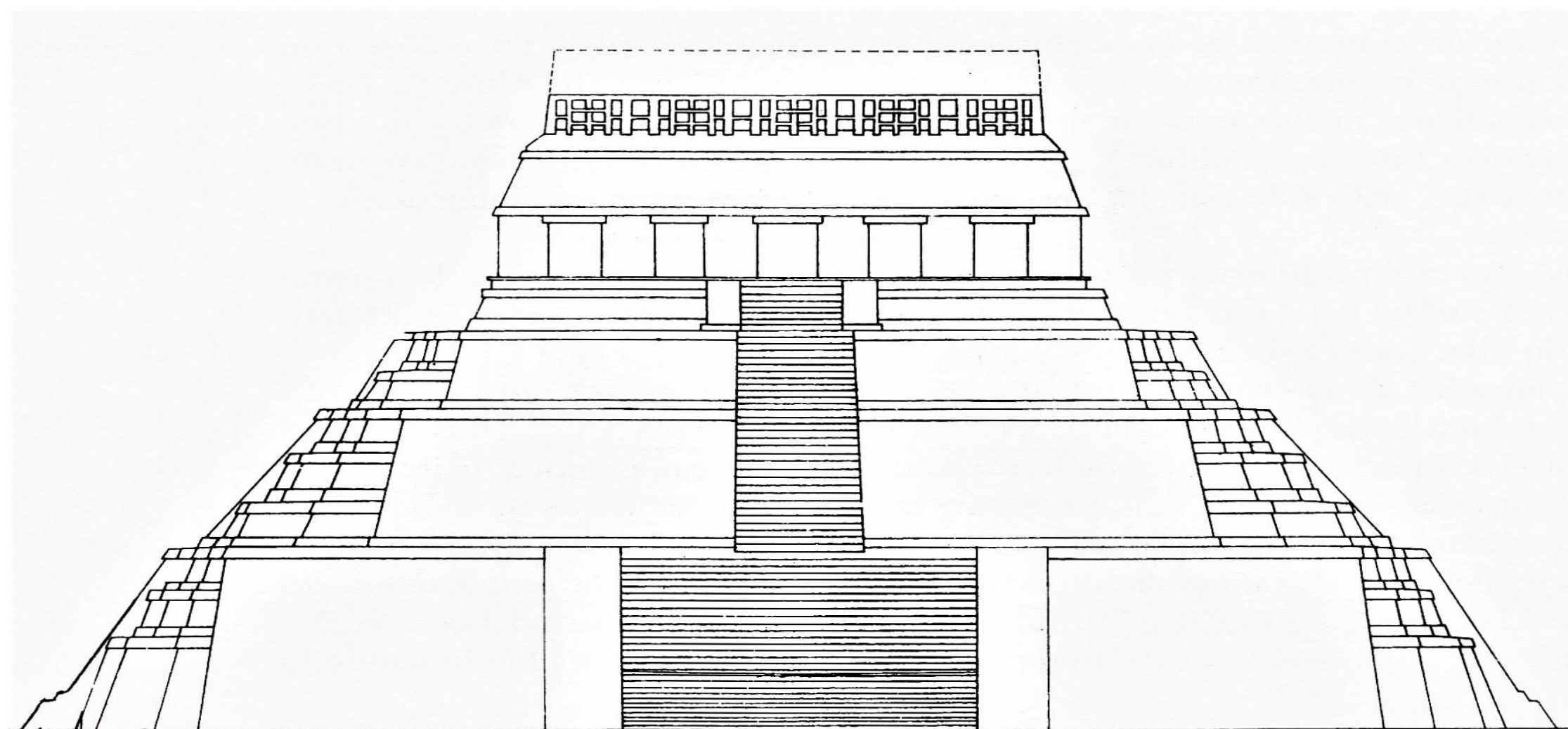
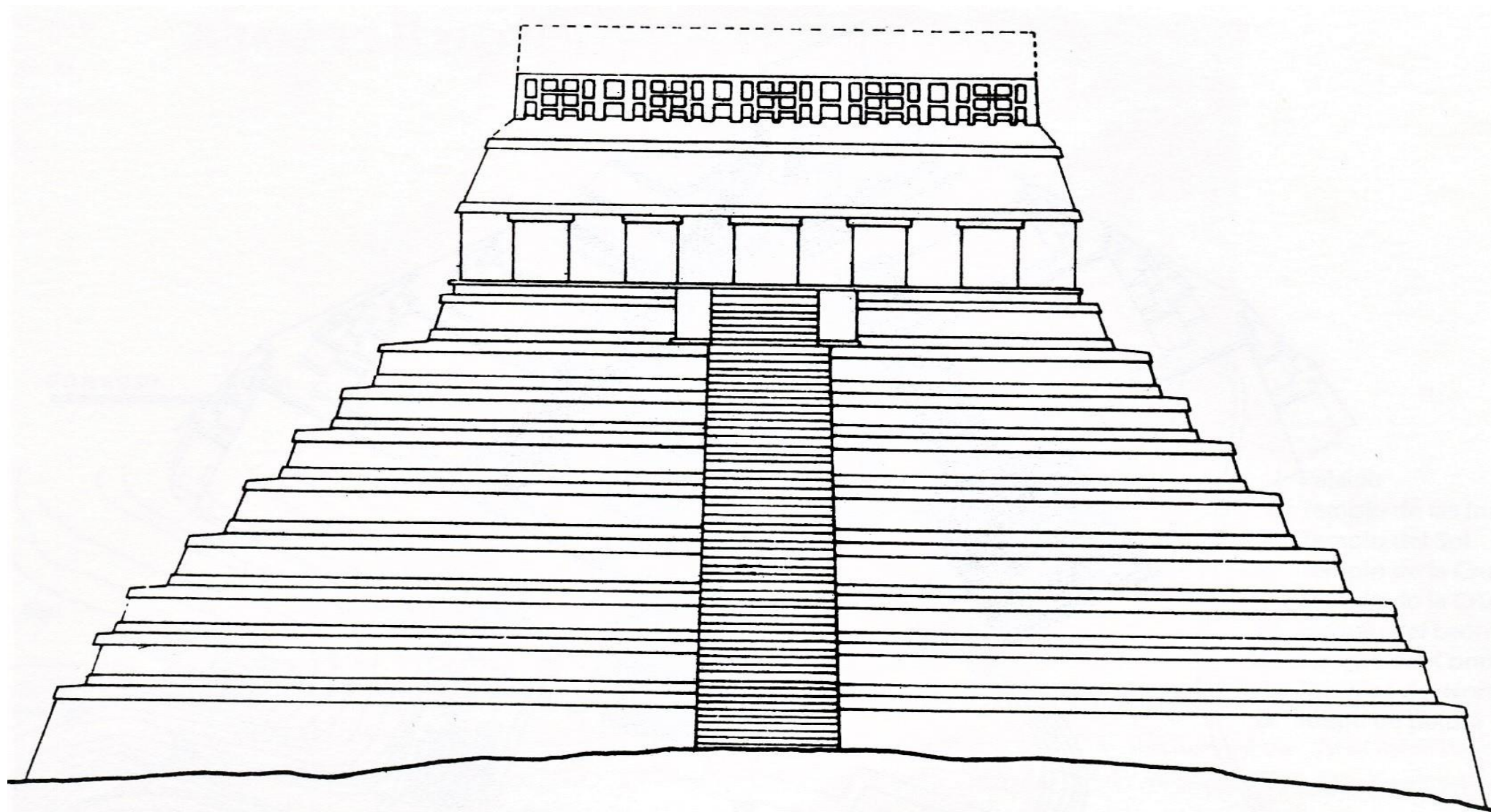
Temple of the Inscriptions – Partly cleared of vegetation, with the west wing of the Palace at left.

Photo Alfred Maudslay, 1891 in *The Code of Kings*, 1998:21/F.1.3



Temple of the Inscriptions 3-phase construction. **Phase.1** (top) and **Phase.3** (bottom). Phase.3 brought the pyramid as is it seen today; each addition, for obvious structural reasons, strengthened the preceding one. The structural instability was due to the heavy water run offs from the hill at the back of the structure. Note abutments built between Phases.1 and 3, and the widening of the lower stairway with balustrades. The foot print of the pyramid is 191ft long x 161ft wide x 66ft high, excluding the crest.

Drawings, Alberto Ruz Lhuillier, 1973:110 F.177a and :120 F.179a



Palenque – Temple of the Inscriptions eight level pyramid that, together with the temple above, complete the nine levels the Maya *K'ichè* call *Xibalba*, the underworld described in the *Popol Vuh*, or *Book of Counsel*. It is unique and the most remarkable ancient structure in the Americas with its spectacular funerary crypt located below the plaza level. As a deified ancestor, **K'inich Janahb' Pakal.II, K'uhul B'aakal Ajaw** / Lord of the B'aakal Kingdom, is still a deified ancestor today in southern Chiapas communities.





The Temple Piers Stucco Figures

The temple atop the pyramid and its six piers facing north, are the only adornments on the outside of the sanctuary. Outside Piers A and F, left to right, are badly eroded glyph panels. On the four center piers – B to E, are shown **Pakal's** ancestors adult size figures holding a young child, his son **K'an Bahlam**. Pier B and C show the ancestor figures looking east (>right). Pier C shows **Kan Bahalam** while D is God.K; both figures are looking west. Each set of figures, east and west, are looking toward the middle door, the main entry way into the temple. The depiction of the life size figures vary according to scholars' but have in common the fact that they hold a young child, **Kan Bahlam**, **Pakal's** son in their right or left arm, depending on the figure looking east or west. The assumption of a link that emerges from the right foot of the child transforming into the body of a snake (God.K), is uncertain (Annex.3). The body of the child was painted turquoise blue as was the serpent's head. The serpent body, its scales and teeth were painted red. The four unidentified ancestors are shown with elaborate attire of quetzal feathers and animal skins, now very much eroded. All wore the ceremonial belt of nobility with a jade small human mask and hatchets. The background of the representations and body of the individuals were painted red, their dress and other adornment turquoise blue; the dresses red with reliefs on it in green jade and turquoise blue. It is possible that the face of the child in each case, now almost completely eroded, was the face of **Cha'ak** god of rain, lighting and thunder (A. Ruz L., 1973:148-149).

Piers Stucco Figures

Ph. Merle Greene Robertson Archives in *Maya*, 1998:300b

The unidentified ancestors holding the child **K'an Bahlam** stand in the “*Other*” world, as they present the child to the people of **Palenque**. On Pier.B, the quetzal bird feathers and jaguar muzzle in the headdress name **K'uk Bahlam** (Quetzal-Jaguar), founder of the **Toktan** dynasty. On Pier.E the jaguar head with snake teeth designates **Kan Bahlam.I**, great-great-grand father and namesake of the child (Schele & Matthews, 1998:99).

The central figures, on the piers leading into the sanctuary, may be **Kan Bahlam** parents, **Kinich Janab' Pakal** and **Lady Tz'ak Bu Ajaw**; the child most significant ancestors.

18th and 19th century representations, recorded through drawings by early visitors however, seem to question later assumptions as to the mythological significance of the portrayals, in particular the “*foot-serpent*” or **Kawiil** (God.K) figure (Annex.5), that seems to come out of the right foot of the child.

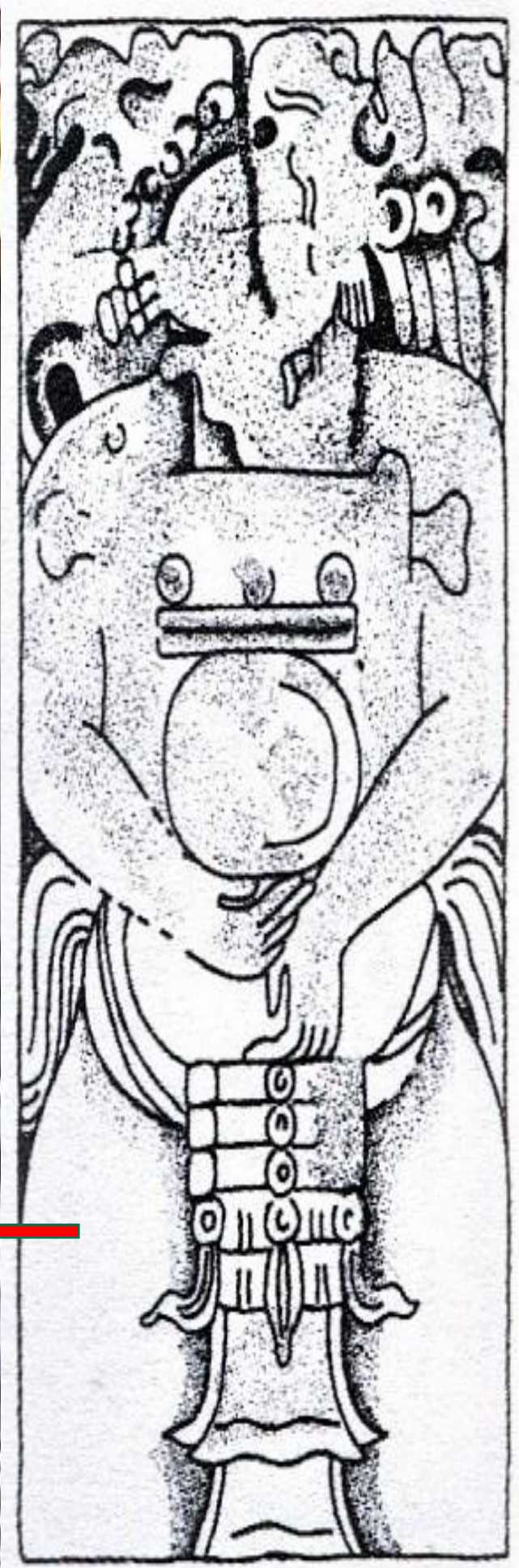
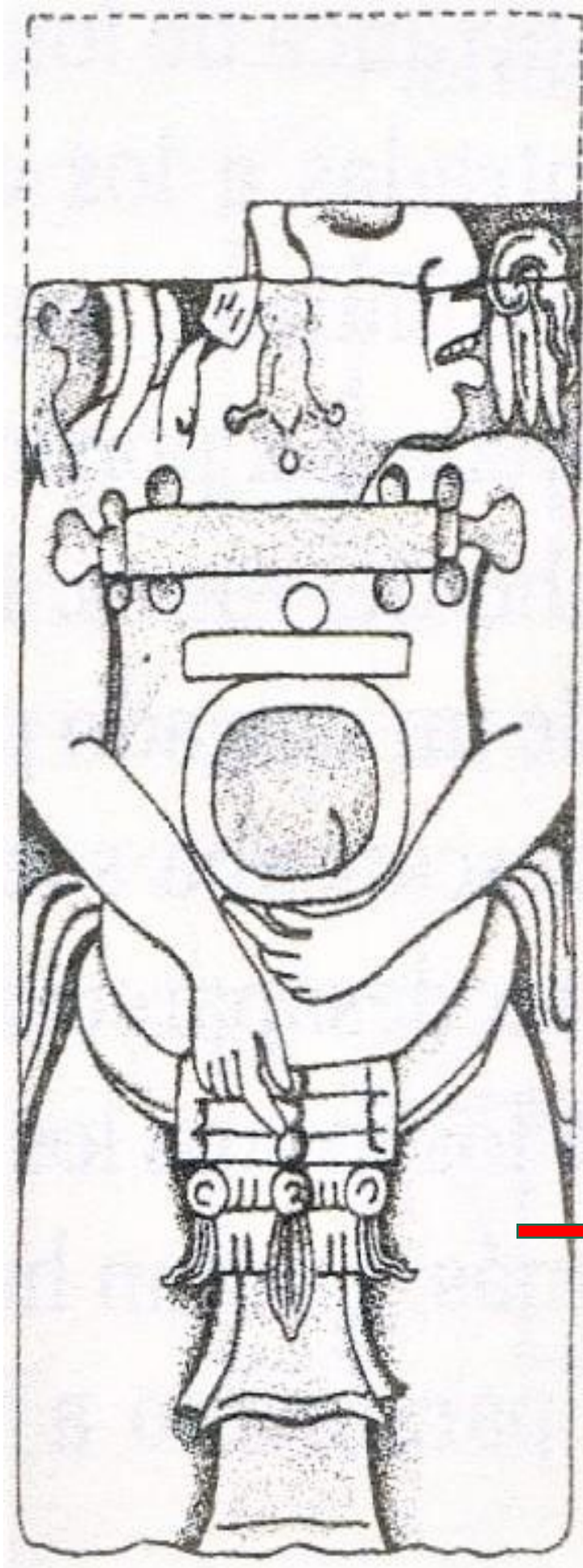
Waldeck and Catherwood drawings, in (Annex.4), clearly show that the left forearm of the figure on Pier.C is crossed behind the figure's back; no child.

Catherwood is on the record for his very fine and precise drawings, an expert in the use of the *camera lucida* (Annex.7).

The panels are framed with conventional glyphs, often found at other Maya sites, representing the Sun, Moon, Venus and other heavenly bodies.

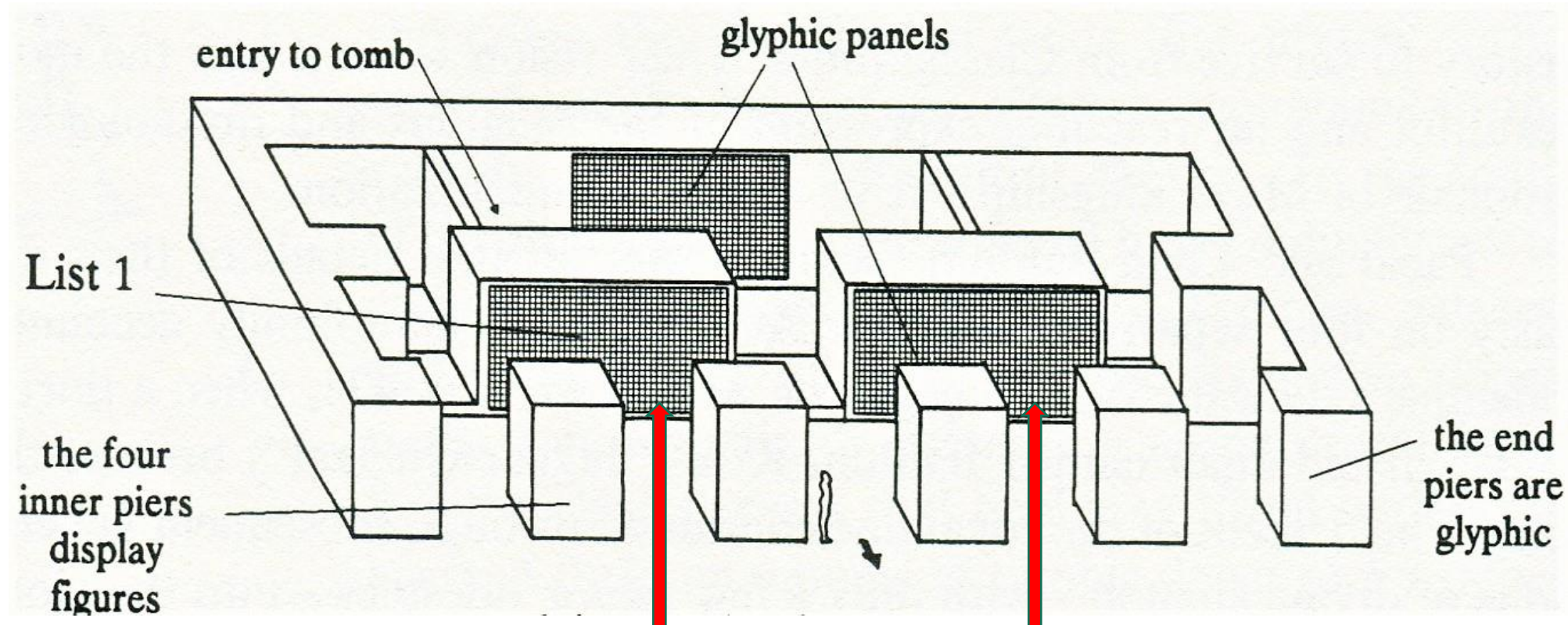


Two limestone engraved panels, east and west on the balustrades are set at the top of the last flight of stairs to the temple, the 9th level of the pyramid. Both are 8.5ft long and 4.7ft wide, and are broken; the eastern one (L) is more eroded than the other. They show two kneeling male high ranking captives looking toward the entryway to the sanctuary. They wear bar pectorals on their chests and elaborate ear flares. The one at left wears the number six over a day sign, while the other wears the thirteen day sign. House.C, dedicated to **Bo'lon Yok'te** in the palace, mentions the arrival of **Nun Bak Chak**, king of **Mutul** (Tikal), recently forced into exile by the **Kan** (serpent) kingdom of **Calakmul**. Were the captives the leaders of **Palenque's** conquest of 611, **Nuun Ujol Chahk** of **Santa Elena** and **Ain Chan Ahk** of **Pomoná**? They were captured by **Pakal's** army and brought to **Palenque** in 659 for public display and execution, to close a chapter of humiliation by **Palenque's** nemesis, **Calakmul** - (**Palenque.I**, the Palace, West Court, House.C). Drawings, A. Ruz Lhuillier in *El Templo de las Inscripciones: Palenque*, 1973



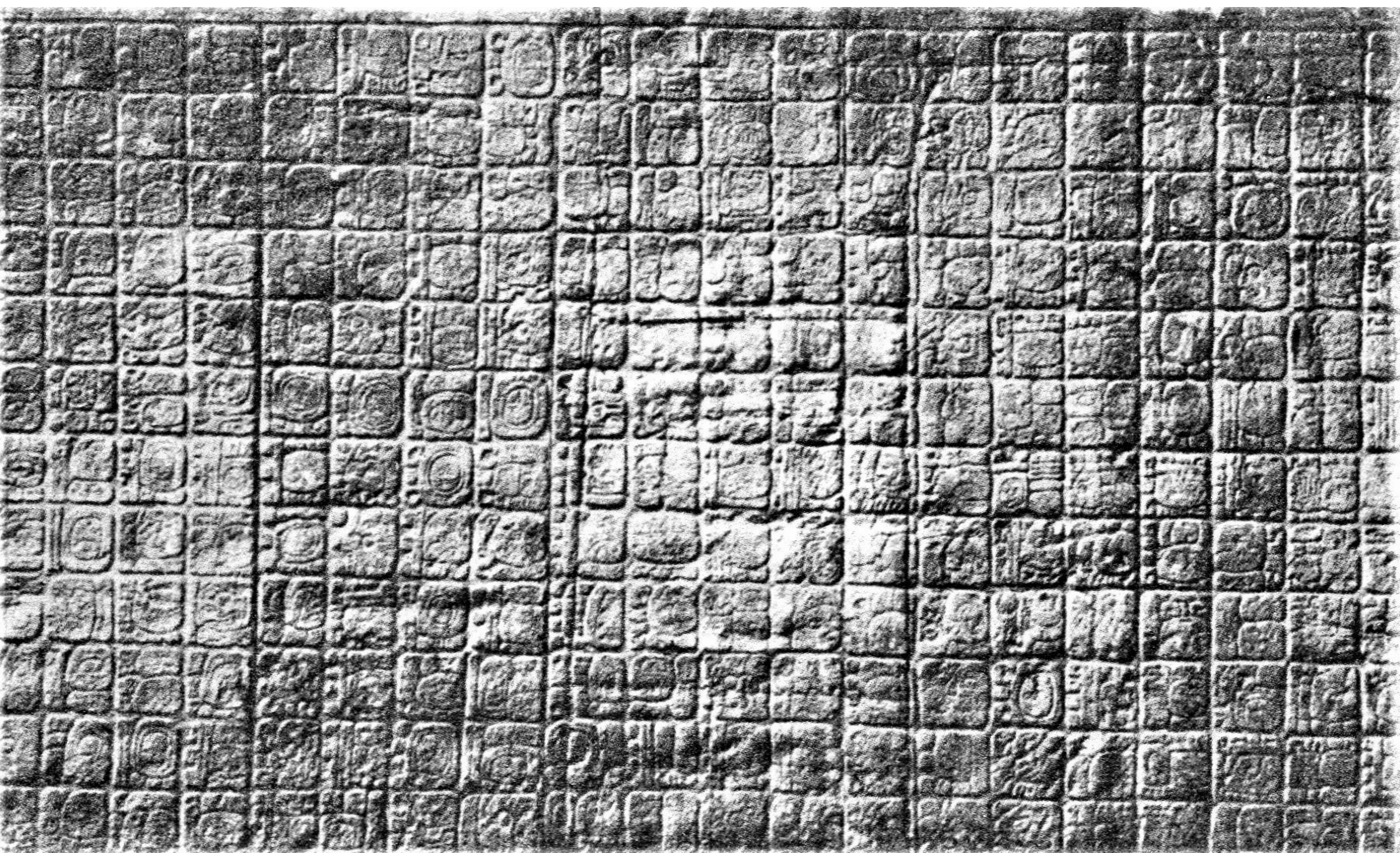
The three **stone panels** (tablets) at 620 glyphs is the longest text found in the Maya world. Two are on each side of the entrance to the sanctuary, in the undivided gallery behind the six piers, facing north (below). The third slab is located inside the sanctuary on its south wall; a corbelled vault spans both galleries.

Photos Courtesy Antonio Rodriguez Castro, INAH Palenque - Altered Isometric, Schele & Freidel in *A forest of Kings*, 1990:218/F6.1d



Temple Panel.1 west. Its Section.1 (L) concludes by taking the period-ending dates up to the end of the first *pictun*, 8000 year period. Section.2 (C) places **Pakal**'s birth and accession far into the past and into the future. B4C-Section.3 (R), underlines important events in **Pakal**'s reign, including a visit *Nun-Bak-Chaak* exiled king of **Mutul** (Tikal), and the death of his wife **Tz'ak-bu' Ajaw**. His son, **Kan Bahlam**, recorded his father's death and his own accession, and ended the text by saying that he gave special care to his father's last resting place, the ***B'olon Eht Naah*** (Schele & Matthews, 1998:103). The three stone panels were completed during **Pakal** life time, except the last two columns of the narrative.

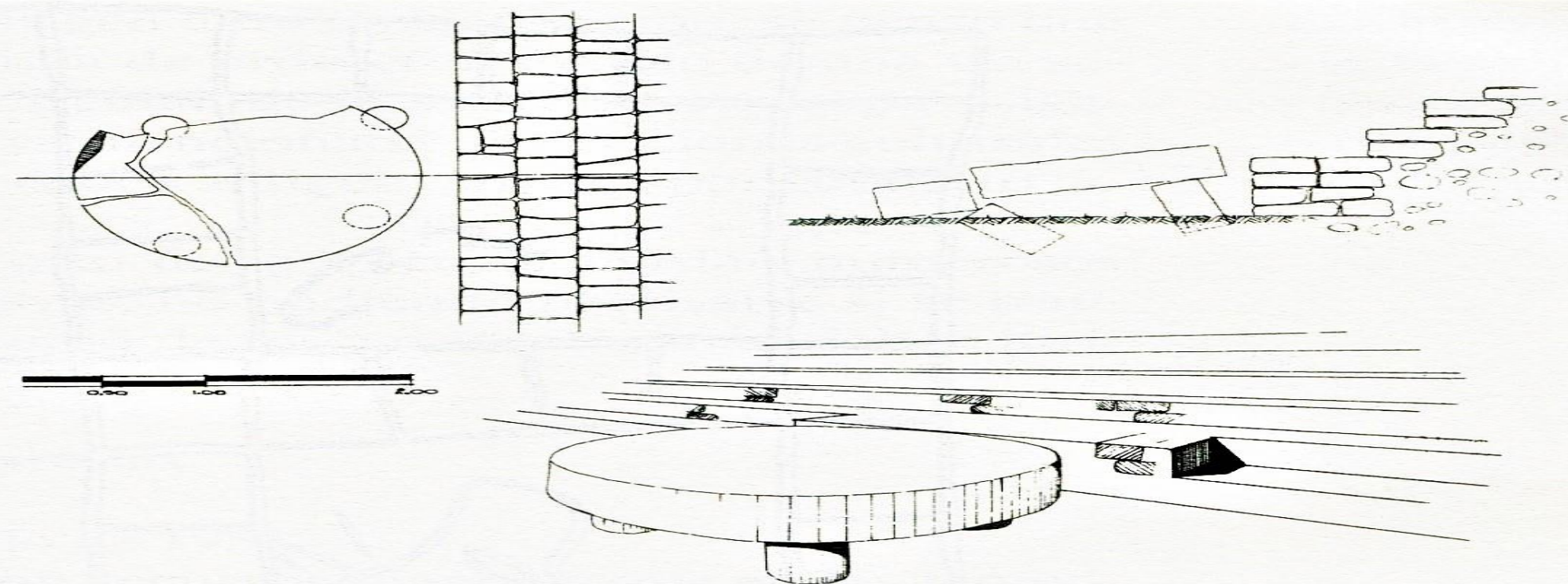
Drawing, Alfred Maudslay, 1891, in *Templo de las Inscripciones*, 1973:39/F.32C





The round tetrapod altar at the foot of the pyramid stairway was most probably set to served communal functions. It may have been set up by **Kinich Khan Balam**, **Pakal** son and successor. The first two steps behind the altar had 6.5ft long x 18in wide seat integral to the altar function. Was also found a small antro-po-zoomorphic stone figurine with olmecoid charateristics. Its association with the altar however, has not been established.

Drawing, Alberto Ruz Lhuillier, 1973:57:F73



The archaeological record indicate that the preparation for burial of the nobility segment during the Maya Classic period, stresses elaborate ceremonies that took place over several week following death. The ceremonies, lasting several weeks, were for both the deceased, the close and extended living family, and for the attendants living in the household. Special rituals started 100 days after death and may have lasted 400 days before interment. Other rituals would take place after the first year of death (Ramón Carasco Vargas, ArqueoMex, 16:14).



Down in the Temple of the Inscriptions

Drawing, Philip Winton, in Stuart+Stuart 2008:172

Cutaway drawing of the pyramid's stairways from the temple at the 9th level down to the crypt, located about 6 feet below the plaza level. The nine levels are symbolic of those of *Xibalba*, Maya-K'ichè for the "place of fright", the underworld (Annex.9).

From the temple, the stairwell runs first west, where the Sun sets, and stop at the landing midway down. It then turns east, where the Sun rises, to the short gallery at the bottom and the door to the crypt; then turns north down five steps into the crypt.

The "voyage" down the pyramid is integral to the steps associated with death. The *chu'lel'*, spirit or soul, first heads west (the first flight of stairs), toward the setting sun that plunges into the underworld.

During its passage through *Xibalba*, at the second 180 degree turn, the *chu'lel* heads east (the second flight of stairs), where the Sun rises, together with life.

The stairway then turns again 180 degrees and heads north, breaking the east-west cycle of eternal return, death and the rising and setting of the Sun. **Pakal** is now out of *Xibalba*.

In the *B'olon Eht Na'ah* the sarcophagus is placed squarely at the center of the pyramid, the nadir, centered with that of the temple above, the zenith. There **Pakal** "voyage" through the *underworld* ends; he will now transition to the *other world*, from a divine king to a celestial ancestor.



Pyramid Stairwell Door Discovery

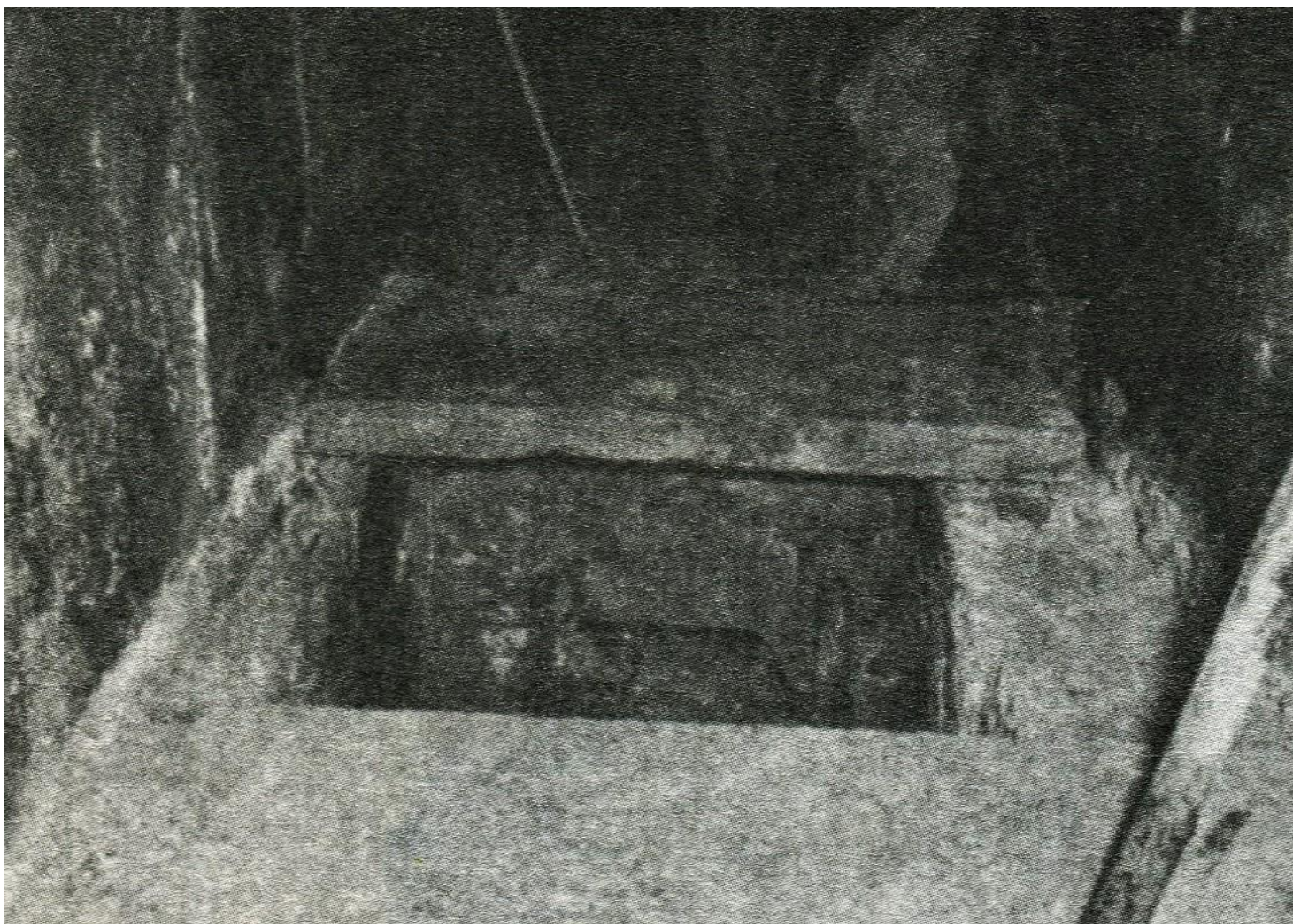
While working on the temple level, Alberto Ruz noted that the wall continued beneath the finely polished stone floor. Digging beneath the floor he found the short rectangular (5.3ft x 4.7ft) slab with 12 round plugs, described by Franz Blom during his 1922-1923 visit.

Once the stone plugs were removed, the holes could then be used to lift and slide the slab; it was in fact, a door to the insides of the pyramid.

The opening showed large rough stones, earth and hard-packed rubble piled into a stairway. The first two steps had been cleared and the corbelled vault confirmed the structure downward direction.

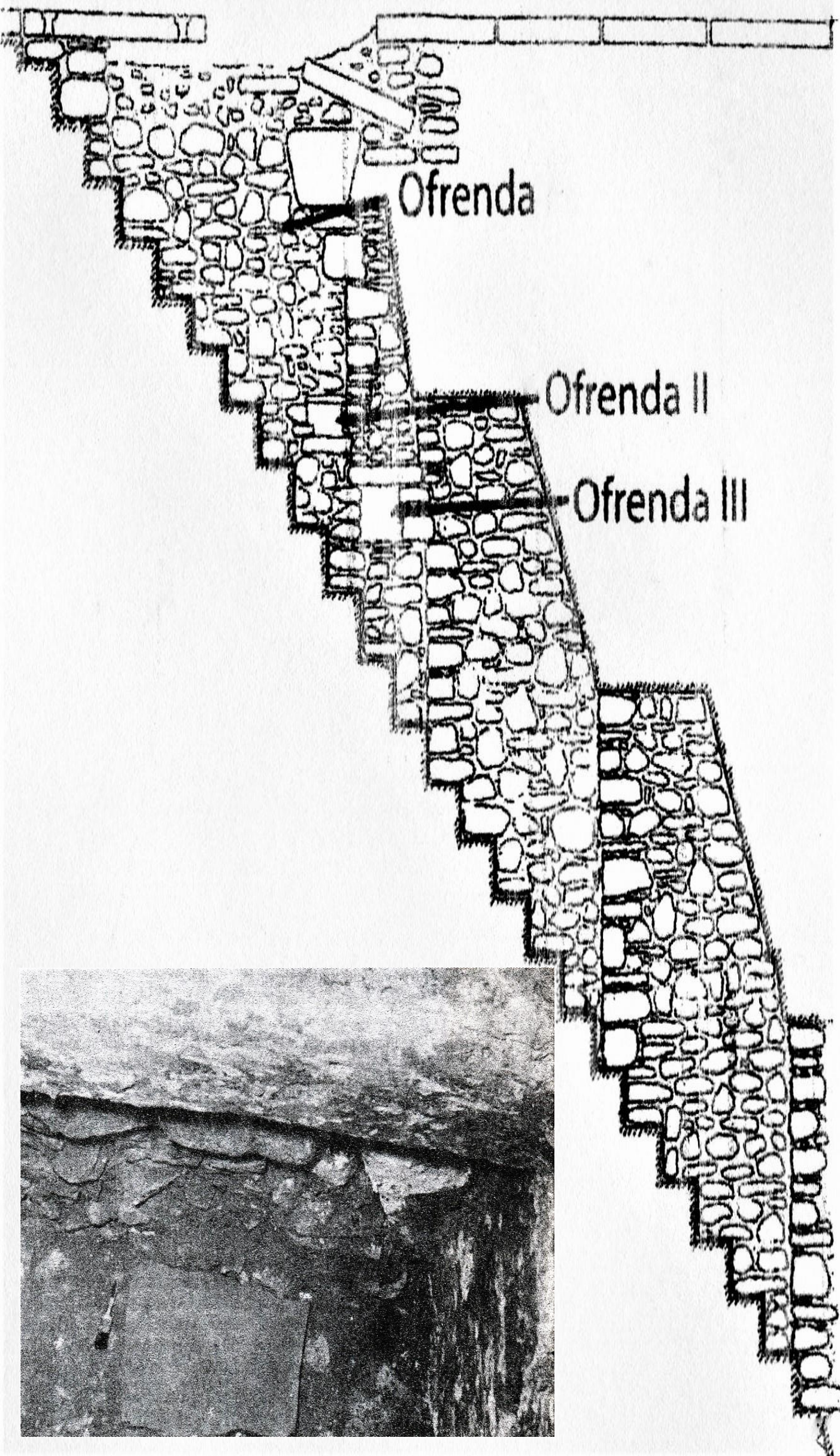
Unbeknown to Alberto Ruz' team was that it will take four more seasons of hard work to reach the bottom of the pyramid, and the door of the crypt they did not yet knew existed.

B+W Photo Alberto Ruz Lhuillier, 1973:64/F.88



Offerings of small stucco figures, mixed with cinnabar (*mercury sulfide*), are representations of various designs and motifs, and small carved bone button size, were found in small stone boxes buried within the stairwell structure (below left). The significance or purpose of the offerings is not conclusive, because perishable elements are missing dissolved with time, while only cinnabar (*mercury sulfide*) remained.

Drawing & B+W Photo, Alberto Ruz Lhuillier. 1973:65/F.d2 + 50/F52



Down into the pyramid, the first flight of 45 stairs is narrower (15.1ft), and heads west; it ends at a rectangular level, where there are two ventilation shafts, needed during construction. The last flight of 18 steps is wider (17.2ft), than the upper stairs, and make a 180 degree turn east. The door to the crypt is also at a 180 degrees angle from the last flight of stairs, its longitudinal axis is south-north. The magic duct or *psychoduct* so called by Alberto Ruz Lhuillier, is at left (arrow). It runs down each step from Pier.C, then through a small opening at the bottom of the triangular door of the crypt, and ends beneath the sarcophagus. It was originally covered with stucco reproducing the body and scale of a serpent; the serpent's head was found under the sarcophagus and is the last stucco piece, albeit eroded, that remains from the original duct.



The Last Steps and the Sacrificed

Drawing, Alberto Ruz L. 1973:65/F.d2

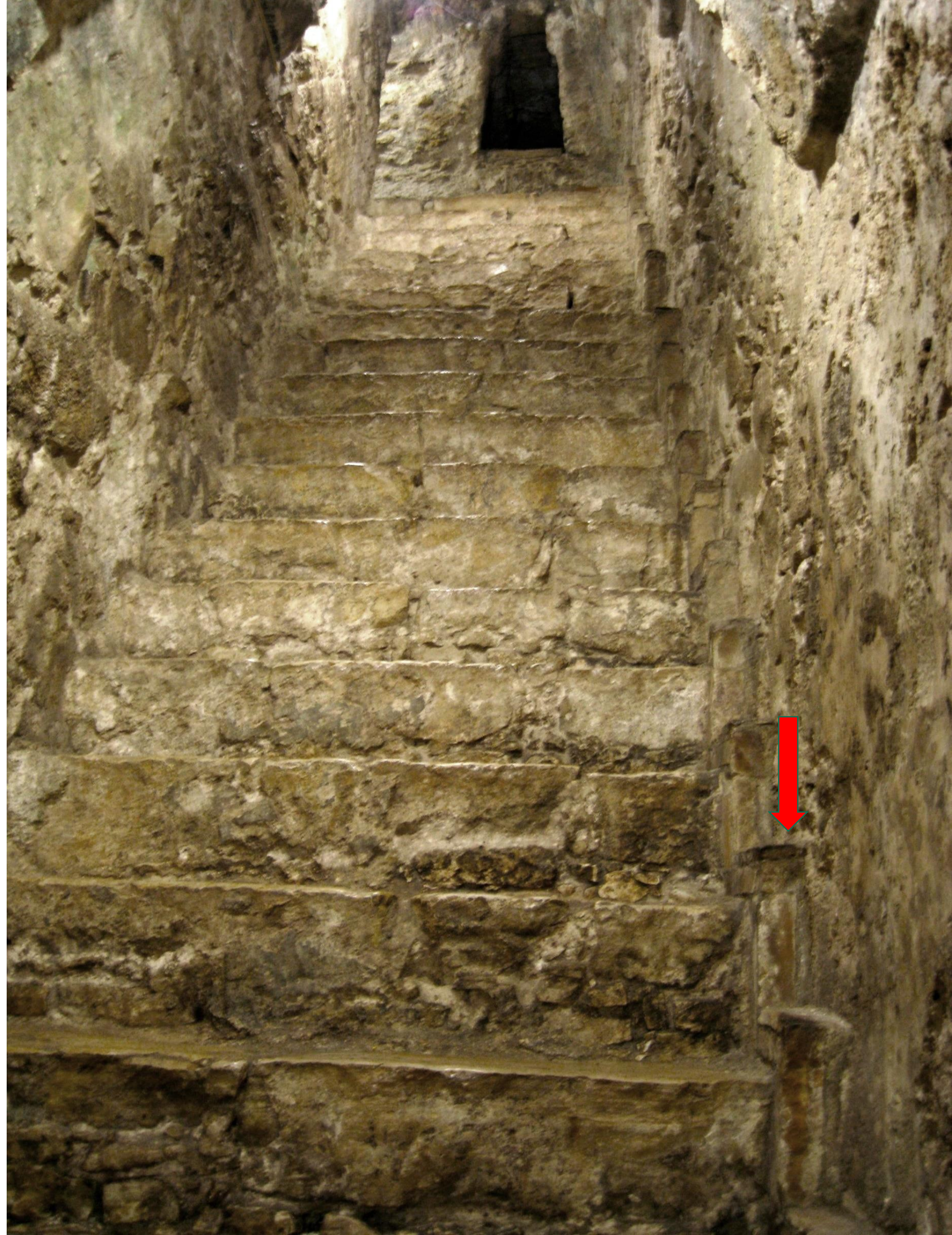
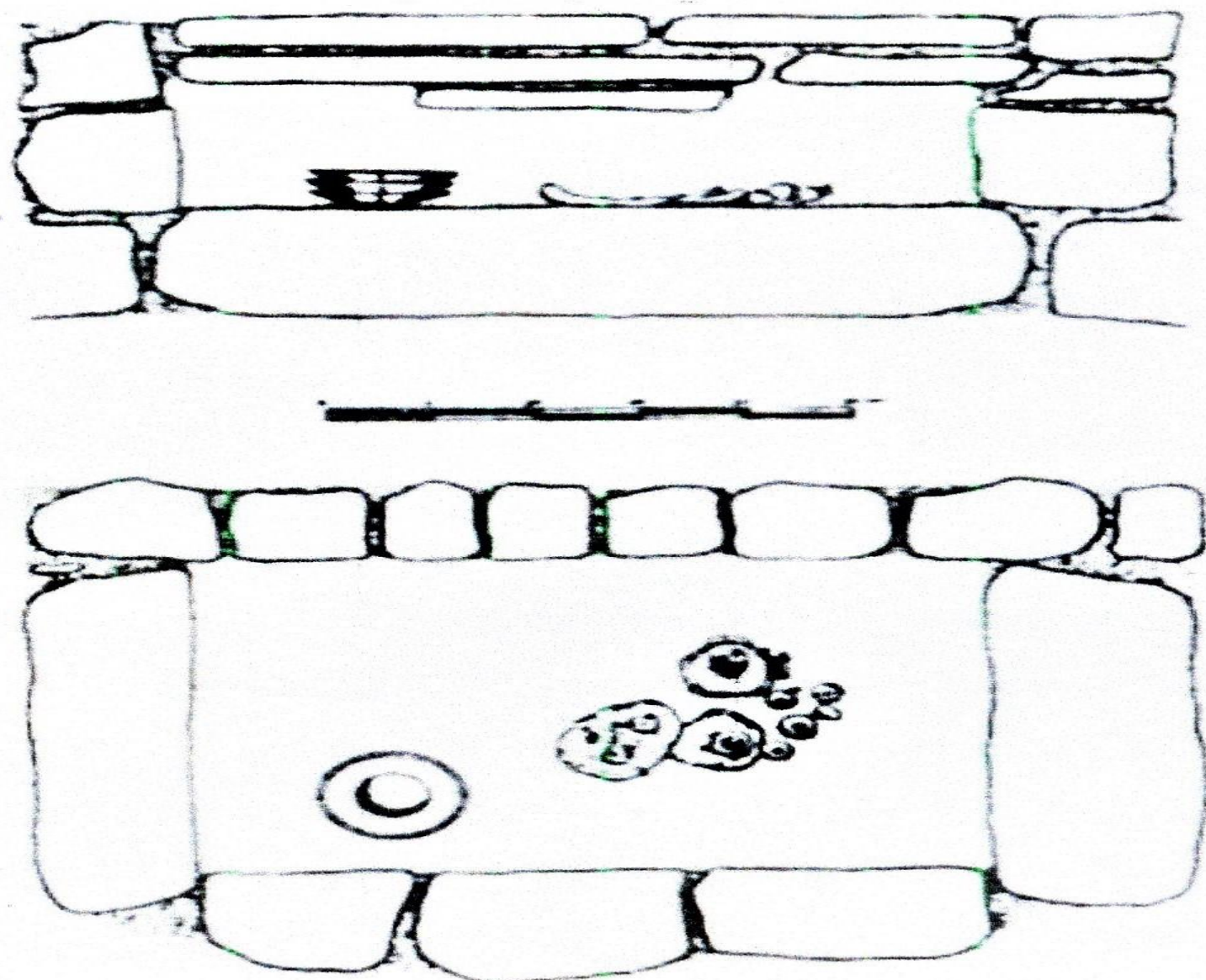
Once tons of rock and debris were dug out from the stairwell of the second flight of stairs (right), was found a short wall of stones and limestone clay that, once removed, opened up on a short gallery to another lower wall.

Between the two walls on the floor of the gallery, were found ceramic offerings, 3 tripod plates, 3-marine shells, 2 jade disks with an engraving of a six petals flower, a large mother of pearl, 2 ear flares of deep green jade, 7 pieces of jade of various colors, from white to deep green.

Behind the short wall was found a box like pit made of stone, 2ft deep, 4.6ft long and 3.5ft wide. Once the limestone slabs covering it were cleared away, were found **Pakal's** sacrificed attendants in the afterlife.

The pit is located behind the massive triangular limestone door of the crypt, now open.

The *Psychoduct* is seen against the wall at right (arrow).



The ***Tz'at Nakan'*** , ***Serpent of the Wise Ones***, referred to as the "***Psychoduct***" by Alberto Ruz Lhuillier (red arrow)

The serpent is an ubiquitous metaphor in Maya art and architecture. It is not associated with the zoomorphic animal, but to its slithering motion, analogous with the whirling smoke of sacrifice. Blood drenched bark paper was burned then during a ceremony, to seek guidance from ancestors. Psychotropic ingredients ingested during the ceremony also triggered the vision of the ancestor appearing through the smoke,.

The ***ts'at' nakan'***, called by Alberto Ruz Lhuillier a *psychoduct*, is an apt description. It is unique in the Maya world for its well crafted construction, with a hollowed cavity within running step-by-step the entire length of the stairs, from below the sarcophagus to under the floor of Pier.C in the temple above.

During ceremonies, it was believed that the duct allowed **Pakal's *chu'lel***, his soul or spirit, to be in contact with the high priest and living descendants during a propitiatory ceremony, in the temple above.

Animated conduits, from the sophisticated as in this case, to the simpler vertical round ones found in other structures, or the hole in a ceramic plate covering the face of a deceased, have the same function. To let the *chu'lel* freely travel between this world and the "*Other*", that of the ancestors (Schele + Mathews, 1998:130).





The Crypt Door and the Attendants in Death

Drawing, Alberto Ruz Lhuillier, 1973:65/F90d

From its discovery by Alberto Ruz Lhuillier in May 1952, the door to the crypt, is made of a massive triangular limestone slab, 5.3ft wide at the base, is 7.7ft high and 7.2in thick. The door was open on June 5, 1952 at 1:00pm.

The triangular door, unique at Palenque, emphasize its role as the ultimate gateway to the sanctuary of a god. The apex stands for a degree of awareness beyond understanding for the living. The linear base represent the never ending cycles of nature, of which the apex is free. Below the base are the dark deities of the underworld.

Behind the open triangular door, is the box like pit where were found five sacrificed persons. The badly damaged skeletons were identified as a 3 year old child, 1 sub-adult, 13-15 years of age, and 3 adults. Of those, one was probably female, the other male (Tiesler & Cucina, 2006:109).

The remains, due to the scanty space of the “box”, had been set in forcibly. They were covered with a thick coat of lime that, together with high humidity, contributed to their extreme deterioration.



The Crypt in the Temple of the Inscriptions the *B'olon Eht Naah* “House of the Nine Companions”

The dedication of the temple-pyramid took place on July 6, 690, by **K'inich K'an B'ahlam**, **Pakal**'s son and heir to the throne (Henrich Berlin, 1964).

Around 675 well before his death on August 28, 683, **Pakal** started work on his massive mausoleum, the **Temple of the Inscriptions**.

On June 15, 1952, Alberto Ruz Lhuillier crossed the threshold of the crypt he and his team had been working on since 1949. No one had set foot there from the time the triangular door was closed by the priests.

But, let's Alberto Ruz himself tell us about the tremendous discovery in his own words. “*The moment I crossed the threshold was a moment of incredible emotion. I saw a spacious crypt that seems to have been carved from ice, because its walls were covered with a coat of shiny limestone, and numerous stalactites hung from the vault as curtains, while large white stalagmites reminded one of large church candles. The limestone formations were due to rain water seepage into the crypt for the last thousand years*” (1957:118).

The crypt is oriented 17 degrees off the magnetic north, while the temple above is only 15 degrees off north. The crypt is 23ft long (29ft with the entrance), 12.3ft wide on average and 23ft high. From the 5 stairs to the floor of the crypt is a drop of about 5ft.

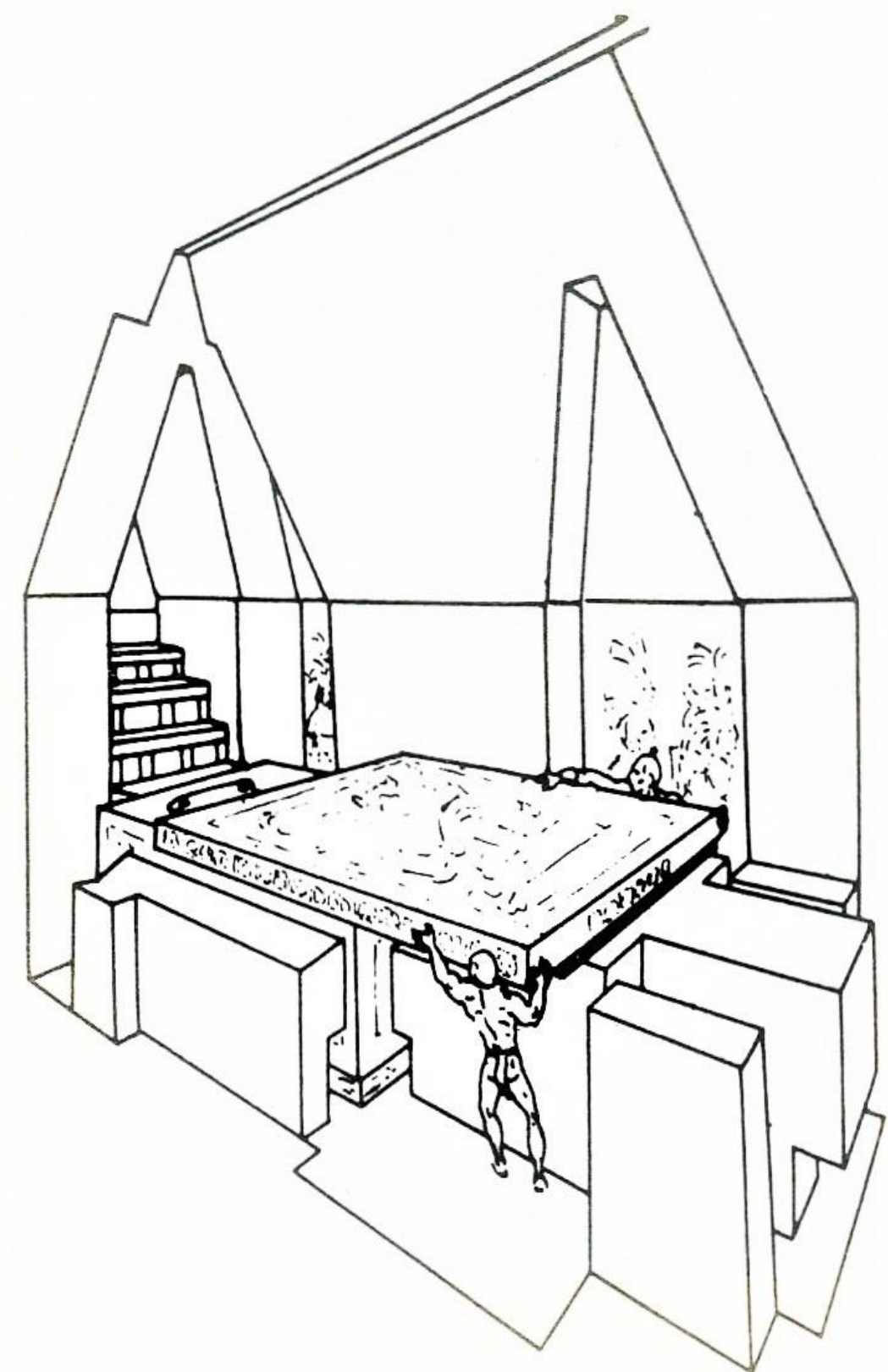
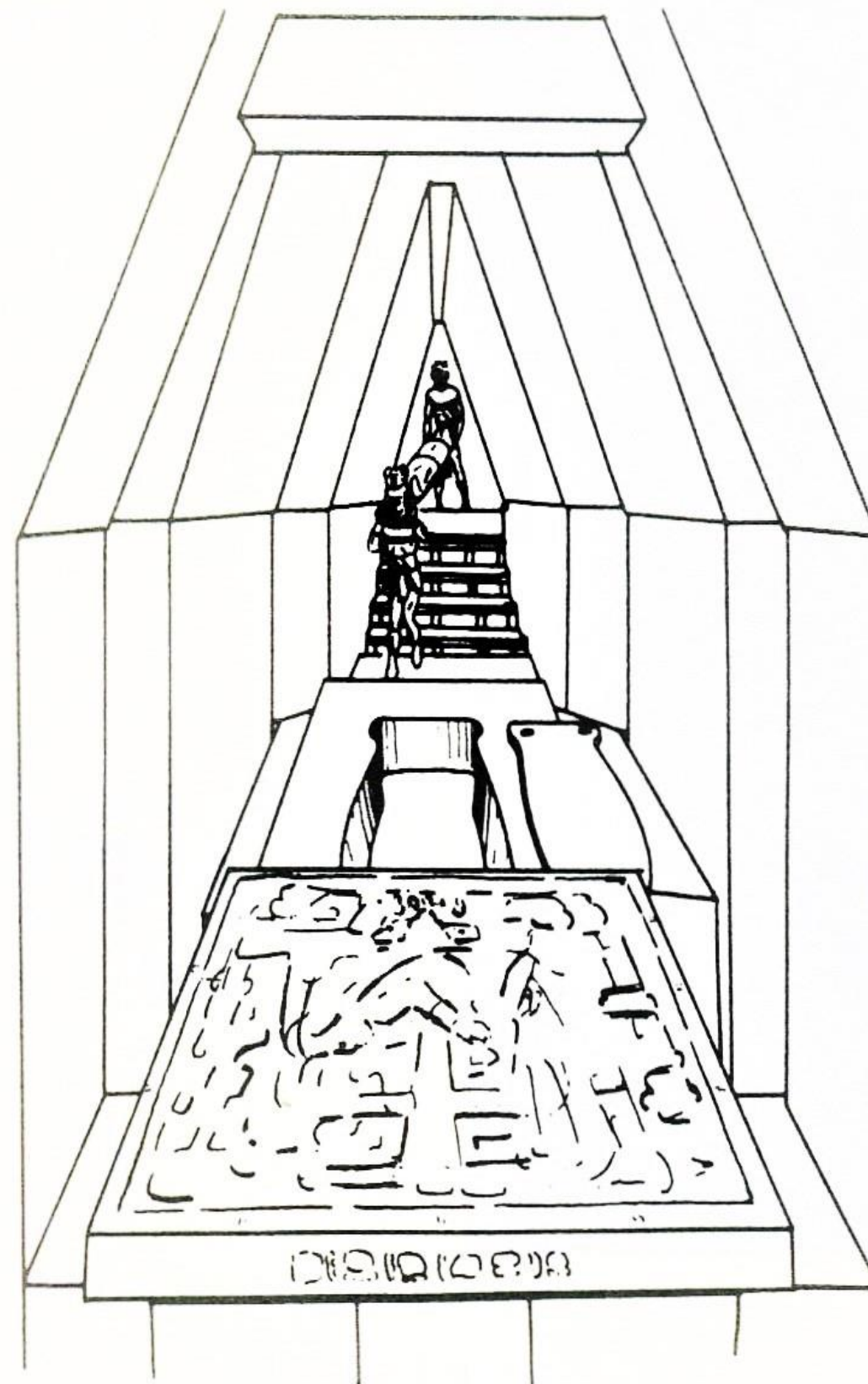
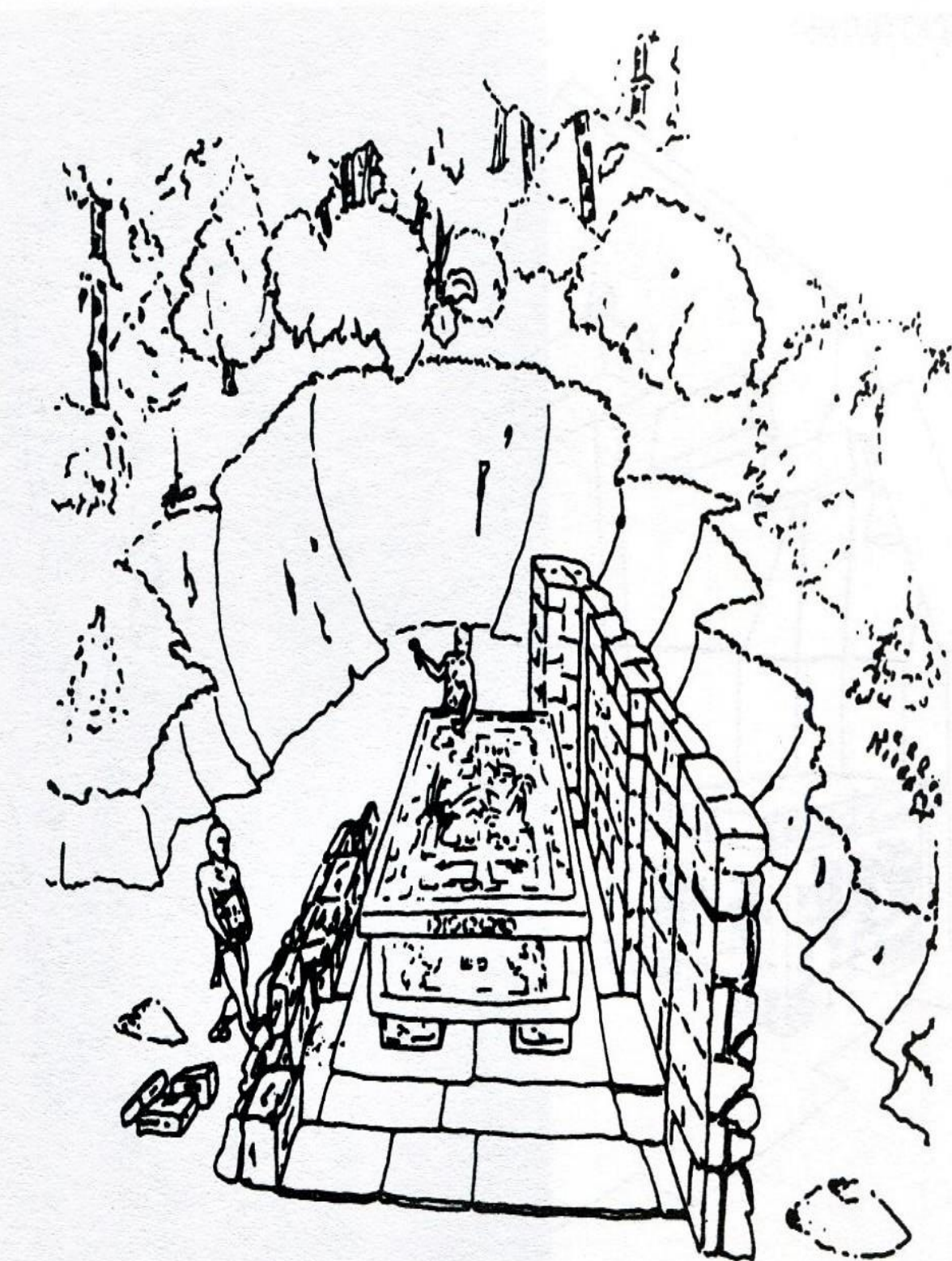
Large cross beams support the massive weight of the pyramid and the temple above. The solidly built structure withstood the onslaught of time without damage; not a stone had moved or fissured since it was built over a thousand years ago.



How was the Crypt Built? The foundation was dug at the foot of the hill where the south face of the pyramid rests, 6ft below the plaza level. The floor and walls are made of large flat finely polished stones. The sarcophagus, made of a solid rectangular stone, 9.10ft long, 6.10ft wide and 3.7ft high (*left*) weighs about 20 tons. It was brought in and set over six short stone pillars, four of which were carved. Its southwest corner is rounded probably because it was broken during its move or installation.

A coffin in the shape of a fish, was dug in the middle of the sarcophagus to receive **Pakal** remains (*center*). The carved top slab was then placed on the northern abutment, before the south wall was built. Once the coffin was closed with its lid also cut in the shape of a fish, it fitted perfectly with the smooth top of the sarcophagus, to receive the massive carved slab. The entombment ceremonies completed, the slab was then pushed forward, from the abutment at its north end on which it rested, to seal the sarcophagus (*right*).

The north and south skyband around the slab record the names of the architects and overseers of the tomb. *Chak'kan* is shown at both ends and on the northwest leg of the sarcophagus, while *Mut Ah K'ul Hun* is on the eastern side and southeast leg. Both were *Ah Kul Hun* "Keepers of the Holy Book". *Yuk'Sahal*, a *sahal* or high ranking official, is on the western side and southeast leg. They were secondary lords and administrators tasked to building the temple-pyramid (Shele & Mathews, 1998:111). Drawings, Jorge Ruz in Alberto Ruz Lhuillier, 1973:135/F194 & 1973:137/F200+201



Were found on the half north end of the slab a number of offerings placed without particular order; one of them was one of three adornment worn on **Pakal's** belt (see below "*Pakal remains...*"). The slab was lifted off the sarcophagus, with truck jacks by Arlberto Ruz Lhuillier over an uninterrupted 24 hours period, from November 27, 1952 at 6am to the following day at the same time. The massive slab was shortly later stabilized in an upward position with I-steel beams (R). With time, the highly humid environment of the crypt corroded the beams. With scientific research thoroughly concluded, INAH-*Instituto Nacional de Antropología e Historia* returned **Pakal's** remains to their resting place. In early 2010 the lid was lowered and sealed in its original position (L).



Discovery - At first sight, the stone sarcophagus looked more like a massive support, or altar, for the carved slab on top. Alberto Ruz thought that to verify if the monolith was a solid mass had his master mason Juan Chable to drill a hole about midway on the west part of the stone. The first drill 5.7ft, deep came out negative; it seemed that the drill had shifted down to solid stone, so another attempt was made a foot or so further north, on the same side. The second drill at 3.4ft found an empty cavity; the drill bit came back covered with an intensely red pigment. Once the lid was lifted up and secured through the four round plugs in the coffin fish shape lid, a rope was run to lift it up. Once a foot or so away from the opening, Alberto Ruz shone a light inside that revealed the spectacular richly furnished primary internment of a complete skeleton, coated with large amount of red cinnabar, as was the entire coffin cavity, the remains, and the green jade stones adornments.



The **crypt** is oriented south-north; south is at bottom of photos. The coffin and its 3.5in thick lid are carved in the shape of the body of a fish in the massive 20 tons sarcophagus. The coffin and remains were covered with cinnabar (mercury sulfide), a bright red mineral pigment used in graves of high nobility, for it represent blood. The profusely carved rectangular sarcophagus limestone slab measures 12.5ft x 7.2ft, is 0.85in thick and weighs about 5 tons. It overlaps the sarcophagus by 15in at both the south and north ends, and only 2.5in on each side. On the smooth uncarved bottom of the slab, at its south and north ends, are two grooves running the width of the slab that may have been used to insert wood rollers to lift it. The slab once in place, was then sealed on top of the slightly uneven surface of the sarcophagus with a thick stucco of limestone.



Two stucco heads were found beneath the sarcophagus. The one at right could be that of **Pakal** as **Palenque's** crowned ***K'uhul B'aakal Ajaw*** on July 26, 615, he was then 12 years old (Palenque.I). The second (left) may be that of **Ix Tz'ak-bu' Ajaw** from **Ux Te K'u** in her early teens, when she arrived at **Palenque** on March 19, 626 for her wedding with **Pakal**. Both heads came from the remains of damaged life size stucco sculptures found in the Palace. The reason why they were placed underneath the sarcophagus, is not known.

Ph. Richard H. Stuart, in the Stuart Collection In David & George Stuart, 2008:202/F27



Maize Is Life: No Maize > No Soul > No Life

Ph. Merle Green Robertson Archives in *Maya*, 1998:301

The **sarcophagus slab**, is unique in the archaeological record of the New World, in both size, iconography, mythological scenes and language. To understand the scene and its complex mythological significance, it is to be read vertically, from bottom (south) to top (north), not from side to side as often shown.

The cramped quarters of the crypt meant that no audience could ever see the sarcophagus and read its full imagery. The message was there for its own sake, to exist in the afterlife, and not to be read by the living.

Pakal is seen *rising* (not falling) from the depths *Xibalba*, to be reborn as *Hunal Ye*, the Maize God, an allegorical voyage from death to life. He is completing the voyage on the *sac beh*, the “white road” that started from the temple above. For most scholars, **Pakal** is *falling into* the underworld. His position however, indicate that he his *coming out of Xibalba*, since the underworld allegory is depicted at his back, not ahead. He is shown facing his future in the “Other” world as a god heading north, away from the infernal east-west cycle of eternal return, the field of opposites.

Of note are the seemingly “secondary” representations of maize, corn kernels (triple dots), seen on the “*life*” or top half of the slab, while none are shown on the “*death*” or bottom half (graphic below).

As the **Popol Vuh** emphasize: **Maize Is Life**. Didn’t the gods fashion man from yellow and white corn dough, the very mythological substance of humans? Doesn’t the corn rise again at planting from its death at harvesting, to feed humans in the never ending cycle of nature eternal return, from ancestors to descendants?

The death-life boundary runs horizontally from the glyphs of the Moon to that of the Sun, behind **Pakal**’s head (see graphic below). He is looking up toward life, while the mandibles of the mythological **Sak B’aak Naah Chapat**, the White Bone Serpent mandibles, are forced open by the gods, to release him.

He is already half out of the mandibles seen opening up, freeing him from the cycles of eternal return. He is reaching toward life already as **Hunal Ye** the maize god (Annex.6), to ensure Maya people the sacred corn of their daily subsistence.



Temple of the Inscriptions, Sarcophagus Slab – Pakal rises from Death to Life as **Hunal Ye** (God.A), the Maize God. Of note are the corn kernels in the top, or Life part, and none at the bottom, or Death part of the slab. The Death-Life boundary runs horizontally between the Moon/*Uh* and the Sun/*Kin* glyphs.

Altered Drawing from Merle Green Robertson Archives, 1983:F99 in *Palenque-Lakamha*, Fideicomiso de las Americas, 2012:115/F.41

North

- Aq'bal / Night
- Architects and Overseers
- Itzam Yeh / Celestial Quetzal Bird
- Unen Kawil / G.II - Rain God
- Mosaic Sun Shield Motif
- Water Flow Sign
- Corn Kernels
- Water / Aquatic Signs
- Double-Headed Serpent
- God.II / Unen Kawil
- Wakah Chan / Tree of Life (i.e.Maize)
- Night - Moon / Uh
- Corn Kernels

West

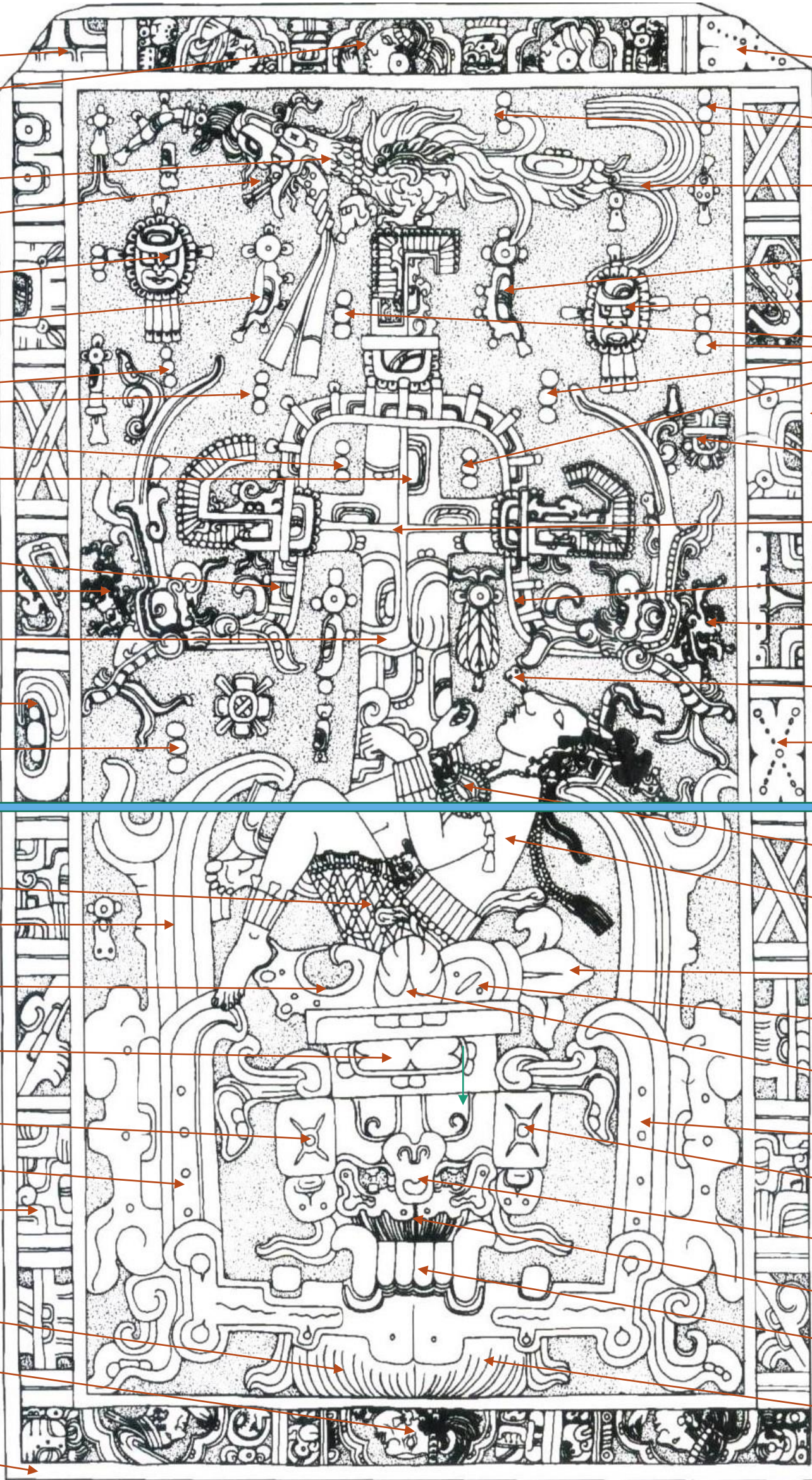
- Ceremonial Jade Skirt and Belt
- White Bone Monster Upper Mandible
- Spondylus Shell – chu'lel / Spirit
- Quadripetal Flower / Sun Glyph
- Earth Monster Earflare
- Sak' B'aak Naah Chapat Lower Mandible
- Sky Band
- Xibalba / Undherworld
- Architects and Overseers
- Sky Band

South

Life



Death



Life



Death



- Kin / Day - Sun
- Corn Kernels
- Itzam Yeh Quetzal Tail Feathers
- Water Flow Sign
- Mosaic Sun Shield Motif
- Corn Kernels
- Sky Band
- Chronological Time Sign
- Wakah Chan / Cosmic Tree / Tree of Life
- Vision Serpent – the Ecliptic
- Sak Unal – Quadripartite God / God.N (?)
- pixán / Last Breath
- Sun / Kin - Day

- Cosmic Turtle, Hunal Ye re-birth
- Janahab' Pakal Looks Up to Life
- Maize Primordial Husk
- way > %-sign = "to dream" or "to sleep"
- Stingray spine > auto-sacrifice
- White Bone Snake Lower Mandible
- Earth Monster Earflare
- Sak' B'aak Naah Chapat / Earth Monster
- Quadripartite Monster Mouth
- Teeth of the Quadripartite God
- Xibalba / the Underworld

North

East

South

The Trilogy of Life

Itzam'Ye

Wakah' Kan

Double Headed Serpent

Itzam'Ye is the celestial bird perched on top of the tree of life, the, **Wakah'Kan** or Cosmic Tree. The sacred birds holds a triple knotted ribbon in his beak, symbol of lordship. It identify the bird as the **nawal** or animal spirit companion of **Itzamna**, the first shaman of creation.

Pakal's head is aligned between the Sun/*Kin* and Moon/*Uh* glyphs shown in direct opposition, eternal alternation in the heavens and progenitors of life. He is now heading north, crossing the point of no return, away from the daily demands of appeasement and penance through ritual and prayer.

Coming out of the wide open mouths of the *Vision Serpent*, are **Kawiil** (L), God.II of the Triad, and **Sak Unal** (R) quadripartite god of the tree, i.e. the tree of life, God.N. In both Classic and post-Classic his name was phonetically written *Pauhtun* (Miller & Taube, 1993 :148); he also is the keeper of the royal headband. **Pakal** shows that he controls the source of power of ancestral wisdom from the east and the west, and affirm his sacred authority.

He wears the pectoral of the **Cosmic Turtle** symbol of the Maize God rebirth, and looks to the double-headed jade serpent, the ecliptic he is going to cross, that connect Maya rulers to the sky and the Milky Way (Shele & Mathews, 1998:115).

Pakal is seen here escaping the bonds of life and death to be reborn as a deified ancestor; **Hunal Ye**, the maize god (Annex.6).





The Trilogy of Death

At the south base of the slab are the constituents of the underworld that combined, are referred to as the **Portal**.

The **Sak B'aak Naah Chapat** the *White Bone Snake* (De la Garza, 2007). Its wide open double-maw, with dots signifying "bone", is the portal that connect the world of the living with the *Other* world, that of the ancestors, not to be confused with the underworld, *Xibalba*.

The **Quadripartite God**, framed within the maws of the **Sak B'aak Naah Chapat**, is crowned with a sacrificial plate / *lak* as an incense burner, and the Sun / *Kin* sign on which it rest. It is integral to the *Quadripartite Badge*, that contains the *spondylus* shell (L), symbol of *chu'lel* or spirit; the stingray spine (C) for auto-sacrifice, and a primordial maize husk (R), while the %-sign within reads *way*, "to dream", "to sleep", or "to transform into a *nawal*", animal alter ego in the *Other* world.

Pakal seats bent forward toward the **Wakah Chan**, the tree of life, the maize plant, while the maws of the *White Bone Snake* are forced open by the gods, to let him escape to eternal life, that is north, away from the east-west unending cycle of nature.

His head is aligned between the Sun/*Kin* and Moon/*Uh* glyphs shown in direct opposition, the eternal alternation in the heavens, and progenitors of life, but not eternal life.

Sak Ba'ak Naah Chapat
Quadripartite Badge
Quadripartite God

We Will Never Know

Glyh below is *K'uhul*, for “holy”; Coe & Van Stone, 2001:109

As today in the Americas and beyond in traditional communities, the making of items archetypes, whether for ceremonies or group identity, the making of the sacred must be included into the visual content. The medium used, from stone to fabric, shall display group primordial beliefs. This convention apply to architecture, the making of ceremonial implement and wearing apparel, as well as the use of colors.

Depictions representative of the community, its culture and belief, is not a routine task.

In the course of an individual or group work, invocation and chants will guide the transfer of the material, to bridge the gap from nature to culture. Nature is the rough unworked material, culture underline the finished one with engravings, colors, shapes and other particulars.

While working on stone, wood or fabric, invocations, pleas and chants are directed to the ancestors as well as to the gods and deities of the community. They are the ones guiding the hand of the painter or the weaver.

In traditional communities there is no clear boundary between the secular and the sacred; participation of unseen forces beyond the realm of the living cannot be ignored (in Palenque.IV).

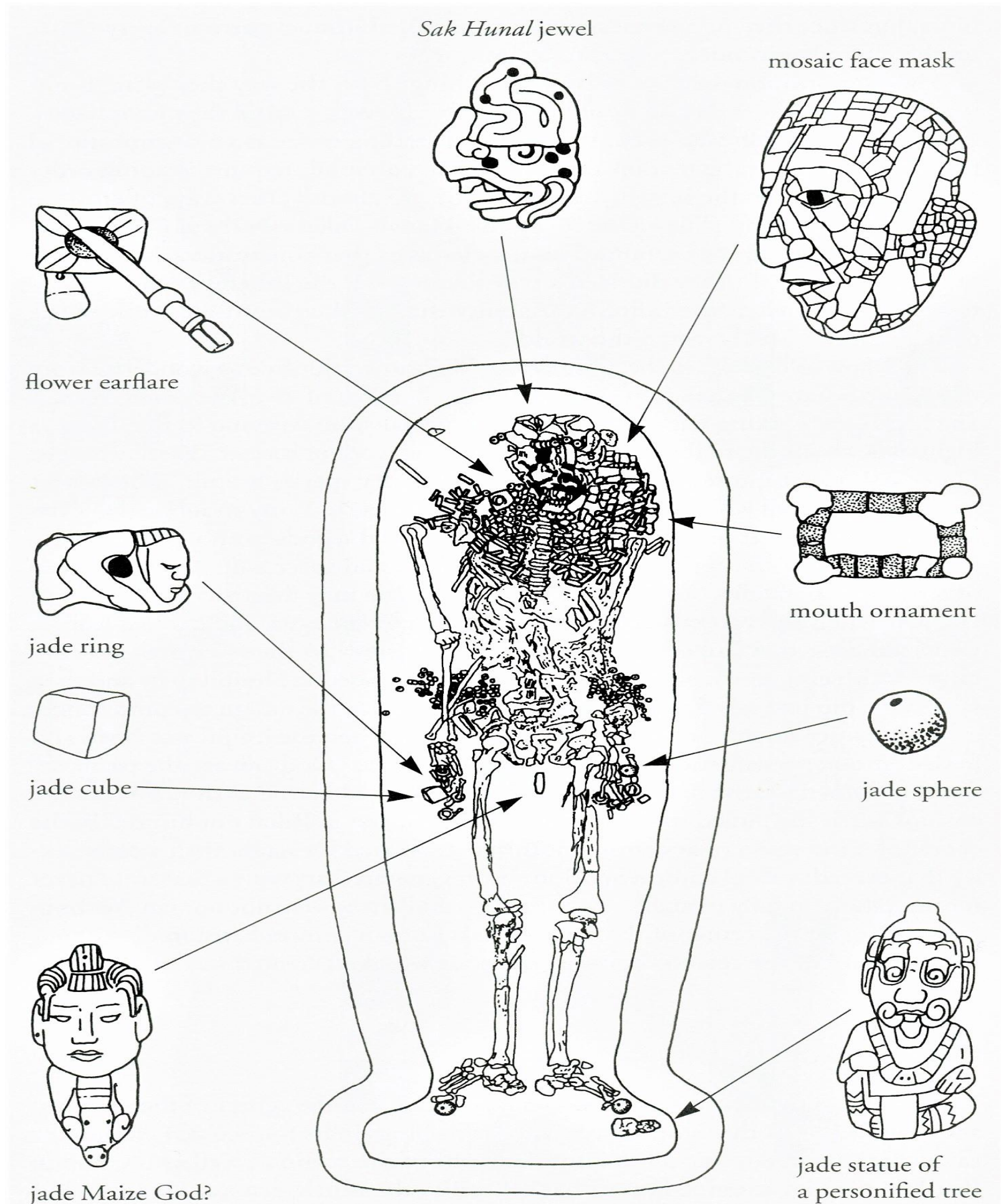
We will never know the chants and invocations that guided the carving of the slab. We only have but the very last notes of the pleas that transferred the rough stone to carry culture to eternity.

But songs, prayers and incantations did take place, or the slab and the sarcophagus could not possibly have held the remains of a god. Once carved, the slab was now imbued with the powerful spirit of culture.



The **coffin**, is carved into the massive 20 tons stone sarcophagus; it is 6.1ft long x 3.6ft wide and 1.2ft deep; its lid is 3.5in thick and the coffin groove to receive it are 3.9in (H+W). There are four round plugs at the four corners of the lid, similar to those found on the door of the stairwell. The coffin is carved in the shape of the body of a fish, reminiscent in the belief of the spirit return to the primordial seas at death (R). The bottom, sides of the coffin and remains were covered with cinnabar (mercury sulfide). In Maya and Aztec cosmogony, the red color is associated with the east, where the Sun rises; above all it is associated with blood, the very “essence” of life. Pieces of jade adornments such as necklaces, bracelets and **Pakal** mortuary mask found in the coffin, were carefully documented *in situ*, then rebuilt in laboratory by expert scientists from INAH- *Instituto Nacional de Antropología e Historia*, at the *Museo Nacional de Antropología* in Mexico City.

Drawing, Shele & Mathews, 1998:126/F3.29.G - Photo, Alberto Ruz Lhuillier. 2013:78/F118



Pakal Remains and Funerary Mask – The body was found in an extended dorsal position with its head positioned northward, the feet toward the entrance of the crypt, and arms extended at his side. The teeth did not show any artificial decoration, filing or jade implant, as was customary in Maya nobility. The funerary mask, made of a mosaic of fine jade plaques of various sizes, was set in a light wood frame with binding stucco. It was then placed on his face when the binding stucco may not have hardened, since some still adhered to the bones after organic decay.

He also wore a headband of small jade disks with a ***Sak Hunal Ajaw*** figure of lordship, over his forehead. The lower body would have been wrapped in a loin cloth, the whole body covered with cinnabar.

Nine rows of large jadeite tubular beads necklaces, the number reminiscent of ***Xibalba*** nine levels, and 3 large round jade beads necklaces on his chest. **Pakal** wears jade earspools, engraved with the Ceiba flower, the tree at the center of the world, the *axis mundi*. The earspools have long jade cylinders and carved beads that created the stamen, and balance them to stand out from his face. Large rock crystal ear pendants complete the upper body adornment.

Ph. Alberto Ruz Lhuillier, 2013:82/F.121



The mask is made of some 200 jade plaques of various sizes and color intensity. The eyes are of marine shell and the pupils of obsidian glass, behind which was painted the iris. Jade is the most symbolically noble of stone, since its color represents both water and air, the fundamental elements of life. Jade masks therefore, were perceived as eternal substitutes to the decaying face of the individual, that had to be recognized in the afterlife.

In the mouth cavity was found a round jade ball. The ball was meant to pay for the deceased needs in the afterlife, a practice found in numerous cultures of the New and Old Worlds. In the case of the Classic Maya one paid the jaguar not to remove the heart of humans in their transit through the underworld. The ball within the mouth is not to be confused with the one held in **Pakal's** left hand.

Between **Pakal's** lips is the **Ik** jade **I**-motif sign, the god of wind, the Sun and the breath of life, the *pixán*, that is the last breath, to protect him from malevolent forces while on his way to the underworld. It is symbolic of the solar god **K'inich Ajaw**, with which all Maya lords identify. The **Ik** kept the mouth slightly open for the *pixán* to move freely.

The mouth ornament in the shape of an **I** is evocative of the ball court. The ritual connection to the ball court with the underworld that is found in the sacred book of the Maya-K'iché, the **Popol Vuh** (F. Jimenez, 1973).

Hunal Ye' the Maize God, was buried in a ball court. In Maya-K'iche, *hom* was the word used for both "ball court" and "tomb", that meant "crack" or "chasm", and referred to the ball court as a crack or opening in the Sustenance Mountain, the Cosmic Turtle (the Earth), at the beginning of time (Palenque.IV).

The subtle reference to the shape of the ball court in the tomb, created a perfect environment for the burial of a king who had become the Maize God (Schele & Mathews, 1998:127). (Mask restoration, Annex.8)



Pakal's hands with a large jade ring on each finger, and wrists jade beads bracelets on his wrists.
The right hand (L) holds a jade cube that symbolizes the cosmos, perceived as a perfect square.
The left hand (R) holds a jade ball, symbol of time and its eternal return, eternity.
Both jade square and ball are fundamental symbols of the “field of opposites” by their geometric nature.
They show **K'inich Janhab' Pakal** as master of time, the cosmos and the *axis mundi*, pillars of the world.

Museo Nacional de Antropología, Mexico DF



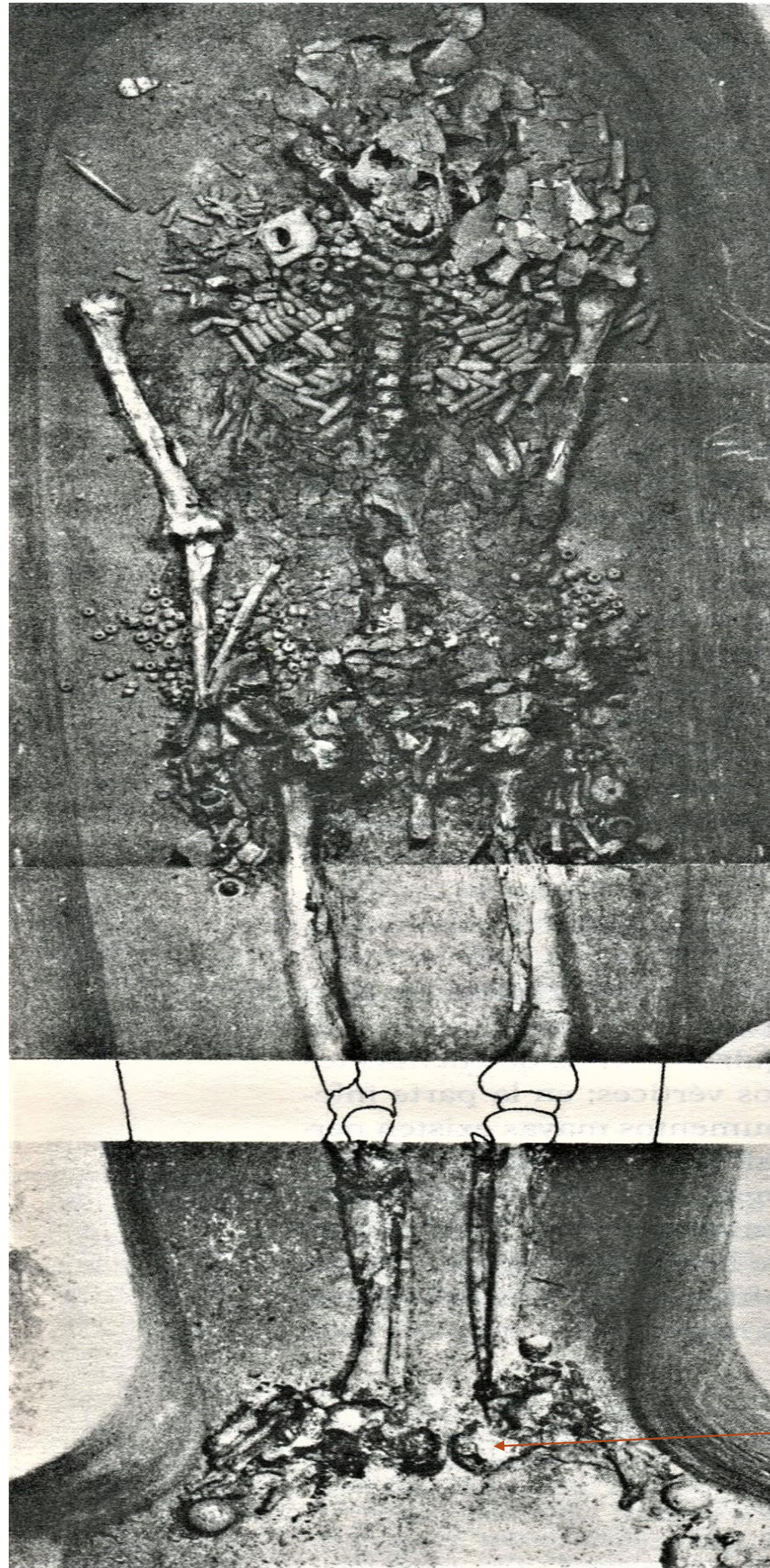
Pakal remains and mortuary adornments, prior to removal from the tomb for forensic analysis and conservation.

Ph. Alberto Ruz Lhuillier, 1973:236/F.261



Hanging on belts was an adornment worn by high segments of the nobility. It was found on top of the north end of the sarcophagus' slab. The fine small human jade mask is made of 12 parts; it was expertly rebuilt by Alberto Garcia Maldonado. At neck level is the mat symbol of lordship, and below it are three jade celts, or hatchets, hanging and clicking when a noble walked. A warning to people that he or she was approaching. A noble would carry three or more such adornment.

Museo Nacional de Antropologia, Mexico



The figurine below, was found between his feet that symbolically represent the month *Pax*. The "**Tree God**" is identifiable with his hanging lower lip, and the top of his head that signify *te* or tree in Maya. The *Tree God* presence in the sarcophagus confirms the narrative on top of the slab, that of the cosmic tree, the maize stalk with its large leaves shown on the tablet of the **Temple of the Cross**. It symbolizes the way out of the underworld, out the life-death unending cycle of all life forms.

Ph. Jorge Perez de Lara in ArqueoMex EE15:71b



The sides of the sarcophagus are sculpted in low relief and depict **Pakal** dynastic ancestors. The reliefs mark the central theme of the household that establishes the genealogical depth of the lineage on kinship and kingship standpoints. **Pakal**, shown on the top slab, is in the position of the last **Halac Uinic**, head of the polity and dynasty. According to Carmack (1981:161), the Maya *Ki'che* lineages were closely linked to tracts of land on which were built altars, the *warabal já* or “sleeping house of the ancestors”. Ancestors were venerated at these locations within the landholding area of their lineage, thus affirming the explicit linkage between ancestors and resources (Mcanany, 1995:29). Orchards were common around residential areas in **Palenque**.



Portraits of Pakal Ancestors on the Perimeter of the Sarcophagus and Fruit Tree Species Link

Drawing, Merle Green Robertson Archives, in *A Forest of Kings*, 1990:220

Pakal mother **Lady Zac'Kuk** and father **Kan Bahlum Mo'** are shown on both the south and north ends of the sarcophagus, identified respectively with *cacao* and *nance* (jackfruit?).

Maternal great grandmother, **Lady Kan'lk**, is related to *avocado*

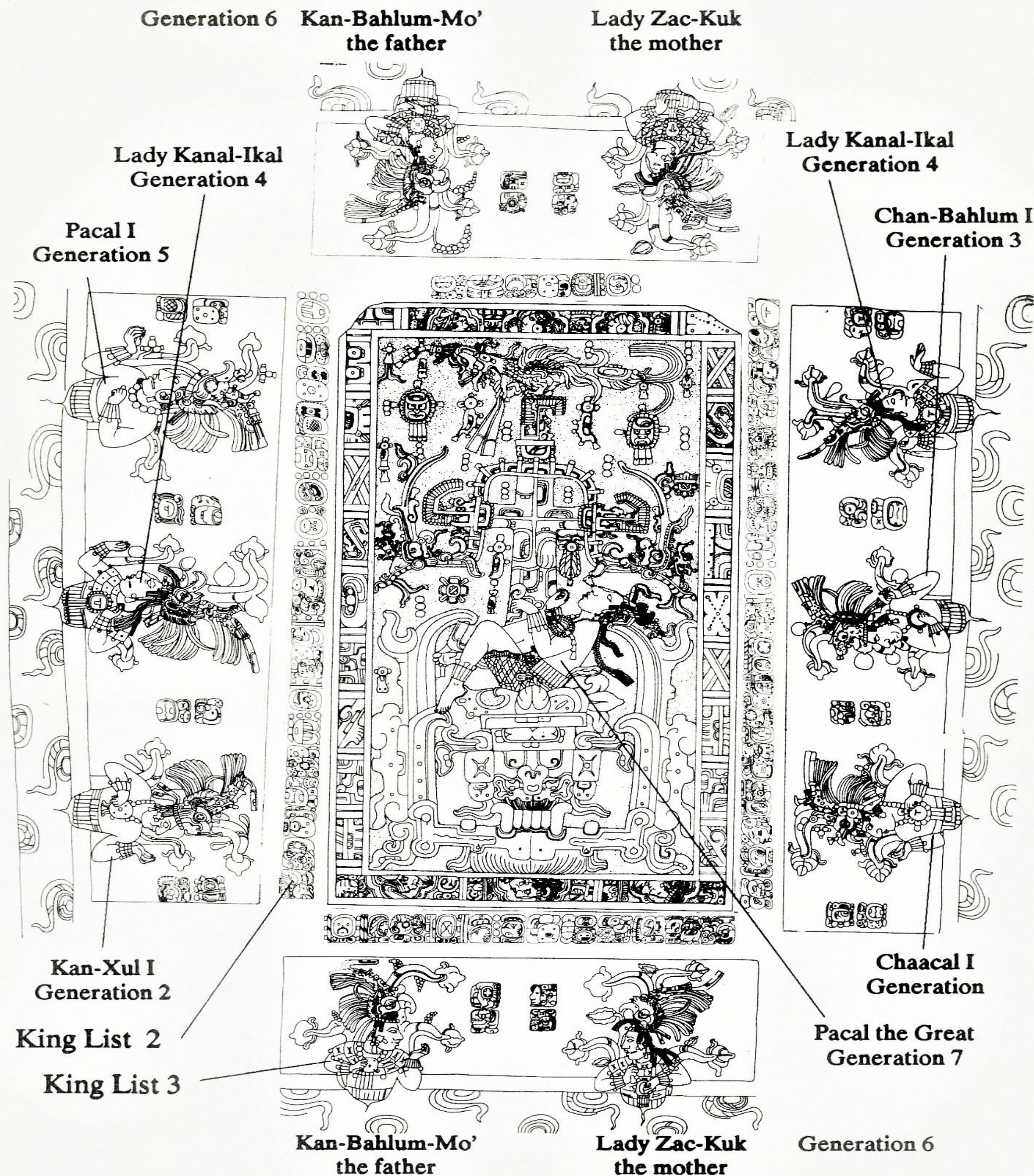
Cacao is related with the fifth generation ascending ancestor, **K'an Xul**

Cha'acal.I and **Pakal.I** progenitors are identified with *guava*

Ancestors **Ch'an Bahlum.I** and his grandmother **Kan'lk** are related with *chicozapote*.

In "Living with the Ancestors" Patricia Mcanany clearly defined the role of orchard and right of inheritance. "Orchard species are valuable and inheritable resources just as is the institution of divine kingship. Planted by ascendant generations, orchard fruits are reaped by descendants. In a similar fashion, Pakal inherited the throne, the political power and status accrued by his progenitors. Pakal documented his pedigree and his rights to the "fruits" of the throne through a metaphor conflating portraits of his ancestors with agrarian images of fruiting orchard species" (1995:75).

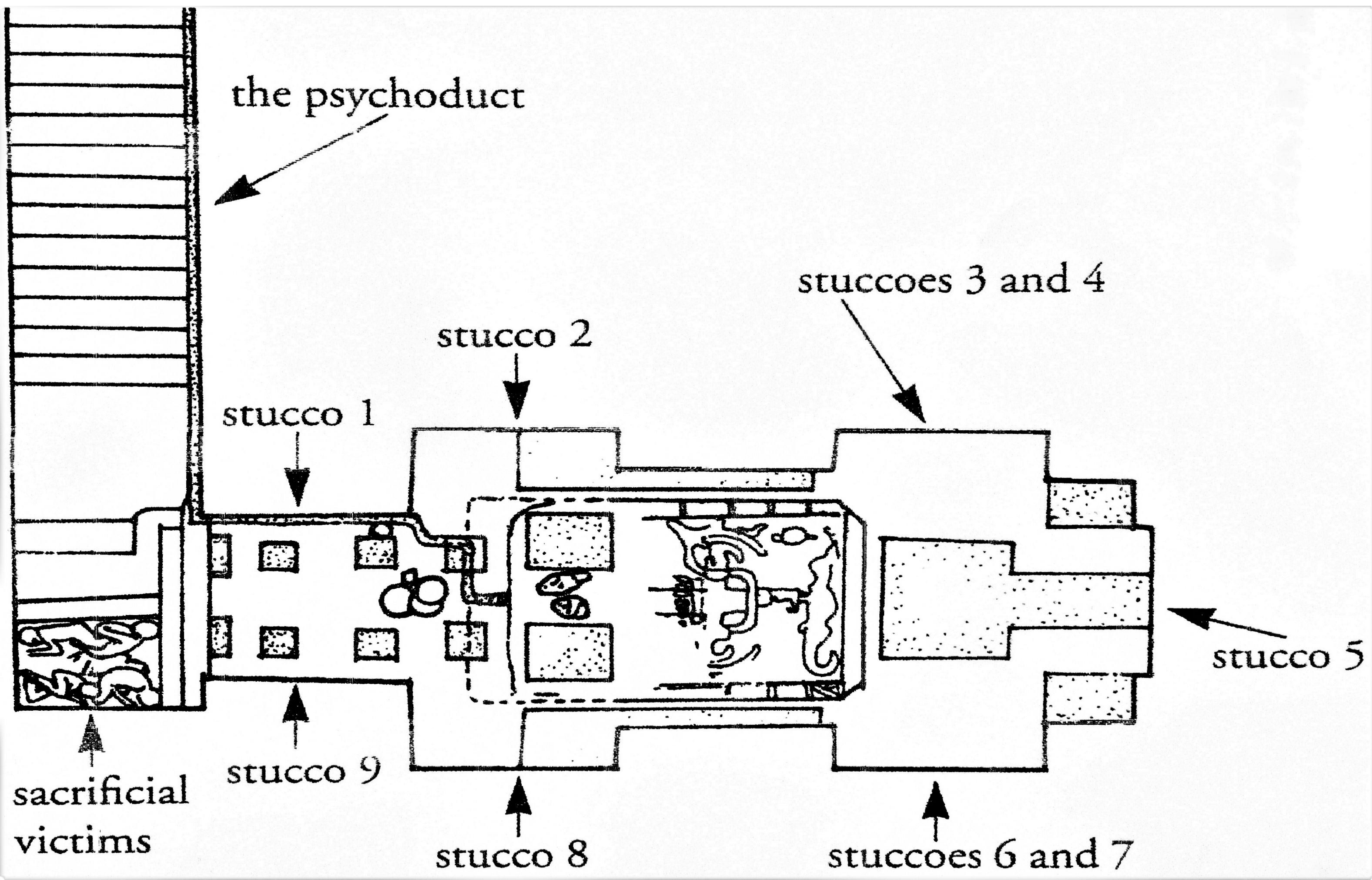
Beyond claims to inheritance however, the ancestor-fruit trees association powerfully underline the central theme of the crypt, that life cannot be denied and will rise again and again.



Pakal Ancestors, Akul Anab.1, on SE side, below. The link ancestors-fruit trees is closely associated with ancient agrarian cultures in many parts of the world. It is understood within that context regardless of the type of trees associated with each individual. The type of tree being secondary to the intimate association as the fruits of life and their predictable seasonal rebirth. Freedman (1966) state that “*ancestors veneration is a selective process and does not extend equally to all deceased progenitors*”. A remark echoed by Landa (Tozzer, 1941), who states that “*only lineage heads or people of position were venerated after their death and that only their remains were treated preferentially*”. Colby (1976:76) addresses the fundamental of ancestor worship when he states that “*...ancestors are seen as an empowering force of life*”. Above all, the ancestors-fruit trees interconnection is a cry to resurrection of life written large.



The life size stucco figures of the **Nine Companions** on the walls of the crypt surround the sarcophagus. Two are seated on each side of the entrance stairs (S1, S9), and another (S5) identified by Linda Schele as **K'uk Balam** "founder" of the dynasty at **Tok'tan** on the north wall of the crypt. The other six (S2,3,4,6,7,8) are standing, three each on the east and west walls of which, one is a woman identified as **Lady Ol'Nal** on the east wall (S6). The identity of the others are uncertain. Drawing, Linda Schele in *The Code of Kings*, 1998:131/F.3.33a



The Companions in the *B'olon Eht Naah*

The bas relief stucco Companion life size figures are eight men and one woman past rulers of **Palenque**. The men wear short skirts, as was customary; the one long skirt stands out (at right on photo); the woman is **Lady Ol Nal**.

Linda Schele and Peter Matthews (1998:130), made a valid point in the identification of the Companions, arguing *"If we consider his mother to have been a regent, then there were nine rulers of Palenque before Kinich Janahab Pakal: the founder, K'uk Balam, Ch'a..? "Casper", Butz'ah Sak'Chik, Akul Hanab.I, K'an Hok' Chitam.I, Akul Hanab.II, K'an Bahlam.I, Lady OlNAL and Ah'Ne Ol'Mat. It is thought that these rulers are represented in the stucco figures so that theses portraits represent the complete dynastic succession, in contrast to the sarcophagus sides that depict the direct descent from father to son through seven generations"*. To date no other convincing data contradict above scholars' analysis.

Around the mouth of each figure is a rectangular mouth ornament indicative of the Maize God. It is an affirmation of **Pakal** going to the *"Other"* world as First Father, and the promise of rebirth. The *Other* world is not the *Underworld*.

The theme of rebirth is omnipresent in Maya iconography, and found in all segments of society. It is deeply rooted in the agrarian perception of the cyclical rebirth of nature, concomitant with daily food imperatives.

The number of Companions however is not fortuitous, nothing is where symbolism is concerned. Why 9 and not 6 or 17? Odd numbers represent one side of life balanced with even numbers in the field of opposites. Nine in this case, emphasizes the way through the *"underworld"*, the 9 levels of **Xibalba**. The *"Other"* world however, is beyond **Xibalba** or field of opposites. It is the exclusive abode of the gods, not for those common souls that may return to the cycle of life (Palenque.IV),



The *B'olon Eht Na'ah* Who Were the Nine Companions?

On the walls of the crypt are nine life size stucco figures, richly dressed with elaborate quetzal feathers headdress, feather capes, high backed sandals and pectorals. They all carry the Bearded Jaguar God shield on their right wrist and the **Kawiil** (God.II) scepter in their left hand. The Nine Companions guard **Pakal's** *chu'lel* or spirit; their number however, is indicative of their true function: the protection of **Pakal's** spirit during its descent through **Xibalba's** nine levels. Each Companion is assumed to have been **Pakal** guardians, warding off malevolent forces when he was carried down the steps of the pyramid.

Drawing by Merle Green Robertson in Schele & Matthews, 1998:129/F3.31H

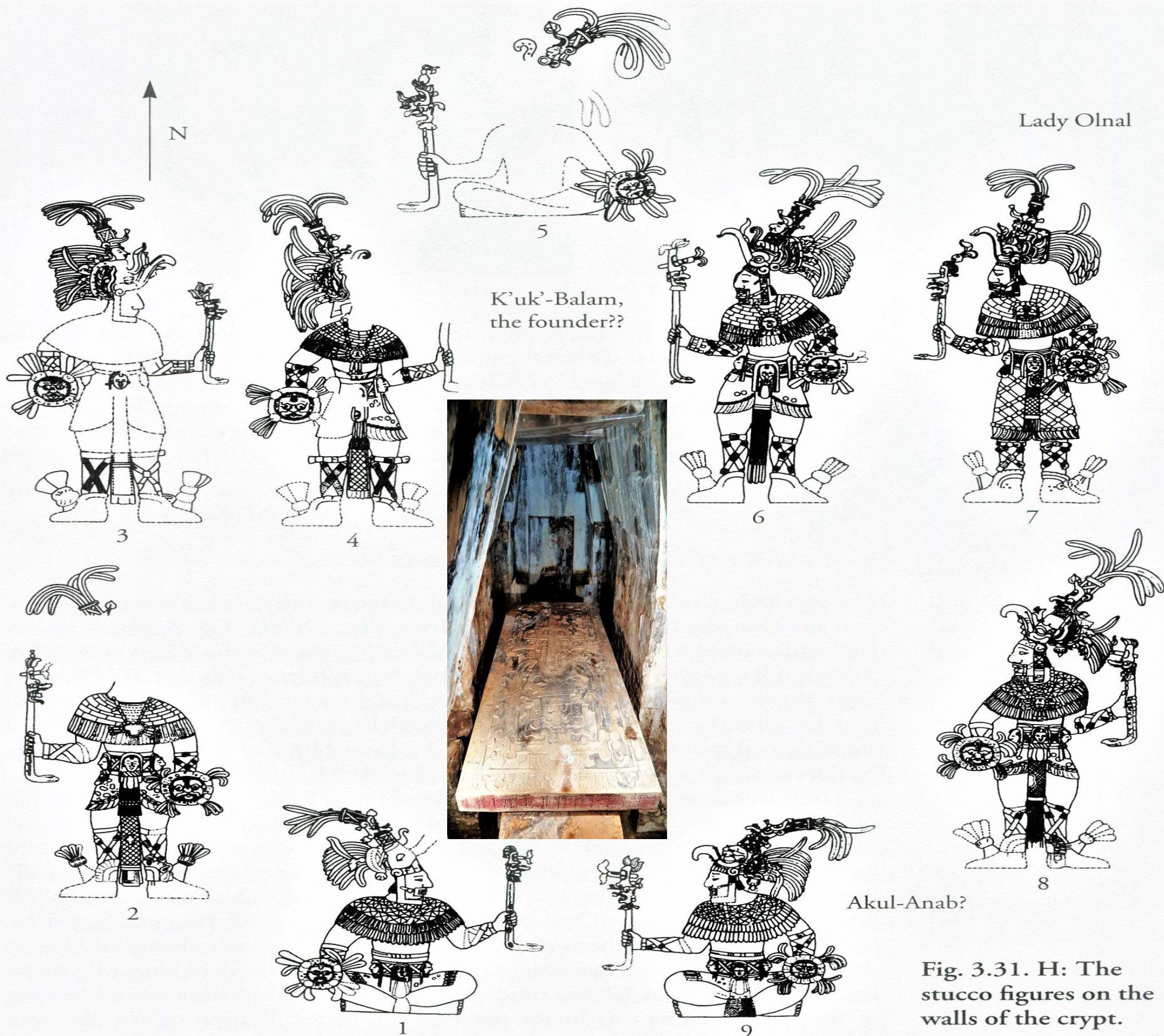
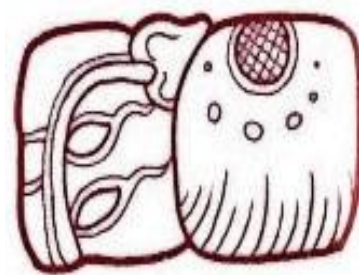
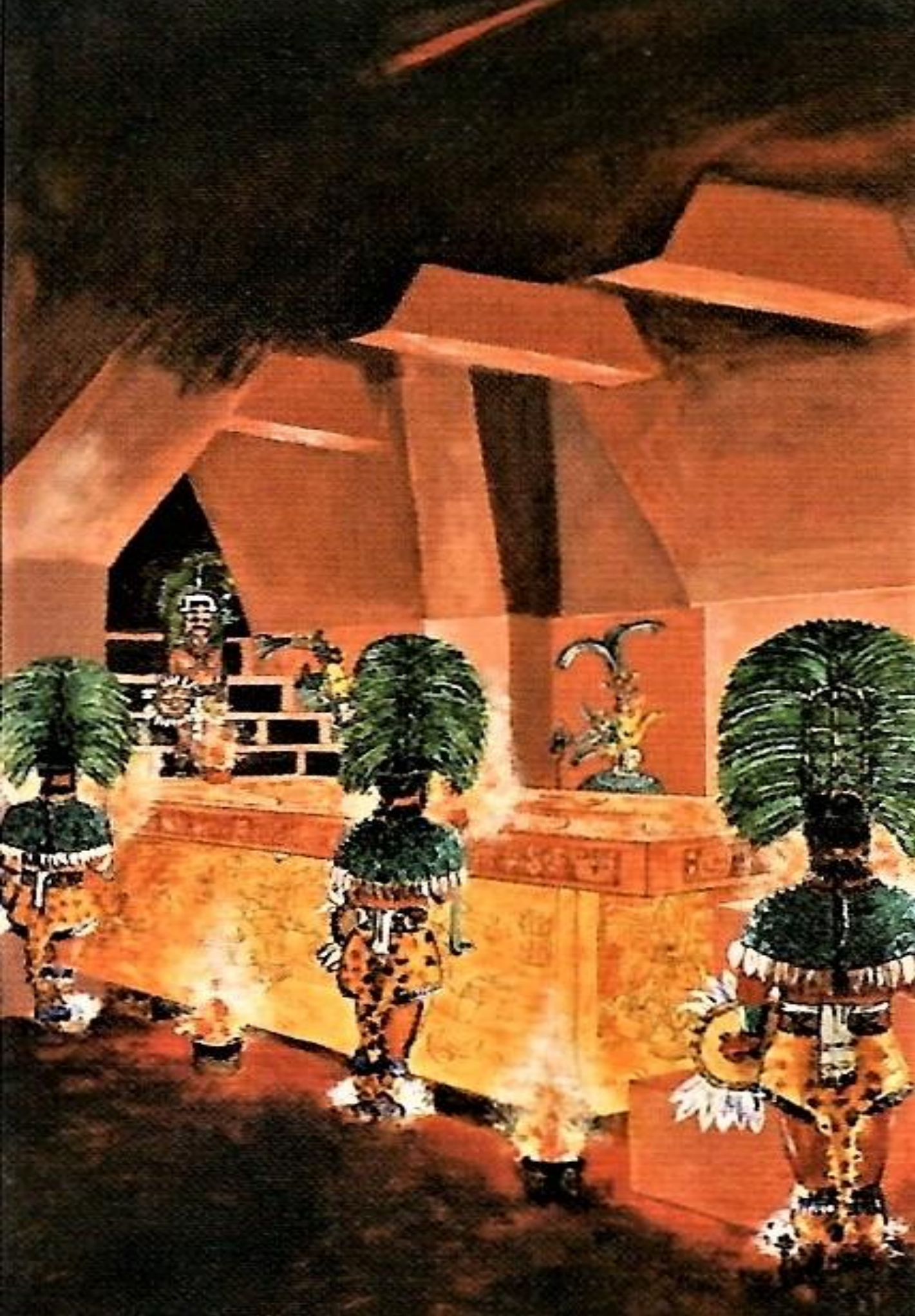


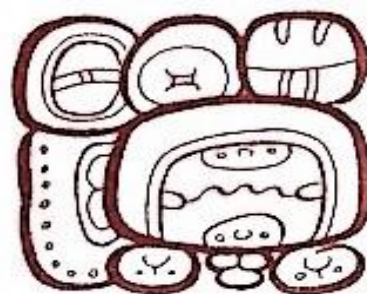
Fig. 3.31. H: The stucco figures on the walls of the crypt.



Lakamha'



K'inich Janahb' Pakal



K'uhul B'aakal Ajaw



The deification of **K'inich Janahb' Pakal**.II, **K'uhul B'aakal Ajaw** / *Sacred* Lord of the *B'aakal* Kingdom took place in the ***Bolon Eht Naah***, where he is now a deified ancestor. From the public ceremony on the plaza facing the **Temple of the Inscriptions**, his body was carried on the shoulders of his nobles up the steps to the temple. The priests, **K'inich Kan Bahalam** his son and heir and family members attended the ultimate farewell ceremony. **Pakal**'s body was then carried by nine high priests, representatives of the Companions on the walls of the crypt. In the crypt, following the most hermetic of ceremonies, the coffin was sealed and the heavy slab moved over the sarcophagus. The priests then left the crypt; closed and sealed the triangular stone door that shall never be open again; for it was then and forever, the sanctuary of a god.

Colored Drawing, Merle Green Robertson – Edit. Raices in AqueoMex EE44:72

Ph. in Maya, RCS Libri-CNCA IHAH, 1998 - Glyphs, M. Coe & M. Van Stone, 2001 from top: Palenque P70/1b, Pakal P80/1, Kuhul Baakal Ajaw, P110, Lakamha' P72/B1





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



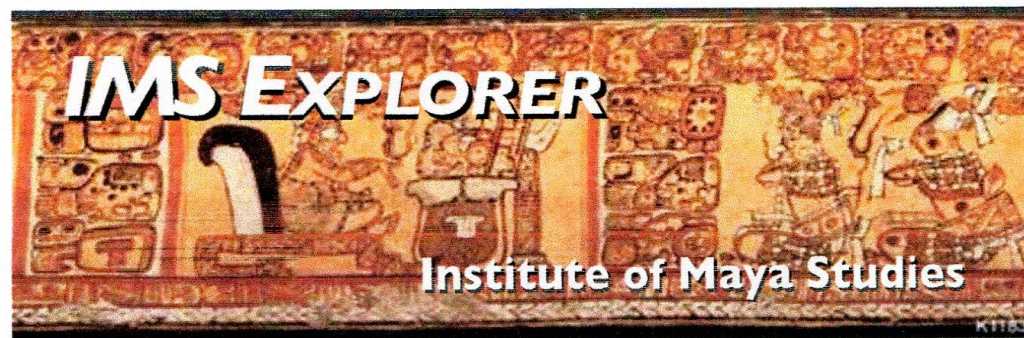
george@mayaworldimages.com

A n n e x - 1

Alberto Ruz Lhuillier – 10 Archaeological Seasons on the Temple of the Inscriptions

- **1st – end of March to mid-June, 1949:** investigation of ancient occupation of the site; clearing of overgrowth...
- **2nd – April 24 to July 9, 1950:** clearing of outside stairway, and discovery of the circular altar at the foot of the stairway...
- **3rd – April 30 to July 28, 1951:** clearing of the stairway to the crest of the pyramid...
- **4th – April 28 to June 16 and November 15 to December 21, 1952:** opening of the crypt door; slab lifted, coffin open...
- **5th – July 23 to September 23, 1953:** water intrusion control in the crypt...
- **6th – May 10 to August 22, 1954:** south structure assessment, and restoration to control water filtration...
- **7th – June 13 to September 10, 1955:** temple floor and west room restoration...
- **8th – August 3 to November 4, 1956:** heavy rains limit programmed works; consolidation and clearing...
- **9th – April 29 to August 10, 1957:** removal of debris from all levels of the pyramid eastern side...
- **10th – August 18 to October 5, 1958:** removal of all debris from the south side of the pyramid...





A monthly newsletter published by the
Institute of Maya Studies

Maya enthusiasts providing public education for 45+ years

A Community Partner of Miami Dade College – Kendall Campus, Miami, FL, USA

Volume 46
Issue 7
July 2017
ISSN: 1524-9387



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October 18, 2017 • Maya Ceremonial Era Long Count: 0.0.4.16.2 • 9 'Ik' 0 Sak • G7

Pioneer in Maya Studies: Alberto Ruz Lhuillier (1/27/1906 – 8/25/1979) by Zach Lindsey

When Howard Carter, awe-struck and giddy, mumbled that he saw “wonderful things” in the tomb of Tutankhamen, the moment was enshrined in not just archaeological history, but also in popular culture.

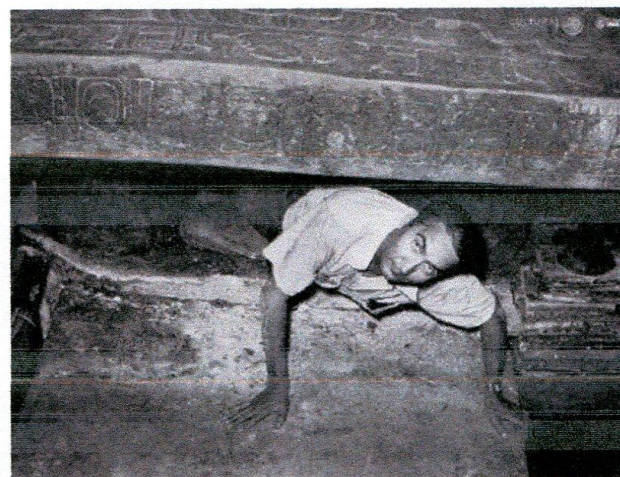
Many history-minded folks know about that moment, be it from books like *Gods, Graves, and Scholars*, or the Mummy movies.

Palenque is similarly well-known as a site, and K'inich Janaab Pakal's burial mask and tomb are two of the most famous discoveries in Mexican archaeological history. If Pakal's tomb contained the “wonderful things” of the Maya world, it's unfortunate the tomb's discoverer, Alberto Ruz Lhuillier, isn't similarly well-known.

Ruz is by no means unknown in the Mayanist community. Still, even some Mayanists have reduced Ruz to a one-trick pony: the discoverer of Pakal.

However, some writers, like Ana Luisa Izquierdo y de la Cueva and our good friend Elaine Schele are trying to showcase the wide range of Ruz's impact. You may already know that Ruz's story is less the last-minute-luck and poetry of Carter and more curiosity and persistence.

In 1949, Ruz began excavating a floor in the Temple of the Inscriptions after noticing holes in the floor. The digging went on for four years (and down some 25 meters) before, in June 13, 1952, he found the tomb.



As dangerous as it may seem, after workers had successfully lifted the multi-ton sarcophagus lid upwards on jacks, Ruz calmly posed for a Kodak moment. This image was released this year by INAH on 6/15/2017 as their “Photo of the Day” to commemorate the 65th anniversary of Ruz's discovery.

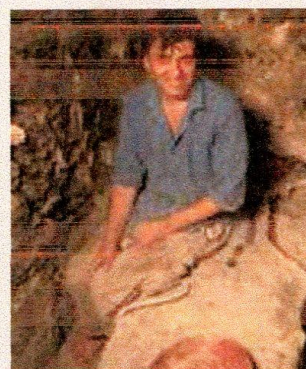
But you may not know of his contributions to the conversation about influence of Chichen Itza and about the social hierarchy among the ancient Maya, or his role as a spokesperson to the Mexican public about the value of archaeology.

So let's take another look at the man who saw wonderful things in the Maya world.

In 1944, while studying for his masters, Ruz published a short paper describing archaeology directed towards lay audiences in Campeche. In it, he wrote: “Remembering the past that we have lived, that our parents told us about, that every generation has lived, is more than just a spiritual exercise. It's an artificial way of extending the limits of our lives. It's a way of retrospectively living all the centuries we've already lived. It's a way of extending ourselves in the search for eternity.”

Though born to Cuban and French parents, the cultures of Mesoamerica

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Francisco Estrada-Belli,
PhD, now at Tulane University

enveloped him so completely that Ruiz became a Mexican citizen, and is considered one of the first major Mexican Mayanists.

With writing like the quote above, it's easy to assume that Ruz was

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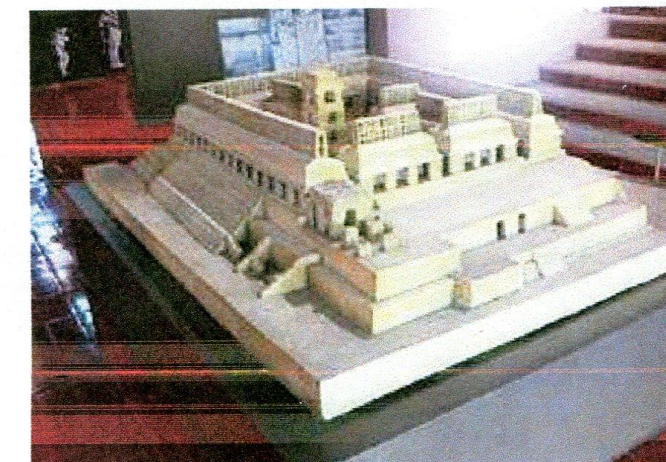
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able to imagine the ancient Maya as a vibrant, living group, as complex as their contemporary descendants or any other culture. He certainly presented them that way to the Mexican general public.

After receiving his masters at UNAM, Ruz launched into his career with enthusiasm, serving as Director of Archaeological Excavations at Mexico's National Institute of Anthropology and History (INAH) for Campeche, Yucatan, and Palenque. Though his work at Palenque led to international recognition, his work in Campeche and Yucatan brought a more rigorous, disciplined spirit to regional archaeology.

In Ruz's day, the prevailing viewpoint was that the Yucatan peninsula had been settled by Maya groups almost exclusively during the Postclassic era. This idea came partly from the work of Morley. But beginning in 1943, Ruz and others used ceramics at Edzna in Campeche to suggest the city was populated by individuals from the Maya culture complex in the early Classic at least, and probably much earlier.

Ruz's precise measurements of Uxmal, too, are valuable, especially since Uxmal has been heavily altered by restorations, weathering, and tourist footsteps since his time. His updated maps of the Casa de las Tortugas and the Casa del Gobernador in 1947 were still considered accurate in the 1980s.



“The Palace” at Palenque is featured in a prominent 3-D diorama within the on-site museum named in honor of Alberto Ruz Lhuillier. Photo by Zach Lindsey.

Sunset casts its shadows across the mosaic facade of the Casa del Gobernador with the Pyramid of the Magician in the distance, at Uxmal. Courtesy of Macduff Everton, #00994. At: <http://www.macduffeverton.com/stock/>, you can check out his archives of stock images.



For all his archaeological work, I haven't mentioned Ruz's (deeply) political side. In a complicated Cuba, Ruiz was influenced by his grandparents who were some of the first to free their slaves. Ruz had strong beliefs about the rights of marginalized groups. Perhaps ghosts of this naturally emerge in his work. He attempted to turn the archaeological narrative from one describing outsiders to one describing indigenous Mexicans.

His personal and political life is described aptly in Elaine Schele's dissertation. (Elaine Schele acquired her PhD with her dissertation about the life of Alberto Ruz downloadable at: http://www.latinamericanstudies.org/palenque/Ruz_Palenque_dissertation.pdf)

Other aspects of Ruz's life have been detailed by Ana Luisa Izquierdo y de la Cueva, especially in the collection of his essays she edited in the 1980s, *Alberto Ruz Lhuillier: Frente al pasado de los mayas*. (She was still using her pre-marriage name.) If you read Spanish and can find it used somewhere, it's a wonderful little book compiling his most important short-form studies and Izquierdo's thoughtful exploration of which of his assumptions about Maya culture were correct and which were not. (Spoiler: he was right a lot!)

Another fine source comes from Elaine Schele and Izquierdo y de la Cueva together; in 2015, they were the first to try to remind Mayanists of Ruz's contributions in the Spanish-language *Estudios de Cultura Maya*, which can be viewed here:

<https://revistas-filologicas.unam.mx/estudios-cultura-maya/index.php/ecm/article/view/7191004>

Ruz was certainly not acting in isolation. He was one part of a change in thinking about the ancient Maya that climaxed in the 1970s and 1980s with the

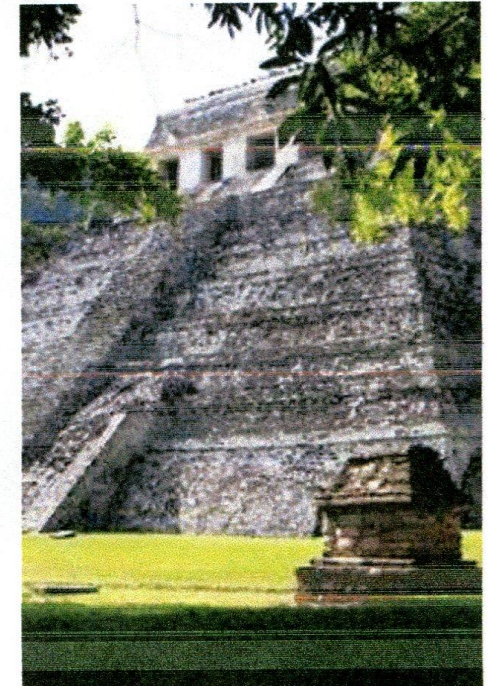


Photo of the Temple of the Inscriptions and the small monument containing the remains of Alberto Ruz, by IMS Fellow George Fery. Check out George's most excellent website at Maya World Images (MWI): www.mayaworldimages.com

See the Alberto Ruz page on the IMS website at: <http://www.instituteofmayastudies.org/index.php/features/archaeologists/alberto-ruz-lhuillier>

decipherment of glyphs and the redefinition of the ancient Maya from a time-obsessed peaceful democracy to a more nuanced web of city-states and familial rivalries as described by contemporary scholars like David Stuart, Simon Martin and Nikolai Grube, Jaime Awe, and a hundred others.

And it's no surprise he's linked to Palenque; he's buried there. But his imprint on the science and art of Maya studies exists at many Mexican Maya sites, and not just at Pakal's tomb.

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Jim Reed,
Editor

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A n n e x - 3

Temple of the Inscriptions – Pier.B, from left to right, drawings by: Almendariz 1787, Castañeda 1807, Waldeck 1832 and Catherwood 1840. Almendariz is the most precise since he drew the figures 20 years before Castañeda; it is assumed to have then been less eroded. It is clear in his drawing that there is no link between either leg of the child **K'an Bahlam**, and the object held by the figure's left hand; the two tassels come out about level with his left hip, below the belt line. The three other visitors drew a line between the child that now shows to connects with the left hand of the figure, and the undefined object he holds in his left hand. Both Waldeck and Catherwood show a tassel like that link the left hip of the figure and its left hand holding the same object. They all describe a same scene albeit differently. The commonality lies in the object held by the figure that represent the wide open mouth of the serpent from which god **Kawiil** (G.II) will emerge; in other words, the god is not shown yet.

Drawings from Almendariz P20/F1, Castañeda P21/F4, Waldeck P24/F9 and Catherwood P28/F19 in *El Templo de las Inscripciones: Palenque*, 1973

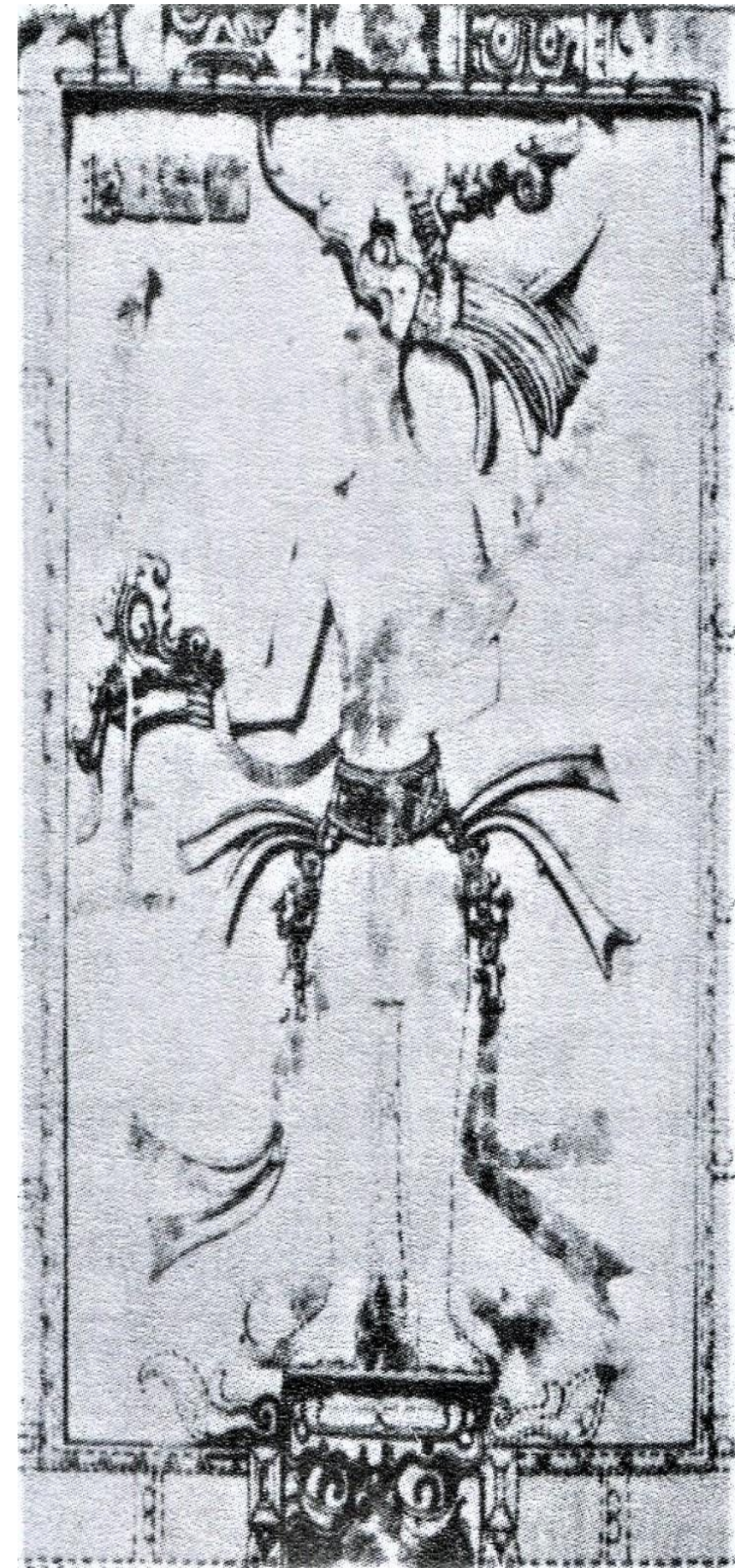
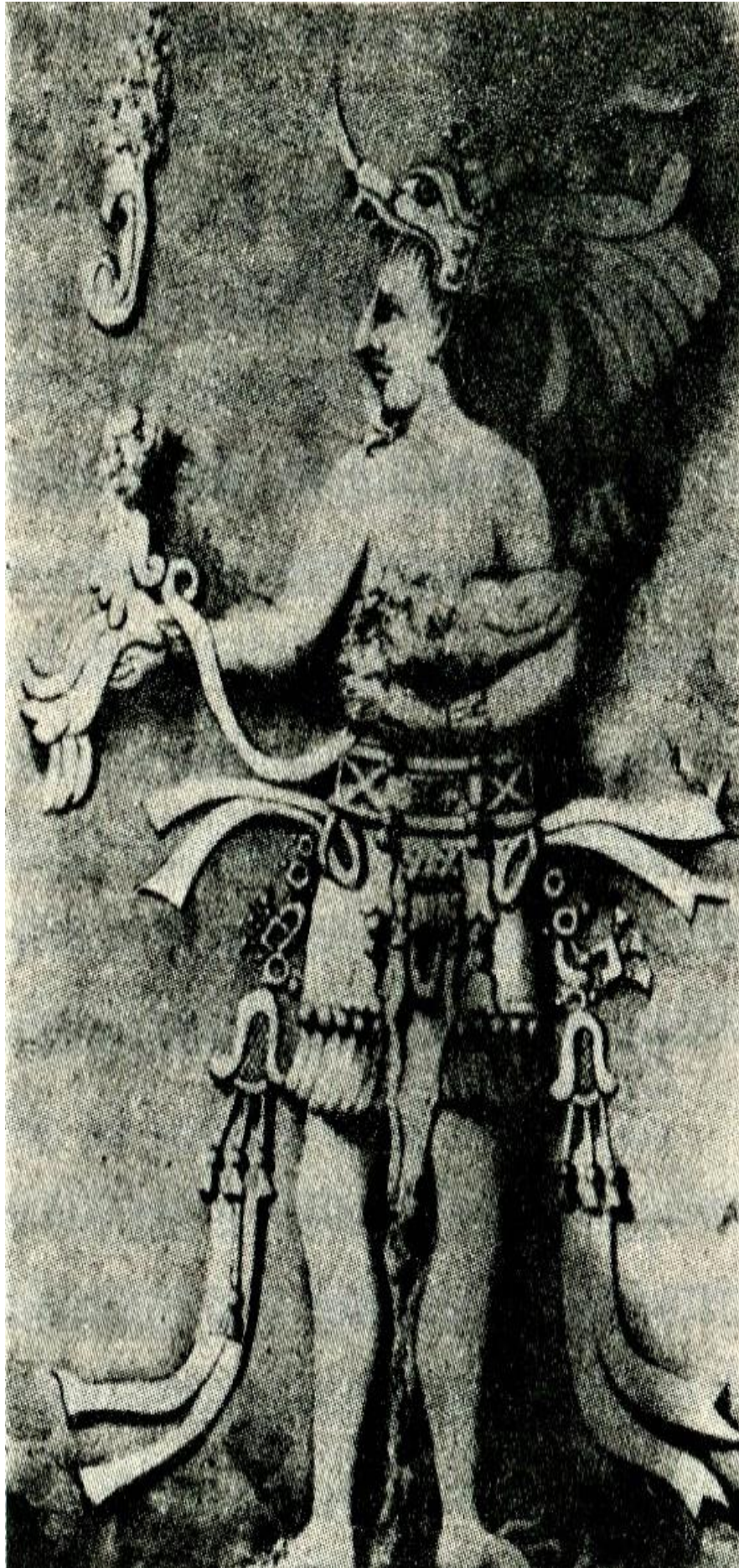


A n n e x - 4

Temple of the Inscriptions – Pier.C from left to right, drawings by: Castañeda 1807, Waldeck 1832, Catherwood 1840 and Maudslay 1891.

Castañeda and Maudslay describe a similar scene, while Waldeck and Catherwood describe that same scene differently. The similarity with Waldeck and Catherwood in describing the event lies in the left hand of the male figure being placed behind his waist and no child, while Castañeda and Maudslay representations is that they show the child **K'an Bahlam** in the crook of the left arm. Waldeck and Catherwood however show the left arm of the figures crossed *behind* his back. The four authors however, are in agreement with the “line” or “link” coming from behind the figure toward its right hand, not from the front.

Drawings from Castañeda P21/F7, Waldeck P25/F12, Catherwood P29/F21 and Maudslay P37/F31, in *El Templo de las Inscripciones: Palenque, 1973*



Annex - 5

God.II – Unen-K'awiil

Lintel.58 – Yaxchilan, Chiapas – Late Classic 688-800AD
Chel'te Cha'an K'inich Balam holds the *maniqui* scepter (arrow), while his *sahal* Great Skull (L), facing him, holds a battle axe in his right hand and a sun shield in his left, both elements associated with war.

MNA, Mexico. Drawing, Spinden, 1922:92/F.32



Unen-K'awiil is god **G.II** in the **Temple of the Foliated Cross**, the infantile aspect of **K'awiil**. The god is the *terrestrial* symbol of sprouting corn, fecundity of the land and lightning. The curved bottom of the “handle” ends as the head of a serpent.

God **G.II**, of the Palenque Triad is also referred to as **God.K**, shown at right. Through time he represents lordship lineages that govern city states. The **K'awiil maniquin**, held in a Lord's right hand, is displayed on stone lintels and stelae, and painted on ceramics is specially prominent at the time of the transmission of power, following a king's demise.

The two other Triad gods of the Cross Group at Palenque are God **G.I** in the **Temple of the Cross**. A celestial deity with aquatic attributes, such as shark teeth and sting ray spines, in direct relationship with the Primordial Sea. The deity had a powerful association with Sunrise.

God **G.III** in the **Temple of the Sun**, symbolizes the *underworld*. It is related to war represented by the **Jaguar Sun** at Sunset; the **Black Sun** of the Underworld.

The three deities, but **G.II** in particular, were worshiped by all **Maya** communities independently as well as in conjunction with each other, according to particular events, and unseen forces believed to participate in the life of the community. The deities were called by different names to fit local communities' relationship with the unseen world.



A n n e x - 6

Hunal Ye the Maize God



The Classic **Mayas** called him *Hunal Ye*, and the **Aztecs**, *Cinteotl*, that literally means, **maize god**. The **Olmec** maize god's name is obscure, but maize deities are recorded. The key role of maize in the belief structure and cosmogonic architecture of the Mesoamerican world, cannot be overstated.

Beside the “*language of the ceramics*” in the archaeological record, the ***Popol Vuh*** is the only written account relating the birth of gods and man. It was written by the **Maya K'ichè** in Guatemala, and translated to Spanish in early 18th century, by the Dominican Friar Francisco Ximenez.

Its 3rd *Naración* – Verses 544>553, Lines 2740>2790 (Ximenez, 1973) – tells how the gods made humans from corn dough. Preceding verses describe the discovery of maize and the four attempts by the gods to create man from other earthly materials, and failed.

Dennis Tedlock translation of the book (1985) in its opening summarize the importance of understanding **Maya** mythology, “*The Popol Vuh, the Quiché Mayan book of creation, is one of the extraordinary documents of the human imagination and the most important text in the native languages of the Americas*”. Indeed, to understand **Maya** past and present beliefs and religion, one must be attentive to archaeological and historical accounts’ ancient texts and from talented archaeologists and epigraphers’ reports.

The god's headdress shows a young corn maize cob and its silk. The head ringed by foliage underline the young, green maize.

The god's manograph (hand signs), shows the beginning (left) and the end (right), of maize life cycle, i.e. that of all life forms.

Maya nobility's blood offerings through auto-sacrifice, set the Lord as maize progenitor, giving bounty to all, now and beyond death, when he raises from the “*Other*” world, not **Xibalba** the underworld. He will now live again as *Hunal Ye*, ensuring bountiful maize crops for the living. The cycle of life and maize is thus mythologically complete, from planting to harvesting to life sustaining.

<< *Hunal Ye*, once tenoned in Structure.22 in Yax-Pac palace, Last Lord of Copan.

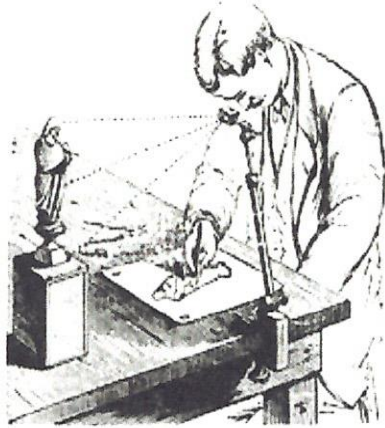
Late Classic, 775AD. Trustees of the British Museum, London – Kimble Museum, Schele and Miller, 1986:172/Pl.57

Camera lucida

From Wikipedia, the free encyclopedia

A *camera lucida* is an optical device used as a drawing aid by artists.

The *camera lucida* performs an optical superimposition of the subject being viewed upon the surface upon which the artist is drawing. The artist sees both scene and drawing surface simultaneously, as in a photographic double exposure. This allows the artist to duplicate key points of the scene on the drawing surface, thus aiding in the accurate rendering of perspective.



Camera Lucida in use

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- 1 History
- 2 Description
- 3 Microscopy
- 4 See also
- 5 References
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History

The *camera lucida* was patented in 1807 by William Hyde Wollaston. The basic optics were described 200 years earlier by Johannes Kepler in his *Dioptrice* (1611), but there is no evidence he or his contemporaries constructed a working camera lucida.^[1] By the 19th century, Kepler's description had fallen into oblivion, so Wollaston's claim was never challenged. The term "*camera lucida*" (Latin "light room" as opposed to *camera obscura* "dark room") is Wollaston's. (cf. Edmund Hoppe, *Geschichte der Optik*, Leipzig 1926)

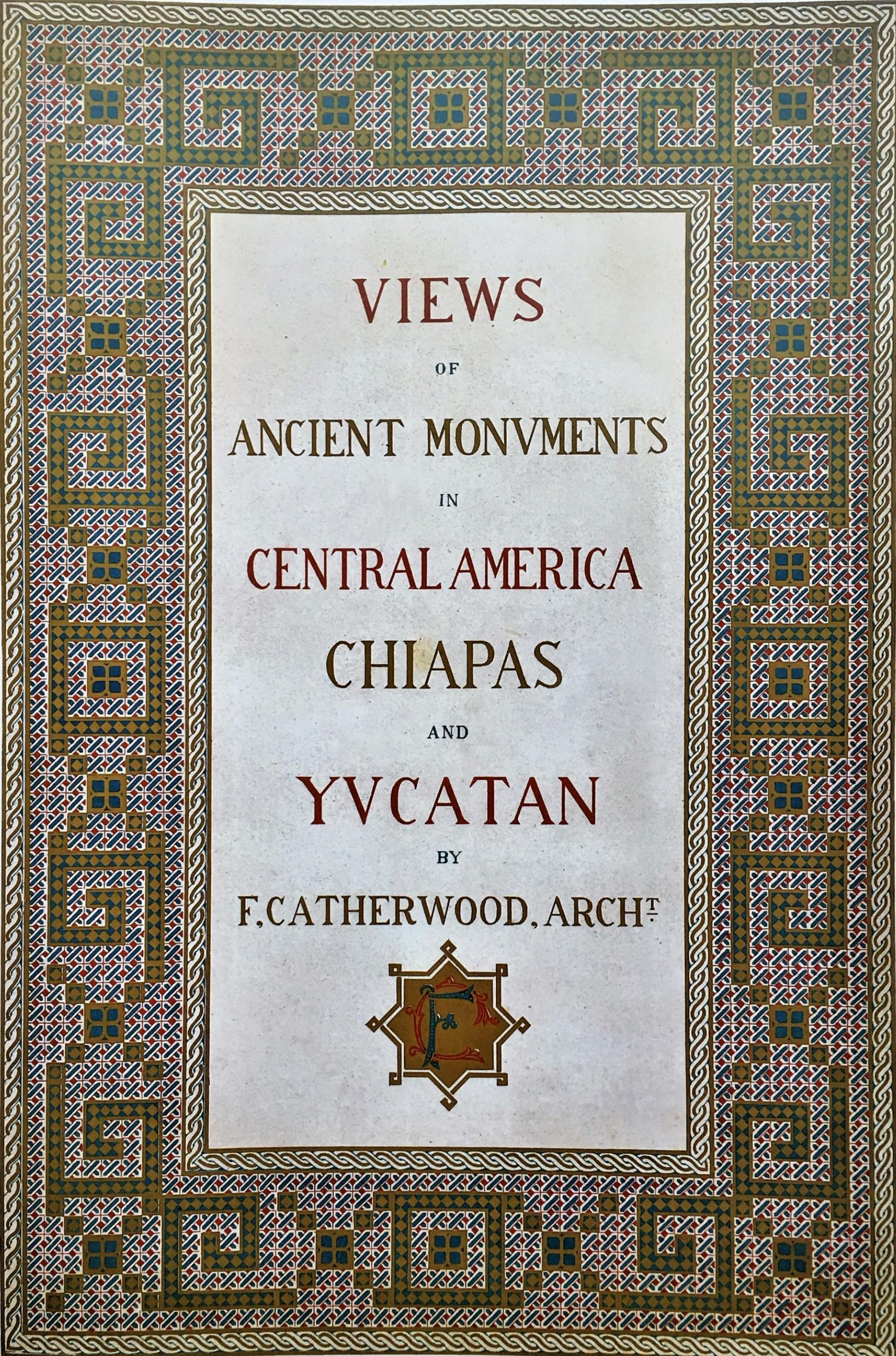
While on honeymoon in Italy in 1833, the photographic pioneer William Fox Talbot used a *camera lucida* as a sketching aid. He later wrote that it was a disappointment with his resulting efforts which encouraged him to seek a means to "cause these natural images to imprint themselves durably".

In 2001, artist David Hockney's book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* was met with controversy. His argument, known as the Hockney-Falco thesis, is that the notable transition in style for greater precision and visual realism that occurred around the decade of the 1420s is attributable to the artists' discovery of the capability of optical projection devices, specifically an arrangement using a concave mirror to project real images. Their evidence is based largely on the characteristics of the paintings by great artists of later centuries, such as Ingres, Van Eyck, and Caravaggio.

The *camera lucida* is still available today through art-supply channels but is not well known or widely used. It has enjoyed a resurgence recently through a number of Kickstarter campaigns.^[2]

Description

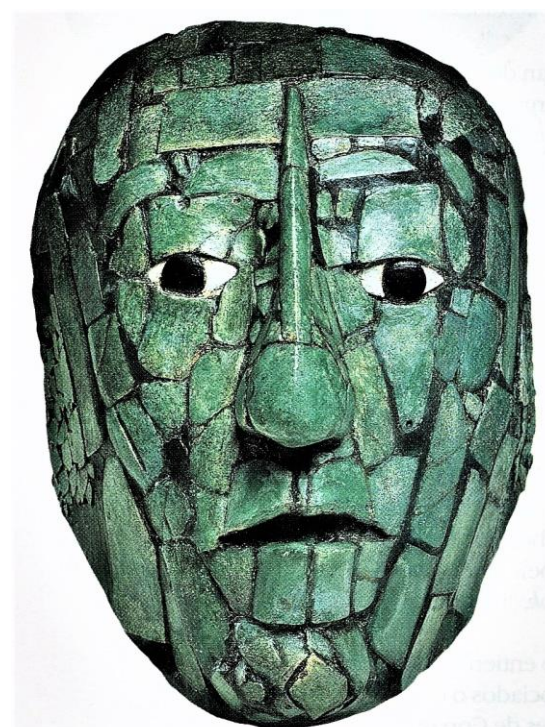
The name "*camera lucida*" (Latin for "light chamber") is obviously intended to recall the much older drawing aid, the *camera obscura* (Latin for "dark chamber"). There is no optical similarity between the devices. The *camera lucida* is a light, portable device that does not require special lighting conditions. No image is projected by the



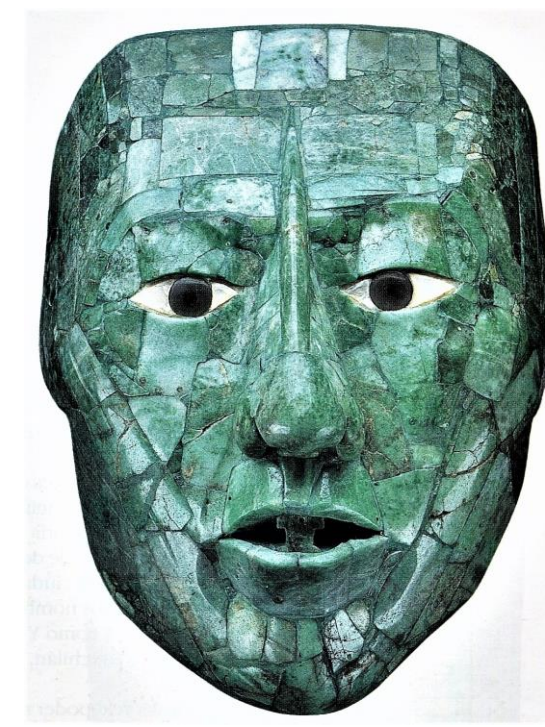
A n n e x - 8



1954



1992



2003

Pakal mask restorations, from left to right: 1954, 1992 and 2003. The first restoration was done in Merida by Alberto Garcia Maldonado (L). At that time, not all the jade small plaques were identified to belong to the mask; some were associated with other implements. Material degradation led INAH laboratory, in early 1990s to rebuild the mask with more durable material. However, in late 1990s were found in storage a number of plaques that did not belong to no other item from the grave but the mask that, in previous reconstruction, seemed to have been missing. Francisco G. Rul in Mexico worked on the mask to make it closer to the stucco head found under the sarcophagus (C). However, it is thanks to the perseverance and competence of Sofia Martinez del Campo and Laura Filloy Nadal (below) in 2003, who restored the mask to its original appearance (R).

Note the plaster cast of **Pakal's** life size head found under the sarcophagus, used to identify the precise dimensions of his face, 9.5in x 7.5in .

Photos Archivo Proyecto Máscaras de Jade – CME & INAH



FOTO: ARCHIVO PROYECTO MÁSCARAS DE JADE / CNME / INAH



Annex - 9

Xibalba the “Place of Fright” in the *popol vuh*

The name *Popol Vuh*, translates as the “*Book of Counsel*”, and is also referred to as the “*Book of the Community*” or literally the “*Book of the People*”. The book relates mythological stories from the dawn of life of the Maya-K’ichè of Guatemala. It is a verbal narrative of the K’ichè people before the arrival of the Europeans, that was written down in 1550>1560.

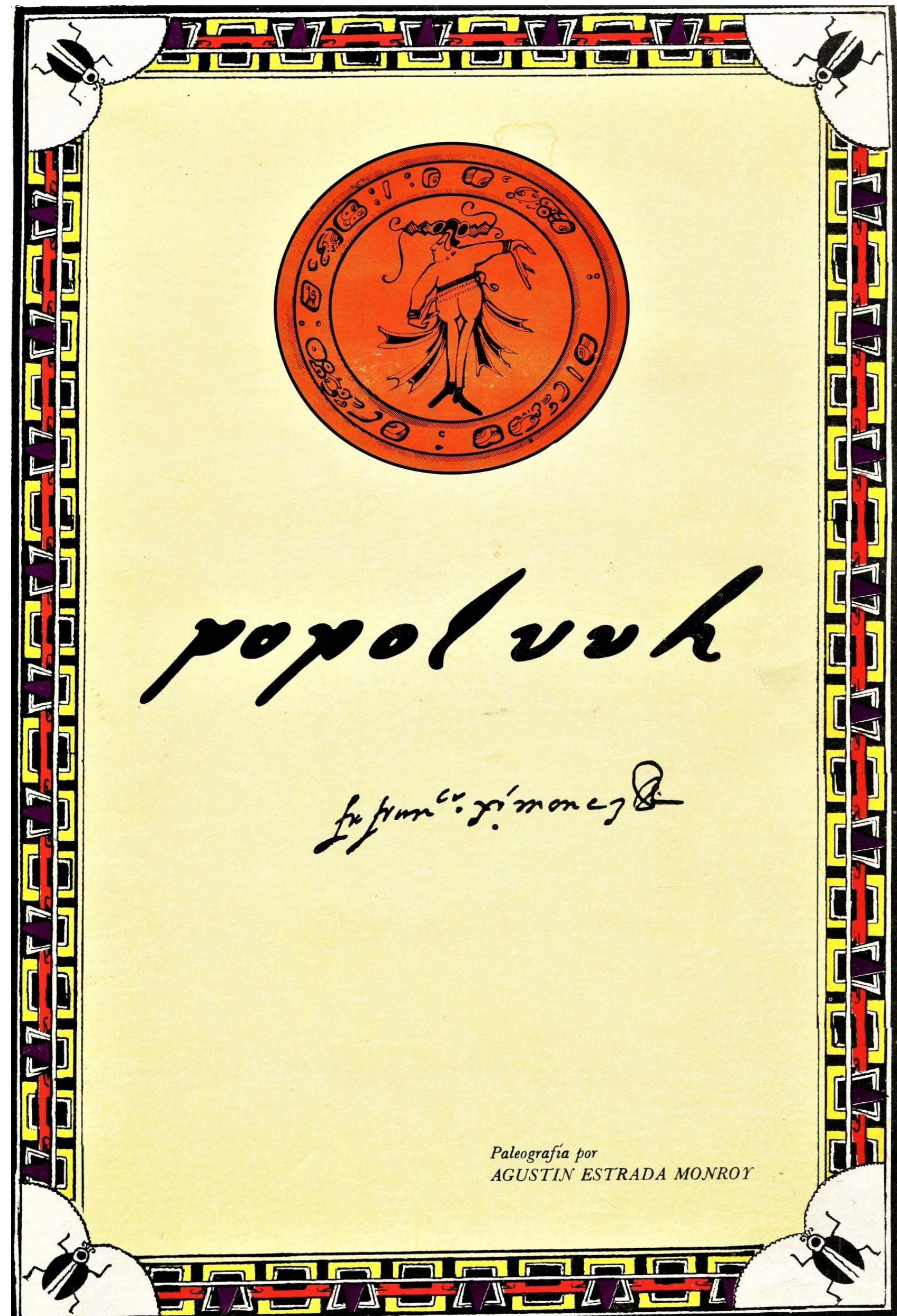
The *Popol Vuh* preservation is credited to the 18th century Dominican Friar Francisco Ximenez, who copied the K’ichè version in Spanish. The 1973 facsimile by Agustin Estrada Monroy.

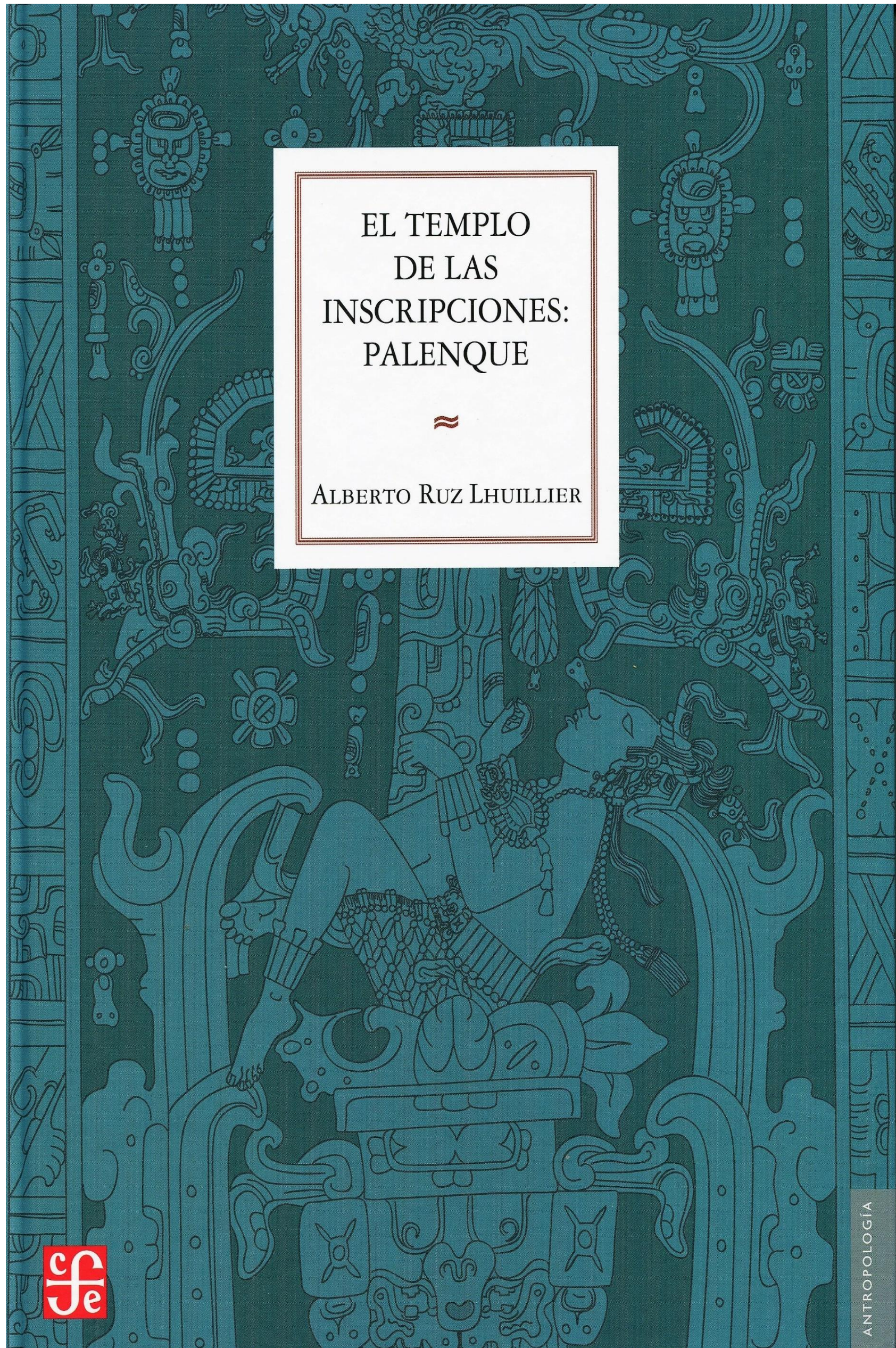
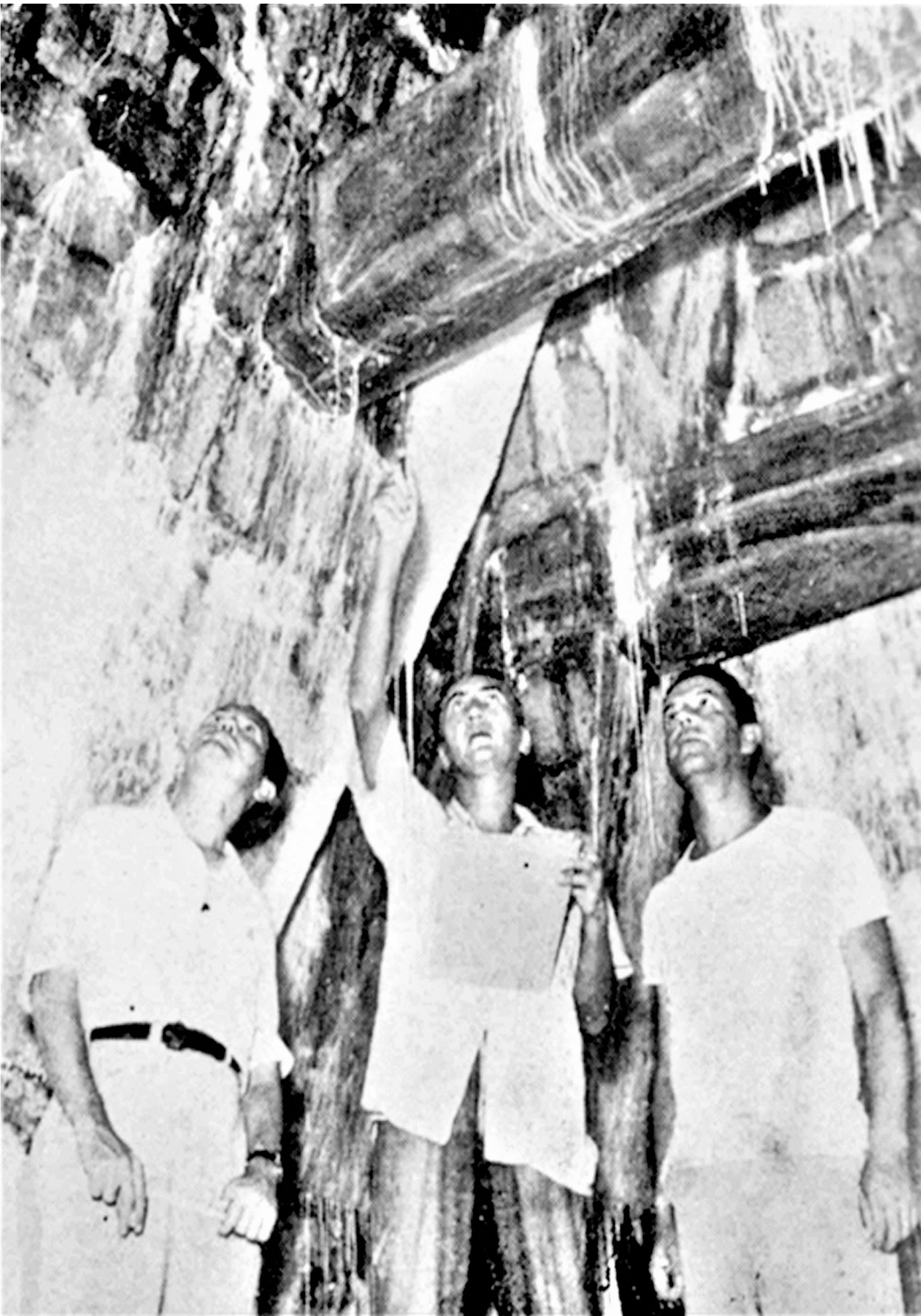
Dennis Tedlock (1985:369) clearly defines of **Xibalba** in his *Popol Vuh*, as “*the underworld, located below the face of the earth, but at the same time conceptualized and being accessible by way of a road that descends cliffs and canyons...*”.

It is not a monotheistic description of hell as a terminal point of life. “*Fright*” does not mean “*death*” and stresses that the “*place*” is but transitional in the migration of the spirit in the afterlife. It does entail a continuum of life where re-birth is implied, and so is the accessibility of the place; that is, accessible both ways.

Re-birth is a conception of death common to agrarian societies, where alternating seasons, and the sowing-harvesting cycle are underlying tenets in the structure of belief and faith.

If **Xibalba** is the place of common spirits, ancestors, lesser gods and deities, it is not where higher Maya gods, such as **Itzamna** or **Hunal Ye** dwell, nor from where deified ancestors care for their communities in the after life. That place is called the “*other*” world, not the *underworld* with its negative connotation in modern languages, for “*other*” is not to be mistaken with “*under*” (Palenque.IV).





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