A Preliminary Analysis of Altar 5 from La Corona

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Excavations during the 2017 and 2018 field seasons at La Corona, Guatemala, revealed a limestone relief sculpture bearing the portrait of a seated lord with an accompanying hieroglyphic text (Figure 1). It was discovered set into the floor of an early platform in front of the architectural complex known as the Coronitas group, one of La Corona’s most important architectural complexes. We call this new monument Altar 5 in the designation system of La Corona’s sculpture (see Stuart et al. 2015). The monument bears an inscribed Long Count date of 9.5.10.0.0, firmly placing it in the year 544 CE, making it the earliest dated sculpture thus far recovered from the site. The sculptural style matches a mid-sixth century placement, around the transition of the Early to Late Classic periods in ancient Maya chronology. The inscription also allows us to identify the portrait as that of an early local ruler named Chak Tok Ich’ak, named as the protagonist in the accompanying hieroglyphic text as well as through hieroglyphic elements incorporated into his headdress. He is shown from the side, facing to the left, seated cross-legged atop a basal register that represents a toponymic hieroglyph (we discuss this in more detail below). Across his midsection he holds a ceremonial bar, and from the serpent maws at either end emerge the heads of two deities or ancestral beings. Although there is some damage to the sculpture, especially in the area of the ruler’s face and arm, much of the carving is in excellent, even pristine condition, with remains of red paint. As the inscription makes clear, the altar is a monument commemorating Chak Tok Ich’ak’s participation in a calendar ritual in the year 544 CE, on the occasion of a k’atun’s half-period. Here we will discuss some important details about this ruler and his connection to the wider political world of the Maya lowlands in the sixth century.

Archaeological Context

Altar 5 was discovered during investigations into a small structure, Str. 13R-45, located immediately to the west of the pyramid of Structure 13R-2 in the Coronitas Group (Figure 2). It was found buried under the collapsed roof and walls of Structure 13R-45. Nevertheless, a thin layer of fine dirt covered the altar relief, protecting it against the fallen debris. The purpose of these excavations (Operation 112) was to investigate whether an accumulation of architectural debris located to the west of Str. 13R-2 represented a collapsed building. Since the area had been greatly disturbed by the presence of a large ramon tree and the deposition of a large backfill pile from earlier looting activity, excavation was needed to reveal the architectural articulation of this corner of the Coronitas group. Initial excavations began in 2016 with limited test excavations by Jocelyne Ponce that uncovered evidence of steps of a low platform (Ponce 2017). These excavations suggested that...
there existed some type of construction immediately to the west of Str. 13R-2. In 2017, excavations by Alejandro González, Sidney Coates, and Antonieta Cajas not only confirmed the presence of a small formal structure, but also discovered Altar 5 in its interior (González Córdova and Cajas 2018). The monument was left in its original context until the 2018 field season, during which the large ramon tree was carefully removed allowing Alejandro González to complete the excavations.

The 2018 excavations revealed that Structure 13R-45 was a small vaulted stone masonry temple with three doorways facing west delimited by two square columns (Figure 3). The interior area is a narrow single chamber measuring ca. 7.5 x 1.8 m. Furthermore, Str. 13R-45 had no exterior façade on its eastern side. We therefore suggest that this building was abutted to the basal platform of the funerary temple Str. 13R-2. Previous excavations by Joanne Baron (2012:238-248) found a tomb (Burial 6) behind Structure 13R-2-Sub-2. Although the occupant of the tomb has not been identified, the presence of thousands of chert flakes atop its roof as well as a mat-impressed interior ceiling suggest that its occupant was a ruler. Furthermore, the contents of the tomb included 14 monochrome ceramic vessels and one small bichrome vessel, plus various species of shell (some identical to the ones found cached below the altar) and the remains of a crocodile and a turtle. Radiocarbon and ceramic analysis date this tomb to the mid-sixth century CE, corresponding to the date of Altar 5. However, when compared to other contemporaneous royal tombs at nearby El Perú-Waka’, this tomb indicates that La Corona was a modest site whose rulers had meager access to prestige goods at this time.

The construction of Structure 13R-45 around Altar 5, in front of Structure 13R-2 and near the rest of the Coronitas Group’s other funerary temples, suggests that this building had a largely ceremonial function. Evidence of burning in some areas of the altar also suggests that the monument and the interior chamber of Structure 13R-45 were the focus of ceremonial activities, probably related to ancestor worship represented by the Early Classic tombs of the Coronitas temples and the portrait on Altar 5. In addition, artifact concentrations throughout the interior of the chamber evince that such ceremonial activities took place throughout the eighth century CE as this shrine sustained its importance long after the altar was installed.
suffix
li
forms appear from time to time in Long Count dates at “en balde o de balde [for nothing]” and proto-Mayan, for mihil, “nothing” (note Ch’olti’ both of these “zero” forms are most likely spell-block. that is prefixed to the Uinal, replicating the sequence of a verb and subject. The date is 9.5.10.0.0, running from an incised glyph in excellent condition, pre-
to the irregular shape of the stone (Figure 4). The text shows twelve of its four columns, 2 square
blocks 1 through 6. The opening hieroglyph in the Initial Series Introducing Glyph shows the expected month station of the Long Count). The Long Count itself seems unremarkable in most respects, save for the unusually probable that the two share a common graphic origin, the lower hand being a strong indication (Figure 5b, see also Figure 12). These forms can functionally overlap with the more familiar “flower” or “Maltese Cross” form of zero (Figure 5c) that is also syllabic mi, used in mi- hi, for the root mih (Figure 5d) (see Grube and Nahm 1990; Stuart 2012). It should be noted that the shell-hand sign apparently can serve as both a logogram MIH and as a syllable mi.1 Curiously, to our knowledge, these
1 As noted, the “shell-hand” MIH (mi sign probably originated as a graphic shorthand form of the more elaborate head sign, also displaying a hand in its lower half. Over time these became graphically distinguished—a paleographic process that appears in the history of several other signs. The MHI logographic function of the sign seems implied by its use in a ritual or mythical place name written 6-MIH-NAL, Wakanbalbal (“Six-Nothing-Place”) or the title 6-MIH-WINKIL, Wakanbalbal, “Six-Nothing-Person,” cited on La Corona Panel 1 and in other texts. Its syllabic use is best demonstrated by spellings at Palenque of sa-mi-ya, sa-hi-ya, “earlier today” (see Palace Tablet and Temple XM bench).

spellings of mih-il are only used to write “zero” in the context of Long Count dates, never appearing with Distance Numbers, for example, where mih-il was preferable. After the Long Count record we come to 10-jaajaw in Block 7, providing the corresponding point in the 260-day count, 10 Ahau. There is no mention in this text of the “month” 8 Zip, showing a rare omission in a formal text such as this. The patron of Zip in the Initial Series Introducing Glyph was perhaps a sufficient mention of the 365-day calendar). The Ta element, standing for the preposition ta, “at, on,” appears between the number and the day sign, conforming to a pattern we see elsewhere where 260-day records seem to converge of their two components, number and day name. Thus the meaning is laajaw ta ajaw, “10 at Ajaw;” not simply “10 Ajaw.” Similar forms are especially common in the inscriptions of Tonina (Figure 6). Following the lengthy record of the date we come to a description of the Long Count’s station, stating its nature as a “half-period”: Lajuan ta ajaw (it is) Ten at Ajaw Ta u tahnilam-il biiwen ajaw on the half-diminishing of Nine Ajaw Which is to say that 10 Ahau falls on the precise mid-point of the k’atun, referred to here in shorthand form simply as “9 Ahau,” for 9.6.0.0.0. This is much like the truncated names we find for k’atun periods in the colonial Books of Chilam Balam—“katum 8 Ahau,” “katum 4 Ahau,” and so on. So ends the long record of the Period Ending on the altar, leaving the substance of the statement (verbs and actors) for the last four blocks. The main verb, in the first half of Block 9, is a glyph never before seen in Maya inscriptions, spelled ko’o-to-yi (Figure 7). The final -yi is a strong indication that we have here a member of the class of intransitive marked by a -V ending (YC-VC-V), akin for example to ja-bi-yi, ja-ab-yi, “s/he goes down.” This class of intransitive typically relates verbs of movement and change of state. The initial sign (T174:530) of this verb is familiar in a number of other contexts, and one of the authors sug-
gested some years ago that it is probably a variant of the syllable ko’o (Stuart 2017).2 The Altar 5 spelling provides important new evidence in support, given its pairing with -to. Simply on the basis of vowel
2 Stuart first considered a k’o’ decipistem for this sign in 2008, based on a substitu-
tion in a queen’s name at Tortuguero (Stuart 2017). This was confirmed by the verb spelling on Altar 5 in 2017.
The verb phrase, using the intransitive verb k’a-to-yi, “k’oty,” the act of reaching, is just discernible in a small head at the top of the headgear. In addition, the large zoomorphic head that forms the ruler’s helmet also provides the animated CH’AAK element that we know from various examples of this list name found in the inscriptions of Tikal (see also Figure 16a).

In the very last block of the text we find the title sakwayis (SAK,WAYS), a curious term used by multiple rulers of La Corona and others at nearby centers in northern Petén and southern Campeche during the Late Classic (see Grube 2003) (Figure 9). Its meaning is unknown, but it is very common as a title for both men and women (ix sakwayis) throughout the region (found, for example, on numerous footed ceramics in the so-called “Codex Style”). Its presence here would indicate that Chak Tok Ich’aak carried the same designation found with later La Corona lords, and that he perhaps was a member of the dynasty we know from more well-attested periods of the site’s history.

In summary, the altar’s inscription tells us that La Corona ruler named Chak Tok Ich’aak journeyed to a place called Baaktuuniil where he celebrated the Period Ending 9.5.10.0.0, in 544 CE. The identification of Baaktuuniil remains unknown, but it must lie some distance from La Corona, given the unique use of the k’oty verb (“he arrives there”). This is all highly unusual, signaling that the local ruler did not celebrate the Period Ending in a local setting but rather somewhere further.

The ruler is seated atop a large animal- or bird-like head, an elaborated hieroglyphic form that provides further locational information about the presence of Chak Tok Ich’aak during his ritual (Figure 10a). Such basal registers showing large heads are common in Maya iconography, often seen under the feet of standing rulers, or else marking location in some other way (Stuart and Houston 1994:57-68). These are often amalgams of different hieroglyphic elements that provide the proper name of the place, general or specific in scope, where the event occurred.

On Altar 5 the basal head is obscured by many details of the description, but we can readily discern its nose and large eye. It wears a large circular ear. To either side we see tendril-like forms that emanate from the head’s mouth, each ending in a flower-like element bearing large ik’ signs within, signifying wind or breath. Two other features hold important clues as to the head’s identity: a human hand near the lower jaw of the head, reminiscent of the MHW sign we have discussed, as well as a comb-like feature above the canopied. Both of these are also part of the head that features prominently in the name of the king in the accompanying inscription, in Block 10. There we saw a conflation of two heads, one still undeciphered (possibly based on PAN, “dig”) and another bird that is the animate form of CHAN, “sky.” The hand and the comb-like element would seem to be two diagnostics for the CHAN logogram, and we see that many other features of the basal head are shared with it, including the hair-top-knot, and the shape of the beard and eye. We suspect that the basal head is therefore also CHAN, in combination with other elements.

The curved tri-lobed element before the face also offers a further clue, since in the dynastic art it is a recognizable diagnostic for the head variant for CH’EEN, “cave” and “town.” This should not be too surprising, for the combination ch’en’te appears throughout Maya writing and iconography as a term in association with place names. Similar combinations of animate CHAN and CH’EEN signs appear with some frequency as basal registers elsewhere in Maya art (Figure 11). The paired term “sky-cave” seems to describe a focal point of ritual activity, a central place defined by the vertical axis of what is above (sky) and below (cave) (Stuart 2015; see also Tokovinine 2017:38-43). In a textual setting this term usually follows the proper name place. In iconographic usage, as here, the elements of a place glyph can be fused with the CHAN and CH’EEN signs, creating a complex visual amalgam that renders the phrase “PLACE NAME, the...
The mythological connections of Wakmihnal are clearly reflected in its frequent appearances outside the inscriptions of La Corona (Figure 12b-e). For example, it is cited in the important text of Step VII of HS 2 at Yaxchilan, where it is paired with the so-called “black hole” place name (IK’WAY-ya-NAL) in a narrative account of three sacrifices taking place in the very deep mythic past. There it is specified as the location of the third such sacrifice, all decapitations that served as the mythological backdrop for the ritual ballgame depicted in the step’s scene. It is also reflected in the names and honorific title of a certain deity called Wakiuimihwikul, “the wakmih’ person,” and, in Postclassic contexts, Wakmihajun, “the wak.mih lord.” One interesting example occurs again at La Corona on Element 19, where it serves as a deity title for the ruler Chakah Nahb Chan (Figure 12c). These personalized references may well signal the deity who personifies the MIH sign or “zero” in the hieroglyphic script, discussed above—a connection strongly indicated by the juxtaposition of the same glyphic name with the image of the “zero god” on the central marker of Ballcourt IIB at Copan (Schele 1987) (Figure 13). This god’s connection with sacrifice and ritual decapitation (a common theme of ballcourts) seems to reappear also at Quirigua, where Wakiuimihwikul serves as a ritual title for an important person who is mentioned in Stela E’s narrative of the Copan ruler’s own beheading.

The prominent display of the place name Wakmihnal in the iconography of Altar 5 raises an interesting question regarding the nature of the monument’s different locational references, and what might at first seem to be contradictory information. We have seen that the altar’s inscription makes clear that Chak Tok Ich’aak “arrived there” at a place named Baak’tunul. Why two place names, one cited in the text and another in the iconography? It is important to keep in mind that these may well be two distinct “categories of place,” with Baak’tunul seemingly a destination, a town or community, while Wakmihnal has a more ritual and ceremonial scope of reference, perhaps as the name of a shrine or temple. The two place names are not mutually exclusive. The situation is one we often find in Maya iconography and texts where multiple places can co-occur, some more specific than others.

The Deity Heads

Chak Tok Ich’aak holds a two-headed serpent or “ceremonial bar” across his body. Although these are very common elements in ancient Maya iconography and royal portraiture, their symbolism and nature as ceremonial objects (either figurative or real) has not been studied in great detail. The body of the “bar” is often composed of mat designs (as here), crossed-bands, or sky-bands. At the two ends are large circular “flares,” reminiscent of smaller jade jewels often seen as ear-spools or other bodily adornments. Serpents or centipedes usually emerge from the inner cavity of these end flares, with deities or ancestors emerging from their gaping maws. Often we see k’awil heads, the so-called Paddler Gods, or other specific named gods or ancestors of local importance. In general, the display of emerging deities in this particular iconographic setting seems to correspond thematically to the idea conveyed by the important glyphic expressions tzak k’uh and tzak k’awil, “conjoining gods” and “conjoining spirits.” The text of Altar 5 does not make use of these ritual terms, but it would seem that a similar activity is conveyed by Chak Tok Ich’aak’s portrait.

The two heads that emerge from the two-headed snake (Figure 14a-b) are each identified by hieroglyphic labels identifying them as Yaxal Ajaw (YAX-AJAW) at left, and Chak Wayaab Chaahk (CHAK-WAY-bi-CHAHK) at right. The deity heads are portraits. Yaxal Ajaw’s visage is somewhat damaged, but generally resembles the profile of the solar god K’inch Ajaw. The head of Chak Wayaab Chaahk presents a beautiful example of Chahk, the deity of storms and rain. Yaxal Ajaw and Chak Wayaab Chaahk (possibly Chak Wayib Chaahk) are familiar at La Corona as the names of the first and third

The famous large jade flare from Pomona, Belize (Justeson et al. 1992) is perhaps a rare example of a preserved end of a ceremonial bar. The image of Chak Wayaab Chaahk integrates image and text in an interesting way. Above the portrait head of Chaahk, the signs CHAK and WAY-bi. The large head therefore has two somewhat redundant functions, as a glyphic face for CHAHK and as a portrait of the deity.

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Period Ending in another inscription from La Corona:

As it happens, we do find the very same 9.5.10.0.0 dedication.

time and the possible historical context for the altar's other sites that can help us to flesh out the history of this be made with inscriptions both at La Corona and at clearly have understood the event's larger political and of the altar; the monument's intended audience would

The historical message of Altar 5 is unusual in that it commemorates a Period Ending event involving a local La Corona ruler, not a visitor from a foreign center. The presence of the name Chak Tok Ich'aak at La Corona immediately leads us to consider the early historical records of El Peru, located approximately 30 kilometers to the south. There a ruler also named Chak Tok Ich'aak appears in the recently discovered Stela 44 (Pérez Robles et al. 2014) (Figure 17). This important monument was dedicated in 364, on the late seventh century that on Stela 1, a key Late Classic inscription dating to the late seventh century. Its prominence in that long text is indeed a testament to the date's historical importance in local history. A long distance number counts from 9.5.10.0.0, a deep historical "baseline," to an unclear later date where we encounter the record of a ceremony called mul-uy, "hole?-closing" (Figure 15). This rite is also mentioned with some frequency in the inscriptions of Machaquila and in the painted capstones of Ek Balam. It may be in reference to the closing or "capping" of architectural spaces or ritual deposits. In any event, the local La Corona ruler who oversees the ceremony is named with a vulture-like head with a WINIK sign in its mouth, perhaps a re-use of a name element we know from an earlier figure in La Corona's history.

All of this is a side issue to our present discussion of the 9.5.10.0.0 date itself, which is described only with the verbal phrase PAT-ji-y, followed by a skull-like head above TUUN-ni or TUUN-II. We interpret the latter elements as probably another example of the place name on Altar 5, Baaktunul. The verb before it, pat-ji or pat-ali-jiy means "it was fashioned" or "it was made," and is typically found in connection with the making of ritual objects or altars. Much of Stela...
obscure La Corona king was probably the immediate predecessor of Chak Tok Ich’ak and possibly his father. While there is no mention of Tum K’ab’ in Altar 5, it is probable that he was Chak TookICH’AK’S “overseer” as well, just as K’ahk’ U’TI’ CHICH’ was the politically dominant Kaanul ruler over Chak Tok Ich’ak’s son, Wa’oom Uch’ahb Ahk, who assumed the throne of El Peru in 556. The 20-year span between the La Corona son, Wa’oom Uch’ahb Ahk, who assumed the throne of El Peru in 556, and the 20-year span between the La Corona son, Wa’oom Uch’ahb Ahk, who assumed the throne of El Peru, and 3) presided over the period during which Kaanul secured its control over the western Peten. Without a doubt, Chak Tok Ich’ak had a pivotal role in both La Corona’s and El Peru’s political history.

One still unresolved question hinges on the Period Ending event commemorated on Altar 5: k’o’tig, “he arrived there.” As a description of a Period Ending celebration it is unique in Maya inscriptions, and seems difficult to reconcile with what we know of Maya ceremonial practices, the vast majority of which are clearly couched as local happenings. We suspect that the mobility indicated in Altar 5’s event has something to do with La Corona’s unusual role in Maya politics throughout most of its history, as a small vassal of a far larger center.

In the sixth century La Corona (Saknikte) was already part of a far-flung political and family network reaching across astronomic distances of the Maya lowlands. Records from the seventh and eighth century tell us that La Corona’s later rulers journeyed far afield to the Kaanul court when it was based at Calakmul, after its seat had been moved from Dzibanche. Altar 5 may therefore provide some evidence that La Corona’s ruler was summoned to a foreign ally (Baaktunil) to participate in a major calendrical rite. The location of Baaktunil remains elusive to us, but it seems likely that it too was closely connected in some way to the geopolitical network of the Kaanul dynasty. Was it near El Peru or even Dzibanche? We close with one final point regarding this altar and its architectural context. Archaeological investigations in the Coronitas complex havefigured facing, and it remains possible that other monuments from this early era in La Corona’s history will be found. In fact, the form of Altar 5 might suggest that it was part of a larger sculptural program, perhaps conceived and dedicated with a “mirror image” monument bearing the portrait of another royal personage (as would be common at La Corona in subsequent centuries). In its original context, the left-facing portrait of Chak Tok Ich’ak may have been set in direct relation with another monument of similar design, with a seated figure facing right. We offer this as no more than speculation and hope to investigate this possibility in future excavations in the Coronitas complex.

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In Memoriam: Alfonso Lacadena García-Gallo

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Mesoamericans everywhere are saddened by the passing earlier this year of Alfonso Lacadena García-Gallo (Zaragoza, August 21, 1964 – Madrid, February 9, 2018). A treasured friend and a brilliant colleague, Alfonso was taken from all of us much too soon after a year’s battle with cancer. He is survived by his parents, his loving wife Laura, and their two sons Alejo and Ignacio.

Alfonso spoke frequently of his early childhood fascination with the indigenous peoples of the New World, and of his longing to see the places where the ancient Precolombian cities of Tenochtitlan (Mexico City), Itzamkanac (Campeche), and Ichcaantiho (Merida) once stood. To paraphrase the words of Alfonso’s favorite American country song, which he loved to sing with colleagues and friends in Mexican and European bars: “life seemed old there, older than the trees.” He received a broad education at the Colegio de Nuestra Señora del Recuerdo de Madrid (los jesuitas), but occasionally admitted that he sometimes ignored his assigned work in favor of poring over the histories where the Aztec emperors in Fray Juan de Torquemada’s Monarquía indiana and Fray Diego Durán’s Historia de las Indias de Nueva España. As a young man, just beginning his formal education in Mesoamerican studies, he reached out to various Mesoamericanists and forged lifelong correspondences and friendships with Victoria R. Bricker, Joaquín Galarza, Stephen D. Houston, Otto Schumann Gálvez, and many others. In future years, he would always remember the generous responses of these and other senior colleagues, and therefore strove to be equally responsive to junior colleagues throughout his long and distinguished career. I will never forget Alfonso’s response to my first email to him, in the mid-1990s. Realizing that we would be in Mérida (Yucatan) at the same time, he invited me to visit him at his apartment near the UADY and “talk glyphs.” I ended up staying with him for three days, and we talked about much more than glyphs! His enthusiasm for Mesoamerican studies was contagious, and he was generous with his learning.

Alfonso was a Mesoamericanist in the truest sense of the word, equally at home among the snow-capped mountains of Highland Mexico, the hills and plains of the Yucatan peninsula, and the humid neotropical rainforest of the Peten, Guatemala, as well as in the respective languages, writing systems, and indigenous literatures of these regions. Archaeological, epigraphic, and linguistic fieldwork took him to Rio Bec, in Campeche; to Ek Balam and Oxkintok, in Yucatan; to La Blanca, Machaquila, and Naachtun in the Peten; and to Jocotan in Chiapas. And very few archives, libraries, and museums with Mesoamerican collections escaped his attention.

In some thirty years of work, between 1987 and his most recent publications and academic presentations in 2017, Alfonso’s accomplishments and contributions to Mesoamerican studies defy brief summary, ranging over such traditionally separated domains as anthropol- ogy, archaeology, epigraphy, grammatology, history, linguistics, and literature, as well as all too often dissociated regions of Central Mexico and the Maya area. Alfonso produced scores of insightful articles on decipherment, orthography, and morphology through- out his distinguished career, including the decipher- ment of several previously unreadable logographs (e.g., T158/1G4 W7, T164/2X2 HAAL, T275/2LY YAX/yl, T327/AC3 LOK, etc.), the initial recognition of several important grammatical morphemes and constructions in Classic Maya glyphic texts (e.g., passive and antipas- sive constructions, verbalized nouns, the adverbial use of adjectives, etc.), and perceptive analyses of the types of consensants that were often omitted in Maya writing.

Alfonso pioneered the study of Maya paleography with his 1995 dissertation, which was awarded the Premio Extraordinario de Doctorado of the Universidad Complutense, Madrid, and was professionally published in 2002. In this study, and in several followup articles, Alfonso clearly indicated the importance of paleographic methodology not only in Preclassic, Classic, and Postclassic Maya contexts (particularly in the Codex Madrid), but also for the study of other Mesoamerican writing systems, such as the “Olmer,” Isthmian, and Nahuaal systems. These influential publications have since inspired several ongoing studies into the origins and development of Mesoamerican writing.

With his longtime colleague and close friend, Seren Wichmann, Alfonso also contributed several remarkable studies charting the pronounced linguistic variation present in Classic Maya texts, including the recognition of a distinctive Eastern Yukatekan “school” of hieroglyphic writing at Chichen Itza and Ek Balam, as well as in the much later Madrid and Dresden codices, prefacing much recent interest in the historical sociolinguistics of Maya writing.

But it was undoubtedly in the domain of Aztec hieroglyphic writing where Alfonso’s contributions have had the most dramatic and lasting impact. In several studies published in 2008, Alfonso revealed the fruits of more than two decades of investigation into the systematics of this script, revealing that—although long seen as a pictorial “proto-writing” that had only become partially phonetic under Spanish influence—Aztec writing was in fact a logosyllabic writing system strikingly similar in structure to Anatolian hieroglyphs and (closer to home) Maya writing, that it already had this...
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Vargas de la Peña, Leticia, Víctor R. Castillo Borges, and Alfonso Lacadena García-Gallo


Vargas de la Peña, Leticia, Víctor R. Castillo Borges, and Alfonso Lacadena García-Gallo