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*Cover illustration:*

GI 'Hunahpu

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Drawing by Linda Schele

# Variety and Transformation in the Cosmic Monster Theme at Quirigua, Guatemala

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Three zoomorphs from Quirigua, Monuments 2 (Zoomorph B), 15 (Zoomorph O), and 16 (Zoomorph P),<sup>1</sup> offer an unusually insightful glimpse into the use of abstraction and metaphor in Maya art. Although these three sandstone sculptures have their own particular style and iconographic configuration, nevertheless, they depict the same theme, a fact noted as early as Spinden's *A Study of Maya Art* (1913). Scholars have variously dubbed this theme "the cosmic motif" (Proskouriakoff 1960:455), the "Celestial Monster" (Schele 1976), the "Bicephalic Monster" (Baudez and Riese 1982), the "Two-headed Dragon" (Spinden 1913), and "Itzam Na" (Thompson 1970a), among others. The name "Cosmic Monster Theme" will be adopted in this paper. Quirigua was the only Maya site to portray the Cosmic Monster Theme as colossal zoomorphic sculptures in-the-round, Monument 2 measuring over four meters in length (Morley 1937-38, IV:164), although smaller zoomorphic versions can be found at Copan. More widely discussed in the literature are renditions of the Cosmic Monster Theme on wall panels, stelae, and in architectural decoration, appearing predominantly at Palenque, Piedras Negras, and Copan. As a group distinct from the zoomorphs, these versions are herein called "vertical models."

This paper focuses on two patterns that emerge in a comparison of the iconography of Monuments 2 and 16. First, it will be shown that these sculptures share a remarkably consistent iconographic inventory, which, once demonstrated, will lead to the second idea, that the zoomorph compositional solution to the Cosmic Monster Theme can be understood as a systematic reorganization of the vertical model. One important offshoot of this analysis is in the resolution of previously unknown iconographic identifications.

## The Cosmic Monster

The Cosmic Monster is the heart of the theme under discussion and can be described as a polymorphic reptile, most likely a crocodilian, associated with a specific cluster of attributes that varies from example to example.

Nearly universal traits are the dotted waterscroll joint marker, heavy eyelids with ornate lashes, and an association with the sign T510, Venus in this context, which usually appears on the head but can also be disposed elsewhere on the body as seen in Structure 22, Copan (fig. 16a). The Cosmic Monster frequently has the cloven hooves of a deer, a trait only found on Monument 15 at Quirigua.

Another nearly consistent feature of the Cosmic Monster is a net placed on the head. In vertical models the net can be seen on Piedras Negras Stelae 6, 11, and 14, the east chamber of House E from Palenque<sup>2</sup> (fig. 16b), and Structure 22 Copan (fig. 16a). At Copan the net appears on one zoomorphic Cosmic Monster, Altar G1 (Maudslay 1889-1902, I: pl. 53). Among the Quirigua zoomorphs only Monument 16 shows the net which spans the top of the monster's head and is marked by personified waterscrolls (fig. 1a), suggesting an aquatic connotation for the net.

In addition, glyphic versions of the Cosmic Monster's head select the net as a salient attribute, as seen in an incised text on an Early Classic alabaster bowl from Tikal, MT 9, at B1 (fig. 1b). Other diagnostic attributes

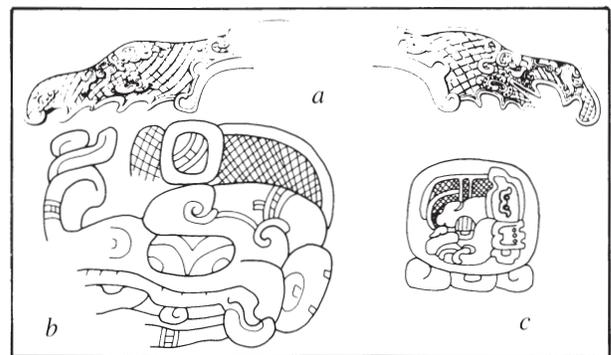


Fig. 1 a. Net, Monument 16: after Maudslay 1889-1902: II, pl. 64; b. Tikal MT 9: redrawn after Coggins 1975: fig. 35a; c. Copan, Hieroglyphic Stairway: redrawn after Thompson 1971: fig. 7; 59.

here are the long snout and Venus sign in the eye. In another instance, a glyph that Thompson (1971: fig. 7: 59) illustrates as a variant of the day sign Lamat<sup>1</sup> from Copan's Hieroglyphic Stairway (fig. 1c) is clearly the Cosmic Monster's head, replete with net, Venus sign, and shell ear ornament, another common attribute and probable water reference.

At the Cosmic Monster's tail, wearing the Quadripartite Badge (Robertson 1974), is a grotesque head commonly called the Quadripartite Mosnter. I follow Schele's view (personal communication, 1983) that this rear head is not anatomically connected to the crocodilian, but rather rides on its tail. Nonetheless, these front and rear heads form an important dyad whose meaning is anchored in the complex relationship between Venus and the sun in Maya astronomy and mythology.

In vertical models of the Cosmic Monster Theme, another regular component is an overarching motif consisting of a Celestial Band with a centrally placed avian supernatural called "The Principal Bird Deity" by Bardawil (1976). Elsewhere this overarching surrogate "body" is replaced by a serpent's body (fig. 19), a series of scrolls (fig. 16a), and numerous other images. On the zoomorphs, body substitutions are uniquely filled by the Cauac Monster.

### Metaphorical and Formal Variation in Shared Iconographic Inventory

Monuments 2 and 16 share a great deal more of their iconographic inventory than is apparent to the casual observer, as their similarities are obscured by formal and metaphorical variations. Formal variations are differences in how the same image is depicted, in degree of abstraction and reduction of traits, for example. Metaphorical variation results when a different visual metaphor is used to fill the same semantic niche. On the zoomorphs this last phenomenon is illustrated by the variety of motifs referring to "water," as will be seen in the following examples.

#### *Water Lily Pad-Dotted Volutes*

Above the snout of the front head on Monument 16 (fig. 2) is a stylized water lily pad (fig. 3a), identifiable by protuberances along its perimeter and its interior patterning (Rands 1953). On Monument 2 is a motif which seems to have the same reference as the water lily pad. The motif is composed of two volutes with interior circlets and marked by "bone terminations" (fig. 3b). We may observe that personified "bone terminations" mark the protuberances of the water lily pad on Monument 16. These two motifs share the presence of the "bone terminations," placement above the nostrils, and are both likely references to water. The motif on Monument 2 may ultimately derive from the waterscroll which also has "bone terminations" as seen on the monster's joint markers (fig. 10). The point raised here is that the same general semantic niche is filled by two distinctly different motifs located in the same area.

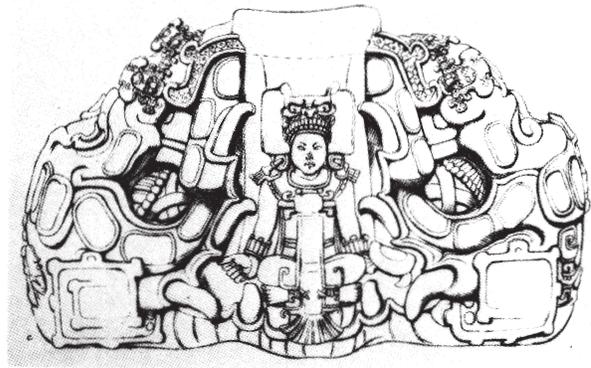


Fig. 2 Monument 16, north: after Maudslay 1889-1902: II, pl. 58c.

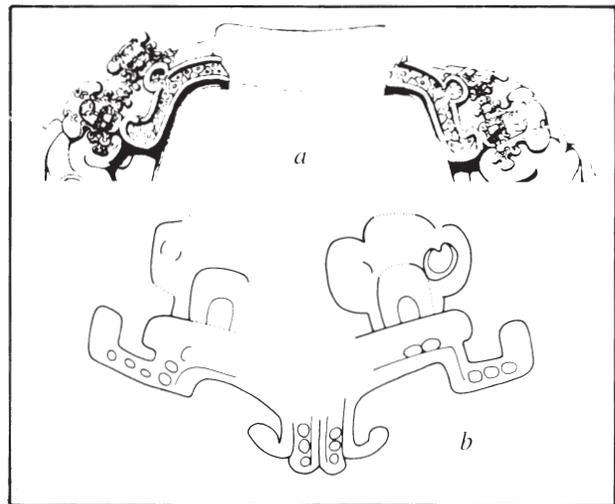


Fig. 3 a. water lily pad, Monument 16: after Maudslay 1889-1902: II, 58c; b. Monument 2, detail.

#### *Emanation Figures – Dotted Scrolls and "Stacked Blocks"*

The above pattern again emerges in water references associated with the front and rear heads of Monuments 2 and 16. On the front (north) head of Monument 16, curled within the "mouth-emanations" are two supernatural figures (fig. 4). The left-hand figure with serpent fangs has a small water lily pad above his right hand. The knobby perimeter is clear, but Maudslay omitted the grid-like internal markings which can be seen in casts of Monument 16. The right-hand figure wears shell earplugs, suggesting that he is an aquatic supernatural or, perhaps, that he is related to GI of the Palenque Triad of gods.

Both emanation-figures hold the glyph T593 out of which falls ornate scrolls probably representing water as suggested by a group of Codex-style vessels recently published by Robicsek and Hales (1981: Table 13). These vessels feature a monster whose body is formed by T593 in a clearly aquatic context (fig. 5). Water symbols can be seen in the waterscrolls and "stacked blocks" at the tail and belly. In several instances dotted scrolls emerge

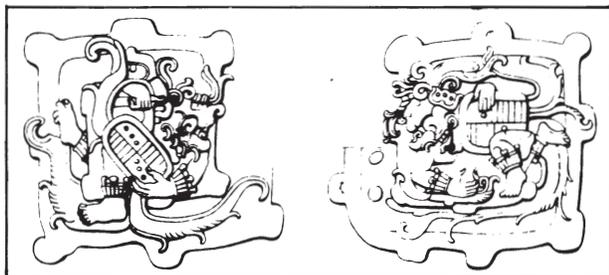


Fig. 4 Emanation Figures, Monument 16: after Maudslay 1889-1902: II, pl. 64.

from the mouth of this piscine creature (Robicsek and Hales 1981: Table 13, a and e). The painted vessels lend support to the idea, first suggested in a paper by Rands (1955), that the fluid associated with T593 on Monument 16 is also water. The water lily pad in the scrollwork of the left-hand figure may function as a semantic qualifier, adding further support to this interpretation.



Fig. 5 Polychrome vessel: after Robicsek and Hales 1981: Table 13-b.

On the rear head of Monument 16 is a water reference in the form of a personified waterscroll, appearing in a cartouche in the center of the south text (fig. 13).

Semantic equivalents to these water references appear on Monument 2. On the front head what may at first seem to be the teeth of the lower jaw is actually a series of circlets and inverted T-shaped forms (fig. 6a). The latter are surely the familiar “stacked block” water symbols that mark the surface of the water. They, along with the circlets, form a border at the lower edge of the mouth, and beneath this are dotted scrolls. On the north face dotted scrolls appear on the Quadripartite Monster’s lower jaw (fig. 6b). It seems likely that this set of water

references on Monuments 2 and 16 parallels the fluid pouring from the front and rear heads of vertical models (fig. 16b; Rands 1955: 333).

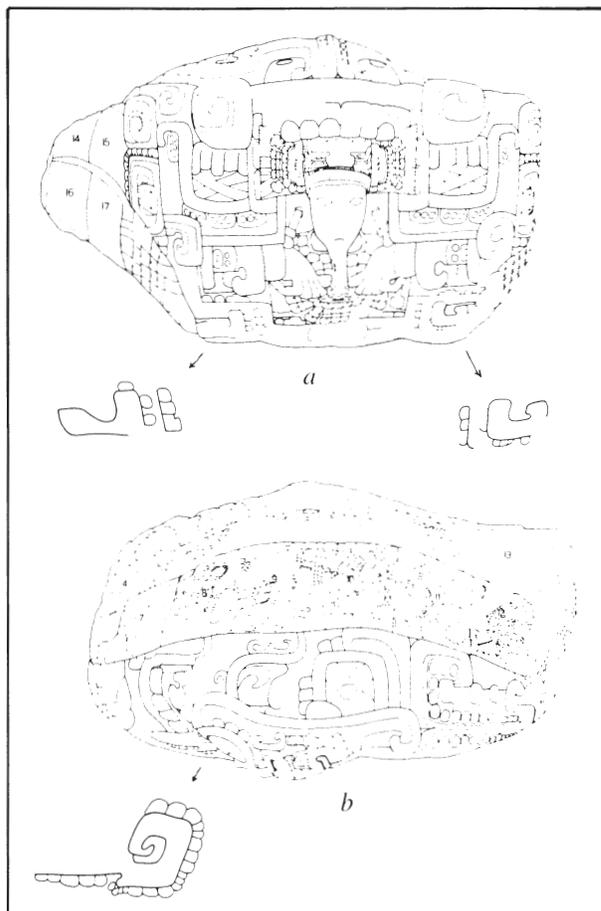
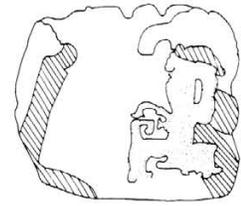


Fig. 6 a. Monument 2, south; b. Monument 2, north.

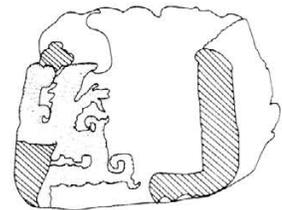
#### *Inverted Youthful Head-God C-Vegetation Complex*

The east and west sides of Monument 16 mesh three distinct images on a single compositional field (fig. 7): the Cosmic Monster’s legs (marked with diagonal lines); an iconographic complex consisting of a youthful inverted head, a God C head, and vegetal scrolls (marked with dots); and a Cauac Monster with seven supernatural figures wrapped in its convolutions (blank area in the center).

Spinden (1913: fig. 33) correctly recognized that the youthful inverted head with vegetal scrolls and deity head we today call God C (Schellhas 1904b:19-20), forms an iconographic unit (fig. 8). Perhaps the most well-known appearance of this iconographic complex is as the central icon of the Tablet of the Foliated Cross at Palenque (Schele 1976: fig. 10), but it also appears in scenes on polychrome pottery. On Monument 4, Quirigua (Stela D), it appears on the southeast and southwest lower corners as a youthful inverted head and God C head set end to end (fig. 9).



a



b

Fig. 7 a. Monument 16, east (photograph by Jesse Nusbaum, courtesy of the Museum of New Mexico); b. Monument 16, west (photograph by Jesse Nusbaum, courtesy of the Museum of New Mexico).

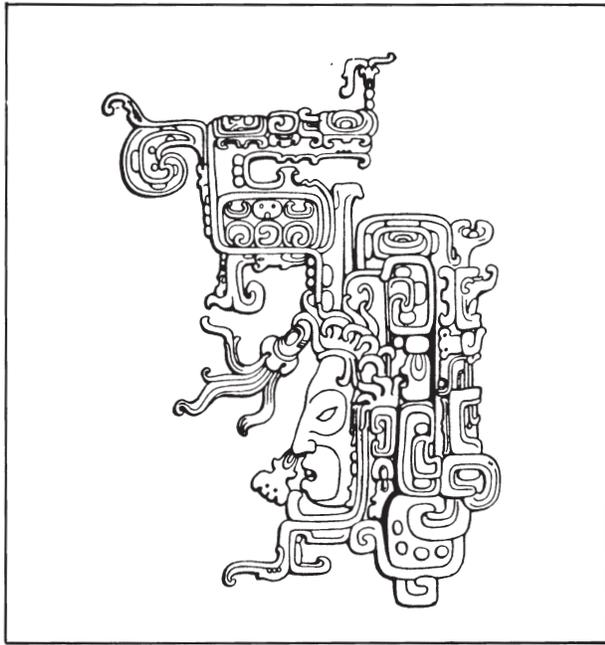


Fig. 8 Inverted Youthful Head-God C-Vegetation, Monument 16, west: after Spinden 1975: fig. 33.

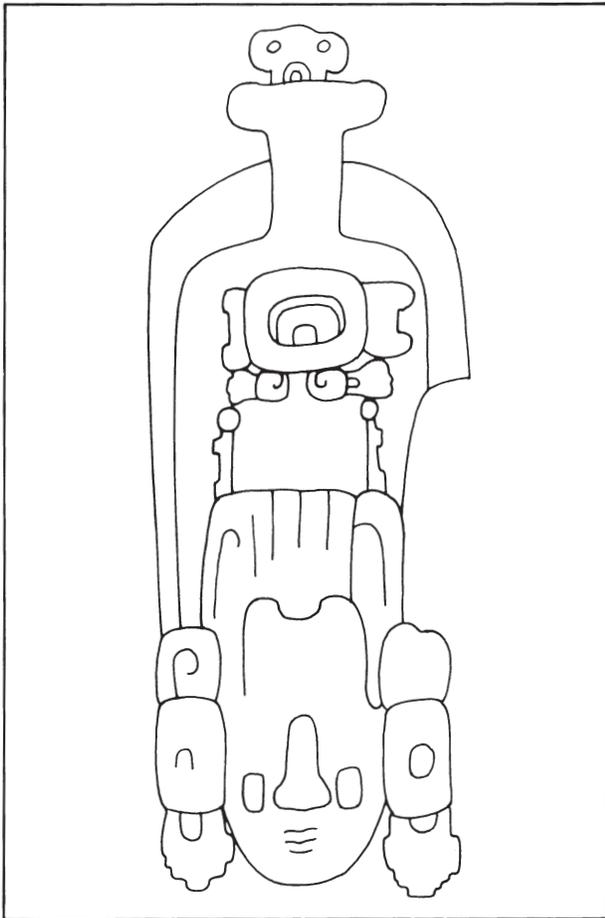


Fig. 9 Monument 4, southeast corner.

Analogous imagery occurs on Monument 2, and, once again, it occupies the same position as its counterpart on Monument 16, behind the monster's front legs. Above the front east leg is a horizontal God C head identifiable by its blunt nose and "tau tooth" (fig. 10a). Volutes issue from its mouth and are partly hidden by the waterscroll and "bone terminations" of the rear leg. Above the God C head are volutes bordered by circlets. This motif also appears on the west face (fig. 10b), and here its vegetal associations are clear. The small round and crescent-shaped vegetation markings are similar to those used on the vegetation of the Monument 16 complex (fig. 8). By their placement and the number of shared attributes, although admittedly lacking the youthful head, I would suggest that these motifs are analogous to the Monument 16 example, reinforcing the pattern of a shared iconographic program between Monuments 2 and 16. Differences in this instance are mainly in the completeness of representation.

#### *The Principal Bird Deity*

Both Monuments 2 and 16 depict the Principal Bird Deity and, again, what distinguishes the two examples is formal variation. In this case the Principal Bird Deity on Monument 2 is the most readily identifiable. Here, it appears above the head of the Quadripartite Monster, an arrangement that is best seen in a rollout drawing (fig. 11a). The "bird" lacks the personification wings, as seen in vertical models, but does show characteristic facial features, such as a long snout, squint eyes, mirror in the forehead, and a crest of hair. Bands issue from its mouth, meshing with the hair of the Quadripartite Monster. Similar bands, though adapted to the frontal figure, appear with the "bird" on Palenque House E (fig. 16b), and Piedras Negras Stelae 11 and 14 (fig. 12a), in addition to examples on polychrome pottery (fig. 12b). Thus, at Quirigua the Principal Bird Deity is depicted with a limited set of diagnostic attributes but can be identified through context. We note that on the east face of Stela H from Copan the "bird" also rises above the Quadripartite Monster (fig. 11b). The association of the Principal Bird Deity, then, is with the rear head.

On Monument 16 I would suggest that the rear head depicts the Principal Bird Deity rather than the expected Quadripartite Monster (fig. 13). Its features are consistent with attributes of the Principal Bird Deity, such as the long snout, squint eyes (the rear heads on Monuments 2 and 15 have spiral eye-markings), and the crest of hair. Another trait associated with avians at Quirigua is the bivalve shell appended to the jaw. On Monument 23 (Altar of Zoomorph O), a half bivalve shell attaches to the jaw of an avian head at the south end of the monument (fig. 14). That this head is avian can be seen in the downcurved beak with the nostril delineated as a crescent and the adjacent muan feather distinguishable by its cross-hatching. Furthermore, the placement of the head of the Principal Bird Deity on the rear corroborates the positional association of the "bird" on Monument 2. What I believe to be yet another version of the Principal Bird

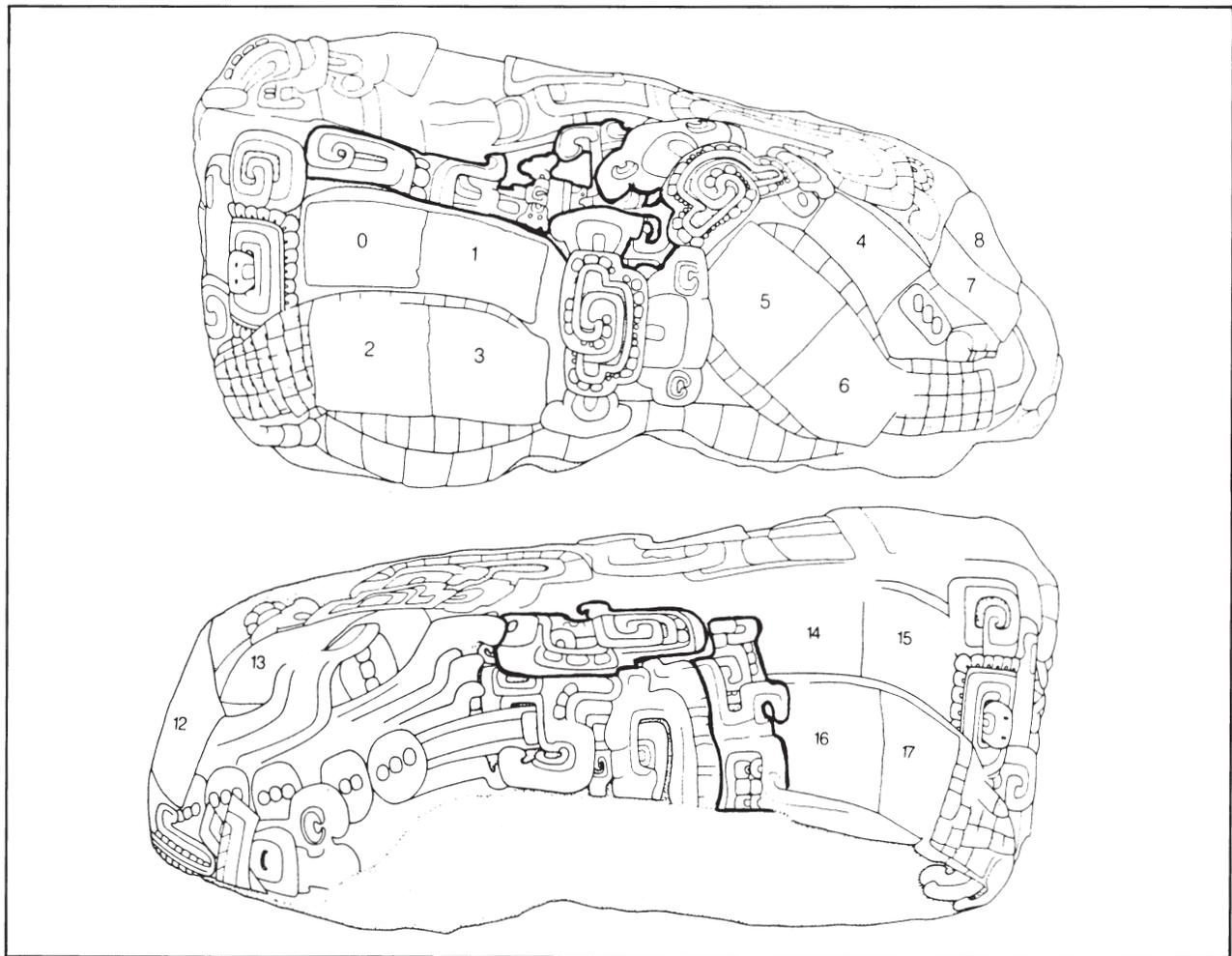


Fig. 10 a. Monument 2, east; b. Monument 2, west.

Deity, and the most reduced version of all, is as the head carried on the back of God N in Monument 14 from Quirigua (fig. 15). Again we see a limited number of traits: crest of hair, squint eyes, and long snout.

#### *Specialized Glyphs on Limbs*

In its depiction of the Cosmic Monster, Monument 16 takes a highly ideographic approach (Kubler 1962:66). To locate the legs, the waterscroll joint markers can be used as a “landmark” (fig. 7, diagonal lines). The rear leg descends trunk-like from one waterscroll and bears a “bracelet.”<sup>14</sup> The “foot,” bending forward, has loosely-defined claws. The front leg which has an upper and lower section is more difficult to discern. The upper leg is reduced to a lobe and wraps around the front surface. The lower leg is nearly completely covered by other designs, but appears unobtrusively as a wedge above the “anklets.”

The point raised here is that on Monument 16 the legs of the Cosmic Monster bear a series of cartouches. On the upper lobe-like front leg are four cartouches containing full-length figures (fig. 17, for example). On the lower front leg, below the “anklet” is a cartouche contain-

ing a head (Maudslay 1889-1902, II: pl. 63 e and f). On each rear leg are four cartouches containing the heads of supernaturals (ibid.: pl. 59). We might recall that the legs of the Cosmic Monster on Monument 2 are covered by spectacular full-figure glyphs<sup>5</sup> (ibid.: pl. 14), and like Monument 16, their placement helps to trace the form of the monster’s legs. Compositionally, the cartouches on Monument 16 parallel the full-figure glyphs on Monument 2.

#### **The Zoomorph as a Transformation of the Verticle Model**

In addition to their shared iconography, Monuments 2 and 16 share in the iconographic program of vertical models of the Cosmic Monster Theme. One shared iconographic component mentioned earlier is the liquid pouring out of the front and rear heads. The “water lily pad-dotted volute” semantic niche also seems to have a counterpart on vertical models. For example, on Piedras Negras Stela 33 (Maler 1901: pl. XXVI, 2), a water lily pad is attached to the head of the Cosmic Monster which appears as a throne supporting the ruler. In the Piedras Negras niche-figure stela, a row of water lily motifs alternates with Celestial Bands. Thus, the water lily is amply represented in vertical models of this theme.

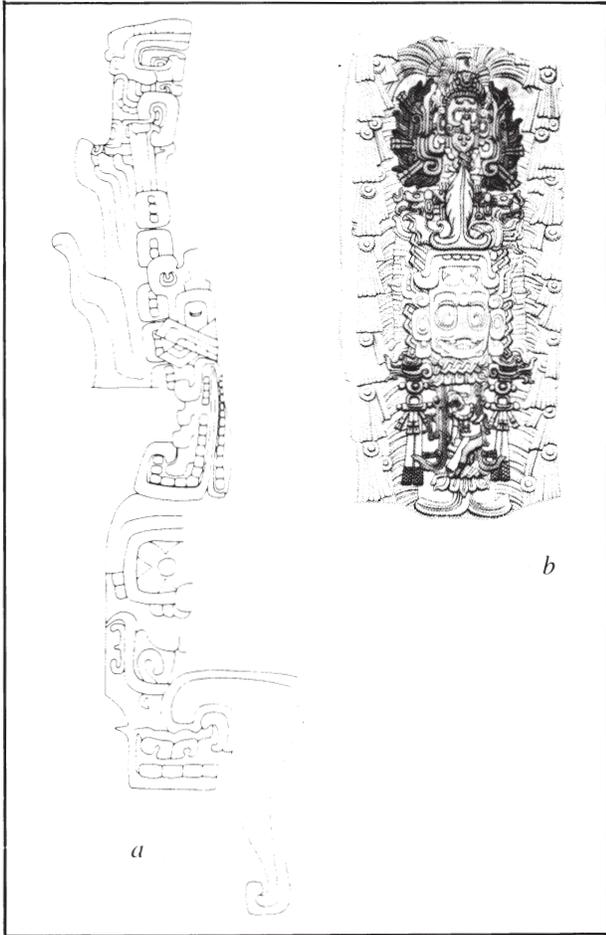


Fig. 11 a. Monument 2, rollout drawing from north and west faces; b. Stela H. east, Copan: after Maudslay 1889-1902: I, pl. 61.

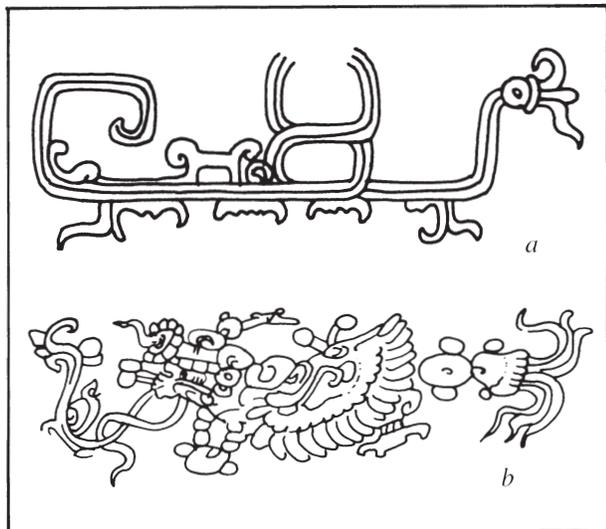


Fig. 12 a. Piedras Negras Stela 14, tendril attached to jaw of Principal Bird Deity: redrawn after Spinden 1975: fig. 37.; b. Principal Bird Deity on polychrome vessel from Tikal: redrawn after Coggins 1975: fig. 87b.

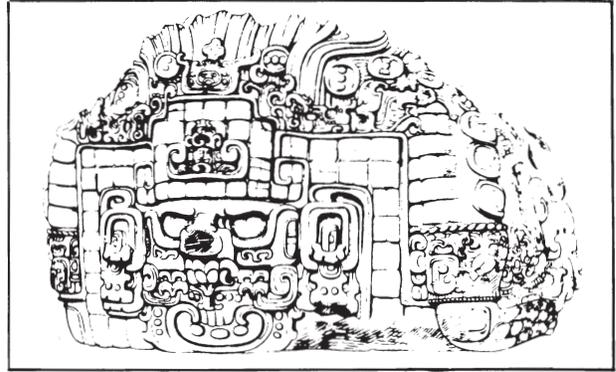


Fig. 13 Monument 16, south: after Maudslay 1889-1902: II, pl. 58a.

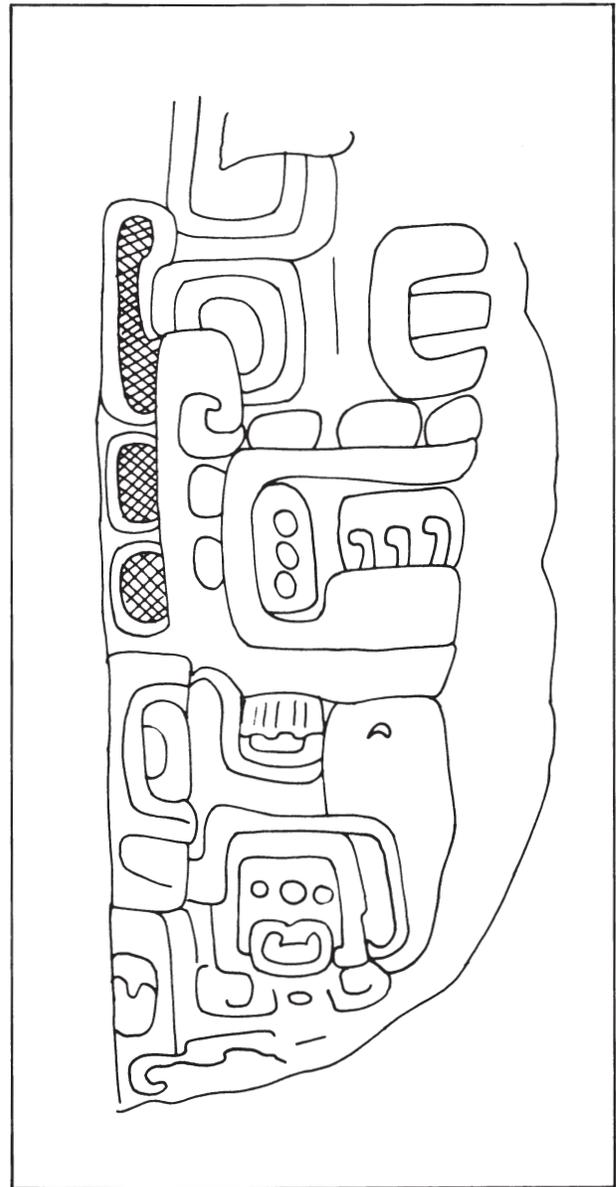


Fig. 14 Monument 23, detail.

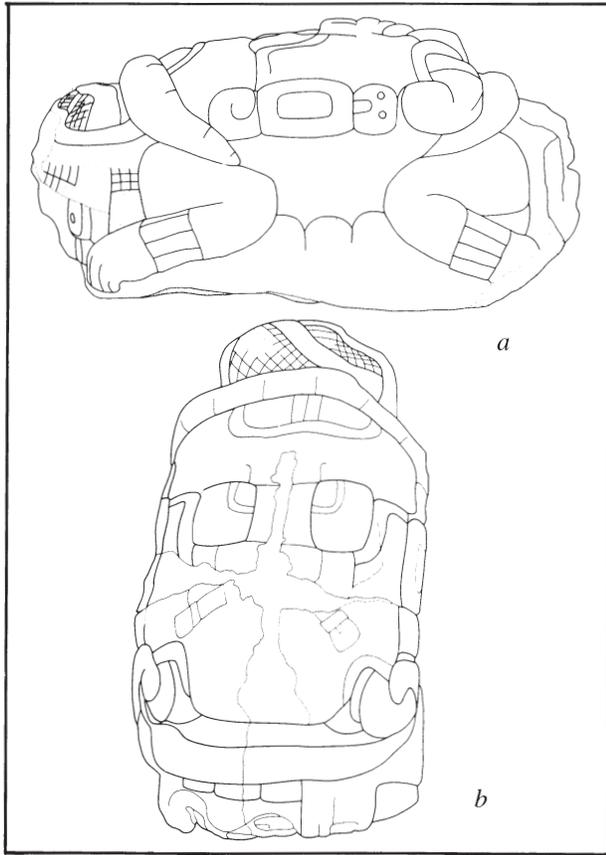


Fig. 15 a. Monument 14; b. Monument 14, upper surface.

Although not presently in place, there were busts of the youthful maize deity ranging along the upper zone of Temple 22, Copan (Triak 1939:102). It seems quite likely that the inverted head-God C-vegetation complex, which is associated with maize in the Tablet of the Foliated Cross, is analogous to the maize god busts. This provides evidence of a significant maize component in the Cosmic Monster Theme. Structure 22 also shares with Monument 16 the presence of a group of seven secondary figures (fig. 16a). The use of seven figures on Monument 16 (Maudslay 1889-1902, II: pl. 60) seems quite specific as this number precludes bilateral symmetry (there are four figures on the east and three figures on the west) which is the norm in the case of all other bilaterally disposed motifs on Monument 16.

Another trait shared among vertical models and the monumental zoomorphs is the appearance of the human figure, presumably the ruler's portrait. In most examples of the Cosmic Monster Theme that enclose a real, habitable space, the human figure is not depicted. Conversely, in all cases where only a fictive space is indicated, the human figure is depicted. The conclusion can be drawn that the human figure forms a consistent part of the scene, and this semantic niche, if you will, can be filled by a living individual in some cases.

On Copan Structure 22 (fig. 16a) we see that God N

is represented as an atlante, or Bacab according to Thompson (1970b). God N is similarly seen in the Cosmic Monster Theme portrayed on Copan Structure 82 (Baudéz and Riese 1982). In fact God N also appears in zoomorph models, for example on Copan, Altar of Stela M and Altar G1 (Maudslay 1889-1902, I: pls. 53 and 75), in both instances emerging out of the front head. God N only appears once on the Quirigua examples and that is in one of the cartouches of the front (north) head (fig. 17). The pattern emerges that God N is associated with the front head of the Cosmic Monster in the zoomorph model.

This information can be coupled with the fact that the principal Bird Deity appears in association with the rear head of the Cosmic Monster Theme in zoomorph models as seen in Monuments 2 and 16. We see, then, two distinct and consistent patterns for the presentation of God N and the Principal Bird Deity. On vertical models the Principal Bird Deity appears at the apex (celestial zone) and God N appears in the lower register (underworld zone) as an atlante. Conversely, on the zoomorphs God N emerges from the front head and the Principal Bird Deity rises above the rear head or replaces it. In considering these two patterns and the known function of the Principal Bird Deity and God N, it seems that the vertical model presents these iconographic components in a manner more consistent with their function. How, then, do we explain the zoomorph pattern?

The zoomorph composition can be explained as a telescoping of the iconographic components and a collapsing of the vertical model to a horizontal plane (fig. 18). Another consistent pattern in this transformation is the alignment of vertical models on an east-west axis and the alignment of zoomorphs on a north-south axis. Thus, the zoomorphs extract several iconographic components from their functional context and present them in a manner more suitable to their format. The atlante function of God N, however, is perhaps still preserved in the Monument 16 example as seen in God N's raised arm (fig. 17). It is also worth considering the idea that the zoomorphs are restoring other iconographic components to a more complete representation that are only ideographically expressed in the vertical model.

Thus, the zoomorphs that depict the Cosmic Monster theme can be understood as highly conceptual representations of the cosmos which could be translated to their appropriate vertical stratification by an audience thoroughly familiar with the content and system of abstraction. In addition, familiarity allows great leeway in the deletion of certain iconographic elements without a loss in incoherence. The vertical model can conveniently show vertical strata, but it must also sacrifice certain naturalistic depictions. We see, then, that any single example of the Cosmic Monster Theme is an incomplete and, to varying degrees, abstract portrayal of a theme that only existed in its totality as a concept. The complete picture of the Cosmic Monster Theme can conceivably be reconstructed by combining the known iconographic components of all examples.

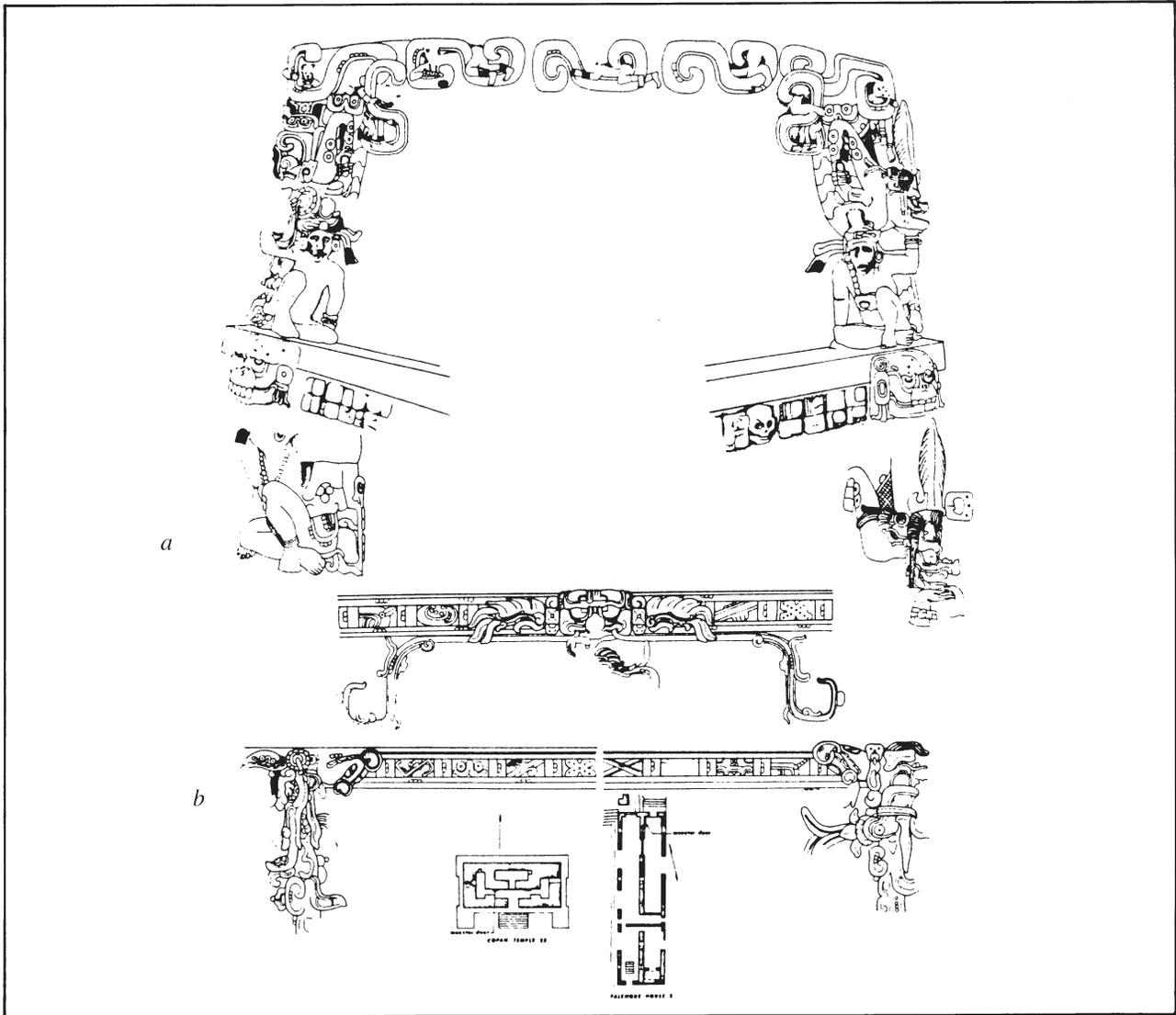


Fig. 16 a. Structure 22, Copan: after Schele 1976: fig. 9; b. House E, Palenque, east chamber: after Schele 1976: fig. 9.



Fig. 17 Cartouche on the north face of Monument 16: after Maudslay 1889-1902: II, pl. 63.

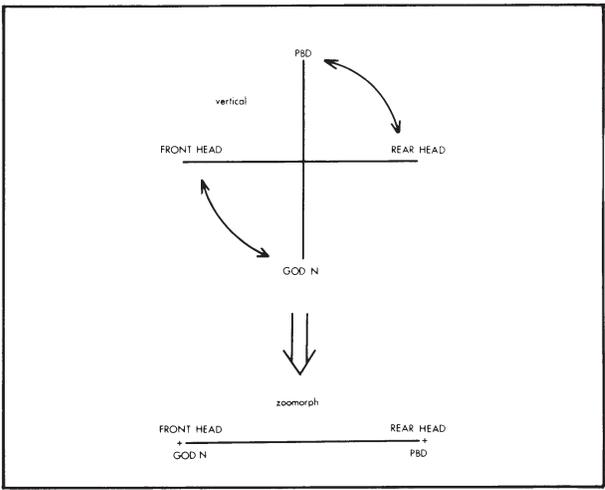


Fig. 18 Transformation of zoomorph from vertical model.

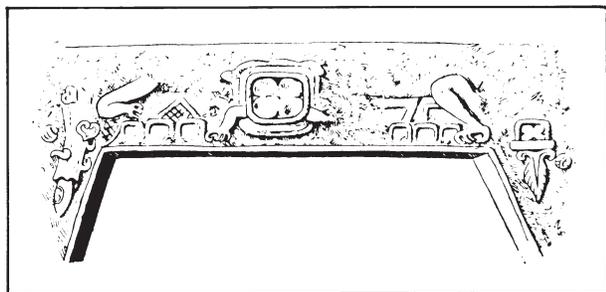


Fig. 19 House E, Palenque, eastern subterranean passage: after Kubler 1969: fig. 61.

One final point concerns a possible iconographic motivation in the zoomorph compositional pattern, specifically in the appearance of the Principal Bird Deity above the rear head. An argument can be made that the Principal Bird Deity represents some aspect of the sun. One possible substitution which suggests this to be so is seen in a relief over the doorway of the eastern subterranean passage of the Palenque Palace (fig. 19). In this depiction of the Cosmic Monster Theme, the position usually occupied by the "bird" is occupied by a large kin sign, replete with legs. Such a substitution suggests a solar function for the "bird," perhaps in this context as the overhead or zenith sun in line with its placement. If this is so, then the arrangement seen in Monument 2 and Copan Stela H (fig. 11) may show two aspects of the

sun. My own feeling is that the Quadripartite Monster within the context of the Cosmic Monster Theme represents the rising sun, and so the juxtaposition may show two stations of the sun's daily transit, rising and overhead. While such interpretations are always open to debate, the structural patterns explored in this paper should open new inroads into the meaning of the Cosmic Monster Theme and its iconographic components.

#### Notes

<sup>1</sup>The Quirigua Project of the University Museum, University of Pennsylvania has reclassified the sculpture of Quirigua from an alphabetical to a numerical system (Coe and Sharer 1979: Table 2). The numerical system will be employed throughout this paper.

<sup>2</sup>The net is shown in the drawing by Robertson (1979: fig. 9-5).

<sup>3</sup>This glyph is prefixed by a full-figure numeral, possibly representing the number eight, the maize god. A photograph of the glyph is on file in the photographic archives of the Carnegie Institution now housed in the Peabody Museum, Harvard University.

<sup>4</sup>The terms "anklets" and "bracelets" will be used according to Maudslay's original designation (1889-1902, II: pl. 64); however, they are applied to the wrong anatomical parts, belying the fact that Maudslay recognized the south or rear head as the monster's front head. Maudslay's thinking is revealed by what he calls the "flipper." He believed that this animal had flipper-like legs that point away from the head, such as a seal's or turtle's; and so, his designation of Monument 16 as "The Great Turtle."

<sup>5</sup>Maudslay's drawing of full-figure Glyph 6 is incomplete. The missing lower right-hand section shows a vulture head and can most likely be identified as a representation of the day sign ahau (Stone 1983).

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