



The Raccoon Glyph in Classic Maya Writing

MARC ZENDER

Peabody Museum, Harvard University

Scholars are routinely struck by the number and variety of animals depicted in Classic Maya art. While the more visually distinct animals, such as the jaguar and macaw, yielded up their identities early in the last century (e.g., Stempel 1908; Tozzer and Allen 1910), the plethora of rodents, mammals and birds have proven more difficult to disambiguate, even in the highly pictorial art of the Maya. The complexities of zoological representation, coupled with the strong formal similarities of nevertheless distinct animals, have occasionally led scholars to confuse the imagery and even the hieroglyphic signs of one animal for another. Such misidentifications have been especially common in the absence of phonetic evidence for a sign's reading.

One infamous case is that of the T757 **BAAH** "gopher", which was thought to represent a "jaguar" (Tozzer and Allen 1910:pl. 35, no. 6), then a "dog" (Thompson 1962:350-354) and still later a "rabbit" (Schele and Miller 1983:23-60).¹ In recent years, phonetic and substitutional evidence have demonstrated an

unequivocal **BAAH** value for this sign (Houston and Stuart 1998; Houston et al. 1998) as well as a later acrophonic reduction to **ba** in the early eighth century (Stephen Houston, personal communication 2000). These observations intersect with iconographic observations, such as the paired frontal incisors in early examples (Proskouriakoff 1968:248) and frequent depictions of the creature nibbling on leafy vegetation. Together, epigraphic and iconographic evidence suggest that the sign depicts a rodent, specifically the *baah* "pocket gopher" (*Orthogeomys spp.*), an identification now accepted by most epigraphers.²

The purpose of this paper is the identification of another entity in this category: the hieroglyph for "raccoon" (Figure 1). One point of confusion has been a plethora of formal features shared with T765 **OOK**, the tenth day sign. Such features include a black supraorbital area (cross-hatched in incised texts), a black cheek spot, a prominent conical tooth and, occasionally, the realistic depiction of fur (see Thompson 1950:fig.8). Given these pronounced similarities, it is perhaps not too surprising that the "raccoon" sign has been frequently confused with **OOK** (e.g., Freidel et al. 1993:69-60, fig. 2.7; Macri andLooper 2003:74; Thompson 1962:366-267) and that it remains poorly understood even today. Yet there are both iconographic and phonetic reasons to tease the **OOK** and "raccoon" signs apart, and much of interest emerges when one makes the attempt.

To begin with, the "raccoon" glyph has a long, down-turned, and dotted muzzle (Figure 1). This is quite unlike T765 **OOK**, but similar to the "rodent"

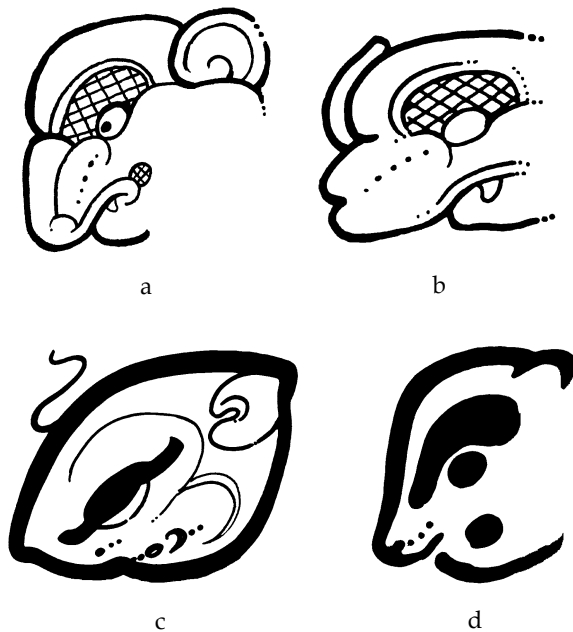


Figure 1. The "raccoon" glyph: a) Tortuguero Monument 6, A10a; b) Tortuguero Monument 6, H10b; c) Black-on-Cream Vessel, Private Collection; d) The Blowgunner Pot, K1226 (after a photograph by Justin Kerr in Robicsek and Hales 1982:57). All drawings by the author.

¹ In addition, Thompson (1962:354) proposed the term "jog," a non-committal label which references both "jaguar" and "dog." Hence the odd designation "18 Jog" for the thirteenth king of Copan.

² Macri (in Macri andLooper 2003:75-76) compares two well documented uses of T513 — as the day sign Muluk and as phonetic **u** — with the occasional use of T757 **BAAH** as a Muluk glyph (first noted by Thompson 1950:fig.8.8). This leads her to suggest an **u** reading for T757, which she in turn argues is derived acrophonically from Tzeltalan **uyox* "kinkajou." Yet her argument conflates two distinct script contexts. Not only do "shark" and other bonafide **u** signs never appear as the day Muluk, but "gopher" never appears as phonetic **u**. Rather than narrowly phonetic, the occasional usage of "gopher" as Muluk may have been motivated by semantic connections between the root *mul* "to pile up" (cf. also Proto-Ch'olan **muhl* "mound," Kaufman and Norman 1984:126) and the burrowing habits of the pocket gopher (see Ratsch and Probst 1985).



Figure 2. The name Ehm(ach) Ahk, “Raccoon Turtle.” Xultún-style Black-on-Cream Vessel, Private Collection.

family of signs (**BAAH**, **ch’o** and the still undeciphered “rabbit” sign). Further, its eye markings are frequently larger and more complex than **OOK**. In painted texts, these markings can be elongated and mask-like, greatly resembling those of the American raccoon (*Procyon lotor*).³ Yet it is phonetic evidence that most clearly links these depictions to the raccoon. Thus, on a Xultún-style vessel from a private collection (Figure 2), the glyph in question is suffixed by **-ma**.⁴ Similarly, as pointed out by David Stuart (2005:53), the glyph appears on Tortuguero Monument 6 in an extended reference to Tortuguero’s patron deities (Figure 3), where it is prefixed with the number four and suffixed by both **-ma** and **-cha**.⁵ Neither of these spellings makes sense on a root like **OOK**. Rather, they suggest a word ending

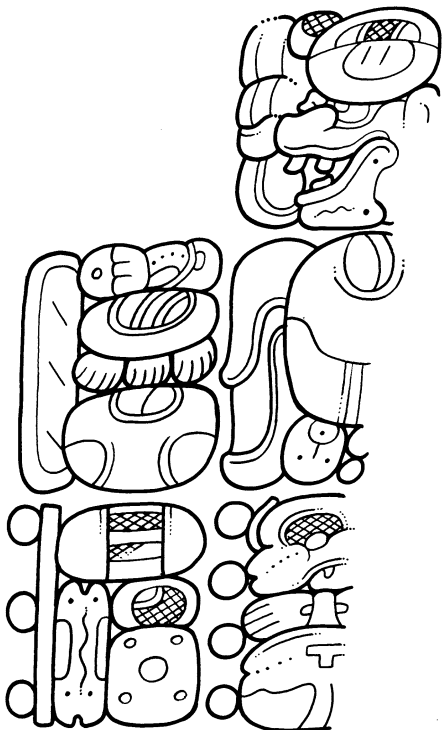


Figure 3. Chan-Ehmach, “Four Raccoons.” Tortuguero Monument 6, H10.

in **-Vm** or even, in the case of the Tortuguero example, **-Vmach**.

A review of relevant lexical sources discloses the following interesting items:

Ch’orti’	<i>ejmach</i>	“mapache (raccoon)” (Hull 2005:35)
Ch’ol	<i>ejmech</i>	“mapache; mamífero (raccoon; mammal)” (Aulie and Aulie 1998:43)
Yucatec	<i>ee’muuch</i>	“Animal cuadrúpedo del tamaño de un perro doméstico, de color negro. Es carnívoro y habita en cuevas. (Quadrupedal animal the size of a domestic dog, black in color. It is carnivorous and lives in caves.)” (Bastarrachea et al. 1992:88)
Popti’	<i>eman</i>	“mapache (raccoon)” (Kaufman 2003:557)

The close agreement of the Tortuguero spelling (Figure 3) and the Ch’orti’ term is interesting, and comprises another small piece of evidence for the affiliation of Classic Maya writing with Eastern Ch’olan languages (see Houston et al. 2000). Yet the solitary **-ma** complement on the Xultún-style vessel (Figure 2), coupled with the chaotic terminations of the “rac-

³ In fact, the most pronounced similarities of the “raccoon” glyph are to the animals depicted in the upper panels of pages 25-28 of the *Dresden Codex*. Note especially the black, masklike facial markings, cheek spot, dotted muzzle and furry ruff. Nevertheless, their long prehensile tails (marked as skinless at their tips) suggest that these animals are opossums rather than raccoons (Stempell 1908; Seler 1939:IV, 20-21; Thompson 1970:483-484).

⁴ The glyph appears in the name phrase of the vessel’s owner. Allowing for the interpretation of the “raccoon” sign as **EHM** (as discussed below), the name can be read as: **WAYAW-la CHU-WEEN?-na EHM-ma a-ku no-NOH-CH’EEN?**, *Way(a)wal Chuween? Ehm(ach) Ahk Noh-?* or “Dreaming Monkey(?), Raccoon Turtle, Big Cave(?)” Unfortunately, there is no indication of either the rank or political affiliation of this individual, who has yet to appear in any other text.

⁵ Although still very opaque, this reference immediately follows a citation of the site’s patron god. It reads in part: **ha-i XA-a-je-se yo-OHL-la 8-ko-BAAK-li?-bi 4-EHM-ma-cha**, *haa’ xa-ajes y-ohl waxak-ko[hk]? baaklib? chan-ehmach*, or “as for him, already awake(ned) the heart(s) of eight turtle bone(?), (of) four raccoon(s).” David Stuart (personal communication 2002) first suggested this interpretation of the **XA-a-je-se** spelling and independently recognized the significance of the “raccoon”-**ma-cha** spelling for the reading of the “raccoon” glyph. More recently, Stuart (2005:53) suggests a connection between this reference and the “four raccoons depicted in the upper registers of the New Years pages in the Dresden Codex” (see also Stuart 2004b:3-4). As discussed above, though, these entities are more likely to be opossums, despite their uncanny resemblance to the “raccoon” sign.

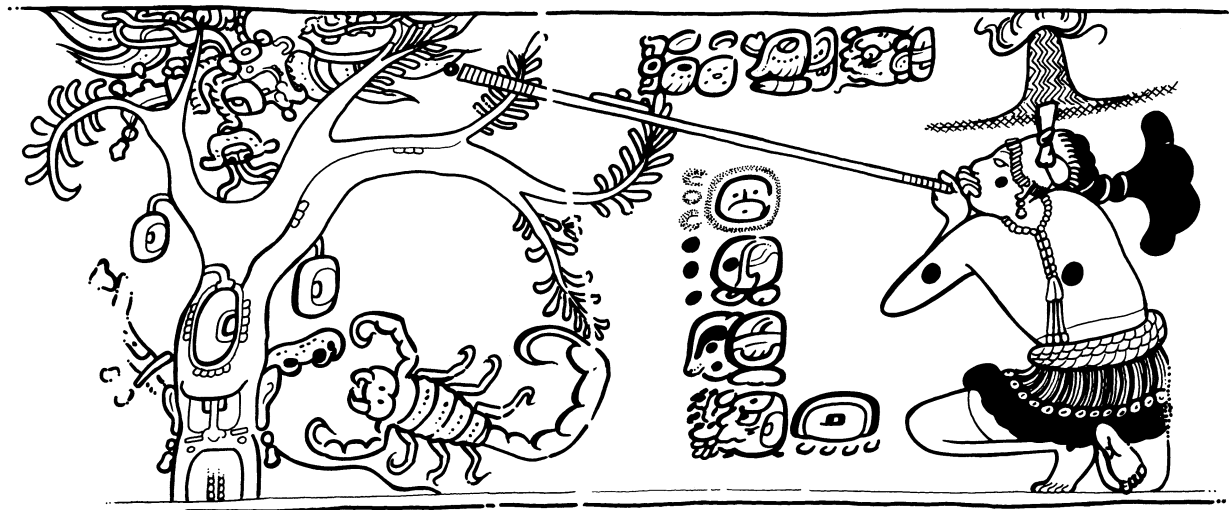


Figure 4. The avian form of God D “comes down (from) the sky.” The Blowgunner Pot, Boston Museum of Fine Arts, K1226 (after a photograph by Justin Kerr in Robicsek and Hales 1982:57).

coon” term in the languages (e.g., *-ach*, *-ech*, *-uuch*, *-an*), suggest that the logograph may merely have recorded **EHM**, the root of the “raccoon” term.⁶ That *ehm* had an infixed glottal-*h*, at least in the Ch’olan languages, is demonstrated by the cognates in Ch’orti’ and Ch’ol.⁷ As such, the **EHM-ma** spelling on the Xultún-style vessel probably cues *ehm* only, with the disharmonic **-ma** signaling the vocalic complexity of the root (i.e., its infixed *h*; see Houston et al. 1998). By contrast, the **EHM-ma-cha** spelling on Tortuguero Monument 6 more narrowly implicates *ehmach*, the Eastern Ch’olan form of the word for “raccoon”, indicating that this innovation was present by at least the late seventh century.

Little is known of the significance of the raccoon in Maya culture, for the animal is only cursorily mentioned in stories and songs. Yet we find numerous references to the raccoon as a Maize pest in dictionaries. Thus, Hull (2005:35) provides the Ch’orti’ sentence *e ejmach ayan uch’en i e ejmach uk’uxyo’b’ e tzijtzi a’n*, “raccoons have holes and eat unripened corn.” Similarly, Wisdom (1950:655) informs us that *e ehmach uxuhch’i ka nar*, “the raccoon steals our maize,” while Attinasi (1973:263) notes that the raccoon is “a mammal which raids the cornfield.” The outcome of the raccoon’s banditry is frequently an unhappy one, as indicated by occasional references to “raccoon traps” (Wisdom 1950:561) and to the killing of raccoons by irate farmers (Scott and Warkentin 1960:94). Thus despite the absence of the raccoon from song and story, the animal is likely to have been a profound practical concern for Classic Maya agriculturalists, and so it is hardly surprising to see it referenced in ancient writing.

While this discovery of references to the raccoon in Late Classic times is interesting, it pales in significance to other uses of the “raccoon” glyph in the inscrip-

tions. Intriguingly, the **EHM** sign is often used to write the verbs *ehm-(i)-Ø* and *ehm-ey-Ø*, “he descends, goes down,” in which contexts the subjects are occasionally winged deities and messengers, or kings on their way to war.

The *ehm-i-Ø* and *ehm-ey-Ø* verbs

Identification of the “raccoon” glyph as a verb meaning “to descend, go down” begins with the famous mythological scene on the Blowgunner Pot, now in the collections of the Boston Museum of Fine Arts (Figure 4). Following Blom’s (1950) discussion of a similar scene on a polychrome plate, Robicsek and Hales (1982:56-57) were among the first to propose that this vase depicted the shooting of “Seven Macaw” by the Hero Twins, an interpretation which is now widely accepted (Cortez 1986; Freidel et al. 1993:69-71; Taube 1987:4-5).

⁶ It is unclear to me why Kaufman and Norman (1984:120) reconstruct Proto-Ch’olan **ehmäch*, “raccoon,” since only Ch’orti’ and Popti’ provide any evidence of *-a* in the suffix, but no evidence of the sixth-vowel *ä* (which I regard as a recent innovation in Western Ch’olan). Elsewhere, Kaufman (2003:557) suggests a Western Mayan reconstruction of **7ehmaC*, where *-C* represents an undetermined consonant. Since he only lists the Ch’orti’ and Popti’ cognates, it is clear that he has been swayed by the presence of *a* in both. Yet this does not take adequate account of the Ch’ol and Yucatec cognates, which suggest a more complex picture. Although the cognates are spotty, I think they best support a Western Mayan reconstruction of **ehm*, with subsequent and independent innovations of suffixes in various daughter languages. Similar innovations have clearly affected the native terms for “armadillo” and “coati”.

⁷ Neither Ch’orti’ nor Ch’ol distinguish between velar (*j*) or glottal (*h*) spirants, so the *j* in *ejmach* and *ejmech* is purely orthographic.

Nevertheless, there remains some doubt about the identification of the “Principal Bird Deity” with “Seven Macaw” of the *Popol Vuh*. As Karen Bassie (2002:24) has pointed out, Bardawil (1976) conflates at least two distinct entities in his classic discussion of the “Principal Bird Deity.” As Hellmuth (1987:364-5) has noted, the first is clearly a bird of prey rather than a macaw or parrot, and Bassie (2002:31-34) amasses considerable evidence for his identification with the *waco* or laughing falcon (*Herpetotheres cachinnans*). This bird is clearly the avian form of God D (Hellmuth 1987:364-6; Taube 2003:471-2) and sports the same **AK’AB** mirror and cut-shell **YAX** diadem worn by this god. He frequently appears perched atop the world tree, and is often associated with sacrifice and accession to high office (Taube 1987). It is this bird that appears on the Blowgunner Pot and kindred scenes. By contrast, the second entity is never associated with the symbols of God D, but is nevertheless depicted biting off the arm of Juun Ajaw (the Classic Jun Junahpu) in a number of scenes (see Fash 1997:26, fig. 5 and Yadeun 1992:10-11). Further, this entity is explicitly depicted as a macaw at Copan, and carries the name *Chan Mo’ Nal*, or “Four Macaw Maize” at Tonina and on page 40b of the Dresden Codex.

Given the foregoing, we are faced with the enigma of two distinct birds, each associated with the Hero Twins in various scenes. Bassie (2002:31) has contended that since the Hero Twins shoot at least two distinct birds in the *Popol Vuh* (the laughing falcon and “Seven Macaw”), but only one is said to have bitten off the arm of Junahpu (“Seven Macaw”), it would seem best to identify the *Chan Mo’ Nal* entity with this bird, and the avian form of God D with the laughing falcon. If she is correct, then the Blowgunner Pot does not depict the slaying of “Seven Macaw” at all, but rather the shooting of the avian avatar or messenger of God D. As will be

seen, there is some reason to favor this interpretation. Texts associated with the Blowgunner Pot and cognate scenes frequently associate a “descending” bird with God D, and at least once describes the bird as his *ebeet*, or “messenger”.

To return to the Blowgunner Pot (Figure 4), Juun Ajaw clearly shoots his blowgun at the bird form of God D, who appears to float, with wings spread, just above a tall fruit-bearing tree. The text immediately above the blowgun is a fairly standard PSS, naming the owner of the vessel in question. The text below the blowgun would therefore appear to describe the scene. It opens with the Calendar Round date 1 Ajaw 3 K’ank’in, followed by the “raccoon” glyph (in the verbal position), the “sky” sign (**CHAN-na**) and the name glyphs of the avian avatar of God D.⁸ The date is almost certainly mythological rather than historical, and there is insufficient evidence for its placement in real time. Linda Schele read the verb as *ok chan* or *och chan*, “enters (the) sky” (Freidel et al. 1993:69-71). Yet this does not appear to fit the imagery particularly well, since the bird is oriented downward, apparently headed toward the tree rather than away from it.

Given the **EHM** reading for the “raccoon” glyph discussed above, we might wonder whether there is a suitable verbal meaning in the relevant languages. As it turns out, *ehm* is a widespread root intransitive verb for “to descend” and “to go down, come down”:

Ch’orti’	<i>ehm</i>	iv.	“ <i>bajarse</i> (to get down)” (Kaufman 2003:1279; Wisdom 1950:457)
	<i>ekm-ay</i>	iv.	“to go down, descend” (Hull 2005:35)
Ch’ol	<i>ejm-el</i>	n.	“ <i>derrumbe</i> (cliff, precipice)” (Aulie and Aulie 1998:43)
Chontal	<i>ém</i>	iv.	“to go down” (Knowles 1984:399)
Yucatec	<i>éem</i>	iv.	“descend” (Bricker et al. 1998:8)
Mopan	<i>eem</i>	iv.	“ <i>bajarse</i> (to get down)” (Kaufman 2003:1279; Ulrich and Ulrich 1978:88)

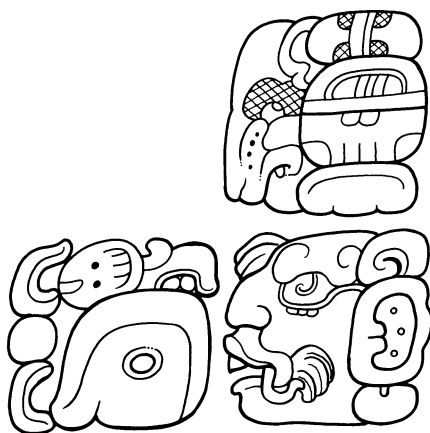


Figure 5. The Palenque patron god G1 “comes down from the sky.” Palenque, Tablet of the Cross, D7-D8 (after a drawing by Linda Schele).

⁸ These name glyphs have been read as Itzam-Yeh by Linda Schele (Freidel et al. 1993), but there are significant problems with this proposal. Specifically, the initial sign in the last glyph group is not **ye** but rather a *pars pro toto* representation of the cranial plate of the avian form of God D (see Tonina M.159, A4; Martin and Grube 2000:188). More generally, there is still no certain linkage of God D’s name to the Colonial term Itzamna, and his Classic cognomen is actually a complex congeries of forms, including the still undeciphered **AK’AB** mirror, an avian head (possibly **TZ’IKIIN**, especially in the codices), the aged God N head (**MAM**), and the optional adjuncts **YAX**, **NAAH** and **MUUT** (see Bassie 2002:25-31 for a recent overview of these spellings). The puzzle of God D’s names is still far from resolved, and must be saved for a future study.



Figure 6. The avian form of God D “comes down.” Panel from a Late Classic Polychrome Vase, K7821 (after a photograph by Justin Kerr).

Other than the interesting development of a secondary, related form *ekm-ay* in Ch’orti’ (probably via the fortition of **h* to *k*), these forms are very similar, and each shows the expected phonological developments from an earlier form **ehm* (Brown and Wichmann 2004:168). Given these data, Kaufman and Norman (1984:119) reconstruct Proto-Ch’olan **ehm* vi. “go down, come down”.⁹ Like other root intransitive verbs in Maya writing (e.g., *cham* “to die”, *och* “to enter”, *hul* “to arrive”), we would expect *ehm* to be inflected most frequently as *ehm-i-Ø*, where *-i* is the single argument predicate marker and *-Ø* the third person singular absolutive pronoun. Since the script frequently represents such verbs by their logographic roots alone (e.g., **CHAM**, **OCH**, **HUL**), the apparently “bare” **EHM** spelling on the Blowgunner Pot is also expected. As will be seen below, however, there are also some uniquely inflected forms of *ehm* which seem to prefigure the innovative Ch’orti’ form.

At this point, we can return once more to the Blowgunner Pot. Considered together with the following “sky” sign (**CHAN-na**), the verbal sequence can now be read as **EHM-CHAN-na**, *ehm-(i)-Ø chan*, “he de-

⁹ Brown and Wichmann (2004:168) reconstruct this verb back to Proto-Mayan, whereas Kaufman (2003:1279; see also Kaufman and Norman 1984:119) prefers to see it as part of his Lowland diffusion zone. In any event, they are agreed on **ehm* as the form of the verb in Proto-Ch’olan.

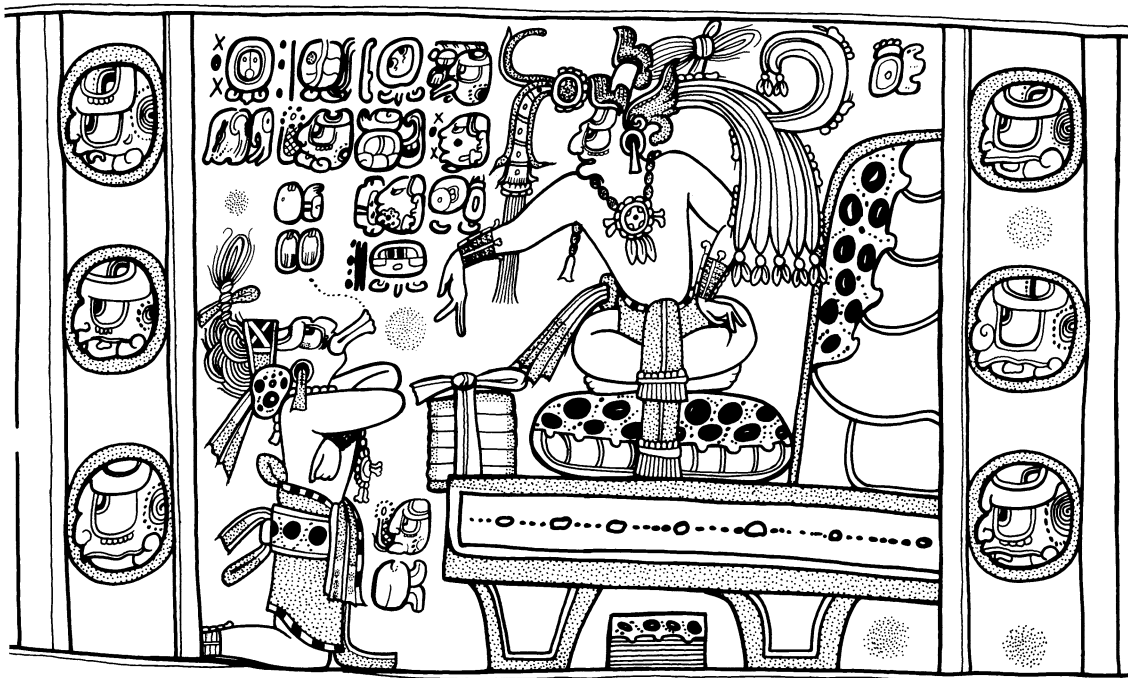


Figure 7. The cavernous court of God D. Panel from a Late Classic Polychrome Vase, K7821 (after a photograph by Justin Kerr).

scends (from) the sky” or “he comes down (from) the sky.” As mentioned earlier, this seems a reasonable description of the scene, where the avian aspect of God D indeed seems to be descending or coming down from the heavens. The absence of an explicit preposition (“from”) is typical of statements involving verbs of motion, both in modern Mayan languages and in the script, though it is interesting to note that a parallel statement (without associated iconography) does mark the preposition explicitly.

Thus, in a passage from the Tablet of the Cross (Figure 5), we read that the Palenque patron god G1 “comes down from the sky” (EHM-TA-CHAN-na, *ehm-[i]-Ø ta-chan*). This event is juxtaposed with another where G1 apparently “goes up (to) Six ?-Sky, (to) the northern Eight-G1 Edifice, (which is) the name of the house of the north” (T’AB?-yi 6-?-CHAN-na NAAH-la 8-?-NAAH U-K’ABA’ yo-OTOOT-ti xa-MAN?-na, *t’ab-[a]y-i-Ø wak ?-chan naahal waxak-?-naah, u-k’aba’ y-otoot xaman*). Although the latter part of this phrase remains somewhat enigmatic, it is interesting that a descent is here partnered with an ascent. Might it be that G1 came down from the heavens to receive offerings, and then returned, as it were, to set his heavenly house in order? Whatever their ultimate significance, it is perhaps noteworthy that these events are said to have taken place on 0.0.1.9.2 13 Ik’ 0 Ch’en (March 3, 3112 BC), just five hundred and forty two days after the “Creation” date (Freidel et al. 1993:69-70, fig. 2.7b). That G1 was indeed an inhabitant of the “sky” (rather than some other domain) is likewise suggested by the new bench text from Palenque Temple XIX, which recounts his accession “in the jeweled sky” at the behest of the evidently celestial God D almost two hundred years earlier (see Stuart, in

press).

One Late Classic vase contains two distinct references to the “descent” of God D, and helps to place these events in a larger mythological context. In the first panel (Figure 6), we see a seated supernatural figure whose facial features, dress and accouterments identify him as the deity jocularly known as Casper.¹⁰ His hands are stretched heavenward, and his gaze is fixed on the descendant avian form of God D. The associated text is short and to the point:

1-AJAW 8-TE’ UUN-ni-wa EHM
juun-ajaw waxak-te’-uniiw ehm-(i)-Ø
 “(On) 1 Ajaw 8 K’ank’in he descends.”

With the exception of the haab coefficient, the date is identical to that on the Blowgunner Pot. Given the frequent variation in such coefficients on Codex Style vessels (Martin 1997:853), it may be worth considering that these two vessels portray essentially contemporaneous events. As Grube (2004:125) notes, ambiguous and fluctuating dates of this type seem to symbolize events set in a remote, mythological past.

A second panel on the same vessel not only restates this event, but goes on to more fully describe its actors and location (Figure 7). The scene is apparently set in the palace of God D, marked as taking place in a mountain cave by the regularly spaced TUUN or WITZ diadems on the flanking walls (and see Figure 9 for a somewhat less stylized example of the same convention). Now in his anthropomorphic form, God D sits atop a sumptuously appointed throne and receives the Casper deity, who kneels before him and probably brings tribute in the form of textiles (in front of God D) and codices (below the throne). A short, two-glyph greeting is connected to his mouth by means of a dotted speech scroll, but the text eludes understanding. Thankfully the larger text is more readily discernible (Figure 8):

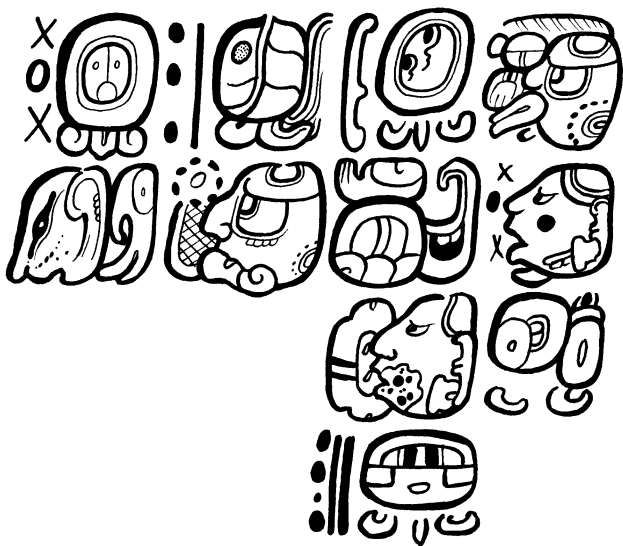


Figure 8. The descent of God D at the behest of Casper and the Hero Twins. Main text from K7821 (after a photograph by Justin Kerr).

¹⁰ Linda Schele gave this nickname to the second ruler of Palenque (ruled AD 435-487). His name glyphs demonstrate that the “Casper” element is just the *pars pro toto* mouth of T1077 (see Martin and Grube 2000:156-157), itself the probable portrait of this deity. While uncommon, depictions of the Casper entity typically highlight sacrificial themes. On K1254, he beats a deer to death with a stone, while on K1207 he is shown pouring out a large *olla* which mimics the shape of his mouth. Other scenes demonstrate militaristic overtones and connections with hummingbird iconography, as on K7716 and Lintel 2 of Tikal’s Temple IV (see Martin 1996, Martin and Grube 2000:79), where Casper appears as a god effigy decorating Naranjo’s ceremonial litters. This litter is called a “hummingbird litter” in the Tikal text (Simon Martin, personal communication 2000), and given the close association between militarism and hummingbirds in ancient Mesoamerica, the Casper deity may actually have been thought of as an anthropomorphic hummingbird.

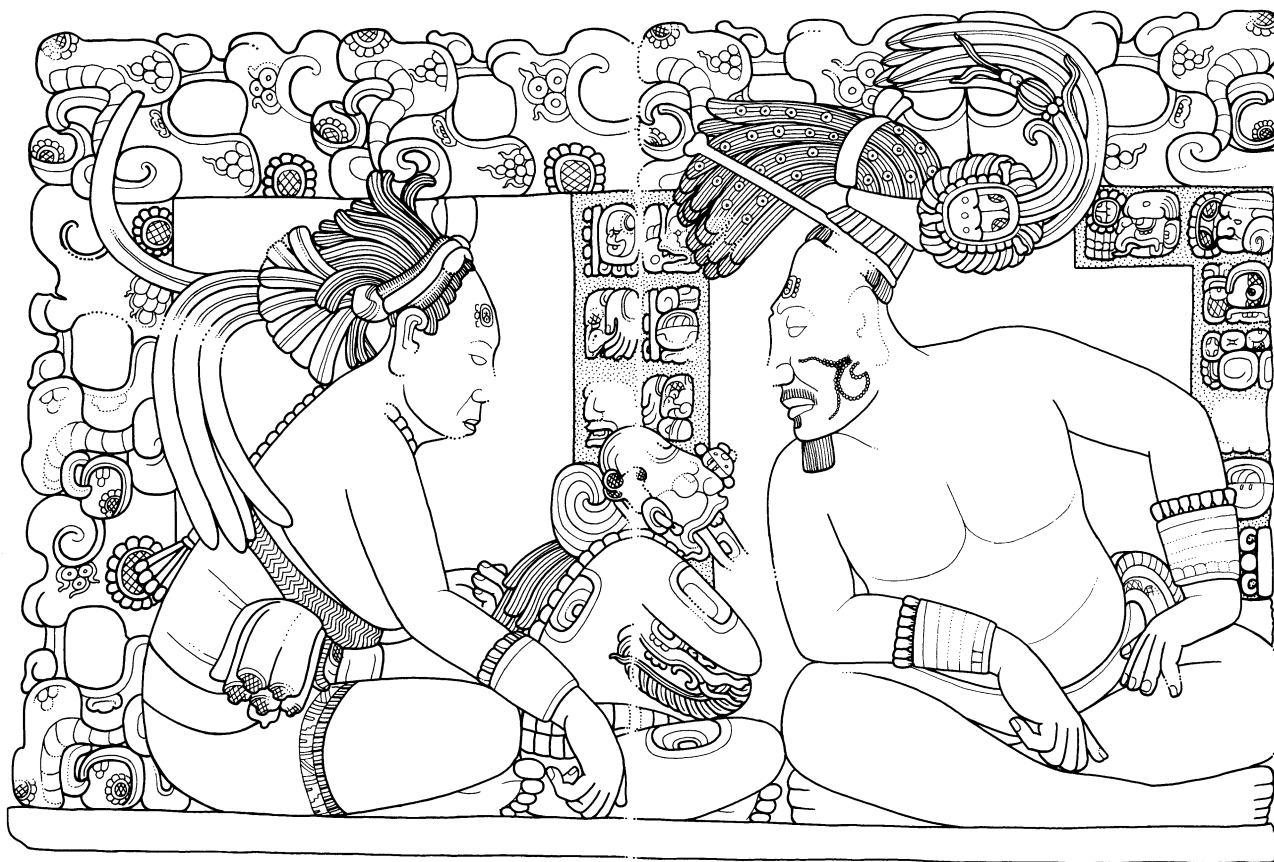


Figure 9. The court of God D and his winged messenger. Sculpted Throne Back, Museo Amparo, Puebla (after a photograph by Michel Zabé in Miller and Martin 2004:plate 1).

1-AJAW 8-UUN-ni-wa EHM-ye GOD D
juun-ajaw waxak-uniitw ehm-ey-Ø God D
 “(On) 1 Ahau 8 K’ank’in, ‘God D’ descends.”

U-KAB-ya CASPER yi-ta-ja 1-AJAW-wa
 YAX-BALUUN
u-kab-iiy-Ø Casper, y-itaj Juunajaw Yaxbaluun
 “Casper oversaw it, along with Juunajaw (and) Yaxbaluun.”

u-ti-ya 13?-HAAB-ya
uht-iiy-Ø uhxlajuun?-haab-iiy
 “It happened (at) Uhxlajuun Haabiiy,” or
 “It happened, thirteen years earlier.”

While the inflection of the *ehm* verb is somewhat different here, the text is clearly a restatement of the event from the first panel, and it therefore seems reasonable to consider it as essentially the same verb. Moreover, the spelling is explicable if we take account of Ch’orti’ *ekm-ay*, the innovative form discussed earlier. As John Robertson has shown, Eastern Ch’olan languages have innovated a *-Vy* suffix on verbs of motion and change of state (e.g., T’AB?-yi, *t’ab-ay-i-Ø*, “he goes up,”

LOK’-yi, *lok’-oy-i*, “he exits, leaves”). The provenience of this suffix is the mediopassive voice (also *-Vy*), itself ultimately from an earlier passive (see Houston et al. 2000). If the EHM-ye spellings do indeed cue *ehm-ey-Ø*, then this form would be intermediate between wider Ch’olan *ehm-i-Ø* and modern Ch’orti’ *ekm-ay-Ø*, and

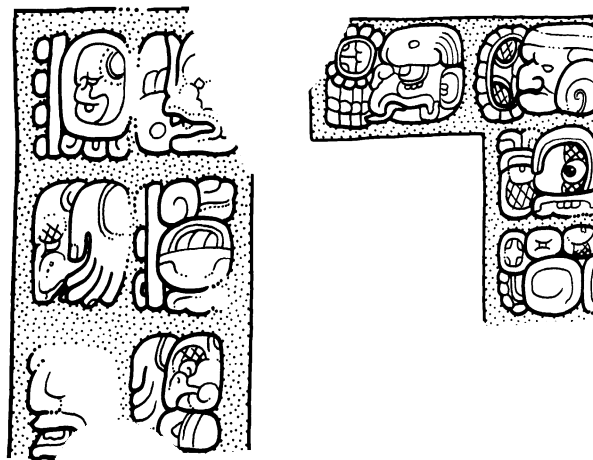


Figure 10. The text on the Amparo Throne.

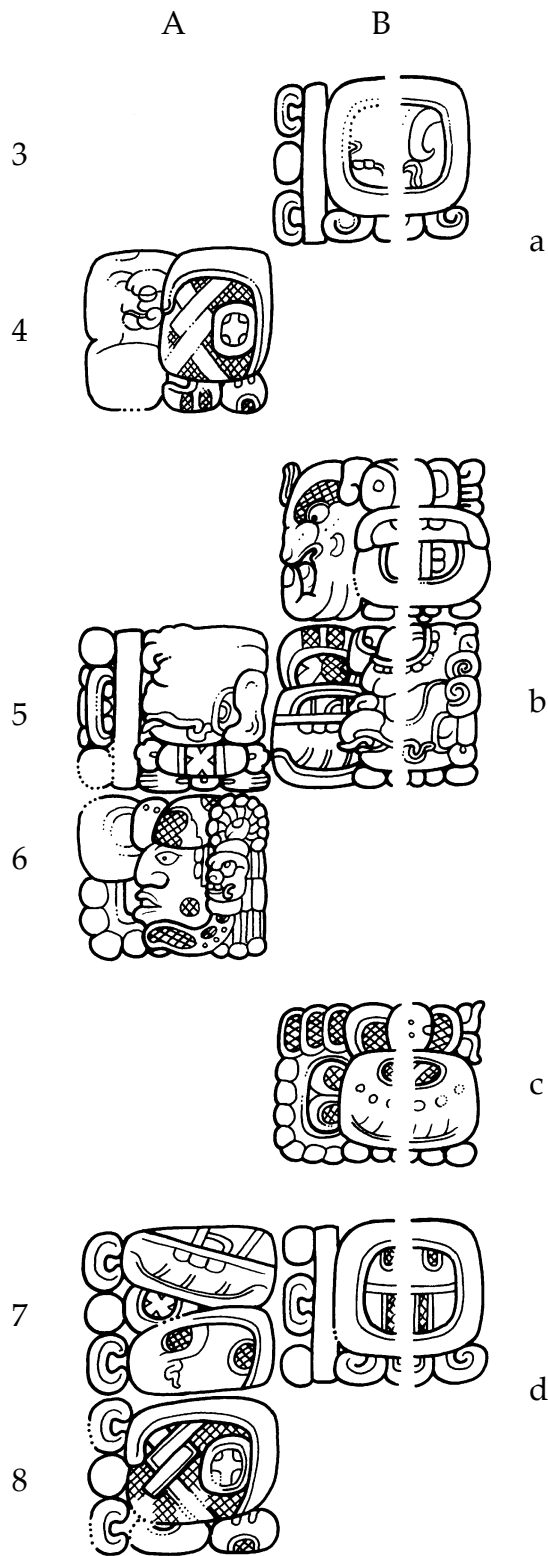


Figure 11. Events on the day 9.15.12.11.12 6 Eb 0 Pop. Tikal Temple IV, Lintel 2, B3-A8 (after Jones and Satterthwaite 1982:fig.73).

would provide another important piece of evidence for the essentially Eastern Ch'olan nature of the Classic script.¹¹

To return to the text (Figure 8), it is intriguing that Casper takes primary responsibility for the “descent” of God D, along with the Hero Twins. Did they summon him? The consideration that Casper and the Hero Twins supervised the arrival of God D, coupled with the supplicating Casper in the associated palace scene, does much to belie any association between God D and “Seven Macaw” of the *Popol Vuh*. Rather, as suggested by Bassie, it would seem that God D’s avian avatar is probably a messenger and mouthpiece of this deity, able to traverse the realms of sky, earth and underworld by virtue of its wings (another prevalent theme in the *Popol Vuh*).

These suggestions are amply borne out on a magnificent sculpted throne back, now in the collections of the Museo Amparo in Puebla (Figure 9). Although at least a third of the original composition is missing, the surviving portions show a scene remarkably cognate to that on K7821. God D again holds court in a cavernous chamber, so marked by repeated profiles of a stalactite-toothed WITZ monster. As noted by Miller and Martin (2004:28-29) he is attended by a goddess and a small, winged supernatural who elsewhere appears as a personified tree (TE’), and as the patron of the month Pax (SIBIK-TE’). The associated text opens with the Calendar Round date 9 Eb 0 Sotz’ (Figure 10), a mythological date which cannot be confidently placed in linear time. This is followed by the verb (EHM-ye), a probable place name (6-CHAN-na-NAL), the name of the winged messenger (TE’?), and then the formula ye-be-ta ‘God D’. The whole can be read as:

EHM-ye 6-CHAN-na-NAL TE’? ye-be-ta GOD D
ehm-ey-Ø Wakchannal Paax God; y-ebeet God D
 “The Paax God comes down (from) the Six Sky
 Place; he is the messenger of God D.”

Both Houston (2002) and Miller and Martin (2004:29) have discussed the significance of the term *ebeet* “messenger” in this context, as well as its wider resonance with regard to the avian messengers of gods so well known from the *Popol Vuh* and the *Dresden Codex*.¹² Yet

¹¹ It is important to note that the mediopassive voice is typically indicated by a *yi* syllable in the Maya script (e.g., *ju-bu-yi*, *jub-uy-i-Ø*, “falls,” *ja-tz’a-yi*, *jatz’-ay-i-Ø*, “gets hit”), not *ye* or any other *yV* syllable. Were the scribes perhaps making an effort in this case to disambiguate the mediopassive (with *-yi*) from verbs of motion and change of state (with *-ye*, or perhaps *-yV* signs)? More work on this novel verb class will be needed before this question can be answered.

¹² The *ebeet* term was deciphered by David Stuart (personal communication 2000).

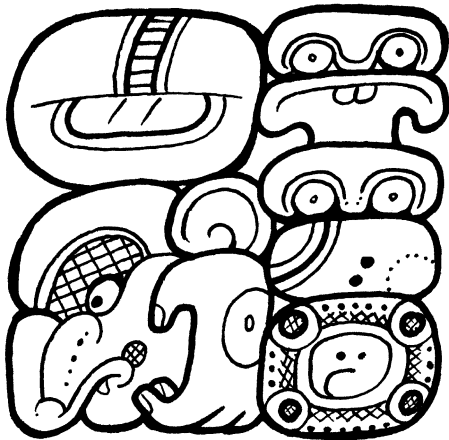


Figure 12. Bahlam Ajaw “comes down (from) the house of his flints and shields.” Tortuguero Monument 6.

the verb has hitherto remained elusive, and it is now clear that the main event is the descent of the winged messenger of God D from the heavens. As in the text from the Tablet of the Cross, this descent is paired with a subsequent ascent:

T’AB?-yi tu-CH’EEN-na K’UH?-na-AJAW
t’ab-ay-i-Ø t-u-ch’een k’uh(ul) ?-ajaw
 “He (the Pax God) goes up into the cave of the Divine ?-Lord.”

It seems likely that this text refers to the return of the winged messenger to the court of God D (both iconographically and textually identified as a “cave”), to whom he likely brings tidings from his travels abroad. This wonderful text thus gives us a privileged look at the mechanisms of governance employed by the celestial God D, who presumably relied on his messengers (surely more than one) to monitor affairs on the world below, perhaps only rarely sallying forth in his own avian form to deal with more important matters (such as, presumably, the events depicted on the Blowgunner Pot).

Two final occurrences of the *ehm-ey-Ø* verb are in purely historical contexts, apportioning considerable information on the conduct and sequence of Classic Maya warfare. The first occurs in a passage from Lintel 2 of Tikal’s Temple IV. The text and imagery of this lintel have been rather thoroughly discussed by Simon Martin (1996), especially its record of a “star war” waged by Tikal’s Ruler B against Naranjo on 9.15.12.11.13 7 Ben 1 Pop (February 4, 744), and the subsequent capture of its king, Yax Mayuy Chan Chahk (see also Martin and Grube 2000:49-50). Here I wish only to augment Martin’s insightful analysis with a discussion of the passage immediately preceding this account of warfare.

The lintel opens with a record of the half-period

ending on 9.15.10.0.0 3 Ajaw 3 Mol, which serves as the anchor for an event taking place 2.11.12 later, on 9.15.12.11.12 6 Eb 0 Pop (February 3, 744) (Figure 11a). As Martin (1996:223) has noted, this is just one day before the warfare events recorded in the next passage. The verb (at B4, Figure 11b) is clearly the “raccoon” glyph **EHM** (here conflated with the *ye* hand), followed by a place name (?-**SAK**-?-**la**) and the lengthy nominal phrase of Ruler B (A5-B5), including the Tikal Emblem Glyph (at A6). Then (at B6, Figure 11c), another verb (**HUL**) and place name (**tu-ba-la**) appear. Finally, a one-day distance number connects to the date of the “star war” (Figure 11d). The main passage can thus be read as follows:

EHM-ye-?-SAK-?-la Ruler B **HUL-tu-ba-la**
ehm-ey-Ø ?-Sak-...-al Ruler B *hul-(i)-Ø Tuubal*
 “Ruler B came down (from) ?-Sak-...-al (and) arrived (at) Tuubal”

It is possible that the first toponym (?-Sak-...-al) represents a place located on high ground, such as the escarpment which separates Tikal from the lake district to its south.¹³ If so, this might have motivated the use of *ehm-ey-Ø* to record the king’s descent from a height. Alternately, we might consider a somewhat more colloquial or directional significance for *ehm-ey-Ø* in this context. Given the location of Naranjo to the south and east of Tikal, it is possible that the verb references a movement “southwards” or even “away from the center,” both typical extensional meanings of “down” (and see Stuart 2004a:4 for a similar point about the verb *t’ab*, “to go up”). In any event, the close pairing with *hul-i-Ø* leaves little doubt that these verbs record travel from one location to another.

With respect to the second toponym (Tuubal), Martin and Grube (2000:76-77) have shown that this must have been located in the vicinity of Naranjo. This would perhaps have made it a reasonable staging ground for Tikal’s attack against that polity. In fact, given the “dawn” glyph (at A7), it is quite possible that Ruler B attacked Naranjo at first light the next morning. Seen from this perspective, the opening passages of Lintel 2 record nothing less than the mobilization and encampment of Tikal’s forces in preparation for a “star war” attack. That the Tikal forces reached the site in but two days despite an intervening distance of forty kilometers (by air), and that these events evidently took place during New Year’s celebrations (Stuart 2004b), suggests that surprise may have been an important factor

¹³ Tikal Stela 5 records the same place name as the subject of the obscure T550 verb. As Martin (1996) has shown, this monument was also commissioned by Ruler B and records the capture of Yax Mayuy Chan Chahk of Naranjo.

in this encounter.¹⁴

Equally informative is a short passage from Tortuguero Monument 6 (Figure 12), which provides further suggestive details on the prelude to warfare:

I-EHM-ye U-NAAH-U-TOOK'-PAKAL

i-ehm-ey-Ø u-naah u-took' (u)-pakal

“then Bahlam Ajaw came down (from) the house
of his flints, his shields”

Dated to 9.10.11.9.6 13 Kimi 14 Sek (June 1, 644), and immediately preceding a “star war” waged by Bahlam Ajaw of Tortuguero against the site of Uhxte'k'uh, this passage suggests the military preparations for waging war. Read literally, Bahlam Ajaw may have taken up weapons from an armory before marching off to war. Read somewhat more metaphorically, in a context where *took' pakal* might cue a diphastic kenning for “warriors” or even “army” (Simon Martin, personal communication 2000), this passage might be seen to record the amassing of troupes in preparation for an attack. Without further parallels, it will be difficult to choose between these two possibilities.

Many more animals lurk unidentified in Maya writing, and there are still other distinct signs routinely confused by scholars. If this discussion has succeeded in teasing apart the “dog” and “raccoon” glyphs, and in motivating the nominal and verbal usages of the latter, then it is because of the highly pictorial nature of Maya script, and the rare but important appearance of phonetic complements. More work needs to be done in justifying the equations we so often make between signs, for the Maya script was a supple script, and other signs as yet unidentified have the potential to communicate nominal and verbal meanings equally as complex and significant as the “raccoon” glyph.

References

Adams, Richard E. W.

1978 Routes of Communication in Mesoamerica: The Northern Guatemalan Highlands and the Peten. In T. A. Lee Jr. and C. Navarrete, eds., *Mesoamerican Communication Routes and Cultural Contacts*, pp. 27-35. Papers of the New World Archaeological Foundation, Number 40. Provo: Brigham Young University.

Attinasi, John J.

1973 *Lak T'an: A Grammar of the Ch'ol (Mayan) Word*. Ph.D. Dissertation, Anthropology, University of Chicago.

Aulie, H. Wilbur and Evelyn Woodward Aulie

1996 *Diccionario Ch'ol de Tumbalá, Chiapas*. Second edition, edited by E. F. Scharfe de Stairs. SIL.

Bardawil, Lawrence

1976 The Principal Bird Deity in Maya Art: An Iconographic Study of Form and Meaning. In M. G. Robertson, ed., *Proceedings of the Second Palenque Round Table*, pp. 195-209. Pebble Beach: Pre-Columbian Art Research Institute.

Bassie, Karen

2002 Maya Creator Gods. *Mesoweb*: www.mesoweb.com/features/bassie/CreatorGods.pdf.

Bastarrachea, Juan R., Ermilo Yah Pech and Fidencio Briceño Chel

1992 *Diccionario Basico Español-Maya-Español*. Mexico: Maldonado Editores.

Blom, Frans

1950 A Polychrome Plate from Quintana Roo. *Notes on Middle American Archaeology and Ethnology*, Number 98. Cambridge: Carnegie Institution of Washington.

Bricker, Victoria R., Eleuterio Po'ot Yah and Ofelia Dzul de Po'ot

1998 *A Dictionary of the Maya Language as Spoken in Hocabá, Yucatán*. Salt Lake City: University of Utah Press.

Brown, Cecil H. and Søren Wichmann

2004 Proto-Mayan Syllable Nuclei. *International Journal of American Linguistics* 70(2):128-86.

Cortez, Constance

1986 The Principal Bird Deity in Preclassic and Early Classic Maya Art. M.A. Thesis, Department of Art and Art History, University of Texas, Austin.

Fash, William L.

1997 Unearthing an Ethos: Maya Archaeology and Maya Myth. *Symbols*, Spring 1997, pp. 22-27. Cambridge: Peabody Museum of Archaeology and Ethnology.

Freidel, David, Linda Schele and Joy Parker

1993 *Maya Cosmos: Three Thousand Years on the Shaman's Path*. New York: Quill.

Grube, Nikolai

2004 El Origen de la Dinastía Kaan. In Enrique Nalda, ed., *Los Cautivos de Dzibanché*, pp. 117-131. Mexico: Instituto Nacional de Antropología e Historia.

Hellmuth, Nicholas

1987 *Monster und Menschen in der Maya-Kunst*. Austria: Akademische Druck und Verlagsanstalt.

Houston, Stephen

2002 Words on Wings: The Nature and Meaning of Messages, Visitors, and Embassies Among the Classic Maya. Paper presented at the 20th Annual Maya Weekend of the University of Pennsylvania Museum, April 5-7, 2002.

Houston, Stephen and David Stuart

1998 The Ancient Maya Self: Personhood and Portraiture in the Classic Period. *RES* 33: 73-101.

¹⁴ Richard Adams (1978:27) indicates that “[s]omething between 2 and 3 km. per hour is typical of travel through the rain forest today. This is on unimproved trails, full of obstacles and with detours around fallen trees, etc. In ancient times, it is safe to assume that at least the main routes of travel were kept cleared, open, and bridged. Thirty-one to thirty-five km. can be covered in ten hours if one urges the party on.” Even a hastening party should have required a night's rest between Tikal and Naranjo, then, especially if they expected to arrive in any condition for battle.

- Houston, Stephen, John Robertson and David Stuart
2000 The Language of Classic Maya Inscriptions. *Current Anthropology* 41(3):321-356.
- Houston, Stephen, David Stuart and John Robertson
1998 Disharmony in Maya Hieroglyphic Writing: Linguistic Change and Continuity in Classic Society. In A. Ciudad Ruiz et al. eds., *Anatomía de una Civilización: Aproximaciones Interdisciplinarias a la Cultura Maya*, pp. 275-296. Sociedad Española de Estudios Mayas.
2004 Disharmony in Maya Hieroglyphic Writing: Linguistic Change and Continuity in Classic Society. In S. Wichmann, ed., *The Linguistics of Maya Writing*, pp. 83-101. Salt Lake City: University of Utah Press.
- Hull, Kerry
2005 An Abbreviated Dictionary of Ch'orti' Maya. A Final Report for the Foundation for the Advancement of Mesoamerican Studies, Inc.
- Jones, Christopher and Linton Satterthwaite
1982 The Monuments and Inscriptions of Tikal: The Carved Monuments. *Tikal Report No.33: Part A. University Museum Monograph 44*. Philadelphia: The University Museum.
- Kaufman, Terrence S.
2003 A Preliminary Mayan Etymological Dictionary. *Famsi*: www.famsi.org/reports/01051.
- Kaufman, Terrence S. and William M. Norman
1984 An Outline of Proto-Cholan Phonology, Morphology, and Vocabulary. In J. S. Justeson and L. Campbell, eds., *Phoneticism in Mayan Hieroglyphic Writing*, pp. 77-166. Albany: State University of New York.
- Macri, Martha J. and Matthew G.Looper
2003 *The New Catalog of Maya Hieroglyphs. Volume 1: The Classic Period Inscriptions*. Norman: University of Oklahoma Press.
- Martin, Simon
1996 Tikal's "Star War" Against Naranjo. In M. G. Robertson, ed., *Eighth Palenque Round Table, 1993*, pp. 223-236. San Francisco: Pre-Columbian Art Research Institute.
1997 The Painted King List: A Commentary on Codex-Style Dynastic Vases. In B. and J. Kerr, ed., *The Maya Vase Book, Volume 5*, pp. 847-67. New York: Kerr Associates.
- Martin, Simon and Nikolai Grube
2000 *Chronicle of the Maya Kings and Queens*. London: Thames and Hudson.
- Miller, Mary and Simon Martin
2004 *Courtly Art of the Ancient Maya*. London: Thames and Hudson.
- Proskouriakoff, Tatiana
1968 The Jog and the Jaguar Signs in Maya Writing. *American Antiquity* 33(2):247-251.
- Rätsch, Christian and Heinz Jürgen Probst
1985 *Le Bâho: Ethnozoologie bei den Maya in Yucatán am Beispiel der Orthogeomys spp.* *Indiana* 10:237-67. Berlin: Gebr. Mann Verlag.
- Robicsek, Francis and Donald M. Hales
1982 *Maya Ceramics from the Classic Period: The November Collection of Maya Ceramics*. Charlottesville: The University Museum of Virginia.
- Schele, Linda and Jeffrey H. Miller
1983 The Mirror, the Rabbit, and the Bundle: "Accession" Expressions from the Classic Maya Inscriptions. *Studies in Pre-Columbian Art & Archaeology, Number 23*. Washington, D.C.: Dumbarton Oaks.
- Scott, Ruby and Viola Warkentin
1960 *La' Laj Q'uel Yambä Jun*. Mexico: Instituto Lingüístico de Verano.
- Seler, Eduard
1939 The Animal Pictures of the Mexican and the Maya Manuscripts. In J. E. S. Thompson and F. B. Richardson, eds., *Gesammelte Abhandlungen sur Americanischen Sprach- und Alterthumskunde*, Vol. 4, pp. 1-97. Cambridge: Carnegie Institution of Washington.
- Stempell, W.
1908 Die Tierbilder der Mayahandschriften. *Zeitschrift für Ethnologie* 40:704-743.
- Stuart, David
2004a The Paw Stone: The Place Name of Piedras Negras, Guatemala. *The PARI Journal* 4(3):1-6.
2004b New Year Records in the Classic Maya Inscriptions. *The PARI Journal* 5(2):1-6.
2005 *Sourcebook for the 29th Maya Hieroglyphic Forum, March 11-16, 2005*. Austin: Department of Art and Art History, University of Texas.
in press *The Inscriptions from Temple XIX at Palenque: A Commentary*. San Francisco: Pre-Columbian Art Research Institute.
- Taube, Karl
1987 A Representation of the Principal Bird Deity in the Paris Codex. *Research Reports on Ancient Maya Writing* 6. Washington, D.C.: Center for Maya Research.
2003 Ancient and Contemporary Maya Conceptions about Field and Forest. In A. Gómez Pompa et al., eds., *The Lowland Maya Area: Three Millennia at the Human-Wildland Interface*, pp. 461-492. New York: Food Products Press.
- Thompson, J. Eric S.
1950 *Maya Hieroglyphic Writing: An Introduction*. *Carnegie Institution of Washington, Publication 589*. Washington, D.C.
1962 *A Catalog of Maya Hieroglyphs*. Norman: University of Oklahoma Press.
1970 *Maya History and Religion*. Norman: University of Oklahoma Press.
- Tozzer, Alfred M. and G. Allen
1910 *Animal Figures in the Maya Codices*. Papers of the Peabody Museum, Harvard University, Vol. 4, No. 3. Cambridge.
- Ulrich, E. Matthew and Rosemary Dixon de Ulrich
1976 *Diccionario Maya Mopan*. Instituto Lingüístico de Verano, Guatemala.
- Wisdom, Charles
1950 *Materials on the Chorti Languages*. Microfilm Collection of Manuscripts on Middle American Cultural Anthropology, No. 28. University of Chicago Library.
- Yadeun, Juan
1992 *Toniná: El Laberinto del Inframundo*. Chiapas, Mexico: Gobierno del Estado.