
“57 Varieties”: The Palenque Beauty Salon

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Throughout the ages, people have been vain about their hair. It has been desirable to have an abundance of hair or virtually none, to have it extremely curly or perfectly straight. Color preferences have ranged from white to black, with every color of the spectrum in between. We are familiar with the Egyptian styles – straight bangs and straight hair or tight curls to the shoulders or waist – and with those of the Greeks, with their head-conforming curls; those of the Romans, with their short, combed-down cuts or tight curls for men; and those of people of the Middle Ages – in Charlemagne’s time, there was a striving to revive Roman traits and styles. The Renaissance intertwining of chains of jewels and ribbons in the hair and the plain center part and waist-length hair of Leonardo da Vinci’s *Mona Lisa* are well known to us, as are many styles of the sixteenth-century French and English courts. Noting the multitude of face-framing hairstyles of Queen Elizabeth I of England and her court in the late sixteenth and early seventeenth centuries, Gombrich (1969:169) points out that “the framing shapes transform the meaning of the object they enclose,” that is, the person being portrayed. There seems no end to the hairstyles portrayed by Rembrandt in the seventeenth century. Among all these, there was a concern for elegance and variety. In the last few decades, hairstyles for both women and men in any one country have changed dramatically. Today one has only to walk along a busy street in a metropolitan area to note the hundreds of coiffures available to, and chosen by, the present generation.

So it was at Palenque in Late Classic times. The known repertoire of hairstyles available to the inhabitants of this city numbered at least fifty-seven, and there were probably more. Not all, however, were available to everyone. Some hairstyles were appropriate for the elite, some were permitted for the populace, and some were delegated to prisoners, slaves, and others of low status. Furthermore, there were styles appropriate for various occasions – for regal, ceremonial, and mundane life. Hairdressers must have been constantly busy with their appointments, as evidenced by the complexity of some of the hairdos that were the fashion.

Figures and figurines used in this study are all of the

Late Classic period. A few Palenque Preclassic figurines depict hair, but they merely show deep-ridged lines or a raised area across the forehead, as do other Preclassic Maya figurines, such as those shown in Kidder and Samayoa (1959: fig. 2) from Kaminaljuyu, Lee (1969: figs. 1h, i, and 2) from Chiapa de Corzo, representing I-Chiapa-Al and Rands and Rands (1965: fig. 6) from Uaxactún. It is interesting, however, that Boggs (1973:21) reports very “up-to-date” hairstyles on Preclassic figurines from El Salvador, “several of which resemble the modern ‘pony tail,’ with the hair combed to form a single long tress that was passed upward from the crown of the head through encircling rings (of wood or stone?) to fall softly over the temple.” This is a style that is also found in Late Classic figurines from Palenque, which I classify as HI. Boggs (*ibid.*) also reports buns and braids and “colored rolls of cloth” entwined in the hair, a style that, he notes, is still worn by Mesoamerican Indian women.

I have restricted this study to hairstyles, omitting head-dresses, which I will include in a much larger investigation of Palenque figurines, encompassing regal figures, figures on thrones, women, children, litterbearers, gods, god impersonators, shamans, mammals, birds, and saurian creatures. Also included in the larger investigation will be construction methods of both moldmade and hand-made figurines, those used as whistles and ocarinas, plaques, votive objects, amulets worn around the neck, and so on. Applied color, also part of this larger study, will not be taken up here.

The purpose of this inquiry was to find out if there were hairstyle characteristics that could be securely labeled women’s or men’s and to determine by whom, where, and when they were worn. Gods, god impersonators, shamans, animals, and animal “alter egos” were not used, although they also show definite hairstyles.

The current investigation is comprised of thirty-six basic hairstyles, plus twenty-one variations. In order to provide easier reading, I shall not refer to all the variations by number, but they can be found in the tables. Photographs of selected cases will be referred to by figure number. The hairstyles discussed in this essay are taken from over eight hundred Palenque figurines (hand-mod-

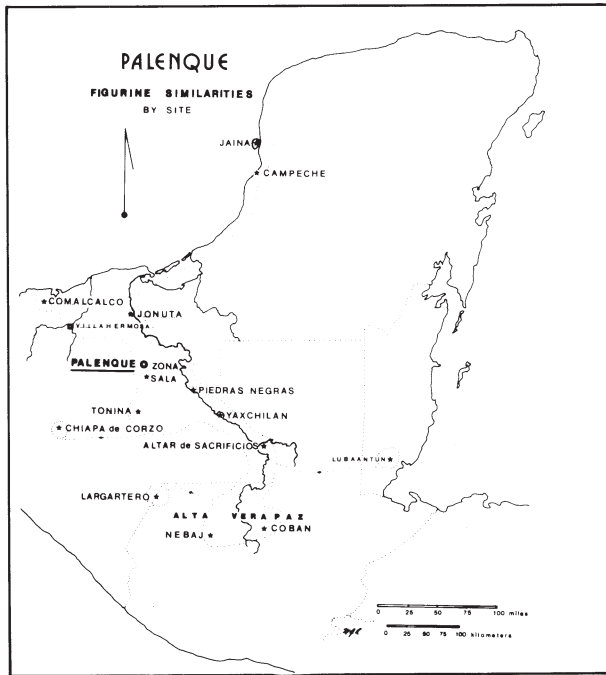


Fig. 1 Map of the Maya area. Sites with figurine similarities.

eled, moldmade, and of combined techniques), supplemented by styles portrayed in forty-two instances on Palenque stone sculpture, twenty instances on Palenque stucco sculpture, and eighty-two heads in the Palenque museum and bodega. Figurines from other sites discussed here will be those with hairstyles that are the same as, or similar to, those depicted on Palenque figurine sculpture, namely, examples from Jonuta, Jaina, Campeche, Zona Sala, Villahermosa, Alta Verapaz, Chiapa de Corzo, Lagartero, Altar de Sacrificios, and the distant Belize site of Lubaantún (see Fig. 1).

The basis for establishing a woman's style is the examination of 455 figurines from the above-named sites – of which 91 definitely depict women – plus the known Palenque examples of representations of women. To be considered a depiction of a woman, a figurine had to exhibit one, or preferably more, of the following characteristics: breasts, association with a child (holding, breast-feeding, or birth), food preparation, or weaving. In this study, a woman's garment alone did not qualify the figure as a woman; nor were detached heads used in the count of women. In stone and stucco sculpture from Palenque, glyphic names with female indicators were the determining factors.

Stepped Cuts

A hallmark of figurines from Palenque, Jaina, Jonuta, and other Campeche sites is the "stepped" cut, the Type A hairstyle (Figs. 2-11 and 38). Regardless of the style of the front of the hair, the sides are shaped with one, two, or three horizontal cuts of different lengths, giving a "stepped" appearance.

The stepped-cut varieties, worn by both men and

women, are depicted on figurines and on stone and stucco sculpture. This type of cut must have been extremely popular at the time; it is shown on bareheaded figurines, and it is also seen with high headdresses and towering headdress masks and with a wig on top of it (Corson 1976: fig. 23d).

There are numerous combinations of the stepped cut. They may have lowered, flat center bangs (Figs. 3, 8, and 38) or cut straight across the center bangs (Fig. 4); both styles are worn by men and women. An interesting variation of the flat center bangs can be seen in the Sestieri (1969: Plate 40) example from Alta Verapaz. Here the center bangs are cut in the shape of a T, similar to the manner in which front teeth of the Maya were sometimes filed. A center portion hanging lower than the rest of the hair can be seen in an Olmec example (G. F. Ekholm 1970:40) and in a Preclassic example (Wuthenau 1965:61).

Some Type A hairstyles have a forelock, a small tuft of hair centered at the front of the head and beginning a little above the hairline. The tuft is usually drawn through a small disk or floral element and projects outward. In stucco and stone sculpture at Palenque, the forelock was worn only by rulers (Figs. 42 and 43). Pacal wears it on the Oval Palace Tablet and on Pier d, House D (names and dates of Palenque royalty are taken from Lounsbury 1974a; Mathews and Schele 1974; and Schele 1976). His queen mother, Zac-Kuk, is shown with it on the Sarcophagus at positions north 1 and south 2, on the Oval Palace Tablet, and on Pier c, House A. The royal grandmother, Kan-Ik, wears the forelock on the Sarcophagus at positions west 2 and east 3. Chac-Zutz' has it on the Tablet of the Slaves (center figure). It is also shown on males, probably rulers, in the main position on stucco Piers b, c, d, and e of House A and c, d, and f of House D. It is debatable whether the figures on the southwest and northwest Sarcophagus legs wear true forelocks or not.

The extended forelock seen on stone sculpture is not usually found on modeled clay figures. Instead, there are center bangs, which, rather than being even with the rest of the hair in front, are raised and stand out distinctly at a different level (Fig. 5). The raised center bangs are a variant of, or substitute for, the forelock. The true forelock is higher up on the front of the head and flops over in a definite, outward-flaring cluster of hair, usually held together by an ornament (Figs. 6 and 7). Several Jaina figurines show a short forelock held with a bead, just at the part of the hair on the forehead (Anton 1970: pl. 211). Whereas stone and stucco sculpture shows the forelock worn by both women and men of royal status, figurines always represent women when the hair is drawn through this disk.

Raised center bangs are shown on women in all Palenque examples. Among Jaina-style figurines, I have found only three possible examples where this cut is worn by men; and one of these is an aberrant figure. One exception is shown in Rands and Rands (1965:541, fig. 14). Another is published by Corson (1976:189, fig. 13c); here the figure is either a male or a woman with very



Fig. 2 Palenque, Type A: the stepped cut. 12 cm.



Fig. 3 Palenque. Type A: longer, unraised center bangs, worn by both women and men. 7 cm.



Fig. 4 Palenque. Type A: straight, even center bangs, worn by both sexes. 3.5 cm.



Fig. 5 Palenque. Type A: center bangs raised above the rest of the front bangs, worn by women. 11.5 cm.



Fig. 6 Palenque. Type A: forelock drawn through a disk. 5.6 cm.

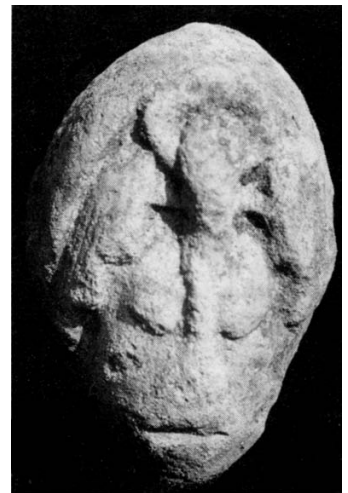


Fig. 7 Palenque. Type A: forelock drawn through a disk. 7.5 cm.



Fig. 8 Palenque. Type A: wedge-groove in an elongated head. 6.7 cm.



Fig. 9 Palenque. Type A: deep groove with a rounded base at the top of the head. 12 cm.



Fig. 10 Palenque. Type A: deep V-shaped wedge-groove. 4.5 cm.



Fig. 11 Palenque. Type A: wedge-groove in a handmade head, exhibiting the thrust of a V-shaped object into the cut. 5 cm.



Fig. 12 Palenque. Type B: side ringlets are often depicted with persons on thrones. 8 cm.



Fig. 13 Palenque. Type B: center part with ringlets. 5 cm.

underdeveloped breasts. This is also the only example of a man (if it is a man) with a wedge-shaped groove in his head. The third, and most questionable, exception is shown in a Merrin Gallery catalog ([1970]: fig. 11); here the raised center portion of hair comes from the top of the tall, squared head, as do two other sections of front hair.

Wedge-Grooves

A wedge-shaped groove in the upper center front of some of the elongated heads – especially prevalent in Palenque – is depicted only on clay figurines (Figs. 5 and 8-11), never on stone or stucco sculpture. It is always shown on women who have stepped, Type A hairstyles, with the one possible exception mentioned above (Corson 1976:189, fig. 13c). The wedge-groove does not determine the type of hairstyle to be depicted, for there are nine styles associated with it in Palenque figurines alone. Ninety-nine figurine examples have been studied in this category, seventy-four of which are from Palenque.

In his extensive study of Jaina figurines, Corson (1976: 16) notes the possibility that the wedge-groove “was intended to facilitate removal of the head from the mold.” I do not feel that this was the purpose, for the following reasons. The wedge-grooves are too carefully made, both in small moldmade figurines and in handmade figurines from Palenque. There are numerous wedge-grooves that would not have facilitated removal from the mold: those with a slight indentation in the top, lining up with a center part; those with a very deep cut extending to the hairline (Fig. 8); those with a deep cut with a rounded base at the top of the head (fig. 9); and others with a deep V shape at the top of the head (figs. 5 and 10). It would have been much more difficult to remove from a mold the tall, ornate headdresses found on figurines than to remove these unadorned, fairly flat pieces. It is never the rear of the head that displays the wedge-groove, only the front. In most instances, there is no undercut at the

base of the notch, which would normally be the result of lifting the piece from the mold. If the wedge-groove were made to facilitate removal, one wonders why so many of the same head types have no wedge-groove (139 from Palenque). Had the wedge-grooves not been of significance, it would have been very easy to fill in the holes with a piece of clay, for earplugs and other decorations were added after the figurines were removed from the molds.

There is one moldmade figurine head in the Palenque museum, on which the wedge-groove was made after the figure was removed from the mold, using a smooth tool with a rounded V-shaped end thrust into the still-damp clay. The wedge-groove goes six millimeters below the bottom of the cut, as seen from the front, an impossible feat to accomplish when removing the piece from the mold.

Another small figurine head from Palenque (Fig. 11) has a wedge-groove of the type that might be expected if the groove had been used in removing the head from the mold. This, however, is a crudely fashioned, handmade head. The wedge-groove was made by inserting a V-shaped object into the top of the head at a forty-five-degree angle from the front; the object was then forced downward and pulled out, leaving a decided undercut.

“57 Varieties”

The stepped cut, Type A, is seen on both sexes. Decision as to the sex of the person depicted depended upon other factors: for women, the center part, wedge-groove, raised center bangs, forelock, or association with children, weaving, or food preparation. Varieties of stepped cuts include the following: with or without a forelock or raised center bangs; parted or not parted; combed straight back, horizontally, straight down, or in a combination of these styles; shoulder-length or long; and with numerous ways of combing the top.

Another hairstyle, Type B, seemingly preferred by the



Fig. 14 Palenque. Type B: center part with ringlets pulled into side curls. 5 cm.

elite or ruling class, as exemplified by numerous associations with thrones and regal headdresses, features “ringlets” at the sides of the head (Figs. 12 and 39). Some ringlet styles worn by women had a center part and were combed back (Fig. 13); some hair was parted in the center and pulled out in curls, again on women (Fig. 14). Some had a large bow at the top and ringlets on the sides.

The high bouffant, “teased” hairstyle, Type C, another favorite of women (Figs. 15 and 39), was sometimes adorned with large flowers embedded in the sides.

Type D, seemingly worn by young women (Figs. 16, 17, and 39), is a simple but elegant style in which the hair is parted in the center and allowed to fall over the shoulders and down the back to the waist. Seen on the young today, it apparently was worn all over the Campeche-Tabasco coastal and inland areas in Classic times.

Style E, the “ruff,” worn only by men, could be a short “butch” cut (Figs. 18 and 39), a longer clip (Fig. 19), or a very short clip back from the forehead and curving down to the ears (Fig. 20). Often the hair was clipped short only in front; the rest was brought through loops of cloth or leather and cut off in a ruff, which extended upward on top of the head (Figs. 21 and 40). The hair at the rear (Fig. 22) was combed down to the shoulders.

In the very beautiful Type F hairstyle (Figs. 23 and 40), every hair was in place. The hair was parted in the center and drawn back against the head in a tight, close knot at the top. Combs were placed at the sides of the knots, and often flowers or beads were pinned to the hair. This style, found at Piedras Negras, is very rare at Palenque and may have been imported there.

The “baby-doll” style, Type G, is a short, fluffed bob (Figs. 24 and 40), seen frequently at Usumacinta sites as well as at Palenque. It often has a center part, designating the wearer as a woman.

The Type H hairstyle is common at Palenque, worn by both men and women as well as by gods. The hair is slicked to the head and brought up through a loop; the

end tufts are allowed to flop over the center (Figs. 25 and 40).

In the Type I style (Fig. 40), the hair is wound around the head and piled high on top. Some variations have front bangs, and others have the hair drawn through a circular braid.

The “layered” cut, Type J, at Palenque may have the sides cut in as many as five overlapping layers (Fig. 40). Usually a cap crowns the top.

The “bun,” Type K, another Palenque favorite (Figs. 26 and 40), was also popular at Jaina. Usually all the hair is brought up and coiled into a bun, but occasionally a rear section falls to the back.

The Type L “side sweep” is found frequently at Palenque with feathers added to the rear (Fig. 41). The example shown in Figure 27 is crudely made, and its features are more “European” than those of typical noble Palenque heads.

The “long, unruly pompadour,” Type M, is very crudely formed on the Palenque example seen here (Figs. 28 and 41). It is a style often found on prisoners and persons of lowly status. The “greased pompadour,” Type N, closely resembles Type M, but here the hair is held by the binding agent in much wider, separate strands (Fig. 41).

The “close-cropped bouffant,” Type O, is a style in which the hair was fluffed or teased into a compact mass (Fig. 41). It is usually shown with no headdress or ornamentation, indicating that it, too, was probably relegated to the lower class.

The “top-coil” style, Type P (Figs. 29 and 41), consists of a coil of hair curled over the top of the head. All other hair was shaved off. Were it not for this coil, this would be a “shaved” cut.

The “fan” cut, Type Q (Figs. 30 and 41), is crudely depicted in all known instances at Palenque. It closely resembles a fan as it splays to the top of the head, keeping a circular contour above the head. Numerous examples depicting this cut suggest that it may have been worn by prisoners.

The “deep-ridged” cut, Type R (Figs. 31 and 41), has been noted only on men. The hair was slicked down close to the head and cut far back at the temples; it has deep ridges, probably made by pressing some implement against the heavily greased hair. It is frequently noted on warriors.

Figure 32, Type S, is a crudely made example of the “back sweep.” Nothing has been done to the long hair except to sleek it back with grease and let it hang out to the rear of the head (Fig. 41).

The “close crop,” Type T, is shown on hauntingly beautiful and serene examples of a noble figure with a high-ridged nose extending into the forehead (Figs. 33 and 41). This may have been an almost-shaved head, where the hair was cut to circa one centimeter all over.

Women’s Styles

In Palenque figurines, the following hairstyle characteristics are reserved for women: the forelock, the wedge-groove, the bouffant, teased hairdo, and a center part.



Fig. 15 Palenque. Type C. 5.5 cm.



Fig. 16 Palenque. Type D. 14 cm.



Fig. 17 Palenque. Type D. 14 cm.



Fig. 18 Palenque. Type E: the short butch cut. 6.5 cm.



Fig. 19 Palenque. Type E: the longer clip. 4.5 cm.



Fig. 20 Palenque. Type E: the short clip extends down to the ears. 6 cm.



Fig. 21 Palenque. Type E: the top hair stands up through a skin disk. 6 cm.



Fig. 22 Palenque. Type E: the rear hair is combed down to the shoulders. 6 cm.



Fig. 23 Palenque. Type F: tightly pulled-back hair, worn with combs. 7 cm.



Fig. 24 Palenque. Type G. 4.2 cm.



Fig. 25 Palenque. Type H: the hair flops forward to form a loop on top. 4.7 cm.



Fig. 26 Palenque. Type K. 9.5 cm.



Fig. 27 Palenque. Type L. 5 cm.



Fig. 28 Palenque. Type M. 4.5 cm.

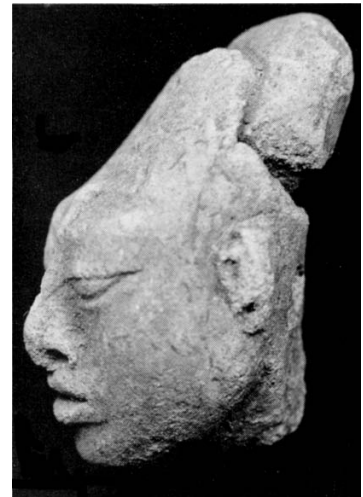


Fig. 29 Palenque. Type P. 6 cm.



Fig. 30 Palenque. Type Q. 5 cm.



Fig. 31 Palenque. Type R. 4.2 cm.



Fig. 32 Palenque. Type S. 5.5 cm.



Fig. 33 Palenque. Type T.
4 cm.



Fig. 34 Palenque. Type AII:
center part, combed back. 4.5 cm.

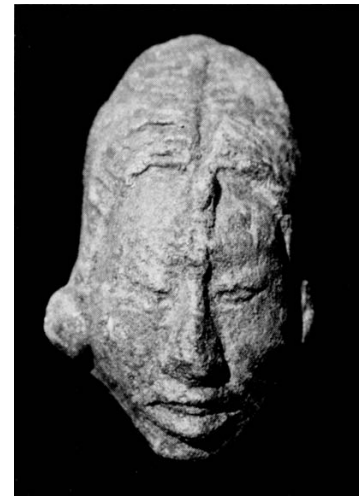


Fig. 35 Palenque. Type AII:
center part, horizontally combed.
4.6 cm.

In this study, waist-length hair was found to be usually associated with a center part. Women's hair, when parted in the center, was back-combed (Fig. 34), horizontally combed (Fig. 35), bound at the top with a ribbon, fluffed, or coiled into a bun (Fig. 36). The center part seems to have been popular, not only at Palenque, but all over Middle and South America. Long, raised center bangs seem almost entirely reserved for women, with the rare noted exceptions.

Men's Styles

The deep-ridged cut and the short, bristly ruff at the front of the head were reserved for men. The butch cut, long or short, is often seen on warriors and prisoners. It is found frequently in the Alta Verapaz area, as well as in Palenque. It is also a popular cut on figurines from Lubaantún; there, however, it is worn by both women and men and is not restricted to warriors and prisoners.

Hairstyles on Stucco and Stone Sculpture at Palenque

Hairstyles shown on stucco and stone sculpture at Palenque differ to some extent from those seen on figurines. I have, therefore, labeled all stucco and stone sculptural examples "SS." Examples can be seen in Figures 42 to 44.

A shaved area at the back of the neck, at about ear level, with short hair falling below it, was reserved for men, with very few exceptions. This haircut is worn by women who have roles ordinarily reserved for men, that is, by Lady Zac-Kuk (queen of Palenque, A.D. 612-615) on the Oval Palace Tablet and on Pier c, House A, and by Lady Ahpo-Hel (wife of Pacal) on the Palace Tablet (Fig. 42).

The "God K Special," SS-1, is the most important of all Palenque hairstyles (Fig. 42). It is seen in Pacal's portrait on the Sarcophagus lid and is identical to the hairstyle worn by God K on the same sculpture. It is the style worn when Pacal "becomes" God K. I know of

only one figurine depicting this haircut (Fig. 37). The hair is drawn up in a pompadour with curls on top where a little Ahau god perches. One-step sideburns are indicated, and the shaved area at the back of the neck has short hair circa eight centimeters below it. Loose strands fall down the back from this lower area of hair.

The "Pacal Special," SS-2, is the elaborate coiffure worn by Pacal on Tomb Stucco Head 1, found under the Sarcophagus (Fig. 42). This is a very ornate style, apparently reserved for Pacal alone. The hair is cut about ten centimeters long in front. This portion is then divided into three sections on each side. The two center sections are combed up pompadour-fashion and then to the right and the left, directly over a third set of strands and above a narrow band embellished with flowers. This band goes around the head; it is underneath the hair at the rear and at the sides, which are cut in two steps. The upper portions of the top and rear hair rise high above the head and flop toward the front in five bunches. One shorter bunch of hair is combed over the headband and over a shell-like comb and another cluster of hair on the left side. I presume that this was originally true for the broken-off right side also. The rear of the head, at upper ear level, is shaved, as is customary for men, and short hairs fall below it to a neatly trimmed cut at the level of the bottom of the ears. The left figure on Pier d, House D, who is also Pacal, wears the same hairstyle, except that, in this instance, he has a flare at the front of his head instead of the dainty flower shown on Tomb Stucco Head 1, and the House D figure has feathers and a "jester god" on top of his hairdo.

The "Boy King Special," SS-3, is a much simpler style (Fig. 42). It is shown on Tomb Stucco Head 2, which portrayed Pacal at the age of 12, when he became king of Palenque. The features and bone structure are identical to those of Tomb Stucco Head 1. This style has three sections of front bangs, which are combed down over the forehead. The center section, however, is not even



Fig. 36 Palenque Type AII: center part, coiled into a bun. 4.6 cm.

with the rest but raised, in the manner reserved for women on figurines. The sides are cut in two steps, the longer coming to just above the top of the ears. A diadem of jade beads encircles the head, binding together the loops of braided hair on top of the head. These braided strands are bound with narrow ribbons encrusted with tiny beads or jewels. From the very top, a large clump of hair bends to the front right side, covering the jade headband. No strands fall over the left side. Pacal, as the boy king, wears this cut with the raised center bangs, which is usually reserved for women; at his coronation, he wore a hairstyle identical to that of his mother.

The “Coronation Special,” SS-4, is the style seen on both Pacal and his mother, Lady Zac-Kuk, on the Oval Palace Tablet, his “accession plaque” (Fig. 42). Although the hairstyles are identical, Pacal wears a simple headband of jade beads, while his mother wears a headband of long beads tipped with tiny round ones. The “jester god” occupies the center position of her headband, while another, bead-encircled god occupies the right side. I suspect that there was also a god-head medallion on the left side of the original hairdo. The “jester god” also occupies the central position in Pacal’s hairstyle but, in this case, perches on top of the hair. Both figures have the “men’s” shaved area in back of the ears. Lady Zac-Kuk is playing a role usually delegated to men, that of ruler of Palenque, in presenting the crown of rulership to her son. Both figures wear the extended forelock seen only on women in figurine sculpture. This style is worn by all three figures on the Dumbarton Oaks Tablet and is also depicted on the Palace Tablet – on the left figure, again Pacal – and on Pier c, House A – on the left, seated figure, again Lady Zac-Kuk. The hairstyles are the same; only the pieces worn in the hair differ.

The “Royal Woman” hairstyle, SS-5, is worn by Lady Ahpo-Hel, the woman on the right on the Palace Tablet (Fig. 42). Her hair is combed pompadour-style and gathered to the top of the head, where it is tied with a



Fig. 37 Palenque. Deity head: the same style is worn by Pacal and the flare god.

large ribbon and held together by a narrower one as it falls down her back. The rear of her head displays the shaved area with short hair below it; here, she is participating with her husband, Pacal, in the coronation ceremony of Lord Hok.

The “Royal Ceremonial” hairstyle, SS-6, worn by Chac-Zutz’ on the Tablet of the Salves (center), is the same as Type SS-4, worn by Pacal and Lady Zac-Kuk, except that SS-6 sports a short pigtail at the back of the neck (Fig. 42). It is probably worn also by the right-hand figure in the Tablet of Temple XIV.

“Her Ladyship’s Pompadour,” Type SS-7, worn by Lady Propeller, the right-hand figure on the Tablet of the Slaves, is a simple, combed-back, long hairdo with two steps at the cheek. It is probably the same as Type D, seen on figurines, except for the two steps.

The right-hand figure on Pier b, House D, wears the Type SS-8 hairdo, the “Sacrifice Pigtail,” in which the hair is drawn tightly back over the head and tied in a pigtail at the rear (Fig. 42). Small disks are set evenly along the length of the tail. The man’s shaved area with short hair falling below it completes this simple style, one that is convenient under heavy, ornate headdresses. The forelock, reserved for women in figurine sculpture, is here worn by a royal male.

The “Royal Pigtail” SS-9, again has the forelock flung out in front (Fig. 42). This style is worn by the central, standing figure on all the House A piers. Pacal is the person depicted on Pier c, and Chan-Bahlum’s portrait is on Pier d. The style is also worn by Lady Vulture, the left-hand figure on the Tablet of Temple XIV.

The “Humility Cut,” SS-10, was chosen for both seated persons on Pier b, House A, and for the right-hand, seated person on Pier c (Fig. 43). The other seated persons (with the exception of Lady Zac-Kuk, who is portrayed on the left of Pier c) probably all wore the same style – the hair drawn simply up to the top of the head and then falling forward. The forward strands must have been

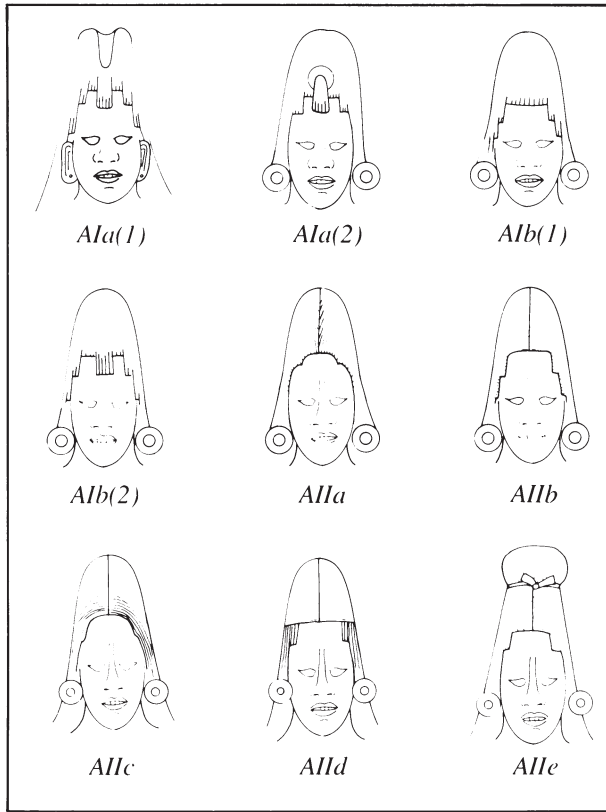


Fig. 38 Palenque. Type A.

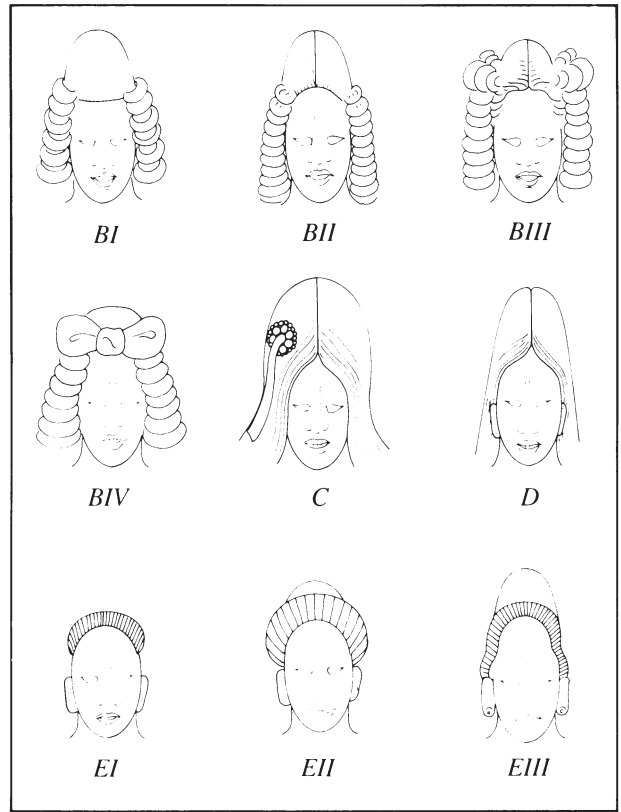


Fig. 39 Palenque. Type B to Type EIII.

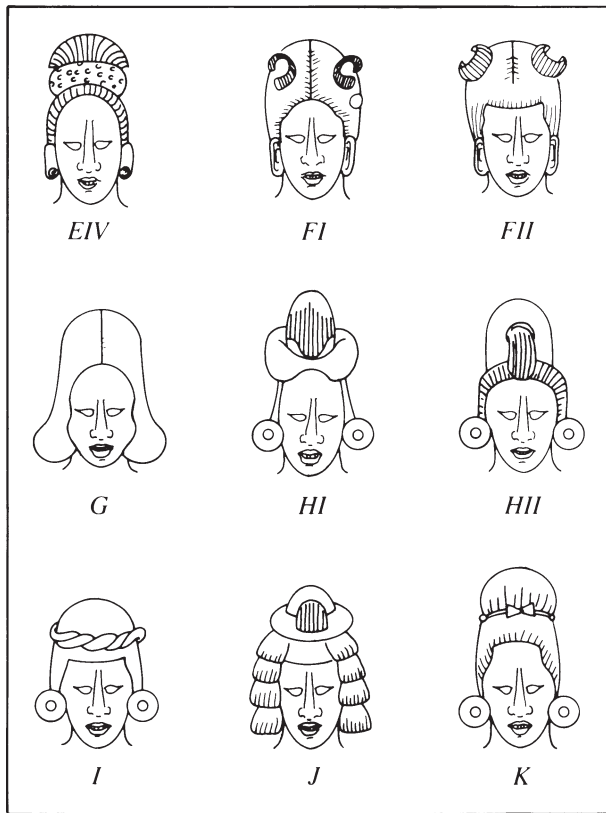


Fig. 40 Palenque. Type EIV to Type K.

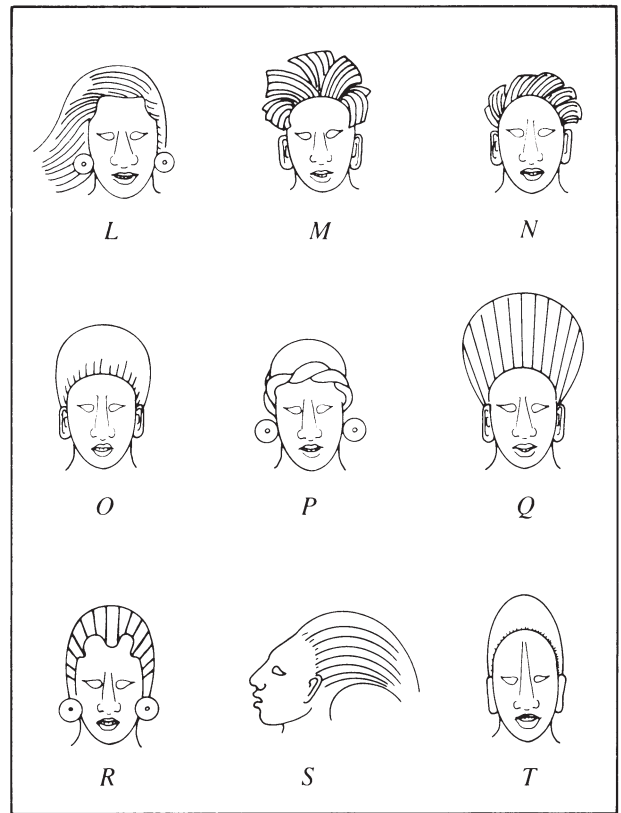


Fig. 41 Palenque. Type L to Type T.

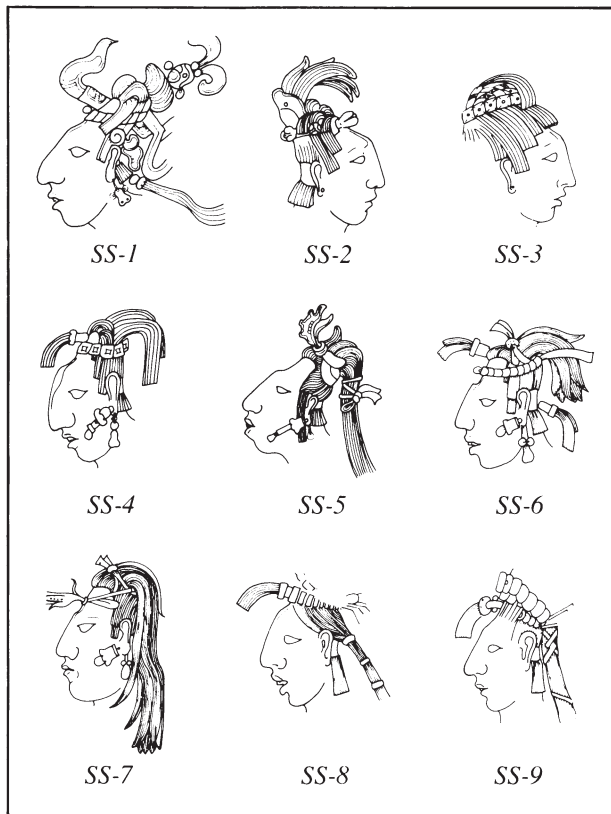


Fig. 42 Palenque. SS-1 to SS-9.

waxed to stand up so stiffly. There are four types of the SS-10 style. Type SS-10a has no sideburns and no shaved area; the left-hand figure on Pier b, House A, wears this style. SS-10b, which has sideburns and the rear shaved area, is worn by the right-hand figure on this pier. Type SS-10c, with sideburns but no shaved area, is worn by the right-hand, seated figure on Pier c, House A, and by the figures on the Tablet of the Scribe (Chac-Zutz') and the Tablet of Temple XXI (Chaac). Type SS-10d, with hair flopping loosely to the side and rear and no shaved area or sideburns, is worn by the figure on the Tablet of the Orator. This hairstyle must have had much the same significance in ritual events as did the scant or simple clothing and bare feet of Pacal and Chan-Bahlum on the Cross Group tablets.

The "Women's Funerary Cut," SS-11, with long hair, two-step cut, straight front, and long forelock, was chosen for Lady Zac-Kuk and Lady Kan-Ik in their portraits on Pacal's Sarcophagus at positions north 1, south 2, east 3, and west 2 (Fig. 43).

All male figures on the Sarcophagus have the "Men's Funerary Cut," SS-12, with short, curled-back pompadour bands, a two-stepped side cut, a shaved area at the back of the neck, and a short section of hair below this (Fig. 43). The sculptured stone figures in the East Court, on both east and west sides, also wear this cut, which leads me to believe that these figures must have been dignitaries of special distinction.

The "Funerary Dance Special," SS-13, is a style in

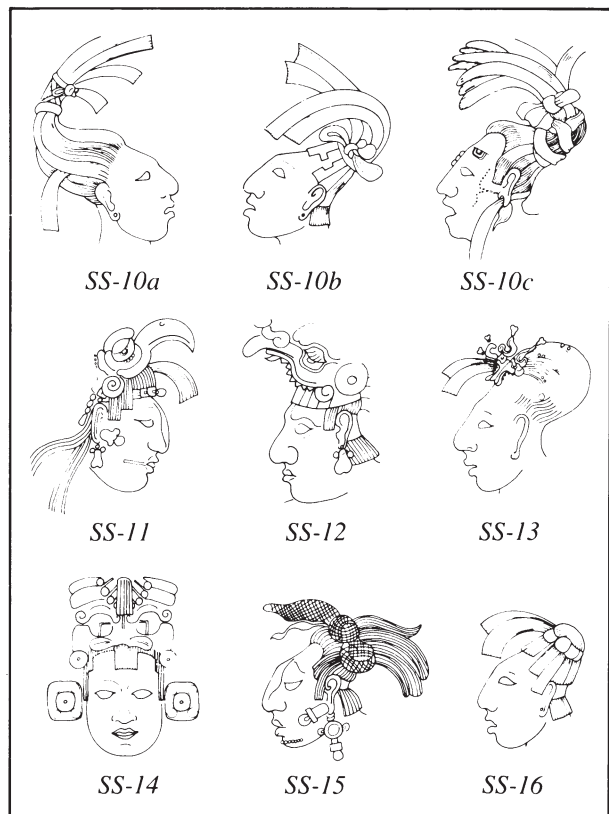


Fig. 43 Palenque. SS-10a to SS-16.

which all the hair is pulled up from the rear and clustered in front, where it is bound together with an ornament through which the forelock is drawn (Fig. 43). The right-hand figure on Pier f, House D, wears this style, and I suspect that it was depicted also on the left-hand personage of Pier c of the same house.

The "Hok Cut," SS-14, seen on the meter-high head on the north substructure tier of the Palace, is a stepped style with a long but even cut at the center section of the bands (Fig. 43). A headdress mask is worn by the figure, and the forelock issues from a floral center above the mask. The placement of the forelock makes this quite different from other Palenque regal hairstyles on stone and stucco sculpture.

The "Serpent Throne Cut," SS-15, is worn by Hok on the Palace Tablet (Fig. 43). Although it lacks a forelock, this is much the same style as that worn by Pacal on the same tablet. The hair is more wavy and free on top, however, and the sideburns are slightly shorter than those of Pacal. The style is also worn by the left-hand male on the Tablet of the Slaves and by the figure on the Madrid Throne Leg.

The stucco figures in the little "niche houses" along the western wall of the Western Court wear the SS-16 "West Twins Cut," a style with stepped bangs, a forelock, and a shaved area at the back of the neck. This is a very regal style, much like Pacal's SS-4 cut, except that it does not have the elaborate arrangement of hair on the top of the head (Fig. 43).

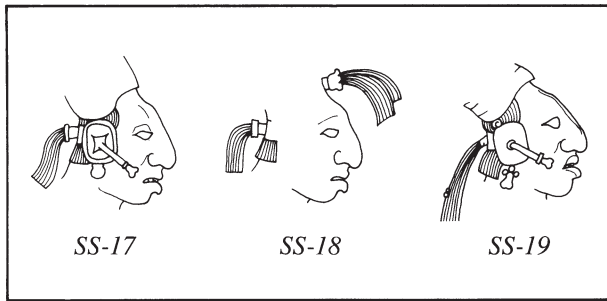


Fig. 44 Palenque. SS-17 to SS-19.

Chan-Bahlum's "Official Cut," SS-17, with a shaved area at the back of the neck and a short pigtail, is worn by him on the west jamb of the Temple of the Cross, where the transfer of office takes place, and also on the Sanctuary Tablet of the Temple of the Sun, where he holds God K (Fig. 44).

For Chan-Bahlum's "Warrior Dress," SS-18, he wears a cut with the shaved area at the back of the neck and the short pigtail seen in the SS-17 cut, but, for this occasion, he also wears the forelock (Fig. 44).

The "Cross Cut," SS-19, worn by Chan-Bahlum on the sanctuary tablet of the Temple of the Cross, also has the shaved neck area but has no forelock; there is a long pigtail hanging down the back (Fig. 44).

Conclusion

The repertoire of Palenque hairstyles covers almost every known way of manipulating hair. Most of the styles of both men and women were at times enhanced with

ribbons, beads, tiny gods, flowers, feathers, animal skins, combs, stuffed rolls of cloth, and horns. In this investigation, however, I have concentrated on the hairstyle; mention of these additions has been made only when necessary to explain the hairdo. The purpose here was to portray the numerous possibilities available for Palencanos in ancient times, upon which they might build the vastly larger repertoire of headdresses and head coverings.

The Palenque figurine hairstyle (Table 1) Types AIa, AII, C, and D were apparently reserved for women; Types E, M, N, Q, R, and T were reserved for men. Other styles are found on figurines of both sexes.

On stone and stucco sculpture (Table 2), the hairstyle seems to have been characteristic of the person wearing it. With few exceptions, the examples are all of the nobility and, in many instances, the kings and queens of Palenque. The exceptions are the figures on the House A piers (with the exception of the left-hand, seated figure of Pier c) and the figures upon whom the central figure of the Tablet of the Slaves is seated. One would expect noble hairstyles to be not only distinctive but individual. Needless to say, the "57 varieties" of hairstyles gave Palencanos quite a selection, although I suspect that, while many of these cuts were relegated to the nonelite populace, many were allowed only for certain ranking individuals and for specific occasions; two, we know, were worn only by Pacal, another only by Pacal and the queen mother, Lady Zac-Kuk.

Note

The illustrations in this essay are by the author.

Table 1 *Figurine Hairstyles*

A. Stepped Cut

I. No part

a(1). Forelock or raised center bangs, no part

See also Anton 1970: fig. 189

Anton 1973: 85

Corson 1976: fig. 17c, d

Groth-Kimball 1960: fig. 2

Piña Chan 1968: pl. 12, upper left

Piña Chan 1968: pl. 19, lower right

Rands and Rands 1965: 541, Fig. 14

Ruz 1958a: 233, pl. L

Jaina
Chiapas
Jaina
Jaina
Jaina
Jaina
Jaina
Palenque

a(2). Forelock through disk

See also Anton 1970: fig. 210

Anton 1973: 89

Corson 1976: fig. 19d

Groth-Kimball 1960: 19

Piña Chan 1968: pl. 12, lower right

Rands and Rands 1965: 546, fig. 25

Jaina
Jaina
Jaina
Jaina
Jaina

b(1). No forelock, straight bangs

See also Anton 1973: 80

Bernal 1969b: pl. 89B

Corson 1976: figs. 1d and 4c

S. M. Ekholm 1979a: fig. 10-2a

Alta Verapaz
Jaina
Jaina
Lagartero

b(2). No forelock, long center bangs, not raised

See also Anton 1970: figs. 205 and 208

Anton 1973: 82, 84, 87

Rands and Rands 1965: 551, fig. 40

Sestieri 1969: tav. 40

Willey 1972: fig. 25b

Jaina
Palenque
Alta Verapaz

II. Parted in center, may or may not be stepped

a. Back-combed

See also Winning 1968: fig. 439

Jaina

b. Horizontally combed

See also Lothrop, Foshag, and Mahler 1957: pl. LXXVII

Jonuta

c. Combed straight down to shoulders

See also Willey 1972: fig. 34a

Altar de Sacrificios

d. Combination comb

See also S. M. Ekholm 1979a: fig. 10-2j

Willey 1972: fig. 33i, k

Lagartero
Altar de Sacrificios

e. Bound on top with a ribbon, bun, or fluffed

See also Groth-Kimball 1960: 17, 18

Linné 1956: 123

Rands and Rands 1965: 546, fig. 26

B. Smith 1968: 95

R. E. Smith 1952: fig. 23b

Jaina, Jaina-Jonuta
Jaina
Jaina
Alta Verapaz

B. Ringlets or Curls at Sides

I. Bangs in front

II. Parted in center and combed back

See also Groth-Kimball 1960: fig. 25

Jaina

III. Parted in center and pulled into curls

IV. No hair in front, only large bow

C. High Bouffant, Teased

See also Anton 1970: fig. 194

Anton 1973: 86

Jaina
Jaina

Table 1 *Figurine Hairstyles, cont.*

D. Waist-Length, Simple Center Part	
See also Anton 1970: fig. 212	Jaina
Anton 1973: pl. 83	
Groth-Kimball 1960: fig. 27	Jonuta
Rands and Rands 1965: 547, fig. 29	“Palenque” (Jonuta)
Ruz 1969: fig. LXVI	Campeche
R. E. Smith 1952: fig. 23g	Alta Verapaz
Villacorta and Villacorta 1927: 343	Alta Verapaz
E. Ruff or Butch Cut	
I. Short clip	
See also Willey 1972: fig. 42f	Altar de Sacrificios
II. Longer clip	
See also Kidder and Samayoa 1959: fig. 99	Alta Verapaz
Merrin [1970]: no. 42	Veracruz
Willey 1972: fig. 30i, j	Altar de Sacrificios
III. Short clip to ears	
See also S. M. Ekholm 1979a: fig. 10-2d, f, i	Lagartero
Joyce 1933: 107	Labaantún
Lothrop, Foshag, and Mahler 1957: pl. LXXII	Jaina
Willey 1972: fig. 38h	Altar de Sacrificios
IV. Top brought through roll and then straight up	
See also Joyce 1933: 107	Labaantún
F. Slicked to Head and Held with Side Combs	
I. Combed straight back	
II. Short bangs	
G. Baby-Doll	
H. Upswept through Knot	
I. Hair in front and back drawn through material and flopped forward	
II. Short front clip and rest of hair drawn through loop at top	
I. Braid Wound around Head	
J. Layered Cut	
See also Anton 1970: fig. 156	Alta Verapaz
Piña Chan 1968: fig. 47	Jaina
K. Bun	
L. Side Sweep	
M. Long, Unruly Pompadour	
N. Greased Pompadour	
O. Close-Cropped Bouffant	
P. Top Coil Wound across Head	
See also Piña Chan 1968: fig. 61	Jaina
Q. Fan Cut	
See also Anton 1970: fig. 214	Jaina
Aveleyra Arroyo de Anda 1964: n.p.	Jaina
R. Deep-Ridged Cut	
See also S. M. Ekholm 1979a: fig. 10-2f	Lagartero
Joyce 1933: 107	Labaantún
S. Back Sweep	
T. Close Crop	

Table 2 Stone and Stucco Sculpture Hairstyles

SS-1	God K Special Sarcophagus lid	Pacal
SS-2	Pacal Special	
	a. Flower but no forelock Tomb Stucco Head 1	Pacal
	b. Forelock House D. Pier d, left	Pacal
SS-3	Boy King Special Tomb Stucco Head 2	Pacal
SS-4	Coronation Special	
	Oval Palace Tablet, right	Pacal
	Oval Palace Tablet, left	Zac-Kuk
	House A, Pier c, left	Zac-Kuk
	Palace Tablet, left	Pacal
	Dumbarton Oaks Tablet, left	Ahpo-Hel
	Dumbarton Oaks Tablet, center	Hok
	Dumbarton Oaks Tablet, right	Pacal
SS-5	Royal Woman Palace Tablet, right	Ahpo-Hel
SS-6	Royal Ceremonial	
	Tablet of the Slaves, center	Chac-Zutz'
	Tablet of Temple XIV, probably	Chan-Bahlum
SS-7	Her Ladyship's Pompadour Tablet of the Slaves, right	Lady Propeller
SS-8	Sacrifice Pigtail House D, Pier b, right	
SS-9	Royal Pigtail	
	House A, center figure, Piers b, c, d, and e	
	House A, Pier c	Pacal
	House A, Pier d	Chan-Bahlum
	Tablet of Temple XIV, left	Lady Vulture
SS-10	Humility Cut	
	a. No sideburns, no shaved area House A, Pier b, left	
	b. Sideburns, shaved area House A, Pier b, right	
	c. Sideburns, no shaved area House A, Pier c, right	
	Tablet of Temple XXI	Chaac
	Tablet of the Scribe	Chac-Zutz'
	d. Flops loosely to side and rear, no shaved area, no sideburns Tablet of the Orator	Chaac
SS-11	Women's Funerary Cut	
	Sarcophagus north 1	Zac-Kuk
	Sarcophagus south 2	Zac-Kuk
	Sarcophagus east 3	Kan-Ik
	Sarcophagus west 2	Kan-Ik
SS-12	Men's Funerary Cut	
	Sarcophagus north 2	Bahlum-Mo'?
	Sarcophagus south 1	Bahlum-Mo'?
	Sarcophagus east 1	Chaacal III
	Sarcophagus east 2	Chan-Bahlum I
	Sarcophagus west 1	Pacal I
	Sarcophagus west 3	Kan-Xul (Hok)
	East Court figures on stone sculpture	

Table 2 Stone and Stucco Sculpture Hairstyles, cont.

SS-13	Funerary Dance Special House D, Pier f, right House D, Pier c, left (probably)	
SS-14	Hok Cut North Palace substructure, Tier 4	Hok
SS-15	Serpent Throne Cut Tablet of the Slaves, left Palace Tablet, center Madrid Throne leg	Hok
SS-16	West Twins Cut West Court figures in west basement wall	
SS-17	Official Cut Temple of the Cross, West Jamb Temple of the Sun, Sanctuary Tablet	Chan-Bahlum Chan-Bahlum
SS-18	Warrior Dress	Chan-Bahlum
SS-19	Cross Cut Temple of the Cross, Sanctuary Tablet	Chan-Bahlum

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Fourth Palenque Round Table, 1980

**General Editor
Volume Editor**

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