

CHAPTER II

SINGLE HIEROGLYPHS IN THE CHICHEN ITZA TEXTS

When an isolated hieroglyph is found between two glyph pairs or at the beginning or end of an inscription, before or after a glyph pair, respectively, we have a clear case of a sign that is independent and must represent some independent concept. Unfortunately, not all these hieroglyphs occur in that ideal condition. There are cases in which several glyphs follow one another before a new series is reached. All hieroglyphs that do not clearly form part of a group are here treated as single glyphs, although there exists a slight possibility that some may really be connected and only escape recognition as a group because no other instance happens to be preserved in our Chichen Itza texts. For most of the hieroglyphs presented in this paper, however, their isolated position is confirmed by inscriptions from other ruins.

We begin our brief description and interpretation of this class of hieroglyphs with the same character as that with which Chapter I began, *i.e.*, the Hand-Corpse-Head.

HIEROGLYPH HAND-CORPSE-HEAD

Although the first three specimens (figs. 215-217) seem to represent two distinct hieroglyphs or main signs, they are to be considered as the same main sign with two affixes. The affix character of element *c* is indicated by its inverted position.

The main sign (element *a*) shows the same details we had in its variants in group 1, the erect thumb (in fig. 217 with Greenstone-Disc at the base), the long Eyelash, the nose opening, and the blank teeth of a skull. In figures 216-218, also, the peculiar Cimi-Variant is traceable.

Element 6 in the first four specimens is clear and in the remaining two is sufficiently clear to be easily recognized. It consists of wide open Serpent-Jaws with short teeth.

The Ahau affix has already been mentioned (element *c*). In figure 216 the outline of a bird head encloses it instead of an eye. It is, however, even in this case in inverted position, supplying a fine proof for my hypothesis on this point.¹ In figures 219-220 two small Ahaus are employed.

With one exception (fig. 217), this glyph compound occurs only in the Casa de las Monjas, where it follows group 1 immediately.

The Corpse-Head in figures 221-231 is a duplex glyph which is preceded in most instances by one or two ending signs. Although in figures 221 and 222 the ending signs form a distinct hieroglyph, it is better to consider this as a formal elaboration which does not affect the One sign character of the compound. For figures 229-231 the missing ending sign must be regarded as having been suppressed.

¹ Beyer, 1934a, I:101-108.

COMPOUND 1

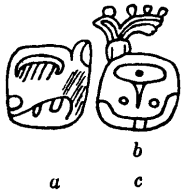


Fig. 215
Monjas, Va, B-C.

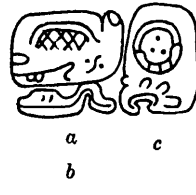


Fig. 216
Monjas, IV, Y4.

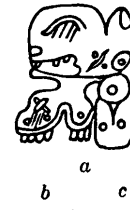


Fig. 217
Casa Colorada, 8.

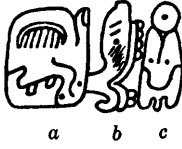


Fig. 218
Monjas, IIa, B



Fig. 219
Monjas, VII, E1.

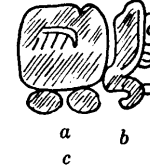


Fig. 220
Monjas, III, Y4.

We note the usual variation in detail and call attention to the pointed Teeth in figures 223, 227, 228, and 229.

Figures 225-228 have a composite ending sign the upper part of which is a skull. It is similar to the main sign but has a different eye and circlets in the upper part (clear only in fig. 227). In figure 221 the ending signs occupy more space than the main sign. Two of its parts are employed in figure 222 but are widened in order to fill the whole glyph block.

COMPOUND 2

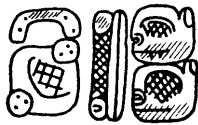


Fig. 221
Monjas, IV, Z4.

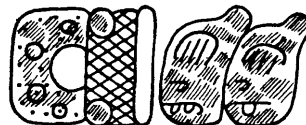


Fig. 222
Three Lintels, I, B2-C1.



Fig. 223
Casa Colorada, 31.



Fig. 224
Monjas, Ia, C1.



Fig. 225
Casa Colorada, 39.



Fig. 226
Casa Colorada, 6.



Fig. 227
Casa Colorada, 14.



Fig. 228
Casa Colorada, 45.



Fig. 229
Casa Colorada, 52.



Fig. 230
Monjas, IV, Z2.

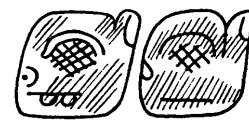


Fig. 231
Four Lintels, I, C7.

COMPOUND 3



Fig. 232-Casa Colorada, 9.

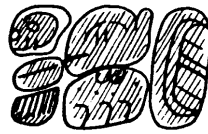


Fig. 233-Monjas, Ia, B2.



Fig. 234
Yula, I, E4.



Fig. 235
Four Lintels, II, F5.



Fig. 236
Four Lintels, I, D8.

COMPOUND 4



Fig. 237
Monjas, VII, F2.



Fig. 238
Caracol, Hieroglyphic Band, 8.

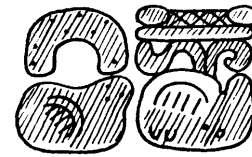


Fig. 239
Caracol, Hieroglyphic Band, 12.



Fig. 240
Casa Colorada, 42.



Fig. 241
Yula, I, A5.



Fig. 242
Casa Colorada, 50.



Fig. 243
Monjas, IIIa, A.



Fig. 244
Caracol, Hieroglyphic Band, 9.



Fig. 245
Four Lintels, II, G3.

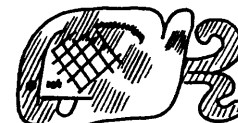


Fig. 246
Yula, I, E5.

The examples on page 81 (figs. 232-236) resemble figures 225-228 inasmuch as they commence with an ending sign and have the same upper part of the main sign. The second half of the main sign, the Imix-Variant, however, is distinct. It is in perfect condition in figure 232, while the other examples are more or less damaged. Figures 232 and 236 have the same postfix or subfix respectively, *i.e.*, two curved dotted lines, but figure 233 evidently has the Ten-Derivate in defaced condition. While the first affix in figures 232 and 233 is the same as in figures 225-228, different ones are employed in figures 234 and 235.

Flames issuing from the Hand-Corpse glyph, as we have seen it in groups 2-4, are seen in figures 237-246. The Flames are in the position of superfixes (figs. 237-240, 242, and 244) or postfixes (figs. 241, 245, and 246). In figure 243 they are employed as an

infix lying on the right side of the profile face, a very unusual procedure, evidently caused by lack of space.

Most of the hieroglyphs have ending signs as prefixes or superfixes, only figures 244-246 lacking them.

Figures 247 and 248 represent glyph A of group 5, the latter agreeing even to the prefixed ending sign.



Fig. 247
Four Lintels, II, B5.

COMPOUND 5

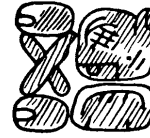


Fig. 248
Yula, II, C6.

In figures 249-251 the Corpse-Head-Thumb has a new detail, the T-shaped eye. This variant is used in the codices as the hieroglyph of God B, the Maya rain god. Figure 249 has the same subfix as the specimens of the manuscripts, the slight difference in the design being only a stylistic difference.

Figure 250, however, has a different subfix. The main sign has curious strokes on the right side. Figure 251 is so much destroyed that it is placed here only tentatively.

COMPOUND WITH IK EYE



Fig. 249
Monjas, IIIa, B.



Fig. 250
Monjas, VIIa, D.

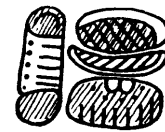


Fig. 251
Monjal, IIa, D.

CONVENTIONAL DAY SIGNS

If we were to include here all hieroglyphs similar to day signs, we would have been forced to describe all forms that have hands as possible variants for Manik, skulls for Cimi, dog heads for Oc, Greenstone Discs for Muluc, etc. A more natural classification, however, will treat them in connection with matters figuratively or logically more germane. Therefore, only the safely identifiable Maya day signs are brought together here.

IMIX

The Imix compound which forms glyph A of groups 7 and 8 is seen in figures 252-253, probably as an independent hieroglyph. The prefix of figure 252 is a slight variant of those employed in figures 35 and 36, while that in figure 253 is rare. Unfortunately only its contours are preserved. The elementary glyphs One, Eyelash, and Imix compose the main sign.

The Eyelash and Imix with preceding ending sign occur also in figures 254-257, but the large crosshatched One is absent. The simple Teeth sign serves as subfix. In figures 256 and 257 Imix is, by its size, to be characterized as main sign. In figure 255 it is

so flattened that it is difficult even to recognize it. The ending signs of figures 254 and 255 are identical, while that of figure 256 evidently is only a partly destroyed variant of the one seen in figure 252. Figure 257 has the Vulture sign.

Simply “End of Imix” is indicated by figures 258-260. Figure 261 has an interja-cent element; but as it has the same crosshatched superfix as the other cases, it is included in this set. The position of the prefix in figure 260 is strange.

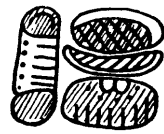


Fig. 252
Four Lintels, III, A3.

IMIX COMPOUND 1

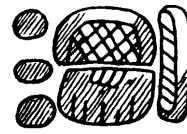


Fig. 253
Four Lintels, IV, C2.



Fig. 254
Casa Colorada, 55.

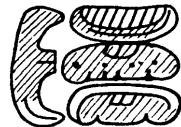


Fig. 255
Four Lintels, IV, E3.

IMIX COMPOUND 2

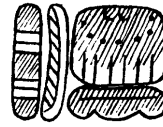


Fig. 256
Initial Series, a, C2.



Fig. 257
Four Lintels, IV, C2.

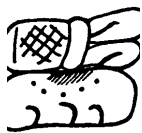


Fig. 258
Halakal, G7.

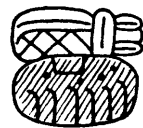


Fig. 259
Four Lintels, I, H7.

IMIX COMPOUND 3



Fig. 260
Casa Colorada, 21.

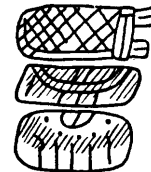


Fig. 261
Four Lintels, IIIa, E2.

Figures 262 and 263 consist again of the two elements which mean “End of Imix”, but the Skein is added as subfix.

IMIX COMPOUND 4



Fig. 262
Akab Tzib, A1.



Fig. 263
Four Lintels, IIa, B1.

IMIX COMPOUND 5



Fig. 264
Serpent's Tail, E2.



Fig. 265
Four Lintels, III, C8.

IMIX COMPOUND 6



Fig. 266
Four Lintela, II, C6.



Fig. 267
Halakal, G7.

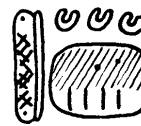


Fig. 268
Four Lintels, III, C6.

Figures 264 and 265, although both mutilated, are clearly variants of glyph A of group 9, Imix with a curious elbow sign containing Crossed-Bands. The simple Teeth prefix, as employed in figure 45, can be made out in both our figures.

The three hieroglyphs shown in figures 266-268 are probably variants of the Imix with three details as superfix; at least for figures 266 and 267 this is certain. Figure 268 possesses an ending sign, which may have been omitted in the other two cases.

Odd Imix compounds are reproduced in figures 269-273. An interesting glyph is shown in figure 269 which has the number fourteen as prefix. The superfix is not identifiable, while the subfix is clearly Sun-Beard.

Figure 270 has two subfixes, one Crossed-Bands, the other effaced. In figure 27 the Ten-Derivate appears under the main sign.

Both figures 272 and 273 are much weathered or rubbed off, but the Imix and the Tun-Teeth affix are still identifiable. In figure 273 an Ahau seems to follow.

DIFFERENT IMIX COMPOUNDS

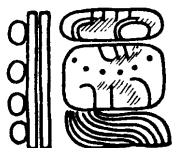


Fig. 269
Casa Colorada, 36.



Fig. 270
Casa Colorada, 50.



Fig. 271
Monjas, VIIa, E.



Fig. 272-Four Lintels, III, D8.



Fig. 273
Four Lintels, I, G8.

DIFFERENT IMIX-AHAU COMPOUNDS



Fig. 274-Four Lintels, II, F4.



Fig. 275-Monjas, VII, C4.



Fig. 276
Four Lintels, IV, E7.



Fig. 277
Monjas, IIIa, D.



Fig. 278-Three Lintels,
III, H2.



Fig. 279 Hieroglyphic
Jambs, E9.



Fig. 280
Hieroglyphic Jambs, F8.



Fig. 281
Monjas, VIIa, B.

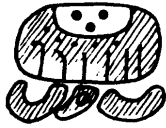


Fig. 282
Four Lintels, IV, F3.



Fig. 283
Yula, I, B7.



Fig. 284
Four Lintels, IV, D2.



Fig. 285
Four Lintels, III, F3.



Fig. 286
Monjas, VII, B2.

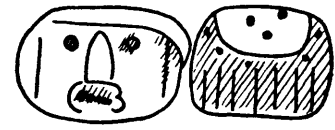


Fig. 287
Four Lintels, IV, E1.

All composite glyphs having Imix with an inserted Ahau are collected in figures 274-287. The first two are duplex glyphs, figure 274 having the plain Imix, while figure 275 seems to have Imix with Ahau as second main sign. The prefixes are identical. Figure 276 is different, but also has an ending sign as prefix and a glyph (Teeth) under the composite Imix-Ahau. Behind it small Flames are added.

Of the superfixes in figures 277-281, those of figures 277-279 are surely ending signs, although this cannot be proved for figures 280 and 281. Figures 277 and 278 are identical hieroglyphs. Figure 279 has Landa's "i", figure 280 probably the sign for "red", and figure 281 the U-shaped details as superfix.

Figure 282 has Flames, and figure 283 evidently has a small double Ahau as subfix. Figure 284 has Serpent-Segment (with Crossed-Bands) and Down-Balls as affixes. The subfix of figure 285 is indistinct. In figure 286 Eyelash precedes and Skull follows our composite glyph. In figure 287 it is combined with Ahau.

IK

Two forms of Ik are seen in figures 288 and 289, the first being like that in the Old Empire texts. Figure 289 has Ahau as main sign above.

IK VARIANT AND COMPOUND

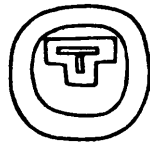


Fig. 288
Monjas Annex.



Fig. 289
Caracol, Hieroglyphic Band, 10.

AKBAL

For Akbal one occurrence only is presented (fig. 290). Under it the Sky glyph is traceable, although partly effaced.

AKBAL COMPOUND



Fig. 290-Caracol, Hieroglyphic Band, a.

KAN

Kan with affixes is given in figures 291-295. Figure 291 has Kan with an ending sign and a numeral indicating, as mentioned before, that it must represent some cyclic phenomenon. Possibly the same idea is represented by figure 292, but the latter has no numeral and the subfix is different. The upper superfix in figure 293 is the common ending sign Teeth. The small Double-Ahau subfix of figure 291 is employed also in figure 294, while the subfix in figure 295 is too much destroyed to allow identification. The postfix in figure 294 is a variant of the familiar sign we have seen in figures 32-37, glyph B, and also in figure 292. A Double-Flame arises from figure 295, which is evidently the Kan-Variant we have in figure 84.

KAN COMPOUNDS



Fig. 291
Akab Tzib, a, B2.



Fig. 292
Yula, II, E6.



Fig. 293
Akab Tzib, a, F2.



Fig. 294
Hieroglyphic Jambs, B8.



Fig. 295
Hieroglyphic Jambs, B9.

CHUEN

The Chuen glyph with Bundle, as we have it in group 35, occurs in figure 296 as an isolated hieroglyph. A second similar variant of the Chuen or Uinal hieroglyph appears at Halakal (fig. 297).



Fig. 296
Hieroglyphic Jambs, D9.

CHUEN-VARIANTS



Fig. 297
Halakal, A6.



CABAN-VARIANT

Fig. 298
Hieroglyphic Jambs, A5.

CABAN

In figure 298 we easily recognize Caban in a variant somewhat different from that of the cities of the South but in agreement with the later forms, that is, those in the codices. More usual, however, is the form with the line of circlets to the right. As superfix a skull is noticeable, while the second detail is unintelligible in its present mutilated state.

CAUAC

The sign Cauac in several variants is given in figures 299-303. Cruciform details are present in most cases. The agglomeration of cells, prominent in figures 301-303, is omitted in figures 299 and 300.

Figure 299 has two flames in the form of the cursive hieroglyphs of the codices. In fact, this painted Cauac is almost identical with variants found in the pictorial manuscripts.

Figure 300 might consist of two distinct hieroglyphs, the first being Cauac with subfix Teeth, and the second the Vulture or the Zac sign with a worn ending sign above. However, as there exists the possibility that they may be affixes to Cauac, the combination is presented here.

Of figure 301 nothing definite can be said, as its affixes are too much effaced. The prefix possibly is the Fire-Wood-Bundle.

Finally figures 302 and 303 show two bizarre Cauac forms, both having on top a simple Cauac with three circlets on each side. In figure 302 the superfix probably is a macaw feather and a dotted Greenstone-Disc. The upper part of figure 303 is too destroyed to allow any interpretation. The prefix of this figure, fortunately, is clearly an ending sign which may also be the case in figure 302.

CAUAC COMPOUNDS



Fig. 299
Temple of the Owls.



Fig. 300
Yula, I, D7.



Fig. 301
Caracol, Hieroglyphic Band, b.



Fig. 302
Hieroglyphic Jambs, A8.

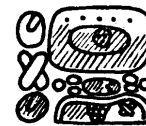


Fig. 303
Hieroglyphic Jambs, E4.

AHAU

All the isolated Ahaus are brought together in figures 304-324. The usual Ahau with Ben-Lamat and Owl-Plume as affixes is represented by figures 304-310. The specimens from a stone disc with spur, excavated at the Caracol (figs. 306-310), show the peculiarity of having the Owl-Plume converted into a bilateral double symbol. Curious also is the Lamat-Center represented by crossed parallel lines (figs. 306-308). All the hieroglyphs on this stone disc are crudely executed and seem to be decadent in form.

Figures 311-312 are Ahaus with the special headdress, characteristic of a variant of this sign. In figure 313 Ben-Lamat is replaced by a row of Flame elements.



Fig. 304
Monjas, Ia, D2



Fig. 305
Caracol, Hieroglyphic Band, 10.



Fig. 306
Cylindrical Stone, F.



Fig. 307
Cylindrical Stone, C2.



Fig. 308
Cylindrical Stone, X1.



Fig. 309
Cylindrical Stone, T2.



Fig. 310
Cylindrical Stone, H



Fig. 311
Monjas, IIIa, C.



Fig. 312
Monjas, II, Z2.

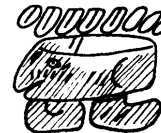


Fig. 313
Yula, II, A5.

AHAU-VARIANT 1

Ahaus with preceding ending sign are seen in figures 314-319. The Ahaus show the usual variation of the Chichen Itza forms; only in figure 318 is there a human head in profile as an unusual variant. In figure 319 two subfixes are added, possibly more as space fillers than as expressions of some idea. The ending sign in figure 318 is rudimentary, while in the others they are represented by their usual forms.

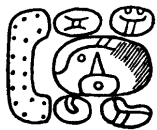


Fig. 314
One Lintel, E1.



Fig. 315
Cala Colorada, 25.



Fig. 316
Hieroglyphic Jambs, C9.



Fig. 317
Monjas, IVa, C.



Fig. 318
Monjas, IIIa, D.

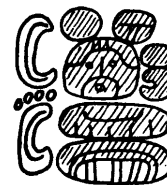


Fig. 319
Monjas, VII, F3.

AHAU-VARIANT 2

The human head in figure 320 possibly belongs to the Ahau-with-Bundle, and figure 321 is the same glyph less the profile head.

Another suffix, the Serpent-Segment-Crossed-Bands, is employed in figure 322.

The two figures 323 and 324 have Ahau with 9Q⁰ and 1800 turns, respectively. The former has two Flames issuing from it, while the latter has the Bundle as prefix and Teeth as suffix.



Fig. 320
Monjas, VIIa, C.



Fig. 321
Hieroglyphic Band, 10.

AHAU COMPOUND



Fig. 322
Re-used Stela, High Priest's
Grave.



Fig. 323
Re-used Stela, High
Priest's Grave.



Fig. 324
Capstone, Tomb.

DIFFERENT AHAU COMPOUNDS

ASTRONOMICAL HIEROGLYPHS

In this section there are assembled the variants of five principal signs, namely that for Day-Sky, that for Day, that for Sun, that for Moon, and that for the planet Venus.

DAY-SKY

Although their superficies are much effaced, the three examples in figures 325-327 have sufficient details preserved to warrant their identification. It is the common compound: Sky-and-Teeth sign. In figure 325 the Vulture sign is prefixed.

Figures 328-330 are undoubtedly three variants of the same composite hieroglyph consisting of Day-Sky, Ahau and the Double-Dotted-Line. While figures 328 and 329 show identical arrangement, figure 330 has the Dotted-Lines as postfix.

The Double-Dotted-Line occurs also in figures 331 and 332 as suffix. Figure 332 has, in addition, the Teeth sign as postfix. The main sign of figure 333 in its present state looks like the day sign Ben, but was probably once also the Day-Sky. Below it is the contour of the Teeth sign. The Dotted-Lines are added here as prefix.

In figure 334 the Day-Sky is well preserved, while the hand that clasps it is worn and the postfix is still more damaged.

In figures 335 and 336 the Day-Sky (in inverted position) is combined with a hieroglyph which we have called Gouged-Eye. The Sky glyph is quite clear in figure 335, which serves also to identify the upper half of figure 336. This figure has an ending sign in front, which is absent in the other specimen.

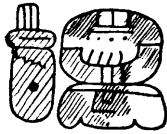
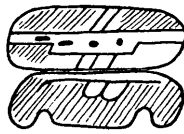


Fig. 325
Four Lintels, IV, E6.



DAY-SKY COMPOUND 1

Fig. 326
Yula, I, E7.

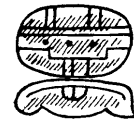


Fig. 327
Caracol, Hieroglyphic
Band, c.

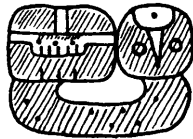
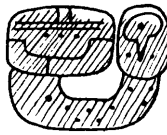


Fig. 328
Four Lintels, Ia, D2.



DAY-SKY COMPOUND 2

Fig. 329
Four Lintels, III, G1.

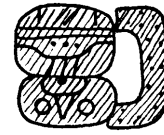
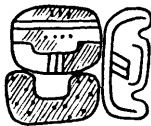


Fig. 330
Yula, Ia, D2.



Fig. 331
Caracol, Hieroglyphic
Band, b.



DAY-SKY COMPOUND 3

Fig. 332
Four Lintels, IIIa, E1.

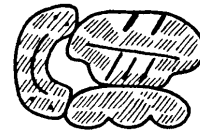


Fig. 333
Caracol, Stela, L4.



DAY-SKY COMPOUND 4

Fig. 334
Monjas, II, E4.



DAY-SKY COMPOUND 5

Fig. 335
Casa Colorada, 36.



Fig. 336
Four Lintels, II, E6.

DAY

By its occurrence in calendrical passages of the inscriptions of Tikal we are enabled to determine the meaning of the hieroglyphic compound in figures 337-345 as “day”. Its upper, tilted part in figure 337 is again our Day-Sky sign; in the following specimens, however, it is simply Crossed-Bands. Undoubtedly this plainer glyph has to be interpreted as a simplification of the complicated Day-Sky, which in this connection has become too small to have all its details reproduced in the porous limestone used in most of the inscriptions at Chichen Itza.

The lower part of the compound is the sign Caban, evidently employed in double form to fill the available space more adequately. In figure 342 the upper part is also filled with two Caban scrolls. Between these two larger parts is inserted the small disc with four strokes and central dot, the sign for “sun.”

In most instances ending signs occupy the prefix position and allow us to interpret the compound as expressing the idea “Ending Day”. The hieroglyph, however, is generally not near a date, although it most probably refers to a Calendar Round Date contained in the respective texts. Rather frequently our compound stands at the beginning of inscriptions or of separate passages (figs. 339, 340, 341, 342 and 344).

There exists also a much destroyed specimen as the first glyph in the Temple of the One Lintel (consult p1. 4, *a*). Although the general outline of the compound can still be made out, its details are beyond recognition, for which reason no drawing has been made of it.



Fig. 337
Re-used Stela, High Priest's
Grave.

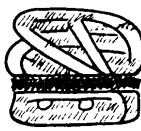


Fig. 338
Serpent's Tail, B2.

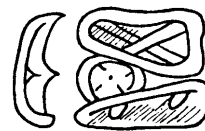


Fig. 339
Caracol, Hieroglyphic
Band, 8.



Fig. 340
Caracol, Hieroglyphic
Band, 5.



Fig. 341
Caracol, Hieroglyphic
Band, 9.



Fig. 342
Three Lintels, I, A1.

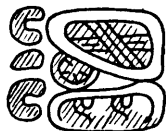


Fig. 343
Four Lintels, IV, D6.



Fig. 344
Four Lintels, IIa, A1.



Fig. 345
Yula, II, D4.

DAY-SKY-CABAN COMPOUND

The Curved-Dotted-Lines behind figure 341 probably are employed only for esthetic purposes; namely, to avoid the flattening of the component parts of the hieroglyph which would have resulted in distorted details.

KIN

The hieroglyph Kin meaning “sun”, and by extension “day”, is reproduced in figures 346-351. The first three figures can again be transcribed by “Ending Day”. In figure 346 the ending sign is in an abnormal position, similar to the one in figure 260. In fact, both hieroglyphs are joined and fill one glyph block.

There is some variation in the discs, which in figures 346 and 350 are in accordance with the forms of the southern cities, while most of the Chichen Itza specimens have their strokes tilted, the easier method in actual writing. The Beard is in some cases connected with the disc on the right side (figs. 346, 348), in others on the left (figs. 347, 349-351).



Fig. 346
Casa Colorada, 21.

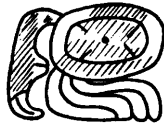


Fig. 347
Four Lintels, II, E5.

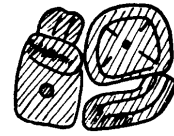


Fig. 348
Yula, I, P7.

HIEROGLYPH ENDING DAY



Fig. 349
Serpent's Tail, E3.



Fig. 350
Caracol, Circular Stone, W1.



Fig. 351
Four Lintels, II, C7.

KIN-VARIANTS



Fig. 352
Casa Colorada, 56.



Fig. 353
Akab Tzib, a, F1.



Fig. 354
Halakal, G4.



Fig. 355
Yula, II, D8.



Fig. 356
Yula, I, D4.



Fig. 357
Four Lint~s, IV, D5.



Fig. 358
Caracol, Hieroglyphic Band, 8.

HIEROGLYPH WEST (?)



Fig. 359
Akab Tzib, a, H1.



Fig. 360
Yula, II, C2.



Fig. 361
Yula, I, E5.

SUN COMPOUND

In figures 352-358 we have a combination of Hand and Sun, the older specimens having the Sun-Disc taking the place generally occupied by a Greenstone-Disc (figs. 352-354), while the later cases show a hand grasping a small Sun-Disc (figs. 355-358). The three examples in figures 356-358 are much damaged and were, therefore, not easily

determinable. The Hand in this hieroglyph has the shape of the day sign Manik. In the Dresden Codex occasionally forms like figures 352-354 occur as symbols for the world-direction “west”. I am inclined to admit the same explanation also for the figures here under discussion, but the matter needs a more extended special investigation. While the signs for the cardinal points in the pictorial manuscripts are easily recognized and have been identified for many years, this has not been attempted for the monuments, where it is a rather difficult problem.

Above the Kin hieroglyph in figure 359 is a serrated sign, which may be employed also in figures 360-361, divided in halves and having the Sun-Disc as its central part. The remaining details in these figures are too indistinct for recognition.

MOON

Figures 362-367 represent the Moon according to the Maya conception and the significance of most of the cases might be “Ending Moon”. In figure 364 possibly “Ending of 1 Moon” is indicated. Figure 363 has a clear Ten-Derivate as subfix and a less clear Owl-Plume as postfix. A similar hieroglyph seems to occur in the Monjas, IIa, D. From the former groups 3 and 40 we are familiar with figure 365, which in this case appears isolated. Figure 366 has Tun (or Muluc) above Moon, while the two superfixes in figure 367 defy identification.

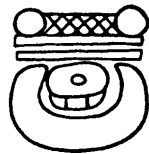


Fig. 362
Circular Stone, D1.



Fig. 363
Monjas, VI, E3.



Fig. 364
Initial Series, a, G2.



Fig. 365
Four Lintels, IV, C3.



Fig. 366
Akah Tzih, a, A2



Fig. 367
Yula, I, B4.

MOON COMPOUNDS

PLANET VENUS

There are quite a number of Venus signs on a long row of constellation bands in the façade of the East Wing of the Casa de las Monjas, but as they are more properly classified as symbols than as hieroglyphs, they are not reproduced here. The two in figures 368 and 369 occur in the usual hieroglyphic texts. Figure 368 represents the complete form of the Venus glyph, while figure 369 shows us the reduced form with an undetermined superfix.



Fig. 368
Monjas Annex.



Fig. 369
Circular Stone, B2.

VENUS VARIANTS

HEADS

HUMAN HEADS

In various glyph series we have found human heads. Those not presented heretofore have been brought together in figures 370-377. Figures 370 and 371 represent possibly the same idea, as they seem to be homologous in the combined series in figures 215 and 216. In one case the ending sign is below the head, in the other above. In figures 372 and 373 we are dealing with the same deity. In figure 374 we are uncertain although it has the same headdress (animal head?) as the other two figures, but distinguished from them by a nose plug. Figure 375 represents possibly the black God L; at least the cross-hatching stands for this color. Two vertical bars or bands over the face and a peculiar hair- or headdress is shared by the heads in figures 376 and 377. A similar head occurs in figure 191. Figure 377 also has a circlet with vertical lines over the eye.



Fig. 370
Monjas, IIIa, D.

HEAD COMPOUND 1



Fig. 371
Akab Tzib, a, H2.



Fig. 372
Initial Series, E7.



HEAD COMPOUND 2

Fig. 373
Initial Series, E10.



Fig. 374
Initial Series, F3.



HEAD OF DEITY

Fig. 375
Monjas Annex.



Fig. 376
Casa Colorada, 30



HEAD COMPOUND 3

Fig. 377
Casa Colorada, 40.

ANIMAL HEADS

Four versions of the same composite hieroglyph, whose main Sign is a Vampire-Head, are reproduced in figures 378-381. In figure 380 the animal has a circlet surrounded by dots on the cheek, while in figure 381 it has curved lines. Short strokes are employed in figure 378. The Flame combination before figures 378 and 379, and on top of figures 380 and 381, probably is an ending sign. A second affix is well preserved in figures 378 and 380, but in the other two examples is somewhat worn. There can, however, be no doubt that the Teeth Sign with contour is represented in all four.

Another Vampire glyph is represented by figures 382 and 383. In figure 382 the superfix is clear, while only the middle part is preserved in figure 383. The circlet and dotted curve are visible in both figures. Below in figure 382 there is one subfix; in figure 383, two subfixes. What should be the second subfix in figure 382 forms part of the next glyph block. If it were not for figure 383, we hardly would have ascertained this circumstance, because in connection with figure 291 (*i.e.*, the main part of the glyph block) this sign naturally would be taken for an ending sign belonging to it. Similar transferences of subfixes to the next glyph block also occur in figures 108 and 109 in this same inscription in the Akab Tzib, as well as in a few other cases.



Fig. 378
One Lintel, G2.



Fig. 379
Monjas, III, E4.



Fig. 380
Akab Tzib, a, H1.



Fig. 381
Monjas, IIIa, D.

BAT COMPOUND 1

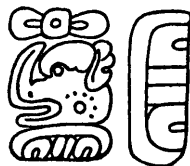


Fig. 382
Akab Tzib, A2-B2.



Fig. 383
Akab Tzib, D3.

BAT COMPOUND 2



Fig. 384
Hieroglyphic Jambs, F9.



Fig. 385
Monjas, IV, Y2.



Fig. 386
Four Lintels, IVa, A2.

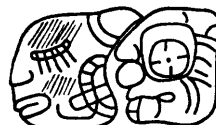
DIFFERENT BAT COMPOUNDS



DOG COMPOUND 1
Fig. 387
Three Lintels, I, D1.



Fig. 388
Cylindrical Stone, S2.



DOG COMPOUND 2
Fig. 389
Monjas, VI, E4.



Fig. 390
Monjas, VII, E4.

Like the former examples, figure 384 probably means “Ending Bat phenomenon”. The ending sign is the peculiar head we have found in several series as substitute for glyph Eyelash.

Figure 385 is badly worn, but the outlines are those of the Vampire head and an ending sign as prefix. The postfix remains unidentifiable.

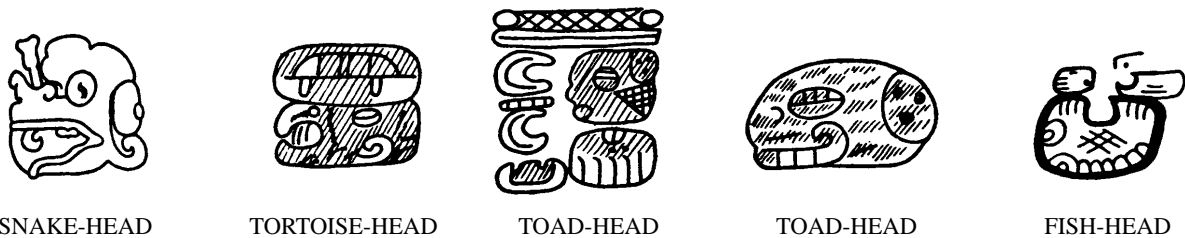
The composite glyph in figure 386, of which we have seen many variants in group 39, is not followed in this instance by a Moon sign.

A Bat hieroglyph probably also occurs in the Temple of the One Lintel, C 1, but is too much destroyed to be drawn with any degree of certitude as to details (see p1. 4, *a*).

Figure 387, although its main sign is preserved only in contour and with a few inner lines, can safely be determined as a dog’s head by the peculiar symbol on the right side, which is quite clear. This symbol is Kan, “yellow”, and is characteristic of a certain dog variant. The suffix, the Skein, corroborates this determination, as it often occurs with the Dog-Head. An ending prefix completes the hieroglyph.

The Dog-Head in figure 388 has a great round eye, but evidently no Kan emblem. Below it is the Skein in a clear variant.

Figures 389 and 390 are parallels, but the second glyph of figure 390 is comprehensible only because of the better-preserved specimen in figure 389. It is probably the Dog-Head with inserted Kin sign. The Dog-Head is not a particularly good representation, but it resembles the one in figure 135, which also comes from the Casa de las Monjas. The human Head-with-Closed-Eyes in figures 389 and 390 is identical with the one we have seen in several groups as a substitute for the Teeth sign. As the Dog-Head sometimes signifies “day”,¹ the compound might mean “Ending Day”. Although composed of two main signs, the hieroglyph in figures 389 and 390 is essentially one, and therefore is included in this section.



SNAKE-HEAD

TORTOISE-HEAD

TOAD-HEAD

TOAD-HEAD

FISH-HEAD

Fig. 391
Monjas Annex.

Fig. 392
Hieroglyphic Jamb, E5.

Fig. 393
Monjas, VII, A2.

Fig. 394
Caracol, Hieroglyphic
Band, 13.

Fig. 395
Capstone, Tomb.

A Serpent-Head adapted to the quadrangular form of the Maya hieroglyphs is seen in figure 391. We perceive the fang and teeth in the open jaw. Above the nose is a greenstone plug.

What probably is a Tortoise-Head is represented in figure 392. It is the same head we have seen in figures 103, 174, 175, and 178, although it is not employed here as affix but as main sign. The superfix is Landa’s “i” and probably means “Ending”.

The animal head in figure 393, although badly worn, can be identified as that of the frog or toad on account of the symbol it has in the upper right part, a disc with three dots. Under the head is the sign Imix, which possibly forms a separate hieroglyph here with the

¹ Bowditch, 1910, p1. XIV, Period-Face Signs, Kin; figs. 31-33.

ending sign before it. As the case is doubtful, I reproduced the whole glyph block. Before and above the Toad-Head are ending signs.

Another Toad-Head is reproduced in figure 394. There may be one or two more in the Chichen Itza texts, but they are even more damaged than figure 394 and therefore identification becomes too risky.

Figure 395 is a painted variant of the conventional Fish-Head which we encountered in several hieroglyphic series as equivalent of the glyph Eyelash. Here it is an independent hieroglyph with Down-Balls as superfix. This same compound occurs several times in inscriptions of the Old Empire cities, but it is not found again at Chichen Itza.

The fantastic head in figures 396-409 is that of God C. It has often been determined as that of a monkey. I doubt today the validity of this classification but add this and the following head-like form as an appendix to this chapter.

Figures 396 and 397 are homologous. The sculptor, for lack of space, evidently reduced the second variant to the first two signs of figure 396. The first sign is a segment of the celestial serpent with inscribed crossed bars or bands. The head of God C is preceded by a worn detail in figure 396 which is most probably a Double-Dotted-Line. This double line in variation is employed as postfix of the Serpent-Segment in figure 397, while the remaining glyphs simply are dropped. In figure 396 the sculptor had plenty of space and therefore added another detail behind the head. This compound cannot have been of very great importance for the understanding of the texts where it occurs, when it could be treated in such high-handed fashion as in figure 397.

The meaning "Ending God C", which is a probable interpretation for figure 396, may be applied also to figures 398-401. The heads are partly effaced, but enough remains in every instance to permit identification. The curved Double-Dotted-Line seems to be simple in figure 398, while in the other examples it is combined with another detail. This new element is, in all Chichen Itza examples so indistinct that no identification on the basis of this limited material is possible. In better executed forms at the southern cities, however, it is safely recognizable as a shell. The ending signs in figures 398-400 are known to us, but that in figure 401 is different. Unfortunately it is so indistinct that one hardly can say more of it than that it consists of three more or less circular details.



Fig. 396
Monjas, IIa, A.

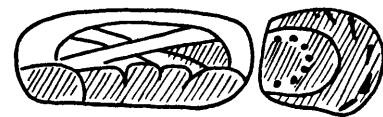


Fig. 397
Monjas, Va, A.

CORRESPONDING COMPOUNDS



Fig. 398
Monjas, II, Z3.



Fig. 399
Yula, II, C7.

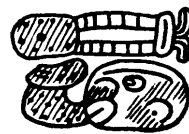


Fig. 400
Yula, I, D8.



Fig. 401
YuIa, II, B4.

HIEROGLYPH ENDING GOD C



Fig. 402
Four Lintels, IV, B8.



Fig. 403
Yula, I, H5.



Fig. 404
Four Lintels, IIa, A2.



Fig. 405
Four Lintels, II, D2.

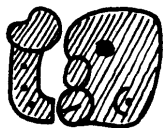


Fig. 406
Four Lintela, III, H7.



Fig. 407
Four Lintela, III, E7.



Fig. 408
Four Lintels, III, F4.



Fig. 409
Initial Series, a, H2.

VARIANTS OF HEAD OF GOD C WITH PREFIX

The same head with composite prefix but without the ending sign is given in eight more variants in figures 402-409. In figure 404 the prefix seems to be simple. With some difficulty we can make out in the heads the eye, the flat nose, broad mouth, and ear disc. Some strokes seem to indicate the hair, but really represent a certain symbol.

In figures 410-419 we have a curious symbol used as a hieroglyph, the forehead of the Serpent-God K. The best-preserved example from Chichen Itza is figure 410, but even here the inner details of the main sign are partly effaced. The small double Flame before the main sign is very characteristic, but I am not sure that the object to which it is attached is a hatchet, as has been asserted. In most of our cases it looks more like a torch, which hypothesis, indeed, gives a more natural explanation.

In the representation of the hair the Chichen Itza examples are to be distinguished from the Old Empire forms, which are plainer. The Double Ahau as suffix, on the other hand, is common in both regions. Figure 410 has as its postfix a fine specimen of the Serpent-Jaw. A more crudely sculptured variant is seen in the following figure. In figure 411 the Ahau is destroyed completely; in figures 416 and 417 the peculiar T-shaped variant is used. If we should entertain any doubt about the correctness of our identification, figures 417 and 418 will remove it, because they have number Nine as an affix, just as have some Old Empire variants. The only case I have some doubt about is figure 419. It is indistinct and the Ahau evidently is lacking. Also, the ending sign above it is rare. There is an ending sign, however, above figure 417.



Fig. 410
Monjas, VI, E1.

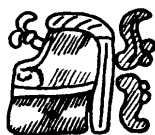


Fig. 411
Yula, II, D2.



Fig. 412
Four Lintels, IV, E5



Fig. 413
Four Lintels, IV, C6.



Fig. 414
Four Lintels, I, D5.



Fig. 415
Initial Series, a, F2.



Fig. 416
Caracol, Stela, D6.

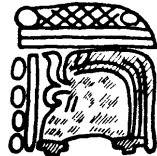


Fig. 417
Caracol, Stela, N1.



Fig. 418
Caracol, Hieroglyphic Band, 10.



Fig. 419
Caracol, Hieroglyphic Band, 11.

SYMBOL OF GOD K

BIRD HEADS

I have separated the bird heads from the other animal heads, because they form a somewhat numerous set.

Figures 420-423 provide us with four more variants of the composite bird glyph we know already from pseudo group 57. Unfortunately, they, too, are crudely executed and not well preserved. The small bird is fairly clear in figure 420.

If figure 424 represents the same bird in an animal's mouth (which is quite possible) then we can recognize it too as a bird head, it seems to me. The general outline and absence of teeth speak for such an identification.

In figure 425 is the small bird with its surrounding detail joined to a large bird head. This is conceived as the rain bird, having four times the Rain-Cluster as symbol applied over the profile. Below this great bird head we note a variant of the composite sign Greenstone-Disc and Teeth.



Fig. 420
Four Lintels, IV, B5.

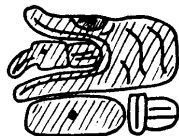


Fig. 421
Four Lintels, III, A4.



Fig. 422
Yula, II, A8.

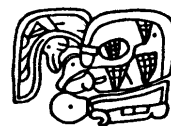


Fig. 423
Four Lintels, III, H8.

BIRD COMPOUND



SIMPLIFIED COMPOUND
Fig. 424
Three Lintels, III, G2.



CAUAC BIRD
Fig. 425
Four Lintels, IIIa, C1.



Fig. 426
Caracol, Hieroglyphic Band, b.



Fig. 427
Caracol, Hieroglyphic Band, c.



Fig. 428
Three Lintels, II, fragment.



Fig. 429
Yula, Ia, B2.



Fig. 430
Yula, I, C8.



Fig. 431
Caracol, Hieroglyphic Band, 17.



Fig. 432
Four Lintels, III, B3.

MUAN BIRD (?)



Fig. 433
Hieroglyphic Jambs, A3.

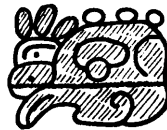


Fig. 434
Hieroglyphic Jambs, A4.

VULTURE HEAD



Fig. 435
One Lintel, F2.

QUETZAL HEAD

Figures 426-430 go together. The first two have the Sun-Beard as subfix. The bird head in figure 426 is rather indistinct, but figure 427 looks similar to the hieroglyph for the month Muan, which is a bird head with two upstanding feathers and the Sun-Beard. The only notable difference is the absence of a symbol consisting of three or four details in the bill of our heads. There occurs, however, one late Muan form without these details (fig. 638). Figures 428-430 are so similar to figure 427 that I think we are justified in identifying them as the same bird, although the Sun-Beard is lacking.

Probably also figures 431 and 432 belong to the same set, although they have an oval subfix and are slightly different in outline. In figure 431 the two great lateral feathers are discernible.

Figures 433 and 434 can be defined as Vulture-Heads on account of the characteristic emblem they have over the bill. In figure 434 the warts on the bald head of the animal are indicated.

I think that figure 435 also can be identified. It consists of two heads of Quetzal birds. This is the usual way of representing the head of this precious bird among the Maya, with a short thick bill and a crest of feathers.

SKULL AND SKELETON HIEROGLYPHS

The skull as a main sign has been seen as glyph B of group 33 and as affix in a number of cases. Generally these skull representations are worn or too small to allow all the details to show clearly; occasionally, however, even these small figures are well preserved, for instance, figure 199.

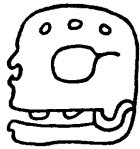
The skull from the East Annex of the Monjas (fig. 436) is simple but well executed, particularly the curved fang in the angle of the mouth. In the upper part of the skull are three circlets which have symbolic value and which are found in many of its representations. The three circlets or dots are visible in figures 124, 125, 129, 199, 227, 485.

Figure 437 has Landa's "i" instead of the three dots. On the right side is a Cimi symbol simplified to a stroke and two dots. The affix over the skull glyph is unfortunately destroyed in essential parts, so that no identification is possible.

The next hieroglyph (fig. 438) is sufficiently well preserved to allow identification at all the important details. We notice the large eye, nose-opening, two teeth, and jaw bone, and on the right side an ear disc. The Bundle glyph serves as suffix.

Figures 439-441 show a composite hieroglyph in three states of preservation from fairly clear to indistinct. Here the skull is lying on its back side. In figure 440 the symbol Two-Dots-between-a-Stroke is still visible, notwithstanding the worn general aspect of the skull. To the skull is joined the Moon sign. Below is a Flame combination in figures 439 and 440, while figure 441 probably had two Ahaus. This hieroglyph appears in the texts in connection with calendrical matter and means probably "moon ending".

The skull in figure 442 has a very distinct lower jaw. The little head in front of it, however, is too much damaged to permit classification. Both rest on the Eyelash glyph.



SKULL
Fig. 436
Monjas, Annex.



SKULL COMPOUNDS
Fig. 437
Casa Colorada, 20.



Fig. 438
Caracol, Hieroglyphic Band, 10.

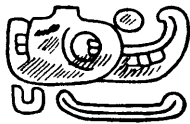
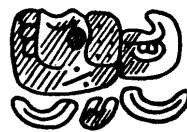


Fig. 439
Three Lintels, III, A1.



SKULL-MOON COMPOUND
Fig. 440
Four Lintels, IIIa, A1.

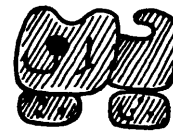
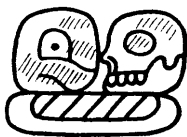


Fig. 441
Four Lintels, II, C3.



SKULL COMPOUND
Fig. 442
Cylindrical Stone, C1.



SKELETON-THORAX COMPOUND
Fig. 443
Capstone, Tomb.



Fig. 444
Yula, I, B5.



HIEROGLYPH GOUGED-EYE
Fig. 445
Cylindrical Stone, A2.



GOUGED-EYE COMPOUND
Fig. 446
Yula, II, H5.



LONG-BONE COMPOUNDS
Fig. 447
Monjas, VIIa, B.



Fig. 448
Monjas, VIIa, D.

Figures 443 and 444 represent skeletal thoraxes, the first one being more natural with bare ribs and sternum showing clearly. Figure 444 has the curved lines of the Second Epoch (Old Empire, southern cities). Under it the Cauac sign is seen, above it the numer-

al Four.

The familiar hieroglyph Gouged-Eye appears in isolated form in figures 445 and 446. In the latter it has a subfix which seems to be the Bundle.

Two glyph compounds into which Long-Bone enters are reproduced in figures 447 and 448. In the first figure a human head, probably that of the light-goddess, precedes the Bone. Above it is what is possibly a dotted fire symbol. In figure 448 is Imix with inserted Ahau on top. The subfix is partly destroyed and only the lateral zig-zag lines remain.

HIEROGLYPH HAND

The Hand with inserted Crossed-Bands and two affixes is a puzzling compound. In some cases it follows constantly at the end of a group (groups 5 and 8), but in others it seems to be used as an ending sign that precedes other glyphs (fig. 101). In other cases evidently none of these conditions is adducible and therefore I treat figures 449-457 as independent hieroglyphs. This compound is quite common at Chichen Itza, but extremely rare in inscriptions of the southern Maya area.

HAND COMPOUND 1



Fig. 449
Four Lintels, IIIa, A2

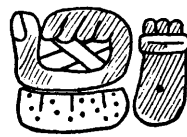


Fig. 450
Four Lintels, II, D3.

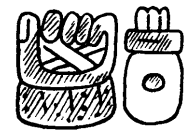


Fig. 451
Four Lintels, IVa, C1.



Fig. 452
Yula, I, F6.



Fig. 453
Four Lintels, Ia, B.



Fig. 454
Initial Series, E2.



Fig. 455
Three Lintels, III, F1.



Fig. 456
Three Lintels, I, II.



Fig. 457
Four Lintels, III G7.

HAND COMPOUND 2



Fig. 458
Hieroglyphic Band, 13.



Fig. 459
Caracol Stela, M3.



Fig. 460
Monjas, II, D5.

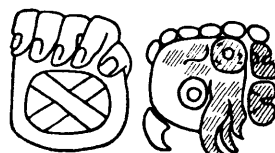


Fig. 461
Monjas, Annex.



Fig. 462
Monjas, VIIa, E.

HAND COMPOUND 3

HAND COMPOUND 4

The same Hand-Crossed-Bands furnishes also the main sign for the glyphs in figures 458 and 459, which are undoubtedly parallels, having Tun (Muluc) as affix. Figure 458 has the peculiarity of showing the right hand, while the general usage is to represent the left hand.

Possibly also figures 460 and 461 are parallels; at least both have a bird head as second sign. In figure 461 this head is turned 90°.

In figure 462 the second glyph is Imix with inserted Ahau. The thumb is decorated in a curious but not unique way (see for example fig. 378) with strokes.

Various other Hand compounds follow in figures 463-469. In figure 463 the Manik form of Hand has an effaced superfix and a worn postfix, but the latter is still recognizable as one of the most common affixes. Also figure 464 has the Manik sign with an ending prefix and Flames and three details as superfixes. A somewhat different Hand seems to be represented in figure 465. Its prefix might be Skein, its superfix Yax, of which only the contour remains. The subfix is a variant of the Bundle glyph. Fists with different secondary Signs are presented by figures 466 and 467. The subfix in figure 467 is a common ending sign; the other hieroglyph, that is, the subfix in figure 466, will be treated later on. An unusual hand representation is the main sign in figure 468. Above and behind are partly destroyed affixes.

Finally, figure 469 shows a hand holding a Fish as main sign, a fairly common hieroglyph in the southern cities and also in the codices. For Chichen Itza this figure 469, however, is unique. Below the main sign are Eyelash and Flames.

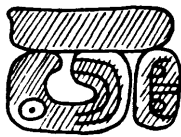


Fig. 463
Four Lintels, IIIa, Fl.

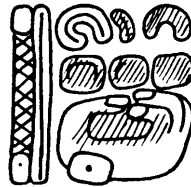


Fig. 464
Monjas, VII, B4.



Fig. 465
Caracol, Stela, L3.



Fig. 466
Yula, II, B5.



Fig. 467
Four Lintels, II, G5.

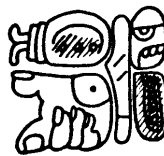


Fig. 468
Casa Colorada, 46.



Fig. 469
Casa Colorada, 20.

DIFFERENT HAND COMPOUNDS

HIEROGLYPH LEG

Although worn, figure 470 can still be identified as a human leg with an ending prefix and two postfixes, the lower one having the familiar Teeth sign. Still more defaced is figure 471, which seems to represent two legs. There is also an ending sign as prefix—the ubiquitous Teeth glyph. In the composite postfix only Sun-Beard can be identified.

To these latter paragraphs treating with parts of the human body I add figure 472, a small sitting or crouching person preserved only in its outlines. Even more defaced is a similar figurine in glyph block B2 of the Caracol stela (see p1. 4, *b*). Before the human figure in figure 472 appears a composite sign, consisting of a dotted disc with a plume. Under the crouching manikin is a partly destroyed sign, possibly once the two vertical

lines with circlets in the upper part.



HUMAN LEGS IN COMPOUND

Fig. 470
Yula, I, E6.



Fig. 471-Three
Lintels, I, H1.



HUMAN FIGURE

Fig. 472
Four Lintels, II, D8.

HIEROGLYPH GREENSTONE-DISC

A number of composite glyphs are united under this heading, which have in common that their main element is a disc with a central perforation, undoubtedly the highly esteemed polished Greenstone (jade, etc.).

Figures 473 and 474 are parallels, but the latter is partly effaced. In both figures we can recognize the main sign consisting of a Muluc-Variant with a complicated elbow element surrounding it on two sides. The affixes are only clear in figure 473, where they represent in the upper two details the ending sign which we have determined as the forepart of the Turtle-Head. The lower detail is the curved Double-Dotted-Line.

In figure 475 the Muluc-Variant has two superfixes which are not safely identifiable. The prefix is evidently the Teeth sign.

Figures 476 and 477, again, represent parallel compounds. The main sign is a disc with double strokes, inserted three times, and at the base the Muluc-Variant. On top of it in figure 476, and to the left in figure 477, appears the plain Muluc sign. Figure 476 possesses, in addition, the numeral Nine, and figure 477 a curious variant of the Teeth sign.

The Muluc-with-Strokes of figures 476 and 477 forms evidently also the lower part of figure 466.

The variant of the Greenstone-Disc with four dots, seen in glyph B of group 25, is found in figures 478-482. The first two figures are parallels. In figure 478 the main sign is accompanied by two secondary signs, Flames, and Teeth, while figure 479 has only the latter.

Figures 480 and 481 are possibly parallels consisting of the enriched Tun and the Bundle glyph. In figure 482 the Tun-with-Dots has the function of a superfix to the Hand.

A similar, but distinct, variant of the Tun-Disc is represented by figures 483 and 484. Its symbolic value is known as "yellow" and we have seen it as an infix. In figures 89B and 387. In figure 483 we see the superfix Ben-Lamat-Center. The postfix is a new sign. Figure 484 has the common Teeth sign, and the Bundle-Variant as subfix.

In figures 485-489 the perforated disc is part of a composite main sign, which we have called the Vulture emblem, because it generally accompanies heads of this bird (see figs. 148B, 433 and 434). Figures 485 and 486 clearly are parallels, though they differ in the position of the main sign. The prefix is the same; the Flame subfix differs somewhat. Figure 487 has no ending prefix, but the composite Flame subfix is a curious enriched variant. In figure 488 an ending sign is present, but the Flame symbol is replaced by a Moon sign. The ending sign is missing in figure 489, but what probably is the outline of the Moon postfix appears behind the main sign.

The Vulture emblem is often used as affix and in many instances evidently served as ending sign. In figures 485-489, however, it is employed as main sign and combined with other ending glyphs in the usual prefix position.



GREENSTONE COMPOUND 1

Fig. 473
Casa Colorada, 16.

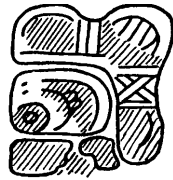


Fig. 474
Monjas, VII, A3.



GREENSTONE COMPOUND 2

Fig. 475
Monjas, Ia, C2.



GREENSTONE COMPOUND 3

Fig. 476
Monjas, IIIa, B.

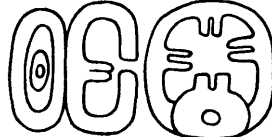


Fig. 477
Monjas, Annex.



DOTTED GREENSTONE COMPOUND 1

Fig. 478
Caracol, Hieroglyphic Band, 10.



Fig. 479
Yula, I, B6.



DOTTED GREENSTONE
COMPOUND 2

Fig. 480
Four Lintels, II, E4.

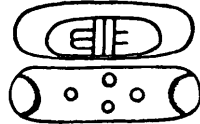


Fig. 481
Casa Colorada, 56.



DOTTED GREENSTONE
COMPOUND 3

Fig. 482
Caracol, Stela, M5.



KAN (YELLOW) COMPOUNDS

Fig. 483
Re-used Stela, High
Priest's Grave.



Fig. 484- One
Lintel, G1.



Fig. 485
Monjas, IV, A5.

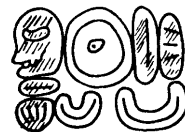


Fig. 486
Halakal, A7.

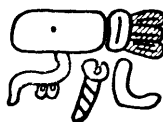


Fig. 487
Three Lintels, III, II.



Fig. 488
Yula, II, F6.



Fig. 489
High Priest's Grave, 5.

VULTURE EMBLEM COMPOUND

LANDA'S LETTER "I"

In a similar manner another glyph, which in affix form often means "end", is used as main sign in figures 490-505. In a Maya alphabet preserved by Bishop Diego de Landa it represents the vowel "i". It occurred in former groups 7 and 8 in combination with the Vulture sign, which is the same compound as in our figures 490-494. In figure 490 it surely means the ending of something. The other figures, however, lack the ending sign. In figure 493 the Vulture sign is not preserved, but enough space remains for it to have been present originally. Figure 494 is a very interesting variant since it has the main sign incorporated into the affix, the lying Vulture emblem.

The three variants in figures 495-497 practically are identical, while figure 498 has the affix in another position. The two Cimi symbols of the affix are easily recognized, but the third detail remains unidentified.

Landa's "i" with an angular double Flame is the short descriptive note we can make on figures 499-501. Only the first figure is fairly well preserved. This hieroglyph occurs only in the texts of the Casa de las Monjas lintels.

The four following hieroglyphs (figs. 502-505) are also parallels. For figure 505 this explanation is, of course, hypothetical, as the lower part is effaced completely. Figure 502 is in a good state of preservation, but so simplified that only conjecturally can the head be identified as that of a certain Maya death god, who has the sign Double-Tun (generally less exactly named Akbal) in the upper part of the head. In figure 503 the head looks more like that of an animal, but in figure 505 it is again more skull-like. Figure 506 given here for comparative purposes is a similar compound from an Old Empire inscription. The skull with the Double-Tun is, in this case, very well reproduced.



Fig. 490
Monjas, II, E2.



Fig. 491
Akab Tzib, a, C1.



Fig. 492
Re-used Stela, High Priest's Grave.



Fig. 493
Hieroglyphic Jamb, D3.



Fig. 494
Monjas, IIa, D.

COMPOUND 1 WITH LANDA'S "T"

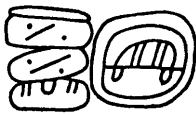


Fig. 495
Monjas, IVa, E2



Fig. 496
Monjas, VIIa, A.

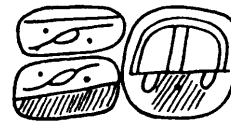


Fig. 497
Monjas, II, E4.



Fig. 498
Hieroglyphic Jamb, E9.

COMPOUND 2 WITH LANDA'S "T"



Fig. 499
Monjas, IV, A4.



Fig. 500
Monjas, V, A4.



Fig. 501
Monjas, III, A4.

COMPOUND 3 WITH LANDA'S "T"



Fig. 502
Akab Tzib, a, F2.



Fig. 503
Hieroglyphic Band, 13.



Fig. 504
Monjas, IIIa, E.



Fig. 505
Hieroglyphic Jamb, E7.

COMPOUND 4 WITH LANDA'S "T"



VARIANT ON COMPOUND 4 (?)

Fig. 506
Copan, Stela I, 17b.

HIEROGLYPH TUN

Similar in outline to the preceding hieroglyph but different in the lower part is the main sign in figures 507-513. It probably signifies Tun and corresponds closely to a variant employed in strictly calendrical matter. As used here, however, these figures possibly have only a vague relation to the time count.

Figures 507-510 evidently are variants of the same hieroglyph. They all have the same prefix, probably an ending sign. The first two also have the numeral Six in common. They differ in that the composite affix under figure 507 probably is incorporated in figure 508 in the lower half of the main sign. Their little Ahaus also have different shape, but this is of no account, as we know from former similar occurrences. Figure 510 lacks the little Ahaus and is damaged on its left side.

Figure 511 has the same main sign, but different subfixes, which unfortunately are too worn to permit determination. The three little ovals look like the usual subfix under the calendrical Tun.

The similar figures 512 and 513 seem to signify, in a general way, "End of Tun". The prefix and the main sign are the same, but the other affixes differ. The postfix in figure 512 is a common sign, and the Flame arrangement in figure 513 is composed of well-known elements.

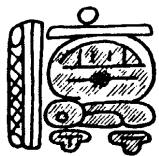


Fig. 507
Caracol, Stela, N₄.

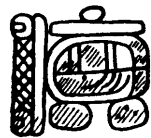


Fig. 508
Four Lintels, IV, D1.



Fig. 509
Caracol, Hieroglyphic Band, 14.



Fig. 510
Caracol, Hieroglyphic Band, 12.

TUN COMPOUND 1



Fig. 511
Four Lintels, II, C8.

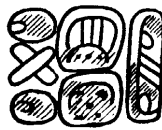


Fig. 512
One Lintel, D1.



Fig. 513
Water Trough, A3.

TUN COMPOUND 2

TUN COMPOUND 3

HIEROGLYPH SERPENT-SEGMENT

Figures 514-516 come from the same building and possibly indicate the same thing, although they differ in minor details. The first prefix in figures 514 and 515 is really the same sign; but as the one in figure 515 is joined to the preceding hieroglyph, it is turned toward that glyph. What is generally a small Ahau in the upper right side is here split into three separate details put into the cross-hatched body of the sign. There is a second ending sign in figure 514 to which in figure 516 a numeral seems to be attached, while figure 515 has only the numeral. This number Three or Four, however, might be just another ending sign which as resembles the numerical circles or ovals in its contours only. Then comes a head in figure 514 which is lacking in the other two. The main sign is a segment of the celestial serpent, but with an inserted symbol, Crossed-Bands. There occur subfixes, but only the Ten-Derivate in figures 514 and 515 is recognizable.

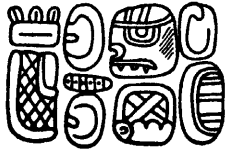


Fig. 514
Casa Colorada, 44.

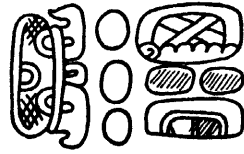


Fig. 515
Casa Colorada, 48-49.



Fig. 516
Casa Colorada, 52.

SERPENT-SEGMENT COMPOUND 1

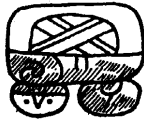


Fig. 517
Hieroglyphic Jambs, F5.

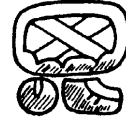


Fig. 518
Caracol, Hieroglyphic Band, 8.

SERPENT-SEGMENT COMPOUND 2



Fig. 519
Monjas, II, Z1.



Fig. 520
Monjas, VI, Z1.

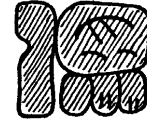


Fig. 521
Monjas, V, Z1.



Fig. 522
Halakal, A7.

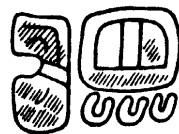


Fig. 523
Halakal, a, H2.



Fig. 524
Halakal, a, F2.

SERPENT-SEGMENT COMPOUND 3



SERPENT-SEGMENT COMPOUND 4

Fig. 525
Initial Series, a, E1.

Figures 517 and 518 are probably two variants of the same hieroglyph, although as they differ in the suffix. This in figure 517 is evidently a Double-Ahau, while in figure 518 it is the Owl-Plume.

In lintels II, V, and VI of the Casa de las Monjas there begins a definite part of the inscription with the same hieroglyph (figs. 519-521). It is our Serpent-Segment with Skein as prefix and three Down-Balls as suffix. Figure 521 is rather vague in its present state, but its position in the text and the outlines agree with the other two characters.

The three specimens from the Halakal lintel differ from the Monjas variants in the suffix, which is composed of small Flame signs. This difference, however, must be unimportant, since we have met with it already in group 45. In this group variants of the same composite hieroglyph form its glyph A. It occurs also in group 58 as glyph B.

The same affix combination (*i.e.*, Skein and Little-Flames) is found in two other composite characters and I believe they represent the same idea. For this reason they are classified with this set. In figure 525 the Serpent-Segment is replaced by the Ten-Derivate, a hieroglyph which we have already seen in group 12. The other variant (figs. 526-530) is employed only on the stela found at the Caracol substructure. Its main sign is what I consider to be a second form of the Bundle glyph. All specimens are much worn, but there can be no doubt that they are correctly classified.



Fig. 526
Caracol, Stela, K2.



Fig. 527
Caracol, Stela, I3.



Fig. 528
Caracol, Stela, II.



Fig. 529
Caracol, Stela, E4.



Fig. 530
Caracol, Stela, L4.

BUNDLE-VARIANT COMPOUND

VARIOUS ENDING-SIGN COMPOUNDS

We have already dealt in this study with several hieroglyphs which were used as main signs, although we had formerly found them employed as affixes meaning "end". Other similar cases will be treated now

Figures 531 and 532 are identical hieroglyphs. The prefix is the Centipede glyph, the superfix, Skein, and the main sign probably is the double glyph with crosshatching. Evidently it is the simplified sign we sometimes have seen as prefix as for example, in figure 514 or which will occur in better shape in figure 576.

This same simplified sign, but single, is also the main sign in figure 533. Above is the Dotted-Curve; the prefix is much worn. In figure 534 there is a character in main sign position which is used generally as suffix and postfix. It has an ending sign to the left and

a Flame combination as subfix. The Centipede is joined to the Double-Curved-Dotted-Line in figure 535. A combination of three different signs is seen in figure 536: on top a Ten-Derivate, then the Bundle variant, and below the composite sign Death-Hair. This latter probably also forms the upper part of figure 537 but is a strange variant. Instead of the usual two lateral cirdets we perceive only one in the center between two crossed bars. In another connection this would mean number One with two lateral space fillers. Then follows Eyelash, and at the bottom, Teeth.



Fig. 531
Four Lintels, II, D6.



Fig. 532
Four Lintels, II, D7.

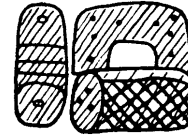


Fig. 533
Four Lintels, IV, C1.

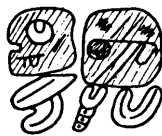


Fig. 534
Yula, I, C3.

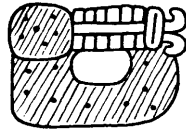


Fig. 535
Four Lintels, II, F6.

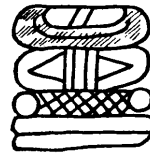


Fig. 536
Caracol, Stela, M2.



Fig. 537
Re-used Stela, High Priest's
Grave.

DIFFERENT ENDING-SIGN COMPOUNDS

HIEROGLYPH LARGE-ONE

A main sign filled with crosshatching is known to us from groups 1, 7, 8, 12, and 50. Here (figs. 538-539) it has an ending prefix and a common subfix which is much effaced in both cases. The main sign possibly is the numeral One in large size, serving as a symbol for sun and related ideas as fire, heat, etc.

In figure 540 the One is in the left lower corner, while a large Centipede lies over the top. The simplified sign, consisting of crosshatched body with small Ahau and below it Bundle, are to the right.

Figure 541 is glyph C of group 1, but it occurs isolated. So far as Chichen Itza is concerned, this is an exception, all other specimens being members of group 1, but in the cities of the south that group is unknown and the glyph in figure 541 there appears in other combinations.

If figure 542 is in correct position, it would be an interesting variant of the preceding hieroglyph, the Eyelash being replaced by a fish, instead of the Fish-Head. Unfortunately the case is uncertain, as this fragmentary text does not allow a sure orientation.

Figure 543 is worn, but represents undoubtedly also the same compound as the two preceding figures. In figures 542 and 543 it can not be decided whether or not they formed part of group 7, as the hieroglyph immediately before them is not preserved.

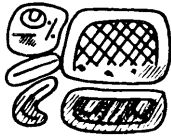


Fig. 538
Yula, I, C7.



Fig. 539
Yula, II, E5.

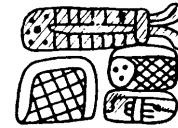


Fig. 540
Four Lintels, IV, E1.

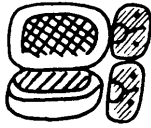


Fig. 541
Monjas, Ia, A2.

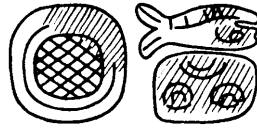


Fig. 542
Re-used Stela, High Priest's Grave.



Fig. 543
Caracol, Hieroglyphic Band, 12.

LARGE-ONE IN COMPOUNDS

HIEROGLYPH ROOF-RIDGE

There is a great number of these signs as independent hieroglyphs in the Chichen Itza inscriptions (figs. 545-558). Other examples occur in association with another glyph (group 58). This hieroglyph seems to be characteristic of Chichen Itza, as it does not occur in the texts of the southern sites nor in the codices. The hieroglyph that resembles it most is figure 544, a standardized form from various specimens found in the Dresden Codex, the postfix being dropped so as to make the correspondence clearer. The main sign is composed of two different designs, the upper one surely representing matting. The whole most probably represents the roof re-enforcement of a house or temple. This same composite sign evidently is also reproduced in figures 545-558, although in every case somewhat worn. In a few specimens (figs. 559-561), however, it might have been replaced by another sign, which possibly is Landa's letter "i".



MATTING COMPOUND

Fig. 544
(Standard Form after
Dresden Codex)



Fig. 545
Four Lintels, II, A3.



Fig. 546
Caracol, Stela, M3.

MATTING COMPOUND 1



Fig. 547
Yula, I, D6.



Fig. 548
Three Lintels, I, C2.



Fig. 549
Three Lintels, I, I2.



Fig. 550
Initial Series, F10.



Fig. 551
Initial Series, D10.

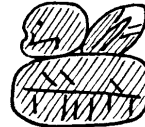


Fig. 552
Yula, IIa, C1.



Fig. 553
Four Lintels, IV, F6.



Fig. 554
Four Lintels, I, H8.



Fig. 555
Four Lintels, IVa, B2.



Fig. 556
Yula, I, E3.



Fig. 557
Four Lintels, III, B8.

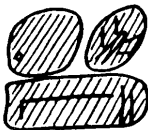


Fig. 558
Four Lintels, III, D7.



Fig. 559
Yula, II, B8.



Fig. 560
Four Lintels, I, F7.



Fig. 561
Yula, II, C4.

MATTING COMPOUND 1

On top of this Matting sign in figure 544 is a composite superfix composed of a dotted disc and a macaw feather. The skulls in figures 545-561, then, would seem to have been replaced by the shining Greenstone-Disc, a substitution that seems to me possible in Maya symbolism. The feather is even more clearly depicted in the Chichen Itza figures than in the conventionalized representation of the codices.

The same sign, Roof-Ridge (Matting), is also employed in figures 562 and 563. It is combined with what probably is a carrying-device and a Flame or light symbol. Behind it in figure 562 is possibly a variant of the Vulture sign, which, perhaps, was once at the bottom of figure 563 as well.



Fig. 562
Hieroglyphic Jambs, D5.



Fig. 563
Hieroglyphic Jambs, A9.

MATTING COMPOUND 2

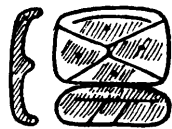
HIEROGLYPH LAMAT-ETZNAB

At Chichen Itza the signs Lamat and Etnab seem to have been confounded; at least often no distinguishing mark can be discovered.

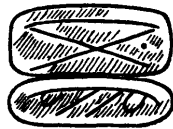
Figures 564 and 565 most probably represent the same hieroglyph differing only in that figure 564 has an ending sign as prefix. In figure 566 possibly Etnab, “flint”, is intended, as we have seen it in groups 44 and 45 (connected with three dotted elements), but it must be admitted that in all cases the sign is to a great degree effaced. On top of figure 566 appears an angular sign.

In figure 567, notwithstanding its worn condition, there can still be traced the crossed lines and a few dots. Thus it probably signifies two crossed silex knives. The form may be compared to the symbolic designs on a mythical bird, a conventionalized Quetzal, from the Temple of the Four Lintels (pl. 7, *a*) and Yula (p1. 11, *a*), where one of his wings is decorated with the sun, the other with the moon. The feathers of the sun wing are transformed into flint knives (fig. 568), thus probably symbolizing rays of light. The marks on figure 569 are indistinct, but the general outline is similar to that of figure 567; it might, therefore, be the same hieroglyph.

The three following figures, also, have double signs, but of somewhat different shape, being more like the strict Lamat. In figure 570 the Double-Lamat serves as main sign with Eyelash as subfix. Figure 571 consists of three glyphs, the topmost being indistinct, the middle one a simplified Imix, and the lower one our double sign. Two Lamats are found in the top position and a Vulture sign with inserted Crossed-Bands evidently is the main glyph in figure 572.



LAMAT-ETZNAB COMPOUND 1
Fig. 564
Initial Series, a, C1.



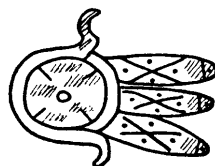
LAMAT-ETZNAB COMPOUND 1
Fig. 565
Three Lintels, III, I2.



LAMAT-ETZNAB COMPOUND 2
Fig. 566
Four Lintels, IV, E2.



LAMAT-ETZNAB COMPOUND 3
Fig. 567
Four Lintels, IVa, B2.



WING OF CELESTIAL BIRD
Fig. 568
Four Lintels, Ia.



LAMAT-ETZNAB COMPOUND 4
Fig. 569
Monjas, Annex.

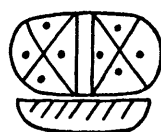


Fig. 570
Cylindrical Stone, S1.



Fig. 571
Cylindrical Stone E.

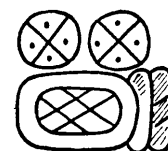


Fig. 572
Cylindrical Stone, D2.

DIFFERENT LAMAT-ETZNAB COMPOUNDS

HIEROGLYPH TORTOISE-SHELL

We have seen the shell of a sea turtle in groups 40-42, but most of these representations were crude or worn. In figure 573 we have a well-executed carapace as a main sign. In its upper part it has the symbol for “yellow” inserted as in many of the codex variants. Under the Turtle-Shell first comes the Teeth Sign and then the Skein. The prefix is a Sky-Variant upside-down.

In figure 574 the Tortoise-Shell has an inverted Ahau before it, both glyphs being eroded. Figure 575 is the variant of the groups surrounded by little Flames. A partly destroyed suffix is added.

The following figures 576-581 represent only the design of the Tortoise-Shell, some variants strongly resembling the Lamat-Etznab signs. Indeed, the Dog-Head (fig. 131) has an appendage which is exactly like the Tortoise-Shell design, while the rest has Etznab signs.

Figures 576-578 are evidently parallels. They consist of an ending sign, the glyph Zac, Tortoise design as main sign, and Sun-Beard. In figure 577 this detail is replaced by an Imix. As mentioned before, the polished Tortoise-Shell symbolized “shine” or “brilliance”, and figures 576-578 therefore may be deciphered as “End of White Shine”.

Also figures 579-581 seem to be variants of the same concept, “Ending Tortoise-Shell”. The distinction from the preceding hieroglyph is the absence of the Zac sign and the Sun-Beard. Figures 579 and 580 have suffixes of practically the same significance. The suffix is dropped in figure 581.

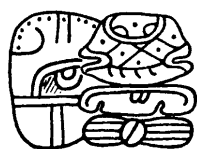
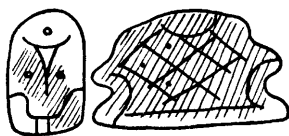


Fig. 573
Akab Tzib, a, D1.



CARAPACE COMPOUNDS

Fig. 574
Monjas, VII, C3.



Fig. 575
Yula, I, A7.

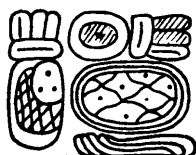


Fig. 576
Monjas, IVa, B.



TURTLE-SHELL COMPOUND 1

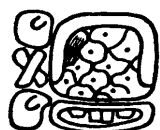
Fig. 577
Monjas, IIIa, B.



Fig. 578
Monjas, IIIa, E.



Fig. 579
Casa Colorada, 22.



TURTLE-SHELL COMPOUND 2

Fig. 580
Hieroglyphic Jambs, C6.



Fig. 581
Monjas, VIIa, E.



Fig. 582
Monjas, IIIa, E.

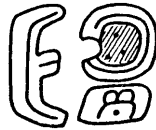


Fig. 583
Monjas, III, E1.



Fig. 584
Monjas, IIIa, B.

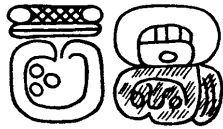


Fig. 585
Circular Stone, U.



SHELL COMPOUND 1

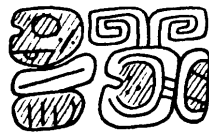
Fig. 586
Casa Colorada, 41.



Fig. 587
Four Lintels, II, E4.



Fig. 588
Monjas, VIIa, A.



SHELL COMPOUND 2

Fig. 589
Monjas, VII, B1.



Fig. 590
Yula, I, G3.



Fig. 591
Four Lintels, I, D6.



Fig. 592
Casa Colorada, 13.

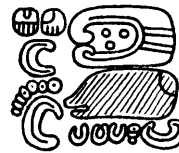


Fig. 593
Casa Colorada, 38.



Fig. 594
Casa Colorada, 32.

DIFFERENT SHELL COMPOUNDS

HIEROGLYPH SPONDYLUS-SHELL

The main sign of figures 582-591 is some kind of shell, possibly one of the valves of the red *Spondylus*. The hinge lies generally to the left, and the opposite side is decorated by some strokes, while the interior contains three dots or circlets. There exist archaeological specimens of this shell in which perforations correspond to the circlets. We have already encountered this shell as glyph B of groups 11, 14, and 42.

Figures 582-587 are variants of one and the same hieroglyph. The Shell is combined with the sign Tun (Muluc). In one case (fig. 582) Muluc is employed in its plain form, in the others adorned with teeth. Figures 582-585 are provided with an ending sign, but figures ~586 and 587 are without it. In figure 585 an indistinct glyph is added to the Muluc-Variant.

The hieroglyph in figures 588-590 was found in group 14 in association with another glyph. We repeat the description given there, that the main sign is the Shell with angularly stylized Flames and common suffix (in fig. 589 postfix) TenDerivate. The ending signs differ in form; that in figure 588 being rare and therefore correspondingly more important.

Figure 591 looks almost like Ahau, but probably is also our Shell. It has a curious

superfix. The three details below are worn and consequently are indistinct.

In figures 592-594 the Shell probably is not the main sign, or at least is only part of it. Below it appears a Serpent-Head (?) with Quincunx-Tun for eye, in figure 592. The principal sign of the combination, however, is the Dog-Head with protruding tongue and symbols. There are a circlet and several curved lines on the cheek, to the right a Double-Tun, and on top another, but less well preserved. Under the Dog-Head is a glyph composed of a line of circlets and a Flame, a rather common compound, but here relatively large.

In figure 593 the head unfortunately is practically destroyed. Under and before it are again Flame and circlet compounds. On top to the left are two details which may or may not be Down-Balls. The Shell is in a good state of preservation.

The three component glyphic elements of figure 594 are fairly clear. On top appears Shell with its symbolic decoration, under it the mollusk we know from groups 19, 20, and 23. Behind is an elongated and inverted Ahau.

HIEROGLYPH CLOTH-BUNDLE

This hieroglyph is rather common as affix and probably it has this function in figures 595-599. It is true that in figure 597, by its size and position, it is treated as main sign, but this is a special case where the sculptor had to accommodate the compound to a given broad space. For the sake of brevity the hieroglyph has been called the Bundle; more precisely, however, it is a bundle of vestments. All three glyphs in figures 595-597 have in common an ending sign, Cloth-Bundle and Serpent-Segment. Figure 595 has, in addition, two reduced Ahaus as subfix.

Figures 598 and 599 can be pronounced parallels also, because their differences are insignificant. The main sign probably is Crossed-Bands. In figure 598 only one band is given, but that is only a simplification we found used several times in our hieroglyphic material. The Cloth-Bundle glyph, in both instances, is partly destroyed, but the remaining details are sufficient to allow identification. Figure 598 has an ending sign, while the second compound is left without it.

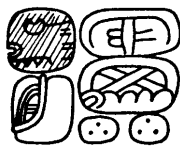
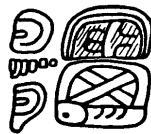


Fig. 595
Casa Colorada, 53.



BUNDLE COMPOUND 1

Fig. 596
Monjas, IIIa, C.

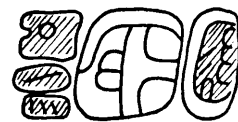


Fig. 597
Monjas, VII, B2.

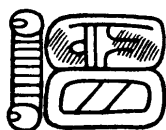


Fig. 598
Three Lintels, III, E2.



BUNDLE COMPOUND 2

Fig. 599
Monjas, Ia, C2.

HIEROGLYPH FIRE-WOOD-BUNDLE

The lower parts of figures 600 and 601 are identical, a Fire-Wood-Bundle with a Teeth sign in the center. But in figure 600 a Muluc-Variant is on top, while figure 601 evidently has another Fire-Wood-Bundle.

With the aid of group 48, figures 602 and 603 can be identified as bundles of wood with a composite sign as subfix. The only difference between these two hieroglyphs and those of group 48 is the ending sign, which in the latter is very elaborate, occupying a whole glyph block.



WOOD-BUNDLE COMPOUND 1

Fig. 600
Caracol, Hieroglyphic
Band, 13.



WOOD-BUNDLE COMPOUND 2

Fig. 601
Casa Colorada, 41.



WOOD-BUNDLE COMPOUND 3

Fig. 602
Caracol, Hieroglyphic
Band, 14.

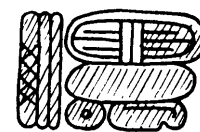
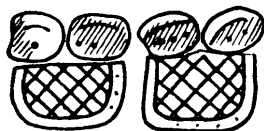


Fig. 603
Caracol, Hieroglyphic
Band, 5.

HIEROGLYPH BIVALVE-SHELL-ONE

This compound occurred in group 1 and several others. It is used in double form as an isolated hieroglyph (figs. 604 and 605). Figure 606 is evidently only a variant of figure 607, the Bivalve-Shell-One and Hand (Manik). This character can be identified as the hieroglyph indicating the Vulture by the context in Codex Troano, 17a and Codex Dresdensis, 13c.



BIVALVE SHELL COMPOUND 1

Fig. 604
Monjas, III, D1.

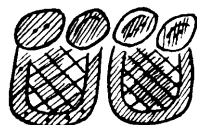


Fig. 605
Caracol, Hieroglyphic Band, 11.



BIVALVE SHELL COMPOUND 2

Fig. 606
Hieroglyphic Jams, C8.



Fig. 607
Codex Tro-Cortesianus, 40a.

HIEROGLYPH HOOK-FLAME

The simple flame in form of a hook is seen in figure 608; the same hook but surrounded by dots is employed in figures 609 and 610.

Figure 608 is a compound of the head of the Sun-God with the Kin sign on the front of the fillet, the Hook-Flame, and the Gouged-Eye.

Figure 609 clearly has the Dotted-Hook as main sign. A composite Flame subfix completes it.

Against this simple combination in figure 610 there is a highly complex hieroglyph. In fact, I am not sure whether the upper part does not form an independent hieroglyph. On the other hand, we have seen the Gouged-Eye used a number of times with the Muluc-Variant, and the Macaw-Feather with disc is found in the Dresden Codex in combination with a great dotted disc which corresponds to the double Dotted-Hook in figure 610. So the whole might well be one complex. Finally, at the bottom, we notice the Vulture sign.



Fig. 608
Four Lintels, IIIa, B2.



HOOK-FLAME COMPOUNDS
Fig. 609
Yula, II, E7.

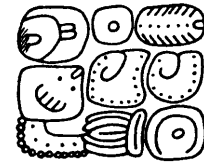


Fig. 610
Akab Tzib, a, C2.

HIEROGLYPH ZERO

Unfortunately all three hieroglyphs (figs. 611-613) in which this sign may appear are damaged. The Zero sign is employed also in the southern inscriptions in non-arithmetic compounds,¹ so that no objections for reasons of principle can be raised. The zero value evidently is only one aspect of the character.

In figure 611 Zero evidently is the main sign, having a common ending sign above it. Figures 612 and 613 evidently are parallels, although differing in the Band element. Probably the main sign is Serpent-Segment, since the outlines of the arches are still visible. On top is a large Vulture emblem.

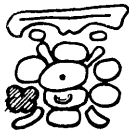
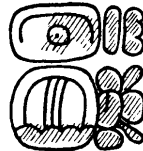


Fig. 611
Monjas, VIIa, B.



COMPOUNDS WITH ZERO
Fig. 612
Caracol, Stela, B5.



Fig. 613
Caracol, Stela, B3.

HIEROGLYPH CHECKERBOARD-SHIELD

Figure 614 undoubtedly is a Maya shield with a checkerboard design, as it has the rim decorated in the typical manner. The other two figures have a simple frame, but most probably represent the same glyph, as all three agree in the affix Small-Double-Ahau. We have seen the checkered design in group 38 carried by a vulture. In figure 615 there is an Imix on top of the shield, while the upper part of figure 616 forms a mass of effaced details which it is impossible to disentangle.

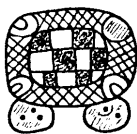


Fig. 614
Four Lintels, IV, F2.



Fig. 615
Akab Tzib, a, F1.



Fig. 616
Caracol, Stela, C6.

CHECKERBOARD COMPOUNDS

HIEROGLYPH LITTLE-INVERTED-ARCHES

The two glyphs in figures 617 and 618 are identical in their main signs, the three or four rows of little U-shaped figures, but it is not possible to give an explanation of the meaning of the design without a long discussion, so we must leave its determination for another opportunity. To the right of the main sign in figure 617 is an enriched Teeth glyph.

¹ Beyer, 1934, p. 268.

The subfix in figure 618 is destroyed beyond recognition.



Fig. 617
Temple of the Owls.

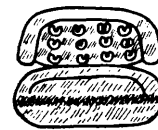


Fig. 618
Hieroglyphic Jamb, D7.

ARCH-DESIGN COMPOUNDS

HIEROGLYPH TWO-SPINDLES

The symbols employed in figures 619 and 620 as main signs are certainly identical with what was used as superfix in figure 179, and is probably identical with the other variants as to points occurring in groups 46 and 47. Possibly figures 359-361, too, pertain to this class. As subfix it is furthermore employed at Halakal, lintel a, G1 and possibly on the Initial Series lintel, F5. I can offer no explanation for this sign, and give it the descriptive term » Two-Spindles « only because the form resembles two spindles covered with thread.

In figure 619 the » Two-Spindles « is found in two almost equally sized glyphs, while in figure 620 a superfix (ending sign) and a subfix accompany it.



Fig. 619
Monjas, IV, Z2.



Fig. 620
Monjas, IIa, C.

SPINDLE COMPOUNDS

HIEROGLYPH BONE-AWL

In figure 621 there seems to be represented an Ahau-Variant penetrated by a large pointed bone. This bone-dagger or awl appears also in figure 622, but as part of, or decorated with, another symbol. Whether the indistinct figure below it is an Ahau or not, it is difficult to tell. We have seen a similar compound in figure 137 with two details somewhat like that in figure 622, but the bone there is indistinct.

Possibly figure 623 is only a variant of these representations. This form occurs also in the Monjas on lintel II, E1, and lintel III, E2, but in both cases is very indistinct so that no drawings were prepared.

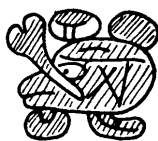


Fig. 621
Four Lintels, I, C6.

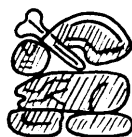


Fig. 622
Yula, II, D3.



Fig. 623
Halakal, G6.

COMPOUNDS WITH BONE-AWL

VARIANT OF FORMER COMPOUND (?)

HIEROGLYPH CARRYING-STRAP

Figures 624 and 625 are probably variants of the hieroglyph that enters into the compound in figures 562 and 563, and which we have determined as some carrying device; it is probably the broad part of a leather or bark strap whose smaller part goes over the forehead.

In figure 624 the Teeth sign is carried in the strap. The suffix is much worn; it may have been the Muluc-Variant. What is carried in figure 625 I do not even attempt to identify.



Fig. 624
Hieroglyphic Jamb, B9.

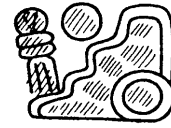


Fig. 625
Four Lintels, I, C8.

CARRYING-STRAP COMPOUND

HIEROGLYPH SCROLL

The hieroglyph in figure 626 represents a scroll similar to the day sign Caban, but I believe it must be kept apart from it. The glyph has a strange contour. From its top issues the Double-Flame nearly transformed into Serpent-Jaws.

In figure 627 a Double-Scroll is repeated. It has curious outer details, and as superfix has the Muluc-Variant, possibly in the function of ending sign.



Fig. 626
Four Lintels, IV, F5.

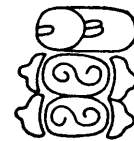


Fig. 627
Akab Tzib, a, C1.

SCROLL COMPOUNDS

VARIOUS SINGULAR HIEROGLYPHS

There remain three figures which exist only once each in the inscriptions of Chichen Itza. The first (fig. 628) depicts a human head, probably that of the light-goddess, and the jar (or whatever receptacle it may be) covered with matting. We know this curious object from group 17, but the variant in figure 628 is much better preserved.

Figure 629 has as main sign Crossed-Bands. Above it appears first the closed Teeth sign and then a Flame glyph, probably an ending sign.

The last hieroglyph of this study (fig. 630) evidently is a variant of a compound not uncommon in Old Empire inscriptions, but rare, as we see, at Chichen Itza.

We have now described all those hieroglyphs that we may call non-calendrical and in the following papers shall present those that are concerned directly with chronology.



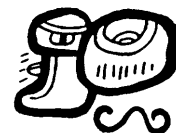
HEAD AND JAR COMPOUND

Fig. 628
One Lintel, G1.



TEETH-CROSSED-BANDS COMPOUND

Fig. 629
Hieroglyphic Band, 15.



SINGULAR HIEROGLYPH

Fig. 630
Capstone, Tomb.