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DIRECTOR'S NOTE

This issue was prepared with the assistance of RCA staff following the departure of Dr. Elizabeth Boone. I wish to thank Carey Clements, who was on special assignment with the RCA, Marie Waters and María Elena Gonzalez for their assistance.

This is the third and fourth issues dealing with Pre-Columbian art. We know the papers on glyphs will be tough for some of our regular readers but a decision was made to include them because they provide insights into the reading of images on Maya pictorial vases and Maya glyphs in particular. Also, included as a contrast is a note on four Maya vases which are related stylistically and thematically but do not have any glyph bands!

As you have probably noticed issues 1 and 2 of Volume 3 of the *Review* were not issued on schedule; but they *did* appear! This issue is, of course, no exception. Number 3 of Volume 3 was delayed due to the departure of Elizabeth Boone, former *RCA Review* editor. When it became apparent that Number 3 (July) could not be distributed until late September, it was combined with Number 4 (October).

Starting with the first issue of Volume 4 papers on Colonial art will be published. This is a reminder that we are now soliciting manuscripts on Colonial art for the four issues of Volume 4 (1981). These should be typed, double-spaced, using the bibliographic style of your choice (we only request internal consistency), and should be between five and twenty pages in length. Line drawings and black and white photographs can be included. Topics may range from the specific to the general.



***XI(M)BA(B)BA AND XI(M)BA(B)BE:* READINGS FOR THE WING QUINCUNX COMPOUND**

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Introduction

In his 1973 work, *The Maya Scribe and His World*, Michael Coe suggests that the Wing Quincunx compound is read as *xibalba*, the name of the Maya underworld. He presents, however, no evidence to confirm

his hunch, and only points out that the glyph T585a is read as *be*, as is T301 (Coe 1978:51), while T76 and T77, if they really do represent wings, might be *xik*, "wing."¹ Coe could still be right. In this paper I will try to show that the Wing Quincunx compound might be read as *xi(m)ba(b)ba* or *xi(m)ba(b)be*, words close to *xibalba*. The compound consists of three elements. The first can be T61 or T62 or perhaps T65, all seemingly *xi*, from *xim*, "knot", (Fig. 1a-c) and perhaps T239 or T1037, supposedly *xi*, from *xib*, "youth", (Fig. 1d,e). The second is T72, T76, T77 or T236; they are *ba(b)*, from *bab*, "wing", (Fig. 1f-i). The last is T301 or T585a, clearly *be*, "road", (Fig. 1j-k). This last element can also be T501, probably *ba*, or dragon head, maybe a form of T764b, read as *ba* from *baal*, "animal, creature, thing" (Fig. 1l-m). The words attached to these three components and their variants have no apparent relationship, so the reading is phonetic, an arbitrary combination of syllables.

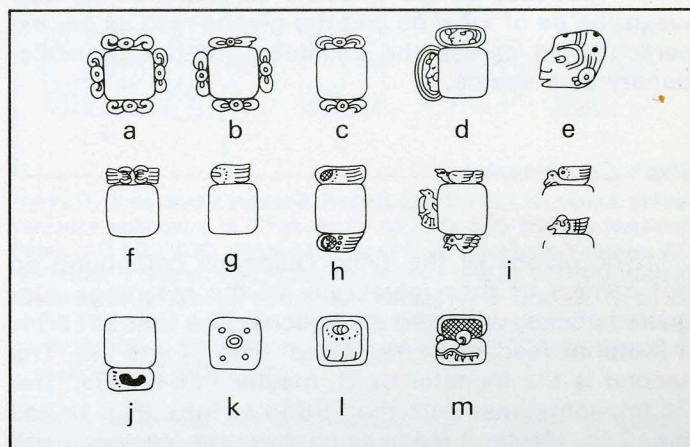


Figure 1. Affixes and main signs from the Thompson Catalogue. a) T 61; b) T 62; c) T 65; d) T 239; e) T 1037; f) T 72; g) T 76; h) T 77; i) T 236; j) T 301; k) T 585a; l) T 501; m) T 764.

Xibalba

In many dictionaries of highland and lowland Maya languages *xibalba* is the term for "hell" or "devil" or "demon." The Moran dictionary of Choltil (38) glosses *xibalba* with "hell" and "dead one." Some Yucatec sources also give *xibilba*, "phantom" (Charency, 1884:35) or "demon" and "he who disappears or

¹ The glyph numbers refer to Thompson's *Catalogue of Maya Hieroglyphs* (1972).

vanishes" (Cogolludo 1971:l:250); *xabalba* and *xubalba*, "devil" (Swadesh et al., 1970:110; Motul Dictionary:463v?), and *xubulba*, "demon" (Motul Dictionary:463v?; Vienna Dictionary, 1972:64r; Vienna Dictionary, 1978:604). Except for a few instances of *be* versus *ba*, this variety of pronunciation does not seem to be reflected in the glyphs.

The literal sense of *xibalba* is elusive. The reconstructed Proto-Maya **xib'a* means "hell" (Kaufman 1979:41,505). In Ch'ol *xiba* translates as "devil", "warlock" (Aulie and Aulie 1978:136,159). Perhaps these words have a final / because a long-lived Yucatec, if not pan-Maya, tendency is to drop the terminal / (Shuman 1974: 103). The Quiche *xibal* glosses with "brother; cousin; woman's brother" and with "fear" (Edmonson 1965:148). Given the disappearance of final /'s, the *ba* of *xibalba* might be a shortened form of the Yucatec *baal*, "thing, creature, animal" (Vienna Dictionary, 1972:15r; Motul Dictionary: 43v, 44r; Vienna Dictionary, 1978:71), a sense which recalls the dragon head variant in some examples of the compound (Fig. 2c, l, and m). Some hypothetical meanings for *xibalba*, then, are "hell creature" and "fear creature" and "devil creature." *Xibalba* might be a variant of *xibalbe*; the *e* changes to *a* through assimilation. In at least the Tzeltal communities of Oxchuc and Sivacca, the /e/ changes to /a/ (Robles U. 1966:15). One Quiche dictionary (Leon 1954:66) translates "hell" with *xibal be*; this could be significant because the glyphs T301 and T585a (Fig. 1j,k), variants for the last member of the compound, both are read as *be*, "road" (Coe 1978:51). *Xilbalbe* might gloss as "hell road" or "devil road" or "fear road." Because of the possible correspondence between the *be* of *xibal be* and the glyphs read as *be*, experts should assess the reliability of the Leon dictionary as a source.

Glyph Combinations

The glyphs of the Wing Quincunx compound do not convey of themselves any of the meanings suggested above, with two exceptions. The first is T301, a footprint reading as *be*, "road" (Fig.1j and 2k). The second is the monster head, maybe T764b (Fig. 1m, 2c,m), sometimes with the T585a-*be* infix (Fig. 1k and Fig. 2,l). Maybe it reads as *ba*, from the Yucatec *baal*, "creature, animal." Otherwise the glyphs seem to be rebus signs, each depicting an easily visualized object whose name reads very much like the desired syllable. Briefly, the knot (T61,62;65?, Fig. 1 a-c), *xim*, and the head of a youth (T239? 1037?; Fig. 1 d-e), *xib*, represents the *xi* segment, while the bird (T72?;76,77,501; Fig. 1, f-h, and l) or the bird (T236; Fig. 3a) are read as *bab* and stand for the *bal*. The quincunx, T585a (Fig. 1k), is read as *be*, while T501 (Fig. 1, l), derived perhaps from a wing, is read as *ba*, sometimes in the second syllable of *xibalba*, sometimes in the third. Some glyphs used phonetically in the Wing Quincunx compound are not rebus signs and other glyphs depict objects that represent not their own names but ideas.

First Element Variations

In most instances a double-looped knot is the first element (Fig. 1 a-c, and 2a, e-n). In some cases the knot is like T62, with full loops which hardly curve (Fig. 1b and 2a, f,h-k,n). In other cases it is like T61 or T65, the loops curling both outwards (Fig. 1a and c; Fig. 2e, g,l,m) both inwards or one in, one out. Another variant is a knot-topped bundle (Fig. 2c); it may represent the nuptial bag of gifts or dowry, similar to the one held by the woman before Bird Jaguar or Shield Jaguar on Lintels 1, 5, 7, 32, 53 and 54 of Yaxchilan. Another version of the bundle variant is a glyph which resembles T569, the main element in the Emblem Glyph of Tikal (Fig. 2b). The Yucatec *xim*, *ximil*, designates the *arras*, the traditional gift of thirteen coins which the groom gives the bride (Vienna Dictionary, 1972:19v; Vienna Dictionary, 1978:597); *ximila* names the *arras*, or any gift, a present of cacao, money or beads (Swadesh et al., 1970:90). The Quiche *xim* or *xiim* means "add to, amass" (Edmonson 1965:148). "Knot" in Quiche is *ximon* (Leon 1954:66); "rope" is *ximobal*, while "to tie, to seize" is *xim*, *xima*, *ximic*, *ximo*, *ximoh* and *ximonik* (Edmonson 1965:148); *ximic* in Leon 1954:65). In Yucatec *xich'* is not only "nerve, tendon" (Vienna Dictionary, 1978:596) but also "knot" (Swadesh et al., 1970:90), "cord" and "to knot" (Pío Pérez, 1866-77:393). A word for "knot" in Proto-Maya is **xim* (Grimes 1969:21; Kaufman 1969:172).

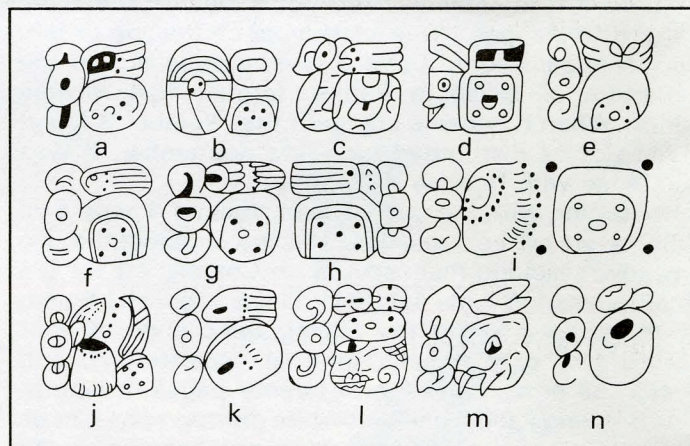


Figure 2. Wing Quincunx Compound. a) Chama region, Chixoy River. AD 600-900; b) Cerro Ecatepec. Tomb 1; c) Highlands AD 300-900; d) Uaxactun. Tzakol 3. AD 500-600; e) Huehuetenango or Peten. AD 300-900; f) Jaina, Campeche. AD 600-900; g) Guatemala-Salvadorian border. AD 500-900; h) Yucatan? AD 600-900; i) Southern Campeche, northern Peten. Tzakol 3. AD 500-600; j) Naranjo area, northeast Peten. AD 800-850; k) Uaxactun? AD 450-650; l) Campeche? AD 650-900; m) Provenience unknown.. AD 450-650; n) Altar de Sacrificios. Burial 96. AD 650-800.

Sources of illustrations: a) Coe 1978:71 no. 10; b) Culbert 1965:no. 19, p. 22: Fig. 13a; c), e), g), k), m) Robicsek 1978: 171, figs. 187; 46; 140; 152; 205; d) Smith 1955: figs. 81s.; f); h); i); j) Coe 1973:113, no. 53; 134, no. 73; 87, no. 39; 103, no. 47; k) Benson and Coe 1963: fig. 49; n) Adams 1971.

The glyphs T61 and T62 occur both as prefixes and suffixes and might both be read as *xi* (Fig 1a and b). Only in Tzeltal does this syllable exist as both prefix and a suffix; the prefix *x-* is the marker of all intransitive

verbs; and the suffix *-ix* is the indicator of perfect or completed action (Robles U. 1966:11,13). It seems that the ancestors of the modern Tzeltal speakers came from the lowlands into the highlands about AD800 (Bricker 1977:12). A language ancestral to modern Tzeltal might have been the tongue of the legendary Votan who came with his followers to the highlands from Cozumel in the lowlands around AD 1375, or maybe even in the Late Classic (ibid.:15). This all suggests that the Tzeltal *x-* and *-ix* are relics due to geographical isolation and might have been used in other lowland languages, whose speakers carved the inscriptions and painted the ceramics and codices.

In some examples the first sign of the Wing Quincunx compound is not a T61, T62 or T65 knot but a youth's head, possibly a form of T239 or T1037 (Fig. 2d). "Youth, man, male" is *xib* and *xiblal* in Yucatec (Vienna Dictionary, 1972:40v; Motul Dictionary:458r; Pío Pérez, 1866-77:393); *xib* is the reading given by Kelley (1976:6), Lounsbury (n.d.:5), Mathews (n.d.:4) and Schele (n.d.:5) for T239, and by Barthel for T1037 (Kelley 1976:193). It could be that the profile is not a form of T239 or T1037, but just a head variant of the knot glyphs T61, T62, or T65, and so it would be read not as *xi(b)* but as *xi(m)*.

Second Element Variations

The glyphs T76 and T77 and perhaps T72 (Fig. 1g, h, and f) are allographs, essentially the same in function and similar in form (Kelley 1976:221; Mathews n.d.:2; Schele n.d.:2). Most of the second elements in the tokens of the Wind Quincunx compound are examples of one of these glyphs (Fig. 2a-d,f,g,k,m,n) and generally do resemble wings, some rather closely. In one example (Fig. 2f) the wing recalls the one on a variant of T236 in Thompson's catalogue (1962:61,449; Fig. 3a). One of the wings (Fig. 2g) has two tiers of feathers, rather like those on the wings of actual birds (Fig. 3b-d, and g). Some of the "wings" or Imixes (T501; Fig. 2i and j) look much like these bird wings (Fig. 3d-n), and some of the Imixes which have been read as *ba* (Fig. 2d,i; Fig. 3b, k and l). These similarities, especially that between the Imix-like second elements and the wing-like Imixes, strongly suggest that T76 and T77 should be read not as *xik*, *xikin* "wing," (Schele n.d.:2), but as *ba(b)*. In Yucatec *bab* is "oar" (Kaufman 1979:55.869; Motul Dictionary: 381r; Pío Pérez, 1866-77:5; Swadesh et al., 1970:35; Vienna Dictionary, 1978:63) and "the wind with which the bird flies and the fish swims" (Vienna Dictionary, 1972:9r) and "the wings of birds, which are long" (Swadesh et al., 1970:35) and "the runners (large knife-like feathers) of the wings of birds, which are those long ones" (Motul Dictionary:381r). Most of the wing-like Imixes that have been read as *ba* have one or two curved, parallel lines inside a circle (Fig. 3i and j). This curve design appears in one real wing, (Fig. 3f), and on the "wings" of at least one instance of the compound (Fig. 2a). Some of the wing-like, *ba* Imixes (Fig. 3, l and m) resemble some of the bird wings (Fig. 3g and h). One example, (Fig. 3m, has a spiral in the circle, similar to one of the wing markings (Fig. 3c and d). In short, then, all the designs on the *ba* Imixes appear also

on the real wings and on the wings of the compound. The origin of the Imix glyph, or of some of its forms, might not be a waterlily (Thompson 1971:72;fig.12:4-7) or a teat fused with a feather (Araujo et al., 1965:23-25), but a wing.

While most of the second parts of the Wing Quincunx compound are examples of T76, T77 and maybe T72, some substitute with a form of Imix (Fig. 2i and j) probably read as *ba*. There are doubled versions of T76 (Fig. 2, l) and T77 (Fig. 2e). The distinction between such doubled wings and T74, the *ma* of Landa's "alphabet," is not yet clear; sometimes T74 consists of two Imixes.

Confirmation that T76 and T77 and perhaps T72 represent wings seems to come in Fig. 2h. It clearly substitutes T236, a whole bird in profile, for T76 or T77. Thompson (1962:164) suggests a reading of *chich*, Yucatec for "bird" and "tidings" for at least some of the forms of T236; Mathews (n.d.:4) tentatively identifies the bird as a hummingbird and would like to read T236 with a gloss for "hummingbird" which is a homonym or near-homonym for "bat." In view of the substitution of T236 for T76 and T77, I propose *ba(b)*.

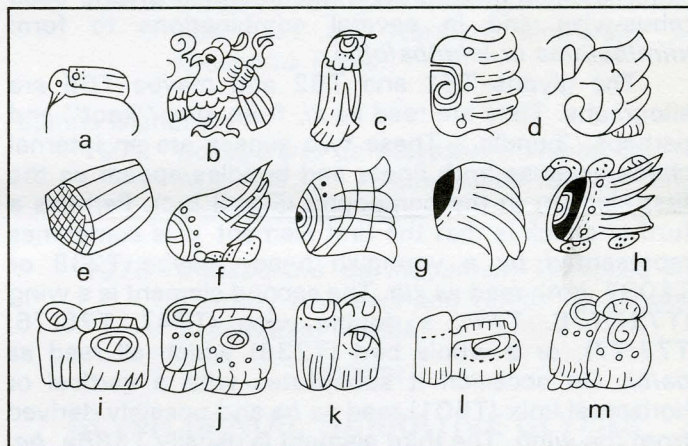


Figure 3. Birds, bird wings and the Imix Comb Imix Compound. a) Provenience unknown; b) Tikal. Burial 48. AD 400-500; c) Northern Peten. AD 600-900; d) Holmul, Holmul V; e) Chochola, Yucatan. AD 600-900; f) Guatemalan Highlands, northern Peten. AD 600-900; g) Provenience unknown; h) Holmul, Holmul V; i) Quirgua. Stele D, west: b23-24; j) Yaxchilan. Stele 12: D6; k) Guatemalan Highlands. AD 600-900; l) Provenience unknown. AD 600-900; m) Palenque. Tower: D3. AD 700-800?

Sources of illustrations: a) Thompson 1962:61,449; b) Coggins 1975: fig. 61; c) Coe 1978:62, no. 8; d), h) Merwin and Vaillant 1932:pl.30d and pl.29a; e), f) Coe 1973:123, no. 63 and 109, no. 49; g) Robicsek 1975:pl73; i) Kelley 1962:325, fig. 1; j) Proskouriakoff 1964:179, fig. 1; k), l) Coe 1973:54, no. 21:B6 and 62, no. 26.

Third Element Variations

Nearly all the third elements of the Wing Quincunx compound tokens are instances of T585a (Fig. 1, l and 2a,b,d-j,l). This glyph is very close to the one used by Landa in his "alphabet" to represent the letter *b*, in Spanish *be*. A generally accepted reading for T585a is *be* (Coe 1978:51; Mathews n.d.:9; Schele n.d.:11; but Thompson 1971:170,171: *bix*). Some tokens (Fig. 2k) replace T585a with T301, which corresponds to Landa's other glyph for *b*, the picture of a footprint

road; "road" is in many Mayan languages *be* or *bel*. The glyph T301 is read as *be* (Coe 1978:51; Kelley 1976:179; Lounsbury n.d.:5; Mathews n.d.:5; Schele n.d.:6). Several examples have as the third element the head of some creature (Fig. 2c,l,m). One of the examples (Fig. 2, l) has T585a infixed and so presumably is read as *be*. The rest have no such infix. At best they would read as *ba*, from *baal*, Yucatec for "beast, creature, thing." No head corresponds to the pocket gopher, *ba*, in many Mayan tongues. Figure 2n uses a form of Imix, T501, for the third element, and at least sometimes Imix is read as *ba* (Fig. 3, l-m).

Summary

Xibalba is a term in several Mayan languages which means "hell" and "devil, demon, he who disappears." Possible etymologies are "hell beast" and "fright beast"; if the word was *xibalbe*, it could have meant "hell road" or "fright road." The glyph T301, a footprint, represents "road" or *be*, while the dragon head which sometimes serves as a variant for the third element could stand for *ba*, from the Yucatec *baal*, "animal, creature." Otherwise the elements of the Wing Quincunx compound are phonetic glyphs used rebus-wise and in several combinations to form *xi(m)ba(b)ba* or *xi(m)ba(b)be*.

The glyphs T61 and T62 and maybe T65 are allographs. They are read as *xi*, from *xim*, "knot" and perhaps "bundle." These two senses are an internal check because both knots and bundles appear as the first element in the compound (Fig. 2 b,c). Perhaps a further check is that the first element *xi* is sometimes represented by a youngish head, maybe T239 or T1037, both read as *xib*. The second element is a wing (T72?, T76, T77), a double wing (T74?, T76:76; T77:77), or a whole bird (T236) which all read as *ba(b)*. On occasion it substitutes with a vertical or horizontal Imix (T501) read as *ba* and possibly derived from the wing. The third element is usually T585a, *be*; T301, *be*, replaces it rarely. A dragon head also substitutes and might be read as *ba*, from *baal*, "animal, creature." In a few instances the third element is an Imix, T501, read by many as *ba*.

Perhaps Coe was right after all. Given the evidence in this paper, it certainly seems that three particular glyphs and their variants combine very consistently to read usually as *xi(m)ba(b)be* and sometimes as *xi(m)ba(b)ba*; in other words, that the Wing Quincunx compound is the name of the Mayan underworld, *Xibalba*.

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GLYPH BANDS, NARRATIVE GLYPHS AND IMAGES IN MAYA PICTORIAL VASES (PART ONE)

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The relationship between glyph bands painted directly below the rim of a cylindrical vessel and the images painted on the vessel wall itself is difficult to establish. Decipherment, although incomplete, demonstrates that the nature of the text does not seem to have any direct bearing on what is represented on the vessel. The Primary Standard Sequence texts, first pointed out by Michael Coe (1973: 18, 21-22), do not seem to accompany any particular type scene whether it be the arraignment of prisoners, presentation scenes, processions of underworld figures and others.¹

¹ According to M. Coe (1973: 22), all scenes painted on pottery take place in the Underworld. In addition, he suggests that the Primary Standard Sequence texts may have been a long hymn sung to the dead or dying person and that they may refer to the descent of the deceased's soul and the Hero Twins to the Underworld, their encounters with gods and perils in that realm, and their apotheosis (as well as, possibly, that of the deceased). He also suggests "that at the end of such a text,

If the glyph bands do not differ in relation to the differences demonstrated by the images then what kinds of patterns must one establish in order to get at the meaning of these texts and by extension the images themselves? If there is no significant difference between the texts associated with those distinctive scenes then it becomes clear that the texts do not illustrate or add appreciably to our understanding of the scenes themselves. There must be some differences which are presently not being detected in these texts. One has to assume that such distinctive patterns do exist; otherwise glyph band texts and images remain inexplicable.

Another question that arises has to do with the manner in which the images are presented on the outer walls of the cylindrical vessels. All presently known scenes on painted vessels are of two kinds: one in which the figures are presented in a continuous or reentrant fashion; no one figure or a portion of the scene is repeated; the second is, in fact, a repetition of a single image back to back presenting what I have called a "double image" (Quirarte, 1978: 27-28). Structurally, the presentation of a glyph band does not seem to have any relationship to the presentation of the images either. Michael Coe's Primary Standard Sequence initial sign can indicate where the sequence starts, which in the case of the double images allows us to select one for such a reading, and then continues all the way around the vessel to encompass the other image on the back. The continuous image for which there is no apparent need to repeat in this fashion has the same type of glyph band associated with it. Why would some scenes be duplicated and not others? As indicated, the glyph band does not appear to have any bearing on the manner of presentation.

The best way to determine whether there are differences in the Primary Standard Sequence texts reflecting or at least being elaborated upon by the images would be to look at different sets of vases which are distinctive because of their style (from specific regions) or theme (Underworld scenes: a) bicephalics and other supernaturals; b) battle and arraignment of prisoners; and c) processions).

a) *The Altun Ha Style Vases*

Until recently there were only two vases with black background known to be from the east coast of the Yucatan Peninsula. These are the so called Rio Hondo Animal vase actually found in San Antonio, Quintana Roo and first reported by Thomas Gann (1918: Pl. 19a), and the very well known Quetzal vase found in Copan and reported by Longyear (1952, 108a-a'''). Longyear noted the similarities of style, the black

the deceased's name, titles, affiliation, and age at death would be spelled out."

Thus the Primary Standard Sequence texts may refer to the event, the participants, their encounters, and their transformation in the Underworld. The texts do not specifically refer to palace scenes, arraignment of prisoners, presentation scenes, dances, processions, and others. In this context the scenes themselves become irrelevant or inexplicable in thematic terms. Such texts, therefore, elaborate on actions and the actors but do not specify where those actions take place other than in the Underworld.

background and the distinctive bands of the two vases and postulated an east coast provenience for the Copan Quetzal vase. Almost twenty years later, Pendergast (1967:166) reported the find of a vase at Altun Ha with similar style characteristics. According to Pendergast the Copan vase may be from the Altun Ha region since a number of sherds with similar colors and negative painting technique were found at the site. Recently, another vessel in the same style was found at Colhá and reported by R.E.W. Adams and F. Valdez, Jr. (1979: 14).

While the glyph bands in the three previously known vases are almost identical, the themes as well as their presentation differ. The Rio Hondo Animal vase has a number of animals shown in profile and as if seen from above moving about within an undefined ground. The scene is painted on a light tan or buff. The other half of the vessel is black with negative areas left open in the shape of a diagonal band and two circles. This creates the large percentage sign of death in Maya iconography. Unusual dragon heads are depicted in profile within each circle. The Quetzal vase, also black, has two quetzal birds presented back to back on opposite sides of the vessel. The Altun Ha vase has two feathered deity heads in frontal view and back to back directly on the black background.

In recent years a number of other stylistically and thematically similar black background vases have been found. A rollout drawing of one of these vessels was reproduced in the first issue of the *RCA Review* (Quirarte, 1978; Fig. 2). This and the other vessels are undoubtedly from the same area. There are at least six other such vases available. They almost duplicate the previously known vases in style, themes, and glyphs. A second Animal vase has been found but it has two Primary Standard Sequence glyph bands instead of the one seen on the Rio Hondo animal vase. Others have two deity heads or flowering plant presented back to back. The latter is almost identical to a vase reported although not reproduced by Gann (1918: 110-111), now found in the collection of the Merseyside County Museum, Liverpool along with the Rio Hondo Animal vase. The Colhá project vase may have the same feathered deity heads seen in the Altun Ha vase.

Glyph Bands

A careful study of the glyph bands on the vases bearing such close stylistic similarities demonstrates that they are all strikingly similar. The first five glyphs in all of the Primary Standard Sequences are virtually identical including the affixes attached to the main signs. An unusual characteristic of these glyph bands is the inclusion of main signs (T 577 and T 501) as infixes within profile heads appearing in the D and E positions (see Fig. 1). Only the Animal vase Two has the fourth glyph (T 577 in position D) repeated (position E) in place of the standard personified imix (T 501). This is followed by the quincunx glyph (T 585a).

A singular reference to imix fire at position F (586.501:563) follows the personified imix (T 501) in the Copan Quetzal vase. It does not appear in any of the other vases. The Altun Ha vase has an unknown glyph in this position. The next standard PSS reference

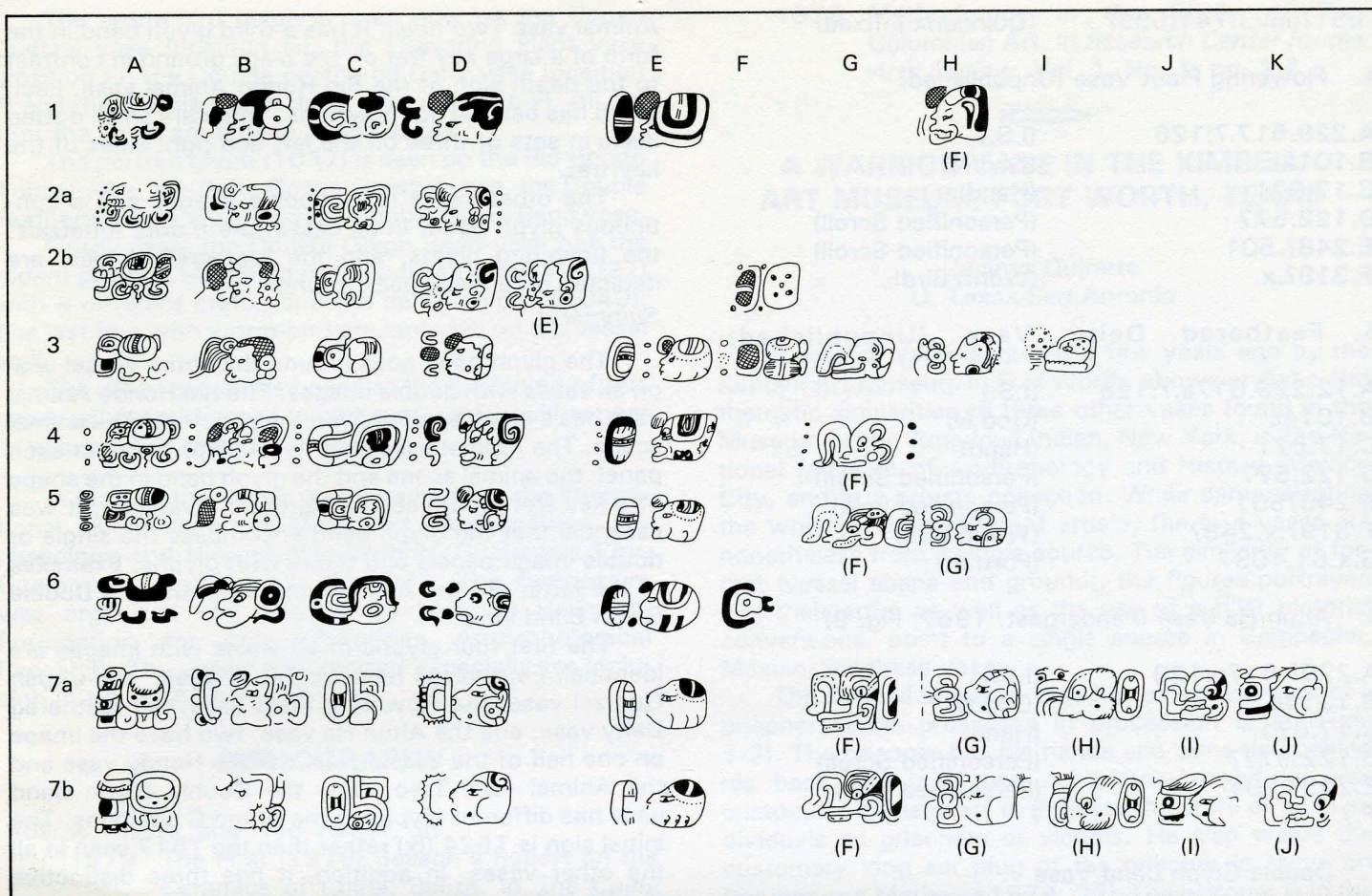


Figure 1. Glyph Bands of Altun Ha Style Vases. 1) Rio Hondo Animal vase; 2a) and 2b) Animal vase Two; 3) Copan Quetzal vase; 4) Flowering Plant vase; 5) Feathered Deity vase; 6) Altun Ha vase; 7a) and 7b) Double Glyph Band vase.

Sources of illustrations: Numbers 1-5, and 7 drawings are based on slides, photographs and rollout drawings provided by Nicholas Hellmuth, The Foundation for Latin American Anthropological Research. Number 6 is based on Pendergast (1967; Fig. 9)

is the worm-bird glyph at position G in the Copan Quetzal vase and at position F in the Flowering Plant, Feathered Deity and Double Glyph Band vases (Nos. 4, 5, and 7). Numbers 1, 3, 5, and 7 have portrait glyphs (T 1037) immediately following the worm-bird reference. The Rio Hondo Animal vase skips the special reference glyphs of numbers 2b, 3, 4, 5, and 7 already mentioned at position F. Evidently, the Rio Hondo Animal vase has the essential glyphs in this sequence following the standard ones at positions A-D.

There is only one vase which has another glyph as the initial sign (T 524; lx or Jaguar God). Unlike the six vases reviewed above, the Double Glyph Band vase has references to death in both glyph bands.

Altun Ha Style Black Ground Vases

Name of Vase:

1. Rio Hondo Animal Vase (Gann, 1918; Pl.19a)

A.229.617.?:126	(I.S.)
B.1014c:	(God N)
C.17.671	(Hand)
D.122.577	(Portrait)
E.248?501?	(Personified Imix?)
F.1037?	(Portrait ?)

2. Animal Vase Two (Unpublished: No. 75-6212-18)

Band 1:

A.229.617.24?:126	(I.S.)
B.181?1000h?	(God N)
C.17.671	(Hand)
D.229.577	(Personified Scroll)

Band 2:

A.229.617.24?:126	(I.S.)
B.1014c	(God N)
C.17.671	(Hand)
D.122.577	(Personified Scroll)
E.122.577	(Personified Scroll)
F.248?585a	(Quincunx)

3. Copan Quetzal Vase (Longyear, 1952, 108a-a''')

A.229.617.?:126	(I.S.)
B.1014c	(God N)
C.17.671	(Hand)
D.125.577?	(Portrait)
E.248?.501	(Personified Imix)
F.586.501:563	(Imix Fire)
G.319.x	(Worm Bird)
H.x.61.1037?	(Portrait ?)

I.51?(inv.).741(585) (Quincunx Infix)

4. Flowering Plant Vase (Unpublished)

A.229.617.?:126	(I.S.)
B.1014c	(God N)
C.17.671	(Hand)
D.122.577	(Personified Scroll)
E.248?.501	(Personified Scroll)
F.319?.x.	(Worm Bird)

5. Feathered Deity Vase (Unpublished)

A.12.229.617a.?:126	(I.S.)
B.1014c	(God N)
C.17.671	(Hand)
D.122.577	(Personified Scroll)
E.248?.501	(Personified Imix)
F.319?.x.248?	(Worm Bird)
G.x.61.1037	(Portrait)

6. Altun Ha Vase (Pendergast, 1967; Fig. 9)

A.229?.617a:129	(I.S.)
B.1014c	(God N)
C.17.671	(Hand)
D.122.577?	(Personified Scroll)
E.248?.501	(Personified Imix)
F.?	?

7. Double Glyph Band Vase

Band 1:

A.229.524:125	(I.S.:Ix)
B.1014c?.130	(God N)
C.110.?	
D.?.577	(Personified Scroll)
E.248?.501	(Personified Imix)
F.319.x.24?	(Worm Bird)
G.x.61.1037?	(Portrait)
H.59.758.110	(Rodent)
I.17.1040?	(Death)
J.229?.1037?	(Portrait)

Band 2:

A.229.524:125	(I.S.:Ix)
B.3?.1014c.130	(God N)
C.110.?	
D.?.577	(Personified Scroll)
E.248?.501	(Personified Imix)
F.319.x.24?	(Worm Bird)
G.x.61.1037?	(Portrait)
H.59.758.110	(Rodent)
I.229?.1037?	(Portrait)
J.17?.1040?	(Death)

The Images:

The glyph bands are painted on a tan ground in the two animal vases. The Rio Hondo Animal vase does not have a glyph band on the black half of the vessel; the

Animal vase Two does. It has a third glyph band in the form of a large key fret on the black ground in contrast to the death sign of the Rio Hondo Animal vase. Each glyph has bar and dot notations. There are small dotted disks in sets of three on the left and right sides of the key fret.

The other vases have double images and a continuous glyph band. In all cases, the motifs (quetzals, the flowering plants, and the feathered deities) are depicted on a black background.

Summary:

The glyph band goes around the entire vessel wall on all vases with double images. The Rio Hondo Animal vase has a glyph band only on the panel with the animal scene. The Animal vase Two has a glyph band for each panel: the animal scene and the glyph band in the shape of a key fret on a black background. Evidently, it was essential that the glyph band encompass the single or double image panels and those with glyphs. Examples of the latter are the Animal vase Two and the Double Glyph Band vase.

The first four glyphs of all vases with images are identical. Four vases have double images: the Copan Quetzal vase; the Flowering Plant vase; the feathered Deity vase; and the Altun Ha vase; two have the image on one half of the vessel wall: the Rio Hondo vase and the Animal vase Two. Only the Double Glyph Band vase has different glyphs in the A and C positions. The initial sign is T524 (Ix) rather than the T617 seen in all the other vases. In addition, it has three distinctive glyphs within circular frames spaced evenly on the vessel wall instead of an image. These glyphs also appear in the final positions of the two glyph bands. They are the portrait glyph (T1037), worm-bird (T319.x) and the death glyph (T1040).

Almost all vases, whether they have double image or single image and glyph panels combined, have a personified imix glyph (T501) in position E. Only the Animal vase Two does not have this glyph. There is no position for it in glyph band 1; in glyph 2 the personified scroll glyph (T577) appears, as it does on all vases, in position D and in position E. This is the position relegated to the personified imix in all other vases. But following the second personified scroll glyph on this vase is the quincunx glyph (T585a) in the F position. According to W. Lamb (1980) the imix glyph may be used as the second or third element of the wing quincunx compound which he reads as *xi(m)ba(b)ba* or *xi(m)ba(b)be*, words close to *xibalba*. If the imix is read as a wing then it functions as the second element of the compound (*ba = ba*); if it is substituted for the quincunx it functions as the third element of the compound (*ba - ba*). In the Altun Ha vases, the quincunx glyph has clearly been substituted for the imix glyph. It has the same prefix as all the imix glyphs (fig. 1).

It would be interesting to speculate whether the youthful head of the personified imix of all of the Altun Ha image vases is T1037. According to W. Lamb this sometimes appears as the first element of the compound (*xib = xi*), instead of the knot affixes (T61, T62, or T65). The imix might then function as the second or third element in the compound, in place of the wing or the quincunx glyphs respectively.

The worm-bird glyph is seen only on the Copan Quetzal vase (position G), the Flowering Plant vase (position F); the Double Feathered Deity vase (position F) and the Double Glyph Band vase (position F). All except the latter are double image vases.

The portrait glyph (1037) is seen on the Rio Hondo Animal vase, the Deity Copan Quetzal vase, the Double Feathered Deity vase, and the Double Glyph Band vase.

Finally, only the Double Glyph Band vase has the rodent glyph, a repetition of the portrait glyph (T1037) with a different prefix, and the death glyph (T1040). The last two with worm-bird are repeated on the vessel wall.

The other questions posed at the beginning of this paper will be addressed in part two, which will appear in Volume 4 of the *RCA Review*.

A draft of this paper was presented at the International Symposium on Maya Art, Architecture, Archaeology and Hieroglyphic Writing, Guatemala City, Guatemala, June 24-July 3, 1977. The symposium was organized and directed by Nicholas Hellmuth, Foundation for Latin American Anthropological Research. The paper was revised especially for inclusion in the *RCA Review*.

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A WARRIOR VASE IN THE KIMBELL ART MUSEUM, FORT WORTH, TEXAS

Jacinto Quirarte
U. Texas-San Antonio

A warrior vase, acquired a few years ago by the Kimbell Art Museum in Fort Worth, shows stylistic and thematic similarities to three other vases found in the Museum of the American Indian, New York, in the National Museum of Anthropology and History, Mexico City, and in a private collection. While demonstrating the work of three different artists, the four vases are nonetheless from a single source. The similarity of format (vessel shape and ground), the figures portrayed and their attire as well as the use of similar pictorial conventions, point to a single source in Campeche, Mexico, for these vases.

The Kimbell Museum vase has an arraignment of a prisoner scene presented in procession style (Figs. 1-3). The prisoner has his hands and arms tied behind his back and is shown completely naked as was customary in Maya art to indicate the state of such individuals as prisoners or victims. He also wears the customary long ear plug of the prisoner in Maya art (Baudex and Mathews 1979: 32). The prisoner is in the center of the procession with two elaborately attired warriors in front and two in back. Each holds a ceremonial spear in the left hand; the first, second and last of these figures gesture with the right hand. The warrior behind the prisoner holds a weapon in his right hand and wears the skin and head of a jaguar draped over his shoulders. There are a number of such warriors in Maya vase and mural painting.¹ Each of the figures has a distinctive headdress, jacket and cape. The leader wears a large fan unit attached to the back of his belt(?). He and the last two figures wear face and body paint; all are clearly warriors. Only the second figure who wears a type of dress, comprised of strips of fabric (?) and other units, stained with blood (?) does not have face or body paint (Fig. 2). The leader of the procession appears to be indicated by a vertical band resting on the ground line (base band). The framed band is filled with four units, each comprised of four concentric circles (Fig. 1).

A similar vase, known to be from Campeche, has been in the collection of the Museum of the American Indian in New York for a number of years (24/4089). The warriors wear the same style headdresses, large fan units, and hold similar ceremonial spears (Fig. 4).

¹ One of the oldest known examples of a figure wearing the full jaguar skin as a cape is seen on the Chama vase (Dieseldorff, 1904; Pl. XLVIII). It appears in a number of other Maya pictorial vases. Other examples are seen in the Bonampak murals in chamber two in the arraignment of prisoners scene (Ruppert, K.; J.E.S. Thompson, and T. Proskouriakoff, 1955).

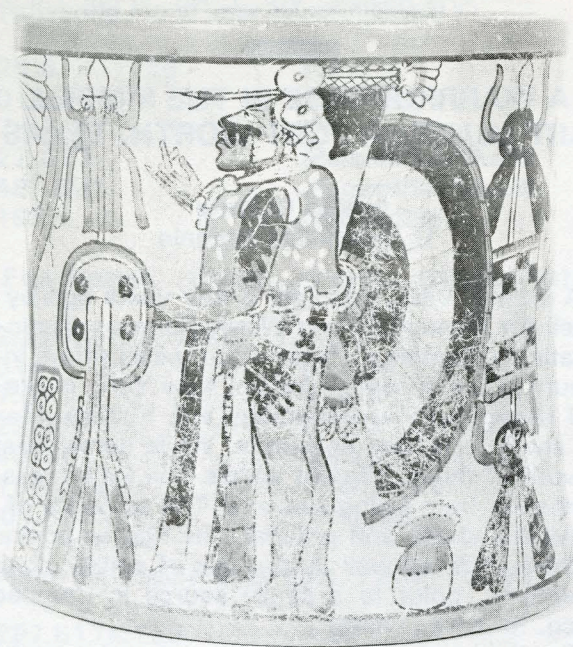


Figure 1. Warrior Vase. From the Usumacinta River Valley. 16 cm. high. Courtesy of the Kimbell Art Museum, Fort Worth, Texas.

The same concentric circles in units of four are found in a framed column resting on the ground line. Unlike the warriors of the Kimbell Museum vase, this one wears a decapitated head as a trophy around the neck. The warrior also wears white stripes on the lower part of the legs from the ankle to just under the knee.

The third vase, found in the National Museum of Anthropology and History in Mexico City (DEC. KAM. 1971), has the same warriors with large fans, ceremonial spears, trophy heads and parallel stripe painting on the legs (Fig. 5). On this vase, the victim is also shown with his arms crossed and tied behind his back, but unlike the victim of the Kimbell Museum vase, he bleeds from the nose and is not entirely naked; he wears a loin cloth with added strips of fabric shown in cantilevered fashion in front and back. The naked victim wears a single strip in cantilevered fashion (?), which appears to be tied to a strap across his chest. The trophy heads have such strips hanging from the ear (Fig. 4).

There is a fourth vase, photographed by Nicholas Hellmuth with the same cast of characters. Each holds a ceremonial spear in the left hand, wears a trophy head on the chest or attached to the belt on the back, and has the same parallel stripes painted on the legs. Included also are the identifying concentric circles within the framed column. In this case, the band does not rest on the ground line.

All four vases are clearly from the same site or region in Campeche. The vessel shape, the red rim and base bands with inner black lines framing the narrative register are identical. Only the relationship between the height and the width (diameter) of each vessel differs. The Museum of the American Indian vase and the one from Mexico City have approximately the same ratio



Figure 2. Warrior Vase. From the Usumacinta River Valley. 16 cm. high. Courtesy of the Kimbell Art Museum, Fort Worth, Texas.

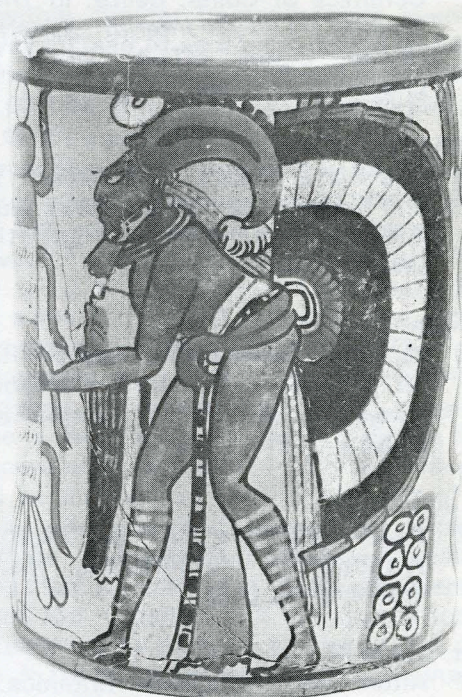


Figure 4. Warrior Vase. From Campeche. 15.24 cm. high. Courtesy of the American Indian Museum Heye Foundation. New York City.

between height and diameter (1:1.38 and 1:1.3). The vessel walls are essentially vertical. The other two examples have slightly concave vessel walls and are shorter. The Kimbell Museum vase has a ratio of 1:1.09, making it almost as wide as it is high. The vase photographed by Hellmuth with a ratio 1:1.12, is

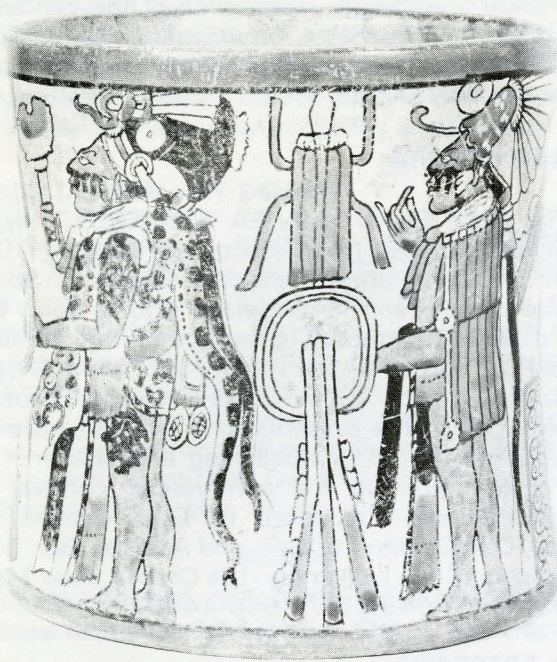


Figure 3. Warrior Vase. From the Usumacinta River Valley. 16 cm. high. Courtesy of the Kimbell Art Museum, Fort Worth, Texas.



Figure 5. Warrior Vase. Courtesy of the National Museum of Anthropology and History, Mexico City. 15.5 cm. high. Photograph by Jose de los Reyes Medina Rivera.

similar in format to the Kimbell Museum vase.

The proportions and posture of the human figure, the quality of the line, and the representation of other motifs -- ceremonial spears, trophy heads, loin cloths, the heads, hands and feet -- of the Museum of the

American Indian vase and the one photographed by Hellmuth indicate that both were probably painted by the same artist. A preliminary examination of these two and the one in the collection of the Kimbell Museum demonstrates that the latter was painted by another artist but probably from the same site. This is indicated by the slightly stockier proportions of the figures and their "military" bearing, that is, their perfectly straight posture, in contrast to the long legs, short torsos and bent over posture of the figures of the other two vases. The Mexico City vase was probably painted by another artist from the same site or region. This is indicated by the elongated eye lash, extending beyond the profile, the varying thickness of the line, the broken contours, and the proportions of the figures.

Each vessel presents what must have been a standard scene rather than a specific one, judging by the cast of participants, their attire, and their presentation. There are no glyphs to identify the captors or captives. The scenes, however, must have been taken from events that were obviously experienced by the artists.

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RCA NEWS

CURRICULUM MATERIALS ON CHICANO ARTS

The Audience Representatives of the Curriculum Materials for Chicano Art History and Appreciation project met in San Antonio on April 18 and 19. The meetings were attended by *Roberto Esparza* (San Antonio Museum Association), *Sabino Garza* (Centro Cultural del Pueblo, San Antonio), *José González* (MARCH, Chicago), *Cecelia Klein* (University of California at Los Angeles), *Anthony Kruszewski* (University of Texas at El Paso), *Keith McElroy* (University of Arizona, Tucson), *Pedro Rodríguez* (The Mexican Museum, San Francisco), *Robert Stroessner* (Denver Art Museum), *Arnold Vento* (Mexican American Studies Center, University of Texas at Austin), and *René Yañez* (Galería de la Raza, San Francisco). *Jacinto Quirarte* chaired the meetings.

These consultants discussed the specific needs of the educators who will use the curriculum materials. To satisfy the divergent needs of the different audiences it

was decided that the packets should be multi-level, multi-focus and of different lengths. The Audience Representatives also agreed that the packets should be flexible in their format.

The Audience Representatives also discussed the topics that must be included in the curriculum packets. A list of people who would be helpful with the specific topics was then compiled.

On July 11 and 12 Historians and Critics of Chicano Art met in San Antonio. *Rupert Garcia* (artist, San Francisco), *Shifra Goldman* (Santa Ana College, Los Angeles), *César Martínez* (artist, San Antonio), *Victor A. Sorell* (National Endowment for the Humanities, Washington, D.C.), and *Tomás Ybarra Frausto* (Stanford University) attended the meetings. *Jacinto Quirarte* chaired the sessions.



MEETINGS/EXHIBITIONS

ARTE FUNERARIO

"Arte Funerario" is the subject of the Coloquio Internacional de Historia del Arte to be held in Mexico City on October 6-10, 1980. The Colloquium is being organized by the COMITÉ MEXICANO DE HISTORIA DEL ARTE. For more information on the colloquium write *Beatriz de la Fuente*, Comité Organizador, Instituto de Investigaciones Estéticas, Torre I de Humanidades, 5o. piso, Ciudad Universitaria, México 20, D.F.

DUMBARTON OAKS SYMPOSIUM

A symposium on INTERDISCIPLINARY APPROACHES TO THE STUDY OF MESOAMERICAN HIGHLAND-LOWLAND INTERACTION will be held by the Center for Pre-Columbian Studies at Dumbarton Oaks on October 17-19, 1980. The purpose of the symposium is to bring together several specialized approaches to the study of interregional cultural interaction in Mesoamerica.

Arthur G. Miller will chair the symposium. Papers will be presented by *Joseph Ball*, *Clemency Coggins*, *Robert Stanley*, *Jacinto Quirarte*, *B.L. Turner*, *John Justeson*, *Marshall Becker*, *H.B. Nicholson* and *Francisco Robles*. *Donald Robertson* will summarize the Humanities papers and *Robert Sharer* will summarize the Social Science papers. The panel of discussants will include *William Coe*, *George Kubler*, *René Millon*, *Tatiana Proskouriakoff*, *William Sanders* and *Gordon Willey*.

Attendance at the symposium is by invitation only. However, there will be a public lecture on Cacaxtla given by *Marta Foncerrada de Molina* at 5:30 p.m. on October 17.

CLASSIC MAYA VASES

The Princeton University Department of Art and Archaeology and the Art Museum will sponsor a conference on THE STYLE AND ICONOGRAPHY OF CLASSIC MAYA VASES on November 7-9, 1980. *Peter Furst* will chair the invitational meeting. Papers

will be presented by *Marta Foncerrada de Molina*, *Nicholas Hellmuth*, *David Joralemon*, *Justin Kerr* and *Linda Schele*. Although attendance at the conference itself is by invitation only, a public lecture by *Michael Coe* "The Maya Tomb and its Ideology" will be given at 8 p.m. on November 7.

IX GRAN QUIVIRA

The ninth GRAN QUIVIRA CONFERENCE will be held in Las Cruces, New Mexico on October 10-12, 1980. The conference is devoted largely to Spanish Colonial History and Archaeology and is open to all those desiring to attend. The session on the morning of October 12 will be on the History and Archaeology of the Saline Pueblos (Gran Quivira, Quarai, Piros and Tompiros, etc.). The presentations for this session will be published by COAS Publishing and Research. For more information on the conference, contact P.H. Beckett, General Chairman, IX Gran Quivira Conference, CRMD, Dept. of Soc. and Anthro., Box 5700, New Mexico State University, Las Cruces, New Mexico 88003, (505) 646-2520; 646-1419.

FERIA ARTESANA

The first FERIA ARTESANA took place at Tiguex Park, 2000 Mountain Rd., NW, in Albuquerque, New Mexico on August 23-24, 1980. The Albuquerque Museum, the Albuquerque Hispano Chamber of Commerce and the Department of Parks and Recreation of the City of Albuquerque co-sponsored the event. The feria featured contemporary New Mexican Hispanic visual, performing and literary artists.

The purpose of the feria was to give the public the opportunity to share in New Mexican traditions, art and culture. The feria will be continued on an annual basis in the future.

RESCUE ARCHAEOLOGY

The first NEW WORLD CONFERENCE ON RESCUE ARCHAEOLOGY will take place on January 11-16, 1981. The conference will be held at CIESPAL, the International Center for Advanced Studies in Mass Communication in Latin America in Quito, Ecuador. The conference facilities are being provided by the Instituto de Patrimonio Nacional and the Program for New World Archaeology.

The event is being sponsored by the National Trust for Historic Preservation, the Organization of American States, and the International Council of Monuments and Sites. The objective of the conference is to generate an international cooperative effort for the preservation of the Americas' archaeological resources. For further information and pre-registration materials contact Rex Wilson, The National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, (202) 673-4000.

MAYAN ART EXHIBIT POSTPONED

A proposed exhibition of Mayan Art at the Museum of Fine Arts in Santa Fe, New Mexico in 1983 has been

postponed. The press of the museum's \$2 million renovation and expansion program did not allow enough time to submit grant applications this year to the National Endowment for the Arts. Fine Arts museum director *Ellen Bradbury* and Museum director *George Ewing* hope the Mayan show becomes a reality, only somewhat later than originally anticipated.

PRE-COLUMBIAN ART EXHIBIT

There will be an exhibition of PRE-COLOMBIAN ART IN WASHINGTON COLLECTIONS at the Dimock Gallery of George Washington University during December of this year. The show will include works from the University's Collection of Mayan Art and Central American objects from private collectors. Some Mexican and Peruvian pieces will perhaps be included as well. For more information on the exhibit contact Dr. Barbara von Barghahn, Department of Art, George Washington University, Washington, D.C. 20052.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between Oct. 1 and Dec. 31)

NEH, Division of Fellowships:

- a. Fellowships in Residence for College Teachers, for teachers in undergraduate and two-year colleges, for study in residence at designated universities, to \$14,500. Descriptions of the programs will be available from the NEH in September.
Deadline: early November.

Write: Division of Fellowships; National Endowment for the Humanities; Washington D.C. 20506.

George A. and Eliza Gardner Howard Foundation:

Howard Foundation Awards, to assist individuals in projects contributing to knowledge, aesthetic enrichment, or human welfare, excepting work towards an academic degree; open to individuals between the ages of 30 and 40 who are nominated by their institutions or an outstanding person in the field; between \$3,000 and \$6,500. Write: George A. and Eliza Gardner Howard Foundation; Graduate School; Brown University; Providence, Rhode Island 02912.
Deadline: November 1 for nominations, December 15 for completed applications.

American Council of Learned Societies:

- a. Fellowships, to enable scholars to engage in research in the humanities (including art history and musicology) for 6 to 12 uninterrupted months, to \$12,000, PhD or ability to demonstrate scholarly maturity required.
Deadline: October 15.
- b. Study Fellowships, to assist young scholars (under 36 years of age) to enlarge their range of knowledge in disciplines other than their present specialization, to \$10,000, PhD or ability to demonstrate scholarly maturity required.
Deadline: November 1.

Write for both: Office of Fellowships and Grants; American Council of Learned Societies; 345 East 46th Street; New York, NY 10017.

American Association of University Women:

Dissertation and Post-doctoral Fellowships, for dissertation work from \$3,500 to \$7,000 and for post-doctoral research to \$9,000.

Write: American Association of University Women Educational Foundation Programs; 2401 Virginia Avenue, NW; Washington, D.C. 20037.
Deadline: December 15.

Social Science Research Council:

- a. Fellowships for Doctoral Dissertation Research in Latin America and the Caribbean, for a year of dissertation research abroad in the humanities and social sciences.
Deadline: November 30.

- b. Grants for Research on Latin America and the Caribbean Area, to social scientists and humanists for research related to cultural, economic, political, social, or scientific development in the 19th and 20th centuries, for 3 months to one year, PhD required. Collaborative Research Grants and grants for Commissioned Group Research Projects also available.
Deadline: December 15.

Write for both: Fellowships and Grants; Social Science Research Council; 230 Park Avenue; New York, NY 10017.

Danforth Foundation:

Kent Graduate Fellowships, to support graduate study in all fields, nomination by a Kent or Danforth Fellow, a member of the Society for Religion in Higher Education, or a member of a graduate faculty required.

Write: Kent Fellowship Program; Danforth Foundation; 222 South Central Avenue; St. Louis, Missouri 63105.

Deadline for requesting an endorsement form: December 1.

Organization of American States:

OAS Fellowships, for advanced study, training, or research in any field in an OAS member country for 3 months to 2 years.

Write: OAS Fellowships Program; Pan American Union; Washington, D.C. 20006.

Deadline: December 31 and June 30.



INSTITUTIONS

SMITHSONIAN INSTITUTION

The SMITHSONIAN INSTITUTION presented a lecture series on Pre-Columbian Art and Archaeology in July and August given by *Barbara von Barghahn* (George Washington University). The series of six lec-

tures focused on the cultural interchange between Mexican and Mayan cultures; Central American and South American art. The topics were as follows: "The Metropolitan Olmecs and Olmec Mesoamerica"; "The Urban Center of Teotihuacan and Mesoamerican Reverberations"; "The Toltec Civilization and Yucatán Diaspora"; "Puuc Centers in Northern Yucatán and Mixtec Kinship"; "Ceramic Tradition"; and "The Gold Tradition."

The SMITHSONIAN INSTITUTION is sponsoring an exhibition of NINETEENTH CENTURY SPANISH ART being planned to open at the Corcoran Gallery around 1982. The show will travel to at least nine museums in the United States. *Barbara von Barghahn* is preparing a bilingual (English/Spanish) catalogue in collaboration with *Lilien Robinson* and many other Nineteenth-Century and Spanish art historians. A graphics show of NINETEENTH CENTURY SPANISH ART is being planned for the Dimock Gallery at George Washington University at the same time.



PUBLICATIONS

BAROQUE TO FOLK

BAROQUE TO FOLK is a book with an English/Spanish text that explores the relationship between European baroque art and emerging folk art of Spanish and Portuguese colonies. BAROQUE TO FOLK has been published by the Museum of New Mexico Press. The author is *Christine Mather*, curator of Spanish Colonial art at the Museum of International Folk Art in Santa Fe. Mrs. Mather researched the information while preparing an exhibition of the same name on display at the Folk Art Museum this past summer.

Partial funding for the book was provided by the International Folk Art Foundation. The book has 68 pages, 45 illustrations (eight in color), and serves as an excellent source for those interested in tracing the effects of Europe baroque art on the strong native craft traditions of the colonies. BAROQUE TO FOLK can be ordered for \$4.95 from the Museum of New Mexico Press, P.O. Box 2087, Santa Fe, New Mexico 87503.

ARTE DE AMERICA

Rafael Squirri has compiled a collection of articles on American art into a single volume entitled ARTE DE AMÉRICA, 25 AÑOS DE CRÍTICA. All the articles were written between 1954 and 1979. The first part of the book contains 125 articles on exhibitions and artists. The second part is a group of 20 articles devoted to topics of general interest. Highlights of the book are the interviews with artists, particularly the ones with *Rufino Tamayo*, *Edward Hopper*, and *Juan José Sicre*.

Dedicated to *José Gomez-Sicre*, ARTE DE AMÉRICA has a foreword by *Carlos Alberto Salatino*. The book is published by Ediciones Gaglianone in Buenos Aires (1979). It is 506 pages in length.

PHILIP IV OF SPAIN

In September, 1980 the University Press of

America will publish PHILIP IV OF SPAIN: HIS ART COLLECTION AT THE BUEN RETIRO PALACE, A HAPSBURG "VERSAILLES." *Barbara von Barghahn* of the Department of Art at George Washington University in Washington, D.C., is the author of the book which is primarily a consideration of the decoration of the Buen Retiro Palace. For more information on the book write the University Press of America, P.O. Box 19101, Washington, D.C. 20036.

Barbara von Barghahn has also recently completed an article on "A New Crucifixion by Francisco Pacheco." The article will appear in the first issue of *PANTHEON* in 1981.

COPAN ARCHITECTURE

Hasso Hohmann and Annegrete Vogrin announce the publication of "Die Architektur von Copán" (The Architecture of Copán). It is a first publication and contains summaries in English and Spanish. There are approximately 100 pp. text, 12 pp. tables, 68 pp. line drawings, 24 black-and-white plates, 16 map drawings (63 x 91 cm), one map in 4 color printing (40 x 60 cm). Size of the book is 27 x 35.5 cm, cloth with portfolio for the maps. Pre-publication price of the book is ca. DM 175 (approximately \$118). The later list price will be approximately 30% higher. If you are interested in purchasing this publication, contact Hasso Hohmann, Joh. Loserthgasse 16, A 8010 Graz, Austria, Europe.



PEOPLE

GRADUATE DEGREES AWARDED

Congratulations go to the following individuals for receiving their graduate degrees:

García Zambrano, Angel Julián (Latin American art history, U. of New Mexico, PhD.) - Dissertation title: "The Work of José Manzo at Puebla Cathedral, Mexico, 1850-1860"

Marsha Clift Bol (Latin American art history, U. of New Mexico, M.A.) - Thesis topic: "The Anonymous Artist of Laguna and the New Mexico Colonial Altar Screen"

Constantino Manuel Torres (Latin American art history, U. of New Mexico, M.A.) - Thesis topic: "The Stone Sculpture of San Agustín, Colombia: An Iconographic and Stylistic Analysis"

FELLOWSHIPS AND GRANTS RECEIVED

The following graduate students in Latin American art history at the University of New Mexico have received fellowships and grants:

Peter S. Briggs (art history doctoral candidate) - Tinker Foundation of the University of New Mexico Research Summer Grants in Latin America (sum-

mer 1980) to consult with Mexican scholars in connection with research on pre-Hispanic Panamá.

Amy Conger (art history doctoral candidate) - Tinker Foundation of the University of New Mexico Research Summer Grants in Latin America (summer 1980) to conduct research in Mexico on the photographs of Edward Weston.

Merideth D. Paxton (art history doctoral candidate) - Fulbright Fellowship (1980-81) to conduct research in Mexico on post-Classic Maya art.

Dale I. Perry (art history doctoral candidate) - Samuel K. Kress Foundation Fellowship (1980-81) to conduct research in Mexico on Juan de Palafox y Mendoza and the Cathedral of Puebla.

Donna L. Pierce (art history doctoral candidate) - American Association of University Women Jessie D. Ames Fellowship (1980-81) to continue research in Mexico on sixteenth-century wall painting.



NEWS OF THE ASSOCIATION FOR LATIN AMERICAN ART

MEMBERSHIP AND ORGANIZATION

This is to bring you up to date on the status of some of our efforts to establish the Association for Latin American Art (ALAA) as an on-going operation. Membership remains at over a hundred Active (dues paying) Members from all parts of the Western Hemisphere.

The ALAA received its corporate charter on June 27, 1979 and tax exempt status (from state as well as federal taxes) on August 13, 1980.

THIRD ANNUAL MEETING

Efforts to get affiliated status with the College Art Association (CAA) were unsuccessful. Affiliation would have insured getting at least one session every year at the annual CAA meetings. During the past year Elizabeth Boone (Secretary/Treasurer) explored the affiliation question in correspondence with Rose Weil (CAA's Executive Secretary; see *RCA Review* Vol. 2, No. 4, p. 8 for more information on this matter). When the ALAA request was turned down this past summer, Jacinto Quirarte wrote and later met with Joshua Taylor (CAA's President) in Washington, D.C. (August 8, 1980) to see what could be done. He was receptive to ALAA concerns and arrangements were made to have a business meeting as well as a Pre-Columbian session at the next meeting. However, the rejection of the ALAA request for affiliated status has to stand for the time being. Accordingly, plans have been made to have a business meeting following the Pre-Columbian Roundtable on Thursday, February 26 from 6:30-7:15

p.m. at the Hilton Hotel in San Francisco. Dr. Betty Brown will organize and chair the Roundtable. For further information contact her at 405 Howland Canal, Venice, California 90201. Telephone 213/822-8343.

PRE-COLUMBIAN ROUNDTABLE AT THE CAA -- CALL FOR PAPERS

Roundtable: Pre-Columbian Art in Cross-Cultural Perspective

The roundtable will be held on February 26, 1981 from 5-6:30 p.m. immediately preceding the ALAA business meeting at the CAA conference in San Francisco. The roundtable will be comprised of ten minute papers intended to stimulate discussion. Each paper should take an aspect of Pre-Columbian art and compare it cross-culturally to the art of another area of the world. In doing so the papers should address art historical theories applied to the art of other areas and their potential relevance to Pre-Columbian studies. Send one page abstracts to Dr. Betty Ann Brown, 405 Howland Canal, Venice, California 90291. Telephone 213/822-8343. Due date for abstracts is December 1, 1980.

ELECTIONS

At the coming Annual Meeting the ALAA will hold elections for four places on the Executive Committee. Executive Committee members whose terms expire this year are:

Vice-President for Colonial Art: Donald Robertson
Secretary/Treasurer: Elizabeth Boone
At-Large Members: Teresa Gisbert de Mesa
Elisa Vargas Lugo de Bosch

New persons must be chosen to fill these positions, or the current officeholders must be re-elected.

As indicated in the by-laws, nominations can be made 1) in advance by the Executive Committee or through a written nomination signed by 10 or more Active Members and sent to the Secretary by December 15 (these nominations will be circulated to the membership before the meeting), or 2) by a nomination from the floor at the Annual Meeting. You might therefore be thinking about who you would want to nominate.

The remaining members of the Executive Committee are:

President: Jacinto Quirarte (term ends 1982)
Vice-President for Pre-Columbian Art: Merle Greene Robertson (term ends 1983)
Vice-President for Modern Art: Jorge Manrique (term ends 1982)

At-Large Members:

Ricardo Alegría (term ends 1983)
Joyce Bailey (term ends 1982)
Damián Bayón (term ends 1982)
Graziano Gasparini (term ends 1983)
Nohra Haime (term ends 1983)
Cecelia Klein (term ends 1983)

OPEN LETTER

This is a new section in the *RCA Review* which will enable us to publish open letters to colleagues requesting articles for publication, soliciting information on topics of research, and other such inquiries of interest to the field. The first open letter is by Dr. Alana Cordy-Collins as follows:

Dear Colleague:

I am writing to announce the formulation of PRE-COLUMBIAN ART HISTORY: SELECTED READINGS, VOLUME II, and to invite the submission of articles to be considered for inclusion. Whereas VOLUME I included only a few previously unpublished papers, VOLUME II will be composed of entirely new material. The aim of the editor in the new edition is to cover the range of Pre-Columbian Art as fully as possible, with an emphasis on articles which will supplement introductory courses in Pre-Columbian Art History. Therefore, articles must be student oriented: clearly written and straightforward in presentation.

Both professionals and advanced students are encouraged to submit articles which adhere to the following guidelines:

Articles should be primarily concerned with specific styles (e.g. Colima, Valdivia, Recuay, etc.) and include discussions of form, iconography, and theory. However, in keeping with the ever-widening grasp of Pre-Columbian Art History, articles will be considered which overlap the fields of archaeology, ethnohistory, and ethnology.

The following criteria apply in all cases:

1. Articles must be typed, double spaced, on 8 1/2" x 11" bond paper.
2. Typescripts should not exceed 20 pages, exclusive of illustrations, charts, tables, and bibliography.
3. Typescripts must be in English.
4. Typescript form to be followed is that used in the JOURNAL OF LATIN AMERICAN LORE, published by the Latin American Center, UCLA.
5. Illustrative material must be camera-ready.
6. Deadline for receipt of typescripts is Dec. 1, 1980. Selection will be final as soon thereafter as is feasible.
7. Typescripts will be returned if accompanied by a stamped, self-addressed envelope of appropriate size.
8. All authors of accepted articles will be requested to submit ca. 10 slides for duplication. Slide sets will then be available to illustrate the text. All original slides will be returned, of course.

All materials should be submitted to the editor:

Dr. Alana Cordy-Collins
Curator,
Latin American Collections
San Diego Museum of Man
1350 El Prado, Balboa Park
San Diego, CA. 92101

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RESEARCH CENTER FOR THE ARTS
REVIEW

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