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## CLASSICAL MAYAN SCULPTURE

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Over the vast area of Central America embraced by Mayan culture, various regional and local styles may be distinguished, determined to a great extent by topographical and climatic differences. On the one hand, there were the highlands - in Chiapas, Mexico and Guatemala - and on the other, the lowlands - the Petén in Guatemala and the Yucatan Peninsula in Mexico. These styles, different but related - can be observed in the artistic creations of the Mayas, whether in architecture, sculpture, pottery or painting.

In our chosen area of sculpture, apart from questions of detail, two great artistic regions stand out: that of the central area, where an emphasis on well-defined variety is the predominant form of expression and themes concentrate on the historical actions of outstanding personalities; and that of the north, where creativity is displayed by means of architectonic relief and an abundance of vibrant geometric forms.

This difference between the two artistic regions is seen with greatest clarity at times of full cultural integration, during the Classical Period (between 250 and 900 AD) but already prefigured in the Late Pre-Classical (between 300 BC and 100 AD) and the Proto-Classical (100

to 250 AD), from which time the Classical styles were already apparent in various formal and thematic respects.

On the other hand, a new style appears in the Yucatan Peninsula during the Post-Classical period (between 900 and 1500 AD), a synthesis of two artistic intentions, the Mayan and the Toltec. Military themes dominate and sculpture in three dimensions alternates with scenes in relief; the hundred-year-long supremacy of the Mayan sculptor imparts a remarkable quality to recently adopted alien subjects.

I shall not concern myself with this form of expression in this essay. The Mayan, as I see it, was that which was created during the Classical Period; what came afterwards went beyond the artistic phenomenon which is my present subject.

#### The Pre-Classical Period

Students today are inclined to derive Mayan culture chronologically from the end of the Late Pre-Classical. This conclusion was arrived at as the result of recent archaeological exploration in Cerros y Lamanai in Belize and in El Mirador in Guatemala. However, it is not possible as yet to speak about a fully developed Mayan culture during more remote times. In every case the sculpture of the Pre-Classical reveals its own styles which precede those of the Classical Period. Outstanding

among them is the "Izapa style", incorporating both the location in the state of Chiapas in Mexico which gives it its name and other places in the Highlands of Guatemala, such as Abaj Takalik, Bilbao, El Baúl and Chalchuapa.

During the Middle Pre-Classical Period (900 to 300 BC) the Olmecas of the Gulf Coast reached their zenith, first in San Lorenzo and then in La Venta. It is known, moreover, that they were in contact with peoples of the Pacific Coast and monuments of Olmecan origin have been found which indicate a commercial traffic between the Olmecan metropolitan area and various places in the Mayan highlands. It is possible that this vigorous Olmecan sculptural movement had an impact on sites such as Monte Alto, where an independent desire to cut large blocks of stone continued. At other locations, such as Abaj Takalik, the persistence of Olmecan iconographical features is clearer, at the same time as 'altars' and 'steles', characteristically Mayan monuments, are being constructed. A typical Mayan feature is the setting down of hieroglyphic texts with dates in 'Initial Series', such as those met with in Steles 2 (with a date probably before 41 AD) and 5 (from 126 AD). In Kaminaljuyú the reliefs on the 'steles' achieved the summit of perfection and, within a style which finely delineates the human silhouette, themes appear which will achieve their fullest development in the period of Mayan ascendancy. Thus, the human effigy in Stele 11 has been described as a warrior holding an axe, while the image, floating above



the warrior as though weightless, is thought to be his ancestor. Other similar figures, found in the more ancient steles of Tikal, seem to be looking down towards the lower part of the scene.

It was in Izapa that the association began between the steles - monuments in the form of vertical slabs which commemorate the historical or mythological - and the 'altars' - monuments in the shape of blocks, drums or zoomorphic shapes, representing perhaps deities of the underworld or "monsters of the earth". The artistic means of expression of the steles is the bas-relief which lends itself to scenic narration, elaborate mythological tales expressed by images shifting between the natural and the abstract [Fig. 1]. Supernatural images stand out from the scenes: masks, winged anthropomorphic beings, trees, two-headed serpents and skeletal figures. Men, sternly impersonal, are merely secondary protagonists. The themes revolve around primordial myths concerning the life cycle of man and nature. The steles, like the classical Mayan monuments, contain three superimposed levels: the subterranean or underworld in the lowest part; stories or myths in the middle part; and the heavenly or supernatural above.

Thus, the "Izapa style" which is to be found throughout the region, and the more local styles of Monte Alto, of Abaj Takalik and of Kaminaljuyú are like a

stylistic bridge between the later iconography of Olmeca and the older Mayan imagery.

### The Classical Period

The steles are the most outstanding sculptures; associated with the 'altars', both are found in squares or in front of buildings of a ceremonial character. An integral part of the interiors were lintels, stone tablets, panels (made up of three vertical slabs) and doorposts, all carved with reliefs representing the activities of the rulers and the life of courtiers and warriors. On the facades great masks were carved in stone or modelled in stucco on the bases of pyramids, with human figures on pillars, friezes and roof ridges, sometimes in combination with other motifs. The materials used were the distinctive limestone of the region for the majority of the great carved monuments, chicozapote wood for lintels, and stucco - a mixture of lime and sand - for figures.

The Classical Period was the geographical and temporal zenith of Mayan culture and of the spread of sculpture as the main medium exemplifying the hegemony of the élite. The cult of the stele dominates with its themes in relief relating the deeds of the leaders and other historic events, with mythical, astronomical and horological concepts inscribed in hieroglyphics. Taking as a base the dates in such inscriptions, it is suggested that there are two phases of the Classical Period: the

Early (from 250 to 600 AD) and the Late (from 600 to 900 AD). The most deeply studied of the early sculptures are those from two sites in El Petén in Guatemala, Tikal and Uaxactún, where one may observe the characteristics described above.

The stele with the most ancient date in the 'Initial Series' system, or 'Long Count', comes from Tikal; it is number 29 and bears the date 292. This stele displays two characteristics which are quite distinct from each other but will remain constant. The first is the custom of erecting steles and the second is a stylistic character which allows, over time, for important changes in form and, perhaps, the significance of the subjects represented. Thus the steles are indicators, by means of their artistic forms, of the events which took place in the Mayan world from the 3rd century until the 9th century when their production ceased. In fact, the last date registered on a small monument in Toniná, Chiapas, Mexico is that of the year 909.

The most ancient representations of human figures, as on Stele 9 from Tikal, are drawn in profile by means of irregular and rounded shapes. The figures carry in their left hand a ceremonial staff as a badge of rank and with the other support a supernatural being, known as God Jaguar of the Underworld, possibly the patron deity of Tikal at this time. Above the head of the ruler is carved the image of a man floating in the air and looking



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downwards; it has been suggested that this is an ancestor, a characteristic of iconography which will persist for more than two centuries in El Petén of Guatemala. It would seem that from the fourth century the steles are the fitting medium to commemorate the accession of the rulers. This is apparent in Stele 4 from Tikal (of the year 380) which records the rise to power of "Nariz Enrollada" (Coiled Nostril). It is typical of the first centuries of the Early Classical Period that the human figure is almost obscured by the multitude of ornaments and attributes which cover it; identity lies in these and not in the individualisation of facial and bodily features. In the fifth century, the human figure is presented frontally as well as in profile and the carving of the four sides of the stele begins in such a way that each figure is represented independently, it being necessary to look at the whole as a single composition and read the scene like an unfolded paper. A model of this style of expression is Stele 31 from Tikal - erected by the ruler called "Cielo Borrascoso" (Stormy Sky) in the year 445 AD - in which may be seen the overwhelming influence of Teotihuacán in headdress, emblems and attire of important people.

The steles of Uaxactún are in a poor state of preservation - only a few bear legible inscriptions in 'Cuenta Larga' (Long Count). But sculptural activity in other sites had sprung up towards the end of the Early Classical Period: the outlying cities of Copán, Palenque



and Toniná began to give plastic expression to their own dynastic histories.

#### The Late Classical Period

This is the time of the sculptural expansion into the low southern areas of the basin of the river Usumacinta in Mexico, the forest of El Petén in Guatemala and the basin of the river Motagua in Honduras. There, in a basic fashion, is to be found the human figure in relief, the means of expression of Mayan sculpture of the central area.

The theme *par excellence* of Mayan sculpture of the Classical Period is - as has already been stated - the human figure. We know today that this concerns the basic activities of the rulers (who frequently rose to the top by means of acts of blood); accession to power, alliances which we could consider 'matrimonial', life at court, scenes of war and the seizure of captives, the game of pelota, and the ceremonial surrounding death. The visible symbol of thematic unity is the human figure in relief; three-dimensional sculpture occupies a secondary place. The relief figure is, within the Mayan dimensions of time and space, a mutable artistic reality but the vital energy which animates it is, in essence, constant. These characteristics reveal, in the creation of life in imaginary spaces, a definite will to shape forms.

The representation of man is not a once and for all creation of Mayan sculpture; it is something which is elaborated and particularised as part of a variable awareness of the outside world - hence the obvious change from the Early to Late Classical. In some places a more faithful representation of human forms is created, while in others there is an adherence to conventional schemas. The means of representation vary between two-dimensional relief, in which pictorial values predominate, and high relief with volumes approaching those of statues. There are, besides, combinations of different types of relief, culminating, in one exceptional case (in Piedras Negras, Guatemala), in a sort of fretwork.

I am going to refer briefly to some reliefs which show the sculptural characteristics of the most representative sites in the Tierras Bajas (Low Regions) of the central area during the Classical Period, placing emphasis on the Late Classical, as in this period the features which identify styles are defined with greater clarity. From such signs, and from the series of plastic responses which Mayan sculpture produced, we shall derive the evidence of the constant search for the image of Man.

In Tikal Late Classical features are derived from the Early Classical. In this the most conservative place in the region, the human figure is represented standing, in profile, occupying almost totally the available space, sharply defined by a moulding which was constantly used

in the steles. The planes have neither modelling nor value; the surface is reduced to bi-dimensionality, accentuated by the repetition of symbolic elements and parallel linear rhythms. The shapes were frozen in rigid convention, based on graphic features which consist of the harmonious geometrical selection of contour and interior lines.

During a brief period which runs from the beginning of the sixth century to the beginning of the seventh, a new, albeit transitory, spirit animates the reliefs of Tikal, where figures are presented face-on with feet pointing in opposite directions. There is recourse to volumetric forms with rounded surfaces which achieve a greater approximation to the natural model. The reliefs of the eighth century display a technical virtuosity of delicate detailed perfection and a survival of graphic values. It is enormously interesting to see the magnificent apparel which weighs down the expressionless and inanimate leader known as A from Stele no. 16 of the year 711, buried in the majestic Temple I. Towards the end of the eighth century the sculptors of Tikal were confined within a totally conventional schema; men presented in relief bore no resemblance to visible reality. A clear desire to control planimetric techniques produces bodies without life inhabiting an unreal space [Fig. 2]. For one historic moment the stele reliefs changed their form but this was a passing



phenomenon and dogma finally re-imposed itself, dominating bas-relief.

One should point out that the steles are to be found in open spaces and as such were visible to the whole community; hence their conventional character. Nonetheless, reliefs positioned in less public places, such as the lintels made of chicozapote wood in Temples II, III and IV, preserve scenes of fresh formal treatment and greater complexity of meaning. So Lintel 3 of Temple IV displays Leader B in a supernatural ambience peopled by symbolic images accessible only to the initiated.

Certainly the reliefs of Tikal proclaim the bellicose attitude and dominance of the Mayan people (some of whose leaders stand stiffly over the symbolic body of the subjugated group), contrary to the long-held supposition that they lived in a kind of idyllic peace. But in the monuments of the region along the banks of the River Usumacinta their constant warlike activity may be clearly appreciated. Scenes of war and sacrifice figure largely in the reliefs of Piedras Negras in Guatemala and of Yaxchilán in Mexico.

No Mayan city other than Piedras Negras has as yet been discovered which explored with such control and mastery the possibilities of combining different kinds of sculptural relief. It is principally the forms of steles

and lintels which reveal the constant search for new solutions.

Lintel no. 2 with the date 667, recording the victory of the so-called Ruler 2, is a good example to illustrate some local variations. Six kneeling warriors in profile, one behind the other, present their lances before the leader who is shown with his body facing front and his countenance turned towards them, his bodyguard a warrior of lesser rank. In spite of the two dimensions of the scene, the visual effect is one of balanced movement, based on parallel vertical axes (the lances held up by the soldiers), and of contrast, owing to the deliberate differentiation in size of the figures, a formal device used by the sculptor to achieve differences in planes and the suggestion of depth.

Stele 14 of the year 766 commemorates the accession to power of another leader of Piedras Negras, who sits on a cushion within a deep niche reached by a staircase with footprints. In the lower part and further forward stands his mother, called "Concha de Tortuga" (Tortoise Shell), a witness to the ceremony. The throned figure is a portrait with individualised facial features and expression. This monument brings together surface values, a taste for textures and spatial values in the highlights as well as modelling of the figure in the niche. In addition, it offers the combination of various gradations of relief, from the lightly sketched outline

of the niche to the corporeality of the ruler. Steles with niches are peculiar to the sculptural style of Piedras Negras.

An original technique of openwork relief which displays distinct spatial perception is found in the extraordinary back of a throne carved in the second half of the eighth century [Fig. 3]. The relief has no ground; space penetrates the stone, modelled masses thrust outwards at the same time as they are firmly held down. The sculptor has endowed the stone with vital energy, creating two images, doubtless portraits, but, above all, he has discovered the human body and seems to delight in representing it as it is, an inexhaustible source of expressiveness.

Certainly, the sculpture of Piedras Negras is distinguished by the richness of its techniques and by the variety of its formal devices. Each relief is unique and unmistakable but the outstanding monument is the last, made in the year 795, commemorating another military conflict. We are dealing with a stele of great size which shows the ruler above, looking down at a group of nine prisoners and, at his side, two officials handing over one of the conquered to their sovereign. Although a composition fundamentally of simultaneous planes, the scene is full of life, there being no other Mayan sculpture which depicts so many different people. The prisoners in particular exhibit, besides strong



individuality, the most dynamic and expressive attitudes. Tied by a rope, they form the base of a pyramid, the apex of which is the royal image of the main protagonist. The different levels of projection of the relief and the manner in which the figures are placed creates a scenic composition of exceptional perspective.

The different paths taken by the sculptors of Piedras Negras to explore distinct aspects of form and expression in the themes represented come together in one essential point: the exaltation of Man in his exercise of power.

Not far from Piedras Negras is Yaxchilán in the state of Chiapas in Mexico, where in the steles and lintels one can detect different hands at work to such a degree that today we can distinguish at least eleven sculptors or master-masons who carved the numerous monuments of the city. This is known to have been a location of enormous military importance during the Late Classical Period and its leaders have left us in these monuments the vigorous presence of their power. Yaxchilán is the Mayan city with the greatest number of carved lintels, the preferred medium for perpetuating scenes of dominion, vassalage, religious rituals and political alliances. In one respect it is different from other neighbouring cities; its lintels reveal the history of an ambitious and greedy dynasty, the warlike "Jaguar" family which ruled during the eighth century. Acts of

subjugation and expansion are recorded in the victorious battles of "Pájaro (Bird) Jaguar". During his reign, relief sculpture reached new heights and women, it may be noted, are represented in a masterly way, in all the luxury of their finest attire. They are portrayed sharing the activities of their consorts and of their sons, nephews, brothers and other relatives.

Two distinct styles of relief may be distinguished, one of which, perhaps of more ancient origin, is characterised by extremely truncated figures, detached and projecting prominently from their background. The details of the principal image are obtained by means of engraving and incising (*grabados e incisiones*), with which is achieved the extraordinary texture of the embroidered fabric worn by the women. Being an unmodulated relief, great tension is created by the limits that the foreground and background planes impose, defining its spatial ambit. At the same time, an effect of chiaroscuro is created, contributing to the great luminosity of the images. The best examples of this style, which could be described as 'plastic relief', may be nos. 15, 16, 17, 24 and 25 in the British Museum, where they were taken by A.P. Maudslay at the end of the last century. Thus in Lintel 25, the wife of "Escudo (Shield) Jaguar" kneels and turns her head upwards in an attitude of astonishment at the vision of an ancestral warrior who emerges from the open jaws of a serpent, armed with a shield, a lance and a mask of Tláloc of

Teotihuaco. The woman, supported by the various folds of her robe, delicately wrought, bears in her hands the vessel with the instruments of self-sacrifice, a blood-rite which the nobility were obliged to perform as one of the fundamental circumstances of life. Lintel no. 26 of the year 723 in the National Museum of Anthropology of Mexico shows "Escudo Jaguar" with his breastplate, a knife in his right hand, his left receiving the Jaguar shield and headdress offered by his wife [Fig. 4].

One stele - no. 11 - of the eighth century stands out from the series, thanks to the superb quality of its workmanship and its historical theme, which shows "Pájaro Jaguar" disguised by the mask known as DI. The ruler is upright between three symbolic prisoners. His ancestors are seated in a broken upper section, indicating the final destiny of "Escudo Jaguar" and his heir. The artists of Yaxchilán were moreover the first to introduce dynamic scenes into stone sculpture, normally serene in mood.

The greater part of the works now in the care of the National Museum of Anthropology in Mexico City may have been executed during the reign of "Pájaro Jaguar". Under his rule there was a great deal of sculptural activity and the distinctive carvings dedicated to 'pictorial relief' predominate. Especially novel are the lintels in which two people are depicted; one of them the ruler, the other a woman, bearing the sharp instruments for the



ritual sacrifice. The wood-carvers of Yaxchilán were also the originators of animated scenes in which various individuals take part. Another conventional theme is the exchange of emblems between a leader and a young man who is his successor; these sculptures, with their barely defined forms, express the eclecticism which obtained in the city around the year 802, the last recorded date. It is as well to remember that a good number of the representations are portraits. We are not dealing in any way here with the academic concept of the Western portrait, but among the Mayas there existed a clear desire to obtain a likeness in accordance with their canons of beauty: wide eyes, prominent cheek-bones, thin lips and an emphatically sloping forehead. The outstanding men of Yaxchilán display one particular trait; their noses are remarkably large and of a bulbous appearance. In addition they are, with the portraits of Bonampak, the only ones which show a taste for the portrayal of muscular strength.

The artistic reality of Copán is quite different. The schema of the human figures in the steles is hieratic, invariable, to the point of obsession - a single standing figure facing front or seen from behind, feet apart and pointing in opposite directions, arms folded and bearing against the body a rod shaped like a two-headed serpent. Each figure, of enormous projection, is held against the background by a tangle of symbolic and decorative elements.

The steles of the beginning of the seventh century display an accentuated schematisation of forms. These were created during the reign of "Humo Imix" (Smoke Imix), between 628 and 695.

One of the essential qualities of the reliefs of Copán is that they border on three-dimensionality [Fig. 5], as though not part of their supporting background. They obscure any other distinct image behind them so as to be easily taken for three-dimensional, which explains their popularity with European observers since their appearance approximates so closely to reality. The human images are in fact much bigger than in reality and follow a scheme, invariably depicting the human figure from the front, and have a greater generosity of volume, indicating the regional taste for favouring values of depth against those of surface which had dominated until then.

A fundamental characteristic of the reliefs with human figures in Copán is a schema which fights to maintain an equilibrium, a harmonious balance, as much in the sensual curvature of multiplying organic forms as in expressive personal features. This dialectic phenomenon is most marked in Stele B of 731 with shapes which almost break loose, their curves hollowed out from the interior, to reinforce the movement of the surfaces and so achieve the impression of volume.

There is no doubt that the reliefs depicting the rulers of Copán are portraits, but the artists who created them wished to transcend the merely human, endowing them with characteristics, attitudes and symbols which indicate their omnipotence and their sacred character. The two sides of Stele C of 782 display this dual aspect of the images. A new supreme chief, "Concha de Humo" (Smoke Shell) came to power in 749 and revived architectural and sculptural activity in the city, resulting in the celebrated Hieroglyphic Staircase, in whose centre and up whose regular flights are positioned, regally, the insignia of the leaders. Stele N is a tribute to the last of these, Yax Pac, and his ancestor. It seems that at that time the main square was crowded with commemorative statues, depicting the accession to power of the rulers. In front of the enormous construction 16, Yax Pac ordered the building of Altar Q, in which are represented the images of the sixteen sovereigns of the city, the last receiving the sceptre of command from the first.

The highest Mayan steles were erected in Quiriguá during the reign of Cauac Cielo, who, according to the chronicles, assassinated Ruler 18, Conejo, of neighbouring Copán. The steles of this city are distinguished by their great height and by the carving in a deep niche of the actual features of the sovereign - the rest of the stele is worked in the usual two-



dimensional relief. One of the most original forms developed by the masons of Quiriguá is zoomorphic sculpture. Gigantic river rocks were carved with enormous combined forms of jaguars, crocodiles, toads and birds. In the Zoomorph P one of the last rulers of Quiriguá is seated within the jaws of a fantastic beast.

Although Palenque is not the most ancient of the sites at which special attention began to be devoted to the human figure in sculpture, I wished to leave it to the end of this brief exposition because the art of portraiture achieved dimensions there unsuspected in Pre-Columbian America [Fig. 6]. For some still unknown reason the 'cult of the stele' was not practised; artistic genius was entirely concentrated on the facades, walls, friezes and roof ridges on the exterior of buildings whose pillars were enlivened by shapes modelled in stucco. Stone tablets set up in less public locations, such as sanctuaries and burial crypts, showed esoteric scenes, but also kept Man (or as the Mayas would have it, "True Man") in his prime position.

Throughout the seventh century Man, whether represented in pliant stucco or stubborn stone, is immersed in a predominantly religious world. In some cases, such as the Tablets of the Sun and the Crosses, Man helps to maintain the existential order. On other occasions, in the stuccos of the Palace, the leaders and

their ancestors take part in courtly rituals, but in few cases do they reveal individual characteristics.

A work in which the human figure clearly has a more defined meaning is the memorial tablet which covers the sarcophagus of the Tomb of the Temple of the Inscriptions, bearing the date 864. The image of the ruler, known as Pacal, is placed in a central position upon which converge various force lines: tentacle-like antennae of the lower mask, the stem of the cross rising straight up behind the semi-recumbent figure and the jaws of the two-headed serpent gaping down as though to enclose it. But the figure has at the same time an interior movement which thrusts outwards through the oblique axes of the arms, the legs and the body. In this symbolic image cosmic principles come together in an exceptionally ordered fashion. It has been suggested that the image represents the ruler Pacal descending to the underworld; from the centre of the scene emerges the "Cosmic Tree" as the centre of the universe. A Celestial Bird, symbol of heaven's compass, stands at the top of the tree [Fig. 7].

Forms and subject matter show a more human orientation as well as the value placed upon the dynastic issue in the Tablet of the Slaves of 730, a historical scene in which, without recourse to plastic contrivances and by means of the purest relief, forms are created which communicate a calm sensuality. Line defines the

fleshy abdomen of the main figure, marks out the silhouette of the hands, outlines the extraordinarily elongated profile and the haughty, disdainful facial expression. Similarly, it is line which brings out the non-Mayan features of the oppressed slaves, in which one can see, as in many depictions of the oppressed, the liberty taken by the sculptor to create true likenesses. The memorial tablet of the Palace records the accession to power of the second son of Pacal in the year 702. The young king is seated between his dead parents, who offer him the symbols of sovereignty: a headdress made of fine plates representing jade, and a shield.

I must mention two sculptures which display the will to perpetuate the physical appearance of their subjects. One of these is the mask, made of small pieces of jade on the finest layer of stucco, of the recently deceased, celebrated Pacal, under whose rule Palenque achieved its greatest glories. There can be no doubt that there was a desire to eternalise his appearance, in a not dissimilar fashion to our portrayal of distinguished men today. The other is a stucco head, already somewhat deteriorated, at the very peak of a ridge. The features of the Mayan physiognomy are unmistakable: the flattened forehead, the result of deformation of the skull; nose prominent and curved; eyes wide between heavy, drooping lids; the thin-lipped mouth; features portrayed with honest clarity, hiding nothing. The traces of age, force of character, assured wisdom, experienced concentration - all are



there. The style of the face bespeaks its source, but throughout the basin of the river Usumacinta an unsurpassed art of portraiture flourished.

I have no doubt that these lines can only give a general idea of Classical Mayan sculpture, but perhaps they will succeed in exciting interest in one of the greatest creative peoples of all time.

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## CLASSICAL MAYAN SCULPTURE

## Captions

1. Stele 2 from Izapa, Chiapas, Mexico. Above a fruit-tree which rises from the Earth-monster, an anthropomorphic deity descends fluttering from the sky
2. Stele 16 of 711, from Tikal, Guatemala, representing Ruler A (\**calca* is literally translated as "tracing"; the actual photograph might show whether it's a tracing, or rubbing from the stele, or a cast\*)
3. Stone throne of the eighth century from Piedras Negras, Guatemala
4. Lintel 26 of 723 from Yaxchilán, Chiapas, Mexico, representing "Escudo Jaguar" with warrior's attire (National Museum of Anthropology, Mexico City)
5. \*Anthropomorphic deity of maize?, relief of c. 775 from Copán, Honduras (photo by courtesy of The Trustees of the British Museum, London)
6. Portrait in stucco of a ruler, c. eighth century, from Palenque, Chiapas, Mexico (National Museum of Anthropology, Mexico City)
7. Stone tablet from the Tomb of the Temple of Inscriptions, 864, from Palenque, Chiapas, Mexico (\**calca* tracing or cast, as in no. 2 above)