

CATALOG

Mayan Stelaes



Palos Mayan Collection

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About Palos Mayan Collection

The Palos Mayan Collection includes 90 reproductions of pre-Columbian stone carvings originally created by the Mayan and Pipil people traced back to 879 A.D. The Palos Mayan Collection sculptures are created by master sculptor Manuel Palos from scholar Joan W. Patten's casts and rubbings of the original artifacts in Guatemala. Patten received official permission from the Guatemalan government to create casts and rubbings of original Mayan carvings and bequeathed her replicas to collaborator Manuel Palos. Some of the originals stelae were later stolen or destroyed, leaving Patten's castings and rubbings as their only remaining record. These fine art-quality Maya Stelae reproductions are available for purchase by museums, universities, and private collectors through Palos Studio. You are invited to book a virtual tour or an in-person tour through palossculpture@gmail.com



Aguateca

Aguateca is in the southwestern part of the Department of the Peten, Guatemala, about 15 kilometers south of the village of Sayaxche, on a ridge on the western side of Late Petexbatun.



AGUATECA STELA 1 (50"x85")

A.D. 741 - Late Classic

Presumed to be a ruler of Aguatecas, his head is turned in an expression of innate authority, personifying the rank implied by the symbols adorning his costume.

A man dressed to inspire his people; he wears a fringed cape with the mat symbol of authority emblazoned on both sides. His wide collar of jade beads is centered with a bird-head pectoral (chest ornament) which may represent the Moan bird of the rain clouds.

His tall headdress, beautifully executed with cascading quetzal plumes, includes a mask of the all-powerful god, Itzam Na.

AGUATECA STELA 2 (37"x90")

736 A.D. - Late Classic

A Maya warrior in full regalia stands proudly holding his lance in his right hand.

Two pom-poms protrude from the front of his eagle-down headdress. He wears a huge jade earplug and a sumptuous jade bead necklace from straps around his neck and a hanging carved gourd is over his shoulder. In his left hand, he holds a shield with the mask of the Sun God. The two chipped front teeth are symbols of the Sun God.

The rest of his costume consists of an apron in the form of a Tlaloc (Mexican Rain God) a pouch in the shape of a baby jaguar hanging from his right arm, a short woven skirt, and jaguar-skin legging including paws and claws which complete the effect of a mighty Maya warrior.



Aguateca



AGUATECA STELA 2
Head Detail (38"x36")

AGUATECA STELA 3 (35"x63")
736 A.D. - Late Classic

Ruler 3 of Dos Pilas is pictured at Aguateca celebrating the 15th K'atun on 9.15.0.0.0. Ajaw 13 (August 20, 731 A.D.) During the occasion, he performs a scattering ritual. Bedecked in a jade studded helmet, wristlets, and breastplate, the king wields the staff of the K'awiil God that served as an emblem of royal power. His belt carried deified ancestor masks while his kilt is emblazoned with the face of a god who embodies the shiny green luster of jade.



Bilbao

Bilbao is in the Pacific Coast plains area of south Guatemala, in the Department of Escuintla. The ruins are located on the sugar finca (plantation) Las Ilusiones, near the town of Santa Lucia Cotzumalhuapa, about 88 kilometers to the southwest of Guatemala City.



Altar Kinkajol (31"x29")
No Description Available

Bilbao



Bilbao Monument 19 (68"x62")

Circa A.D. 700-900 - Late Classic

This narrative scene is carved on the flat face of a huge boulder. The interpretation of the tableau, with two principal figures gesticulating in lively conversation is in doubt. However, death-related themes generally pervade Cotzumalhuapa sculpture and this carving is perhaps no exception.

For one thing, phantom-like creatures hover around the two protagonists. Over the shoulder of the gentleman on the left is a bird, possibly an eagle. Behind the individual on the right stands a ghostly phallic figure dressed as a jaguar and wearing a deer's head as a headdress. Another clue pointing to the death theme is the skeletonized chest of the person on the right.

The left figure is amply clothed with a heavy-looking bordered skirt and cape. His tied sash is actually a writhing serpent, whose forked tongue flicks menacingly. He wears a cumbersome knotted turban, while a neatly bow-tied scarf protects his neck. Beaded wristlets and a tasseled anklet complete his outfit.

The right figure is less fortunate, wearing only a large belt intricately tied in an enormous looping knot. This individual appears to be a woman. She is wearing no headgear, and her kinky hair is carefully coifed into a bun or cluster of curls, tied back with a ribbon.

Bilbao Monument 21 (156"x144")

Circa A.D. 600 - Middle Classic

Pipil Culture

The Death God participates in scenes that allude to the invocation of Flower World by means of song, dance, and sacrifice.

The Stela shows the head of the Death God that forms part of the torso of the principal figure, and his song is represented by an enormous vine that surrounds the entire scene. It is argued that this song evoked and recreated the Flower World.



Bilbao



Monument 28 (6"x8")

No Description Available

Bilbao Monument 29 (40"x36")

Circa A.D. 700-900 - Late Classic

This geometric design of this death's head is accented by a rectangular headband, centered with crossed bands, and by a squared-off mouth with two precise rows of teeth but the severity of the design is relieved by curved and rounded ornaments.

Although a representation of a death mask, with vacant eyes and bony jaws, one can also see hair, ears, nose, and tongue. From the ears, hang pendant earrings an arrangement of circlets adorns the hair on both sides. The collar below the jaw, with its stylized tied elements, has the appearance of a dog collar.



Monument 37 (27"x31")

No Description Available



Bilbao

Bilbao Monument 55B (27"x11")

Circa A.D. 600-Middle Classic - Pipil Culture

This small carving of a death mask is one of some 50 ball court stones that have so far been discovered. It is not known whether it is a piece of a larger carving or how many such stones remain to be discovered.

The mask is interesting as it is decorated with the horns of the "horned owl" native to the area.



Bilbao Monument 63 K (17"x25")

Circa A.D. 600 - Middle Classic

This small carving is one of some fifty ball court stones that have so far been discovered at this site. It is not known whether it is a piece of a larger carving or how many such stones remain to be discovered.

The face is interesting for its ferocious expression and its unusual little beard of four hairs. Especially notable is the flying hair as though this fellow has just been struck by a bolt of lightning. On the other hand, it might simply be the "Afro" hairstyle of that era. The stiff, almost wire upswept hairdo is typical of the individual pictured on the stones of this site.

Monument 79 (22"x22")

No Description Available



Bilbao



Bilbao Monument 82 (28"x54")
Circa A.D. 600-Middle Classic

Bilbao Monument 82 is a panel that represents respectively, a living individual and the Death God, both wearing tasseled headdresses. The combination relates to the concepts of opposition and complementation between life and death, but at the same time, the use of the headdress casts both characters in the same category, as high-ranking rulers or nobles.

Bilbao Monument 83 (25"x50")
Circa A.D. 600-Middle Classic

Bilbao Monument 83 is a panel that represents, respectively, a living individual and the Death God, both wearing tasseled headdress. The combination relates to the concepts of opposition and complementation between life and death, but at the same time, the use of the headdress casts both characters in the same category, as high-ranking rulers or nobles.



Bilbao Monument 63 P (17"x33")
Circa A.D. 600 - Middle Classic

This small carving is a detail from one of some fifty ball court stones that have so far been discovered at this site. It is not known how many ball court stones remain to be discovered.

The profile face in this simple sculpture appears to be that of a woman. Her wavy hair is brushed back in a stiff upsweep style. The wiry-looking hair is typical of the individual's pictures on the stones of this site.



Ceibal

Ceibal is in the southwestern part of the Department of Peten, Guatemala, about 15 kilometers east of the village of Sayaroché, on a rise above the Pasión River.

Ceibal Stela 1 (47"x91")

Circa A.D. 869 - Late Classic

Although in an aspect of clothing, this figure is wearing a jaguar skin kilt, he appears almost hunched over with the weight of his fantastic ornaments.

His headdress is especially notable for its helmet-like base composed of four snakes woven together to form a mat symbol which to the Maya denoted authority. The heads of the serpents emerge from the four corners of the helmet. Other symbolic elements rise from the base, and feather plumes plunge downward.

An enormous pectoral bar chest hangs from his shoulders. Suspended from the pectoral bar, at waist level is another bar element carved with two trophy heads. From their right end of the bar, trailing down to the lord's feet's is a jaguar tail. Images of a long-nosed god decorate his wrists and ankles. In his right hands, he holds a staff that appears to be a weapon as much as an emblem of authority. From his left hands hangs an exotic basket-like bag from which issue another serpent's head.

The few hieroglyphs provide the date of the raising of this stela, A.D. 869, during the final phase of Ceibal's existence. Outsiders from the north had invaded Ceibal by this time, as evidenced in its styles of sculpture and motifs. The bears worn by this lord typified the foreign influence.



Ceibal



Ceibal Stela 2 (32"x124")

Circa A.D. 870- Late Classic

The figure on this tall, slim stela is carved in full front, his arms hanging at his sides in a pose probably determined by the shape of the stone. Fully half of the stela is taken up with stacked components, including a grotesque monkey mask covering the face of the personage, a headdress composed of a squared-off death mask, and an upper element carved in a design conforming with the irregular of the upper edge of the stone. The upper part is so badly eroded that one can only see bits and pieces of the carving. The stacking of the masks and figures and the slenderness of the stone, remind one of a totem pole.

His clothing is much simpler than the usual Classic period garb, composed only of a wide collar and fringed kilt-like skirt adorned with the mat symbol of authority and small mask. From his left hand hangs a bag and from his right a staff.

There are no hieroglyphs to provide a date. But the styles are so unlike Classic Maya that archaeologists believe Stela 2 was erected close to the end of Ceibal's existence after it had infiltrated by foreigners from the north.

Ceibal Stela 7 (36"x74")

Circa A.D. 780 - Late Classic

Stela 7 portrays a ballplayer, as evidenced by his heavy chest protector, with its diamond-shaped design. His well-defined profile faces left. Among the masks and symbols masking up the base of his feather headdress is the paw of a jaguar with claws bared.

Part of the hieroglyphic text which appears elsewhere on the stela has been deciphered to reveal that this man ascended to rulership in A.D. 771. Thus a star of the sports world became an important figure in the political realm.



Ceibal

Ceibal Stela 8 (42"x85")

Circa A.D. 849 - Late Classic

This is one of four beautifully carved stelae placed around restored Temple A-3 at the archaeological site of Ceibal.

Quetzal feathers, the mat symbol of authority, and what appears to be a ceremonial bar surmounted by a mask, make up the headdress. A wide collar, from which hangs a large chest pectoral of abstract design, is the figure's only ornamentation to the waist.

His skirt hangs in panels, overlaid with a feather fringed apron, and a trophy head adorns his waist. Jaguar mittens cover his hands and jaguar slippers his feet. In his right hand, he holds the head of God K the god with the smoking cigar in its forehead who is thought to be the Maya's patron of noble ancestry.

Panels of hieroglyphic inscriptions on the left side of the stela provide the date, together with other information which has not yet been deciphered. The emblem glyph of Ceibal is the second from the top on the right in the lower panel.



Ceibal Stela 8 Glyph (61"x15")

Ceibal



Ceibal Stela 9 Glyph (15"x59")
Circa A.D. 849 - Late Classic

Facing you as you enter the main plaza of Ceibal is Stela 9. The ruler stands in front view, with his Classic Maya face in profile. His stunning headdress is a plethora of plumes, one section falling gracefully of the headdress includes a mat symbol of authority, a jaguar tail, and the mask of a long-nosed god. The ruler's short, straight hair is combed neatly, with several strands brought in front of his ear. His long earplug appears to be articulated.

The tubular jade beads of his wide collar are repeated in his wristlets, and he holds the imperial scepter in his hands. Unfortunately, the large piece missing from the right side, which includes the rest of the scepter, has never been recovered.

A serpent's tail emerges from behind his left hand at the lower end of the scepter, and from it is suspended the head of God K- upside down. This is the god with the smoking cigar in its forehead who is thought to be Maya's patron of noble ancestry.

Below the scepter, hanging from a belt of shells is a "golliwog" creature. A decorated apron falls between the ruler's legs, and his costume culminates with jade anklets, matching his collar and wristlets. His feet are bare.

Ceibal Stela 10 (62"x118")
A-D. 849 - Late Classic

In spite of the almost overwhelming richness of the design, the strong features of the ruler on this stela stand out clearly. Towering over his rugged face is a classic Maya headdress of cascading and swaying quetzal plumes, with three rows of mat symbols, denoting authority, in the center. Two masks of a long-nosed god appear on the headband at the base of the headdress.

The ruler's facial characteristics are non-Maya. His severe coiffure, with bangs, and his mustache are evidence of a foreign influence that entered Ceibal around this time.

The remainder of his accouterments is of classic Maya style. Below his ponderous earplugs is a wide plated collar interspersed with beads. He holds a wide ceremonial bar of office with both hands. From the back, or left side, of the bar, hangs a serpent's tail embellished with a fantastic long-nosed god mask, and from the front emerges the widely surrealist head of the serpent. His heavy belt is ornamented with a trophy head and fringed with carved shells. His skirt is of jaguar skin and his sandals are adorned with feathered pom-poms that look like pineapples.

The hieroglyphic inscription includes several symbols emblematic of other Maya centers, possibly telling of events that involved Ceibal with these other sites.



Ceibal

Ceibal Stela 13 (40"x78")

Circa A.D. 870 - Late Classic

Compared with typical Classic Maya stelae, this example from Ceibal seems almost simplistic in theme, done in a style that emphasizes its striking features. The double band of hieroglyphs at the top does not provide a date, but the unusual glyph in the square cartouche is the first clue that the personage represented belongs to the group of foreigners from the north who infiltrated Ceibal during the last few decades of its existence.

The individual is standing full front with his head turned, as though directing from off-stage. The speech scroll issuing from his mouth is a characteristic more commonly found in Mexican art. His long, stringy hair, rising in a pompadour and descending to below his waist, is not the fashion of the Classic Maya. Lacking a headdress, he wears a mask on the back of his head.

His dress is sparse, composed only of a jade bead necklace and armbands, plated bracelets and anklets, and an apron tied by a belt created from the convolutions of a serpent. Six more serpents, fangs bared, emerged from under his apron. Generally much more stylized in the Classic period, the serpents are a basic motif in Maya art.



Ceibal Stela 14 (38"x98")

Circa A.D. 870 - Late Classic

This imposing lord, commanding in bearing and impressive in attire, stands alone a short distance from the major structures of Ceibal. One's attention is drawn immediately to his strong face and piercing gaze, accentuated by the unusual feature of the pupil of his eye having been drilled, as though originally inlaid with shell or stone.

At first glance he appears extremely overdressed, in reality, he is wearing few clothes; his costumes are more on the order of ceremonial adornment than clothing as such. Except for his wide collar and pectoral (chest ornament) he is bare to the waist. His short "kilt" reveals a naked thigh on one side; a trophy head covers part of the other thigh. A narrow apron, with serpent-like projections from its border, hangs between his legs, which are bare except for knee and ankle ornaments.

His headdress is a helmet-like affair, representing the mask of the Maya rain, Chac. A mass of quetzal feathers plunges downward and a jaguar ail loops above a jaguar spotted earplug.

The heavy-looking collar hanging over his broad shoulders is made of articulated plates, possibly jade. From it is suspended a disk decorated with crossed bands. The crossed bands, which also appear in two places on the narrow apron, signify "sky" or "serpent" in Maya hieroglyphic writing.

Coiling through the busy details of the costume is a large snake. One loop is held in the lord's left hand; another part is draped over his right arm. In his right hand, he holds a vertical staff. His feet clad in woven sandals, he stands on a pedestal whose hieroglyphic inscription remains undeciphered.



Ceibal



Ceibal Stela 18 (24"x36")

Circa A.D. 890 - Late Classic

This small figure constitutes the upper-one third of Stela 18, the lower part of which is almost totally destroyed. Crouched on a scroll-like base, he appears to be looking down, as though seated on a high throne. He wears a feather headdress, with an ornamental headband, and a square earplug. In one hand he holds a crook like staff, and with the other hands, he waves an instrument or weapon that looks like a wand.

The stela bears no legible date, but the style is so unlike Classic Maya that archaeologists believe it was erected close to the end of Ceibal, existence after it had been infiltrated by foreigners from the north.

Ceibal Stela 19 (35"x80")

Circa A.D. 870 Late Classic

Is he sowing corn or gambling? The archaeologists can't agree!

This person of obviously high rank stands, feet spread, on a pedestal carved with a hieroglyphic inscription. His face is hidden by the bird's beak mask of the Mexican wind god and speech scroll issues from his mouth. Both of these non-Maya features are evidence of the foreign influence in Ceibal during the last few decades of its life.

In comparison with the abundance of adornments and swirling details that characterize most Maya stelae, the composition here is relatively planned almost schematic; yet the total effect is elegant and sophisticated. The Chac (Maya Rain God) mask jaguar tail, mat symbol, and quetzal feathers of his headdress could not be more simply done. All of these symbols were of great significance to the Maya. The mat symbol, in particular, signified authority.

The plain skirt and bordered apron are enhanced by bracelets and anklets. The massive belt and pectoral (chest ornament) are decorated with crossed bands, said to signify "sky" or "serpent" in Maya hieroglyphic writing.



Ceibal



Ceibal Stela 20 (33"x67")

A.D. 889 - Late Classic

Stela 20 was one of the last to be carved at Ceibal. Unfortunately, it has suffered considerably over time, but many details are still discernible. The warrior or lord has a rather handsome profile, and he wears a quetzal plumed headdress with the mask of a long-nosed god forming its base. His large earplug is squared shaped and from his shoulders hangs a pectoral chest ornament in the form of a wide carved bar.

One of the interesting features of his clothing is the belt at his waist, patterned in a style still used by highland Guatemala native wearers. From his layered and fringed skirt hangs a twists vine, as well as other ornaments. His wider anklets match his plated bracelets. All in all, down to his elegant sandal, this gentleman is very well dressed.

His right hand grasp what appears to be a shepherd's crook, but may have been a weapon. It is overlaid with a hieroglyphic inscription which provides the date and perhaps describes the vent commemorated by the stela. In his left hand is a pair of darts, an important weapon in the unsettled times which ended the Classic Maya era.

Ceibal Stela 21 (37"x90")

A.D. 849 Late Classic

Standing in the temple at the top of Ceibal's restored "Structure A-3," this stela portrays the princely figure of a young man whose lavish ornamentation and symbolic accouterments convey the feeling of a youth born to rule.

He wears a sumptuous headdress, built up with masks and culminating in a riot of swirling quetzal feathers. Held aloft in his right hand is the Classic Maya manikin scepter of authority. The scepter is a figure of Bolon Dz'acab, god of lineage and descent, one of whose legs curves downward to end in a serpent's head. With his left hand, the young prince is carrying what appears to be a satchel decorated with an anthropomorphic face.

Sadly, the stela is much eroded and the hieroglyphic inscription almost totally illegible.



Dos Pilas

Dos Pilas is a Pre-Columbian site of the Maya civilization located in what is now the department of Petén, Guatemala. It dates to the Late Classic Period, being founded by an offshoot of the dynasty of the great city of Tikal in AD 629 in order to control trade routes in the Petexbatún region, particularly the Pasión River.[2] In AD 648 Dos Pilas broke away from Tikal and became a vassal state of Calakmul, although the first two kings of Dos Pilas continued to use the same emblem glyph that Tikal did.[3][4] It was a predator state from the beginning, conquering Itzan, Arroyo de Piedra, and Tamarindito. Dos Pilas and a nearby city, Aguateca, eventually became the twin capitals of a single ruling dynasty.[5] The kingdom as a whole has been named the Petexbatun Kingdom, after Lake Petexbatún, a body of water draining into the Pasión River.[6]

Dos Pilas gives an important glimpse into the great rivalries and political strife that characterized the Late Classic. Much of the history of Dos Pilas can now be reconstructed, with a level of detail that is almost unparalleled in the Maya area.[7]

On June 12, 1970, the site was declared a National Monument according to Article 1210 of the Guatemalan Ministry of Education.
[8]

Dos Pilas



Dos Pilas Feet (55"x35")

No Description Available

Dos Pilas Panel 10 (51"x100")

Late Classic

With no accompanying text, the identity of the ruler pictured on Panel 10 is difficult to determine. The figure wears the jade beaded skirt and backrack of the Maize God while donning the headdress of the Wuk Chapaht, a white-boned centipede that devours the flesh of the dead and a close ally of the Death God whose emblem the "percent sign" sits as "serpent bar" upward: the Chank sky serpent at the top end belches out the head of the K'awil God whose forehead is inset with a sign for BAJ or "hammer"; read altogether these signs spell the name of the first ruler of Dos Pilas, the revered Bajlag Chan K'awiil. All things considered, the figure could be a posthumous portrait of Itzamnaaj K'awiil in the guise of the Maize god while in the act of evoking his dead father Bajlag Chan K'awiil.



Dos Pilas

Dos Pilas Stela 1 (53"x14")

Circa A.D. 706 - Late Classic

Stela 1 is located in the center plaza in Dos Pilas site. Stela 1 depicts an elaborately attired King Itzamnaaj K'awiil. It records the defeat of a Tikal lord and contains the last known reference to that city so far recovered from inscriptions at Dos Pilas.



Dos Pilas Stela 2 Owl (15"x13")

Circa A.D. 736 - Late Classic

Adorning the chest of the larger-than-life personage portrayed on Stela 2 is this laughing horned owl. Judging from the bow-tie, he is a very high-class owl.



Dos Pilas Stela 2 (53"x21')

Detail Prisoner

Circa A.D. 736 - Late Classic

Stela 2 of the Dos Pilas is one of the tallest stelae yet found in the Petén. Sadly, it now lies broken in nine pieces at the spot where it once stood at its full height of nearly 22 feet. The pieces comprising the lower six feet of the stela, including this beautifully carved prisoner, were discovered at the side by the artist.

The prisoner crouches in the base of the stela, below a decorative panel. The deeply carved profile face and carefully modeled hands are extraordinarily expressive. He was of the high rank, judging by his feather headdress, great round earplug, and jade beads. The hieroglyphs by his hand may indicate his name.

Of what we can still see in the panel above, there is a carving of a long-nosed god, a snail? And a face full mask. The two remaining carvings, nearly destroyed, are repetitions of the first two figures, facing the other way.



El Baúl

El Baul is in the Pacific Coast plans area of southern Guatemala, in the department of Escuintla. The ruins are located on a sugar finca (plantation) near the town of Santa Lucia Cotzumalhuapa, about 88 kilometers to the southwest of Guatemala City

El Baúl Monument 5 - Sitting Jaguar (30"x70"x36")
Circa A.D. 600 - Middle Classic

It is one of the most famous sculptures at the site and a symbol of Guatemala. This work of Cotzumalguapa art was accepted as the official emblems of Santa Lucia Cotzumalguapa, as a result of her promotion to the City. The Jaguar represents the political power of hierarchy or magicians and is considered the dispenser of fertility, thunder, and lightning.



El Baúl Monument 15 (21"x14")

Detail Face II

Circa A.D. 600 - Middle Classic

This is one of the two individuals pictured on a small carving. The South Coast sculptor shows us a very handsome lord.

The personage has a severe "Egyptian" hairstyle and a giant double earring with parts dangling from the front and back of the earlobe. He wears a beaded collar with a bow in the front.

El Baúl

El Baúl Monument 18 (43"x35")

Circa A.D. 600 - Middle Classic

The geometric design of this death's head is accented by a rectangular headband, centered with crossed bands, and by a squared-off mouth with two precise rows of teeth; but the severity of the design is relieved by curved and rounded ornaments. Although a representation of a death mask, with vacant eyes and bony jaws, one can also see hair, ears, nose, and tongue. From the ears hang pendant earrings; in the hair on one side are tied a number of small rings and, on the other two scroll-like objects. The collar below the jaw, with its stylized tie elements, has the appearance of a dog collar.



El Baúl Monument 27 (102"x60")

Circa A.D. 400-700 - Middle Classic

This dramatic narrative scene obviously celebrates a sporting event. The figures are clearly a winner and a loser. But the mystery is: What is the name of the game?

Archaeologists believe the two protagonists are ballplayers, but is it possible that this is the first portrayal of a boxing match in the New World. Note that both hold a small hardball in the palm of each hand and that their knuckles are protected by what appears to be a type of jai alai mittens or boxing gloves. Both combatants also wear protective animal masks through which their faces can be seen.

From the mouth of the winner issues a dotted branch-like motif, which might represent water or fire. He is wearing a bulky collar with a tasseled disc, a dangling hoop, and a fringed cord bouncing behind. A narrow apron drops from an elaborately tied belt. The loser is similarly dressed, but with less ornamental detail.

Overlooking the scene is a driving god holding a net or bag. Below the god are two round cartouches featuring the king vulture. Along the base, six small figures sit with their arms and legs crossed. Above their circular earplugs, they wear a headdress that looks like a jeweled three-prong crown but is said to represent the trident reptile eye hieroglyph.



El Baúl



El Baúl Stela 1 (40"x46")

Circa A.D. 400-700

Pre Classic - Formative

This Stela shows ruler holding staff while a disembodied head of an ancestor looks down.

El Baúl Stela 2 (48"x66")

Circa A.D. 400-700

Pre Classic-Formative

This Stela shows the primary figure Ballplayer. His profile is facing left. He is wearing a headdress of a serpent with feathers clipped. He is wearing a round ear ornament and a beaded wristlet around his arms.



Itsimite

Itsimite is in the central part of the Department of Petén, Guatemala, about 20 kilometers directly west of the town of Flores and Lake Petén Itza.

Itsimite Stela 4 (37"x65")

A.D. 800-900 - Terminal Late Classic

This portly gentleman stands in front view with his head in profile, showing his headdress to advantage. The headdress, with trailing feathers, is composed of a mask of a jawless god and a close-fitting head. Below it, he wears an unusual square earplug.

A three-strand beaded collar with an attached bar element across the chest comprises his ornaments to the waist. A bulky wide belt hangs loosely around his hips. The belt is adorned with three trophy heads, the face of one being obscured by his left hand. A decorative apron, fringed skirt, and elaborate sandals complete his outfit. The mat symbol on the apron signifies authority.

Fastened by straps to his left hand is a round shield shown in profile. In his right hand, he holds a snake-like object, which may be the remnants of a manikin scepter, another symbol of authority to the Maya.



Ixlu

Ixlu is in the central part of the Department of Peten, Guatemala, at the eastern end of Lake Petern Itza.

Ixlu Altar 1 Hieroglyphs (50"x96")

A.D. 889 Late Classic

Ixlu Altar 1, which contains a section of text comprising of eight glyphs that are identical to a phrase on the Dos Pilas Stela 8 suggesting that the lords of Ixlu may have been refugees from the collapse of that state in the Petexbatun region of the Peten Basin, a state that itself professed to have a legitimate claim to the rulership of Tikal.



Ixlu Stela 2 (42"x35")

A.D. 879 - Late Classic

All that remains of this stela is a fragmentary part of the upper portion. The principal figure is badly eroded, but one can still see his tall feathered headdress with a serpent's tail in the center.

The four little godmen who float around the head of the figure are in a better state of preservation. Such "sky figures" many represent gods or ancestors. The sky figure motif is seen on monuments as early as the Olmec civilization, and here appears on one of the latest Classic Maya stelae.

The two creatures floating above the head of the principal figure wear god masks and appear to be wrestling with serpents. Both the mask and the foot of one on the left have jaguar characteristics. He wears bracelets and anklets on his tattooed arms and legs, and a round medallion at his throat.

The two lower creatures have human profiles, and they wear tight-fitting helmets decorated with feather plumes. The helmet of the little man on the right features an animal's head with feathers sprouting from the nostril. Both have straight hair combed neatly around their large circular earplugs.



Ixtutz

Ixtutz is in the southeastern part of the Department of Petén, Guatemala, about 8 kilometers to the southwest of the village of Dolores.

Ixtutz Stela 4 (20"x60")

A.D. 588

Middle Late Classic

This handsome inscription is a fascinating example of Maya hieroglyphic writing. The artistic details of the faces and shapes retain the clarity of their carving to this day.

Each glyph block contains several elements, including numbers, animal heads, human and deity heads, and other intricate designs. Only the date has been deciphered. The meaning of the balance of the inscription, involving people, places, and events is not known.



Jimbal

Jimbal is an archaeological/prehistoric site in Guatemala. Jimbal is situated south of El Desprecio.



Jimbal Stela 1 (51"x53")

Circa A.D. 879

Stela 1 is a very late monument erected in commemoration of the half period ending 10.2.10.0.0 2 Ahau 13 Chen (June 23, A.D. 879), is a replete with foreign hieroglyphs and symbolism, including a sequence of three Central Mexican day signs in square cartouches providing the sequential dates 12 Snake, 13 Death and 1 Deer.

Kaminaljuyu

Kaminaljuyu, once a large and important highland center, is now within the limits of Guatemala City, nearly obliterated and completely surrounded by housing.



Kaminaljuyu Jaguar God Mask (10"x15")

Circa A.D. 1 - Preclassic

This mask represents the Jaguar God, who first appeared in the Olmec culture as a Jaguar with flared nostrils, scrolled eyebrows and pointed teeth are typical features of this deity. He is also the God of Rain and Lightning who lives in the Underworld. Maya kings and nobles wore jaguar skins and headdresses as a symbol of their elevated status.

Kaminaljuyu Stela 10 Detail Priest (44"x50")

Circa A.D. 1 - Preclassic

Stela 10 was carved of black basalt during the so-called Mira Flores period (100 B.C.- A.D. 200) in a style that was the forerunner of the Classic Maya style. Unfortunately, it had been ritually broken up and buried, and only three fragments remain. These depict a warrior, a god, and a priest.

The lower figure appears to be a priest, as he is holding an offering in his outstretched hands. He carries a large trophy head on his back and wears a belt ornamented with three disks. An earplug with pendant tassels complements his small decorated cap.



La Amelia

La Amelia is in the southwestern part of the Department of Peten, Guatemala, to the west of the village of Sayaxche, on the Pasion River close to the point where the Pasion flows into the Usumacinta River.



La Amelia Stela 2 (32"x68") Detail Head/Jaguar
Circa A.D. 790 - Late Classic

The portrait on this Stela is of a dancer, captured in motion during a moment in a ceremonial dance.

For the dance, he wears an extremely elaborate headdress. What may be a bird mask is affixed to the front of a crown-like brimless hat, possibly woven of palm-leaf. From this "hat" a profusion of quetzal feathers rises high and cascades down over his shoulders and back. Beaded pendants falling from his heavy earplugs vibrate in counterpoint to the swaying feathers.

A heavy pectoral (chest ornament) with a carved jade face hangs down his naked torso, suspended from a necklace of jade beads.

A laughing jaguar reclines at the base of a stela, resting languidly on one elbow with one leg curled comfortably around his, his tail twitching. He bats at the air with his paw like a playful kitten.

Piedras Negras

Piedras Negras is on the western edge of the Department of Peten, Guatemala, on the Usumacinta River, about 150 kilometers northwest of the town of Flores and Lake Peten Itza.



Piedras Negras Lintel 12 (46"x21")

Sixth Century A.D. - Early Classic or Beginning Late Classic

This beautiful tablet once graced an early temple at Piedras Negras, serving either as a lintel over a doorway or as a wall panel. The tablet had been covered with smooth plaster, then broken into two pieces and used in building the wall of a new temple. Nearly a century and a half later, curious archaeologists carefully chipped the plaster away and found the carving underneath.

The scene depicts a warrior and four prisoners. The warrior stands in full regalia, with the feathers from a giant headdress flowing down his back. Behind him a prisoner kneels on one knee, his hands bound behind his back. Facing the warrior are three more prisoners, down on both knees, their hands tied in the front. They hold their hands in supplicating gestures, but the naughty warrior is probably decreeing that they shall be sacrificed.

Panels of hieroglyphs form wide borders at the top and sides, and a division through the center of the scene. Most of the hieroglyphs are incised rather than modeled. The initial series "long count" date on the left border is 9.3..19.12.12, which corresponds to A.D. 514. Other dates also appear in the inscription, some of them too badly eroded to decipher. Thus the actual dedication date of the tablet cannot be securely fixed. Nevertheless, it is one of the earliest carvings so far discovered at the site.

Polol

Polol- Polol is in Peten a department of Guatemala. It is geographically the northernmost department of ... Motul de San José, La Muerta, Muralla de León, Naachtun, Nakbe, Naranjo, El Peru, Piedras Negras, Polol, El Porvenir, Punta de Chimino, Río Azul.



Polol Stela 2 (29"x41")

Circa A.D. 550

Late Early Classic

Stela 2 is sculptured in low relief on its face and sides, each of which has a column of five glyphs, that on the right side. The back is also inscribed with glyphs. The original monument has fallen and broken into many pieces.

Quiriguá

Quiriguá is an ancient Maya archaeological site in the department of Izabal in south-eastern Guatemala. It is a medium-sized site covering approximately 3 square kilometers (1.2 sq mi) along the lower Motagua River,[2] with a ceremonial center about 1 km (0.6 mi) from the north bank.[3] During the Maya Classic Period (AD 200–900), Quiriguá was situated at the juncture of several important trade routes. The site was occupied by 200, construction on the acropolis had begun by about 550, and an explosion of grander construction started in the 8th century. All construction had halted by about 850, except for a brief period of reoccupation in the Early Postclassic (c. 900 – c. 1200). Quiriguá shares its architectural and sculptural styles with the nearby Classic Period city of Copán, with whose history it is closely entwined. [4]



Quiriguá Altar L Detail figure (36"x36")

Circa A.D. 700-800 - Late Classic

Seated cross-legged, a priest turns his head to speak, in a formal portrait pose his right hand rests on his thigh and his left hand is outstretched. He is dressed in ceremonial garb, with a headdress, pectoral (chest ornament), and loincloth.

The headdress is a highly feathered mask, whose large eye has a snake for the eyebrow and whose nose turns into the head of a deer with antlers! A jade earplug supplements the fantastic headgear.

The pectoral is in the shape of a yoke collar made up of many segmented parts. A long chain or strand of what may be beads or feathered pom-poms is draped over the priest's shoulders and supports a central pendant over his bare chest. His loincloth consists of a wide, richly ornamented belt with an apron-like front part. A whisk projects from under his right hand. He wears bracelets and anklets of the same style as his pectoral, all part of a matched set.

Tikal

Tikal, a national park and the most important archaeological site in Guatemala, is in the northern part of the Department of Petén, about 65 kilometers north of the city of Flores.

Tikal Altar 1 (15"x15")

Circa A.D. 750 - Late Classic

Altar 1 is one of a pair found inset on his side on the lower steps of a structure to the west of the Great Plaza. The pair may have originally been markers in one of the several ball courts of Tikal.

The altar depicts a seated prisoner with his arms tied behind him. The left leg is drawn up with the knee against the prisoner's chest. The right leg is lying flat, bent at the knee, the foot resting on its side, sole facing forward. The rope leads from the prisoner's wrists to a hieroglyphic panel which one could almost call a name tag, as it probably tells us his name and address. The hieroglyphs in both panels are delicately incised and the whole altar is bordered by a rope motif.



Tikal



Tikal Altar 5 (38"x75")

A.D. 751 - Late Classic

Jasaw Chan K'awil and a lord of Maasal, depicts two elaborately garbed individuals conferring behind an altar on which human femurs and a skull are piled.

Tikal Altar 8 (44"x40")

A.D. 751 - Late Classic

A prisoner is lying on an altar with hands tied behind him, his knees bent and his legs in the air. The ropes binding his arms reach up to the border and continue around as a decorative motif. The modeling exhibited in this carving is particularly fine, especially in the execution of the feet from a difficult perspective.

The central design of the altar on which the prisoner lies is a long-nosed god wearing the tied pouch emblem of Tikala as his headdress. Above the prisoner are four hieroglyphs, possibly giving his name the date of his capture. His jade necklace and ornate animal headdress mark him as a person of high rank.



Tikal



Tikal Altar 12 (36"x32")

A.D. 500 - Early Classic

The convolutions of a snake can be seen coiling around the surface of the altar. A man or a god, looking rather pleased with him, is sitting inside the remnants of the serpent's jaws. He is wearing an ornate headdress and jade necklace, obviously a personage of some importance. Opposite the figure is a hieroglyph with a human face in profile. Below this is a large earplug surmounting a long-nosed animal face.

Tikal Altar 14 (28"x24")

A.D. 692 - Early Classic

Tikal Altar 14 has an inscription giving the date. In the center of the top of the altar is a large Ahau (day name) glyph prefixed by the number 8. Around the glyph is an inscription giving the long count 9.13.0.0.0, the katun ending in A.D. 692.



Tikal

Tikal Stela 3 (16"x56")

Circa A.D. 500 - Early Classic

The hieroglyphs of Tikal Stela 3 are complete and well preserved. The bases of the glyph panels on the sides are significantly higher levels than the base of carving on the front. On the left of Stela 3 is the name glyph of Jaguar Paw Skull. Within the four non-calendrical glyphs that end the inscription is found the name glyph of the ruler Kan Boar.



Tikal Stela 4 (30"x52")

Circa A.D. 378 - Early Classic

One of the oldest of the Tikal stelae, this is a portrayal of the ruler known as 'Curl Nose.' His full-face pose is unusual in Maya portraiture, whose faces normally are shown in profile. The snarling countenance of a jaguar forms the base of his headdress, from either side of which fall feather plumes. His ornaments also include two giant earplugs and a necklace of pecten shells.



Tikal



Tikal Stela 5 - Detail Hieroglyphic Panel, Right (16"x78")
A.D. 744 - Late Classic

Stela 5 is dedicated to the man known to the archaeologist as "Ruler B" who reigned over Tikal for 34 years from A.D. 734 to A.D. 768. Though his portrait on the front of the stela is badly damaged, the long hieroglyphic inscriptions on the sides remain quite well preserved. One can see however those rivulets of water from centuries of heavy tropical rain have left their channel marks.

The inscription on the right side makes a statement about Ruler B and his parents. The hieroglyph for Ruler B's name, counting from the bottom, is the 7th on the left. On the right, the name of his father known as Ruler A or double Comb is 3rd from the bottom that of his mother Twelve Macaw is 6th from the bottom. The inscription has been deciphered in full, but one can appreciate the fine carving and the details that comprise Maya hieroglyphic writing, including faces of human beings and fierce-looking gods, as well as birds and animals.

Tikal

Tikal Stela 7 (16"x58")

A.D. 495 - Early Classic

In A.D. 495 King Kan Boar's son, Jaguar Paw Skull, erected three Tikal Monuments

(Stela 7,15,27) to honor the third Katun and himself. These monuments follow with seeming redundancy the simple formula for public monuments established by Kan Boar.



Tikal Stela 9 (42"x56")

A.D. 475 - Early Classic



Kan Boar was his name. For this portrait, he poses in profile, holding his staff of office. His royal headdress features a mask of what appears to be the long-nosed rain god, Chac, with narrow feathers extending fore and aft.

On his back is a long cape of pleated layers, ending in a curled jaguar tail. Spaced evenly along the edge of the cape are three deer heads sprouting feathers from their noses. In a fashionable "layered look," a wide plated collar and medallion overlay the pleated caplet that covers his chest. The face on the medallion has been chipped away, perhaps deliberately, in the same manner as has Kan Boar's own profile.

His short skirt, edged with a narrow pleated border, is topped with a highly decorated apron, centered with a trophy head and held in place by a simple belt bearing the mat symbol of authority. His softly knotted sandals, with their high backs and thongs between the toes, are a style still worn by natives of highland Guatemala.

Although 1500 years old, this stela is better preserved than most in Tikal because of a natural overhang on the stone which helped prevent the elements from wearing away the carving.

Tikal

Tikal Stela 12 - Detail Hieroglyphic Panel (14"x43")

A.D. 527 - Early Classic

This panel of hieroglyphs appears on the right side of Stela 12. It is especially interesting for the various faces depicted. The fourth hieroglyph from the top is of two monkeys kissing each other. At the bottom is the head of a jaguar.



Tikal Stela 16 (50"x96")

A.D. 711 - Late Classic

His name is Double Comb, a name coined from his personal hieroglyph, the second from the bottom in the lower-left panel on this stela. Also known as Ruler A, he was the first of the great Late Classic rulers of Tikal. Temple 1 is his funerary monument.

Double Comb stands imperiously, feet spread, head in profile. He wears a towering headdress of quetzal plumes with an effigy mask. His resplendent cape of the same feathers almost hides his face. He carries in both hands the ceremonial bar, symbolic of hierarchical authority, and from his right wrist hangs a purse adorned with a mask of Tlaloc rain god of Mexico. The purse may have been used to carry tobacco.

There are many other symbols of Ruler A's importance in his costume, including several trophy heads and a broad chest pectoral featuring a centerpiece with the head of a bird which may represent the Moan bird of the rain clouds. Below his elegant apron, his legs are richly adorned. His knees are ornamented with bracelets, each with an exquisitely carved face, and on his high anklets are images of a long-nosed god and the mat symbol of authority. All in all, Double Comb is in full regalia as befits a great ruler of Tikal.



Tikal



Tikal Stela 21 Glyph (34"x60")

A.D. 711 - Late Classic

Tikal Stela 21, takes as its subject a columnar stone shaft adorned with both text and image that served to glorify the martial deeds of Mayan kings.

Stela 21 Leg (9"x23")



Stela 21 Lower Leg Fragment (38"x51")

Tikal

Tikal Stela 22 (38"x77")

A.D. 711 - Late Classic

The "Corn God" his nickname in Tikal, or "Ruler C" as he is known to archaeologists, stands rather pompously in the typical scattering gesture of Maya lords. This gesture has been variously interpreted as ceremonial plating of corn or sprinkling of water. The hand scattering hieroglyph appears at the bottom right of the lower glyph panel.

His high headdress, somewhat eroded, displays a multitude of feathers. A backpack with a double effigy mask reaches from his headdress almost to his feet. Richly dressed and ornamented, he wears a wide beaded collar with a god mask as a chest ornament. He carries a beautifully carved imperial scepter, and an embroidered pouch hangs from his wrist. Carved shells dangle from his heavy belt and his jaguar "kilt": is complete with an ankle-length tail. Around his knee is an elaborate garter and wears a wide anklet in the form of a deity mask.

The two panels of hieroglyphs discuss Ruler C's history and ascension to the throne. The Tikal emblem glyph can be seen in two places: fourth down on the left in the upper panel, and second down on the left in the lower panel.



Tikal Stela 25 (12"x43")

A.D. 514 - Early Classic

The figure on the front of Stela 25 has been totally destroyed by time, but this portrait of "Woman of Tikal" still remains on the right side. She is thought to have been a member of the royal line, whose husband was a ruler of Tikal by virtue of her inheritance. The design of her tubular beaded cape is beautifully preserved, and this is one of the clues to her identity. According to archaeologists, tubular beaded garments in a cross-hatch design were the fashion for women of the time.

She wears a beaded bracelet and beaded belt, as well as an earplug. Her headdress is somewhat destroyed, but one can see a feather plume at the front and a jaguar tail hanging from the back. The panel of six tiny hieroglyphs above the head is worn so smooth that it is undecipherable.



Tikal



Tikal Stela 26 - Detail - Hieroglyphic Panel (17"x46")

Circa A.D. 550 - Late Early Classic

One of the finest examples of Maya hieroglyphic writing, this inscription from the shattered remains of Stela 26 represents a kind of genealogy table. On it appear the name glyphs of several rulers and important personages of Early Classic Tikal.

Archaeologists believe that in this inscription, the ruler is known as Jaguar Paw II traces his right to the throne through his ancestry. The name glyph for Jaguar Paw II is the fourth from the top on the right. The earliest identifiable ruler is Stormy Sky (third down on the left), whose illustrious reign began in A.D. 426. One of his descendants was Kan Boar (sixth down on right). Kan Boar was the father of Woman of Tikal, whose name glyph (last on right) includes the "tied pouch" emblem of Tikal. It is thought that Jaguar Paw II was the son of Woman of Tikal and thus a direct descendant of the great ruler, Stormy Sky.

This stela is known as the "Red Stela" because there were traces of paint on its surface at the time of its discovery in 1958.

Lower Hieroglyph Panel Tikal Stela 26 (16"x12")



Tikal

Tikal Stela 28 - Detail Figure (14"x34")

Circa A.D. 457 - Early Classic

Stela 28 is now only a fragment of what once may have been a portrait of the ruler Stormy Sky. Of the ruler's portrait, little can still be seen. But this portion of the intricate background design, which extended over the sides of the stela, still remains.

The face of a god is inside the jaws of a jaguar mask, with a jaguar paw below. The god's headdress is covered with ornaments, including hieroglyphs, a hand, and three tied bows signifying sacrifice. Below the bowknots is the face of the bloodletting god, then a twisted tassel. Just above the final knot of the tassel is the profile of a long-nosed animal that appears frequently in the contemporaneous stelae.



Tikal Stela 32 (26"x28")

Circa A.D. 400 - Early Classic

This stela is only a fragment, but it is quite unusual. One of the few carved in front view; it is unique among the stelae of Tikal in that it portrays the Mexican rain god Tlaloc, with his typical goggle eyes. He is wearing a heavy bead necklace and gigantic earplugs. His headdress seems to depict the small Teotihuacan temple one can see to this day in Tikal.

Yaxha

Yaxha is a large site overlooking Lake Yaxha in the northeastern part of the Department of Peten, Guatemala, some 65 kilometers northeast of the city of Flores.

Yaxha Stela 11 (42"x81")

Early Classic



As a complete departure from the Maya style, we see what looks like a deep-sea diver but in reality is a rare full-figure depiction of the Mexican rain god, Tlaloc. The Maya traded with, and were influenced by, distant Teotihuacan; thus it is not unusual to see Tlaloc masks on stelae from the Petén.

The goggle eyes and enormous round earplugs are typical in the portrayals of Tlaloc. Here he wears a headdress with a bordered headband decorated with three disks, the band being surmounted by pyramidal forms and the whole surrounded by stiff-looking feathers.

In a warlike attitude, he is wielding a spear in his right hand and carrying a shield in his left. His simple dress-like garment could be protective armor of quilted cotton. What might have been a cape can be seen below his upraised arm, and he wears tufted sandals.

This stela is carved in Early Classic Style, probably dating from the period A.D. 300-500.

Mayan Fragments



Mayan Fragment (17"x60")



Mayan Fragment (18"x18")



Mayan Fragment (22"x18")



Mayan Fragment (28"x50")



Mayan Fragment (30"x25")



Mayan Fragment (34"x25")

Mayan Fragments



Mayan Fragment (40"x17")



Mayan Fragment (108"x16")



Mayan Fragment (110"x28")

Mayan Fragments



Mayan Fragment 9 (21"x65")

Rubbings

The rubbings in the Palos Mayan Collection are created from the original molds that Joan Patten created from the original surface of every monument she replicated.

The technique used by Palos to create the rubbings is the same technique created by Patten. Oil pigments lightly tamped on stretched dyed cloth. The combination of colored fabrics and inks produces a polychromatic blueprint of the carved relief with crisp, well-defined lines outlining both figures and hieroglyphic passages. The finished work often looks more like a painting or a batik than a traditional rubbing.

Rubbings



Stela 26 (6"x4")
"Mam Elder"



Tikal Stela 26 (6"x4")
"Tikal Bird Claw"



Tikal Stela 26 Hieroglyph (116"x4")
"Jaguar Paw Skull"



Tikal Stela 26 (6"x4")
Ixik K'uhul
"Holy Woman"



Quirigia Altar L (31"x36")



El Baúl Monument 18 (44"x35")

Rubbings



Mayan Warrior (22"x10")



Kaminalijuyu Stela 10 (44"x50")



Tikal Stela 12 Rubbing (16"x46")



Tikal Stela 26 Rubbing #2 (46"x18")

Small Sculptures



Fruit Bat (5"x9")



Mayan Boy (4"x9")



Mayan Owl (10"x16")



Mayan Priest (7"x26")



Mayan Small Jaguar (8"x20")



Mayan Turtle (21"x22")

Small Sculptures



Mayan Warrior (16"x24")



Squirrel (4"x11")



Shaman (10"x15")

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