

RELATION OF COSTUME TO CULTURAL CHANGE
OF A SELECTED GROUP OF INDIANS
OF MIDDLE AMERICA

by

MARGARET HUNTER

A THESIS

submitted to

OREGON STATE COLLEGE

in partial fulfillment of
the requirements for the
degree of

MASTER OF SCIENCE

June 1961

APPROVED:

Redacted for Privacy

Associate Professor of Clothing, Textiles,
and Related Arts

(In Charge of Major)

Redacted for Privacy

Head of Department of Clothing, Textiles,
and Related Arts

Redacted for Privacy

Chairman of School Graduate Committee

Redacted for Privacy

Dean of Graduate School

Date thesis is presented July 26, 1960

Typed by Lilah N. Potter

ACKNOWLEDGMENT

The author wishes to express her gratitude to Miss Marie Diedesch, Associate Professor of Clothing, Textiles, and Related Arts, for her untiring interest, guidance, and suggestions in the writing of this thesis.

Appreciation is expressed to Dr. Florence E. Petzel, Head of the Department of Clothing, Textiles, and Related Arts, for her co-operation and encouragement during preparation of the thesis.

Stanford J. Robison was most generous in allowing the author to use the drawings of the Mayan stelae.

Acknowledgment and deep appreciation are extended to the author's father, Milton R. Hunter, for drawing the map to be used in the thesis, for the use of his photographs and library of books, and for his valuable advice.

A final debt of gratitude is due to the author's mother, Ferne G. Hunter, for her help in the final correction of this thesis.

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CHAPTER I

INTRODUCTION

It is human nature to be curious. Man desires to know about present civilizations and those which have previously existed. Knowledge of ancient cultures can be utilized for the advancement and growth of social living today. Scholars are forever searching into the cultures of the past to find ways for present-day societies to live more harmoniously with each other.

Anciently a number of high civilizations flourished in the Americas. Perhaps the greatest was that of the Mayas. Up until now, knowledge of this outstanding culture has been brought to this country by the archaeologists, anthropologists, artists, and historians who have explored and studied the ancient stone cities where they lie in the jungle.

The world itself is shrinking. What was miles away a century ago, now is as close as a next door neighbor. What was hidden for hundreds of years is today being discovered and treasured. With the shrinking of the world and with ease and speed of travel, particularly

by airplane, actual remnants of the great Mayan civilizations can now be seen in their historical setting by the ordinary traveler.

At present, as in the past, trade and industrial relations are important. But in this twentieth century another factor -- that of human relations -- is constantly becoming more important, as continents, countries, and individuals are living ever closer to one another. A study of historical relationships has value as cultural knowledge but at the same time may prove of increased value in the field of human relations.

Aims

The purposes of this study are to observe how change in the culture of the Mayas is reflected in the change or development of the costume and to appreciate the greatness of this culture. The knowledge of the costume of these Mayas as a piece of information is not as valuable by itself as it would be if it were related to the cultural accomplishments of the people. Consequently, the author's study of costume will be correlated to the history, traditions, science, religion, and artistic achievements of the Mayas, as well as to the details of their daily lives.

Scope

In order to make a comprehensive study of the influences of the culture on the costume of the Mayas, the author found it necessary to set definite limitations.

The geographical locations chosen comprise only parts of Central America and Mexico (Plate 1). Specific sections include the countries of Guatemala and British Honduras, portions of the Republic of Honduras and of the Mexican state of Quintana Roo, as well as the states of Yucatan, Campeche, Chiapas, and Tabasco in Mexico. The whole area is too large to be included in any type of exhaustive investigation; consequently, only those sections considered important and representative were selected.

There were many different cultures in Central America and Mexico at the time of the highest degree of civilization in this area. The author has chosen to concentrate upon the Mayas because of their great achievements in art, architecture, astronomy, and agriculture.

Since time would not permit the author to include the complete history of the Mayan culture, only major highlights were chosen. These include the building of

the empires to their height and the conquest by the Toltec-Mexicans.

Method of Procedure

Since the principal aim of this work is to present the costumes of the Mayas, gathering of information about this subject was the major part of the thesis.

The numerous books available in libraries were the main sources of information used in this study. The Oregon State Library in Corvallis, Oregon, and the University of Utah Library in Salt Lake City, Utah, both had a collection of books valuable to this work. A third library used was the Multnomah County Library in Portland, Oregon.

After the library study was begun, the author found that the writings of the Carnegie Institution of Washington in Washington, D. C., and The Peabody Museum of American Archaeology and Ethnology at Harvard University in Cambridge, Massachusetts, were major sources of reference and provided background in archaeology, anthropology, and ethnology. Several books written by both Indian and early Spanish writers made important contributions to this study.

Photographs recently taken of the great stone

monuments left by the Mayas were used in acquiring knowledge of the costumes. Pen and ink drawings by the late Huberta Berg Robison, showing the minute details of the carvings on the stone monuments, were important aids in studying details of the costumes. Mrs. Robison was a graduate of the University of California in anthropology. Because of her natural artistic talent, she worked with some of the world's greatest archaeologists, illustrating certain works of such men as J. Eric S. Thompson and Sylvanus G. Morley. Mrs. Robison was considered by the great archaeologists as an accurate and excellent artist, unique in her field. The drawings used in this work were made to be used as illustrations of a book being prepared by Mrs. Robison and the Mayan archaeologist Sylvanus G. Morley, before his death. This book was never published.

Lastly, information gathered in numerous discussions with Milton R. Hunter, who is vice-president of the New World Archaeological Foundation and author of several books on Middle America, was used to complete the ideas presented here. He has studied that region and traveled extensively in it.

Limitations

Because the climate was so moist and warm in the Mayan region, there remain very few fabrics and no

complete garments. A few textile fragments have been recovered from the Sacred Well at Chichen Itza, but the only knowledge of the woven fabrics and the costumes of these people is revealed by the stone carvings, the painted vases, and the murals left by their artists.

Like many other peoples of highly developed civilizations, the Mayas wrote books describing their civilization, and much valuable information would have come to us about their costumes if the Spaniards had not destroyed these writings. In the conquering of the Mayas by the Spanish, a rich portion of the world's heritage was lost forever. Because of this, there are no writings still existing which describe the costumes on the great stone carvings. Scholars have not yet learned to decipher the hieroglyphics on the carvings. To the interpretations made by the archaeologists, historians, and artists, the author has added her own in trying to give an adequate description of what the people wore.

Another limitation facing the author in this study was her inability to read the Spanish language. Since most of the books of the Mayas were destroyed, historical writings are principally from Spanish authors. Some of these writings have not been used because they have never been translated into English.

Since the source material that deals with costumes is limited, most of the clothing shown and described in this study comes from interpretations of carvings. Probably only the most important people, such as the nobility, the great warriors, and the ecclesiastical leaders were represented on these carvings; therefore, knowledge of what the common people wore is limited. The murals also depict many aspects of life at the time and add certain phases of knowledge regarding clothing.



Plate 1

CHAPTER II

MAYAS OF MIDDLE AMERICA

Maya Culture 325-1697 A. D.

At the time the Dark Ages were beginning to engulf all of Europe, a glorious civilization was starting to flourish on the American continent. Great intellectual progress was being made by the Mayas of Middle America. Products of this culture included a unique hieroglyphic writing, a calendar and counting system, stone architecture which incorporated the use of the corbeled-stone roof-vaults, and stone sculpture (13, p. 38). These great accomplishments were an outgrowth of the effort of the Mayas to sustain their lives.

Geographical Location

The ancient Mayas occupied a region of 125,000 square miles, comprising Yucatan, Tabasco, Campeche, part of Chiapas and of Quintana Roo in Mexico, plus most of Guatemala, the western section of the Republic of Honduras, and all of British Honduras (Plate 1, Chapter I).

These collective areas divide quite naturally into three geographic sections due to variations in

climate, resources, and natural terrain. The substratum of the first section, the Yucatan Peninsula, is composed almost entirely of limestone. Though there is little surface water, the people have been able to get water from sources referred to as cenotes. These are natural underground wells or caves which fill with water. Consequently, the cenotes determined the locations of the towns (20, p. 2).

The second place of habitation was the Lowlands of Peten, or the Central Valley around the Usumacinta River. Here the Mayan culture rose to its height. The ancient and splendid cities, including Yaxchilan, Piedras Negras, and Tikal, now stand deserted as monuments to a glorious past. There are only a few people living in this region today, for most of the whole area is still covered with a thick mass of jungle. Recently, however, small sections of the jungle have been cut away from a few exceedingly impressive cities, and tourists are taken into the region by plane to visit the magnificent stone temples and palaces rising out of the jungle.

Now heavily populated by the descendants of the ancient Mayas, the third section is called the Highlands. It comprises much of Guatemala and British Honduras and is located on high plateaus. This section never reached

the height of the brilliant culture of the Central or Peten region (20, p. 3).

Agriculture

Agriculture was the Maya way of life. Generally, each man provided for his family through cultivation of his allotted land. Although corn, the most important agricultural product, was the main diet of the Mayas, other edible plants were also produced in abundance. Red and black beans, squash, tomatoes, yams, sweet potatoes, breadnut, cassavas, and cacao were commonly grown. Additional products of the Mayan farm included avocados, chili peppers, vanilla, allspice, cotton, and tobacco.

From birth to old age the Mayas were dependent upon a good harvest. The building of the whole Mayan civilization was a labor of love for maize. Religion itself began by the worship of the many gods who could provide for this good harvest. To mediate between the people and the gods, a great priesthood was organized, under whose leadership temples and pyramids were built to appease these gods. The building of the temples brought into formation impressive ceremonial centers, which developed into large stone cities. Only after this considerable effort did the people feel confident that the gods would protect their farms and fields. As a

result of this effort to please the deities, a simple agricultural way of life had developed into a mighty civilization.

Many traditions were built around maize. The Popol Vuh, the Sacred Book of the Ancient Quiche Mayas, contains an account of the creation of man as believed by the Indians in preconquest times. It was their conviction that corn went into the flesh and blood of man.

After that they began to talk about the creation and the making of our first mother and father; of yellow corn and of white corn they made their flesh; of corn-meal dough they made the arms and legs of man. Only dough of corn meal went into the flesh of our first fathers, the four men, who were created. (16, p. 167)

Even today a very high percentage of the Mayan diet is maize.

Religion and Astronomy

As the wandering Mayan tribes became settled and engaged in agriculture, religion became an established system with an organized and specialized clergy whose job was to find ways to please the gods. Formalized religion, controlled by a few for the many, resulted.

Along with this march of progress, the priests began to develop a chronology, a calendar, and hieroglyphic writing. Duties were prescribed for the

townspeople, thus giving the priests a chance for more specialization. The common people tilled the land and cared for the crops, offered sacrifices and prayed to the gods, and built the temples and pyramids. Sacrifices ranged anywhere from simple food to human sacrifice (13, p. 217).

During the Classic Period, 325-925 A. D., the Mayan civilization reached amazing heights. Their calendar accurately measured a year of 360 days, which the people called a tun, and an additional period of 5 days. There were 18 months of 20 days in every tun. Twenty tuns made up a katun, which was a special division for ceremonial purposes (24, p. 166-167). Having devised their calendar from astronomical observations, the priests went on to such heights as predicting solar eclipses and determining the average length of the synodical revolution of Venus (22, p. 148-149). As religion was entwined with these observations, each day became divine and was assigned a god who was the influence of good or evil on that day. This philosophy of time is a unique characteristic of the Mayan culture. The astronomical knowledge, the calendar and counting system, as well as the establishment of special days for planting the crops and holding religious ceremonies, are all outcomes of the application of this philosophy of

time.

Greatness was achieved not alone through the workings of the priest-astronomers. Spectacular architecture was also growing out of this civilization. Magnificent palaces, large ball courts, plus great pyramids which were topped with imposing temples with beautifully decorated stucco or carved stone facades formed a ceremonial center so impressive that travelers even today are awe-stricken.

During this Classic Period, the Maya advanced in their civilization to the point where they began the use of the corbeled-stone arch. This was made by sloping two walls of a building toward each other and joining them with a single stone slab across the top. Because of this unusual arch construction, a long narrow temple resulted. Since the doorways were the only openings in the temple, they were periodically spaced the length of the building in order that light might enter the rooms. Cloth hangings may have covered these entrances, as there were no apparent doors or hinges.

At its height, this civilization produced sculpture in abundance. It is believed to have been an established practice to erect a sculptured period marker for important events such as ceremonial and religious

festivals. These markers first appeared at the end of a katun or 20 year period, then later at half katuns, and finally at five-year intervals. The high quality of Mayan art is featured in their marvelous sculpture (9, p. 105).

Hieroglyphic inscriptions were hand carved on the period markers, as well as on stone altars, ball-court markers and rings, panels, lintels, ceilings, and walls. These markings, though mostly still undeciphered by modern scholars, are mainly ideographic glyphs. Also incised with the glyphs are the Mayan numbers, which make up a system by which the scholars can date the monuments. Therefore, they can date other remains of the civilization. The Relación de las Cosas de Yucatan, probably written in 1566 (24, p. vii), of Fray Diego de Landa, the second bishop of Yucatan, is known as the Rosetta Stone of the Maya (13, p. 261). Bishop Landa gave the first accurate knowledge of the calendar, counting system, arithmetic, and hieroglyphic writing of these ancient Mayas (24, p. 133-135), as well as many other important phases of their life. He was taught these facts by the natives of Yucatan while he was a missionary there. Modern scholars have used Bishop Landa's information as a foundation for their research into the Mayas' past.

As Europe began its renaissance and began to discover anew the world, the end came to the great empires of the Americas. But to our heritage and never to be lost have come the lasting stone monuments, the glorious architecture, and the beautiful pieces of art work left in ceramics and murals.

CHAPTER III

MAYAS OF THE CLASSIC PERIOD 325-925 A. D.

Rise of the Empire

The Golden Age of the Mayan Culture reached its height during the Old Empire or Classic Period (13, p. 211). It was at this time in the Mayan history that sculptors produced their greatest works of art. The intellectual achievements, including the development of the Mayan calendar and counting system, had progressed beyond ideas formerly conceived. Also, according to the Mayan standards, there developed a great religion and a mighty pantheon.

Remnants of this civilization are present-day proof of the great achievements of the Mayas. Archaeological data gathered from excavations and the study of architectural ruins provide a glimpse of the cultural history of this great Classic Period. The sources of this data are murals, ceramic remains, and sculpture with its stylistic progression from archaic to ornate, to dynamic, and finally to the decadent. These archaeological evidences are invaluable in piecing together the story of the Mayas throughout their history.

The rise of the Mayan culture began sometime

before the birth of Christ. About 325 A. D., the pyramids and sculptured stone markers with the hieroglyphic writings appeared in the Lowlands. The Classic civilization was a product of these Lowlands.

The architectural forms that now appear to be typically Mayan were first produced during the early years of the Classic Period. Later in this period such great cities as Tikal, Copan, Piedras Negras, and Yaxchilan reached the height of their grandeur. These cities were usually laid out with stone temples built on great pyramids, public squares marked with period monuments and palaces near these. The homes of the common people, which surrounded these ceremonial centers, were built of perishable materials. The cities were not urban in the established sense of the word. Rather, they seemed to be centers to which people gathered for religious ceremonies, for civic functions, and for marketing their goods.

The florescense or peak of the Classic Period, from 625 to 800 A. D., was the greatest era of all. The outstanding cities of Quirigua, Seibal, Nakum, and Palenque developed during these years. Those portions of these great cities that endured the ravages of time display some of the most beautiful and highly advanced sculptural and stucco arts of the Mayan civilization.

Social and Political Organization

Archaeological data gathered from studying the sculptures of the Classic Period are helpful in understanding the social and political organization of the Mayas. A more thorough understanding is attained by the additional knowledge of the New Empire gained from literature written soon after the Conquest.

The ancient Mayan society was composed of four distinct classes. These included the nobility (almenhenob), the priesthood (ahkinob), the common people (ah chembal unicob), and the slaves (ppencatob) (13, p. 168).

It is thought that the Mayan cities were organized to form city states similar to Sparta and Athens of ancient Greece. They were united by a common civilization, language, and religion but were politically independent (13, p. 160). At the head of the city state was the halach uinic. This position was hereditary from father to oldest son (13, p. 161), and the highest civil, military, and religious powers were combined in this one individual. The halach uinic is believed to be the human figure pictured often in the sculpture of this period. He is dressed in ceremonial attire and holds the Manikin Scepter or Ceremonial Bar.

The second group of the nobility that controlled the lives of the Mayas included the four batabs. Locally, these men, whose authority was both judicial and executive, were magistrates under the halach uinic. They administered the affairs of the town, presided over the town council, sentenced criminals, decided civil law suits, commanded their own soldiers, and saw that the appointed tribute was paid by their town to the halach uinic. Three town councilors called ah cuch cabob also held some control over local governments. Without their vote nothing was done. The batabs were local military leaders except during periods when the city states were at war. During these periods all of the people served under one supreme military chief, the nacom, who held this office for a three-year term.

Along with the afore-mentioned leaders, the Maya priests ruled the lives of the Indians. The office of priest was hereditary in nature and was given only to those of the noble class. The priests were controllers of all intellectual activities and in this function were as important as the civil or military heads. Sacrifices, divinations, astronomical observations, chronological calculations, hieroglyphic writing, religious instruction, management of religious places of worship, and learning were all under the priests' direct control and

supervision (13, p. 172).

At the top of the social scale were the nobility and priests; but, as is usual in a large society, the common people were by far in the majority. These people were the humble maize farmers who supported themselves as well as the halach uinic, the batabs, and the priests.

Captive figures comprised the lowest group in the Mayan society. They were often pictured on the sculptured stone monuments in bowed position with their arms and legs bound. They were prisoners of war and were usually made slaves, although some became victims of sacrifice. Even so, from a study of remaining Mayan art, war does not seem to have been a prevailing theme of the civilization.

Religious Ceremonies and the Gods

Religion controlled every aspect of the lives of the Mayas. Each person's pattern of life was predetermined according to the day he was born. Different gods presided over the different days; some were hostile, and some were friendly.

The Mayan pantheon was headed by Itzamna or the Roman-nosed god (13, p. 222). He was the Lord of the Heavens and Lord of Day and Night (20, p. 72). Other important gods and goddesses included Chac, the God of

Rain; Ah Puch, the God of Death; Ixchel, the Goddess of Floods, Pregnancy, and Weaving; and Ixtab, the Goddess of Suicide. The gods of War and Human Sacrifice, Corn, the North Star, and the Wind were also worshiped by the Mayas.

Birth, puberty, and marriage were occasions of celebration for the individual families; and special days in the month, such as the first day of Pop or the New Year, were celebrated by all. From all evidence available, it seems that many hundreds of people gathered in the cities to participate in religious ceremonies on these special days. They probably congregated in the large public squares facing the pyramids to watch the priests and other important personages perform ceremonies and sacrifices in front of the temples high on top of the pyramids.

Daily Lives

Three main activities appear to have dominated the lives of the Mayas. The first was agriculture, the second the construction of the great stone cities, and the third the observance and performance of religious rites.

For the past two thousand years the Mayan method

of farming does not appear to have changed. This method simply consists of choosing a field, felling the trees and brush, burning all dried material, fencing the field, and finally planting and caring for the planted product. The field is now called a milpa, the Aztec word for corn-field (13, p. 141). The Indians moved on to new fields after two years of planting and harvesting the milpas, as the yield the third year was only about half the size of the first.

The Mayan farmers were able to grow enough food in a very few months to sustain their families for a year. This left a large amount of time for other productive activities. The farmers were not allowed to use this free time in pursuits that would provide a higher standard of living for themselves and their families. Instead, all of this spare time was utilized by the rulers and priests in erecting the massive stone buildings in the ceremonial cities.

A typical day in the lives of the Mayan farming families during the growing season began early in the morning. First to arise were the women, who prepared the tortillas for breakfast. After eating, the men went to the cornfields, taking with them a lump of pozole (13, p. 200) to be used for midmorning nourishment. Pozole was a product made from ground corn, which was boiled

until it became a thick mass. When it was to be consumed, the pozole was mixed with water to give a milk-like consistency.

Early in the afternoon the men came in from the fields for the main meal of the day. This dinner consisted of hot tortillas, beans, eggs, a little meat, vegetables, and chocolate if these could be afforded. After eating, the men took a warm bath and rested until evening. A light meal of tortillas, beans, and chocolate was eaten before the family retired.

Collapse

Suddenly in the years between 800 and 925 A. D. the Mayan Empire crumbled, and the great ceremonial cities of the Lowlands were abandoned. Centers of culture moved northward to Yucatan, and the Mexican influence became evident. Sylvanus G. Morley, one of the greatest Mayan scholars, suggested a few possible causes for the fall of the Mayan Empire. Among them he included earthquakes, climatic changes, recurrent epidemics of malaria and yellow fever, foreign conquests, civil wars, intellectual and esthetic exhaustion, social decay, political decline, governmental disorganization, and finally economic collapse due to failure of the Mayan

agricultural system. He then eliminated most of these to say that he personally believed the failure of the agricultural system of the Mayas caused the collapse of their Empire (13, p. 67-72). J. Eric S. Thompson of the Carnegie Institution of Washington attributes the fall of the Empire to a revolt of the peasants (22, p. 87) against the theocratic minority of priests. No matter what the reasons, there was a decline -- and a fast decline -- which took place in a little over a hundred years.

CHAPTER IV

MASCULINE COSTUME OF THE MAYAS
DURING THE CLASSIC PERIODMayan Stelae, Lintels, and Murals

The great monolithic monuments, commonly called stelae, erected by the Mayas during the Classic Period have become the object of scrupulous study for many of the great Mayan scholars of today. The widespread use of the stelae is an outstanding feature of the Golden Age of the Mayan culture. "The observance of this custom of erecting monuments at the ends of successive periods in their chronological era was one of the most fundamental facts of ancient Maya life." (13, p. 57) Tikal, Piedras Negras, Naranjo, Seibal, Copan, Quirigua, Itsimite Sacluk, Benque Viejo, and Palenque are some of the important cities that erected stelae as part of their ceremonial observances.

Because stelae occur at nearly all the ruins in the southern and central part of the Mayan area, it is thought that perhaps some knowledge of Mayan life during the Classic Period may be found in the hieroglyphic writing on these stelae, if and when they are interpreted.

In her glossary Tatiana Proskouriakoff describes a stela as being: (Plate 2)

An upright independent monument. Usually in the form of a thick slab, approximately rectangular or slightly wedge-shaped in form and often rounded on the upper end. Modifications of this form, however, are not rare and some types, carved in high relief, tend to follow the form of the figure portrayed. Maya stelae are believed to have been time markers, and their erection is closely associated with calendrical and astronomical or astrological computations. (17, p. 204)

An elaborately decorated human figure is usually represented on the front and back of the stelae. The magnificent sculpturing of some of these figures is thought to be the greatest artistic achievement of the Mayas of the Classic Period. The hieroglyphic inscriptions, still undeciphered except for some of the dates, occupy the sides and in certain cases the backs of these sculptured monuments. In the report of The Peabody Museum of American Archaeology and Ethnology of explorations made in 1891-95 is a description of the ornamentation of the Classic sculpture.

The ornamentation throughout the sculptures is no doubt to a great extent symbolical, and in the decoration of the Stelae more attention appears to have been given to the display of such ornamentation than to securing correct proportion in the representation of the principal figure . . . (5, p. 34)

Since only the dates on the hieroglyphic inscriptions are deciphered (and there is still controversy between the dating systems of Herbert S. Spinden and J. Eric S. Thompson), it is difficult to tell if there is any additional information on the stelae concerning the human figures. They may be portraits of chieftains, of priests, of heroes, or of deities. It is usually believed that they are priests and military figures (20, p. 21). Or the principal images on the stelae may be just conventionalized figures rather than particular personages.

Not only were the stelae intricately and elaborately carved, but they were also embellished with bright colors. The explorers of The Peabody Museum of American Archaeology and Ethnology found several stelae which had not lost their beautiful painted surfaces through the many hundreds of years since the height of the Old Empire of the Classic Mayas. Bright red, green, and touches of blue colored the ancient Mayan world of sculpture and enriched almost all of the painted surfaces of the stelae.

Although most of the stelae represent a single figure, carvings of two or more human figures are found on the beautifully sculptured doorway lintels on some of the Mayan temples. The sculptors took advantage of the

large pieces of stone placed over the many open doorways and carved some elaborately attired figures on these lintels. Those of Yaxchilan are excellent examples of this carving (Plate 3).

As is true of the stelae, the exact identity of the figures on the lintels is not known, but it is noted that some of them are actively engaged in religious ceremonies and acts of adoration. There are also a few that denote purely military occupations and probably represent military leaders, warriors, and captives.

Early in February of 1946 an outstanding contribution was made to the understanding and appreciation of the pattern of Mayan life. At this time knowledge of Bonampak was brought to the world. Bonampak is a small ceremonial city that lies buried deep in the rain forests of the Lowland area. It is found southeast of Yaxchilan and seems to have been closely associated with that city (18, p. 7). The jungle surrounding Bonampak has been uninhabited by white men. At the present time the Lacandon Indians live in the area. John G. Bourne and H. Carl Frey were the first to discover the site, which was known only to the native people. Acasio Chan, a native chiclero, accompanied Bourne and Frey on their visit to the site. It is evident that Bonampak had been visited by the Lacandon Indians since the time of

Columbus because braziers were found around the buildings.

The importance of Bonampak lies in the murals that cover the walls of three rooms of Structure I (Plate 4). In May, 1946, Giles G. Healey visited the site and discovered the building containing these murals. This structure had been missed by Bourne and Frey because it was covered with heavy vegetation. Healey realized the importance of the paintings and informed the Carnegie Institution of Washington, which sent out an expedition in the middle of August of 1946.

The murals of Bonampak serve as a realistic approach to Mayan life and picture several phases of life other than the ceremonial aspects shown by the sculptured stone monuments and lintels. "The Bonampak murals, honest in its portrayal of a real, or at any rate a possible experience, gives us, therefore, a degree of insight into the life of the times that the occult ideology of the sculptures fails to convey." (18, p. 41)

Although the color scheme of the stelae was limited to red, green, and blue, that of Bonampak was almost limitless and therefore of great value in the study of Mayan color preferences. Two colors of green, both dark and light, and red, orange, yellow, blue, black, brown, tan, and beige were used in every

conceivable combination. But even so, the murals powerfully and definitely exhibit the Mayas' great love for bright red, bright green, tan or yellow, and touches of white. White was used throughout the whole set of murals as a relief to the brightness of the reds and greens. Some of the color combinations found on the murals were red and yellow, red and green, dark green and light green, green and tan, red and beige, brown on beige, black on white, and black on tan.

Physical Characteristics of the Mayas

The Classical Mayas, as pictured on the stelae and murals, were well proportioned physically and were broad shouldered and thick chested. Their skin was painted bright red on the sculptured stelae and of varying colors from pink to brown or black on the murals. It is assumed that their skin was a warm copper brown, the skin color of the Mayas of the present time.

All sculpture and murals depict the Classical Maya head as being artificially flattened to give a sloping forehead and retreating chin (Yaxchilan Lintel 26, Plate 5). The nose is pictured as prominent and of a somewhat Hebraic cast. The ideal Mayan eye is almond shaped. The lower lip usually protrudes, and the mouth is left slightly open.

Bishop Landa described the head-flattening procedure which was still in practice at the time of the Spanish Conquest. On the fourth or fifth day of the child's life the head was placed between two small boards, one on the back and the other on the forehead. The boards were compressed tightly and remained on the head several days (24, p. 125). Torquemada, another early Catholic missionary, mentioned that these boards were hollowed out in the middle before being placed on the child (24, p. 88). After the boards were removed, the head remained flattened for life, giving the notable "sugar-loaf" appearance, a sign of beauty among the Mayas.

As well as deforming their heads, the Mayas also filed their teeth and pierced their ears to enhance their appearance.

Some evidences of tattooing are found upon figurines and on the sculptures of the Classic Period. The tattoos usually consisted of small markings at the corner of the mouth (Yaxchilan Lintel 26, Plate 5). Elaborate scrolls and spirals often decorated the cheek and chin area. These scrolls are shown by the tiny dotted lines on the side of the face of the right-hand figure of Plate 5. A tattoo of three small circles near the nose embellishes the cheek of the figure on Stela 4

of Itsimite Sacluk, Plate 6.

Although the red paint on the stelae is probably the Mayas' conception of their body color, it may also represent a special painting of their bodies. Landa recorded that during the New Empire paint was used as a body decoration and that red was a favorite color (24, p. 89). In the Annals of the Cakchiquels (1, p. 50), the Indians tell of the tribute they were forced to pay to their conquerors. Prominent on the list was zahcab, or white earth, which was used to paint their bodies and faces.

Component Parts of the Mayan Masculine Apparel

The elaborateness of the decoration on the costumes is so dominant that it is only after a detailed study of several of the sculptures that the basic garments can be detected and the applied decoration can be fully identified.

In general, wearing apparel for the men consisted of the simple loincloth or breechcloth. For ceremonial purposes the costume was further decorated by the addition of a headdress, a collar, a belt, a loincloth apron, a Ceremonial Bar or Manikin Scepter, and many pieces of elaborate jewelry. At times a tunic or a jerkin, a mantle or a cape was also worn.

The textiles and other materials used for garments by these great people must be studied secondhand from designs sculptured on the stelae and lintels or painted on the murals of Bonampak, because there are no actual textiles preserved from Classic times to the present.

The climate of much of Yucatan is perfect for the growing of cotton; therefore, this fiber was most probably the main one used for the ceremonial dress. Cotton was also exported from Yucatan in the form of woven fabrics (19, p. 30).

Sisal, or the henequin fiber, as well as the related ixtli, were used for rope, nets, carrying bags, and clothing (22, p. 181). The common people probably wore fabric of sisal, ". . . for there are hints that the wearing of cotton garments was a prerogative of the ruling class." (22, p. 181) The inner bark of certain trees, particularly the fig tree, was immersed in water, pounded till soft and flexible, and then used as a bark cloth for clothing. Maguey leaves also became a material for the Mayas' garments.

Other raw materials used for clothing were feathers and skins of animals. The jaguar skin is frequently represented as part of the Mayan attire. The skin of the jaguar, except for the head, was sometimes

pictured as thrown over the shoulders and worn as a mantle or cape. When tailored into a fitted garment, the skin was often lined with a contrasting bright red.

Animal, mineral, and vegetable colors were used by the Mayas as dyes for their textiles (13, p. 409). Included on the long list of available dyes were indigo, the browns from roots and barks of certain trees, the juice of vegetables and berries, and the highly prized purple from a Pacific Coast mollusk, a relative of the Mediterranean mollusk that gave the famous royal purple of Tyre.

Loincloths and Aprons

The main garment worn by the ancient Mayan men was a loincloth or breechcloth. This was called a mastele (20, p. 7) at the time of the Spanish Conquest. As seen on Stela 7 of Seibal, Plate 7, the cloth was placed around the hips, passed between the thighs, and finished with a knot in center front. End flaps hung down in both the front and back of the wearer. The figure on Naranjo Stela 19, Plate 8, wears a loincloth with a widened flap that is highly decorated. The loincloth flaps were often beautifully adorned with embroidery, fringe, or feathers. Loincloths were worn either alone or under a skirt.

As the Mayan culture reached its height during the Classic period, the costumes of the figures on the stelae became more ornate and decorative (Quirigua Stela K, Plate 9). A highly elaborate article of clothing hung from the belt over the loincloth and over the tunic or the skirt. It was designated as a loincloth apron by archaeologists because it completely covered the loincloth. The detail of the loincloth apron typically consisted of two conventionalized serpent heads facing outwards to form a fret. The space between the frets was usually adorned by a head or mask ornament. The carved figure on Stela K of Quirigua, Plate 9, wears this highly decorated fret apron.

A common variation of the fret design is seen on Stela 10 of Seibal, Plates 10 and 11. Here the ends of the flaps turn into a scroll. The mat motif and an inverted bunch of feathers often are the decorative elements for this style of apron.

Although the fret design was typical of the Classic Period, during the later portion of the period frets were sometimes absent from the aprons. On Stela 4 of Itsimite Sacluk, Plate 6, the mat design of criss-crossed bands is the ornamental detail in the lower central portion of the apron. A type of netting elaborates the edge of the apron directly below the mat design.

The lower vertical pieces of net may be part of the flaps of the loincloth.

Aprons or the front flaps of the loincloths were lavishly embellished with embroidery (17, p. 70). Many aprons were solidly embroidered, as may be the case of the apron on Naranjo Stela 19, Plate 8. On various stelae the loincloth seems to be a narrow, knotted article of attire. The apron on Stela 4 of Naranjo, Plate 12, is composed of knots, beads, shells, a twisted motif, and a serpent head.

Tunics

The tunic, a popular garment worn by many ancient peoples, was also worn by the Classic Mayas. This garment extended from the shoulders to just above or below the knees, but longer tunics were also depicted (Stela H of Copan, Plate 13). Sometimes these tunics had no sleeves, although often a simple rectangular piece of cloth was sewn to the shoulder and around beneath the arm (9, p. 216) to form a short sleeve.

The tunic was worn with a loincloth and apron. The apron was generally worn over the tunic with the loincloth underneath.

Although most tunics were cut straight across the bottom (Stela H of Copan, Plate 13), some extended

longer on the sides with an upward rise to the center front (Stela 8 of Naranjo, Plate 14). Another variation is shown on the tunic on Naranjo Stela 21, Plate 15. Here the tunic is longer on the left side only and terminates in a sharp point. It is almost completely covered by an elegant feather mantle.

The jaguar skin was a highly popular material from which the tunics were fashioned. These skins were worn either plain or decorated with beads, feathers, or both. The figure on Stela H of Copan, Plate 13, wears an example of the jaguar skin with a fringe of beads and small shells. A latticework of tubular beads held by cylindrical beads overlays the jaguar skin of this tunic.

Other materials from which tunics were made included feathers and woven fabrics with highly decorative geometric designs. The left-hand figure on Yaxchilan Lintel 5, Plate 16, exhibits a tunic fashioned completely of beautiful feathers, one laid over another and all extending downward. The tunic on Naranjo Stela 8, Plate 14, is of a plain fabric, probably cotton, and is made interesting by its fanciful fringe of beads and feathers at the bottom of the garment.

Feathers and beads generally finished off the lower edge of the tunic, but some of the textile tunics had borders of geometric designs or astronomical symbols

(20, p. 297) which were unlike the designs of the tunics themselves. Tau-shaped elements and crosses were particularly common as band motifs. The long straight tunic worn on Piedgras Negras Stela I, Plate 17, exhibits a border of the tau-shaped elements of blue on a tunic of bright red, which is decorated with a design shaped like a Greek cross.

The many textile designs, as depicted on the stelae, display the fact that the ancient Mayas were competent and able textile weavers. Their woven decorations are extraordinarily rich and complicated, indicating the high development of their weaving ability as well as the complexity of their weaves. Elaborate embroidery, inset lace, and possibly drawn work were also employed as part of the textiles (13, p. 405).

The Bonampak murals are one of the best sources to show the full range of textile fabrics and designs that were woven by the Mayas -- fabrics from which they fashioned tunics and other garments.

Some of the fabrics, as pictured on the murals, had no decoration but were edged with contrasting colors. Many were covered with small allover patterns, while in a number the allover patterns were large. Some had large and distinctive designs as the only decorative element. Stripes of several colors used together were common.

There were narrow even stripes, wide even stripes, and stripes of all widths.

A large number of the designs on the fabrics of the Bonampak murals appear to have been printed. Crossbones, stepped frets, chevrons, checks, plaids, circles, glyphs, serpent scrolls, god heads, or crosses look as if they had been printed on the brightly colored textile fabrics.

Breeches and Skirts

Breeches and skirts were also a fashionable part of the masculine attire. The breeches or zaraguelles (24, p. 217) were short, usually tight, and clung to the body. Often they were fashioned of jaguar skins and edged with a fringe. Stela 13 of Piedras Negras, Plate 18, shows a personage wearing these jaguar skin breeches. Here they are edged with braid and fringe.

The fashionable skirt of the Classic Period was usually a little longer and less tight than were the breeches. It hung straight from the waist and generally came to the knees. Often the skirts had the characteristic markings of the jaguar skin (Seibal Stela 10, Plates 10 and 11). As is true of almost all types of Mayan clothing, the cut of the skirt was very simple. The typical skirt was a straight piece of material

falling from waist to hem line. The use of external decoration and complicated fabric pattern eliminated the need for an intricate cut of the garment.

To give more luxurious detailing, nearly all of the skirts were bordered with various ornaments which differed from the fabric of the skirt itself. The skirt of Seibal Stela 10, Plates 10 and 11, is edged by a chevron braid and a straight fringe. The tight plain skirt of Itsimite Sacluk Stela 4, Plate 6, has a border of round beads.

The skirt worn on the figure of Naranjo Stela 4, Plate 12, is decorated much like that of Stela H of Copan, Plate 13. A lattice-work formed by the combination of tubular and round beads covers the skirt, the basic fabric of which seems to be a netted material. Lattice-work decoration is also worn by a seated figure on one of the stucco pieces at Palenque.

The fret was used extensively as a decoration on Mayan textiles. The stepped fret, the serpent fret, the double fret and S curve, and the interlaced stepped fret were variations of this fashionable pattern. An interlaced stepped fret decorates the major portion of the long skirt of the left figure on Yaxchilan Lintel 14, Plate 19. This fret is plainly visible between the horizontal lines above the bottom of the skirt.

The Mayas placed much emphasis on feathers, both in the application of artistic design and in personal adornment. The fact that many of the principal figures carved on the stelae are appareled in fabrics and head-dresses profusely decorated with feathers indicates Mayan skill in featherwork. Stela 8 of Seibal, Plate 20, presents a figure wearing a skirt of wide feathers cut straight along the edge to give the appearance of stripes to the skirt. Stela 7 of Seibal, Plate 7, wears another unique style of feathered skirt. It is composed of overlapping feathers, is ornamented with netting, and hangs open in the front to display a knotted loincloth.

The feathers most often used on ceremonial attire were the green iridescent feathers from the quetzal bird or gug, the name given it by the Cakchiquel Mayas (1, p. 48). Feathers of this quetzal bird were also used to fashion panaches and crests of headdresses, as well as capes, cloaks, and back ornaments. They decorated spears, shields, Mankin Scepters, Ceremonial Bars, fans, necklaces, collars, bracelets, anklets, knee ornaments, and belts and were used as embroidery and fringe on cotton textiles. Even the feathers themselves were occasionally fringed, beaded, and tasseled. Frequent use was made of rosettes that looped or bound the feathers together.

In the description of a battle scene as found in the Annals of the Cakchiquels, it is said:

At once they rushed out from the city of Gumarcaah to annihilate all the lords. They carried their god Tohnil. The warriors came from all directions; it was impossible to count the people; there were not eight thousand, not sixteen thousand. The tribes came, having covered themselves with their bows, their shields, and their weapons, their iridescent green feathers and shining garlands, . . . (1, p. 102)

The quetzal was not the only bird of beautiful plumage available to these ancient Mayas. The forests of the region teemed with brightly colored birds. Macaws, parrots, cardinals, parakeets, orioles, turkeys, ospreys, flycatchers, hummingbirds, and herons were used to display this love of elegant feather elaboration. The murals of Bonampak are evidence of the use of many-colored feathers. Red, tan, brown, blue-green, and green are a few of the colors of feathers elaborately pictured as part of the attire of the ancient Mayas.

Mantles and Capes

The artful use of feathers by the ancient Mayas is shown by the feather mantles popular during the Old Empire of the Classic Period. The mantle was usually worn over the shoulders and back and in some cases reached to the floor.

Short mantles or capes of various materials were also worn. Some were composed of elegant feathers, some embellished with beads, some fashioned of rich cotton, and some made of the gorgeous bright yellow jaguar skins. The skin of the jaguar, except for the head, was worn over the shoulders with the tail hanging down the center of the back. The old man on the east doorway of the Temple of the Cross at Palenque, Plate 21, wears this jaguar mantle.

The garment worn on the figure of Naranjo Stela 21, Plate 15, is a short, feathered mantle. The feathers are arranged radially around the neck, and six rows of feathers reach to the knees. Five skulls are arranged on the feathers to ornament the costume.

Several of the figures on the Bonampak murals are dressed in long white textile mantles that reach to the floor and are bordered with black hieroglyphic designs.

Jerkins

The central element in the battle scene on one of the walls of Bonampak is the halach uinic wearing a close-fitting short garment of yellow jaguar skin lined in a contrasting bright red. This sleeveless jerkin was called xicul and was considered a garment to be worn by the upper classes only (18, p. 64). Also pictured on

Yaxchilan Stela 18, Plate 22, and Yaxchilan Stela 20, Plate 23, is a jerkin of a plain material, enriched with rows of decorative shells.

Quirigua Stela D

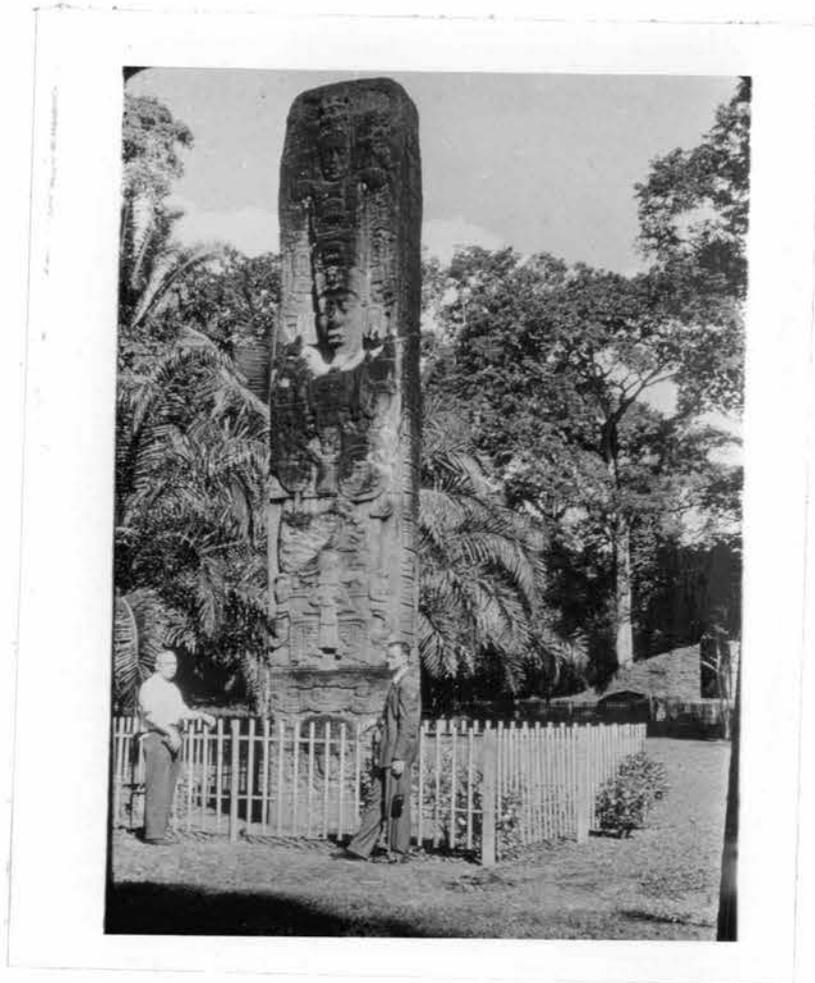


Plate 2

Yaxchilan Lintel 26



Plate 3

Bonampak Mural

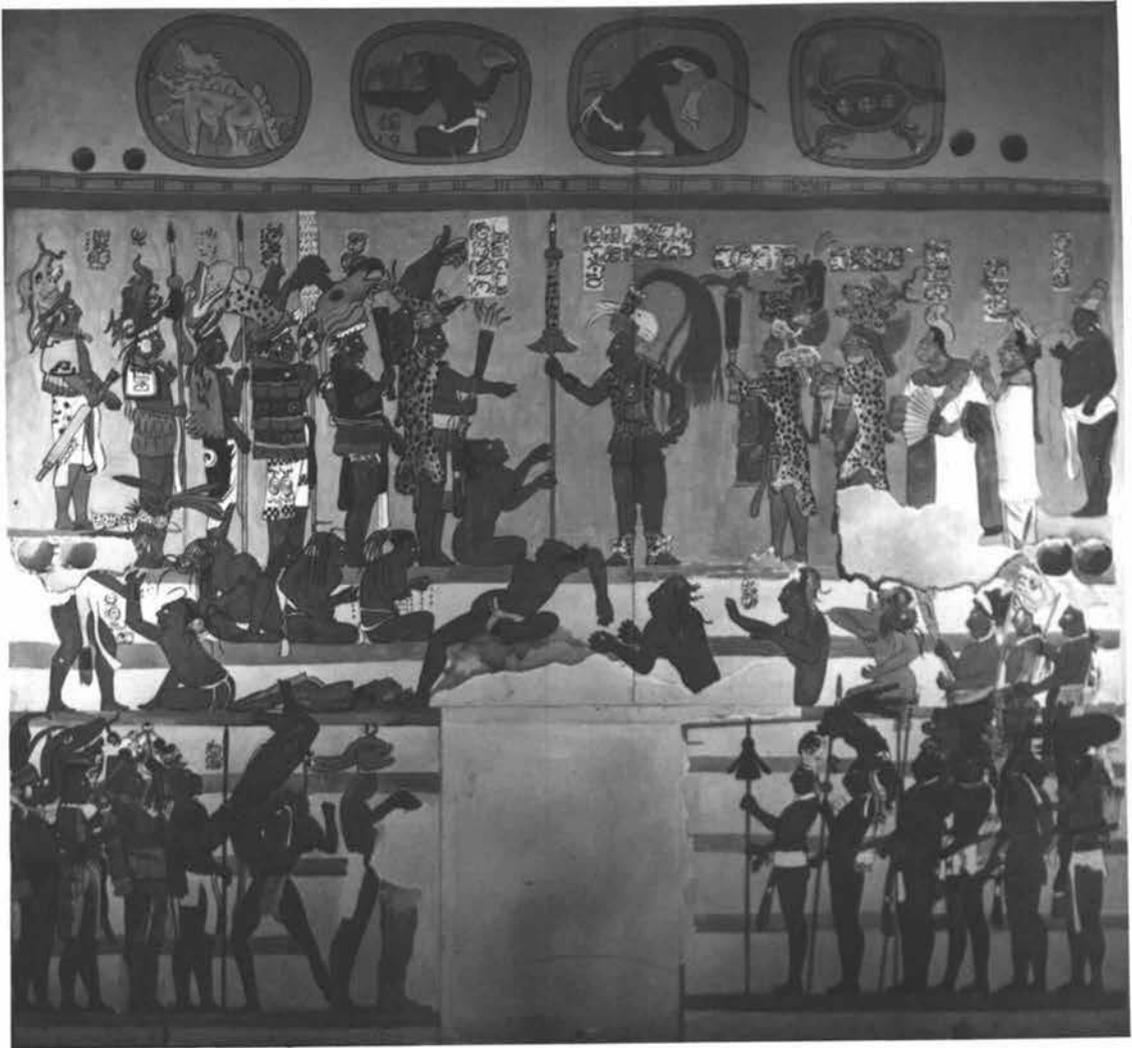


Plate 4

Yaxchilan Lintel 26



Plate 5

Itsimite Sacluk Stela 4

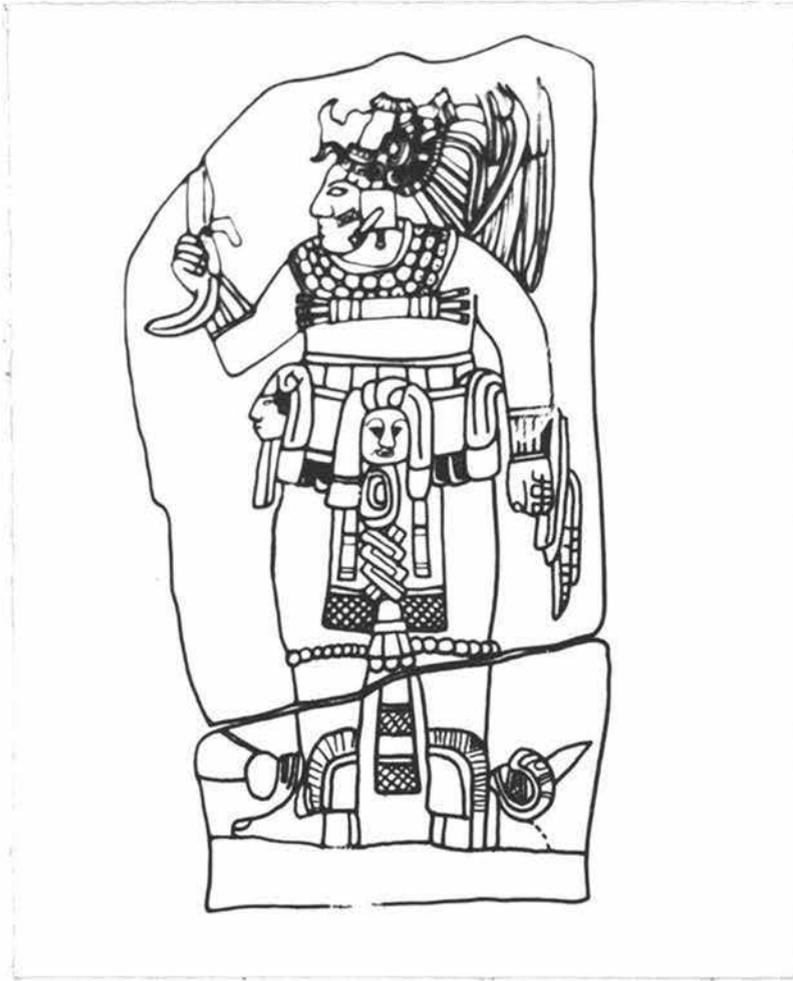


Plate 6

Seibal Stela 7

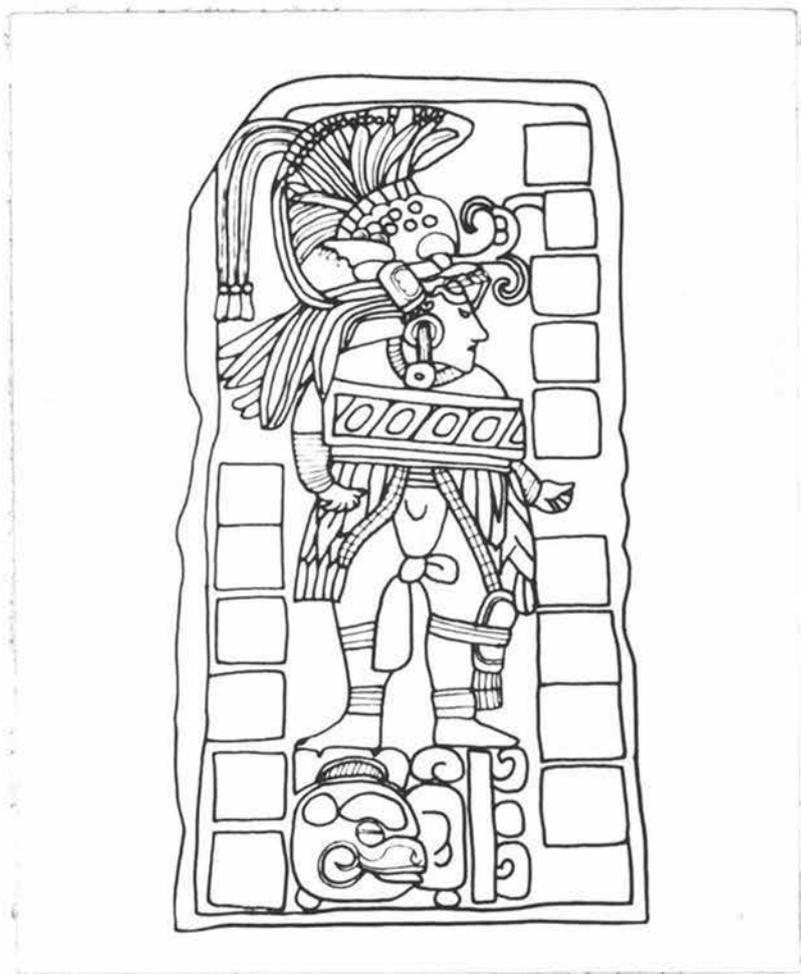


Plate 7

Naranjo Stela 19



Plate 8

Quirigua Stela K



Plate 9

Seibal Stela 10

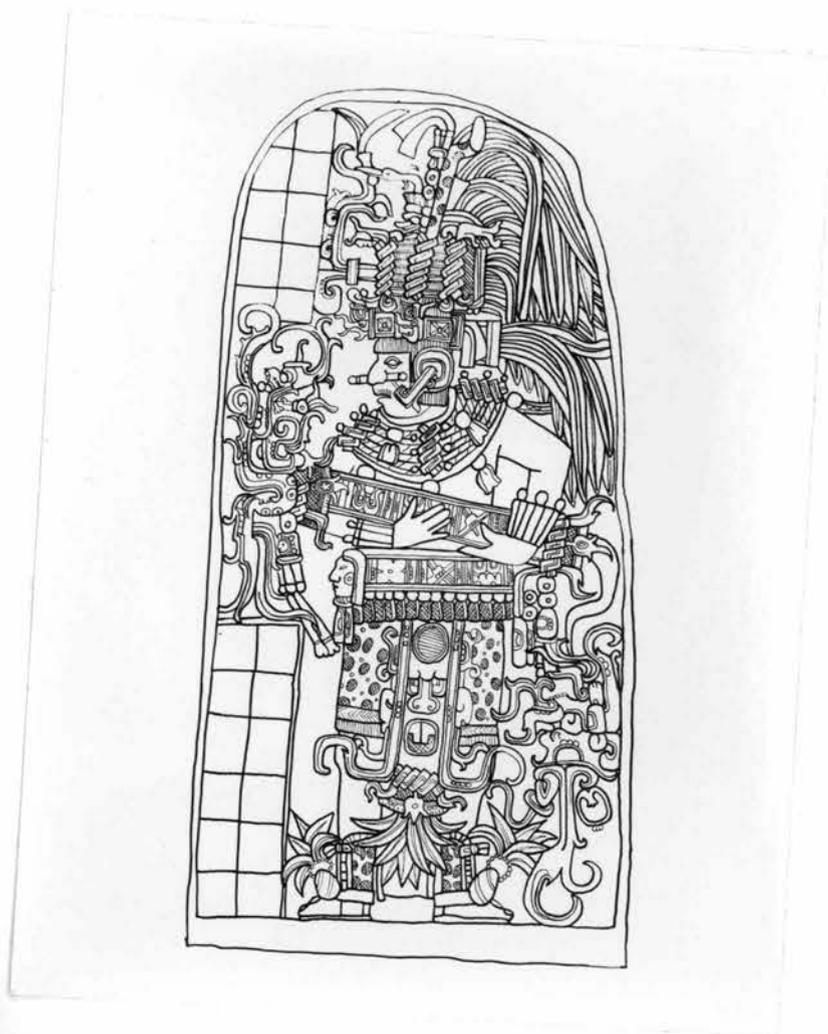


Plate 10

Seibal Stela 10



Plate 11

Naranjo Stela 4

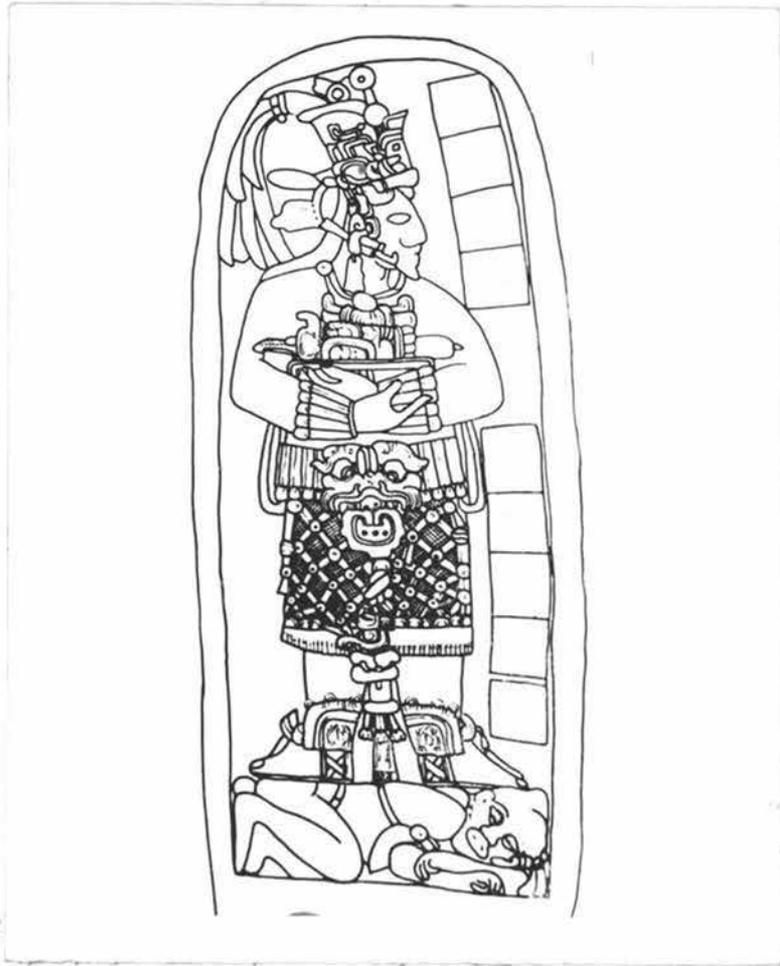


Plate 12

Copan Stela H

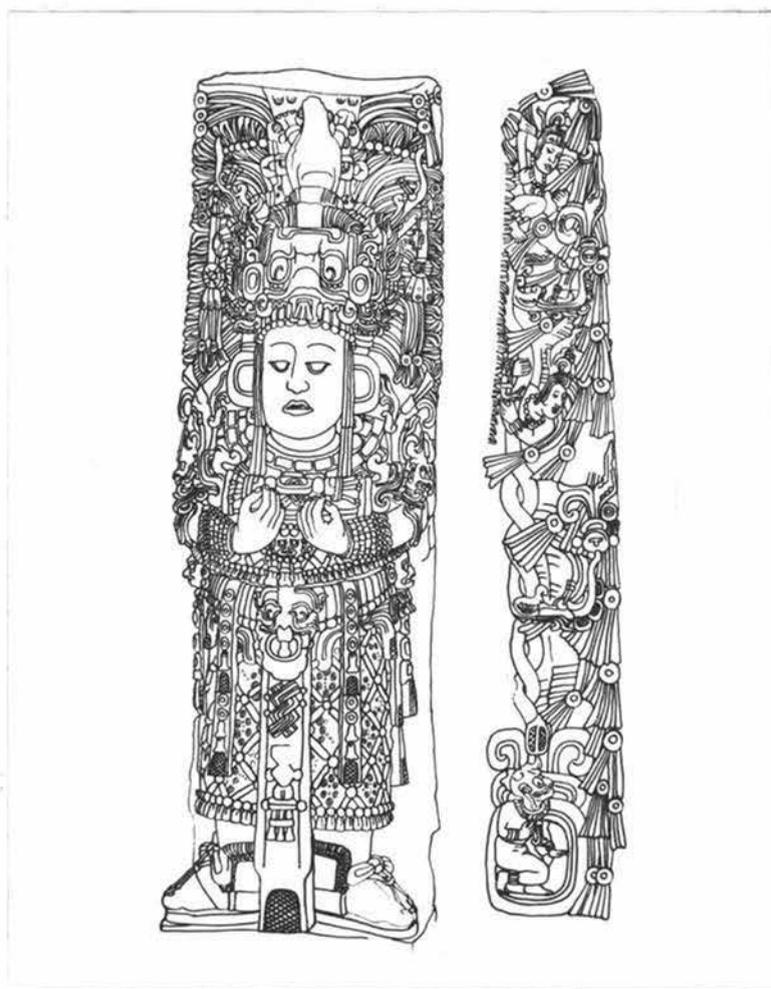


Plate 13

Naranjo Stela 8

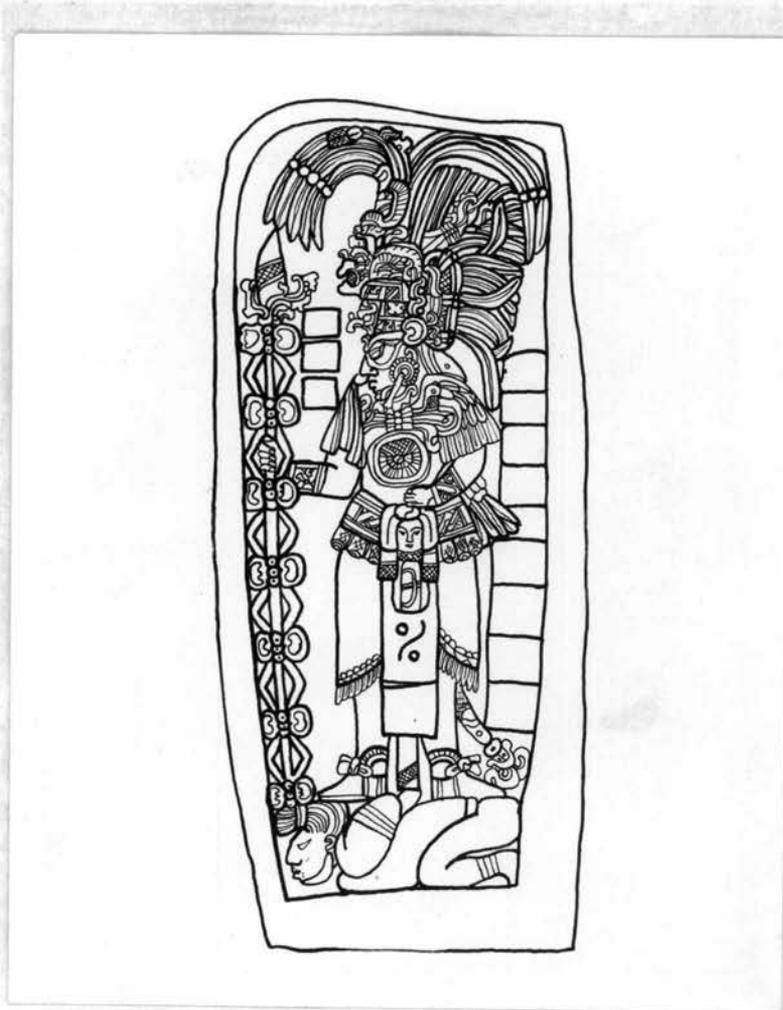


Plate 14

Naranjo Stela 21

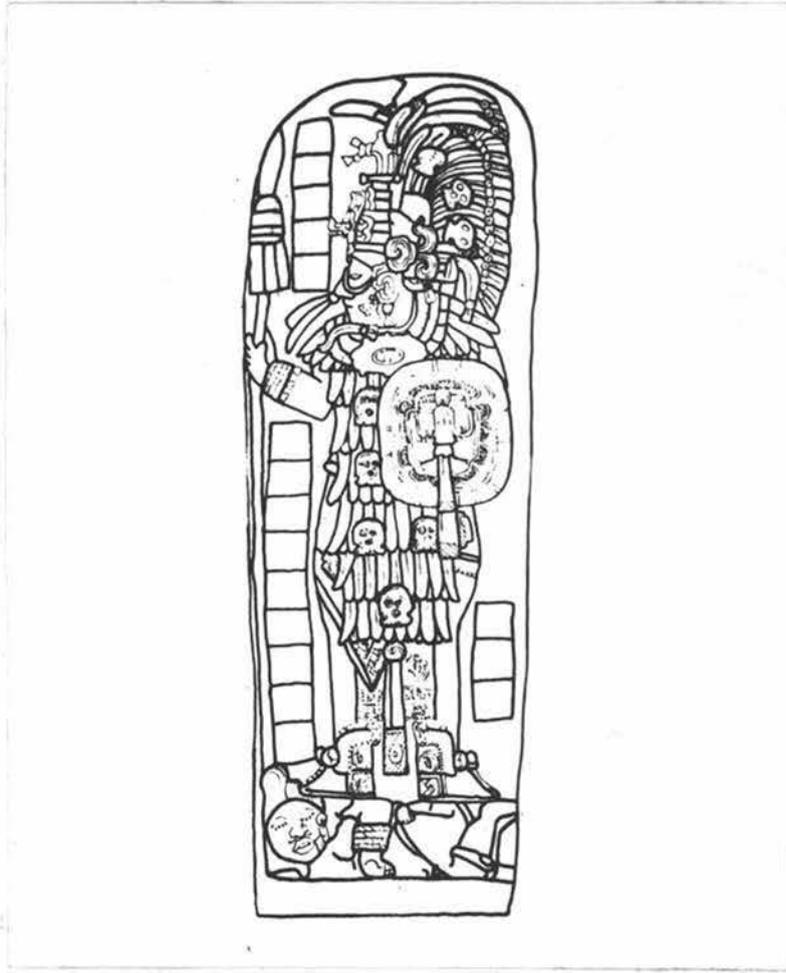


Plate 15

Yaxchilan Lintel 5

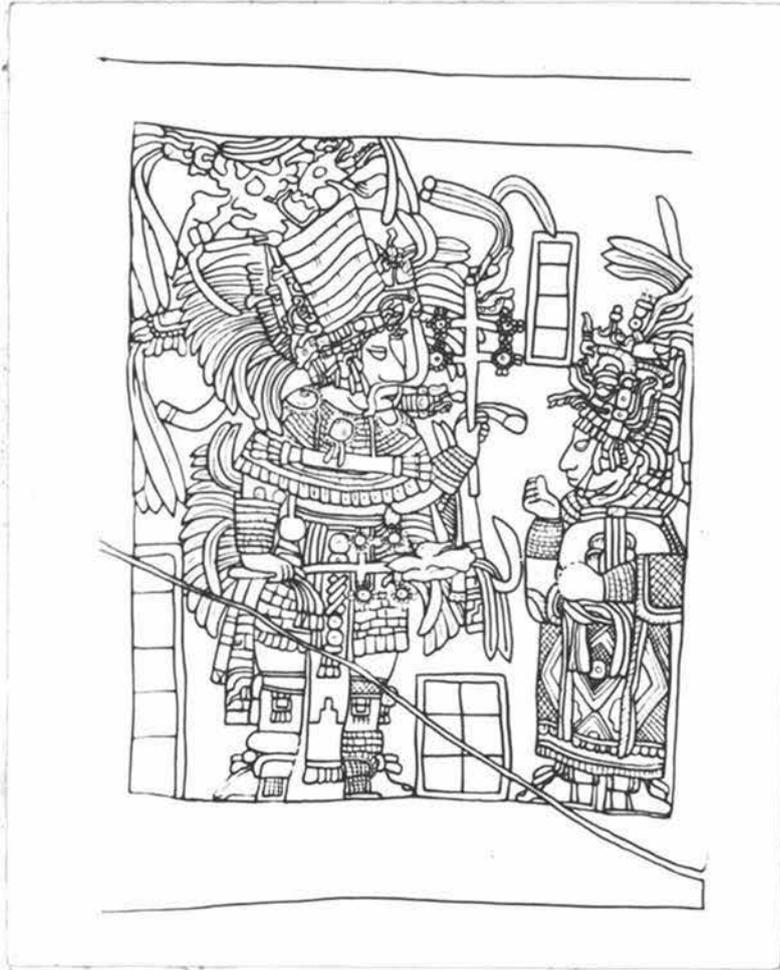


Plate 16

Piedras Negras Stela 1

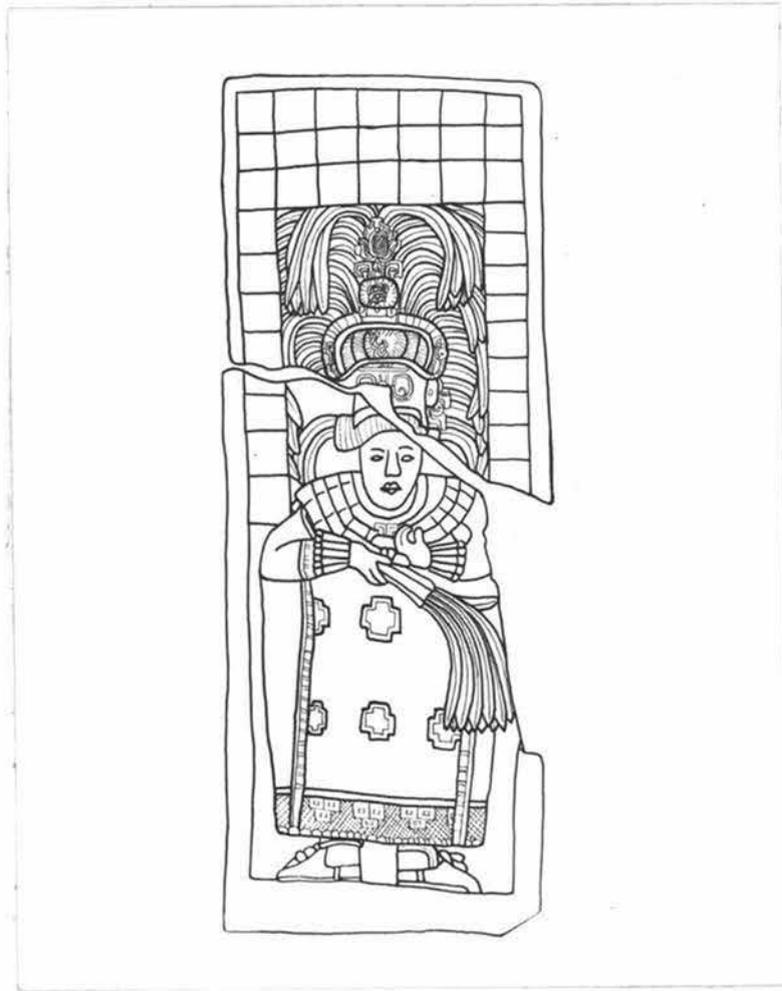


Plate 17

Piedras Negras Stela 13

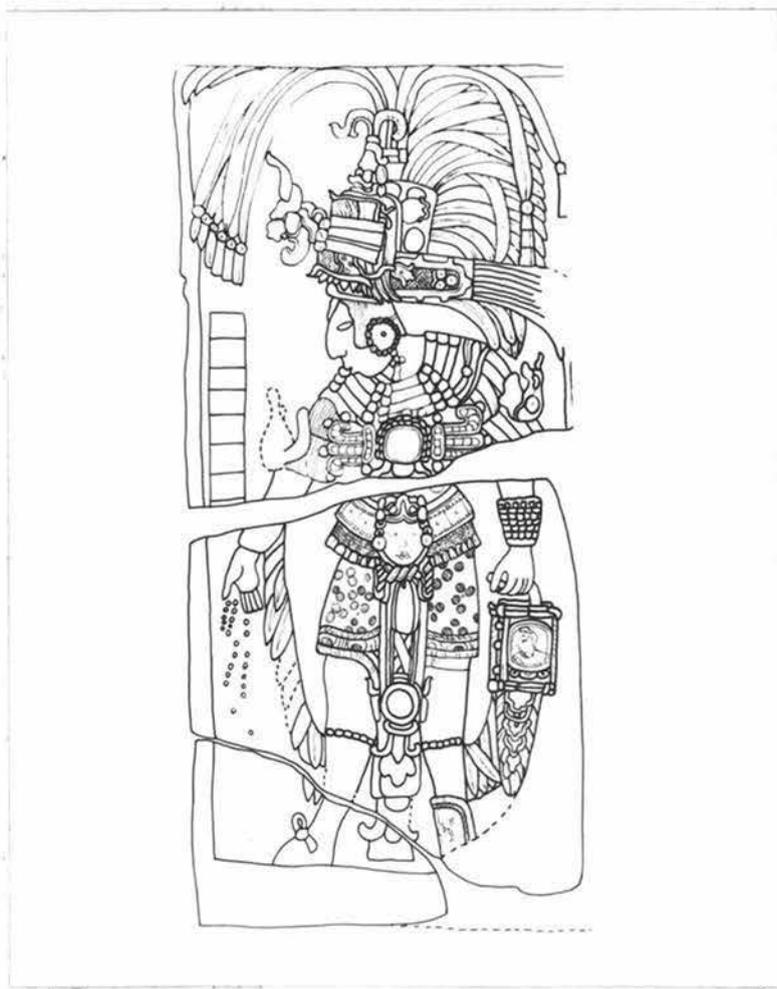


Plate 18

Yaxchilan Lintel 14

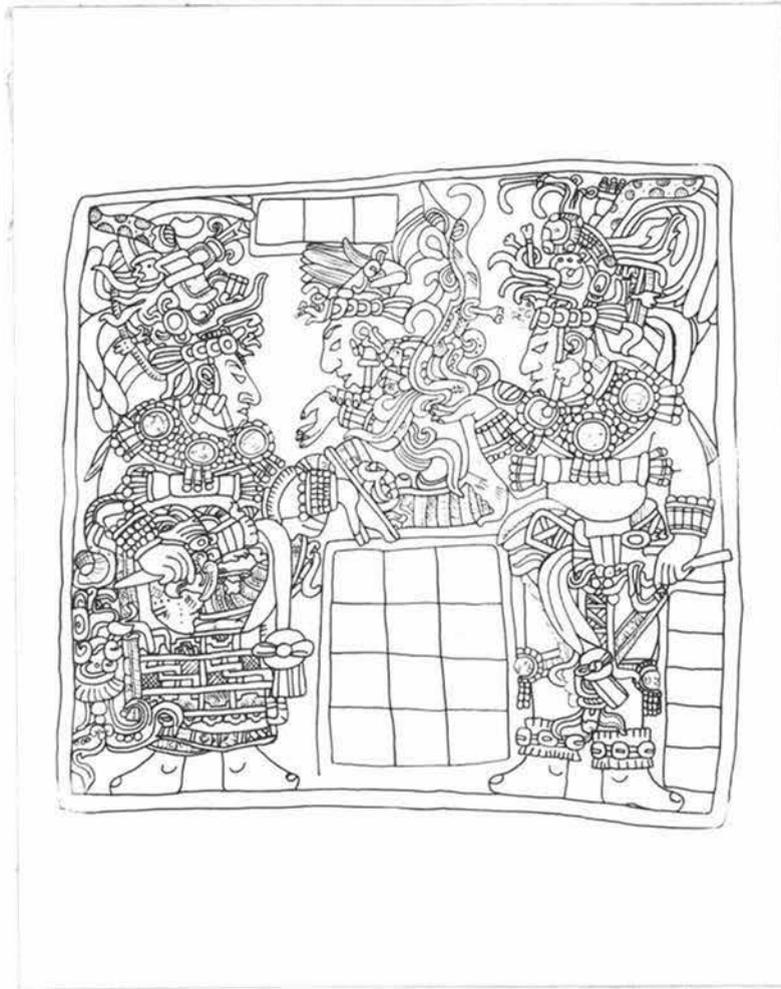


Plate 19

Seibal Stela 8

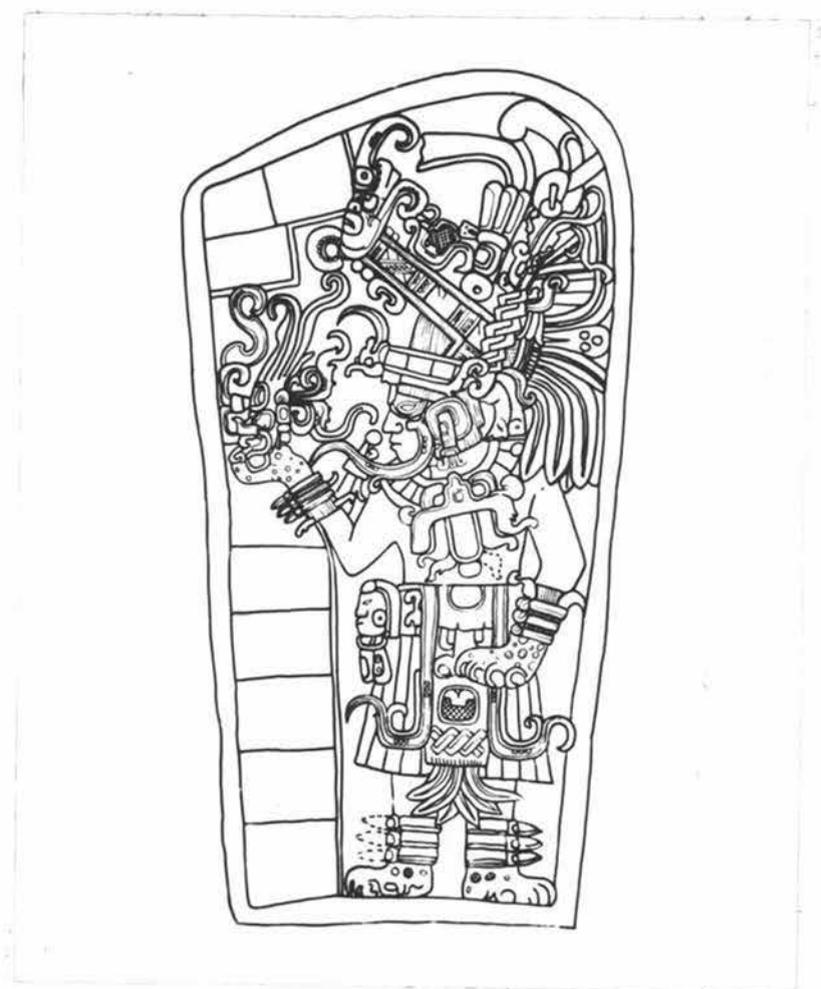


Plate 20

East Doorway
of The Temple of The Cross
Palenque



Plate 21

Yaxchilan Stela 18

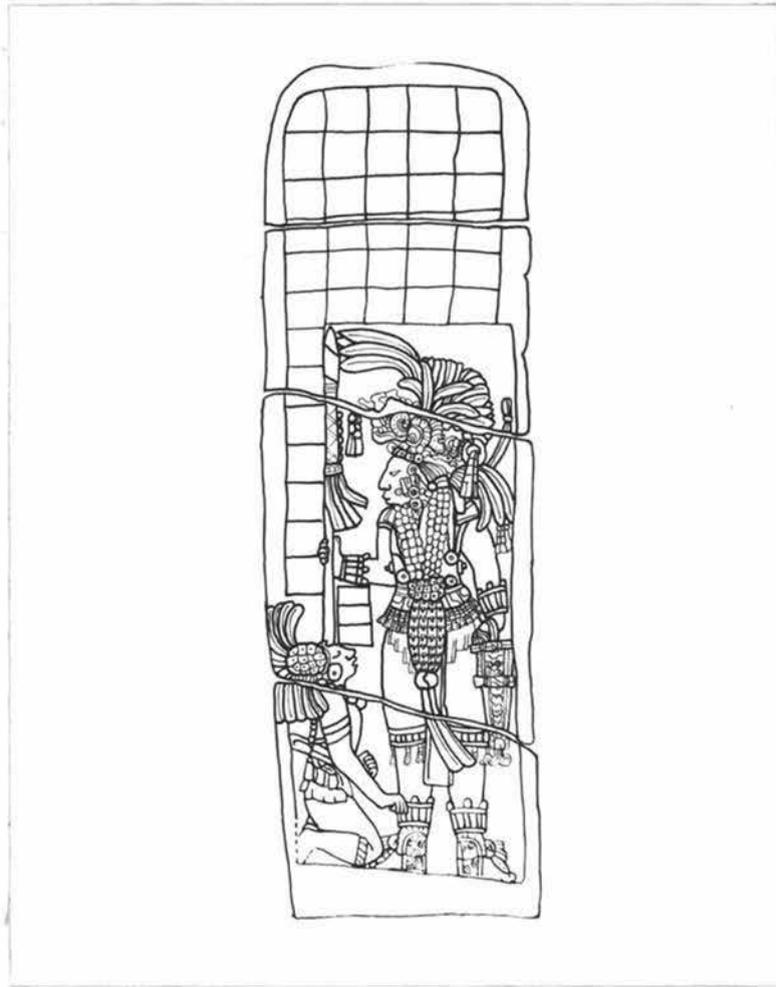


Plate 22

Yaxchilan Stela 20



Plate 23

CHAPTER V

MASCULINE HEADDRESSES OF THE MAYAS
DURING THE CLASSIC PERIOD

A most outstanding feature of the Classical Maya costume was the elaborately decorated headdress, customarily topped with a panache of prized quetzal feathers. The headdress usually completely covered the sides of the head, as well as the top. As the figure was carved in relief and not in the round, the back of the personage is not shown. Therefore, it is difficult to make a judgment as to whether the headdress covered the back or not.

Two types of headdresses are characteristic of the Classic Period. The earlier form was a combination of various decorative elements attached to a face mask. Copan Stela I, Plate 24, shows the mask entirely concealing the face, while on Stela H of Copan, Plate 13, Chapter IV, the mask rests on top of the head. A prominent feature of this headdress was a pair of large ornate earplugs. Grotesque faces, scrolls, mat ornaments, feathers, and beads formed the decorative sides of these early Classic headdresses.

Development of the headdress brought a separation of the top, or hat, portion and the earplugs, and made

popular the other important type of headdress of the Classic Period. This hat, or ppoooc (19, p. 169), evolved into several different forms, while the earplugs became smaller and were worn directly on the ears.

The helmet, the calpac-shaped hat, the diadem, and the turban were the four most prominent hat forms, while the jaguar head, god masks, and serpent scrolls were the three principal hat decorations. The kneeling warriors on Lintel 2 of Piedras Negras, Plates 25 and 26, wear headdresses representative of the helmet. While studying the sculptures of Yaxchilan, Teobert Maler attributed one form of headdress to the priests or ahaucans. He called this the calpac-shaped hat (10, p. 163). This hat is worn on the figure on the right of Yaxchilan Lintel 32, Plate 27. It is a tall, horizontally striped hat and is usually worn on a figure holding a Manikin Scepter.

A very clear example of a third type of hat worn during the later portion of the Classic Period is shown on Piedras Negras Stela 35, Plate 28. This hat is the omega diadem and forms the base of a great round headdress. Broad feathers surround the headdress, while a medallion centered with a glyph decorates the front.

There are several examples of the turban in Classic sculpture, but the extreme right figure on

Lintel 4 of Piedras Negras, Plate 29, depicts the most colossal. This headdress, also described as globular, appears to be fashioned of scales, which were probably shells. The Bonampak murals picture many wrapped turbans fashioned of plain white, printed, or woven decorative textiles in bright colors. The hat on Stela 13 of Piedras Negras shown in the right panel on Plate 30 is a helmet, and that worn by the personage on Stela 9 of Piedras Negras, left panel, Plate 30, is a globular turban. The extension of decorated feathers behind the turban forms an impressive, large, beautiful cross.

The grotesque Long-nosed God or Manikin is important among the decorations on headdresses. The right-hand figure of Yaxchilan Lintel 9, Plate 31, displays the side view of the body of the god perched on the front of the headdress. He is holding a head in his hands. Surrounding him are scrolls, god masks, and feathers, while above him is a serpent head.

The jaguar was second in importance to the serpent as a symbol or motif in Mayan art and was used time and time again in the Classic Mayan headdresses. The jaguar head mask placed on a scroll of real jaguar skin makes up the headdress of the figure on the right of Yaxchilan Lintel 52, Plate 32. The entire head of the jaguar is utilized on the headdress of the personage on

Yaxchilan Stela 20, Plate 23, Chapter IV.

Although there were many definite forms of headdresses that were repeated over and over in the sculptures, there were some unique ones that are difficult to classify. Stela 8 of Seibal, Plate 20, Chapter IV, is such a one. The whole headdress is based on bands encircling the head, with trimming of bars, mat ornaments, scrolls, feathers, god masks, shells, and beads. The band has a ketsal (11, p. 21) attached to the front. The bar that leads off at an angle is topped by a mask. Extending from this bar are various decorations, and feathers fall down the back.

A prominent portion of each headdress was the beautiful array of quetzal feathers that adorned it. These brilliant green feathers were highly prized and often were the focal point of the whole ceremonial headdress.

Although the elaborate headdresses covered much of the hair of the Mayas, as shown in the sculptures, a few of the lintels of Yaxchilan display headdresses that reveal the styling of the hair. On Lintel 26 of Yaxchilan, Plate 5, Chapter IV, the hair style of the left figure shows tufts of hair, waving upwards and held together by narrow bands. A small tuft of hair is pulled forward through an ornament much like the earplug the

figure is wearing. Other decorations include rosettes placed on the sides of the head or scrollwork directly on top of the head.

Copan Stela I

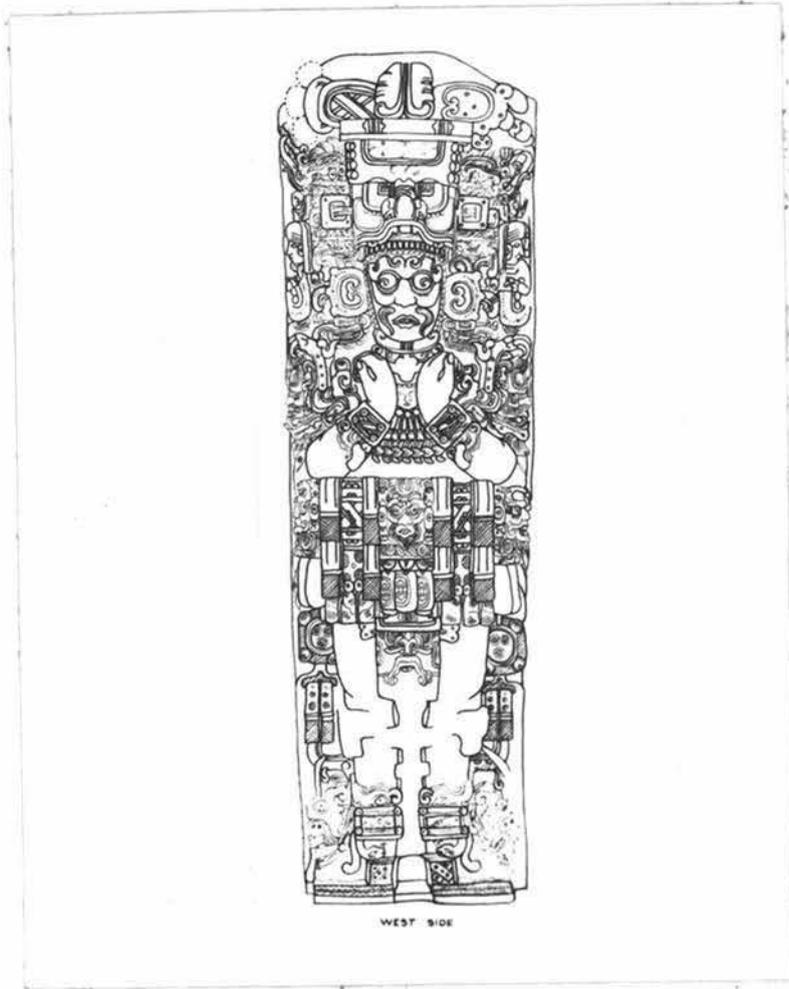


Plate 24

Piedras Negras Lintel 2



Plate 25

Piedras Negras Lintel 2

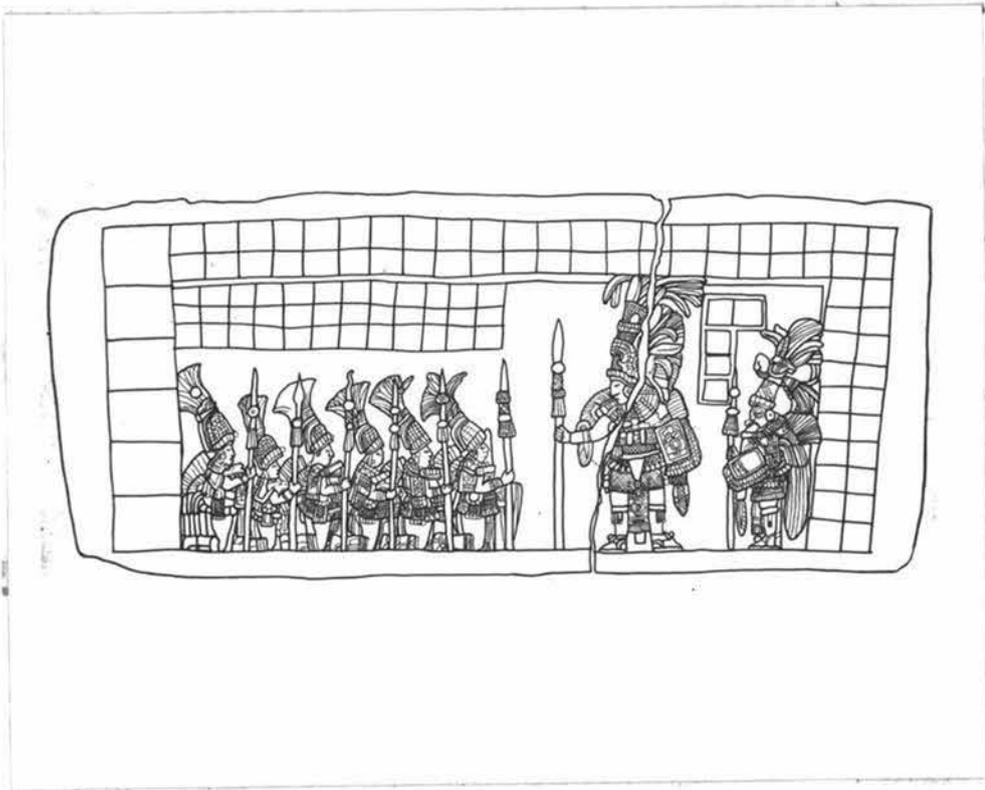


Plate 26

Yaxchilan Lintel 32

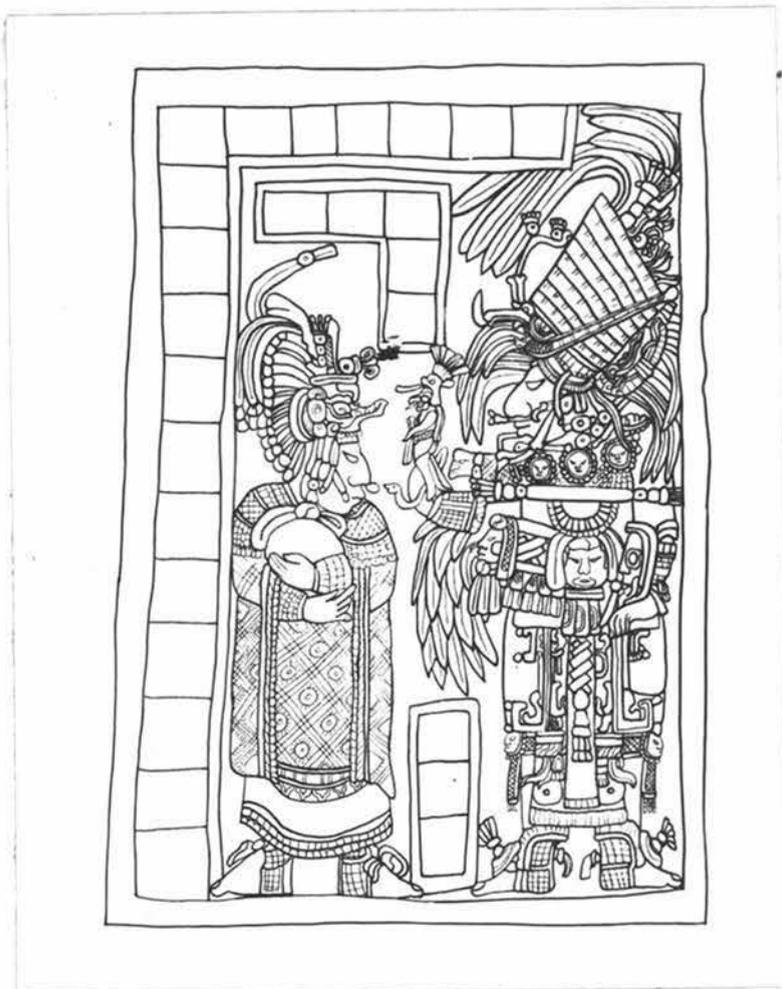


Plate 27

Piedras Negras Stela 35

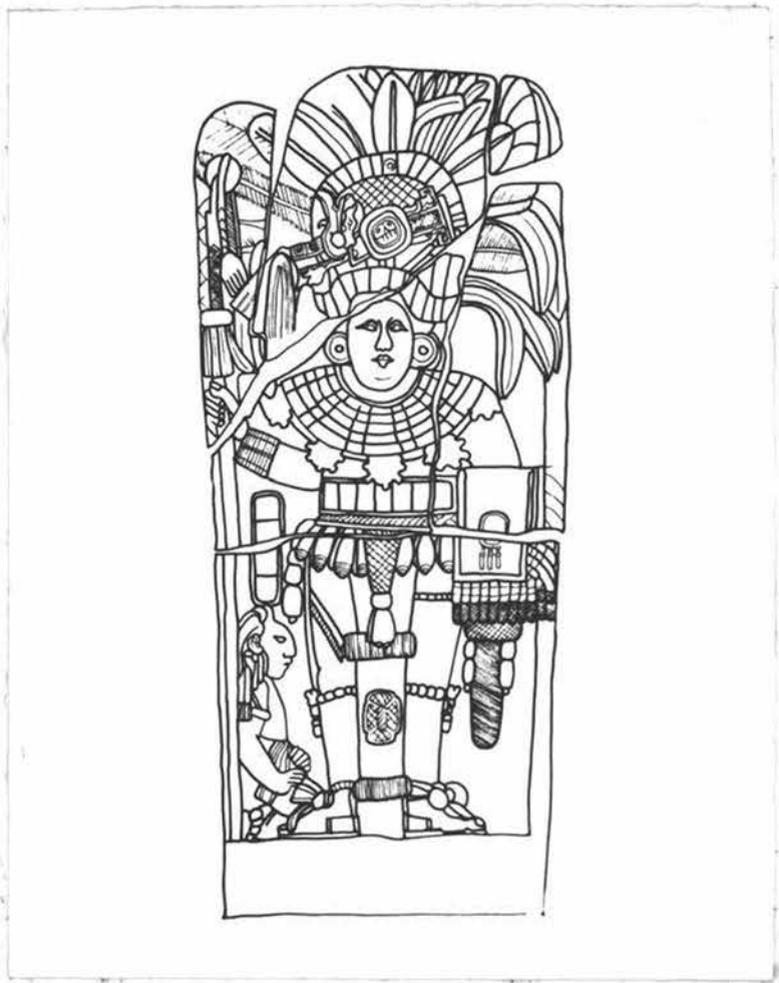


Plate 28

Piedras Negras Lintel 4



Plate 29

Piedras Negras Stelae 9 and 13

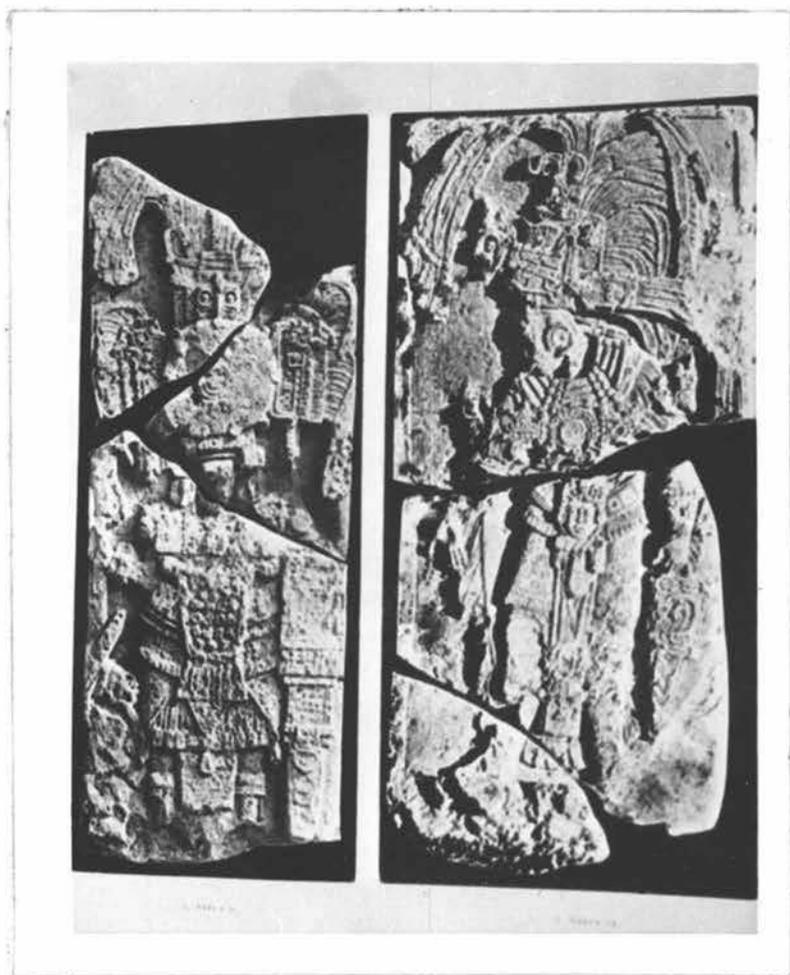


Plate 30

Yaxchilan Lintel 9

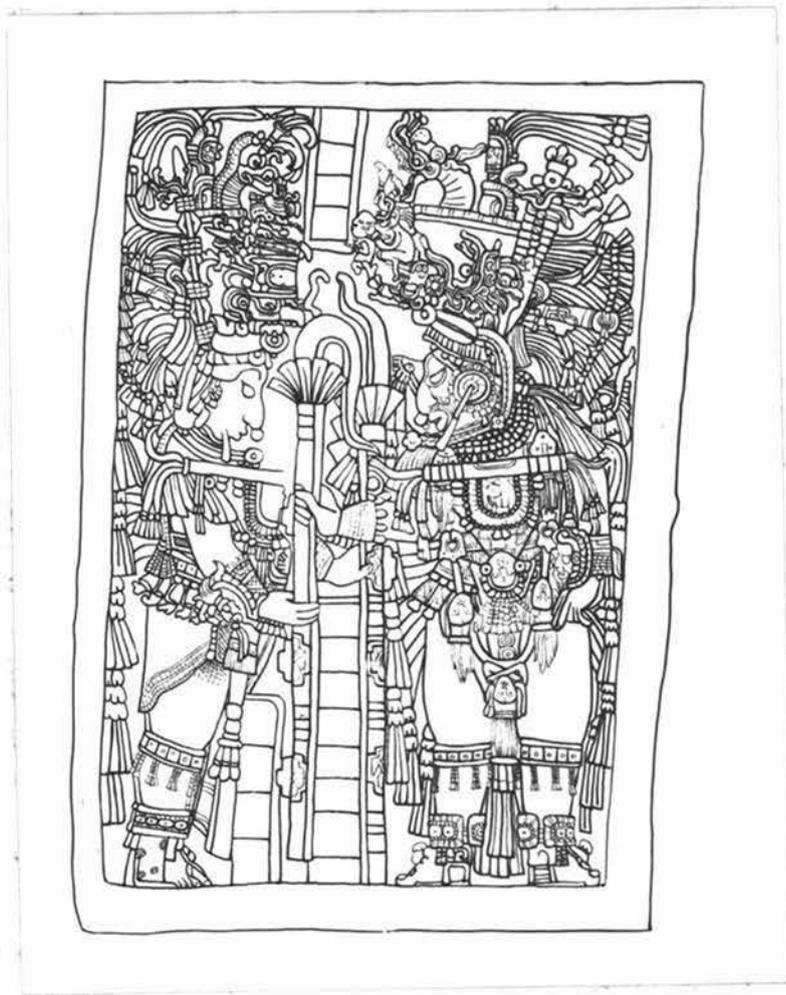


Plate 31

Yaxchilan Lintel 52

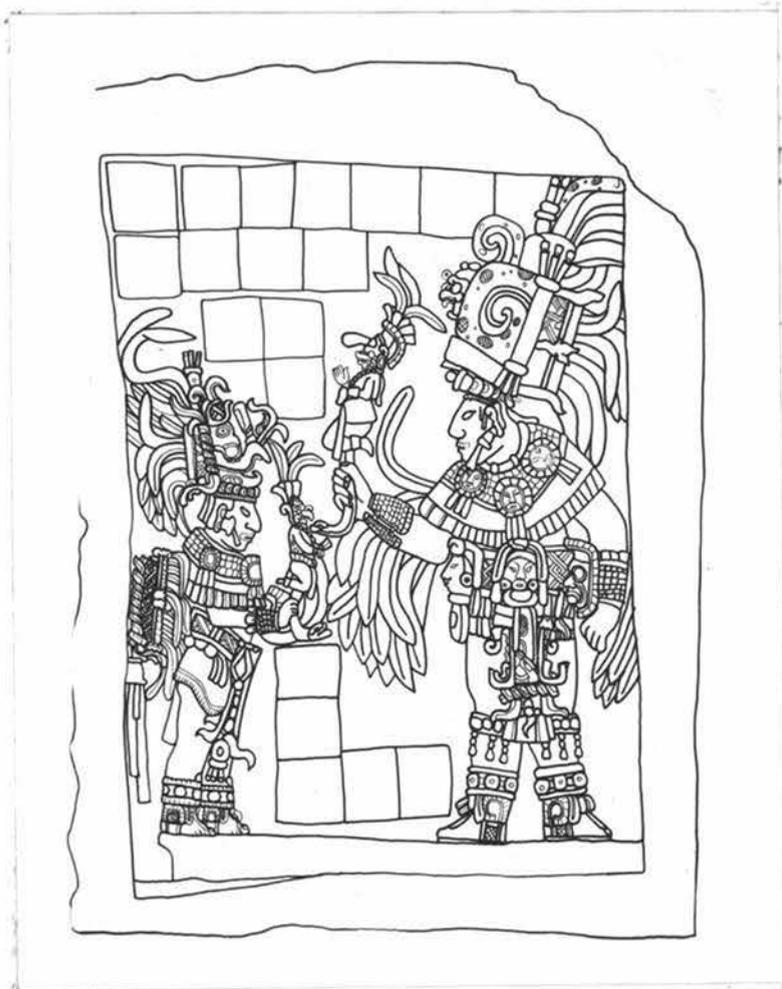


Plate 32

CHAPTER VI

MASCULINE ACCESSORIES WORN BY THE MAYAS
DURING THE CLASSIC PERIODCollars and Necklaces

An example of the Mayas' passion for jade is shown by its wide use in collars and necklaces, as well as in earplugs, bracelets, ornaments, and fringe. This stone, called jadite by the modern scholars and tun by the Mayas, was an emerald green in color. It was often highly polished, and many pieces were carved into beautiful and fantastic shapes. At the time of The Peabody Museum's explorations of 1895-1913, several of the sculptured figures that had withstood the ravages of weather and time wore this lovely green color on almost all of their jewelry. The jade stone was a mark of rank and, as can be seen by the ceremonial attire of the sculptured figures, was worn by the hierarchy.

As jade was highly valued even as late as the time of the Spanish Conquest, the pieces were probably handed down from generation to generation. The source of the mineral itself in Middle America is still an unsolved problem. Many pieces of this jade in the form of necklaces and other jewelry have been recovered as late as

the twentieth century from the Sacred Well at Chichen Itza and from the tombs of Palenque and Kaminaljuyu.

Almost every sculptured figure wore some type of necklace. For the less ceremonial figures (Naranjo Stela 25, Plate 33), it was a single or double strand of large round beads; but when the figure was dressed in full ceremonial regalia, a collar composed of several rows of beads was almost always part of the costume. The collars worn early in the Classic Period were usually composed of tubular or round beads. The collar on Stela 15 of Yaxchilan, Plate 34, is fashioned entirely of round beads placed in four rows.

Throughout the Classic Period three ornaments of small carved heads were attached to the collars. Two of the collars on Plate 35 exhibit these head ornaments. Cylindrical beads encircle the ornaments, and several large beads drop as pendants beneath the heads.

Later in the Classic Period the round collar was made to fit the shoulders and encircle the neck more closely. The masks or head ornaments then looked as if they were attached to some fabric lining. On certain carvings this lining appeared on the outer edge of the collar, as on Stela 4 of Itsimite Sacluk, Plate 6, Chapter IV.

A variation of decoration on the round collar is

shown on Piedras Negras Stela 35, Plate 28, Chapter V. Here large five-pointed pendants form a border on the periphery of the collar.

Stela 10 of Seibal, Plates 10 and 11, Chapter IV, has a collar richly embellished. It consists of five rows of cylindrical beads upon which are placed ornaments of crisscross pattern, or the mat motif. Tassels with beaded heads form the lower edge of the collar as well as decorate the collar itself.

Collar Ornaments

There were three principal types of ornaments fastened to the collar. The first was the mat ornament (Seibal Stela 10, Plates 10 and 11, Chapter IV), which is composed of plaited or crisscrossed strands. The second was the bar ornament (Stela 4 of Itsimite Sacluk, Plate 6, Chapter IV), which is composed of a long tubular bead as the central element and three elongated beads attached to each end. In some cases the center bead was incised with a design.

The third ornament commonly employed by the Mayas as part of the collar was the medallion, usually worn attached to the lower edge of the collar. The figure on Stela 16 of Tikal, Plates 36 and 37, wears an example of an ornament medallion with a beaded center and tubular

ornaments of beads or shells extending toward the sides. The personage on Piedras Negras Stela 13, Plate 18, Chapter IV, also wears a medallion which is encircled with tiny beads. Again side pieces extend outward, the upper and lower curving away from the center. The figure on Naranjo Stela 19, Plate 8, Chapter IV, wears a less complex medallion ornament.

There were many forms of collar ornaments that were neither bar nor medallion. These were often decorated with a grotesque face or skull.

At times the bar ornament and medallion were worn together. The elaborately costumed figure on Tikal Stela 16, Plates 36 and 37, wears the medallion above the bar ornament. The collar ornament on Yaxchilan Lintel 54, Plate 38, is an excellent example of the bar ornament which is used with a breastplate decorated with a head and edged with tubular beads.

Scarves

Worn about the neck of several of the figures on the stelae were long scarves fashioned of overlapping scales (Yaxchilan Stela 18 and 20, Plates 22 and 23, Chapter IV). These neckpieces were probably composed of shells and were often worn over the jerkin. Falling to about mid-thigh, the scarves were held at the waist by

an elaborately beaded ornament. Long plumes trimmed the lower edge of the scarf.

Belts

One of the conspicuous features of the costume of these Classic Mayas was the wide decorative belt, which was often adorned with three large head or mask ornaments (Plate 39). Between the heads was placed a cross, and from them hung triple pendants. The personage carved on Stela 20 of Naranjo, Plate 40, wears this typical belt of the ancient Mayas. One of the ornamental heads is centered on the body, while the other is in profile. The third head is hidden under the left arm. Large shell pendants bedeck the lower edge of the belt. The figure on Naranjo Stela 14, Plate 40, wears another example of an ornate belt, which encircles the body and again is decorated with three heads. Shell pendants are fastened to the lower edge of each head, and a St. Andrew's cross ornaments the space between (11, p. 99). This cross was often used as a decorative element on the belt. The cross motif many times alternated with circles and ellipsoids (17, p. 65).

Stela N of Copan, Plate 42, shows an example of a belt worn during the era of the most ornate style of the Classic Period. There are shell pendants falling from

below the heads as well as from the lower edge of the belt. An enrichment of earplugs, mat ornaments, and headdresses decorates the heads.

During the late part of the Classic Period, the belt was composed of panels which were separated by vertical bands (17, p. 65). The cross remained a principal motif; but twists, mat ornaments, planet symbols, stars, and other astronomical bodies were generally represented. The personage on Stela 10 of Seibal, Plates 10 and 11, Chapter IV, wears an example of a belt of this later period. Although it is still edged with shell pendants, only one head, that at the side, is visible on the belt. The other decoration of planet symbols is more prominent.

The girdle [belt] is decorated with three signs of the second manner of writing, and has a fringe of beads and cylindrical sea-shells on the lower edge. A profile mask with pendants is attached to the girdle at the hips, the one on the right hip being very distinct, while the left one, though placed somewhat lower, is partially covered up. (11, p. 22)

A fairly late feature is the deliberate curving of an ornamental belt, such as that pictured on Stela 8 of Naranjo, Plate 14, Chapter IV (17, p. 65). Besides the head ornament, outstanding features of this belt are crisscross patterns and intricately carved shell pendants. Other belts of this period were composed of

tubular beads instead of panels. Piedras Negras Stela 13, Plate 18, Chapter IV, shows another innovation. Here square elements compose the body of the curved and fitted belt. The belt itself is red and has a red border of sea shells (10, p. 62).

A much less ornate belt is worn by the figure on Naranjo Stela 19, Plate 8, Chapter IV. There are no mask ornaments or panels, and shells again border the edge.

A very different and interesting belt is worn by the sculptured figure of Stela 2 of Cancuen, Plate 43. It is composed of netting and a bead fringe which carries out the theme of the beautifully beaded costume.

At times the human head ornaments were replaced by tiger masks or grotesque masks. Naranjo Stela 4, Plate 12, Chapter IV, and Copan Stela H, Plate 13, Chapter IV, are good examples of this decoration. On the Naranjo stela the mask is very large and prominent, and the remainder of the belt is composed of tubular beads and small shells.

Heads similar to those on the front of the belt were sometimes attached to the back. A large back ornament of this type is worn on Stela 27 of Yaxchilan, Plate 44. Often panaches of feathers extended from this back position to the sides and fell in graceful curves around the figure (Yaxchilan Lintel 54, Plate 38).

Chain Elements

Tatiana Proskouriakoff describes the chain as an "element attached to the belt of a Maya figure to hold an ornament which hangs behind the legs." (17, p. 201) This ornamented chain hangs from the belt of the splendidly costumed figure on the west doorway panel of the Temple of the Cross at Palenque, Plate 45. At the end of the chain is a Manikin figure who is placed on a pedestal shaped much like the serpent head of the Manikin Scepter.

Earplugs

Earplugs were first worn as part of the headdress itself, which in the early portion of the Classic Period extended down over the ears. Stela I of Copan, Plate 24, Chapter V, exhibits very large and ornate earplugs extending outward from the sides of the face mask. Stela N of Copan, Plate 42, also displays large ornate earplugs, the hair being allowed to fall down between the earplugs and headdress. Though larger, these last ear ornaments are in a degree much like the typical earplugs worn by most ancient Mayas after the early part of the Classic Period. They are oblong and have a tubular bead hanging from the center front of each.

After the early phase of the Classic Period, the earplug became dissociated from the headdress and became much more simple in design. The typical earplug was usually round or oval in shape. Tatiana Proskouriakoff describes it as having a basic shape within which is an element, tau-shaped in side view, from which hangs a tubular bead (17, p. 58). The carved figure on Stela K of Quirigua, Plate 9, Chapter IV, wears this basic earplug. The old man on the east doorway panel of the Temple of the Cross, Plate 21, Chapter IV, wears a round earplug with a bond-shaped piece extending from it.

The earplug, like much of the Mayan costume in the latest part of the Classic Period, became much more detailed, complicated, and ornate. That on Stela 2 of Cancuen, Plate 43, has an elaborate projection decorated with a half-circle and an additional circular piece. It extends fully across the face, as shown in profile.

The main round or oblong element of the earplug also became ornate. It gained carved ridges (Stela 10 of Seibal, Plates 10 and 11, Chapter IV), or it was made up of mosaic and was encircled with round beads (Lintel 9 of Yaxchilan, Plate 31, Chapter V), or it became square in shape (Stela 4 of Itsimite Sacluk, Plate 6, Chapter IV).

A very different ear ornament is worn on Stela 25 of Naranjo, Plate 33. A pendant hangs from the ear lobe, and a small plug extends from the ear toward the face. This is not typical of the earplugs of the ancient Mayas. Stela 18 of Yaxchilan, Plate 22, Chapter IV, shows a final elaboration of the earplug. Here, two circles which are called rayless stars fall from an earplug and extend downward to the shoulder line.

Noseplugs

Although elaborate earplugs are worn by almost every sculptured figure, noseplugs are relatively rare. At Yaxchilan some of the figures are shown wearing under the nose a tubular bead through which is passed a feather (Lintel 6 of Yaxchilan, Plate 46, left figure).

On some carvings, tassels are pictured hanging from the septum of the nose. The figures on Naranjo Stela 11, Plate 47, and Stela 21, Plate 15, Chapter IV, both wear this tassel. It seems to be part of an abbreviated mask that encircles the eyes and the nose.

Wristlets or Arm Bands

The sculptured Mayan figures are generally shown with arm bands, which at times are of intricate design. The simplest type of arm band was made of one row of

round beads worn at the wrist as a bracelet, much like that worn on Naranjo Stela 25, Plate 33. Somewhat more ornate, but still one of the most popular styles worn with ceremonial attire, was the wristlet composed of tubular beads that may have been pieces of jade or shell. These beads lay parallel to each other around the wrist, and each was edged with a small round bead that formed a finished border. The personage on Piedras Negras Stela 1, Plate 17, Chapter IV, wears an example of this fashionable wristlet. On occasion the upper beads were spaced so that only every other rectangular bead was topped with a circular one (Seibal Stela 10, Plates 10 and 11, Chapter IV).

Several other variations of this common form of wristlet were worn. On some the top beads projected horizontally from the sides, while on others the whole wristlet was composed of small round beads (Stela H of Copan, Plate 13, Chapter IV). Some bracelets had fringes composed of many very small cylindrical beads falling from the upper edge of the wristband. This more ornate example of the wristlet is shown on Stela 2 of Cancuen, Plate 43.

One unique wristlet made of soft material was tied around the wrist. The old man wearing the jaguar skin on the east doorway panel of the Temple of the Cross at

Palenque, Plate 21, wears these soft bands on wrist and ankles.

Some wristlets were fanciful and elaborate, featuring scrolls, plaques, crosses, and other ornamental variations. Stela 27 of Yaxchilan, Plate 44; Stelae A and H, Plates 48 and 13, of Copan; and Stela 8 of Naranjo, Plate 14, Chapter IV, display this ornate decoration.

Another wristlet of interest is a style that covered much of the arm. This type may have been used for protective purposes, as it was worn by ball players. Stela 7 of Seibal, Plate 7, Chapter IV, is an example of a personage wearing a wrapped armlet of this description.

Anklets

Ankle cuffs fashioned like those worn at the wrists were another important decorative element of the Mayan costume. Generally they were composed of tubular beads, some with horizontal bands at the upper and lower edges. Small round beads often topped each tubular bead but sometimes were more widely spaced. This type of cuff is worn on the figure on Stela 18 of Yaxchilan, Plate 22, Chapter IV.

A second style of anklet was composed of large round beads much like rayless stars. These were linked

together with small circular beads and had either a horizontal bar on the lower and upper edges or a fringe of shells or beads. Yaxchilan Lintel 52, Plate 32, Chapter V, displays this ankle decoration.

As a decorative element, the serpent head is found on several of the anklets sculptured during the Classic Period. Xultun Stela 10, Plate 49, shows serpent heads facing each other. An anklet with three knots was usually associated with these serpent heads, but these knots could also appear alone (17, p. 81). Occasionally three blade-like elements decorated the anklets in an arrangement similar to that on Stela 8 of Seibal, Plate 20, Chapter IV.

As is true of the other parts of the costume of the Mayas, various different and unusual cuffs were worn which were not typical of the most fashionable anklets. One such variation is the anklet on Stela I of Copan, Plate 24, Chapter V. On this, horizontal and vertical bars form a square, which, with a cross in the middle, is a decorative element.

Garters and Gaiters

An intricately designed garter was worn just below the knee by the majority of the Mayan figures (Plate 50). The most simple style, one composed entirely

of circular beads, is illustrated on Stela 13 of Piedras Negras, Plate 18, Chapter IV. Another very common garter was composed of beads and a mask ornament. The garter on Copan Stela A, Plate 48, is of this type. The garter on this stela features a mask facing the front, surrounded by small cylindrical beads and placed on a band of four rows of small round beads. A pendant of rectangular and round beads hangs from below the mask.

Another typical garter was characterized by spaced ball and fringe elements hanging from a decorative band. The garter on Lintel 9 of Yaxchilan, Plate 31, Chapter V, is an excellent example displaying a band of square beads or shells finished off with horizontal bands. Spaced around the garter are vertical hanging elements, composed of two rows of cylindrical beads and a row of fringe. Stela 20 of Yaxchilan, Plate 23, Chapter IV, wears a simple form of this garter.

Occasionally more elaborate garters were part of the costume. Those on Cancuen Stela 2, Plate 43, are embellished with beads, fringe, and net.

Pads were used by ball players to protect the knees. They were usually worn on one knee only. The ball player on Stela 7 of Seibal, Plate 7, Chapter IV, wears this pad along with a wrapped garter, anklets, and wristlets.

High gaiters of cross-gartering were worn by a few of the figures sculptured in stone (Plate 51). On the west doorway panel of the Temple of the Cross at Palenque, Plate 45, is a figure wearing gaiters. These consist of spaced bands, crossed and wrapped around the leg from ankle to calf.

Sandals

The typical Classic sandals, or cotaras (11, p. 45) as the Spaniards called them, had ankle guards and solid heels. They were tied at the ankle and looked like a buskin (Plate 52). Stela H of Copan, Plate 13, Chapter IV, displays these unique sandals. The strings that held the sandals in place were tied between the first and second, and the third and fourth toes. This is plainly shown on Stela N of Copan, Plate 42. The ankle guards, usually edged with fringe, were attached to the heels.

As the Classic Period progressed, the ankle guards became very prominent and elaborate in detail. Some were made of the popular jaguar skin (Stela 10 of Seibal, Plates 10 and 11, Chapter IV). In this period the ankle guards were often fastened to the soles by wide straps, leaving the heels out of the sandals. Along with the exaggerated high ankle guards and huge ties, there were grotesque heads, elaborate tassels, and large tufts which

decorated the insteps of the sandals.

Seibal Stela 10, Plates 10 and 11, Chapter IV, shows footgear with these elaborate ankle guards of tiger skin, the straps going under the insteps to the soles. Pear-shaped ornaments with tufts of feathers decorate the insteps of these highly ornamented sandals.

The fancy buskins on Cancuen Stela 2, Plate 43, have the characteristic closed-in heels, with heel closures and ankle guards covered with varied designs. The ankle guards are fringed with tubular beads which are edged with tiny cylindrical beads. Large round beads are incorporated in the ties as an ornament to the insteps.

Besides being fashioned of the highly popular yellow jaguar skin, sandals were also made of netting (Yaxchilan Lintel 32, Plate 27, Chapter V), plaited hemp (8, p. 296), deer hide (24, p. 217), and textiles of intricate design (Naranjo Stela 21, Plate 15, Chapter IV). The sandals must have been worn by the hierarchy or for ceremonial occasions, since most of the sculptured figures wear sandals, while nearly all of the personages in the Bonampak murals are barefooted -- that is, except the halach uinic.

Naranjo Stela 25

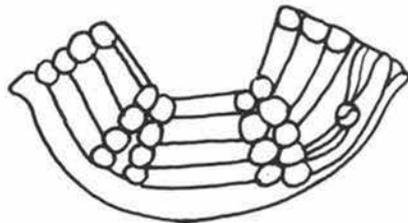
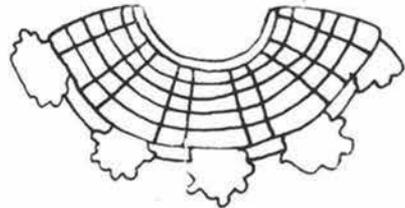
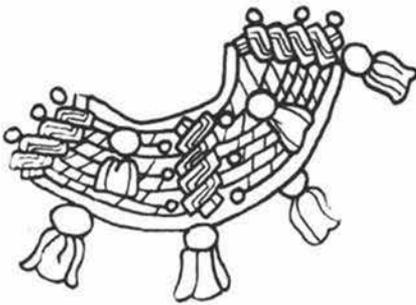
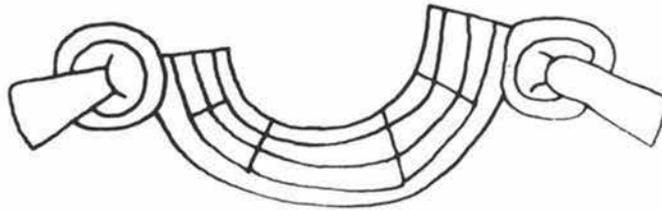
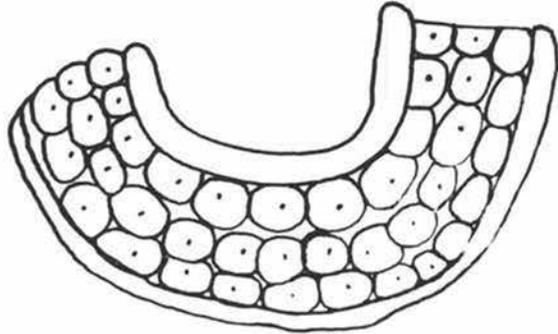
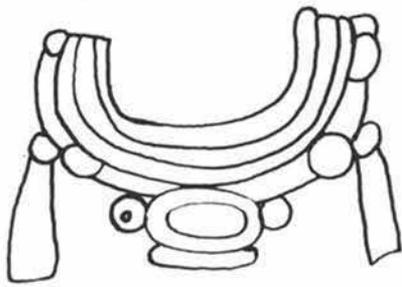


Plate 33

Yaxchilan Stela 15



Plate 34



Tikal Stela 16

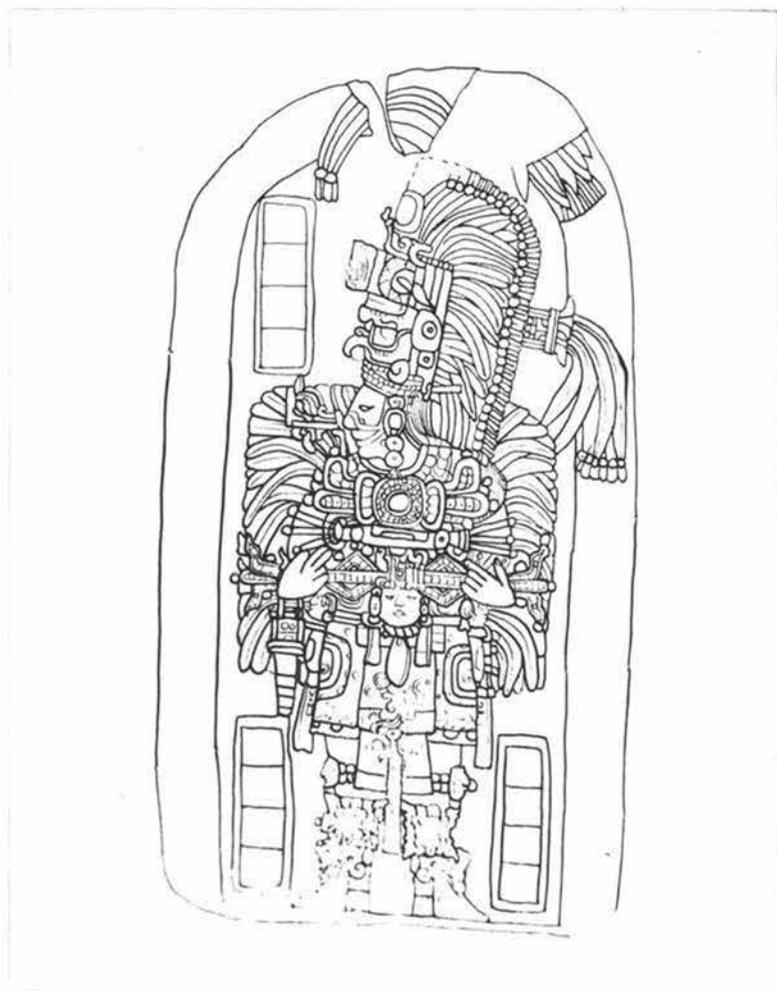


Plate 36

Tikal Stela 16

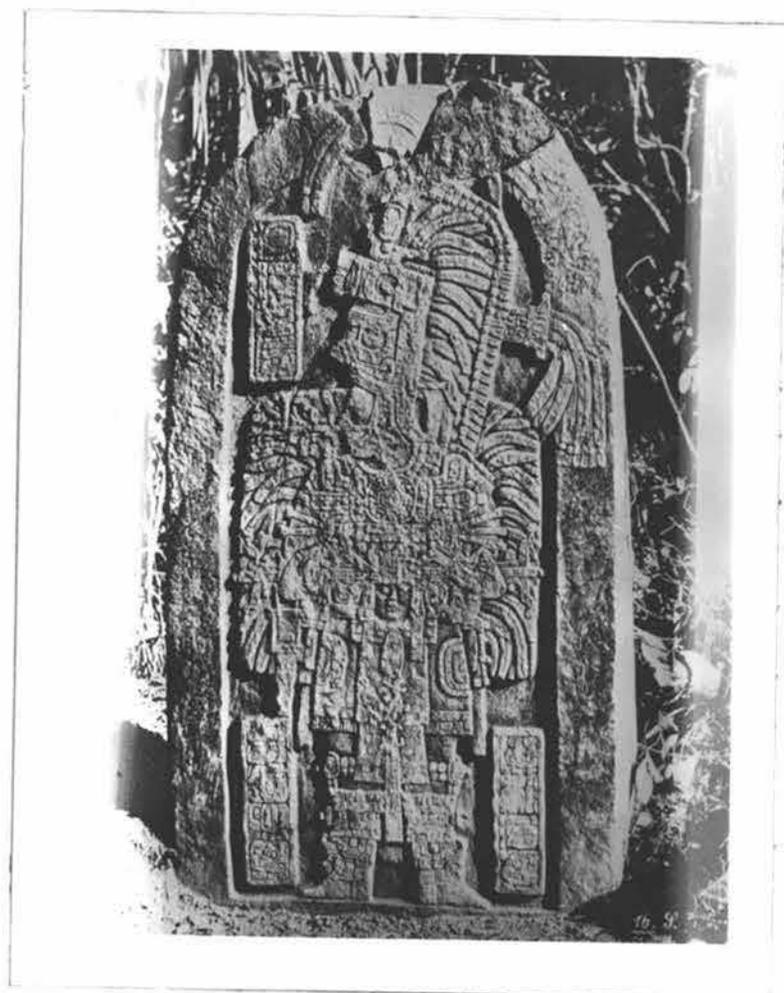


Plate 37

Yaxchilan Lintel 54

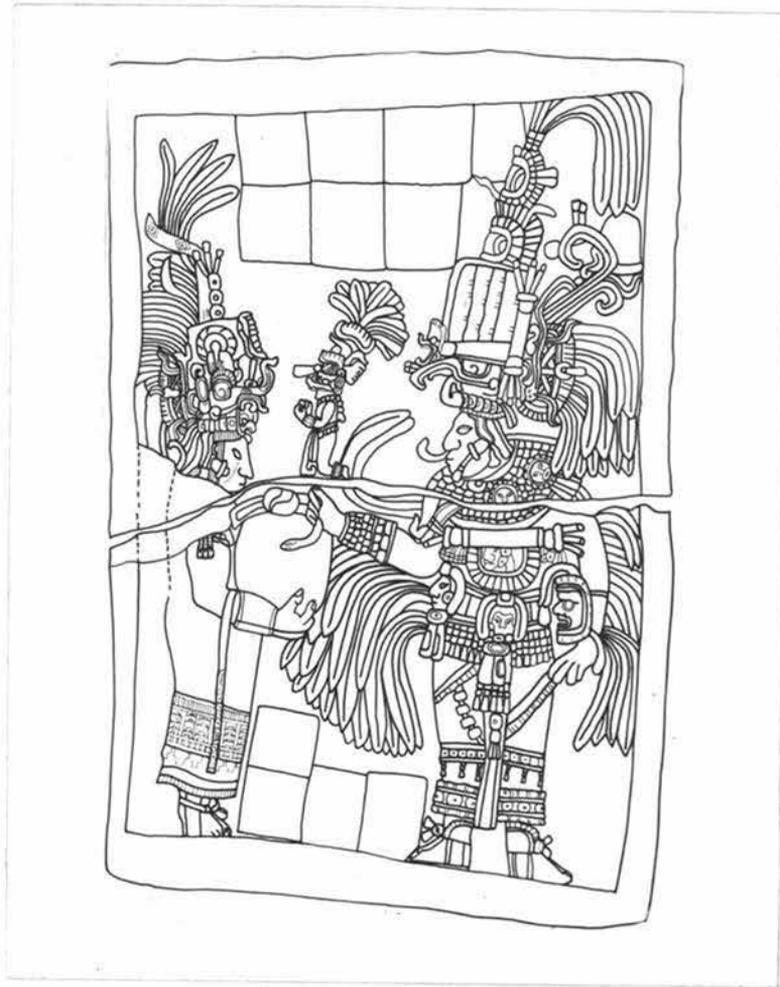
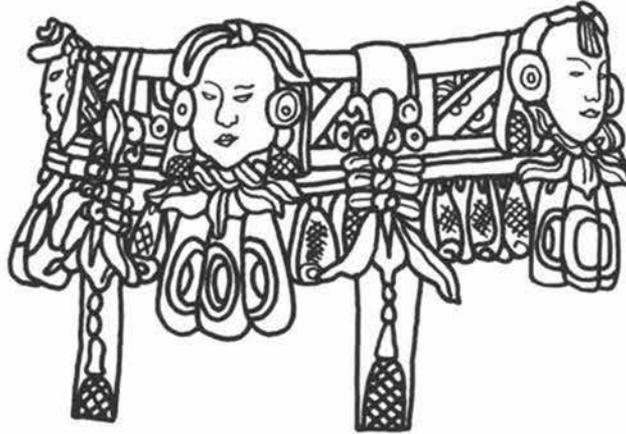
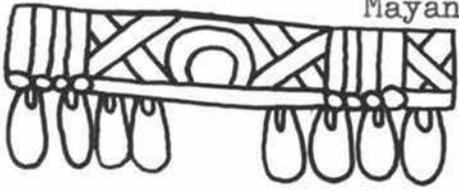


Plate 38

Mayan Belts



Naranjo Stela 20

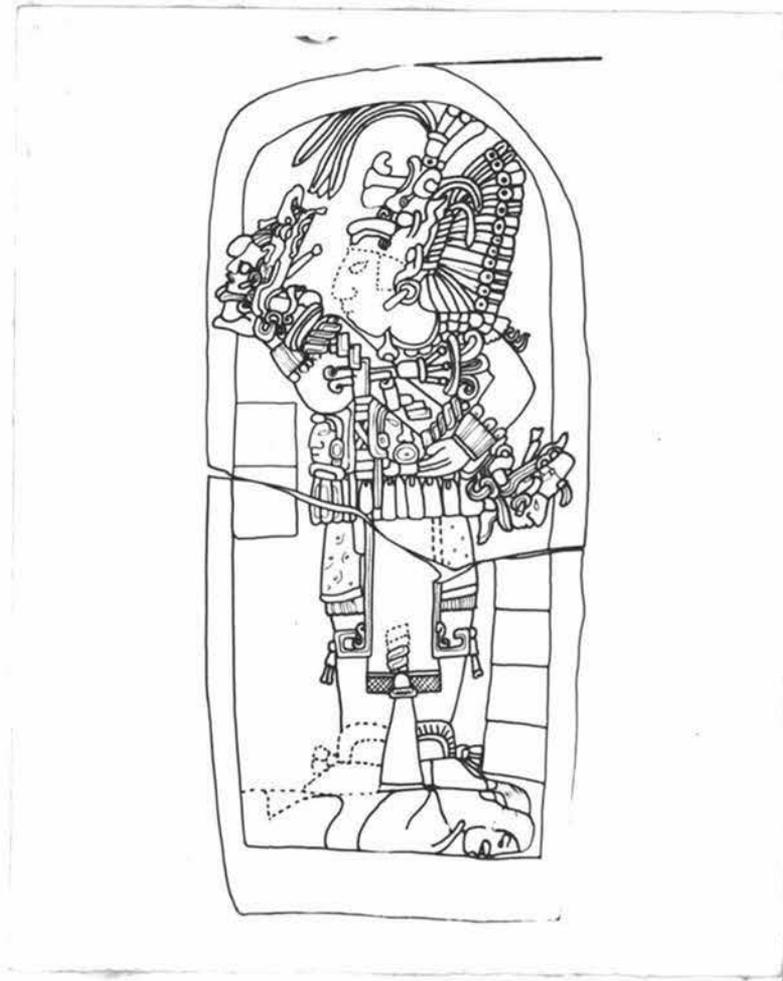


Plate 40

Naranjo Stela 14

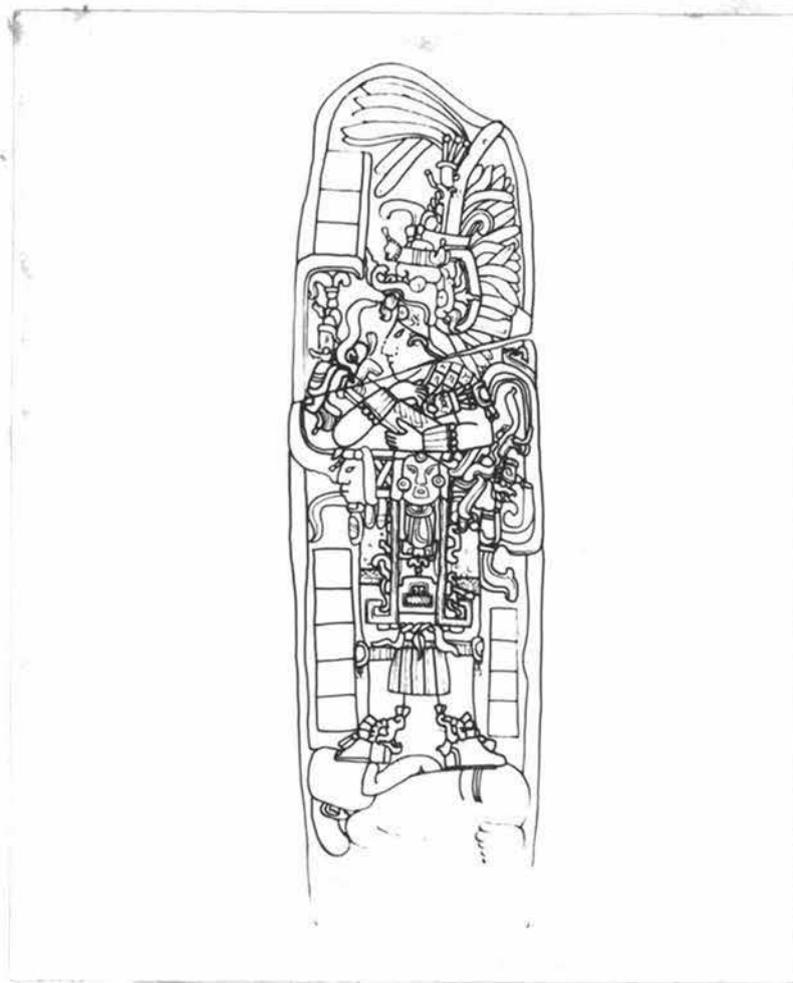


Plate 41

Copan Stela N

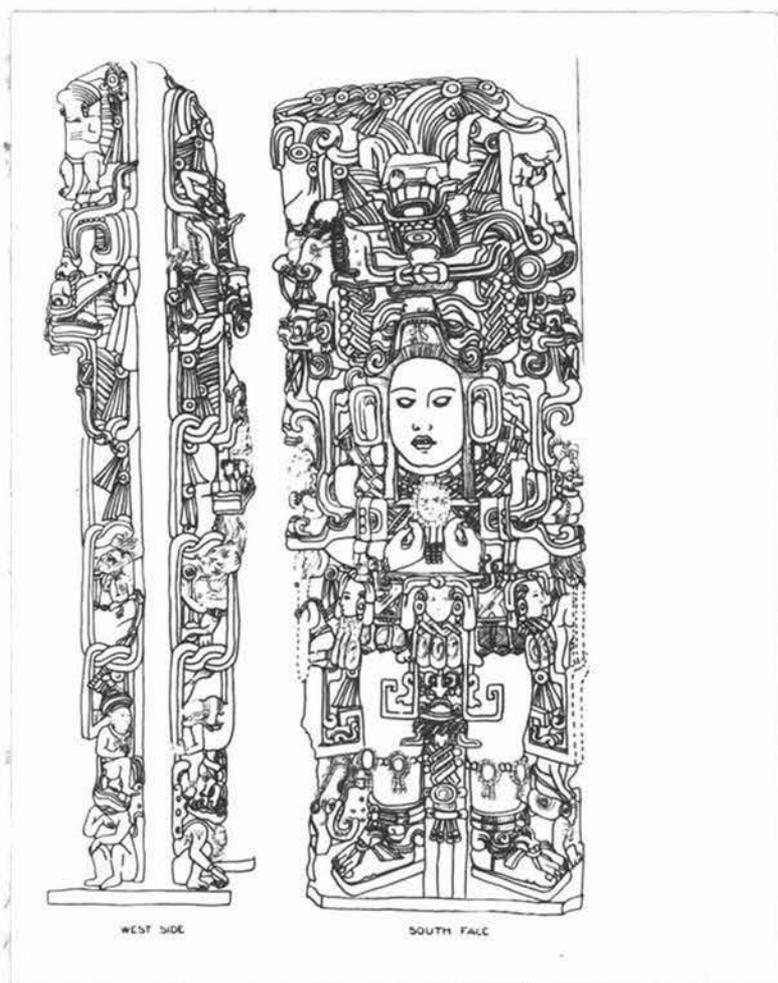


Plate 42

Cancuen Stela 2

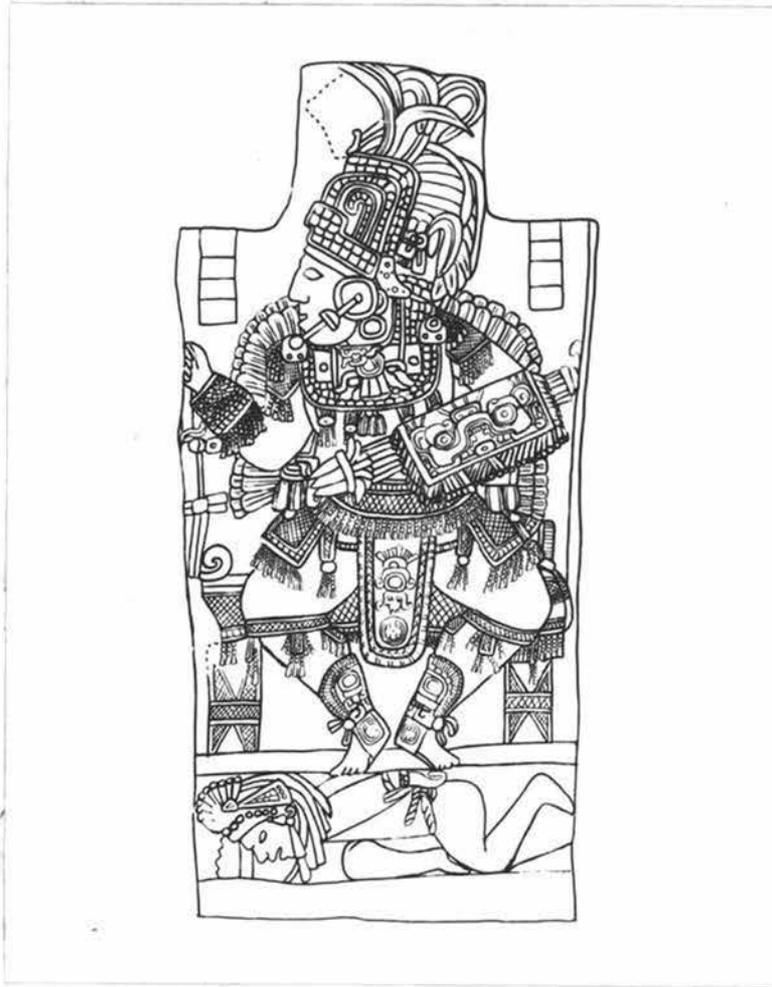


Plate 43

Yaxchilan Stela 27

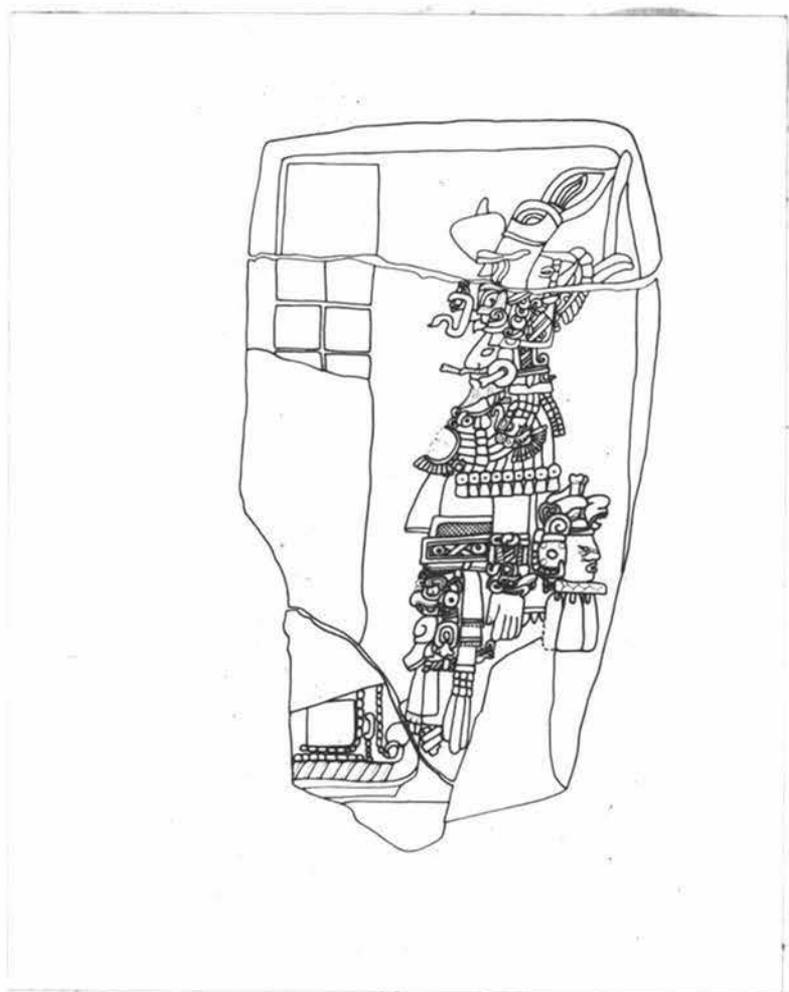


Plate 44

West Doorway
of the Temple of the Cross
Palenque

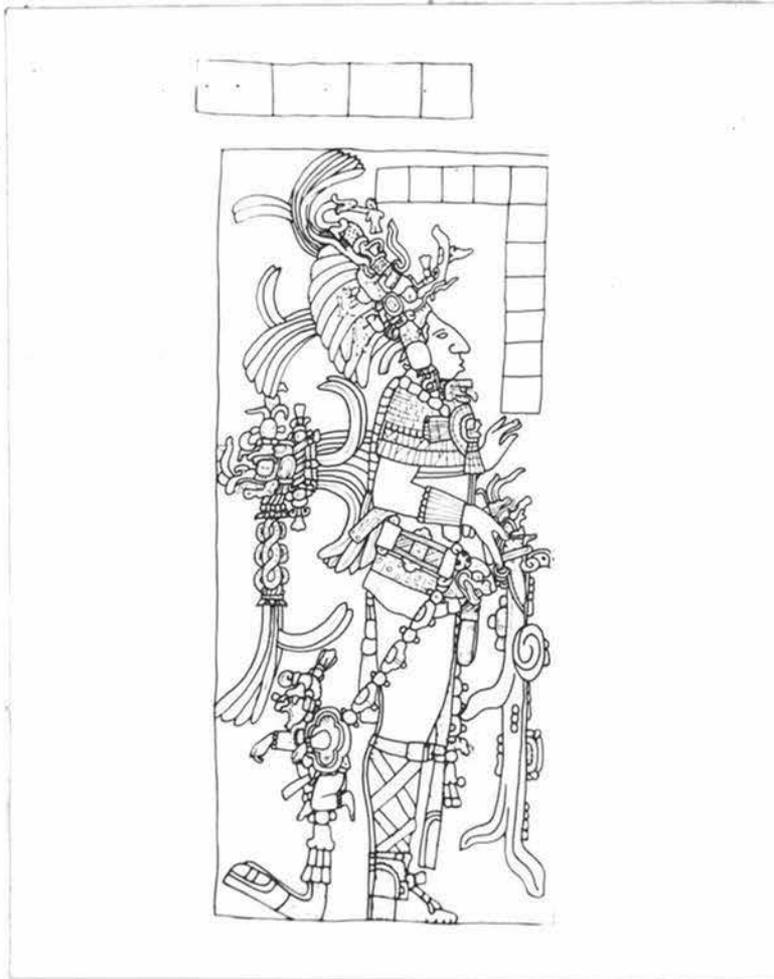


Plate 45

Yaxchilan Lintel 6



Plate 46

Naranjo Stela 11

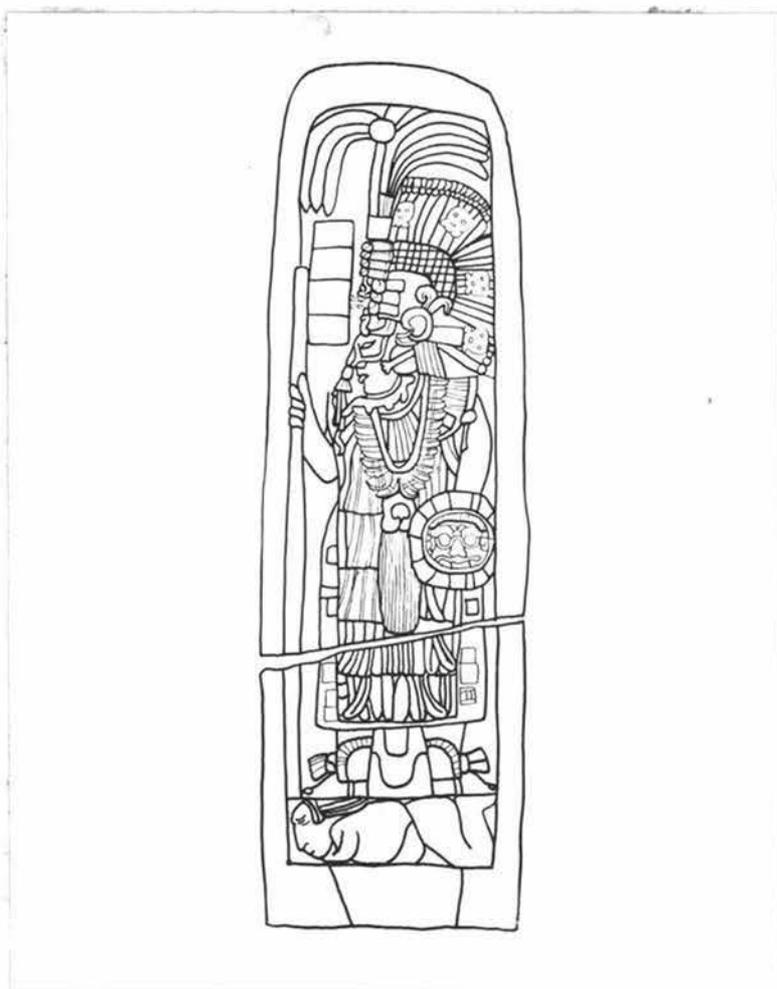


Plate 47

Copan Stela A

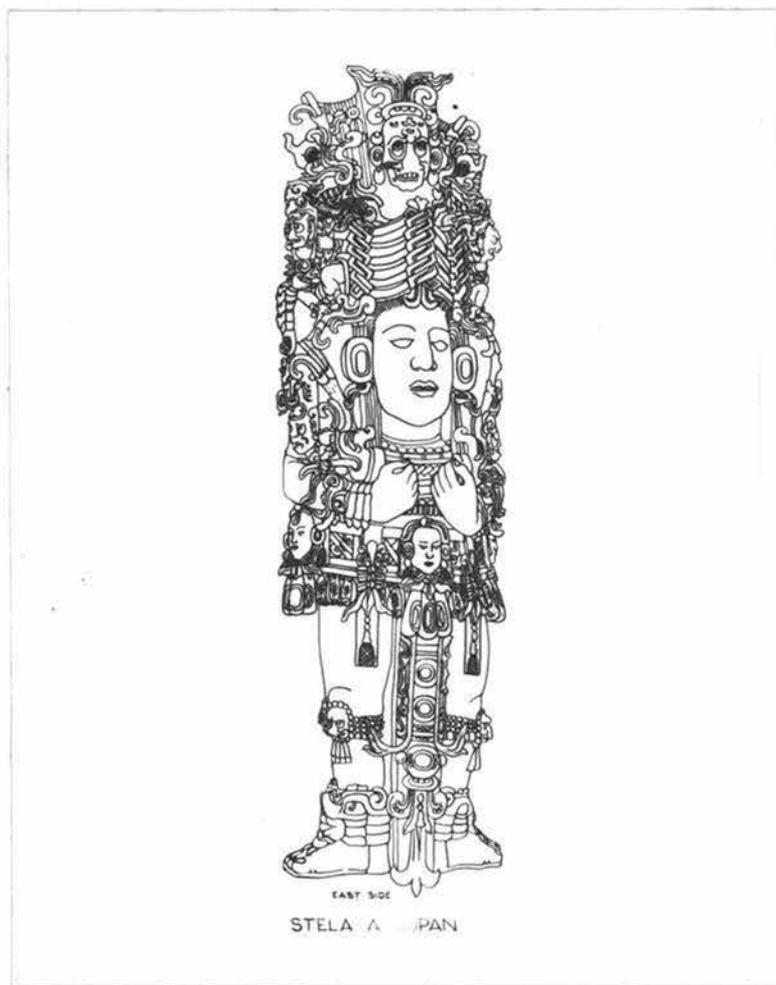


Plate 48

Kultun Stela 10

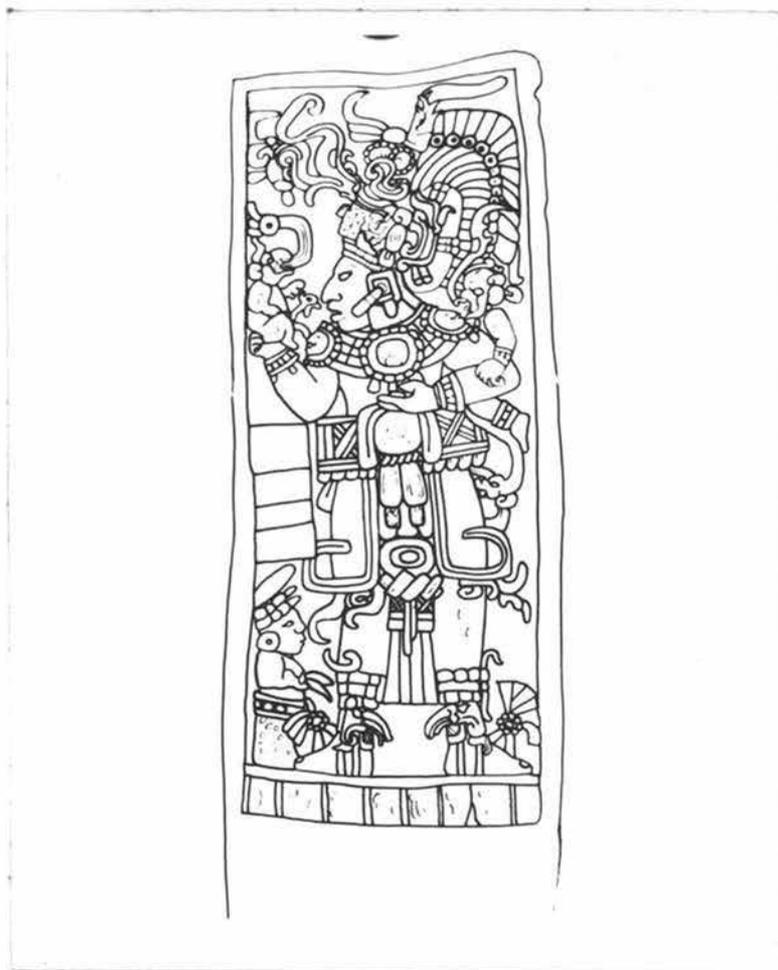


Plate 49

Mayan Garters and Sandals

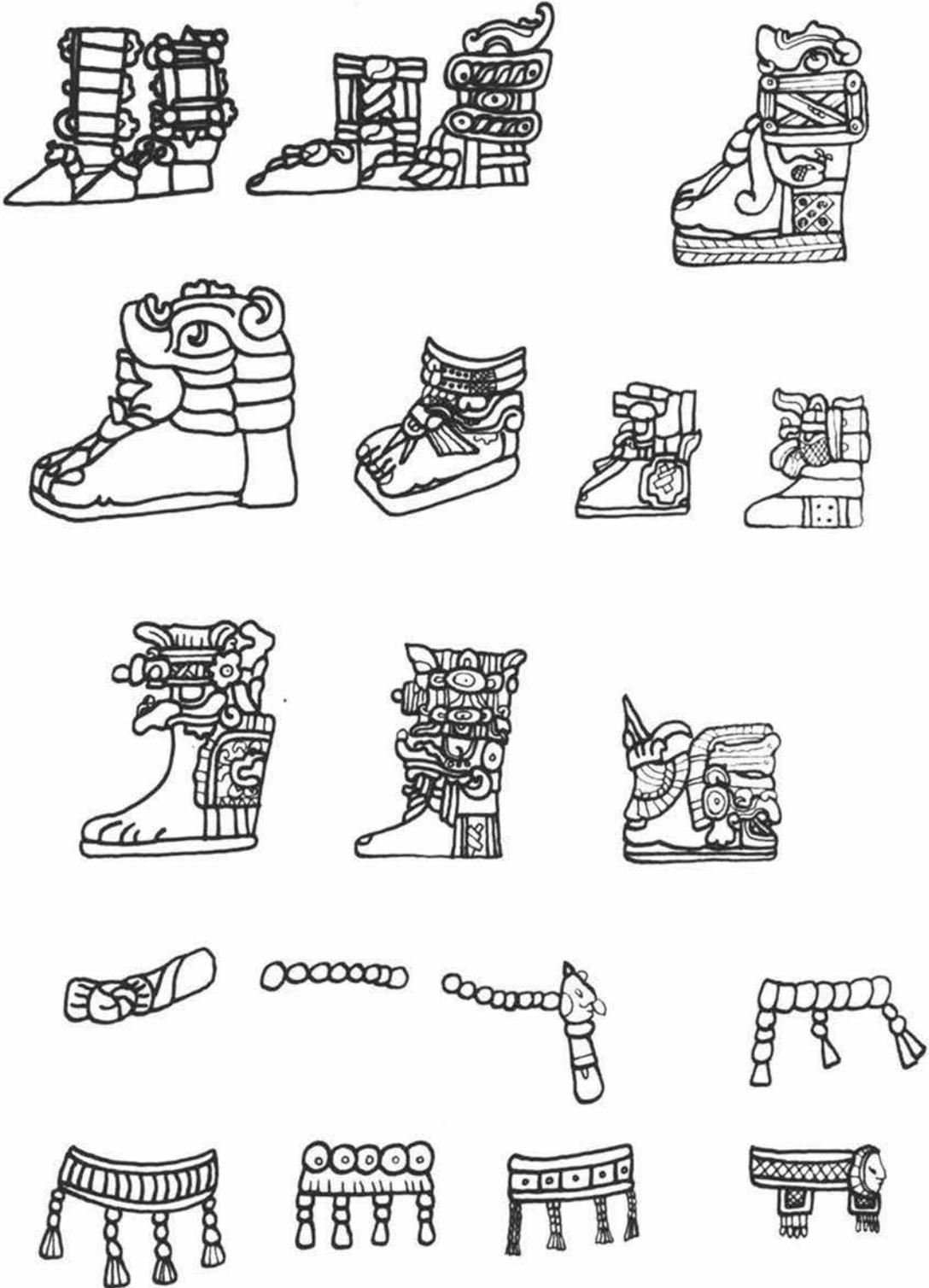


Plate 50

Gaiters and Sandals



Plate 51

Sandals and Anklets



Plate 52

CHAPTER VII

MASCULINE ACCESSORIES CARRIED BY THE MAYAS
DURING THE CLASSIC PERIODCeremonial Bars

The Ceremonial Bar is the name given to the object commonly held in the arms of the sculptured figures. This is almost always a straight bar with a stylized serpent head at each end. A group of astronomical signs or the mat ornament, which is the crisscross pattern, usually decorate the bar.

The Ceremonial Bar was held in either of two positions. On the Copan stelae it was held horizontally across the breast (Plate 48, Chapter VI); and on Naranjo Stela 20, Plate 38, Chapter VI, it was held obliquely across the body.

Occasionally the serpent heads at each end of the bar were large and complex, forming intricate scrolls. Stela 10 of Seibal, Plates 10 and 11, Chapter IV, is an example of a personage carrying an ornate Ceremonial Bar with highly stylized ends, the center being covered with astronomical signs.

Manikin Scepters

The Manikin which appears at the top of the

scepter is a small anthropomorphic figure that is seen many times in Mayan sculpture. The face of this figure is usually characterized by a long turned-up nose and a wide-open mouth in which is a prominent flame-shaped tooth (20, p. 51). The Manikin figure is often called a grotesque figure, and its features are decidedly reptilian (20, p. 51). It looks much like the Long-nosed God (20, p. 63) of the Mayas. The Manikin wears a belt and an apron, plus arm bands and a necklace. This figure is sometimes seen as a flexible appendage placed upon an inverted basket-like object on top of a pole. The personage at the right on Lintel 6 of Yaxchilan, Plate 46, Chapter VI, holds this sort of staff which supports the Manikin.

The Manikin Scepter itself is an object usually held in the right hand of the principal figure on the sculpture. This figure holds on to the right leg of the Manikin, which terminates into a serpent head. Both personages on Lintel 52 of Yaxchilan, Plate 32, Chapter V, hold the Manikin Scepter, which only the figure on the right of Yaxchilan Lintel 54, Plate 38, Chapter VI, holds it.

Pouches

An accessory commonly carried by the Mayas is a

decorated bag or pouch of elongated shape. This pouch, usually rectangular, was decorated with the mask motif, or with hieroglyphic or medallion designs in the center. The bottom was trimmed with snake rattles which fell to almost double the length of the pouch. Stela 13 of Piedras Negras, Plate 18, Chapter IV, shows a pouch with a medallion design and rattles. The pouch on Yaxchilan Lintel 18, Plate 22, Chapter IV, displays a face mask design and rattles which appear to terminate in a scroll.

Fans

Small hand fans were part of the accessories of the Mayas and are carried by several of the figures on the Bonampak murals. The murals also picture extremely large fans which appear to have a symbolic use (18, p. 61) and are fashioned of resplendently colored feathers.

Staffs

Often depicted in the sculptures of the Classic Mayas were staffs held in upright ceremonial position. A stucco figure at Palenque, Plate 53, is shown holding a staff whose upper portion includes feathers, a conventionalized serpent head, and the head of the Long-nosed God or Manikin. On Lintel 6 of Yaxchilan, Plate 46, Chapter VI, is an individual who holds a staff with

the Manikin sitting upon an upturned, basket-like object.

The right-hand side of Piedras Negras Lintel 4, Plate 29, Chapter V, pictures a Mayan holding a ceremonial staff with a slightly bulbous top wrapped in beads or scales to match his turban headdress.

Spears

Although the sculptures do not picture warfare as a principal occupation of the Mayas, some hand-to-hand combat took place, as is evidenced by the weapons that the warriors carried. Spears were most often held in an upright ceremonial position by the personages on the sculptured lintels and stelae. Yaxchilan Stela 20, Plate 23, Chapter IV, displays a simple spear, while Yaxchilan Stela 18, Plate 22, Chapter IV, has a somewhat more ornate one. A finely detailed spear is carried by the figure on Naranjo Stela 8, Plate 14, Chapter IV. Here the shaft of the spear is divided into segments consisting of geometric designs of alternate circles and angles. These designs seem to encircle the pole.

The principal weapon shown on the Bonampak murals is a rather short spear that could be used as a stabbing or throwing instrument. The shaft is decorated or wrapped in a jaguar skin, while bunches and feathers

often mark the junction of foreshaft and shaft. Short club-like implements are also pictured as part of the weapons of warfare.

Shields

The Classic shield was round, or square with rounded corners. It was often embellished with a mask design, a medallion motif, or hieroglyphics and was trimmed with tassels, feathers, or beads. The gorgeously costumed figure on Stela 11 of Naranjo, Plate 47, Chapter VI, holds a round shield featuring a mask. Naranjo Stela 19, Plate 8, Chapter IV, displays another shield with this type of ornamentation.

A more spectacular shield decorated with a center tassel is held by the figure on Naranjo Stela 21, Plate 15, Chapter IV. On Cancuen Stela 2, Plate 43, Chapter VI, the warrior carries a rectangular shield with a mask design and beaded fringe trim. The shield on Piedras Negras Stela 35, Plate 28, Chapter V, is also rectangular but is in an upright position. It is trimmed in large feathers and has a medallion center.

One outstanding shield on the Bonampak murals is covered completely with beige feathers. Another is composed of contrasting black and white.

Often at Yaxchilan the shield became a cuff-medallion worn on the wrist. These small cuff-medallions were decorated with faces or grotesque masks. Lintels 52, Plate 32, Chapter V, and 54, Plate 38, Chapter VI, of Yaxchilan display cuff-shields on the left wrists of the principal figures.

The Mayan shields were made of wood (1, p. 49), leather, feathers, and probably quilted cotton. Flexible shields, suggestive of leather or quilted cotton, were commonly used. The wearer's hand was inserted into a loop on the back of the shield near the top.

Palenque Stucco Figure

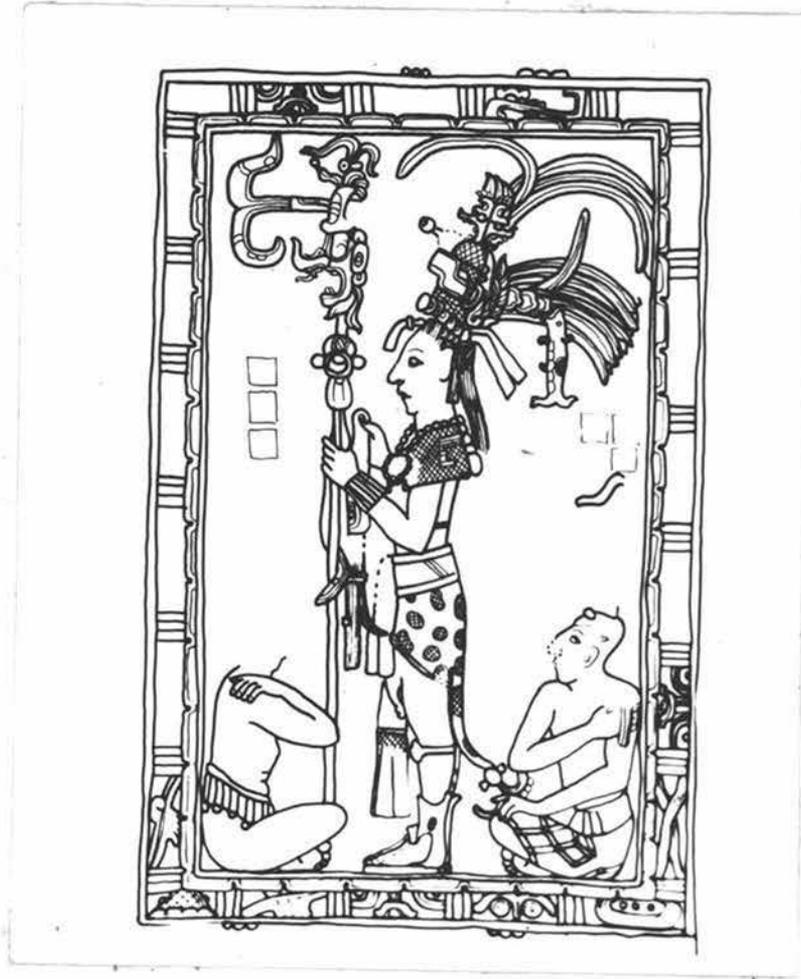


Plate 53

CHAPTER VIII

FEMININE COSTUME OF THE MAYAS
DURING THE CLASSIC PERIOD

It is through careful observation and study of the beautiful costumes worn by Mayan women today and at the time of the Spanish Conquest that scholars are able to define which of the sculptured figures of the Classic Period may have been women. In Mayan art there is no real indication of the differences between the sexes.

The Relación de Valladolid describes the dress of the postconquest women. "The Indian women wore their kind of petticoat which is like a sack open on both sides." (24, p. 126) The modern word for this type of long, loose gown is huipil.

There are several short figures on the lintels of Yaxchilan that wear long, heavy, loose, long-sleeved gowns which envelop the body from shoulders to ankles. The author believes that these figures are women.

On Lintel 1 of Yaxchilan, Plate 54, a woman stands in profile wearing a plain sack-like huipil that extends to her feet. The main emphasis of the costume is placed on her headdress, which is decorated with a mask wearing a highly ornamented headdress of its own, and with plumes bound with beads, and other exceedingly elaborate

features.

A richly detailed huipil is the ceremonial dress most often seen on the lintels of Yaxchilan (Yaxchilan Lintel 15, Plate 55, figure on the right). Over the shoulders of this personage is draped a matching cloak that is open down the front. As this cloak does not seem to have sleeves, it resembles modern cloaks.

The most complex textile designs of the whole era are found on women's gowns and cloaks (Plate 56 and Yaxchilan Lintel 5, Plate 16, Chapter IV). Geometric patterns, network, and hieroglyphic inscriptions were woven into and embroidered on the textile fabrics. The geometric designs were applied in stripes or in all-over patterns. Crossed lines forming diamonds, with medallions centered in them, were extensively used (Yaxchilan Lintel 32, Plate 27, Chapter V). Certain fabrics featured inset lace medallions evenly distributed on the textiles (20, p. 150). Very often the designs used in the borders of the gowns were different from those of the gown and cloak.

Along with the highly decorative huipils and cloaks, the women wore accessories much like those worn by the men. Tubular-beaded or round-beaded cuffs and fancy earplugs were fashionable. Complicated scrolled and feathered headdresses, usually including serpent

heads and Manikins, were often part of the costume.

When headdresses were not worn, the hair was tied up in tufts. A band of tiger skin holds the tufted hair in place on Lintel 15 of Yaxchilan, Plate 55, while two tiger skin tubes hold small tufts of hair above the forehead.

When seen in profile, some of the fancy earplugs were shaped like flowers and had round beads hanging from the center. Occasionally a pendant necklace consisting of small cylindrical beads, a medallion surrounded by round beads, and pendants hanging from the medallion became part of the costume when collars were not worn. The woman on Lintel 15 of Yaxchilan, Plate 55, displays this detailed necklace.

The women on the Bonampak murals wore the same distinguishing costume as the women pictured in the sculpture. The neck openings were of varying widths, sometimes extending to the shoulders; and the sleeves of the robe were usually long. The gown was characteristically plain white with a narrow green border along the bottom. A shoulder cape of white or red was worn over the gown.

Yaxchilan Lintel 1

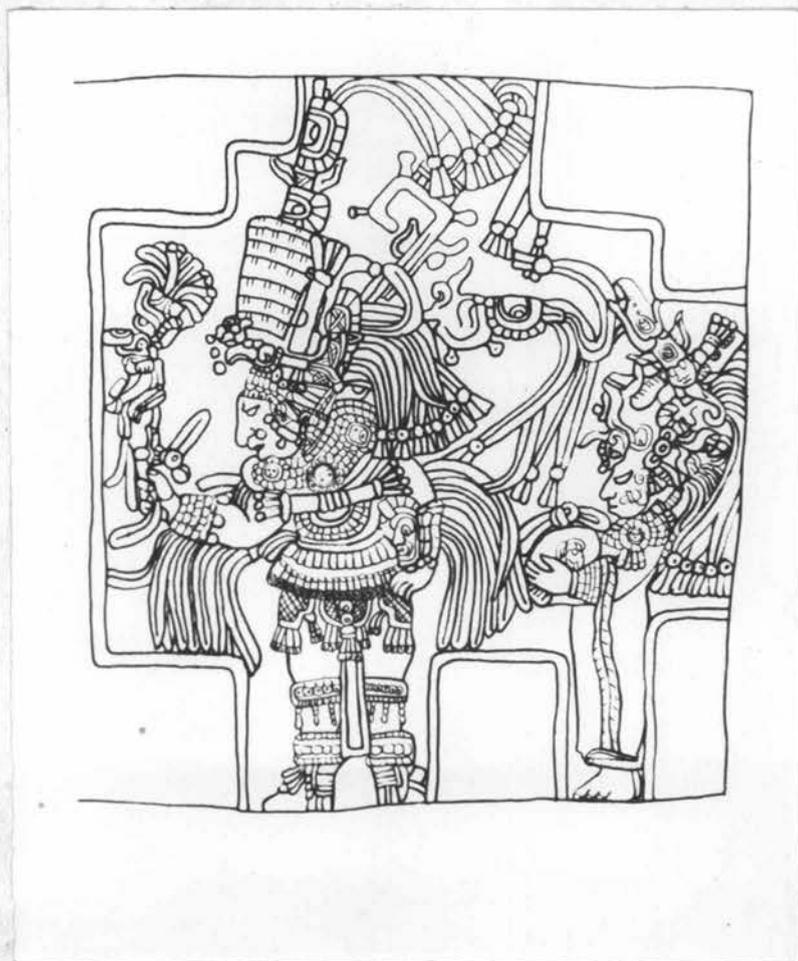


Plate 54

Yaxchilan Lintel 15



Plate 55

Maya Woman's Huipil and Cloak

Plate 56

CHAPTER IX

NEW EMPIRE 925-1697 A. D.

History and Development

Following the collapse of the Classic Period or Old Empire, which took place in about 925 A. D., there was an invasion into the Mayan country of foreign people and foreign ideas. This alien influence was Toltec in origin and brought the Toltec-Mexican culture from the Valley of Mexico.

These Toltec-Mexican foreigners, who intermarried with the Mayas and were later known as Itzas, settled at Chichen Itza, Yucatan, in 967-987 A. D. From that time on, the center of Mayan culture developed in this northern region of the Mayan area. The invaders brought a whole new culture which profoundly altered the Mayan way of life, resulting in a change in architecture, religion, art, and in a development of militarism.

The Toltec-Mexican culture was based upon the worship of the feathered-serpent god called Kukulcan by the Mayas and referred to as Quetzalcoatl by the Mexicans. Much of the architecture of the New Empire is decorated with this Mexican serpent. The plumed body is shown terminating at one end in an exaggerated head with open

jaws and at the other end with the rattles of rattlesnakes. This serpent is found as decoration on columns and on many other architectural forms.

The Mexican rain gods, the Tlalocs, were also represented in the art and architecture of the period, although their total influence was not as profound as was that of the plumed serpent. The Tlalocs are characterized by black circles around the eyes, an upturned nose, and tusk-like teeth.

Warfare and human sacrifice were an outgrowth of this Mexican religion. Because of this, the state began to change from a theocracy to a militaristic society. Warfare became one of the chief occupations of the people and the captured prisoners were sacrificed to appease the gods. As before, great ceremonial centers were constructed; however, other cities were built on sites that could be easily defended. Great walls and even a moat surrounded some of the cities, while others were built on high hills.

The Toltec-Mexicans also brought a new form of architecture to the Mayan people. In addition to the usual small rooms as in the Classic Mayan temples, large spacious interiors were achieved by replacing the inner walls of the temples with columns.

New words were incorporated into the Mayan

language. New ideas, new weapons, and new costumes all became a part of the Mayan culture. Even though these Toltec-Mexican invaders changed the lives of the Mayas, their Mexican ways were also altered so that life was still primarily Mayan in character. In time, the invaders' ideas had completely become part of Mayan life.

From the time of the Toltec-Mexican invasion to the fall of the Mayan Empire, unrest ruled the area. In about 1200 A. D. the Itzas of Chichen Itza were defeated by the Indians of the nearby city of Mayapan. Under the strain of continuing civil wars a great degeneration of the culture came about, and when the Spanish arrived in the early 16th century, the great Mayan Empire had completely collapsed.

Changes in Costume

In general, the main articles of clothing of the Mayas during the New Empire were very much the same as those of the Classic Period. Loincloths, tunics, head-dresses, and jewelry made up the Mayan attire.

The change in culture of the Mayas, which was brought about by the Toltec-Mexican invasion, elevated the position of the militaristic group. The Temple of the Warriors at Chichen Itza (Plate 57) displays many costumed figures depicting this military caste. The

warriors carved on the columns of this Temple can be identified in several ways as the Toltec-Mexican invaders. One identifying feature is the head formation. The skulls are not deformed as were those of the Mayas. A blunt and snub nose took the place of the Mayas' flattened Hebraic one. A Tlaloc ring around the eye was also characteristic of Mexican decoration. To complete their costumes the warriors wore tunics or loincloths, belts, back-shields, Toltec-Mexican caps, wrist and ankle ornaments, and jewelry.

The main garment of the Toltec-Mexican warrior was composed of a short white tunic or loincloth with a belt around the waist. This belt was a three-ply textile belt, knotted in front, and composed of two red border stripes with a white one in between (14, Vol. 1, p. 436). Fastened to the belt in the back was a back-shield, blue in color and half circular in form. Probably this was a most important item, as it was found on almost all of the warriors depicted in the Temple of the Warriors, whether other parts of the costume varied or not (14, Vol. 1, p. 456).

The Toltec cap was cylindrical in shape with ear-plugs and a brim. A very realistic bluebird was attached to the front. This was probably a real bird that had

been stuffed to be used for decorative purposes. The brim of the hat was decorated with a small vertical insignia, which was always white. Attached to the cap were earflaps which formed a stair-step outline and overlapped the large blue ear disks.

The noseplug, typical decorative Mexican ornament, was fashioned in several different designs. The blue pendant bead hanging from the septum of the nose was in high favor. Second in importance was the rod through the septum (14, Vol. 1, p. 284).

The nosebutton was also worn by the warriors. This small circular bead was inserted over the nostril. Twin buttons, one worn on each side of the nose, were highly popular; these same circular buttons also decorated the cheeks of some of the warriors.

A study of the figures in the Temple of the Warriors reveals very unusual noseplugs. A series of inverted triangles and a semicircular ornament with pendant are examples.

A most outstanding feature of the Toltec-Mexican warriors' ensemble was the necklace, which was always blue. Two prominent styles were prevalent: one was a many-stranded neckpiece embellished with pendant beads; the other was also composed of many strands but was overlapped at the center by a plaque of a conventionalized

bird form.

Since the warriors were chiefly occupied with military affairs, armor and weapons of war were important accouterments. Their costumes featured a heavy white sleeve on the left arm from shoulder to wrist. The sleeve seems to be a series of horizontal areas crossed by diagonal lines. This may indicate that the cloth was first cut into bands, which were twisted into a thick rope and wound spirally around the arm (14, Vol. 1, p. 250). The sleeve was probably used for protective purposes and could have substituted for a shield, since sleeve and shield were never found together (14, Vol. 1, p. 456).

Another article of protection worn by the warriors was the tunic. Landa wrote of a tunic of quilted cotton filled with salt (24, p. 35). It was so effective as a protection for the body that at the time of the conquest the Spaniards adopted it as part of their armor. The padded or quilted tunic was also depicted in the Temple of the Warriors as being white with marks of quilting of rather elaborate decorative stitching (14, Vol. 1, p. 463). It was sleeveless, loose, and sacklike and hung to the middle of the thigh.

During the entire Classic Period the Mayas had relied principally upon spears and clubs for their

weapons, but the Mexicans taught the Mayan warriors the use of more effective weapons of war. The Mexican bow and arrow was quickly adopted.

The atlatl, or spear thrower, is another weapon which is usually ascribed to the late Mexican influence, although a carving of one has been found on Stela 5 of Uaxactun. It was not until the time of the Mexican occupation that the atlatl came into general use in the Mayan region. This weapon was long and slim in form but is depicted as so highly adorned with short fluffy feathers or long green plumes that the form is lost. It takes on the appearance of a bouquet of feathers or a feather duster. The major structural elements are a hooked-tipped shaft and finger loops near the base. With the atlatl the warriors carried a bat and a shield and wore a back-shield.

Animal costumes were also popular at this time with the men of war. The jaguar and eagle were symbols of the warrior class. Some of the warriors wore complete costumes to depict birds, with the headdresses shaped like the head of the bird and the whole body enclosed in a garment covered with feathers hung with beads. The hands and the feet of the wearer were shaped like claws with scales and talons.

Temple of the Warriors, Chichen Itza, Yucatan



Plate 57

CHAPTER X

SUMMARY

The Classic Period 325-925 A. D.

The Mayas of Mexico and Northern Central America developed a great culture at about the time the Dark Ages began to envelop Europe. This great culture incorporated such learning and achievements as a unique hieroglyphic writing, beautiful and highly developed sculptural arts, a great calendar, a counting system, and magnificent stone architecture which has withstood the devastation of time.

Agriculture was extremely important to the Mayas. It resulted in a theocracy that came into existence to satisfy their need for the gods' protection of their fields. The priests of this theocracy developed learning to a high degree and were responsible for many of the great achievements of the culture, such as the calendar, the counting system, and astronomical and astrological computations.

The timing of specific events is important in an agricultural society. Therefore, the study of time, astronomy, and astrology became highly developed during the Mayan era. Sculptured period markers were set up to

commemorate the ends of successive periods of time as established by the Mayan priests. On these period markers -- or stelae, as they are called -- are the carved figures that give such excellent representations of the ceremonial costumes of the period.

The great stone lintels over the doorways of the Mayan temples and the beautifully painted murals of Bonampak also depict the elaborate costumes of this great people.

As pictured on stelae, lintels, and murals, the Mayas of the Classic Period were well proportioned, broad shouldered, and thick chested and had skin shown in colors varying from pink to red, to brown or black. The head, artificially flattened in front, had a sloping forehead. A receding chin and a prominent nose of Hebraic form were also typical of the facial features. The Mayan eye was almond shaped, and the lower lip protruded, leaving the mouth slightly open.

The elaborateness of the costume decoration makes it difficult to determine the basic garments worn by these Classical Mayan men. After a detailed study, the author decided that the wearing apparel for the men consisted of a simple loincloth; a tunic or a skirt or breeches or a jerkin; a mantle or cape; and a loincloth apron. In addition, there were such decorative items

as a headdress, collar and belt, a Ceremonial Bar or Manikin Scepter, and many pieces of jewelry.

The tunic, a garment which hung from the shoulders to just above or below the knees, was a popular piece of attire with the Mayas. This tunic was sometimes depicted as extending to the sandals.

Breeches and skirts were also part of the masculine clothing and were usually worn about knee length. The breeches, short and tight, clung to the body, while the skirts hung straight from the waist.

The jerkin, as differentiated from the tunic, was closely fitted and was always worn above knee length. Only the upper class wore this xicul, as the jerkin was called by the Mayas (18, p. 64).

The loincloth apron hung from the belt and was worn over the loincloth as an extra piece of decorative attire. The apron form most often seen consisted of two highly conventionalized serpent heads facing outwards to form a fret.

One of the most conspicuous features of the Mayan attire was the elaborate headdress which was decorated with brilliant green quetzal feathers. The early headdresses were composed of a hat portion which covered the sides of the head and held large ornate earplugs, but in the later portion of the Classic Period, the headdresses

were depicted as separate from the earplugs. The helmet, the turban, the diadem, and the calpac-shaped hat were the four most important hat forms of this later period. Hat decorations included the god masks, the jaguar, and serpent scrolls.

The Mayas made use of many materials from which to fashion their garments. The bright yellow jaguar skin was a most popular material and was worn plain or ornamented with beads. Woven fabrics often had highly decorative all-over geometric designs, although some plain fabrics were used to fashion articles of apparel. The Bonampak murals picture numerous varied types of textile fabrics. Some appear to be plain, while others look as though they were embellished with a printed design. Decorative elements most often used on the fabrics for the Mayan costumes included crossbones, god heads, crosses, scrolls, chevrons, plaids, checks, stripes, glyphs, and circles.

Jade was highly valued by the Mayas. As a result, the necklaces, beads, pendants, collars, collar ornaments, earplugs, wristlets, and anklets which were worn by the figures on the stelae and murals were painted green in color to indicate that they were made of jade.

Collars and necklaces were nearly always fashioned

of cylindrical or tubular beads. The collars differed from the necklaces in that they were composed of several more rows of beads. Collar ornaments consisted of three principal types, the first being the mat ornament of crisscrossed bands; the second, the bar ornament composed of a long tubular bead with small beads attached to the ends; and the third, the medallion, which was usually attached to the lower edge of the collar.

The belt, a prominent feature of the ceremonial costume, was made conspicuous by three large head or mask ornaments which adorned it. Occasionally hanging from the back of the belt was a chain element which held the Manikin figure.

The typical form of the earplug was either round or square, with an oblong tubular bead hanging from the center front. Noseplugs were not common, but a tubular bead worn horizontally under the nose was a characteristic of some of the figures on the Yaxchilan lintels. Wristlets or bracelets composed of tubular beads and various other decorative elements were a part of the jewelry of the Mayas, as were anklets similar in form. Garters worn just below the knee completed the jeweled attire of the ceremonial costume of the Classic masculine Mayas.

Several ceremonial accessories were carried by

the Mayas. Outstanding among these was the Ceremonial Bar, which was almost always a straight bar with a stylized serpent head at each end. Another accessory, the Manikin Scepter, was usually held in the right hand of the principal figure on the sculpture. This scepter terminated with the Manikin, a small anthropomorphic figure characterized by a long turned-up nose and a wide-open mouth in which was a prominent flame-shaped tooth (20, p. 51).

Pouches, fans, and staffs were accessories which enhanced the attire of the Mayas. Although held in ceremonial position, such weapons of war as spears and shields were also part of the costume.

The women, as pictured on the sculptured stone lintels of the Classic Period, wore a long, loose, sack-like gown which is now called a huipil and on which are found representations of some of the most beautiful textile work of the entire Classic Period. Geometric designs, applied in stripes or all-over patterns, and all-over designs of crossed lines forming diamonds centered with medallions were a few of the intricately woven designs of the women's huipils and matching cloaks. Headdresses, collars, and other jewelry of the women were very much the same as those of the men.

The New Empire 925-1697 A. D.

A group of Toltec-Mexicans settled in Chichen Itza in 967-987 A. D. and brought about a change in culture in the Mayan region. From that time to the time of the total collapse of the New Empire in 1697 A. D., a new type of society developed. The Toltec-Mexicans brought a new religion which consisted of the worship of Kukulcan (or Quetzalcoatl), new words, new architecture, new art, and some new costumes.

This Toltec-Mexican society was militaristic in character, and, therefore, the military group of people became prominent. It is these people that show the cultural change and can be identified as Mexican in their costume and physical appearance.

The Toltec-Mexican warriors did not have a deformed skull like that of the Mayas. They wore a Tlaloc ring around the eyes as one form of facial decoration. A cylindrical blue cap with a realistic bluebird on the brim was a typical Toltec-Mexican headdress. To complete their costumes the warriors wore a short white tunic or loincloth and a belt of three stripes, one white and two red.

For protection they wore a back shield, a sleeve which covered the left arm and was composed of a cloth

that was probably first cut into bands and then twisted, and a quilted cotton tunic. Their weapons of war consisted of the bow and arrow, the atlatl or spear thrower, and a bat.

A typically decorative Mexican ornament was the noseplug, which was usually either a blue pendant bead hanging from the septum of the nose or a rod through the septum. The nose button, a circular bead that was inserted over the nostril, and cheek buttons were also of Mexican origin.

Although these foreign invaders influenced the Mayan culture greatly, the total structure of the Mayan Empire remained the same, and the Mexican ideas were incorporated into the Mayan way of life.

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APPENDIX

GLOSSARY

1. alparagatas - a sandal worn by the ancient Mayas (24, p. 217).
2. ankleguard - a flap fastened to the heel of the sandal, extending up the leg to cover the ankle (buskin).
3. anklet - an ornament worn around the ankle; often cuff-like in form.
4. atlatl - an instrument used to throw a spear.
5. bar ornament - an ornament composed of one large tubular bead with smaller beads attached to the ends (17, p. 201).
6. braid-and-fringe motif - a narrow band of trimming on the clothing of the Mayas.
7. breeches - short tight garment covering the hips and thighs, worn by men.
8. buskin - a half boot.
9. calpac - a large cap worn by Orientals; a rectangular cap worn by Mayan priests.
10. cape - a sleeveless outer garment of any length which hangs from the shoulders.
11. Ceremonial Bar - a large ornamented bar held obliquely or horizontally across the breast.
12. chain element - an element attached to the belt to hold an ornament.
13. chiclero - a man who makes his living gathering chicle, this chicle being used in chewing gum.
14. cotoras - richly ornamented buskins (11, p. 45).
15. earplug - an ornament of shell, jade, wood, or stone; usually worn in the lobe of the ear.

16. gaiter - a covering of the leg from ankle to knee, composed of crossed bands.
17. garter - a band, usually composed of beads and fringe, worn around the leg just below the knee.
18. glyph - a pictograph representing a form originally adopted for sculpture, whether carved or painted.
19. head ornament - an ornament carved in the form of a human head or face.
20. helmet - a domed hat with a small brim or visor, topped with a tuft of feathers; worn by Mayan warriors.
21. jerkin - a short close-fitting jacket with or without sleeves.
22. loincloth - a cloth of narrow width placed around the hips, passed between the thighs, and finished in a knot in front; also called a breechcloth.
23. loincloth apron - wide flaps in the form of an apron hanging from the ornamented belt, covering the loincloth.
24. Manikin Scepter - a short staff representing the Manikin.
25. mantle - a loose, sleeveless overgarment that envelops and covers as does a cloak.
26. mask ornament - an ornament represented by a stylized face or grotesque mask; often with anthropomorphic features.
27. mastele - the loincloth of the Mayas.
28. mat motif or ornament - a motif or ornament of interlacing strands worn as a decorative element on the garments or accessories (17, p. 230).
29. medallion ornament - an ornament in which the central element is round or oval and is of distinctive design (17, p. 203).
30. noseplug - an ornament worn through the septum of the nose.

31. panache - a plume or erect bunch of feathers worn on the headdress.
32. Popol Vuh, the Sacred Book of the Ancient Quiche Mayas - an account of the cosmology, mythology, traditions, and history of this native American people.
33. omega diadem - Omega, the last letter of the Greek alphabet; the  shape forms the base of a large round headdress.
34. ppeoc - the Mayan word for hat, hood, cap, or crown of flowers (19, p. 169).
35. pouch - a moderate-sized decorated handbag.
36. quetzal - a Central American bird having brilliant green feathers.
37. rayless star - a round ornament with a small hole in the center that trims headdresses and almost all other parts of the Mayan costume.
38. serpent fret - a design element whose main feature is a fillet formed from the upper jaw and nose of the serpent, making a series of rectangular turns at right angles to form a fret (17, p. 204).
39. stelae - an upright independent monument upon which is carved an elaborately decorated human figure.
40. tattoo - a mark or scar on the skin produced by pricking the skin with a needle which is sometimes covered with a colored dye.
41. tau - the nineteenth letter of the Greek alphabet corresponding to the English T; used as a decorative element.
42. tunic - a loose-fitting straight garment reaching to the knees; with or without sleeves.
43. turban - a brimless round headdress.
44. wristlet - an ornament worn on the wrist; most often of cuff-like design.

45. xicul - a sleeveless jerkin of jaguar skin considered to be the garment of the upper-class Mayas (18, p. 64).