





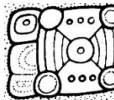




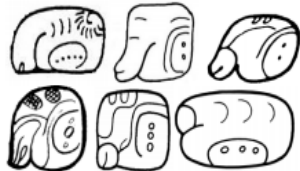








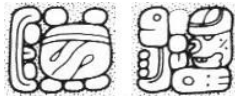
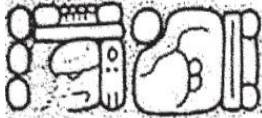


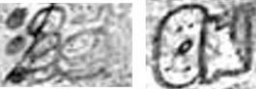

CMGG1 : Consolidated Words and Phrases – Part 1

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English	CAT	SUBCAT	Type	Maya	Glyph examples and notes
personification, impersonation (of a god)	N	X	L	a'n / an / aan	 <p>K&L.p21.#3 AN (a'n)</p> <p>TOK.p18.r5.c2 AAN</p> <p>BMM9.p13.r2.c1 AN</p> <p>25EMC.pdfp29.#8.1 AN</p> <p>25EMC.pdfp29.#8.2&3&4&5 = K&L.p21.#3.6&1&2&3</p> <p>MHD (Houston/Montgomery) BPK Mural E'1 *u.<BAAH+AAN>:hi{}</p>
					 <p>Tokovinine NAR Stela 46 E2 u.<<BAAH[AN]>:li></p> <p>Tokovinine NAR Stela 46 E6 u.<<*BAAH[*AN]>:*li></p>
					 <p>Coll-1 YAX Lintel 14 A1 u.<BAAH[AAN]:hi:li></p> <p>Coll-1 YAX Lintel 14 G1 u.<BAAH[AAN]:li></p>




					 <p>Graham YAX Lintel 23 K2 <a:AN>.<IX:*k'a[ba]:la></p>  <p>Coll-1 YAX Lintel 25 G1 <u:BAAH[AN]:li>.<IX:{y}OHL:la></p>  <p>Graham YAX Stela 18 u.<BAAH{il}[AN]>:nu></p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Not in EB, but K&H, K&L, BMM9 (the “descendent” dictionaries of EB) all give “unripened maize” – used as part of impersonation expressions as a verb a’n “to be, exist”. • Often reduced to just a few bars and dots infixed within ba, when writing <i>ubaahilaan</i>. • YAX Lintel 23 K2 seems to be one of the few instances of AN not in connection with <i>ubaahilaan</i>. It’s unclear what it means in this context. MHD appears not to know either, as the blengl is rendered just as “??”. • Even in the very well-known context of <i>ubaahila’an</i>, the true meaning isn’t that clear to me. Traditionally it was translated as “(in) impersonation of”, “in impersonating”. Some epigraphers prefer “personification of”. I suppose, literally, <i>ubaahil</i> = “the image of” + “existing” somehow results
personification, impersonation (of a god)	N	X	S	a’n / an / aan	 <p>Graham NAR Stela 24 (right side) D4 a.nu</p> <ul style="list-style-type: none"> • The disharmonic spelling, with second syllabogram nu is perhaps one of the reasons for the reading with a glottalized vowel. • Note that EB reads this as <i>anul</i> (giving NAR Stela 24 E3-D4 as a reference) – EB.p25.pdfp30.#2: <i>anul</i> n. “incarnate, embodied” » 'u-[BAH]hi-li 'a-nu > <i>ubahil anu[!]</i> [Sim: but this could be outdated].
penis	N	B-H	L	aat	 <p>K&H.p79.#2 ACH? / AT?</p>  <p>TOK.p20.r3.c2 AAT</p>  <p>BMM9.p16.r5.c2 AT</p>  <p>JM.p37.#1 AT:ti</p>  <p>K&L.p26.#5 AT / ACH</p>

					 <p>25EMC.pdfp29.#11.1 [25EMC.pdfp29.#11.2 = K&L.p26.#5.3, 25EMC.pdfp29.#11.3 = K&L.p26.#5.5, 25EMC.pdfp29.#11.4 = K&L.p26.#5.4] AT / ACH</p> <ul style="list-style-type: none"> Do not confuse this with the phonetically similar AT (logogram of unknown meaning) and AT? “spine, thorn, fang, claw, tooth”. This logogram is pronounced with a long-<i>aat</i>, while the others are short-<i>a at</i>. The syllabogram me is very similar to the logogram AAT as both are iconographically derived from the drawing of a penis. There is perhaps a tendency for me to be very slightly more “abstract” (and more “rectangular”) and AAT to be more “representational” (and more “square”/boulder-outline).
victory, conquest	N	X	S	ahal / ahaal	<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;">  <p>Tokovinine-DPMB.pdfp12.fig1.d CPN HSB Step 44 G1-H1 3.a.<ha:la> e[EHB[bu]]</p> </div> <div style="width: 45%;">  <p>Tokovinine-DPMB.pdfp12.fig1.c NAR (CRCHS) Step 7 O2-P2a <pi:<tzi.ja>>.<3:a:ha:la> e:bu</p> </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;">  <p>Greene PAL TFC C1-D1 3.a.<ha:li> K’UH</p> </div> <div style="width: 45%;">  <p>Tokovinine-DPMB.pdfp12.fig1.b (Graham) TNA Monument 141 C4 <<3.a.ha{!}>>.<“BALLCOURT”:na>>.<u:<“BALLCOURT”:na>></p> </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 25%;">  <p>(Coll-1) YAX HS2 Step 7 A3-B3 u.<NAH:TAL:la> a.<cha:li></p> </div> <div style="width: 25%;">  <p>(Coll-1) YAX HS2 Step 7 D2-C3 u.<2:TAL:la> a.<ha:li></p> </div> <div style="width: 25%;">  <p>Tokovinine-DPMB.pdfp12.fig1.a (Coll-1) YAX HS2 Step 7 E5-F5 3.<a:<ha.li>> EHB.?</p> </div> <div style="width: 25%;">  <p>(Coll-1) YAX HS2 Step 7 R1-Q2 3.<a:ha:li> EHB</p> </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;">  <p>Estrada-Belli&Tokovinine-CANCMD.p14.fig9a Chochkitam Zacatel Cream Vase PSS-H - PSS-I a.<ha:la> <CHAN:na>.K’INICH</p> </div> <div style="width: 15%;">  <p>mayavase.com K1546 3.a.<ha:la> BIH.?</p> </div> <div style="width: 40%;">  <p>mayavase.com K1837 PSS-H - PSS-J a.ha{al} CHAN:na KINICH.ni</p> </div> </div>

				<ul style="list-style-type: none"> • Not listed in EB. • Tokovinine-DPMB.p1.pdfp1.para5.l+1 (2002): The term "three-conquest" resulted from the translation of <i>'ahaal</i> ("conquest" instead of "creation"), proposed by Nikolai Grube and Linda Schele, for the new translation would fit the military symbolism of ballgame sacrifice. By now several hux-'ahaal or "three-conquest" ballcourts and stairs are known (Fig. 1). <ul style="list-style-type: none"> ○ The above statement (Tokovinine-DPMB.p1.para5.l+1) has an endnote associated with it – Tokovinine-DPMB.p7.pdfp7.fn1: Probably, a better translation would be "the conquered one." Supporting evidence comes from Palenque, where the inscriptions on the captives depicted in the Eastern court state the following: {date} na-wa-j(a) ya-ha-l(i) KALOM-[te]... <i>na[h]waj y-aha:l kalo'mte'</i>... he was adorned (a widespread reference to sacrifice), the <i>'ahaal'</i> of the <i>kalo'mte'</i>; {date} na-wa-j(a) ya-ha-l(i) K'UH BAK-la 'AJAW... <i>na[h]waj y-aha:l k'uh[ul] Ba:kal 'ajaw</i>... he was adorned, the <i>'ahaal'</i> of the holy (divine) king of <i>Baakal</i>. [Sim: the footnote seems to suggest that a <i>person</i> ("the conquered one") rather than an <i>abstract concept</i> ("conquest"/"victory") is a better translation. I suppose this is because the passive verb <i>nahwaj</i> more naturally takes a person than an abstract concept as its subject. This seems like a very sound argument and so it's unclear to me why this is relegated to a footnote, and not just the proposed translation in the main body of the article. In any case, "conquest"/"victory" seems to have become the translation which is found in general nowadays). ○ I haven't been able to find the Grube and Schele article where the <i>'ahaal</i> = "conquest" instead of "creation" is proposed. The references of the Tokovinine article cite a Schele and Grube article (authors listed in reverse order) – <i>Six-Staired Ballcourts. Copan Notes, 83</i>. Austin – but this latter relates to EHB / e-bu and the relationship of ballcourts to hieroglyphic stairways, and there is no mention of <i>'ahaal</i>. • Tokovinine-DPMB.pdfp12.fig1 gives four examples of the structure name <i>uhx ahal</i> – three are followed by EHB (ostensibly hieroglyphic stairway) and one followed by the undeciphered "ballcourt" glyph. It gives only the sites (CPN, NAR, TNA, YAX) but not which monument of the site the glyphs come from. By consulting MHD, I was able to find the monument and even glyph-block labels of the example glyphs ("blmaya1 contains ahal" and "blmaya1 does not contain naahal" and "blmaya1 does not contain utz'ihbnahal"): <ul style="list-style-type: none"> ○ CPN: Tokovinine-DPMB (fig1d) gives three glyph-blocks – the first slightly further apart, compared to the second and third. I have only included the second and third of the three as they write <i>uhx ahal</i> and I am unsure of the significance of the first glyph-block of the example. ○ NAR: this is the well-known hieroglyphic stairway <i>found</i> at NAR but actually looted by NAR as "spoils of war" from CRC, where it was originally erected. For this reason, MHD lists it as "objabbr = CRCHS". The example given in Tokovinine-DPMB (fig1c) has only the left half of P2, i.e. P2a. The right half – P2b – gives the name of the individual who played ball there. Note that this implies that despite the EHB glyph rather than "ballcourt"-glyph, the named object/place was probably a ballcourt. ○ TNA: reasonably straightforward – this is the one example of the four in Tokovinine-DPMB (fig1b) which has <i>uhx ahal</i> as explicitly describing a ballcourt. ○ YAX: very straightforward – Tokovinine-DPMB (fig1a) is from YAX HS2 Step 7 E5-F5, but there is another mention of the ballcourt at R1-Q2, which Tokovinine-DPMB doesn't mention. • The word a-ha-li → <i>ahaal</i> = "victory", "conquest" occurs four times on YAX HS2 Step 7 – at B3, C3, E5, and R1. Three of the four times it's written with the glyph which is often used for AJ, but here used acrophonically as a (i.e. without the -j sound). The first two times (B3 and C3) the word <i>ahaal</i> is used in its conventional meaning in a sentence, for the first and second victories, when an enemy figure is decapitated. The last two times (E5 and R1) it's used in the context of being part of the name of a stairway, the <i>uhx ahaal ehb</i> = "three-victory stairway". • Aside from CPN, NAR, TNA, and YAX, the word <i>ahal/ahaal</i> occurs at the site CKM = 2 fairly well-preserved vases, one badly eroded vase with just 3 badly eroded glyphs/glyph-blocks and 1 very short stone inscription. These all write the name <i>Ahaal Chan K'inich</i>. • The remaining entries in MHD are almost all <i>uhx ahaal</i>, as a qualifier for a noun which follows – a "Three Victories <something>". I've included just two more, from PAL TFC and K1546, the first qualifying a god and the second a road. • Pronunciation: most of the examples have a la or li at the end, showing that the few without either la or li (TNA Monument 141 C4 and K1837) are simply cases of an underspelled <i>-l</i>. • Bíró-TCMWR.p132.pdfp148.c2.para2 (2011): The next event in Palenque was the 'adornment' of two captives on the 28th and 29th of March, 662 who were designated as the 'conquered' (<i>ahal</i>) ones on the Stairs of House A. [I don't seem to have this example – is it in MHD?] • Bíró-TCMWR.p154.pdfp170.c2.para4.l+5 (2011): Monument 141 also records the celebration of two important period endings (9.13.5.0.0 and 9.13.7.9.0) and the dedication of the ballcourt called Huk Ek' K'an Nal and termed as an <i>ux ahal</i> or 'three conquest' ballcourt 'owned' by K'inich B'aknal Chahk himself.
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					<ul style="list-style-type: none"> • Biró-TCMWR.p201.pdfp217.c1.para6.l+6 (2011): Step VII [of YAX HS2] has the only historical date which can be deciphered (9.15.13.6.9-744) and it records the dedication of the ballcourt (<i>jatz'naj ux ahal e[h]b'</i>), which is the 'step' of the Waterlily Serpent impersonated by Yaxun B'ahlam IV himself (<i>yehb'al ub'ahil an yax chit jun winik nah kan</i>; see Tokovinine 2002). • The use of the word <i>ahaal</i> falls into three main classes: <ul style="list-style-type: none"> ○ <i>uhx ahaal</i> <noun> – an adjectival use, where <noun> = some sort of human made structure, like EHB, "BALLCOURT" or BIH. ○ Ahaal Chan K'inich – the name of a ruler. [Sim: perhaps "The Sun God is a Victory in the Sky / Sky Victory"?] ○ <i>ahaal</i> – functioning in its "free format" use of meaning "victory" (e.g. someone's 1st, 2nd, 3rd victory).
crocodile, caiman	N	A-R	L	ahiin / ahiin / ajiin / ayiin / ayin / ain	 <p>K&H.p79 AHIN?</p>  <p>TOK.p28.r5.c3 AHIIN</p>  <p>BMM9.p17.r3.c2 AHIN</p>  <p>25EMC.pdfp28.#1.2 = KuppratApp.6 AHIN / AYIN</p>  <p>JM.p37.#4 AYIN</p>   <p>K&L.p17.#1.1&2&3&4&5 = KuppratApp AHIN</p>  <p>S&Z.p183.#77 AHIIN</p> <p>[25EMC.pdfp28.#1.1 = JM.p37.#4, 25EMC.pdfp28.#1.3 = K&L.p17.#1.3]</p>  <p>MC.p130.#1 AHIIN</p>  <p>Grube-WwH.p170.fig3.c (Prager) AHIIN</p>  <p>MHD.ALA AHIIN?</p>  <p>1614st -</p> <ul style="list-style-type: none"> • Various transliterated as AHIIN, AJIIN, AYIIN, AYIN, AIN. • There is basically only one variant, although the appearance within that one variant can be very different. While most instances are "round" (or squarish with curved corners), there is a sub-variant which is much more rectangular (e.g. K&L.p17.#1.5). • Features: <ul style="list-style-type: none"> ○ A "scrolly" nose, curling upwards. ○ Two or three fangs.

					<ul style="list-style-type: none"> ○ A large round eye, divided into two halves by a horizontal line: <ul style="list-style-type: none"> ▪ Top half: a few vertical ticks along the floor. ▪ Bottom half: crossed bands in an X. ○ One to three “bony plates” = ovals with three non-touching dots in the middle of the long axis of the oval. ○ (Optionally) a “reptile scroll” inside the head, on the bottom middle to right, to the right of the end of the mouth. • There <i>may</i> be one rare variant – a crocodile with an open mouth (instead of the closed mouth of the familiar form). <ul style="list-style-type: none"> ○ I am tentatively equating MHD.ALA with Bonn’s 1614st. ○ Both share the open mouth. ○ Both share the eye divided into two halves, with crossed bands in the lower half (in this case, the “left”, because the open month causes the eye to be rotated by 90 degrees, making the top and bottom half of the eye into the left and right halves. ○ MHD has tentatively assigned the reading of AHIIN? (with a question mark) to MHD.ALA (whereas Bonn has refrained from assigning 1614st a reading). ○ Bonn’s drawing of 1614st has two “bony plates” – two ovals, each with three non-touching dots inside – very characteristic of AHIIN (whereas MHD.ALA has no bony plates at all). <p>I’m allowing the “working assumption” that these two examples <i>are</i> AHIIN (despite the fact that they don’t have the slightly upturned snout characteristic of crocodiles – I allow the other factors to weigh more heavily).</p> <p>If these are indeed the open-mouth variant of AHIIN, then don’t confuse them with the visually similar open-mouth variant of CHAN (snake):</p> <ul style="list-style-type: none"> ○ The open mouth variant of AHIIN has <i>crossed bands</i> in the lower half of the eye, while the open mouth variant of CHAN (snake) has a <i>scroll</i> in the eye. ○ The uncertainty in having these as a variant of AHIIN can be seen from the fact that MHD assigns the reading with a question mark, and Bonn does not assign a reading at all. <ul style="list-style-type: none"> • Helpful diagnostic: while not always guaranteed to be present, the “crossed bands in the lower half of the eye” element is very often present. This can help to distinguish it from: <ul style="list-style-type: none"> ○ XOOK – with which it can share the characteristics of an upturned nose and/or two or more teeth. ○ CHAPAAT – with which it can share the characteristic of two fangs.
turtle	N	A-R	L	ahk	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p79.#7 AK</p> </div> <div style="text-align: center;">  <p>K&L.p18.#2 AK</p> </div> <div style="text-align: center;">  <p>TOK.p29.r5.c1 AHK</p> </div> <div style="text-align: center;">  <p>BMM9.p18.r5.c1 AHK</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp28.#6.1&2</p> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>K&H.p80.#1 AK</p> </div> <div style="text-align: center;">  <p>K&L.p18.#1.1&2 = 25EMC.pdfp28.#6.4&3 AHK</p> </div> <div style="text-align: center;">  <p>AK</p> </div> <div style="text-align: center;">  <p>BMM9.p17.r3.c1 AHK</p> </div> </div> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Turtle shell – features:

					<ul style="list-style-type: none"> ▪ Two bloated crescents on the left and right, tips pointing left and right respectively. ▪ Carapace on top, grid of water elements. ▪ Plastron underneath. ▪ Do not confuse this with the visually similar MAHK = “cover” (see Zender-TtTfIS): <ul style="list-style-type: none"> • AHK has waterlily markings on the shell. • MAHK has 3 or 4 wedges (“pie slices”) in a circle or semicircle, usually cross-hatched. <p>The risk of confusion is particularly great if the AHK has an infix K’AN, e.g. in the name Itzam K’an Ahk:</p> <ul style="list-style-type: none"> • [K’AN]AHK has a “vertical-and-horizontal” cross – the bands run E-W and N-S. • MAHK has a “diagonal” cross: the wedges – if there are four of them – result in bands running NW-to-SE and SW-to-NE. ○ B. Turtle head (this variant not in TOK) – features: <ul style="list-style-type: none"> ▪ Beak-shaped mouth, optionally with teeth attached to the upper jaw. ▪ Reptile spiral at the right of the mouth. ▪ Large eye, divided in half by a horizontal line. ▪ An “ear” element in the top right, optionally with 3 small dots in a triangular formation, tip pointing down. ▪ Forehead ornament.
turtle	N	A-R	S	ahk	 <p>JM.p34.#3 a{h}:ku</p> <p>AT-E1168-lecture6.t0:07:30(.11) a{h}.<ku:lu></p>
walk; run	V		L	ahn	 <p>TOK.p21.r4.c1 AHN</p> <p>BMM9.p16.r5.c1 = 25EMC.pdfp29.#7.1 AHN</p> <p>25EMC.pdfp29.#7.2 AN</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • TIK Altar 5. • Meaning “run” from AT-E1168-lecture16.t0:40:40.
walk; run	V		S	ahn	 <p>AT-E1168-lecture12.t0:39:32 a.ni</p>

agentive prefix,
title = "he/she
of (the)"

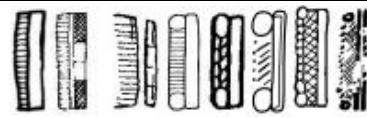
G

L

aj



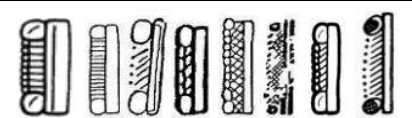
K&H.p79.#1
AJ



K&L.p42.#1
AJ



TOK.p8.r2.c4 = BMM9.p10.r1.c1
AJ AJ



25EMC.pdfp28.#2
AJ



K&H.p44.r2.c5
AJ.<TZ'IB:ba>



K&H.p44.r1.c2
AJ.<WINIK:BAAK>



K&L.p42.#2
AJ



TOK.p32.r4.c1
AJ



BMM9.p20.r1.c2
AJ

25EMC.pdfp28.#3.1&2&3 = K&L.p42.#2.3&5&4
AJ



AT-E1168-lecture11.t0:16:01-16:34
K4333 A3
AJ



K&L.p 42.#3
AJ



TOK.p32.r5.c1
AJ

25EMC.pdfp28.#3.4 = K&L.p 42.#3
AJ








BMM9.p14.r4.c1

AJ




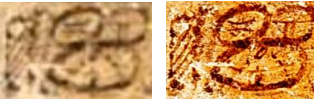



- Variants (4):
 - A. Rectangular (based on long vertical bar) – features:
 - A vertical bar on the right.
 - A large dot to the left of the bar, top and bottom, touching the bar.
 - Many short parallel horizontal lines between the two dots, each ending in a dot or very tiny dot.
 - B. Boulder, a.k.a. the “flaming ak’bal” – features:
 - Top/left: “flames”.
 - Bottom/right: **AK’AB**.



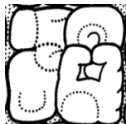


This variant is the standard one in the famous murals of the Chik Nahb marketplace in CLK.
 - C. “Flames” above stingray spine above water:
 - Top: “flames”.
 - Middle: **KOKAN**.
 - Bottom: **HA’**.
 - D. “Flames” + **K’UH**: BMM9 is the only source to give this variant.
- Four principal uses:
 - **AJ**-<place-name>: a person from that place; *Aj K’ina’* = “He of K’ina”.
 - **AJ**-<noun>: a seller of that noun; e.g. *Aj Ixiim* = “a seller of maize”.
 - **AJ**-<verb>: a person associated with that verb; e.g. *Aj Pitz* = “a ballgame player”.
 - **AJ**-<number>-**BAAK**: a title based on how many famous enemy warriors a person has captured, e.g. *Aj Winik Baak* = “He of the Twenty Captives” (with Bolon “9” perhaps meaning “many” rather than literally “nine” captives).
- 25EMC.pdfp28.#2 explains that the rectangular variant was also used as **a**, but the boulder variant wasn’t.
- Zender-FA emphasizes the previous point, adding that:
 - The use of the rectangular variant to write syllabogram **a** was a very late development anyway (post 750 AD).
 - The “flaming ak’bal” was narrower in the scope of its usage than the rectangular variant, as it was used exclusively for the agentive-**AJ**, whereas the rectangular variant was used for (among other things) the verbal ending in the DNIG *utz’akaj*.
- The “flaming ak’bal” variant is discussed (in passing) in Davletshin&Bíró-APSF.T.p4.c1.para2.l-2 and (in detail) in Martin-HftPP.p62.pdfp2.col1.para2: The captions differ from those we normally see in Maya art in that they identify people by means of generic titles rather than by personal names. In most cases they follow a consistent formula and begin with **AJ** in one of two logographic versions. In an inversion of the normal pattern, it is the rare form—the ‘Flaming AK’bal’ in which the sign ak’ab “darkness” sprouts fiery volutes (Zender 2005a)—which is the more common on the murals. In modern Mayan languages *aj* is a male agentive that can be translated as “He of ...”, but in the Classic period it was gender-neutral and applicable to both men and women (see Jackson and Stuart 2001:222). “Person” is therefore a suitable translation for us. Following *aj* in the formula comes the word for a particular object or material. These terms usually have direct counterparts in the painted scenes, making their role as identifying titles explicit. [Sim:
 - In the famous murals of the Chik Nahb marketplace, the **AJ**-prefix is used for the sellers of a whole range of goods.
 - Martin-HftPP lists many of them, giving as reference “CLK Structure Sub1-4”.
 - EB.p17-19.pdfp22-24 lists three of them, giving as reference “CLK N.Acr., Str.1 Mural”:
 - *aj ixim* “corn person”.
 - *aj may* “tobacco person”.
 - *aj ul* “atole person”.]


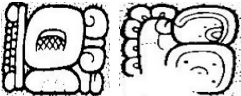





seller of maize	N	TA	M	aj ixiim	 <p>Martin-HftPP.p72.pdfp7.c1.fig28a CLK Structure Sub1-4 NE-N2 caption AJ i.<xi:ma></p> <ul style="list-style-type: none"> Martin-HftPP.p72.pdfp7.c1.para1.l-6: The full spelling is thus AJ i-xi-ma for <i>aj ixiim</i> “maize-kernel person.” The head of the Maize God has recently been read as logographic IXIM (Stuart 2006a:197), but this would be both the first syllabic rendition and the first reference to maize grain as a foodstuff.
seller of earthenware vessels	N	TA	M	aj jaay	 <p>Martin-HftPP.p67.pdfp4.c2.fig16 = Martin-HftPP.p67.pdfp4.c2.fig17b (Cases Martín) CLK Structure Sub1-4 EsE-LtS2 caption AJ ja:yi</p> <ul style="list-style-type: none"> Martin-HftPP.p67.pdfp4.c1.para1.l-3: The woman’s caption can therefore be read as <i>aj jaay</i> “clay vessel person.”
Aj K’ahk’ O Chaak	N	G	P	aj k’ahk’ o chaak	 <p>YAX Lintel 10 E1b-F1a Coll-1 AJ:K’AHK’ *o:CHAAK:ki</p> <p>YAX Lintel 25 D Coll-1 <AJ:K’AHK’>.<o:<CHAAK:ki></p> <p>YAX Lintel 35 C8 Coll-1 o.CHAAK</p> <p>YAX Lintel 42 F1-F2 Coll-1 9.<<KAL:ka:ne>:la> AJ.K’AHK’ o.CHAAK.ki</p>  <p>Stuart-TIBfy.p1 YAX Structure 23 Tomb 2 Incised Bone 1 B2-B3 AJ:K’AHK’ o:CHAAK:ki</p> <ul style="list-style-type: none"> A local Yaxchilan deity. AT-YT2021-lecture21.t0:11:42 (in connection with YAX Lintel 42 F1-F2): In this text, they mention <i>O Chaak</i>, but they give us his full name – <i>Aj K’ahk’</i> (“He of the Fire”) and [9-ka-KAL-ne-la →] <i>Bolon Kal Ne’el</i> = “Eternal Hangover” [or] “Eternal Drunkenness”. So that’s their god of external drunkenness; sometimes they call him “Eternal Drunkenness Chaak” – the Chaak of Eternal Drunkenness. His name is the first one on the so-called “full list” of YAX deities on YAX Lintel 10.


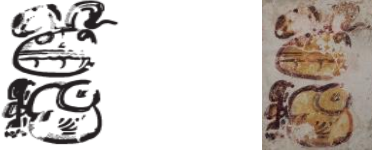

					<ul style="list-style-type: none"> AT-YT2021-lecture21.t0:16:52: And on the opposite side you see the head of the Rain God <i>Chaak</i> with an “o-feather”, so that’s <i>O Chaak</i>.
seller of nixtamal	N	TA	M	aj K’uhmil / aj K’uhmuul	 <p>AT-E1168-lecture11.t0:46:43-47:34 CLK Structure Sub1-4 AJ <K’UH.mu>:li</p> <ul style="list-style-type: none"> AJ <K’UH.mu>:li → <i>aj k’u’mil / aj k’u’mul</i> = “seller of nixtamal”. In AT-E1168-lecture11.t0:46:43-47:34, Tokovinine explains: And then the other person is a seller of <i>nixtamal</i>. So in Mesoamerica – to facilitate the digestion of corn – they actually soaked the grains with calcium – with limestone – usually overnight. And then they ground them. So ground and soaked corn is called <i>nixtamal</i> in Mexico today – that’s from the language of the Aztecs – but it’s called <i>k’u’mil</i> or <i>k’u’mul</i> in the Classic Maya inscriptions. So that’s probably a corn dough – like, ground and nixtamalized (soaked in lime) – ready for tortilla, for a corn bread, for tamales. Once again there seems to be a sampler plate, and somebody is checking [it] out. You can’t eat it, but you can cook with it, so presumably a buyer is making sure it’s proper nixtamalized corn. Of course there is enough information on nixtamalization available on the internet, but not that many to nixtamalized corn <i>in Maya inscriptions</i>. Tokovinine’s explanation may be a summary of an analysis by Martin (see next bullet point). The glottalized-u in aj k’u’mil / aj k’u’mul is got from the text of the slide – in Tokovinine’s pronunciation, the glottalized-u is less clear. Martin-HftPP.p69.pdfp5.c2.para2: Although quite well preserved, the caption is very difficult to read (Figure 22). After AJ, we have three signs, the first of which is a curl motif normally ascribed the value mu. Here it is joined to the portrait of “God C” usually read K’UH “god,” and completed by a suffixed li. It is strange to see the God C head in this context and we might interpret it in one of two ways. Firstly, it could be joined to the curl as part of a single compound sign. The full-form of mu combines the curl with a toad-like head, and it is possible that God C replaces it in a rare or idiosyncratic variant. The poorly understood overlap between mu and bu in the script might tempt us to entertain bu as another possible value. While mu-li is not meaningful in this context, bu-li would yield <i>bu’ul</i> “bean,” of potential relevance to the bean-shaped object in the male’s hand. However, another Phase 3 text, from SO-O1 (Figure 38), shows bu in its more conventional form—casting the “bean” reading into the realm of wishful thinking. This leads us to the second option, a spelling strategy in which logograms lose their semantic function and are used for their sound value alone. Although the God C portrait works as logographic K’U “god” in Postclassic Yukatek (Ringle 1988), this is only because this is a language in which terminal aspirants have been lost. In Classic times it always carries the glottal aspirant and was read as K’UH (Stuart et al. 1999:41). No viable contender for the sequence as written, mu-K’UH-li <i>muk’uhil</i>, emerges from Mayan lexicons, but if superimposition is at work, then the order could easily be K’UH-mu-li, setting up a possible tie to <i>k’u(h)m/ch’u(h)m</i> “calabaza” (David Stuart, personal communication 2006). An even better option may come from an entry in Ch’orti’ of k’ujmar “special dough for making tamales” (Hull 2005:76; Alfonso Lacadena, personal communication 2007). Related terms are found in Yukatekan languages, specifically k’u’um “nixtamal” (Barrera Vásquez et al. 1980:422; Bricker et al. 1998:159; Hofling and Tesucún 1997:401; Ulrich and Ulrich 1976:64). In this scenario K’UH-mu-li would produce k’uhmil or k’uhmuul. https://en.wikipedia.org/wiki/Nixtamalization: Nixtamalization (/ˌnɪftəməlaɪˈzeɪʃən/) is a process for the preparation of maize, or other grain, in which the grain is soaked and cooked in an alkaline solution, usually limewater [...], washed, and then hulled. [...] // Nixtamalized maize has several benefits over unprocessed grain: It is more easily ground, its nutritional value is increased, flavor and aroma are improved, and mycotoxins are reduced by up to 97%–100% (for aflatoxins). // Lime and ash are highly alkaline: the alkalinity helps the dissolution of hemicellulose, the major glue-like component of the maize cell walls, and loosens the hulls from the kernels and softens the maize. Corn’s hemicellulose-bound niacin is converted to free niacin (a form of vitamin B3), making it available for absorption into the body, thus helping to prevent pellagra. // [...] As a result, while cornmeal made from untreated ground maize is unable by itself to form a dough on addition of water, the chemical changes in <i>masa</i> [= maize dough that comes from ground nixtamalized corn] allow dough formation. These benefits make nixtamalization a crucial preliminary step for further processing of maize into food products, and the process is employed using both traditional and industrial methods, in the production of tortillas and tortilla chips (but not corn chips), tamales, hominy, and many other items.





priest; worshipper	N	TA	M	aj k'uhuun / aj k'uhu'n	<div data-bbox="748 240 882 352"></div> <div data-bbox="741 352 840 375">JM.p30.#1</div> <div data-bbox="741 403 902 427">AJ.<K'UH{uu}:na></div> <div data-bbox="990 229 1167 347"></div> <div data-bbox="983 352 1084 375">JM.p30.#2</div> <div data-bbox="983 403 1180 427">a{jj}:K'UH HUUN:na:la</div> <div data-bbox="1301 403 1462 427">ya{jj}.K'UH{uu}.na</div> <div data-bbox="748 464 857 576"></div> <div data-bbox="741 576 860 598">Lakambalam</div> <div data-bbox="741 601 882 624">CNC Panel 3 F1</div> <div data-bbox="741 628 902 651">AJ.<K'UH{uu}:na></div> <div data-bbox="983 464 1126 576"></div> <div data-bbox="978 576 1234 598">Zender-TCMPG.p10.c1.fig6b</div> <div data-bbox="978 601 1267 624">CPN Str. 9N-82 HB glyph-block L</div> <div data-bbox="978 628 1120 651">ya.K'UH{uu}.na</div> <div data-bbox="1332 453 1485 576"></div> <div data-bbox="1330 576 1471 598">mayavase.com</div> <div data-bbox="1330 601 1516 624">K7786 glyph-block L</div> <div data-bbox="1330 628 1536 651">ya{jj}.<K'UH:HUUN:na></div> <div data-bbox="748 676 927 777"></div> <div data-bbox="741 777 799 799">Coll-1</div> <div data-bbox="741 802 904 825">MQL Stela 11 A6a</div> <div data-bbox="741 829 947 852"><IX:a?>. <K'UH{uu}:na></div> <div data-bbox="748 882 1207 999"></div> <div data-bbox="741 1002 828 1024">Safronov</div> <div data-bbox="741 1029 927 1051">PNG Panel 3 P'1-Q'2</div> <div data-bbox="741 1056 1153 1078">ja.<sa:wa> CHAN:na K'AWIIL AJ.<K'UH{uu}:na></div> <div data-bbox="1281 882 1431 999"></div> <div data-bbox="1272 1002 1507 1024">GrubeEtAl-PaiN.p46.fig51</div> <div data-bbox="1272 1029 1438 1051">PNG Stela 12 pB3</div> <div data-bbox="1272 1056 1440 1078">ya.<K'UH{uu}:na></div> <div data-bbox="1597 895 1753 999"></div> <div data-bbox="1588 1002 1653 1024">Coll-1</div> <div data-bbox="1588 1029 1794 1051">YAX Lintel 28 U1b-V1a</div> <div data-bbox="1588 1056 1753 1078">IX:AJ K'UH{uu}:na</div> <ul style="list-style-type: none"> • Zender-TCMPG.p9.c1.l-4 and Zender-TCMPG.p10.c1.fig6b (full figure glyphs for K'UH and na). • The term <i>aj k'uhun</i> is listed as a noun in EB.p17.pdfp22.#7 as “worshipper”, but only the verb <i>k'uhun</i> “to venerate, worship” is listed in the more recent BMM9, K&H, and K&L (probably because these dictionaries made the editorial decision not to list <i>aj</i>-compounds separately). • Older interpretation was “he/she of the holy books/paper/headress” ~ = “priest”, but Jackson&Stuart-AKT has advanced a new theory that it's <i>aj k'uhun</i> = “he/she of the guarding” = a title of a noble who is responsible for guarding objects (e.g. tribute) or organizing / supervising the production process of objects for elite use – a significantly different function. They call this title the “God C title”. • It is never transcribed as <i>aj k'uhhuun</i>. [Probably because of a phonological rule which deletes double consonants when they arise from compounding or derivation] • JM.p30.#2 is the only one of the examples with a final <i>la</i> written. There is a known deity Huunal = the so-called “Jester God”, so perhaps JM.p30.#2 might not be an example of <i>aj k'uhhuun</i> but instead <i>aj k'uh huunal</i> = “he of the god Huunal”.
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stacker, piler, he of the stacks, he who piles	N	TA	M	aj latziil	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>mayavase.com K532 I-J ch'o.ko a{j}.<la:tzi{il}></p> </div> <div style="text-align: center;">  <p>mayavase.com K771 I a{j}.<la:tzi{il}></p> </div> <div style="text-align: center;">  <p>mayavase.com K1092 S5-S6 a{j}.<la:tzi{il}> KELEM</p> </div> <div style="text-align: center;">  <p>mayavase.com = MHD (Kerr) K1256 M a{j}.<la?:tzi{il}></p> </div> </div> <div style="margin-top: 10px;">  <p>mayavase.com K1377 a{j}.<la:tzi{il}></p> </div> <ul style="list-style-type: none"> • I have included K1256 in the examples because both EB and MHD read K1256 M as a-la-tzi; however, in both the rollout photo from mayavase.com and the higher resolution one provided in MHD, it looks much more like the reduced (“ben-ich”) variant of AJAW, with the po-cushion on the left, and the BEN on the right. • EB.p18.pdfp23.#1: <i>aj-latziil</i> cn. “person of stacks”, giving five vase references (and another vase reference in EB.p18.pdfp23.fn10). • EB.p123.pdfp128.#4: la-tzi-la → <i>latziil</i> = “stack”; la-tzi → <i>latz[i]l</i>. [Sim: EB never writes long vowels anyway.] • K&H.p110.pdfp112.#15: la-tzi → <i>laatz</i> = “stack, pile”: <ul style="list-style-type: none"> ○ Sim: K&H perhaps have <i>-aa-</i> because of the disharmonic spelling <i>-a- -i-</i>, which, according to the Wichmann-Lacadena rules, would produce an <i>-aa-</i>. • MHD stats: <ul style="list-style-type: none"> ○ MHD gives more than 40(!) hits for “blengl contains he who piles” – all of them vases. And only two have no K-number. ○ 16 of them have <i>blmaya</i> = <i>aj latz?</i> (which means that the reading is uncertain), but the other 30+ have only <i>blmaya</i> = <i>aj latz</i> (which means that the reading is quite confident). ○ But uncertain or confident, all of them have a translation “he who piles?” (with a question mark, which means the translation itself is still slightly uncertain).
seller of tobacco	N	TA	M	aj may / aj mahy	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Martin-HftPP.p66.pdfp4.fig13 = Martin-HftPP.p67.pdfp4.c1.fig14 (Cases Martín)</p> <p>CLK Structure Sub1-4 SE-E2 caption AJ ma:ya</p> </div> <div style="text-align: center;">  </div> </div> <ul style="list-style-type: none"> • Martin-HftPP.p66.pdfp4.c1.para2.l-7: The caption spells AJ ma-ya for <i>aj mahy</i> “tobacco person” (Figure 14).⁵ The <i>*mahy</i> root has been reconstructed for Proto-Mayan, and <i>maya</i> is widely distributed in modern Mayan languages (Kaufman 2003:1144).

toad	N	A-R	M	aj muuch	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>mayavase.com K5164 G1 a(j).<mu:chi></p> </div> <div style="text-align: center;">  <p>Safronov New York / Caracas Panel A9 <a[ku?]:lu>. <mu:chi></p> </div> <div style="text-align: center;">  <p>Safronov New York / Caracas Panel C2 <a[*ku?]:lu>. <mu:chi></p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>mayavase.com K5164</p> <ul style="list-style-type: none"> • The iconography of K5164 shows a lady reclining at a slight angle on the ground or floor. She has conjured a vision serpent, from whose mouth the head and upper torso of an “Old Man God” emerges. It is not clear to me what role the toad plays in this, as there doesn't seem to be one represented in the iconography. • Bíró (John Harris reading group, May 2022): Ahkul Muuch Ahkul Xukub was the name of a god associated with Sak Tz'i'. • EB lists two different words for “toad” <i>amal</i> and <i>aj muuch</i> (both listed in both directions: Classic Maya → English and English → Classic Maya). • Sim: <ul style="list-style-type: none"> ○ The <i>aj</i> in <i>aj muuch</i> seems a bit odd to me, especially as it doesn't appear in the name Ahkul Muuch (i.e. <i>muuch</i> itself appears to be sufficient as the word for “toad”). ○ All the more so in that EB gives only one reference (K5164) for <i>aj muuch</i>, while giving three for <i>amal</i>. (K0531, K2041, K1181) – though the <i>aj(j)</i> in K5164 seems to be a fairly confident reading. ○ The vases with <i>amal</i> all show very vividly a large toad as a/the main character in the “story”, much more so than the single vase K5164 with <i>aj(j)-muuch</i> (which doesn't show a toad in the iconography at all). ○ MHD reads <i>Amuuch</i> for K5164 G1. </div>
artist	N	TA	M	aj nahb	<div style="text-align: center;">  <p>JM.p30.#3 AJ.<na:bi></p> </div> <ul style="list-style-type: none"> • This is out-dated. The first glyph is no longer seen as <i>aj</i>, but a (non-underspelled) <i>a</i>. Dorota Bojkowska says <i>anabil</i> means “artist”. The online version of JM now transliterates/transcribes this as a-na-b'l → <i>aj]naa[h]b'</i>. Further information about this word can be found under <i>anaab</i> = “lower ranked title”.

leader, guide	N	TA	M	aj payal	 <p>JM.p31.#1 a[j].<pa:ya:la></p>  <p>Coll-1 (Stuart) PNG Panel 2 B'2-A'3 AJ.<<pa.ya>:<li.??> ju.<ku:bi></p> <ul style="list-style-type: none"> • EB.p18.pdfp23.#4: aj payal = “person who guides”; EB.p148.pdfp153: from <i>pay-</i> “to guide, to lead”. • AJ.<<pa.ya>:<li.??> ju.<ku:bi> → <i>aj payal jukuub</i> = “leader of the canoes”.
ball player, ballgame player	N	TA	M	aj pitz	  <p>JM.p31.#2 Stuart PAL TC U1</p> <p>AJ:pi:tzi <<AJ.pi>:<tzi.OHL>.<BAAK:WAY:ya[la]></p> <ul style="list-style-type: none"> • The word <i>pitz</i> means “ballgame”, so <i>aj pitz</i> = “he of the ballgame”.
salt seller	N	TA	M	aj tz'aam	  <p>Martin-HftPP.p68.pdfp5.c2.fig19 = Martin-HftPP.p68.pdfp5.c2.fig20 (Martin) CLK Structure Sub1-4 NE-E1 caption AJ.a tz'a:mi</p> <ul style="list-style-type: none"> • Martin-HftPP.p68.pdfp5.c2.para4 explains that AJ.a tz'a:mi → <i>aj atz'aam</i>, and that <i>atz'aam</i> [is] the word for “salt” / (Spanish “sal”) in almost all Mayan languages spoken today. So <i>aj atz'aam</i> = “he/she of the salt” = “salt person” = “salt seller”. • No listing for the <i>atz'am</i> or “salt” in EB, but Kaufman-APMED.p1240 -1242.pdfp1240 -1242 lists more than 50 words like <i>atz'am</i> or <i>atz'aam</i> meaning in the different modern Mayan languages.
scribe	N	TA	M	aj tz'ib	

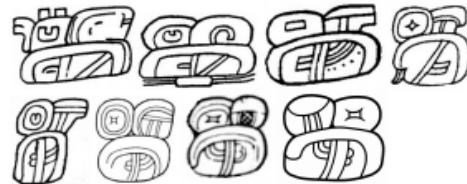
					<p>JM.p32.#3 AJ.<TZ'IB:ba></p> <ul style="list-style-type: none"> • Get a reference to the (Stuart?) paper that deciphered this. • While there are no actual references in glyphic text to women being scribes, writing implements have been found in the burial of a noblewoman. This indicates that they would probably have been good at or keen on writing. Jagodziński-RAWMSM.p50.para3: The excavations at El Perú-Waka' have yielded extremely valuable information about women as scribes or, more broadly, about people with the ability to write. In the burial chamber where Ix "K'abel" was laid, a mosaic tablet made of shell was found, and next to it a stylus, with which writing was found (Pérez and Navarro-Farr 2013, 22). This is probably the only case of such a find accompanying the burial of a woman. It is worth mentioning here that Ix "K'abel" came to El Perú-Waka' to marry a local ruler.
seller of atole	N	TA	M	aj ul	 <p>Martin-HftPP.p63.pdfp2.fig4 = Martin-HftPP.p63.pdfp2.fig5a (Cases Martín) = Martin-HftPP.p81.pdfp11 (Valencia Rivera) CLK Structure Sub1-4 SE-S1 caption 2 (mislabelled as caption 1)</p>  <p>Martin-HftPP.p64.pdfp3.fig6 = Martin-HftPP.p64.pdfp3.fig7 (Cases Martín) CLK Structure Sub1-4 SE-E1 caption 1 AJ u.lu</p> <ul style="list-style-type: none"> • Martin-HftPP.p64.pdfp3.c2.para2.l+10: The caption at left repeats the AJ u-lu formula of the previous scene, describing another "atole person".
sculptor	N	TA	M	aj uxul	 <p>JM.p32.#4 AJ.<u:xu[lu]></p> <ul style="list-style-type: none"> • Add many more variants, including ulux (if they exist).

seller of tamales	N	TA	M	aj waaj	 <p>Martin-HftPP.p65.pdfp3.fig10 = Martin-HftPP.p66.pdfp4.c1.fig12 (Valencia Rivera) CLK Structure Sub1-4 S3-S2 caption AJ wa:WAAJ:ji</p> <ul style="list-style-type: none"> • Martin-HftPP.pdfp4.p66.c1.para1.l+1: The caption reads AJ wa-WAAJ-ji aj waaj “tamale person”.
Foliated Maize God, FMG; whole cob of maize	N	G	L	ajan	 <p>K&L.p31.#1 AJAN?</p> <p>TOK.p23.r4.c1 8</p> <p>BMM9.p13.r6.c2 = TOK.p23.r4.c2 AJAN AJAN</p> <p>25EMC.pdfp28.1&2 AJAN</p>  <p>KuppratApp.2&4 AHAN / AJAN</p> <p>KuppratApp.1&5&6 = K&L.p31.#1.1&2&3 KuppratApp.3 = 25EMC.pdfp28.1</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Should be read as WAXAK when it is the head variant of the number 8. Note however that TOK treats this as two different glyphs: TOK.p23.r4.c1 (“8”) and TOK.p23.r4.c2 (AJAN). • It means the FMG / AJAN = “ear/cob of (older) maize” as opposed to the TMG / IXIIM = “grain of (younger) maize” – see “1” and “8” as numbers, AT-E1168-lecture6.t0:42:12-43:02 (TMG/“1”) vs AT-E1168-lecture6.t0:49:55 (FMG/“8”). • Do not confuse AJAN with the phonetically similar AKAN = “God of the Underworld (God A’)” – both being gods makes it easier to confuse them. • KuppratApp lists <i>ahan</i> as an alternative pronunciation and includes KuppratApp.2&4 under AJAN. Sim: I think it should be IXIIM, as in Guenter-TKJP.p26. • Features: <ul style="list-style-type: none"> ○ Deity head. ○ Infixed husk (= the sheathing leaves of the cob). ○ Infixed corn kernels – there can be as few as two or many packed into a grid.
lord	N	TA	L	ajaw	 <p>K&H.p79.#4 AJAW</p> <p>K&H.p16.r2.c1 AJAW</p> <p>TOK.p33.r1.c3 AJAW</p> <p>BMM9.p20.r1.c1 AJAW.wa</p>



25EMC.pdfp28.#5.10 = JM.p27.#3
AJAW

25EMC.pdfp28.#5.16 = K&H.p79.#4
AJAW



K&L.p27.#2
AJAW



K&H.p16.r1.c1
AJAW



BMM9.p10.r1.c2
AJAW



25EMC.pdfp28.#5.9 = JM.p27.#2
AJAW



JM.p29.#2
AJAW:wa



25EMC.pdfp28.#5.14&15



K&H.p79.#5
AJAW



TOK.p23.r1.c2
AJAW



TOK.p23.r2.c1
AJAW



BMM9.p13.r6.c1
AJAW



25EMC.pdfp28.#5.3 = JM.p28.#3
AJAW



KuppratApp.1
AJAW



K&L.p27.#1
AJAW

25EMC.pdfp28.#5.11&12&13 = K&L.p27.#1.4&7&6



K&H.p79.#6
AJAW



K&L.p27.#3
AJAW



BMM9.p17.r3.c3
AJAW



25EMC.pdfp28.#5.1 = JM.p28.#2
AJAW



25EMC.pdfp28.#5.8
AJAW



K&L.p27.#1.9
CPN Altar 41 pAb
AJAW



= Houston-IU.p65.pdfp12.fig3.7b
CPN Altar 41 pA
ti.<13:AJAW>

BMM9.p19.r2.c1
AJAW



25EMC.pdfp28.#5.2 = JM.p28.#1
AJAW

25EMC.pdfp28.#5.5&6

AJAW

25EMC.pdfp28.#5.7 = K&H.p79.#6



25EMC.pdfp28.#5.4



Houston-IU.p65.pdfp12.fig3.7a
CPN Stela D A4
10.AJAW

- Headband – the headband is a horizontal band at the top of the head. It can be associated with:

- A **HUUNAL** (= “Jester God”) element (e.g. K&H.p79.#6).
- An approximately circular cross-hatched element on the left, within the horizontal band.

- Variants (7):



- A. Stylized full form – features:


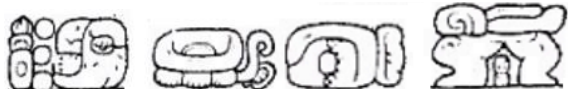




- Top – the so-called “ben ich” element (an old nickname) = two small boulder outlines touching one another, horizontally:








- The one resembling the syllabogram **po** and the other resembling the Tzolk’in day name “BEN”.
- The “po” and “BEN” elements can be in either order.











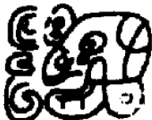


I don’t know why the “po”-element has been nicknamed “ich”. There appears to be a theory that the “po”-element is a cushion, and the “BEN”-element is a bench, and the combination of a cushion and a bench hence represents “rulership”, as these would be what the rulers sat on. I haven’t seen any references in the academic literature to this theory, not even in older works from the early years of decipherment.


- Bottom: a boulder outline with:




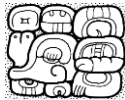

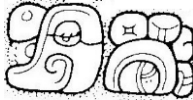
					<ul style="list-style-type: none"> • A bold top half of left wall, ceiling, and entire right wall (same bolding as in TUUN) – a “cave”, or a bold left wall, ceiling, and right wall – a “symmetric cave”. • A single, very slightly curved vertical band in the middle, from ceiling to floor. • Two touching, slightly curved, “L-shaped” bands coming down from the ceiling, going under the middle vertical band, and then emerging slightly on the other side as two small “bumps” (“half dots”) – the double bands may be either to the left or to the right of the middle vertical band, which means that the two bumps can be either to the right or the left (respectively) of the middle vertical band (double bands on the right is perhaps more common). BMM9.p20.r1.c1 is unusual in that the two bumps have their own protector. <ul style="list-style-type: none"> ○ B. Stylized reduced form: just the “ben ich” element of the full form: <ul style="list-style-type: none"> ▪ This is always on top of other “main signs”. ▪ The explanation is that this is actually the full form of AJAW, but another, slightly less tall, main sign is superimposed on top of it (between the full form AJAW and the reader), leaving the “ben ich” to stick out above the other main sign. ○ C. Human head: often with a darkened dot on the cheek. ○ D. Bird head: with a large, medium-long, “vulture” beak, with a hook at the end. ○ E. Mammal head: not very common. ○ F. Right-side-up “AJAW face”: 25EMC.pdfp28.#5.8 is the only source which lists this as a variant of AJAW. All other sources recognize this (of course) as AJAW, but only in the context of being within a “blood cartouche”, when writing the day name AJAW. I’m not aware of this glyph being used to write the word <i>ajaw</i> (i.e. to mean “lord”) outside of the context of the day name. ○ G. Full-figure –Houston-IU is a paper on full-figure glyphs: <ul style="list-style-type: none"> ▪ Houston-IU.p64.pdfp11.para3: Understanding one’s place had visual correlates in gesture. In Classic Maya imagery, but also in eyewitness descriptions from the Colonial period, a right hand might extend across the chest to rest on the upper arm or left shoulder. This indicated “respectful salutation” (Miller 1983: 36) when a subordinate addressed a more important individual, usually a ruler (Figure 3.6; Selser 1904: 656–66; Tozzer 1941: 35). ▪ Houston-IU.p64.pdfp11.para4: Several full-figure glyphs draw on gestures of social inequity, offering a clue that glyphs were understood as the servants of makers and readers (Figure 3.7). Copan Stela D, a monument erected on July 23, 736 CE, shows a day-sign Ajaw, “lord,” at position A4 in the text (Figure 3.7a). The inscription accentuates the division of glyph blocks into two distinct signs by a curious “unsociability”: adjacent glyphs tend to face away from each other. Yet comity is there in other ways. A few glyphs clutch their immediate neighbor, and the Ajaw sign brings his hands up in customary obeisance, but now with his left hand on his right shoulder (that pose is probably because the sign faces backwards, for it reverses the usual orientation of hands).
lord	N	TA	S	ajaw	 <p>JM.p28.#4 = Graham YAX Lintel 3 J1 a.<ja:wa></p>
become a lord	V		M	ajawaan	 <p>Coll-1 NAR Stela 1 E12 <AJAW:ya>.ni</p> <p>Graham NAR Stela 22 E10 a.<AJAW:ni></p> <p>Schele PAL TI CT B3 <AJAW:ni>.ja</p> <p>Greene PAL TS B1 <AJAW:ni>.<K'INICH:PAKAL></p>









					<ul style="list-style-type: none"> Not in K&L, TOK, BMM9, 25EMC. K&H.p70.pdfp72: AJAW-ni → <i>ajawaan</i> “he became king” / “she became queen” – inchoative verb of the form CVC-aj-ABS or CVC-Vn-ABS. EB.p14.pdfp19.#3: <i>ajawan-</i> ivd to become king, lord. [Sim: EB has <i>-wan</i> rather than <i>-waan</i>, but he never indicates vowel length, aspiration or glottalization in this context anyway, so I’m treating it as long based on the other sources.] L&D.p43.§6.1.7. “Inchoative verbs in <i>-aan</i>”: The suffix <i>-aan</i> derives intransitive verbs with the meaning of ‘becoming or be converted into what the root indicates’: <i>ajaw</i> ‘lord, king’ <i>ajaw-aan</i> ‘to become king’.
lordship, rulership	N	X	M	ajawlel	 <p>JM.p29.#1 AJAW:le:le</p> <p>JM.p231.#4 ti.<AJAW:le{l}></p>
awaken	V		S	ajen	 <p>Houston-HaHaDP.p109.pdfp119 DPL HS4 Step 1 J2-K1-L1-K2 ti.3.a je.ne CH’EEN.na “PLAZA”:<NAL+la></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Schele PAL TI ET L11-K12 AJ{e}.<ne:{y}OHL:la> ma:ta</p> </div> <div style="text-align: center;">  <p>Schele PAL TI ET N4-M5 AJ{e}.<ne:{y}OHL:la> ma:MAT</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>M&G.p158.5 PAL TI Sarcophagus Lid 34-35 <a:je>.<ne:{y}OHL> ma:ta</p> </div> <div style="text-align: center;">  <p>MHD (Graham) PAL Bench 1 / Subterranean Throne glyph-block B a.je.ne</p> </div> </div> <ul style="list-style-type: none"> Meaning: <ul style="list-style-type: none"> EB.p11.pdfp1.#10: <i>aj-</i> tv. to awaken; to rise » ‘a-je > <i>aj-</i>. EB.p16.pdfp21.#6: <i>ajen</i> n. dawn (?) » ‘a-je-ne > <i>ajen</i> “dawn (?)”. EB.12.pdfp17.l+1: ‘<i>a-je-ne</i> > <i>ajen</i> “awakens; rises”. There is a single reference to PAL Throne 1 B, with the following footnote: The spelling ‘a-je-ne may be the base for a not yet identified *‘a-je-ne-ya or *<i>ajeney</i>, in which final <i>-ey</i> is a variant of <i>-iy</i> (e.g., compare <i>huley</i> to <i>huliy</i>). The Palenque Throne 1 spelling may have originated due to a process of regressive vowel assimilation: <i>ajen</i> < *<i>ajeney</i> < *<i>ajaney</i>.







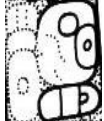







					<ul style="list-style-type: none"> For PAL Bench 1 / Subterranean Throne MHD “objabbr = PALSUBT”, the drawing credit given in the Citations tab of MHD is Stuart-TifTXIX.fig46a. This is, to be more precise Stuart-TifTXIX.p73.pdfp38.fig46a, and that drawing shows glyph-blocks E-J only (the front of the throne). The same drawing of the monument is reproduced in Stuart-ACTaP.p1.fig1, with the complete hieroglyphic text, glyph-blocks A-N (the front and two sides). A search in MHD with “blmaya1 contains ajen” gives 10 hits, about half of which are the name Ajen Yohl (most of which, in turn, relate to the PAL ruler Ajen Yohl Mat). <ul style="list-style-type: none"> EB.p17.pdfp23.#1 gives 3 references to him (two on PAL TI ET and one on the PAL TI Sarcophagus Lid). EB.p17.pdfp23.#1.fn8: Tentative paraphrase of this anthroponym: “Awakens the Heart/Center of the Merganser Duck”. [Sim: Boot preferred the translation “merganser duck” rather than “cormorant” for MAT, see MAT for more information.]
turkey	N	A-B	L	ak' / ak'ach	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p15.#1 = 25EMC.pdfp29.#3 = KuppratApp.2 AK'(ACH) AK' AK'(ACH)</p> </div> <div style="text-align: center;">  <p>TOK.p27.r3.c1 = KuppratApp.1 AK'AACH AK'(ACH)</p> </div> <div style="text-align: center;">  <p>BMM9.p19.r2.c2 AK'(ACH)</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>HoustonEtAl-TLK.p2.fig1a = StuartEtAl-PNLC.p3 (interdict) CRN Ele 56 pF2 CRN Ele 56 pF2 CHAK.AK'</p> </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  <p>HoustonEtAl-TLK.p2.fig1b = StuartEtAl-PNLC.p3 (interdict) CRN Ele 56 pB1 CHAK.AK'</p> </div> <div style="text-align: center;">  </div> </div> <ul style="list-style-type: none"> No glyphs given in K&H. HoustonEtAl-TLK.p2: speculates that AK' might be a female turkey, because of instances of the logogram without the full wattle. EB is the only source to list <i>ak'ach</i> as “turkey hen”, K&H, K&L, BMM9 all list it as “(male) turkey”. Do not confuse this with the homonym <i>ak'</i> = “dance”. [This is only relevant for the people who subscribe to reading logogram AK' = “dance” – I prefer AK'OT, which is then not a homonym of AK' = “turkey”).] Is -ACH some sort of noun- or animal-suffix? It's found (optionally) in AK'ACH “turkey” and EHMACH “raccoon”? <ul style="list-style-type: none"> Dorota Bojkowska: Don't know, but both are sometimes left out, i.e. written in brackets. Sim: do not confuse with another noun suffix which fell into disuse – EB.p20.pdfp25.fn15: Albeit tentative, the entries <i>akul</i> (EC) vs. <i>ak</i> (LC), <i>batz'ul</i> (EC) vs. <i>batz'</i> (LC), and <i>pipul</i> (LC) vs. <i>pip</i> (LC) may indicate that there once existed a group of animal names that originally had an -ul suffix (e.g., <i>akul</i>, <i>batz'ul</i>, <i>chanul</i>, <i>chil kayul</i>, <i>pipul</i>, <i>sak chikul</i>, <i>sipul</i>), which apparently during the late Classic period was lost (with the exception of conservatism on part of certain scribes/sculptors). This suffix may have been existential in nature. Also another group of nouns, if correctly identified, seems to have been suffixed with an -ul suffix (e.g., <i>anul</i>, <i>ebul</i>, <i>lekul</i>, <i>temul</i>, <i>tz'ikul</i>). Features: <ul style="list-style-type: none"> The “snood” – the curved, flowing, tapering, slightly spiral wattle, divided into 4-5 sections, some sections with centre dot or dotted spine. Short, thick, hooked beak. Nostril. Optionally – oval with 3 tiny dots in the top right. [Sim: this seems to be the “bone property marker”, which is slightly out of place here; perhaps present because of the “leathery” head of a turkey?] Can resemble the bird variant of AJAW (see the CRN examples), including even having an ear with strip of paper pulled through the hole in the earlobe: Dorota Bojkowska confirms this and thinks it's an infixed glyph, perhaps not simply AJAW, because the strip of paper pulled through the hole in the earlobe is not a sign of high status or prestige, but rather of captives about to be sacrificed, or a clown.

turkey	N	A-B	S	ak' / ak'ach	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Stuart&Zender-EHLC.p5 = Stuart&Zender-EHLC.p9.left CRN Panel 3b pB4-pA5 CHAK.<a:k'a:?'> PAAT.<[ku]yu></p> </div> <div style="text-align: center;">  <p>= Coll-2 CRN pPN 01 B4-A5 CHAK.<a:k'a:?'> PAAT.<[ku]yu></p> </div> </div> <ul style="list-style-type: none"> • The substitution of the logogram for the pure syllabogram spelling a:k'a in the CRN ruler Chak Ak' Paat Kuy's name helps to determine the pronunciation of the logogram. The element below k'a remains a mystery. • So far, there is no example of <i>ak'ach</i> in pure syllabogram spelling.
give, offer (e.g. sacrifices)	V		S	ak'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>AT-E1168-lecture6.t0:07:30 ya.<k'a:wa></p> </div> <div style="text-align: center;">  <p>u.<k'u:ni> ?:<yo:OK> ya.<k'a:wa> chi:hi</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Schele PAL TI ET J6 ya.<k'a:wa></p> </div> <div style="text-align: center;">  <p>Schele PAL TI ET Q7 ya.<k'a:wa></p> </div> <div style="text-align: center;">  <p>Schele PAL TI CT C5 ya.<k'a:wa></p> </div> <div style="text-align: center;">  <p>Schele PAL TI CT I4 ya.<k'a:wa></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>AT-E1168-lecture20.t0:56:15 CRN HS3 block 8 ya.<k'a:wa></p> </div> <div style="text-align: center;">  <p>Schele PAL TI WT J9 ya.<AK':wa></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>MHD (Houston) CRC Stela 6 C12 ya.<AK'.wa></p> </div> <div style="text-align: center;">  <p>MHD (Martin) CRZ Stela 1 A11 ya.<AK':wa></p> </div> <div style="text-align: center;">  <p>MHD (Schele) PAL TI CT M6 ya.<AK':wa></p> </div> </div> <ul style="list-style-type: none"> • It seems to mean "give" in the context of a ritual – offering something to the gods.

					<ul style="list-style-type: none"> • PAL TI ET+CT+WT have 19 instances of <i>yak'aw</i>, almost all of them written ya.<k'a:wa>. Only four examples from the PAL TI tablets are given here as they are all very similar to one another. One exception to writing it as ya-k'a-wa is an interesting one (PAL TI WT J9), where the ak' seems to be written using AK' = "dance". It's very easy to mistake this as something to do with "dancing" rather than "giving", but AK'/AK'OT = "dance" is an intransitive verb and so would not take the ergative prefix – y-. This is the reason that I'm viewing it as functioning as a rebus in this context. • Similarly, PAL TI CT M6 has <i>yak'aw</i> written with a bird head, presumably ya:<AK':wa> and there are two further possible cases (CRC Stela 6 C12, CRZ Stela 1 A11) – all given as examples above. I'm inclined to treat them also as a rebus, rather than recognizing a logogram AK' = "give", based on a bird-head. This is precisely what MHD does with MHD.BM4b (with MHD.BM4a being the logogram which really reads as AK'ACH = "turkey"). I prefer to think of it as just an "aberration", similar to the use of AK' = "dance" as a rebus in PAL TI WT J9. I feel that taking this viewpoint is justified as there are two further occurrences of the bird-head glyph being used to write <i>ak'biyy/ahk'biyy</i> = "last night", "yesterday", and even one occurrence of the bird-head glyph being used to write <i>ak'taj</i> = "to dance". Rather than see a logogram variant with a bird-head (in this case, given the reading, probably a turkey-head) for any of these words, I prefer to view them all as using the bird-head glyph as a rebus. • The verb is <i>ak'</i>, not <i>yak'</i> – the <i>y-</i> is simply the 3rd person singular ergative suffix for the agent of the verb, here a <i>y-</i> instead of a <i>u-</i> because the verb begins with a vowel. • MatP2021-Zender.t0:21:10: <i>yak'aw</i> is a verb which means "to give by handing on or by sending along", so "he [drank and then] passed along the pulque".... • EB.p21.pdfp26.#5 has "<i>ak'</i>- tv. to receive". But this has been amended to "to give" in K&H.p88.#2, 25EMC.pdfp14.52.#4.2, and CMC4.p34.#2. However, K&L.p85.#4 and BMM9.p98.#4 have dropped the verb totally, but have in its place <i>ahk'(u)tu'</i>, a noun meaning "gift". This implies that the earlier "to receive" was incorrect, and that later discoveries support "to give", which is what I have adopted. • Do not confuse this with the homonyms AK'/AK'OT = "dance" and AK'/AK'ACH = "turkey".
darkness	N	X	L	ak'ab	 <p>K&L.p10.#1 AK'AB</p> <p>TOK.p15.r5.c1 AK'AB</p> <p>BMM9.p11.r3.c2 AK'AB</p> <p>25EMC.pdfp29.#5.1 = JM.p35.#3 AK'AB</p> <p>25EMC.pdfp29.#5.2&4 AK'AB</p> <p>25EMC.pdfp29.#5.3 = K&L.p10.#1.4</p> <p>MHD.SM8 AK'AB</p> <p>MHD (Stuart) PAL Temple 19 Platform A1 ISIG[AK'AB]</p> <p>MHD (Stuart) PNG Stela 10 A1 ISIG[AK'AB]</p> <ul style="list-style-type: none"> • No glyphs given in K&H (except as a day name). • AT-YT2021-lecture4.t0:39:42-43:39 is a whole section devoted to "markers" – glyphic elements used in the iconography to indicate that the marked object, animal, or person has a certain property. In particular 41:13-42:23 discusses how the darkness element marks nocturnal animals or dark objects, animals, or people: Dark and nocturnal creatures are also marked with the sign for darkness <i>ak'ab</i>. And it's interesting that it extends to creatures which are mostly nocturnal, but also creatures which spend most of the time underground, so certain insects for example. So most of the

					<p>rodents are obviously nocturnal. Fireflies, as in the image that you see in the lower left corner; bats, jaguars, they're all marked with this property qualifier. And then some objects are marked as especially black [or] dark. So obsidian, for example – it's not necessarily nocturnal, but it is black, it is dark. And so obsidian blades may be recognized: in writing where it's just a syllabogram or logogram <i>ta</i> or <i>taaj</i> "obsidian", but also in iconography – as something marked with this darkness symbol, in the same way that nocturnal animals or underground animals are marked.</p> <ul style="list-style-type: none"> There is a head variant of AK'AB, but it's not very common: <ul style="list-style-type: none"> MHD assigns it the 3-character code SM8. A search in MHD on "blcodes contains SM8" produces 12 hits: <ul style="list-style-type: none"> 7 infixed in ISIG. 2 (perhaps 3) in <i>yak'abil</i> = "the darkness of". 1 in an actual Tzolk'in date. <p>Not that many of these head variants have a very clear (conventional) "AK'AB" infixed in the top part of the head. The others are probably read as AK'AB on the basis of context, rather than actually being able to see it from the glyph itself.</p> <ul style="list-style-type: none"> So, while it doesn't occur very often, one of the "common" contexts it's found in is infixed in the ISIG, as the patron of the Haab month Mol (though "regular" AK'ABs are more common). Two examples of the head variant are given above – one of which has an infixed (conventional) "AK'AB", the other of which doesn't.
last night, yesterday	D		S	ak'biyy / ahk'biyy	  <p>Stuart-YM.p2.fig2a <AK'[bi]:ya>.<<hu:li>:ya></p> <p>Stuart-YM.p2.fig2b a.<AK':ya> HUL:ya</p> <ul style="list-style-type: none"> Stuart-YM is where this reading is first proposed. Sim: probably etymologically related to <i>ak'ab</i> = "darkness" (with addition of <i>-iiy</i> suffix and deletion of the middle vowel in tri-syllabic compounds).
AK'e (EG)	N	U-PP	S	ak'e	    <p>Martin-AMP.p395.pdf419.r1.c5 BPK-LAC Unprovenanced Column C3 K'UH{ul}.<<a+k'e>.wa>:AJAW></p> <p>Safronov Denver-Brussels Panel D4 <<a+k'e>:AJAW:wa>.<yi:ta:ji></p> <p>Stuart LAC Panel 1 D4 <<a+k'e>.wa>:AJAW</p> <p>Stuart PNG Panel 2 G'3-H'3 a+k'e AJAW.wa</p> <ul style="list-style-type: none"> Typically, the "full bird head" variant of syllabogram a is conflated with syllabogram k'e. Context of occurrences: <ul style="list-style-type: none"> BPK-LAC Unprovenanced Column C3: The inscription recounts the celebration of the 13-year anniversary of rulership of the K'uhul Ajaw of Ak'e. Denver-Brussels Panel D4: Ak'e was one of the victims of an attack by K'ab Chan Te', the ruler of Sak Tz'i'. This was a result of an attack on Sak Tz'i' by Pe'tuun (and probably Ak'e), which in turn was a result of a hostile act by K'ab Chan Te', the ruler of Sak Tz'i' towards Piedras Negras. LAC Panel 1 D4: The inscription recounts how Aj Sak Teles was an Anaab and Ch'ahoom, and also a Sajal of "Trophy-Head Jaguar" (a.k.a. "Knot-Eye Jaguar"), the ruler of Ak'e and Xukalnaah. Aj Sak Teles' son would later become the Lord of Xukalnaah and Ak'e, and claim the same status for Aj Sak Teles, though it's unclear if this was in fact true. PNG Panel 2 G'3-H'3. While the main text has the obvious glyph-block labels, there are two slightly different systems of glyph-block labelling for the six kneeling vassal ajaws: <ul style="list-style-type: none"> Schele&Miller-BoK:

					<ul style="list-style-type: none"> ▪ Continues with Y-Z for the first. ▪ Goes to A'-B' to I'-J' for the remaining five. ▪ Ends with K'-L' for the son of the ruler. <ul style="list-style-type: none"> ○ Pitts-BHPN: <ul style="list-style-type: none"> ▪ Omits the use of Y-Z altogether. ▪ Begins with A'-B' to K'-L' for the six. ▪ Ends with M'-N' for the son of the ruler. <p>The PNG Panel 2 label above follows the Pitts-BHPN convention. The example is part of the name of the fifth of the six kneeling vassal ajaws.</p> <ul style="list-style-type: none"> • AK'e and Xukal Naah: <ul style="list-style-type: none"> ○ Schele&Miller-BoK.p149 treats both Ak'e and Xukal Naah as being equivalent EG's for Bonampak. ○ Martin-AMP.p74.l+9: The ak'e and xukalnaah(?) emblems traditionally attributed to Bonampak and Lacanha, in the Lacandon region south of the Usumacinta River, are difficult to ascribe to these sites individually, and are jointly held by a few kings in the latter stages of the Classic Period. ○ Austin2021 (conference): Golden & Scherer repeat that the assigning of AK'e and Xukal Naah to BPK and LAC (respectively) is not that definite. ○ Dorota Bojkowska: Alex Safranov says that Xukal Naah is BPK. ○ Martin-AMP.p395.r1.c5 and r2.c1 groups BPK and LAC as the same toponym. But Dorota Bojkowska has a note that Ak'e might be Plan de Ayutla, perhaps said by Golden & Scherer. ○ Wagner-APMotXET has a good discussion of the shifting meanings of Ak'e Ajaw, Xukal Naah Ajaw, which site they might indicate (BPK, LAK, etc) and (changing over time) whether their rulers were vassals of YAX or independent.
giver	N	TA	S	ak'noom	 <p>Polyukhovych CNC Panel 1 E5 a.<<AK'.no>:ma></p> <ul style="list-style-type: none"> • Noun derived from <i>ak'</i> = "to give" and agentive suffix <i>-noom</i>.
dance (noun)	N	X	L	ak'ot	 <p>K&H.p80.#2 AK'</p>  <p>K&L.p42.#5 AK'</p>  <p>TOK.p13.r2.c1 AK'</p>  <p>BMM9.p11.r3.c1 AK'</p>  <p>25EMC.pdfp29.#4.1 = JM.p35.#1 AK'</p>  <p>25EMC.pdfp29.#4.2 AK'</p>  <p>JM.p35.#2 a[AK']</p> <ul style="list-style-type: none"> • Do not confuse this with the homonym <i>ak'</i> = "turkey". [This is only relevant for the people who subscribe to reading logogram AK' = "dance" – I prefer AK'OT, which is then not a homonym of AK' = "turkey".]

					<ul style="list-style-type: none"> There is considerable uncertainty as to whether the <i>-ot</i> is part of this logogram; i.e., is it AK'OT or just AK'? Almost all sources give only AK': <ul style="list-style-type: none"> Reading it as only AK' makes it difficult to explain where the <i>-o-</i> in the noun <i>ak'ot</i> = "(a/the) dance" comes from, as we hardly ever (never?) see a k'o written. Reading it as AK'OT solves this, because the <i>-o-</i> is present in the logogram. The reading of <i>ak'taj</i> = "he danced" is then also easily explained: AK'OT + <i>aj</i> (verbal suffix) → <i>ak'otaj</i> → <i>ak'taj</i> by the rule in Classic Maya that when there are three syllables in a row arising out of compounding or derivation, the middle syllable can be suppressed. However, if this were the case, then we should be able to find instances of <i>ak'taj</i> where only the ja is written after the AK'OT. Strangely, we never find this. Instead, there is always a ta written as well. This suggests that there is no <i>-t</i> in the logogram itself, which is probably why a number of sources give the verb as just <i>ak'</i>.
dance (verb)	V		M	ak'taj	 JM.p35.#4 AK':ta  YAX Lintel 54 A2 <AK':ta>.ja  JM.p35.#5 <<a[AK']>.ta>.ja  YAX Lintel 1 C1b <a[AK']>.ta{j}  YAX Lintel 2 G1 <a[AK']>.ta{j}  YAX Lintel 2 K1 <a[AK']>.ta{j}  YAX Lintel 6 B2 ti.<a[AK']>.ta{j}>  YAX Lintel 52 B2 <a[AK']>.ta{j}  YAX Lintel 53 B2 <<a[AK']>.ja>.ta <ul style="list-style-type: none"> This is the verb "to dance" derived from the noun AK'OT = "dance". L&D.p22.pdfp22: <i>-aj</i> derives nouns from CVC transitives.
grass, grassland	N	N	L	akan	 TOK.p34.r2.c4 AKAN?  BMM9.p20.r1.c3 = 25EMC.pdfp29.#2.1 AKAN  MHD.ZFD AAK?  

25EMC.pdfp29.#2.2
AKAN



Polyukhovych
CNC Panel 1 H3
WAL.AKAN



Graham
YAX Lintel 15 F3
AKAN:na



Stuart-TPM.p162
PAL TS C12
AKAN:NAL



CRN Panel 1 H3
StuartEtAl-TNoLCS.p5.fig5
K'INICH:{y}OK:AKAN



CRN Panel 1 P7b
K'INICH:{y}OK:AKAN





















CRN Panel 1 Q4b
K'INICH:{y}OK:AKAN



CRN Panel 1 T5b
K'INICH:{y}OK:AKAN

- No glyphs given in K&H, K&L.
- Meaning:
 - EB.p20.pdfp25.#5: grass.
 - 25EMC.pdfp29: grass, grassland.
- Do not confuse this with the homonym **AKAN** = “God A’ ”.
- Do not confuse the reduced variant of **AKAN** with a reduced variant of **je**:
 - The reduced variant of **AKAN** peeks out from behind the *top* of any glyphs covering it.
 - The reduced variant of **je** peeks out from behind the *bottom* of any glyphs covering it.
- Do not confuse this with the visually (slightly) similar **JAL** / **JALAL**.
 - **AKAN** means “grass(land)”.
 - **JAL/JALAL** means “reed”.
- Stuart-TIfTXIX.p180.pdfp92.c1.fn59: I have very tentatively entertained a value of **AK** or **AKAN**, “grass, grassland, bajo,” for this sign, with admittedly scanty evidence. The initial vowel seems to be indicated by a possessed form (**ya-AK?-na**) found on an Early Classic shell trumpet in the Perlman collection (Coe 1982). More compelling, perhaps, is the visual form of this logograph with its row of vertical stripes, suggesting a spread of grass as seen from the side. The Dresden representations of Chaak standing knee-high in an identical material also are suggestive of “grassiness.” The **-NAL** may be combined with this to produce **AK-na-NAL**, for ak(a)n-al, “grassy” (the spelling would then be structurally similar to **CHAN-na-NAL**, *chan-al*, “celestial”, “of the sky”).
- MHD glosses this as **AAK?** = “grass, thatch?”.
- K&L and 25EMC recognize a structurally and visually similar form, glossed as **JAL** or **JALAL**.
- The definitions “pasture”, “meadow” were also seen, but the reference is now lost.
- Variants (2):
 - A. Full variant:
 - Top – 3 touching (medium sized) circles, each with:
 - Top: 3 vertical ticks from the ceiling.
 - Bottom: single dot in the middle of the floor.
 - Bottom – boulder form with:

					<ul style="list-style-type: none"> Reinforced, (optionally bold) ceiling (and, optionally, left and right wall). Top: Horizontal row of tiny non-touching dots. Bottom: “blades of grass”. <p>Note the aberrant form in CNC Panel 1 H3 – with “fancy” grass which looks like “branches” going upwards, rather than “plainer” grass.</p> <ul style="list-style-type: none"> o B. Reduced variant: top part of full variant. <ul style="list-style-type: none"> ▪ Do not confuse this with the visually similar reduced variant of je. <ul style="list-style-type: none"> The reduced variant of AKAN is three touching circles (each with three ticks and a dot) which peek out from the behind the <i>top</i> of any glyphs covering it, i.e. are (visually) <i>above</i> the covering glyph. The reduced variant of je is three touching circles (each with three ticks and a dot) which peek out from the behind the <i>bottom</i> of any glyphs covering it, i.e. are (visually) <i>below</i> the covering glyph. Villalobos-EGM-YBIV.p236.pdfp39 transliterates YAX Lintel 15 F3 as AHAN?, but this is now generally accepted as AKAN.
God of the Underworld, God A'	N	G	L	akan / ahkan	 <p>K&L.p31.#2</p>  <p>TOK.p23.r2.c4 BMM9.p14.r4.c2</p> <p>25EMC.pdfp29.#1.1&2&3 = K&L.p31.#2.3&2&4 25EMC.pdfp29.#1.1 = K&L.p31.#2.3 25EMC.pdfp29.#1.2 = K&L.p31.#2.2 25EMC.pdfp29.#1.3 = K&L.p31.#2.4</p>  <p>Grube-WwH.p170.fig3.d</p>  <p>W. Coe TIK Temple 4 Lintel 3 B6 AKAN.<YAX:ja></p>  <p>W. Coe TIK Temple 4 Lintel 3 G4 AKAN.<CHAN:NAL:la></p>  <p>Graham/Stuart-MoTMG TRT Monument 6 F1 AKAN:na</p> <ul style="list-style-type: none"> No glyphs given in K&H. Also known as Schellhas' God A', a “God of the Underworld”. Grube-WwH.p169.para2.l-4: the head of the god of drunkenness [stands] for the deity AKAN. EB.p20.pdfp25.#3: theonym. Do not confuse this AKAN with the homonym AKAN = “grass”, “grassland”. Do not confuse AKAN with the phonetically similar AJAN, who is the FMG (“Foliated Maize God”) = “ear/cob of (older) maize” AT-E1168-lecture6.t0:49:55 (FMG/“8”). Do not confuse AKAN / God A' with God L (later Maximón), who is also a “God of the Underworld”, but distinct from God A'. The reading of the head version of this logogram: <ul style="list-style-type: none"> o The word <i>akan</i> has been found in some modern Maya languages as meaning “wasp”. o There is a connection between this god and wasps (there is a pot where this god is carrying a pot with wasps coming out). o So the pronunciation of this word was transferred to the reading of his name. See Tracking Maya Deities in the Maya-Codices and Ethnohistorical Sources – Special Workshop – Annotated Sourcebook (Chuchiak, Krempel; 2014) for list of gods and letters.

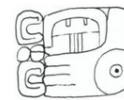
					<ul style="list-style-type: none"> • Variants (1) – features: <ul style="list-style-type: none"> ○ A. Human head (sole) variant – features: <ul style="list-style-type: none"> ▪ Top of head: AK'AB. ▪ Forehead ornament: single circle with a smaller (optionally cross-hatched) circle inside, touching part of the outer edge (=“eyeball”). ▪ Optional CHAPAAT headdress – TIK Temple 4 Lintel 3 B6 is the only one of the given examples to have one, but some of the MHD and Bonn examples have one. ▪ Optional gauze facemask, “reminiscent of Zorro” – a horizontal band covering only the eyes (in contrast to the head variant of pa, where the gauze covers all except the mouth and ears). ▪ %-sign on cheek.
child of mother	N	TR	L	al / yal	 <p>K&H.p44.r1.c3 ya.<AL:la></p>  <p>K&H.p80.#3 = K&L.p41.#6.3 = 25EMC.pdfp29.#6.1 AL / YAL</p>  <p>K&L.p41.#6.1&2 YAL</p>  <p>TOK.p19.r4.c1 AL</p>  <p>BMM9.p16.r4.c2 YAL</p>  <p>JM.p281.#3 = Stewart-PSaPSS.p26.fig2.A (Montgomery) ya.<AL:la></p>  <p>25EMC.pdfp29.#6.2&3&4 Al / YAL</p>  <p>AT-E1168-lecture12.t0:31:56 ba{ah}.AL</p>  <p>Coll-1 (K&L.p41.#6.4) YAX Lintel 10 A2b ya:<YAL+la>:wa?</p>  <p>Coll-1 YAX Lintel 10 C1a tu?:<YAL+la></p>  <p>Coll-1 YAX Lintel 10 F5a ya:<YAL+la></p>  <p>Stewart-PSaPSS.p26.fig2.B (Montgomery) [not given] ya.<YAL+la></p>



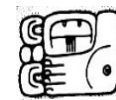
Stewart-PSaPSS.p26.fig2.C (Montgomery)
[not given]
ya.AL



K&L.p41.#6.5
[not given]
AL



Coe
LAC Panel 1 J1
ya.AL



= Stuart



TOK.p26.r2.c2
AL



BMM9.p19.r2.c3
CRN Panel 3 D4
AL



Stewart-PSaPSS.p26.fig2.E (Ringle)
[not given]
ya.AL



M&L.p90.BM4



Safronov
CRN Panel 3 D4
ya.AL



K&L.p42.#4
AL



TOK.p15.r3.c3
AL














BMM9.p11.r3.c3
AL



BMM9.p41.r1.c3
AL

- The uninflected (=unpossessed) form of the verb is *al*:
 - If it were *yal*, then the possessed form would be *uyal*, which is not found (in the meaning of “child of mother”).
 - In parentage statements (which are by their nature in the possessed form), it is *yal*, showing that the base form is *al*.
 - Stewart-PSaPSS.p25 gives the base form as **AL**.
 - Some sources transliterate this as **LAY** (lost reference).
- BMM9 is simply CRN Panel 3 D4 with the initial phonetic complement removed.

				<ul style="list-style-type: none"> • Variants (6): <ul style="list-style-type: none"> ○ A. Hand holding sprout – features: <ul style="list-style-type: none"> ▪ Left hand with fingers outstretched to the left. ▪ Holding an element which has a “feeler” / scroll with a protector over it (both can be bold or non-bold, independent of one another) – Stewart-PSaPSS.p25.I-5 explains that this is a sprout, he goes on to explain three other logographic variants (hand holding AJAW, hand holding CHAN (a bird head) and a pure syllabogram spelling. ▪ Note that BMM9.p16.r4.c2 has a slightly aberrant form, where the scroll encloses a row of three tiny, non-touching dots, and the scroll itself has no protector, but instead is the protector for the three tiny dots. ○ B. Hand holding upside-down “AJAW”-face: <ul style="list-style-type: none"> ▪ A hand holding a <i>right side up</i> “AJAW”-face is CH’AM, though there are exceptions, where AL has a right side up “AJAW”-face (e.g. YAX Lintel 10 A2b, YAX Lintel 10 F5a, Stewart-PSaPSS.p26.fig2.B) – in these cases, the initial phonetic complement of ya results in the reading as <i>yal</i>. ▪ So the presence of an initial phonetic complement of ya can help disambiguate AL from CH’AM. ○ C. Hand holding a “BEN” (Stewart-PSaPSS.p26.fig2.C, K&L.p41.#6.5, LAC Panel 1 J1). ○ D. Bird head – features: <ul style="list-style-type: none"> ▪ Medium-sized beak with (optionally larger) nostril. ▪ With a further bird head in its mouth – Stewart-PSaPSS.p26.I+1 explains that this is a baby bird emerging from the mouth of the mother bird. Sim: i.e. in contrast to MUWAAN – where the smaller bird is being eaten – the smaller bird here is being nurtured. ▪ Bird spiral in the bottom right. ▪ 3 small non-touching dots in a row, within the spiral (bottom right) or within their own oval (top right) – these are the row of circles in the “feather”-variant of o. ▪ Forehead ornament, which can be the (non-full-bird-head variant of) ti, or an even more reduced form which is just a long oval with a spine. ○ E. LEM – features: <ul style="list-style-type: none"> ▪ Abstract variant of LEM: rectangular boulder outline containing one internal arc and that internal arc containing, in turn, its own internal arc. ▪ There are optionally four touching dots hanging from the bottom of the first inner arc. ○ F. God head (Gl of III in BMM9) – features: <ul style="list-style-type: none"> ▪ “Darkness” in the top of the head. ▪ Large square god eye – the same four touching dots (as in the LEM variant) can hang from the bottom of the eye. • Stewart-PSaPSS.p26.fig2 states that a hand grasping a right-side-up “AJAW”-face or a “CHAN” is also AL (K&L.p41.#6.5): <ul style="list-style-type: none"> ○ The example he gives has a preceding ya, which would imply an initial a- in the root. ○ This is supported by K&L.p41.#6.5. ○ He also gives some examples (Stewart-PSaPSS.p30) of grasping with wa suffix, and he calls it CH’AM. He claims this is an -aw ending, making them <i>ch’am-aw</i> ← CH’AM-wa: <ul style="list-style-type: none"> ▪ These also have a ya, which doesn’t fit with a reading of CH’AM; Dorota Bojkowska: this is indeed very confusing – possibly the “ya” is a “1” (with 2 fillers). ▪ Two of the three examples he gives are actually -jiy endings from ji-ya, which lessens the weight of his argument. • Dorota Bojkowska – do not confuse <i>al</i> = “to say” vs. <i>yal</i> = “to throw down” (defeat in battle). • AT-E1168-lecture12.t0:31:56 is one of the rare instances when the word is used in the unpossessed form (i.e. without the initial y-) – see <i>baah al</i> in the rest of the CMGG. • Do not confuse the hand variant of (y)AL (which grasps a sprout) with CH’AM = “to grasp” (which grasps a right-side-up AJAW-face). • Do not confuse the bird variant of (y)AL (which has the small head of a bird in the mouth of the larger bird-head main sign) with MUWAAN (which has a bunch of feathers in the mouth of the larger bird-head main sign). • Usage: <ul style="list-style-type: none"> ○ In the meaning of “child of mother”: all three hand variants (sprout, “AJAW”-face, CHAN(-sky) and bird head variant. ○ In the meaning of “here is” (common in the PSS of ceramic vessels): LEM variant, god head variant, read as ALAY / LAY = “here is”, “this is”, “this one id”.
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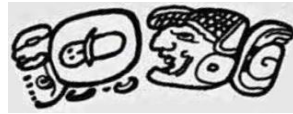
					<p>o Speak: LEM variant (hand variant: check this with actual examples).</p>
child of mother	N	TR	S	al / yal	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Stewart-PSaPSS.p26.fig2.D (Montgomery) ya.la</p> </div> <div style="text-align: center;">  <p>Stuart-aNCFRG.p8.fig2.B' ya.la</p> </div> <div style="text-align: center;">  <p>AT-E1168-lecture6.t0:07:30(.13) a.la</p> </div> </div> <ul style="list-style-type: none"> Stewart-PSaPSS.p26 says this is in the context of a parentage statement. Hamann-PiCM.p6.para1: As with other relationship terms, this is practically never found without the possessive prefix.
here	D		P	alay	<div style="display: flex; justify-content: space-between; align-items: flex-start;"> <div style="width: 45%;">  <p>AT-E1168-lecture18.t0:00:19 K791 C-D a.<AL:ya> T'AB</p> </div> <div style="width: 50%;"> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="width: 20%;">  <p>mayavase.com K1398 a.<AL:ya> T'AB.yi</p> </div> <div style="width: 20%;">  <p>mayavase.com K1837 PSS-A – PS-B a.<AL:ya> T'AB[yi]</p> </div> <div style="width: 20%;">  <p>= davies (dead link)</p> </div> <div style="width: 20%;">  <p>mayavase.com K2295 a.<AL:ya> T'AB.yi</p> </div> </div> </div> <div style="width: 45%; margin-top: 10px;">  <p>mayavase.com K2914 A1-B1 a.<AL:ya> T'AB:yi</p> </div> <div style="width: 45%; margin-top: 10px;"> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;">  <p>mayavase.com K7750 a.<AL:*ya> T'AB.yi</p> </div> <div style="width: 45%;">  <p>mayavase.com K7786 a.<AL:ya> T'AB.yi</p> </div> </div> </div> </div>



mayavase.com
K9099
a.<AL:ya> T'AB[yi]



mayavase.com
Vase from El Señor del Peten
a.<AL:ya> T'AB.yi



Krempel&Matteo-EPTaY.p246.pdfp4.Abb2
Berlin Museum Plate
a.<AL:ya> T'AB.yi



mayavase.com
K2796
a.<AL:ya> T'AB[yi?]



mayavase.com
K4387
a.<AL:ya> T'AB:yi



mayavase.com
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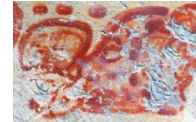
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mayavase.com
K7460














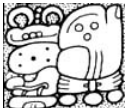
Polyukhovych&Looper-aPftXA.p4.fig4
FUNBA plate (MS5320)
a.<AL:ya> <K'AL:?:>.



















Polyukhovych&Looper-aPftXA.p5.fig5
Fundación La Ruta 1.2.179.9
<K'AL:?:>.







- The examples in this entry show (where possible) *alay t'abay*, but are grouped by variant of *t'abay*, not *alay*.
 - Meaning: “Here is presented ...”
 - This is the most common way to start the PSS of a “vase”. They are ceramic vessels of a wide range of shapes; mostly receptacles for holding food – either for storage or consumption – plates, bowls, cups, etc.
 - The PSS is also known as the “Dedicatory Formula”. PSS is the earlier term, coined before epigraphers understood the function of this standard phase. “Dedicatory Formula” is now the preferred term, but PSS is still very commonly used. The PSS is most often written along the rim of the vessel.
 - In the PSS, the word after *alay* is normally either *t'abay* or *k'alhlaj* = “(Here is) raised or presented” (AT-E1168-lecture18.t0:01:40).
 - Variants (3):
 - A. Head-based – features:
 - Left: older variant of **HUL** (as found in Glyph-G) optionally with an infixed “**AK'AB**”-like glyph, rotated 90 degrees anti-clockwise or “breath” or life force emerging from an old man (in **death?**).
 - Right: Old man’s head.
 - B. Stairs-based – features:
 - Left: older variant of **HUL** (as found in Glyph-G) optionally with an infixed “**AK'AB**”-like glyph, rotated 90 degrees anti-clockwise.
 - Right: A series of stone steps.
 - C. Hand-based – features:
 - Left – two or three elements stacked:
 - Top: (optional) four non-touching dots.
 - Middle: **HAAB**.
 - Bottom: **K'AL**.
 - Right: **female head**
- There is considerable doubt if the hand-based variant is read as *t'abay*. It could be a different verb with the same or a slightly (or even very?) different meaning. Grouped here for convenience. Some epigraphers transcribe it as *k'al ?* (the “?” is for the female head), MHD gives *tab?*. Dramatically different glyphs can have exactly the same reading, so the hesitation on *t'ab* might be because there have been no initial or final phonetic complements seen, to support the reading.
- Pronunciation: while the while the head-based and stair-based variants are read quite confidently (and interchangeably) as *t'abay*, it is uncertain if the hand-based variant also has this reading.

					<ul style="list-style-type: none"> • davies (dead link) = http://users.misericordia.edu/davies/maya/dancers1.htm is a black and white photo with a higher resolution than the mayavase.com one. • For writing ALAY, the overwhelming number of instances use the “LEM” variant. • The drawing and the photograph of K791 are both from AT-E1168-lecture18.t0:00:19, but the drawing has been simplified by Tokovinine in two or three spots for pedagogical purposes. One major change was that he replaced CHAN = “sky” with the four dots of the “bar-and-dot” notation; another that he replaced ha with ja; yet a third was that he replaced a “CHAB-based” ALAY with the more regular “LEM-based” one.
toad	N	A-R	S	amal	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>mayavase.com K531 a.<ma:la></p> </div> <div style="text-align: center;">  <p>mayavase.com K1181 a.ma{la}</p> </div> <div style="text-align: center;">  <p>mayavase.com K2041 a.<ma:la></p> </div> </div> <div style="margin-top: 10px;">  <p style="text-align: right; margin-right: 50px;">K531 mayavase.com</p>  <p style="text-align: right; margin-right: 50px;">K1181 mayavase.com</p>  <p style="text-align: right; margin-right: 50px;">K2041 mayavase.com</p> </div> <ul style="list-style-type: none"> • EB lists two different words for “toad” <i>amal</i> and <i>aj muuch</i> (both listed in both directions: Classic Maya → English and English → Classic Maya). • The iconography: <ul style="list-style-type: none"> ○ K531: shows a very large toad along with a snake and a jaguar. ○ K1181: shows a very large toad along with a dog and a monkey. ○ K2041: shows a very large toad along with a turkey. • This seems to be the more common word for “toad”, as the three most well-known vases featuring a toad use this word.

lower ranked title (anaab)	N	TA	S	anaab	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p30.#3 a.<na:bi></p> </div> <div style="text-align: center;">  <p>Stuart LAC Panel 1 D2 a.<na:bi></p> </div> <div style="text-align: center;">  <p>Stuart LAC Panel 1 G1 a.<na:bi></p> </div> <div style="text-align: center;">  <p>Stuart LAC Panel 1 L5 a.<na:bi></p> </div> <div style="text-align: center;">  <p>Safronov PNG Panel 3 S' a.<na:bi></p> </div> <div style="text-align: center;">  <p>Coll-1 (Graham?) YAX Lintel 46 H3 <ya:na:bi:li>.<ho:ma:ma></p> </div> </div> <ul style="list-style-type: none"> • In the early days of Maya epigraphy, this was translated as “artist”, but the term is now considered broader than that. • AT-YT2021-lecture24 discusses this in quite some detail. Initial comments – AT-YT2021-lecture24.t1:05:54-1:07:30: At the very bottom of Maya political systems, you have these very enigmatic officials called <i>anaabs</i>. We see a lot of <i>anaabs</i> in courtly scenes, those beautiful Bonampak murals – [for example] a lot of people in the scenes are labelled as <i>anaab</i>. And that is applied to (say) musicians, some of these musicians are <i>anaabs</i>; some people dancing with the king are <i>anaabs</i>, some warriors are <i>anaabs</i>, and then a lot of people holding goods – like the pelts of jaguars, necklaces, jewellery, are called <i>anaabs</i> – so [it’s] an important position. [1:06:34] What is also important: people who hold prominent positions highlight the fact that they are <i>anaabs</i>. [Shows a slide of LAC Panel 1 (Dumbarton Oaks Panel)] So this is a provincial governor appointed by the king as <i>sajal</i>, and he is [a] <i>chahoom</i> (a priest), but he is also [an] <i>anaab</i>. It’s interesting that he mentions that his father was also [an] <i>anaab</i> – as something that is worth highlighting, something that is important. And he mentions his <i>anaab</i> credentials and priestly credentials again at the end of the text. So apparently, it’s a good thing to be [an] <i>anaab</i>. [Sim: the protagonist is A] Sak Teles, who features on LAC Panel 1.] We know that many young people who travel and who leave inscriptions in the great cave of Naj Tunich – making a pilgrimage – are <i>anaabs</i>, [they are] a kind of educated elite. • Tokovinine goes on to give more detailed comments about <i>anaab</i> – AT-YT2021-lecture24.t1:07:30-1:09:15: There are different ways to translate the term. It may be related to the term <i>an</i> – like “existence”, “essence”, with an instrumental suffix, like “the maker”. There’s also a term for carving instruments that is also <i>an</i>. And so Stephen Houston – my mentor – suggested that <i>anaabs</i> can refer to craftspeople, like the broader term for people who make things. And we know that Maya nobles were engaged in [the] production of beautiful objects. That was actually part of the [ir] noble status. So there were things you can buy in the market and there were things you cannot buy anywhere. And we know from the excavations of the rapidly abandoned Maya city of Aguateca that royal families were engaged in [the] craftsmanship of jewellery, beautiful clothing, objects out of jade and ceramics. Those were things which were not meant to be made by commoners. Those were made by the nobles. Perhaps <i>anaab</i> refers to “making things”. There’s also an interesting twist to the term. So when we see signatures of carvers, they are often described as <i>anaab</i>’s of their patron. So here’s the carver who signed a monument carved at the site of Bonampak, but he’s the <i>anaab</i> [or rather] <i>anaabil</i> of the Yaxchilan king. There’s another signature of [a] Yaxchilan <i>anaab</i> on the lintel of that palace with those beautiful murals. The murals have no signatures of [the] artists who painted them, but the lintels of that building <i>do</i> – and those are artists from Yaxchilan. • Tokovinine elaborates even further on the term <i>anaab</i>, seeking an explanation as to why there appear to be <i>so many anaabs</i> (AT-YT2021-lecture24.t1:09:15-1:12:39.) This is almost as long an explanation as the sum of the above two, so the idea is only summarized here. The theory is that they were not only the artists who created the works of art (though they were these as well), but that they were also the nobles who <i>commissioned</i> the work of the artists (without necessarily being artists themselves). According to this theory, there were many such people because the nobles competed among themselves to be the patrons and sponsors of artistic and other building projects. • Dorota Bojkowska (Sergei Vepretskii, personal communication, date?): a-na-bi – different collocation. The root of the word is – <i>an</i> – to carve. And –<i>ab</i> is an instrumental suffix. Probably (Sergei was unsure) Stephen Houston said that <i>anaab</i> is an instrument for carving for a king. For example: <i>uk’ib</i> – is an instrument/vessel for drinking – <i>uk’</i> – to drink and –<i>ib</i> – instrumental suffix. So here is the same <i>an</i> is to carve, and <i>anaab</i> is an instrument for carving of the king, so probably this guy is an instrument of the king, who carves – so he is an artist. And there is no <i>aj</i> – only a-na-bi. • See EB.p24.pdfp29 for references to <i>anaabil</i>.
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<p>logogram of unknown meaning (used as a rebus and read as AT)</p>	<p>U</p>		<p>L</p>	<p>at₁</p>	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p43.#1 AT</p> </div> <div style="text-align: center;">  <p>TOK.p11.r1.c2 AT</p> </div> <div style="text-align: center;">  <p>BMM9.p11.r3.c4 AT</p> </div> <div style="text-align: center;">  <p>JM.p36.#4 = 25EMC.pdfp29.#9.1 AT</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp29.#9.2 AT</p> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>MHD.XQB.a.1&2&3 AT</p> </div> <div style="text-align: center;">  <p>0552st AT</p> </div> <div style="text-align: center;">  <p>T552 -</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Used as a rebus in words like <i>chakat</i>, <i>ihk'at</i>, <i>(y)atan</i>. • Do not confuse with AAT = “penis”, which has a long-a, while this has a short-a. • Almost all teaching resources give this as a logogram of unknown meaning (used as a rebus). However, MHD glosses XQB.a as meaning “bathe”. After the exclusion of occurrences of XQB.a used to write <i>chakat</i>, <i>ihkat</i>, <i>atan</i>, <i>Yopaat</i>, as well as excluding instances where the reading of the presence of <i>at</i> is doubtful anyway (“bllgosyll does not contain at?”) or where the transcription isn’t known (“blmaya1 not equal to _” and “blmaya1 not equal to ??”) there were only 5 hits left, none of which (to me) seemed to very strongly suggest meanings associated with bathing. Even if there were, I would prefer to view these as one-off uses of the AT logogram (of unknown meaning) as a rebus to write a word related to bathing, rather than that the logogram itself has an intrinsic meaning of “bathe”.
<p>bathe</p>	<p>V</p>		<p>L</p>	<p>at₂</p>	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p35.#2 AT</p> </div> <div style="text-align: center;">  <p>TOK.p35.r1.c2 AT</p> </div> <div style="text-align: center;">  <p>TOK.p35.r1.c3 AT</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp29.#10.1 [25EMC.pdfp29.#10.2 = TOK.p35.r1.c2] AT</p> </div> </div> <div style="margin-top: 10px; text-align: center;">  <p>Graham NAR Stela 23 G21 ya.<AT:ji></p> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9. • Only listed in the adapted version of Boot’s dictionary: <i>at</i>- “to bathe”. • K&L and 25EMC both associate the glyph to the meaning “bathe”. • This refers to a “sweat bath” rather than to a conventional bath – AT-E1168-lecture21.t0:33:38-34:21: Another important reference that occurs in Classic Mayan inscriptions is a reference to bathing. So time and gods during the period ending events – <i>yati</i>j – they’re literally “bathed”. So they’re referring probably to the sweat bath. So they [i.e. the rulers] kind of go into the sweat bath, and then they receive this good heat, the good energy, so they’re rejuvenated again. Remember those scenes of rebirth: kings are reborn from this frog-like deity [Tokovinine shows a slide with iconography of

					<p>a ruler emerging from (the mouth/head) of a frog], and we know there are sweat baths decorated like that frog. So you literally go into that frog, and you're reborn, just like gods and ancestors are reborn.</p> <ul style="list-style-type: none"> The syllabogram-only spelling is known in PAL TS, see below.
bathe	V		S	at ₂	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Greene PAL TS D4 <a:ti>.ni</p> </div> <div style="text-align: center;">  <p>Schele PAL TS D4 <a:ti>.ni</p> </div> </div> <ul style="list-style-type: none"> There are two explanations of the verb <i>atin</i> as found on PAL TS D4 (both explanations are in connection with the very long extended name of God-GIII of the Palenque Triad). In both cases, D4 onwards is analysed as part of the name and not as a new verb phrase: <ul style="list-style-type: none"> WagnerEtAl-TNNT.p5.para3: The passage under discussion closes with the collocations in D4-D5, <i>at-n-i k'a[h]k' ti'+chan?</i> 'GIII' 'GIII became bathed in fire at sky?-mouth', which seems not to be another epithet, but another sentence with GIII as the subject that relates to an event immediately following the (re)birth of GIII. We observe two prepositional phrases, neither of which is not explicitly introduced by the preposition <i>ti ~ ta</i>. However, this preposition is not necessarily needed, especially when verbs of motion are involved. More delicate analytically is the morphology of the 'bathing' expression. While "to bath" is an intransitive verb in almost all modern Mayan languages (Wichmann 2004: 83), it has to have been a derived transitive verb <i>at-i</i> in Classic Mayan (cf. MacLeod 2004: 294)9, as it is attested in the paradigm of the transitive, so-called 'secondary verbs'. A nominal root <i>at</i> "bath" is still attested in several Mayan languages, e.g. Ch'orti' and Tzotzil. As no ergative pronoun is visible to mark the agent, however, we nevertheless are dealing with an intransitive form in this case. Application of an inchoative suffix <i>-an</i> seems to be the most obvious derivational process. The original Classic Mayan <i>-an</i> form then innovated into <i>-n-i</i> in the Tabasco region beginning around 9.12.0.0.0 (Gronemeyer 2014a: 153, 2014b: 508-509), and is still preserved in Chontal. This assumption is also supported by the disharmonic a-ti-ni spelling: although it resembles the derived verbal stem, it cannot be a fully phonetic representation of at-an, which would presumably be spelled *a-ta-ni. Instead, a-ti-ni more likely spells at-n-i, without an <i>-an</i> suffix. This phrase seems to allude to a renewal or 'rebirth' of GIII by incorporating the aforementioned entity from Kan's pantheon and thus fusing it into a new, modified entity. The 'bathing' alludes to the common practice of bathing a child shortly after birth and is used here metaphorically in reference to GIII's (re)birth through the ritual of dedicating and installing a newly created image of GIII in the temple. The "bathing in fire at sky-mouth" may relate to the image of GIII set up in the Temple of the Sun – either a statue and/or the central image on the tablet – that is illuminated by the sun on the horizon at dawn and thus literally bathed in the fire or heat of the sunlight. Observations by Alonso Mendez, Edwin Barnhart, Christopher Powell, and Carol Karasik (2005) have revealed that a statue standing in the centre of the Temple of the Sun would be fully illuminated by the rising sun on the day of summer solstice (June 21) (Mendez et al. 2005: 14-15, Fig. 16) and on the day of the nadir passage (November 9), when a broad beam of light enters the temple's central doorway (Mendez et al. 2005:19-20, Figs. 24-27). Further, it is worth noting that the latter date of the nadir passage falls just shortly after the day of GIII's mythical birth on October 25 (2360 B.C.). AT-YT2021-lecture21.t0:13:56: <i>atin</i> is a verb – <i>at</i> means "to bathe something" – [so] which grammatical form is <i>atin</i>? The passive would be like <i>atnaj</i> "it was bathed"; middle voice would be something like <i>atk'aj</i>; and then anti-passive would be <i>atin</i> or <i>atan</i> – so: "bathes". It's part of his name, like the "Fire Mouthed Lunar Spirit bathes", presumably as [an] activity – as in <i>uk'un</i>, like "he drinks", in general, not something specific – the vowel-n suffix of anti-passives.
spine, thorn, fang, tooth, claw	N	B-A	L	at?	



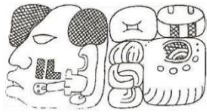







				<p>TOK.p16.r5.c2 = BMM9.p18.r5.c2 AT? AT</p> <p>25EMC.pdfp29.#12 AT?</p> <p>MHD.AAB.1 aat</p> <p>MHD.AAB.2 aat</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Safronov PNG Panel 3 U12 ya.<[AT]AHK></p> </div> <div style="text-align: center;">  <p>Safronov Phoenix ("Po") Panel C6 ya.<[AT]"UHMAN"></p> </div> <div style="text-align: center;">  <p>Safronov Phoenix ("Po") Panel ya.<[AT]"UHMAN"></p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • The meaning is from 25EMC.pdfp29.#12. • MHD give the meaning as "stinger" and the iconographic origin as "shark tooth with crossed bands". Note that MHD treats the crossed bands as an integral part of the glyph, but TOK, BMM9 and 25EMC don't. • Do not confuse this with the phonetically similar AAT (logogram for "penis"). This logogram is pronounced with a short-a <i>at</i>, while "penis" has a long-a <i>aat</i>. • Do not confuse this with the phonetically similar AT. Both have a short-a, but the other is a logogram of unknown meaning, used as a rebus in writing words such as <i>atan</i> = "wife". • PNG Panel 3 U12 <i>could</i> be a very interesting and creative example of using this logogram with the <i>other AT</i> (of unknown meaning and used as a rebus to write the sound <i>at</i>) infixed. Caution: can we be sure that the two "fins" at the bottom of the "headdress" are related to this "two-finned" <i>at</i>? <ul style="list-style-type: none"> ○ For one thing, the "fins" are pointing down in PNG Panel 3 U12 whereas they are pointing up in the canonical <i>at</i>. ○ For another, the cross-bands AT (used as a rebus) is already sufficient to write <i>at</i>, so there is no reason for a second <i>at</i> to be present. <p>On the other hand, there doesn't seem to be a reason to <i>have</i> the "two-finned" element in PNG Panel 3 U12: <i>yatan</i> = "the wife of" is frequently written with ya-AT using just the AT with the two crossed bands.</p>
wife, spouse	N	TR	M	<p>atan</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p44.r1.c5 ya.<AT:na></p> </div> <div style="text-align: center;">  <p>Graham NAR Stela 23 F13 ya.<AT:na></p> </div> <div style="text-align: center;">  <p>Stuart CRN Panel 6 H3 ya:AT:na</p> </div> </div> <ul style="list-style-type: none"> • As with other relationship terms, this is practically never found without the possessive prefix. However, Hamann-PiCM.p6.para1: [...] there are only three examples of unpossessed kinship terms in the corpus: <i>unen-ø</i> 'a baby', <i>b'a'al-ø</i> 'a first child of a woman' and <i>atan-ø</i> 'a wife', as opposed to the possessed forms <i>y-unen</i> 'his/her baby', <i>y-al</i> 'her child', <i>y-atan</i> 'his wife'. • Sim: Some epigraphers gloss this as "spouse" rather than "wife", although it never seems to be used for males; i.e. is never used for "husband", only ever for "wife". Perhaps it's because they want to cover concubines as well, and don't want to map the Maya concept of <i>atan</i> too closely to English "wife". In any case, it's used only for women, not for men.










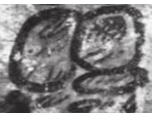


image; self	N	X	L	baah	<div data-bbox="750 199 855 319"></div> <div data-bbox="750 327 855 375">K&H.p80.#5 BAH</div> <div data-bbox="952 215 1097 319"></div> <div data-bbox="952 327 1097 375">TOK.p31.r1.c2 BAAH</div> <div data-bbox="1187 215 1288 319"></div> <div data-bbox="1176 327 1332 375">BMM9.p17.r3.c4 BAH</div> <div data-bbox="1377 215 1500 319"></div> <div data-bbox="1377 327 1668 375">25EMC.pdfp30.#1.1 = JM.p39.#3 BAH BA</div> <div data-bbox="1836 215 1937 319"></div> <div data-bbox="1836 327 1892 343">T757</div> <div data-bbox="750 399 1220 510"></div> <div data-bbox="750 518 1097 630"></div> <div data-bbox="750 638 896 686">K&L.p13.#1.4-10 BAH</div> <div data-bbox="1377 518 1478 630"></div> <div data-bbox="1377 638 1556 662">25EMC.pdfp30.#1.2</div> <div data-bbox="750 718 1198 821"></div> <div data-bbox="750 829 918 877">K&L.p13.#1.1&2&3 BAH</div> <div data-bbox="1377 829 1691 853">25EMC.pdfp30.#1.3 = K&L.p13.#1.3</div> <div data-bbox="750 917 907 1021"></div> <div data-bbox="750 1029 884 1101">Mathews BPK Stela 1 O1 BAAH.<ka:ba></div> <div data-bbox="996 917 1142 1021"></div> <div data-bbox="996 1029 1176 1101">HelmkeEtAl-ARotKV Komkom Vase S3 BAAH:hi</div> <div data-bbox="1265 901 1456 1021"></div> <div data-bbox="1265 1029 1691 1101">Krempel&Matteo-EPTaY.p246.pdfp4.Abb2 Ta Xin Chan's Berlin Museum Plate glyph-block #8 BAAH</div> <ul style="list-style-type: none"> • Only K&L lists the additional meaning “gopher”; K&H, BMM9, 25EMC list only “image” / “self”. <ul style="list-style-type: none"> ◦ Many modern Mayan languages have a word descended from <i>baah</i>, meaning “gopher”, so it is clear that the <i>origin</i> of the glyph was as a depiction of a gopher (the infixed <i>K’AN</i> “yellow” further supports this). But it is less clear whether there are any Classic Maya texts where this glyph is used to actually write the word <i>baah</i> in its meaning of “gopher”. ◦ 25EMC also gives “head”, “first” as an additional meaning, and indicate that it can be used as ba. • The nicknames “Jog” = Jaguar-Dog and “Rabbit”, when the meaning and reading of the glyph was unclear: <ul style="list-style-type: none"> ◦ Newsome-ToP&PotW.p226.c2.fn1 (bottom): 18-Rabbit's name was first identified by Kelley (1961), who called him "18-Jog." The "jog" part of this nickname was a compromise, reflecting Kelley's uncertainty over whether the T757 "rodent head" glyph that forms its main sign might represent a jaguar or a dog. Schele and J. Miller (1983) coined the nickname "18-Rabbit-God K," based on their identification of T757 as a short-eared tropical forest rabbit. The authors also speculated that the first part of 18-Rabbit's name should be read “Uaxaclahun Uba...”, noting Kelly's earlier
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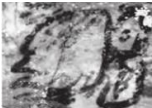


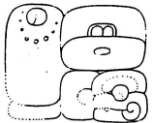
				<p>observation that T575 can substitute for T501 in the first syllable of <i>bacab</i> (Schele and J. Miller 1983: 28). David Stuart finally achieved the complete reading of 18-Rabbit's nominal glyphs, which includes K'awil as the hieroglyphic name of God K. T757 is now known to represent a gopher head; its phonetic reading, bah, is a term for "gopher" in the Mayan languages.</p> <ul style="list-style-type: none"> ○ Altman-PMK.p1.fn1: Before epigraphers deciphered the phonetic and logographic components of his name [Waxaklajuun Ubaah K'awiil], they resorted to the nicknames of "18 Jog" or "18 Rabbit" to identify the 13th King of Copan Kelley, D.H. 1962 <i>Phoneticism in the Maya Script</i> Thompson, J.E.S. ○ Ashmore-SPP.p209.pdfp11.para3.l+6: The same text also mentions the name of a Copan ruler, known as 18 Jog or 18 Rabbit, who was captured by Cauac Sky of Quirigua on 9.15.6.14.6 (I May 738), and beheaded, probably on the same date. ○ Ashmore-SPP.p225.fn5 (footnote to previous quote – Ashmore-SPP.p209.para3.l+6): Not all epigraphers agree on reading the name of this ruler. Thompson (1962:354) interpreted the creature represented in the T151 glyph as a combination "jaguar" and "dog"; hence the word "jog." Kelley (1962:Figure 2) identified the XVIII <i>Jog</i> collocation as the name of a ruler at Copan, so this reading has historical precedence (Marcus 1916; Proskouriakoff 1968, 1913). It remains the preferred reading for some, who read T151 as "pocket gopher" (e.g., Fash 1988; William Ringle, personal communication 1991). Other epigraphers, however, have argued on semantic grounds that T151 does portray a rabbit, and therefore read the ruler's name as 18 Rabbit (Riese 1986: 100; Schele and Miller 1983:28, 49-50). [Sim: The reference to T151 seems to be a typo for 757, as T151 is a totally unrelated glyph. Probably the author's hand-written manuscript had a "7" which the typesetter mistook for a "1".] ○ Googling "18 Jog" "maya" will still produce a very large number of hits; and the same applies for "18 Rabbit" "maya". ○ However, the use of this nickname was wider than in just the name of Waxaklajuun Ubaah K'awiil. Other instances of <i>ubaah</i> were also called "jog" (see Miller-NoaSP.p12.c1.para4.l+1&l-8). <ul style="list-style-type: none"> ● Variants (2): <ul style="list-style-type: none"> ○ A. Representational (head) – features: <ul style="list-style-type: none"> ▪ Mammal ear. ▪ K'AN ("yellow") on the cheek or back of head (in K1398 B6-A7, it appears in the forehead, but there it is being used purely as a ba, not as BAAH in its meaning of "image"). ▪ Small, roundish eye. ▪ Large eye protector. ▪ Protrusive lower lip (or is it a tongue?). ▪ There can occasionally be quite long and complex scrolls emerging from the mouth (see BPK Stela 1 O1 = K&L.p13.#1.7, Komkom Vase S3, Ta Xin Chan's Berlin Museum Plate glyph-block #8, K&L.p13.#1.6 examples above). These elements are not a separate glyph, but simply part of the iconography – they are "leaves emerging from the mouth of the gopher, as gophers eat plant material and drag it back to their burrows to eat" (Matthew Looper, personal communication July 2023, paraphrased). ○ B. Abstract – features: <ul style="list-style-type: none"> ▪ A "ladder" in the forehead. ▪ A pair of gopher teeth. ● Hamann-WSD.p22 lists twelve compounds with <i>baah</i> ~ (based on EB). ● Houston-ACMB and comment by Erik Boot give some others. ● The following sources have additional information on <i>Baah</i> <X> and other titles (re-arranged into alphabetical order with orthography slightly adjusted to standardize across all three and the rest of the CMGG: <ul style="list-style-type: none"> ○ Foias-AMPD.p117-123: <i>Aj k'uhuun, Anaab, Baah Sajal, Baah Ajaw, Baah Pakal, Baah Te', Baah Took', Baah Tz'am, Chak Tok Wayaab, K'an Tok Wayaab, K'uhul Ajaw, Lakam, Sajal, Ti' Sak Huun, Yajaw K'ahk', [Late Postclassic] Batab, Halach Winik.</i> ○ Tremain-ASoDal.p225-229: <i>Aj K'uhuun, Baah Te', Baah Tz'am, Ch'ajoom, Ch'ok, Lakam, Sajal.</i> ○ Martin-AMP.p69-95: <i>Aj K'uhuun, Ajaw, [Baah Ch'ok,] Baah Kab, Baah Tz'am, BBT, Kaloomte', Lakam, Sajal, Ti' (Sak) Huun, Yajaw K'ahk'.</i> ○ AT-YT2021-lecture24.t0:32:17-1:12:39 (end of lecture): 40 minutes covering most of the above titles, and a few more. <p>It's convenient to have all titles in one spot; also to capture general information about where titles are discussed.</p>
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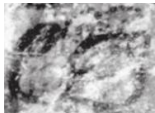






	Foias	Tremain	Martin	AT-YT2021-lecture24	Other
<i>Aj k'uh</i>				X	
<i>Aj k'uhuun</i>	X	X	X	X	
<i>Ajaw</i>			X	X	
<i>Anaab</i>	X			X	
<i>Baah Al</i>				X	
<i>Baah Ajaw</i>	X		X		
<i>Baah Ch'ok</i>			X	X	
<i>Baah Kab</i>			X		
<i>Baah Kelem</i>				X	
<i>Baah Pakal</i>	X			X	LuinEtAl-UNMdSWCK.p659.pdf.c2.para4
<i>Baah Sajal</i>	X			X	
<i>Baah Te'</i>	X	X		X	
<i>Baah Took'</i>	X			X	
<i>Baah Tz'am</i>	X	X	X	X	
<i>BBT</i>			X	X	
<i>Chak Ch'ok</i>				X	
<i>Chak Ch'ok Kelem</i>				X	Boot-ANSfC
<i>Chak Xib</i>				X	
<i>Chak Tok Wayaab</i>	X				
<i>Ch'ajoom</i>		X			
<i>Ch'ok</i>		X		X	
<i>Ix K'uh</i>				X	
<i>Kaloomte'</i>			X	X	
<i>Kelem</i>				X	
<i>K'an Tok Wayaab</i>	X				
<i>K'uhul Ajaw</i>	X		X	X	
<i>Lakam</i>	X	X	X	X	
<i>Noh K'ab</i>					AT-YT2021-lecture13
<i>Sajal</i>	X	X	X	X	
<i>Ti' Sak Huun</i>	X		X	X	
<i>Ti' K'ahk' Huun</i>				X	
<i>Tz'eh K'ab</i>				X	AT-YT2021-lecture13
<i>Yajaw K'ahk'</i>	X		X	X	
<i>Yajaw Te'</i>				X	



- AT-E1168-lecture15.t0:41:41, Tokovinine explains that:
 - In extended names, the titles go from personal to societal (roughly, from “specific”/“narrow” to “general”/“broad”).
 - In most of the Maya world, the title comes after the name, but in Yucatec, the order is reversed.




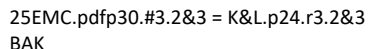




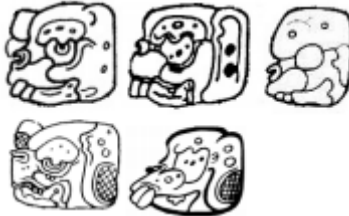





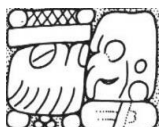
first lord, head lord	N	TA	P	baah ajaw	   <p>JM.p40.#1 ba{ah} AJAW</p> <p>MHD K2914 T1 <ba{ah}:AJAW>.wa</p> <p>Mathews CAY Altar 'G'1'-'H'1' (legs) IX <ba.hi>:AJAW</p> <ul style="list-style-type: none"> • Tokovinine explains K2914 in detail in AT-E1168-lecture11.t0:02:23-05:59, including how some items in the household (a woven basket and three bags of beans) are tagged. He also explains that the main protagonist – Nahb Nal K'inich – is a <i>lakam</i> (tax collector) but that, perhaps surprisingly, his son later became the ruler of a polity. Of relevance here is that the visitor to the <i>lakam</i> is also tagged, as a <i>baah ajaw</i>. The visitor isn't tagged with his personal name, but just with the generic title. • In CAY Altar 'G'1'-'H'1' (legs), the ba and hi are not in the expected order. Even when hi is written above ba, it is read after, as commonly in <hi:ba> → <i>baah</i>. so here, it is <hi.ba> also → <i>baah</i>. • This vase is also referred to in three spots in other Tokovinine lectures.
principal son of mother	N	TA	P	baah al	  <p>AT-E1168-lecture12.t0:31:56 = TNA Monument 69 F ba{ah}.AL</p> <ul style="list-style-type: none"> • One of the less common instances of AL occurring without the possessive <i>y-</i>.
crown prince, heir apparent; first youth, head youth	N	TA	P	baah ch'ok	 <p>JM.p40.#2 ba{ah}.<ch'o:ko></p> <ul style="list-style-type: none"> • Literally “head youth”. • Martin-AMP.p132.para2.l+9: On the same day, the new king's younger brother was installed as <i>baahch'ok</i>, or heir apparent.
first painter, head painter	N	TA	P	baah chehb / baah che'hb	    <p>L&D.p87.r4.c1 Incised Marine Shell <ba{ah}:che>.bu</p> <p>= Zender-TMMD.p17.fig5.7</p> <p>Boot-THToK7786&K4669.p7 (Montgomery) = Stuart PNG Stela 12 tag in iconography <ba{ah}:che>.bu</p>

					    <p>Houston-CC.p405.pdf p15.fig13-12.a-d AML Panel 1 D4 <BAAH:bu>.che</p> <p>CNC Panel 3 H5 u.<BAAH:che>.bu</p> <p>UXL Stela 8 glyph-block 3 <BAAH:che:bu></p> <p>PNG Stela 12 X2 <ba{ah}:che>.<bu></p> <ul style="list-style-type: none"> • Zender-TMMD.p17.fig5.7 = Zender-TMMD.p18.c2.fn34. • Houston-CC.p405.l-12: “head-quill”, so metaphorically, the head painter. • L&D.p87.r4.c1 gives a reference of K8895, but it’s not findable under that number in mayavase.com; the reference is a typo, it should have been K8885: http://research.mayavase.com/portfolio_hires.php?search=*Shell*&date_added=&image=8885&display=8 • Zender-TMMD.p18.c1.l+3 gives <i>chehb</i> whereas L&D.p87.l+2 gives <i>che’hb</i>.
first earth, first earth lord, head earth, head earth lord (title)	N	TA	P	baah kab	    <p>JM.p41.#3 ba{ah}.<ka:ba></p> <p>YAX Lintel 2 Q ba{ah}.<ka:ba></p> <p>MC.p22.#4 ba{ah}.<ka:ba></p> <p>AT-E1168-lecture6.t0:07:30(.3) ba{ah}.<ka:ba></p> <ul style="list-style-type: none"> • A very common title, found on many inscriptions.
headstrong youth	N	TA	P	baah kelem	 <p>Krempel&Matteo-EPTaY.p246.pdf p4.Abb2 Berlin Museum Plate ba{ah} kelem</p>
first shield, head shield	N	TA	P	baah pakal	   <p>Houston-TLW.p28.fig17C BPK Murals (Houston-TLW.p27.l-5) <ba:hi>.<pa:ka:la></p> <p>= AT-YT2021-lecture24.t0:26:59 BPK Murals (drawing of photograph) <ba:hi>.<pa:ka:la></p> <p>LuinEtAl-UNMdSWCK.p662.pdf p7.fig4 LRMF-1.2.159.53 G1-H1 BAAH pa.<ka:la></p> <ul style="list-style-type: none"> • Houston-TLW.p27.l-1: [...] people tied to the control of shields [...]. • Foias-AMPD.p120.l+15: In contrast, additional titles appear in the Bonampak murals but do not correlate with accession, suggesting honorifics rather than actual positions: <i>baah took’</i> (“head person of the flint”), <i>baah pakal</i> (“head person of the shield”), <i>baah tz’am</i> (“head person of the throne”), and <i>baah te’</i> (“head person of the tree-staff”; “head bailiff”) (Houston and Inomata 2009, 182–87, Figure 6.13; Houston 2008, 2012). Houston and Inomata

					<p>(2009; Houston 2012) believe that although the functions of these four titles are not clear, the first two may relate to military officials, and the second two to poorly known functionaries or courtiers in civil service. The problem is that these titles appear so rarely, and it is hard to decipher their meaning (Houston and Inomata 2009; Houston 2008, 2012).</p> <ul style="list-style-type: none"> • AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the “military” half (as opposed to the “administrative” half) of the ruling structure: Head Shield – military captains in charge of regular warriors (those warriors would be mostly “youths”). Example glyphs shown. • Sim: the absence of an accession ceremony doesn’t necessarily mean that these are not titles – it could just be that the titles are too “minor” to warrant an actual ceremony.
first wood, head wood; first spear, head spear	N	TA	P	baah te’	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Houston-TLW.p28.fig17A BPK Murals (Houston-TLW.p27.l-5) <ba:hi>.TE’</p> </div> <div style="text-align: center;">  <p>= AT-YT2021-lecture24.t0:26:59 BPK Murals (drawing of photograph) <ba:hi>.TE’</p> </div> <div style="text-align: center;">  <p>Mathews BPK Lintel 3 B2 <BAAH:hi>.TE’?</p> </div> </div> <ul style="list-style-type: none"> • Houston-TLW.p27.l-3: <i>ba te’</i>, from <i>baah te’</i>, “head wood” or “head stick”, a bailiff, ready to herd and cudgel [people] into submission. [Sim: It is not clear to me why <i>baah te’</i> isn’t just “people tied to the control of spears (or wood or sticks)” when <i>baah pakal</i> is “people tied to the control of shields”; i.e. why this specific and rather grisly interpretation has been assigned. See <i>baah pakal</i> for further details.] • AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the “military” half (as opposed to the “administrative” half) of the ruling structure: Head Spear – military captains in charge of regular warriors (those warriors would be mostly “youths”). Example glyphs shown. • There is some uncertainty regarding the reading of the BPK Lintel 3 B2 example: On first glance, this looks like BAAH:hi:TE’. However, to read TE’ in the last glyph, there should be only two or three dots present, and they should be inside the main outline, attached to a very slightly curved internal line, not along the outer edge (and not so many dots). Perhaps that’s the reason that MHD doesn’t transliterate it as TE’, and perhaps that’s also the reason that it’s rendered as MHD.200.
first throne, head throne, first person of the throne, head person of the throne	N	TA	P	baah tem	<div style="text-align: center;">  <p>Montgomery (Coll-1) PNG Stela 5 E2 ba.<te:mu></p> </div> <ul style="list-style-type: none"> • EB.p29.pdfp34.#14 gives: ba-te-mu > <i>ba[h] tem</i> “first of the throne”. <ul style="list-style-type: none"> ◦ In contrast, EB.p165.pdfp170.#5 gives: te-mu > <i>temul</i> “seat, throne”. ◦ Most epigraphers seem to have opted for <i>tem</i> in both cases. • The title <i>baah tem</i> exists alongside <i>baah tz’am</i>. Both <i>tem</i> and <i>tz’am</i> can mean “throne”, but <i>tem</i> is also translated as “(stone) bench” while <i>tz’am</i> is definitely a “cushion throne”. I haven’t come across any authoritative statement as to the difference between the two titles, but it seems to me that a cushion throne has more prestige than a stone bench. Furthermore, K’an Mo’ Te’ was first a Baah Tem (on PNG Stela 5, in 719 AD) and later (presumably promoted to) a Baah Sajal (on PNG Panel 3, in 749 AD), and I get the feeling that a Baah Tz’am was a lot higher in the hierarchy than any sajal. So I would venture the opinion that a Baah Tem is considerably below the rank of a Baah Tz’am in the Maya courtly hierarchy.

first flint, head flint	N	TA	P	baah took'	  <p>Houston-TLW.p28.fig17D BPK Murals (Houston-TLW.p27.l-5) ba{ah}.<to:k'a></p> <p>= AT-YT2021-lecture24.t0:26:59 BPK Murals (drawing of photograph) ba{ah}.<to:k'a></p> <ul style="list-style-type: none"> • Houston-TLW.p27.l-2: [...] a sacrificer, cutting the hands of captives [...]. [Sim: It is not clear to me why <i>baah took'</i> isn't just "people tied to the control of flints" when <i>baah pakal</i> is "people tied to the control of shields"; i.e. why this specific and rather grisly interpretation. See <i>baah pakal</i> for further details.]. • AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the "military" half (as opposed to the "administrative" half) of the ruling structure: Head Flint – military captains in charge of regular warriors (those warriors would be mostly "youths"). Example glyphs shown.
first rock	N	TA	P	baah tuun	 <p>mayavase.com K9144 'B1'-'B2' (tag for figure on far left)</p> <ul style="list-style-type: none"> • Luin&Matteo-NsATJ.p1222-1223 explicitly gives 26 references to occurrences of Baah Tuun (including K9144). These 26 are spread over codices, monuments, and vases, and 13 – exactly half – of them are from the codices. • AT-E1168-lecture18.t0:43:13 (in discussing K9144): then there's a person who's called "Principal Rock" = Baah Tuun – that's some kind of military title or perhaps some economic / administrative title – "Principal Rock".
first throne, head throne, first person of the throne, head person of the throne	N	TA	P	baah tz'am	   <p>Houston-TLW.p28.fig17B BPK Murals (Houston-TLW.p27.l-5) <ba:hi>.<TZ'AM:ma></p> <p>= AT-YT2021-lecture24.t0:26:59 BPK Murals (drawing of photograph) <ba:hi>.<TZ'AM:ma></p> <p>Houston-CC2.p3.fig2 Ethnologisches Museum Berlin Ceramic Throne ba{ah} tz'a:ma</p>  <p>AT-YT2021-lecture24.t0:09:45 ceramic vessel not identified in lecture K'INICH?.<LAM:wa?> EK' BAAH.TZ'AM</p>

					<ul style="list-style-type: none"> • Literally, just “Head Throne”. The interpolated words “person of the” between “Head” and “Throne” is suggested by Houston-CC2: The first glyph is surely <i>baah tz’am</i>, “head [person of the] throne”, a title elucidated in other contexts by Marc Zender. • The Ethnologisches Museum Berlin is a member of the group Staatliche Museen Berlin: <ul style="list-style-type: none"> ◦ Given the code SMB in EB.p235.pdfp40 (Staatliche Museen Berlin). ◦ Given the code ESB (Ethnologisches Museum, Staatliche Museen zu Berlin) in MHD. • AT-YT2021-lecture24.t0:26:21-27:00 – glyphs shown, but no further discussion of the function in this part of the lecture. • AT-YT2021-lecture24.t0:10:16: mentioned as one of the titles of Lamaw Ek’, a ruler of the Ik’ polity (Motul de San Jose), on his rise to power from his noble but not royal beginnings, to becoming the K’uhul Ik’a’ Ajaw, and then, ultimately, to Kaloomte’ (slide begins at 0:09:45). • Martin-AMP.p94 devotes a whole section to the title, including a summary of Lamaw Ek’'s rise to power. <ul style="list-style-type: none"> ◦ Sim: Houston-TLW.p28.fig17B has transliterated the “cushion-glyph” as TZ’AM – this might be what Hamann-WSD.p22.c1.r5 lists as <i>baah pom</i>. ◦ Sim: the <i>ma</i> could act as part of a pure syllabogram spelling of <i>po + ma</i>, or as an end phonetic complement of <i>TZ’AM + ma</i>. I agree that <i>TZ’AM:ma</i> is a better reading. • See also Houston-ACMB.p2.para2: Incidentally, some of us have suspected that the supposed <i>po</i> syllable in these spellings is a logogram. Dave has considered TZ’AM as a good bet, following a reading once proposed by Marc Zender, in part because of a substitution on a molded text in the Dieseldorff collection in the National Museum in Guatemala City. • Tremain-ASoDal.p228.l-4: This title has been suggested to have a closeness to royalty (Miller and Brittenham 2013: 79), perhaps translating as “head throne” (Houston 2008). Although this title is not present on any of the ceramics in the author’s database, it is present in the murals in Structure 10-K 2 at Xultun in Northern Guatemala (Saturno, et al. 2015) and in the Bonampak murals (Miller and Brittenham 2013: 79). Unfortunately, it is difficult to ascertain which figures the title is associated with in the latter murals. Five scenes in the database show six un-named individuals in similar positions to the <i>baah tz’am</i> in the Xultun murals, located behind throne cushions with only their head and perhaps chest visible (Table 5.16). Reents-Budet (2001: note 18) records that Justin Kerr has suggested these figures are the protector of the ruler, ensuring his safety in the face of any threats or unforeseen circumstances. Clearly, such individuals on painted ceramics do not wear the same dress as the individuals labelled with the <i>baah tz’am</i> title in the Xultun mural. While earspools and necklaces are common among all individuals, they are of different styles and even use different colours of body paint (both red and black).
first sculptor	N	TA	P	baah uxul	 <p>JM.p42.#5 PNG Panel 3 J’2 ba{ah}.<u: xu[lu]></p> <p>= Safronov PNG Panel 3 J’2 ba{ah}.<u: xu[lu]></p> <ul style="list-style-type: none"> • This is literally “head sculpture” not “head sculptor”, but on PNG Panel 3, it seems to be used in a context with the latter meaning. Perhaps the sculptor-sculpture contrast is stronger in English than in Classic Maya.
first born , first child	N	TA	P	baah yal	 <p>JM.p43.#1 ba{ah}.YAL</p>

captive; bone	N	B-H	L	baak	 <p>K&L.p24.r3.1-5 BAK</p>  <p>TOK.p20.r4.c1 BAAK</p> <p>BMM9.p16.r5.c3 = BMM9.p11.r4.c2 BAK</p>  <p>25EMC.pdfp30.#3.1 = JM.p41.#1 BAK</p>  <p>25EMC.pdfp30.#3.2&3 = K&L.p24.r3.2&3 BAK</p>  <p>Austin MAM2021 Glyph Workshop PAL TI Sarcophagus Lid 36 (bottom) K'UH{ul}.<BAAK{el}:AJAW></p>  <p>Austin MAM2021 Glyph Workshop PAL TI Sarcophagus Lid 41 K'UH{ul}.<BAAK{el}:AJAW></p>  <p>Austin MAM2021 Glyph Workshop PAL TI Sarcophagus Lid 51 K'UH{ul}.<BAAK{el}:AJAW></p>  <p>Coll-1 YAX Lintel 10 F7a u:BAAK</p>  <p>K&L.p24.r4.1-5 BAK</p>  <p>TOK.p22.r5.c2 BAAK</p>  <p>BMM9.p15.r4.c1 BAK</p>  <p>25EMC.pdfp30.#3.7 = JM.p41.#2 BAK</p> <p>[25EMC.pdfp30.#3.5&6 = K&L.p24.r4.5&1] BAK</p>   
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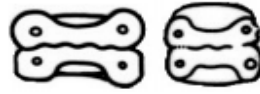
PAL Temple of the Inscriptions Sarcophagus Lid 27
<K'UH{ul}>.<BAAK:AJAW>



K&H.p30.fig11 IXZ stela 4 B3

BAK

PAL ToS E11
BAAK:le



K&L.p24.r3.5-6

BAK

YAX Lintel 10 C4
<AJ:<[k'a]ba>:la>.<BAAK:ki>



Coll-1
YAX Lintel 10 F5a (bottom)
u:BAAK










25EMC.pdfp30.#3.4 = K&L.p24.r3.5












BAK



- No glyphs given in K&H (in the logogram-list).
 - Listed twice in BMM9 – once under “Simple Signs” and once under “Parts of Human Body”.
 - The word *baak* could mean either “captive” or “bone” in Classic Maya. It’s unclear to me whether they are the same etymon which developed two independent meanings (from an etic point of view), or they were two independent etymons which were homonyms (or evolved into being homonyms). In the former case, it has been suggested that the primary meaning was “bone” and – as a bone could be moved around and manipulated and cut up according to the wishes of its owner – this was extended to mean a “captive” as well, as they too could be moved around and manipulated and cut up, according to the wishes of their “owner”.
 - Variants (3):
 - A. Abstract ([evolved from the representational form?](#)) – features:
 - Boulder or oval.
 - With a tiny dot at each end of the “long” axis, and with a squiggly line between them representing the marrow.
 - On the opposite ends of the “short” axis, optionally, two small ovals, optionally with 3 tiny non-touching dots in a line.
- Caution: on rare occasions **BAAK** can be written with the long axis vertical. Do not confuse this with the visually similar (but also rare) variant of **bo** (K&H.p30.fig11: IXZ Stela 4 A4).






	Get example
K&H.p30.fig11 IXZ Stela 4 A4 <u:CHAN:na>.<bo:bo>	




- B. Skull / animal head – features:
 - Skull has two fangs at the left (outside) of the mouth, sticking downwards or slightly forwards (i.e., can be rather “**CHAPAAT**”-like).
 - Eye protector is a kidney-shaped element with three tiny, non-touching dots – usually in a straight line, but occasionally in an arc, optionally with the middle dot slightly larger.
 - Optionally, a long vertical element on the right, with internal non-touching circles of varying size, with one or more cross-hatched. It can resemble an **o** or a **WAL**. This can be reduced to just the non-touching circles – for example, it is the diagnostic for YAX Lintel 10 C4, to distinguish it from **XOOK** (plus it has a downturned nose, while **XOOK** would have an upturned nose).
 - Stuart-PTotS.p1 explains that this is, iconographically speaking, the skull of a deer:... *baak*, “bone,” is perhaps related to the standard Palenque emblem glyph, the head variant of which is a deer skull. [Sim: the two distinctive teeth in the front of the mouth strike me as unusual, in connection with a deer skull.]





					<ul style="list-style-type: none"> ▪ Do not confuse this head variant of BAAK with the visually similar CHAPAAT. The shared characteristics are because insects and other arthropods were associated with “boniness”. The major differences are: <ul style="list-style-type: none"> • BAAK does not have a “scroll” within the top part of the head, which CHAPAAT (often) does. • The mouth is (usually) closed in BAAK and (usually) open in CHAPAAT (<i>cases of the opposite are known</i>). ○ C. Representational – features: <ul style="list-style-type: none"> ▪ A single bone with 4 knobby ends. ▪ Tiny dots at each of the 4 ends. ▪ A squiggle representing the marrow. • K&L imply that the head form is used only to write “bone”, not “captive”: Dorota Bojkowska: the wording is not strong enough to conclude this. • Gronemeyer-TMSoT.p36.pdfp14.para5.l-3: [BAAK is used as the EG for] Palenque, Tortuguero, and Comalcalco. • Do not confuse (one of) the abstract variants of BAAK with the abstract variant of CHAK. They are visually somewhat similar in that both can have an internal oval on each of the long sides, with three non-touching dots in the oval. The difference is that: <ul style="list-style-type: none"> ○ BAAK has a wavy or dotted line running through the middle of the glyph, connecting the (larger) dot at one end to the (larger) dot at the other. This line runs along the <i>long</i> axis of BAAK, perpendicular to the axis of the two parallel cross-hatched bands of CHAK. ○ CHAK has two parallel cross-hatched bands running through the middle of the glyph, connecting the two ovals. These bands run parallel to the <i>short</i> axis of CHAK, perpendicular to the axis of the wavy or dotted line of BAAK.
captive; bone	N	B-H	S	baak	 <p>JM.p41.#4 ba:ki</p>
Baakel Waywal (PAL & PNG title)	N	TA	P	baakel waywal / baakel wahywal	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>Greene PAL T96G G3 <BAAK:le>.<WAYWAL:la></p> </div> <div style="width: 50%;">  <p>Greene PAL T96G I2 <BAAK:le>.<wa:WAY:<wa[la]>></p> </div> <div style="width: 50%;">  <p>Stuart PAL TC Q3 BAAK{el}.<WAYWAL[la]></p> </div> <div style="width: 50%;">  <p>Stuart PAL TC U14 BAAK{el}.<WAYWAL[*la]></p> </div> <div style="width: 50%;">  <p>Schele PAL TC E11-F11 BAAK:le WAYWAL</p> </div> <div style="width: 50%;">  <p>Schele PAL TC H9 <BAAK:le>.<wa:WAY:la></p> </div> <div style="width: 50%;">  <p>Greene PAL T14 H10 <BAAK:la>.<WAY:<wa[la]>></p> </div> <div style="width: 50%;">  <p>Greene PAL T14 C1 <ya{*na}:xu?>.<BAAK{el}:WAY{wa}:la></p> </div> </div>



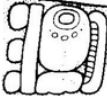
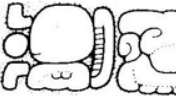




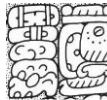
				 <p>Schele PAL T17 E5 <BAAK:*la>.<WAY:<wa[la]>></p> <ul style="list-style-type: none"> • EB.p34.pdfp39.#1: <i>bakel.waywal</i> cn. Bakel Waywal (dynastic title). • Boot-AtCoINyKM.p33.para5.l +1: At Palenque, the important dynastic title Bakel Waywal ... • Stuart-PTotS.para2: [...] a title used by two Palenque kings, K'inich Kan Bahlam [II] and K'inich K'uk' Bahlam [II]. 						
howler monkey	N	A-M	L	<p>baatz' / batz' / ba'tz'</p>  <p>BMM9.p17.r4.c2 = 25EMC.pdfp30.6 BATZ'</p> <ul style="list-style-type: none"> • Only given in BMM9 and 25EMC, no glyphs given in K&H, K&L, TOK. • Furthermore it does not seem to have been assigned a code in MHD and Bonn (not seen in an extensive visual scan of both). <ul style="list-style-type: none"> ○ Nothing is glossed as "howler monkey" in MHD – the only glyph glossed with "monkey" is MAAX = "spider monkey". ○ Bonn has not, as yet, published any meanings assigned to their glyph inventory, so no search based on meaning is currently possible on the Bonn glyphs. • EB lists four inscriptions with the word batz' = "howler monkey", but only one of the four is a logogram - the other three are syllabogram-only spellings (EB.p36-37.pdfp41-42). The sole logogram entry is: <ul style="list-style-type: none"> ○ <i>batz'ul</i> n. "howler monkey" » BAH/ba-BATZ'UL? > <i>batz'ul</i> "howler monkey" K5070.' ○ There is also a footnote fn42: There seems to be a subtle graphic difference in the portrait heads of the howler monkey and the spider monkey as the signs entered the writing system (Boot, in prep.). [Sim: Unfortunately, such a paper doesn't seem to have been published.] ○ The glyph in question on K5070 appears to be at glyph-block R2. Glyph-blocks R1-R2 form a tag labelling the image of a monkey (a group of three animals). However, MHD reads this as MHD.AM1 = MAAX, not BAATZ'. In the iconography, the arms and legs of the monkey are quite "thin and wavy", and the body is (reasonably) slim (there is a bit of a potbelly, which could be <i>baatz'</i> more than <i>maax</i>, but it's generally a thin figure which seems more like <i>maax</i>). ○ The example given by BMM9/25EMC: <table border="1" data-bbox="857 1150 1375 1257"> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td>BMM9/25EMC</td> <td>K5070 R2</td> <td>MHD.AM1.1&2&3</td> </tr> </table> ▪ Doesn't very much resemble K5070 R2 – they both share a tuft of hair on the forehead, but many other features are different: <ul style="list-style-type: none"> • Cross-hatched area vs. no cross-hatched area in the bottom right. • Fancy ear vs. no(?) fancy ear. • Oval surrounding the top half of the eye vs. no oval surrounding the top half of the eye. 				BMM9/25EMC	K5070 R2	MHD.AM1.1&2&3
										
BMM9/25EMC	K5070 R2	MHD.AM1.1&2&3								





					<ul style="list-style-type: none"> No spiral / scroll to the right of the mouth vs. spiral / scroll to the right of the mouth. In some respects more resembles MHD.AM1.1: <ul style="list-style-type: none"> Both have a tuft of hair. Both have a row of many slightly curved vertical ticks along the top of the head. Both have a “washer” eye. Both have an oval surrounding the top half of the eye. Both have an element to the bottom left of the ear (though BMM9/25EMC has cross-hatching and MHD.AM1.1 doesn't). Both have a “fancy ear”. The chances are high that the same real-life monument was the basis for BMM9/25EMC and MHD.AM1.1. <ul style="list-style-type: none"> Nevertheless, MHD reads AM1 as MAAX not as BAATZ', so it is still so that BMM9/25EMC recognizes a logogram BAATZ' whereas the other teaching resources and MHD do not. This means that there is no clear indication of a real-life logogram for BAATZ' (as given by BMM9/25EMC). The absence of clear proof that there's a logogram for BAATZ' says nothing about the existence of a Classic Maya word <i>baatz'</i> for “howler monkey”. There exist syllabogram-only spellings for <i>baatz'</i> and Kaufman-APMED.p558.pdfp558 lists more than 20 examples from the modern Mayan languages of very obvious cognates meaning “howler monkey”. Furthermore, EB.p36-37.pdfp41-42 lists 3 instances of syllabogram-only spellings, with references to real-life inscriptions. Do not confuse <i>baatz'</i> = “howler monkey” with the phonetically (slightly) similar <i>baax</i> = “quartz”.
howler monkey	N	A-M	S	<i>baatz' / batz' / ba'tz'</i>	 <p>JM.p42.#4 Coll-2 / Stone (MHD) NTN Drawing No.70 A5 IX.<ba:tz'a></p> <p>ba.tz'u</p> <ul style="list-style-type: none"> Pronunciation: <ul style="list-style-type: none"> MC.p131.7 gives <i>baatz'</i> (actually <i>baats'</i> in the old spelling). The spelling <i>baatz'</i>, with long a, is very common in articles referring to the howler monkey (in a Mexican/Maya context) which are not specialist articles on Classic Maya epigraphy/pronunciation. Perhaps it's the normal word in one of the modern Mayan languages? K&H.p99.#6 gives <i>ba'tz'</i>, perhaps because of the spelling ba-tz'u (JM.p42.#4), which indicates a glottalized main vowel according to the Wichmann-Lacadena rules. Note however that NTN Drawing No.70 A5 has ba-tz'a (which could of course have been after the loss of the distinction in vowel length). JM.p42.#4 gives <i>batz'</i> (but JM never indicates vowel length or other non-short quality anyway). EB.p36.pdfp41.#8 gives <i>batz'</i> n. “howler monkey” (but EB never indicates vowel length or other non-short quality anyway).
quartz	N	N	L	<i>baax</i>	 <p>K&L.p8.#3.1&2&3 = 25EMC.pdfp30.#7.1&2&3 BAX BAX</p> <p>TOK.p8.r1.c3 BAAX</p> <ul style="list-style-type: none"> No glyphs given in K&H, BMM9. No listing of word in EB – nothing under “quartz”, “crystal”, “bax” (no point looking under “baax” as EB never writes long vowels).




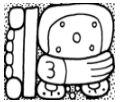







					<ul style="list-style-type: none"> • K&L.p8.#3.1&2 = KuppratApp.1&2 • Do not confuse this with the phonetically (slightly) similar BAATZ' = "howler monkey".
Baax Tuun	N	U-PP	P	baax tuun	 <p>mayavase.com K1547 J BAAX.<TUUN:AJAW></p> <ul style="list-style-type: none"> • Do not confuse Baax Tuun with Baax Witz – they appear to be two different places.
Xultun	N	U-PP	P	baax witz	 <p>Martin-AMP.p397.pdfp421.r4.c4 baaxwitz / Xultun</p>  <p>Polyukhovych&Looper-aPftXA.p4.fig4 FUNBA Plate (MS5320) M BAAX.<WITZ:AJAW></p>  <p>mayavase.com K4572 R BAAX.<WITZ:AJAW></p>  <p>mayavase.com K4996 I-J IX.<ba:xi> wi.<tzi:AJAW></p> <ul style="list-style-type: none"> • Do not confuse Baax Witz with Hix Witz: <ul style="list-style-type: none"> ○ Hix Witz (= Zapote Bobal): <ul style="list-style-type: none"> ▪ Was a polity immediately to the north of YAX. ▪ The 4th wife of Yaxuun Bahlam IV, Ix Mut Ajaw, had the additional name/title Ix Hix Witz Ajaw. ▪ Nelson-PhD.p26-34.pdfp42-50 shows where Hix Witz is located – a little distance away from the banks of the Usumacinta River. ○ Baax Witz (= Xultun): <ul style="list-style-type: none"> ▪ Was in the far north-east corner of the department of Petén in modern Guatemala.



					<ul style="list-style-type: none"> ▪ Ix Baax Witz Ajaw is named as the wife of Tayel Chan K'inich – the ruler of Ik'a (MTL) – in a scene on K4996 where they both receive tribute from three Lakams. ▪ Ik'a is also in the department of Petén in modern Guatemala, so it makes sense that the Ik'a ruler had a wife from Xultun. • The main sign at the bottom right of the FUNBA Plate (MS5320) glyph-block M looks more like TUUN than WITZ, but it is in fact WITZ: <ul style="list-style-type: none"> ○ Baax Witz is a known polity / toponym. ○ Polyukhovych&Looper-aPftXA.p6.pdfp6.para2.l+2: While this second grapheme looks like T528 TUUN “stone,” it can be identified as T529 WITZ “mountain” by comparison with the title sequence of the same lady, who is named as the owner of a cylinder vase in the Los Angeles County Museum of Art (Figs. 7, 8; accession number M.2010.115.616; MS1721; K5976). In this example, the lady is stated to be an ajaw of Baax Witz, the ancient name for Xultun (Garrison and Stuart 2004:Fig. 9b; Houston 1986; Matteo and Krempel n.d.; Prager et al. 2010).² In the example of the FUNBA plate, the WITZ identification of this sign may be indicated by the slight “dimple” on the right-hand side. • The reading of K4996 I-J is from MHD. There is no way I could have distinguished these glyphs by myself. It is also the only hit when searching on “billogosyll contains ba xi” (more hits with clearer examples would have helped support the reading).
jaguar	N	A-M	L	bahlam	 <p>K&H.p80.#6 BALAM</p> <p>TOK.p31.r5.c1 BAHLAM</p> <p>BMM9.p17.r4.c1 BALAM</p> <p>25EMC.pdfp30.#4.1 = JM.p42.#1 BALAM</p> <p>Grube-WwH.p170.fig3.b BAHLAM</p>  <p>K&L.p11.#1 [25EMC.pdfp30.#4.2 = K&L.p11.#1.5] BALAM</p> <p>25EMC.pdfp30.#4.3&4</p> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ One or two fangs. ○ Mammal ear, sometimes distinctly “pear-shaped”. ○ Jaguar spots. ○ Optional “darkness” in the lower part / back of the head.
jaguar	N	A-M	S	bahlam	 <p>Martin “Randel” Stela J9 ba.<la:ma> or ba.<<HA’[la]>:ma></p>





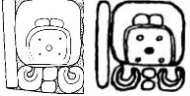

					<ul style="list-style-type: none"> From context, this glyph-block <i>must</i> be the word <i>bahlam</i>. It's the first part of the name of the main protagonist, Bahlam Chik Uy, and elsewhere, the first part is written unambiguously with the BAHLAM (e.g. at E1), and the rest of the name matches. <ul style="list-style-type: none"> Structure: <ul style="list-style-type: none"> J9a is obviously ba and uncontroversial. The top of J9b is probably la (with the expected "upside-down la-face"). The bottom of J9b is probably ma (the "bow-tie" / "butterfly" variant). <p>However, the "blades of grass" at the bottom of "la" are very unusual. Could <i>this</i> be ma instead, and the bottom element a very unusual form of la – i.e. ba.<ma:la>? <i>Unlikely, as the ma has a right-side up face, and this one has upside-down face.</i> Furthermore, there are no variants of la with a rectangular/squarish element in the middle, and "mirror-image" elements on both sides – this really must be ma. Lastly, there is no reason to invert the usual order ba-la-ma to ba-ma-la.</p> <ul style="list-style-type: none"> Two possible explanations (both very unlikely): <ul style="list-style-type: none"> Mora-tHlofRS.p21.para7 offers a very interesting explanation: he posits ba.<<ha[la]>:ma> → ba-h(a)-la-m(a) → <i>bahlam</i>. However, this explanation is unlikely, as there are only two known variants of ha: a) the head variant – with a "knot" and a skull (with infixed AK'AB), and b) the tooth variant – with an oval element containing three tiny dots at the top left (outside the main outline) and a partitive disk (inside the main outline). The element in the top 2/3 of J9b has none of these features and is hence very unlikely to be ha. An even more far-fetched explanation is that the "blades of grass" somehow come from HA' (with infixed la and ma underneath: ba.<<HA'[la]:ma>). This proposal is extremely unlikely as HA' has a final glottal stop, and would not be used in this way. One of the most striking aspects of the Classic Maya writing system is the fact that it <i>never</i> wrote "internal aspirated vowels". It wrote aspirated vowels at the ends of words (e.g. <i>baah</i> < ba-hi) but it never wrote pure internal ones (as in <i>bahlam</i>, <i>chapaht</i>, <i>nahb</i>, etc). These ones are known exclusively through linguistic reconstruction, based on the modern forms, never from the syllabogram spelling. There is hence no reason to think that in this one instance, the scribe attempted to capture the fact of an internal -h- using either a ha or a HA'. The "blades of grass" remain a curious unexplained aspect – perhaps just a one-off whim of the scribe. It was said at MotT2020 that no pure syllabogram spellings exists, and that ba-la-ma is an invention of (some) Maya epigraphers, for didactic purposes. This is perhaps one of the very few instances where the word <i>bahlam</i> is written purely in syllabograms. In fact, an MHD search in "Classic - Blocks" on "blcodes contains ba la ma" gives 6 hits, almost all of them indisputably ba-la-ma.
hammer	V		L	baj	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p27.#4 = Zender-BH.p1.fig1.a-c BAJ</p> </div> <div style="text-align: center;">  <p>TOK.p7.r4.c4 BAJ</p> </div> <div style="text-align: center;">  <p>BMM9.p11.r4.c1 BAJ</p> </div> <div style="text-align: center;"> <p>25EMC.pdfp30.2.1&2&3 = K&L.p27.#4.1&3&2</p> </div> </div> <div style="margin-top: 20px;">  <p>KuppratApp BAJ</p> <ul style="list-style-type: none"> No glyphs given in K&H. Features: <ul style="list-style-type: none"> Can be a boulder, but usually a flint shape. An element resembling a "W" divides the flint or boulder into two: </div>











					<ul style="list-style-type: none"> One half has the regular internal elements of TUUN/ku/KAWAK and WITZ, namely a “pool of water” and “grapes”/“stalactite” (though the “grapes”/“stalactite” are often absent). The other half has a “river band” – two parallel wavy lines, with parallel wavy elements consisting of non-touching dots, on each side of the wavy line (though this is sometimes absent from one of the sides). Zender-BH is the paper where this reading was formally proposed and justified in detail, now generally well-accepted. The word is most commonly encountered in the inflected form <i>bajlaj</i>, found, for example in the name Bajlaj Chan K’awiil, a ruler of DPL. It forms one of a set of “affective verbs” – verbs involving repetition and intensity.
hammer	V		S	baj	 <p>K&H.p73. DP HS stair 4, step5 = Zender-BH.p2.fig2.a.1 <ba(j):la>.ja</p>  <p>Zender-BH.p2.fig2.c <ba(j):la(j)>.<[CHAN]K’AWIIL></p>
banak	N	G	S	banak	 <p>Stuart PNG Panel 2 L1 8.<ba:*na>.ka</p>  <p>Stuart PNG Panel 2 K2-L2 1.<*ba:*na>.ka *CHUWAAJ</p>  <p>AT-YT2021-lecture21.t0:05:44</p>  <p>Montgomery PNG Panel 12 / Lintel 12 M1-P1 u:<WAY.bi>:li yo:OTOOT K’INICH:<6.?> 8:<<ba:na>.ka>:<u?.K’UH{ul?}></p>  <p>= AT-YT2021-lecture17.t0:55:00-55:32</p>  <p>Coll-1 YAX Lintel 10 D2 <AJ:K’AN:na>.<ba:na:ka></p>  <p>Coll-1 YAX Lintel 10 E6 <<K’INICH:{2}ta>:<bu:JOL{om}>.< AJ:<K’AN:<ba:na>>:ka ></p> <ul style="list-style-type: none"> PNG Panel 2: <ul style="list-style-type: none"> In discussing PNG Panel 2, AT-E1168-lecture23.t0:35:56-36:20 reads Waxak Banak and Juun Banak (and omits any mention of L2 as <i>Chuwaaj</i>): And then two local gods – One Banak and Eight Banak. We have no idea who these Banaks are. It’s some pair of gods, popular in this region, but we don’t know the meaning or significance of the word <i>Banak</i>. We so far cannot identify or place them – there’s not a single image of Banaks. That would certainly help, but it hasn’t happened yet. [Sim: the drawing shown in the slide is the one by Stuart.]

					<ul style="list-style-type: none"> ○ However, in a later lecture, he does include PNG Panel 2 L2 in his explanation, reading it as CHUWAAJ – AT-YT2021-lecture21.t0:05:44-06:36 (when explaining part of PNG Panel 2, where <i>Yax Ha'al Chaak</i> and <i>Waxak Banak & Juun Banak Chuwaaj</i> are the gods of Itzam K'an Ahk III): <ul style="list-style-type: none"> ▪ Banak might also be Ha' Nak – local gods not known from other sites [Sim: without some other parallel instances there is no way of telling if it's the ba or the HA']. ▪ Tokovinine explains that PNG is right on the Usumacinta River, which is a river with very dangerous rapids, so HA' would be appropriate, as a reference to two river gods. He also explains that Chuwaaj is a Fire God. <p>In this lecture, black and white photographs of PNG Panel 2 are shown on the slide.</p> ○ In connection with this monument, they are mentioned as two of the gods (along with Yax Ha'al) who were “present” at the ritual where the PNG ruler Itzam K'an Ahk grasped the <i>ko'haws</i> = “war helmets”. ● PNG Panel 12 / Lintel 12: <ul style="list-style-type: none"> ○ The monument is called Lintel 12 in some drawings and Panel 12 by Tokovinine and some photos. ○ AT-YT2021-lecture17.t0:54:58-55:36: A local god called the ‘God of Eight Banak’. We don't know what Banaks are – they come with different numbers. It one of those terms that we just find. And they're very important at Piedras Negras, [and] they're very important at Yaxchilan. There's just no clue – no surviving gloss – that explains why gods are Banaks; and why they can be Number Eight, Number Four, or But that's local gods. So they all live in that Waybil – in that Ootoot – and that's a very large structure too – a major temple, adjacent to a natural hill. ○ In connection with this monument, Waxak Banak is mentioned as having a Waybil (“dormitory”) which was house-censed (=el <i>naah</i>) in a house-censing ritual. ● YAX Lintel 10 D2b & E6b: <ul style="list-style-type: none"> ○ The occurrence of the word <i>banak</i> on this monument is because it forms part of one of the additional names of K'inich Tatbu Jolom IV, namely Aj K'an Banak.
road, way	N	U-S	L	bih	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p44.#1 bi/BI</p> </div> <div style="text-align: center;">  <p>MC.p162.r5.c3 BIH/bi</p> </div> <div style="text-align: center;">  <p>AT-E1168-lecture6.t0:07:30(.6) bi:hi</p> </div> </div> <ul style="list-style-type: none"> ● No glyphs (as logogram BIH) given in K&H, K&L, TOK, BMM9, 25EMC, CMC4. <ul style="list-style-type: none"> ○ It looks as if most of the standard teaching resources view this glyph only as BIX and not BIH. ○ The “footprint” variant is considered by Bonn to be bi and BIH. ● JM and MC are the only sources to give this as a logogram; BMM9, K&H, K&L, TOK give it as bi only. ● It's highly likely that almost all syllabograms have their origin in iconographic representations of the original words (reduced by the acrophonic principle to syllabograms. In that sense, in some cases (when writing the “original” word), it's pointless to wonder whether such a glyph is functioning as a logogram or purely a syllabogram with underspelling (in this case, with the <i>-h</i> underspelled). ● Do not confuse this with the visually (and semantically?) related BIX = “go by road, walk, travel”.
pavement, whitewashed road (or wall)	N	U-S	P	bih tuun	 <p>ZenderEtAl-SSw.p43.pdfp9.fig8 FLD Alabaster Bowl H-I bi{h} tuun.ni</p>

					 <p>Skidmore-UloENR.p24.fig1 NAR Altar 2 A3 u.<[BIH]TUUN:ni></p>	 <p>Skidmore-UloENR.p24.fig1 NAR Altar 2 D4 u.<[BIH]TUUN:ni></p>	 <p>Skidmore-UloENR.p24.fig1 = AT-YT2021-lecture17.t0:16:57 NAR Altar 2 E4 <u:bi{h}>.<TUUN:ni></p>	<ul style="list-style-type: none"> EB.p37.pdfp42.#6: pavement, whitewashed road (or wall); a footnote to some specific instance on a ceramic plate goes even further – EB.p37.pdfp42.fn44: 4 In the case of K0635, Naranjo Altar 2, and the Holmul Plate the item <i>bih tun</i> may be directly associated with the ballgame and thus <i>bih tun</i> may refer to the paved or whitewashed alley or walls of a ballcourt. Stuart-HtR explains that in colonial Yukatec: <ul style="list-style-type: none"> <i>be tun</i>, camino o calzada de Piedra (“stone road or causeway”). <i>hadz be</i>, abrir camino por matorrales (“make a way through bushes”). He hence interprets <i>bih tuun</i> as “causeway” and the three occurrences of <i>jatz’ bih tuun</i> on NAR Altar 2 as meaning “the creation or opening of new causeways”. AT-YT2021-lecture17.t0:16:57-17:29: And this is of course [the] ballgame – ballcourts are called <i>bi tuun</i>. We’re not sure how to translate [this]: <i>bi</i> mean “road”, <i>tuun</i> is “rock”, “stone”, but it’s not like a road marker?/blocker? or anything, it’s more like a paved surface. Sometimes [said as] <i>k’an hix bi tuun</i> “yellow scratch paved surface”. And [in] the ballgame scoring is described? in terms of “scratching”, [but] we don’t know what it actually means... maybe when the ball touches the ground or something. Stuart and Tokovinine have very different translations of <i>bih tuun</i> – Stuart’s is more literal “causeway”, whereas Tokovinine looks more at the context of where the term occurs and relates the meaning as being closer to (but not identical to?) “ballcourt”. This reflects and takes into account the EB footnote. 				
Bik’iil	N	U-PT	S	bik’iil	 <p>Safronov PNG Panel 3 I'2 AJ.<bi:k'i:la></p>	 <p>Safronov PNG Panel 3 D'' AJ.<bi:<k'i.la>></p>	 <p>Teufel-PhD.p374 (Schele) = MHD (Stuart) PNG Stela 12 E3/glyph-block-#4 AJ.<bi:k'i{il}></p>	 <p>Teufel-PhD.p374 (Schele) = MHD (Stuart) PNG Stela 12 G4/glyph-block-#12 AJ.<bi:k'i:la></p>	 <p>Teufel-PhD.p374 (Schele) = MHD (Stuart) PNG Stela 12 I4/glyph-block-#18 AJ.<bi:k'i:la></p>	 <p>Teufel-PhD.p549 PNG Throne 1 A4</p>	 <p>Montgomery Cleveland Panel I4</p>	 <p>Montgomery Cleveland Panel J4</p>

				<p>AJ.<bi:k'i(i)l> AJ.<bi:k'i:la> AJ.<bi:k'i:la></p>   <p>Pitts-BHPN.p113.pdfp113 = Finamore&Houston-FP.p112.pdfp116.#34 (photo) PNG Burial 5 Shell Plaques J2 (Plaque #3) IX.<AJ:bi:*k'i>.la</p> <ul style="list-style-type: none"> • The long-i in the second syllable of <i>Bik'iil</i> is probably because of the disharmonic spelling of the last two syllabograms of bi-k'i-la. • In the example of PNG Burial 5 Shell Plaques J2, the glyph at the bottom right of the drawing doesn't look much like a k'i, but the photograph indicates that it probably <i>is</i> k'i – there is a series of short, thin, parallel lines on the left side, indicating the (feathers of the) “wing” of k'i. Pitts-BHPN.p114.pdfp114 transliterates IX-AJ-bi-ka?-la, but the author might not have had access to the photograph (or might have reached a different conclusion concerning the presence of the parallel lines). • AT-YT2021-lecture25.t0:27:49: <i>Bik'iil</i> was an important location in the city [of PNG], where carvers lived. • AT-E1168-lecture25.t0:40:10: <i>Bik'iil</i> is a very important place to PNG. It is part of PNG or one of the smaller centres right next to it, where all the sculptors lived. So it's a centre of production of crafts – the “industrial heartland” of the PNG kingdom.... • PNG Panel 3 is a panel showing and describing a feast. It has references to two individuals from <i>Bik'iil</i> (“Aj <i>Bik'iil</i>”): <ul style="list-style-type: none"> ◦ Wajat Nak'aak (I'1-J'1): his status/title/function/position is unclear, but he might not have been a carver. ◦ Yahk (Kan?) Chaak (C''): he was one of the individuals present at the feast portrayed in the iconography; he was a sajal, identified as such by a tag, and also might not have been a carver. • PNG Stela 12 commemorates the victory of PNG and MAR over PMT. The ruler portrayed is Itzam K'an Ahk IV?. The names of eight carvers are (more lightly incised) in the “background” in the common pattern of “<i>Yuxul <X> Aj <Y></i>”, where <i><X></i> is the name of the carver and <i><Y></i> is the place he originates from. In three of the eight such <i>yuxul</i>-expressions, the carver has Aj <i>Bik'iil</i> as their place of origin. The three <i>Bik'iil</i> carvers are: <ul style="list-style-type: none"> ◦ Juun Nat Omotz (E1-E4/glyph-block-#1-#4). ◦ Wa ? Nal Chaak (G1-G4/glyph-block-#9-#12). ◦ K'in Lakam Chaak (I1-I4/glyph-block-#15-#18) – he is one of the two people from <i>Bik'iil</i> named in PNG Throne 1 (the other <i>Bik'iil</i> person was not a carver) and one of the two carvers of that monument (the other carver was not from <i>Bik'iil</i>). • PNG Throne 1 has the names of two carvers, one of whom is from <i>Bik'iil</i> (“Aj <i>Bik'iil</i>”). The <i>Bik'iil</i> carver is: <ul style="list-style-type: none"> ◦ K'in Lakam Chaak (A1-A4) – he is one of the three <i>Bik'iil</i> carvers of PNG Stela 12. • The Cleveland Panel (despite not being <i>tremendously</i> large or complex) has two carvers (same as PNG Throne 1), and both carvers are from <i>Bik'iil</i>: <ul style="list-style-type: none"> ◦ K'in Lakam Chaak (I1-I4). ◦ Juun Nat Omootz (J1-J4). • With so many carvers from “<i>Bik'iil</i>”, it's worth wondering if this might not be a title rather than a toponym. That 2-3 carvers might come from a particular place is entirely possible, but with as large a number as seems to be the case, this borders on the unlikely. The possibility that it might be a <i>title</i> rather than a toponym was suggested by Unk-SSTABMM, in reference to the two columns of glyph-blocks on CLK Stela 51 with artist signatures, although in this case, neither end in <i>bik'iil</i>, but instead in other more established titles. However, that was sufficient to raise the question whether Aj <i>Bik'iil</i> itself might also be a title, rather than a “place of origin” description – Unk-SSTABMM.p4.para1: Each artist signature consists of four glyph blocks (read top to bottom) beginning with the phrase ‘his carving’ and concluding with a scribal title. <i>Dorota Bojkowska: think of it as functioning much like an “affiliation”, so that while <i>Bik'iil</i> is literally “a place”, in this context, it functions more to associate the carver to the “carving institution” located at that place, rather than that the artist actually “comes from” that place (in the sense of having been born there and growing up there).</i> <ul style="list-style-type: none"> ◦ There are 19 hits in MHD for <i>Bik'il</i>, with one of them even <i>Ix Aj <i>Bik'il</i></i> (PNG Shell Plaque 3 J2). ◦ If this is a correct reading, this establishes that <i>Bik'iil</i> indeed was a “place”. • See Jagodziński-RAWSM.p91-92.§5.2.2 for a lot more detailed information on <i>Bik'iil</i>, including confirmation that it was indeed a location.
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<p>go by road, walk, travel</p>	<p>V</p>		<p>L</p>	<p>bix</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>K&L.p35.#3.1&2 BIX?</p> </div> <div style="width: 50%;">  <p>TOK.p15.r1.c4 BIX</p> </div> <div style="width: 100%; text-align: center;"> <p>25EMC.pdfp30.#8.1 = K&L.p35.#3.1</p> </div> <div style="width: 50%;">  <p>BMM9.p11.r4.c3 = TOK.p13.r2.c3 BIX</p> </div> <div style="width: 50%;">  <p>25EMC.pdfp30.#8.2 BIX</p> </div> <div style="width: 50%;">  <p>Graham = Andrews-GZaYotMSS.p30.fig1a = Yesugi&Saito-GYotMSS.p3.fig2p YAX Lintel 29 A5 5.<BIX:ya></p> </div> <div style="width: 50%;">  <p>YAX Lintel 29 A5-B5 5.<BIX:ya> SIM</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Andrews-GZaYotMSS.p30.fig1a has a typo attributing this to YAX Lintel 26 when it is actually YAX Lintel 29. • Boulder with a smaller boulder in the bottom half, containing 5 non-touching dots (= a quincunx) – 1 larger in the centre and 4 smaller at the NW, NE, SW, SE corners (resembling the 5-dot (quincunx) variant of bi). • Variants (2): <ul style="list-style-type: none"> ○ A. With two touching dots on top of the bi, with optional protector. ○ B. With an oblong or L-shaped cross-hatched element on the quincunx. • Do not confuse this with the visually (and semantically?) related BIH = “road, way” or bi – both of the latter consist of only the boulder and quincunx, whereas BIX “to go by road, walk” has an additional element above the element which contains the quincunx. • It can occur as “Glyph-Z” – this appears to be a usage which seems to be independent of its meaning as the verb “go by road, walk, travel”. <ul style="list-style-type: none"> ○ Yesugi&Saito-GYotMSS.p2.pdfp4.para2: Glyph Z is the so-called “<i>bix</i> glyph,” which is often used in place of the <i>k’in</i> sign in Distance Numbers. [Sim: he-wa or HEEW/HE’EW occur in place of the K’IN sign (apparently as a numeral classifier for days), but I have never seen the BIX in this role in DNS.] It also appears in some passages associated with death. Glyph Y has been called the “beetle glyph” due to its somewhat peculiar appearance. From this pattern, we can consider Glyph-Z with a coefficient as a simple part of the numeral of Glyph-Y. Glyph Z and Glyph Y have a close relationship: When Glyph Z is present, Glyph Y appears without a coefficient, and when Glyph Z is absent, Glyph Y occurs with a coefficient. [Sim: <ul style="list-style-type: none"> ▪ In this sense, it can be considered a sort of equivalent to HEEW: it is simply the numeral classifier for the coefficient of Glyph-Y, and can be present or absent. ▪ The term Glyph Z exists “historically”, but in some ways is unfortunate, in that it’s unnecessary. In some contexts, SIM/Glyph-Y has a coefficient, and this coefficient can appear directly before it (=SIM/Glyph-Y) or there can be the numeral classifier BIX (=“Glyph-Z”) between the coefficient and the SIM/Glyph-Y. As such, there is no real need for the term/concept “Glyph-Z”. (This is rather similar to the situation with Glyph-D and Glyph-E as well. The SS gives the number of days since the new moon, which can be anything from 1 to 29. This appears as a coefficient in front of <i>huliiy</i>. If that number is below 20, then the coefficient appears directly before the <i>huliiy</i>, but if the number of days is greater or equal to 20, then the “20” glyph is written. The term/concept “Glyph-E” isn’t really needed. Of course, “Glyph-Z” and “Glyph-E” were
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					<p>useful and needed when the early stages of decipherment, as it gave epigraphers terms to think and write about the structural features of the SS, but in the light of current knowledge, these terms are probably more confusing than useful.</p> <ul style="list-style-type: none"> ▪ “Glyph-Z” and SIM/Glyph-Y can occur as part of the SS, but are very rare. They are connected to a 7-day cycle. See SIM for further information.] ○ YAX Lintel 29 A5 is one such example of this usage. Andrews-GZaYotMSS.p30.fig1a has a typo which incorrectly gives this to YAX Lintel 26. There is a 7-day cycle expression in YAX Lintel 26, but it is at F1, and is <i>only</i> SIM/Glyph-Y, not Glyph-Z.
go by road, walk, travel	V		S	bix	 <p>AT-E1168-lecture16.t0:40:40 bi.<xi:ne{}></p>  <p>Yesugi&Saito-GYotMSS.p2.pdfp4.fig2m = Andrews-GZaYotMSS.p30.fig1b YAX Lintel 21 A5 5.<bi:xi:ya>.SIM</p>  <p>Graham YAX Lintel 56 E1 <5:[*bi]*xi>.ya>.SIM</p>  <p>Montgomery Cleveland Panel A7 (not A5) 5.<[bi]xi>.ja></p> <ul style="list-style-type: none"> • The AT-E1168-lecture16.t0:40:40 transcribes this as <i>bixne’el</i>, which means “he goes”. • The top two rows of the Cleveland Panel are missing, and some drawings do not show them at all. This can lead to the impression that Cleveland Panel A7 is A5. This is incorrect and (taking the two missing rows into account) the 5-bi-xi-ja is indeed at A7. • YAX Lintel 21 A5 and YAX Lintel 56 E1 are examples of the pure syllabogram-spelling used to write <i>bixi</i> in the context of Glyph-Z, not in the meaning of “go by road, walk, travel”, i.e. as a “numeral classifier” for the coefficient of Glyph-Y.
coyote	N	A-M	S	boh / bob	 <p>Graham IXZ Stela 4 A4 <u:CHAN:na>.<bo:bo></p>  <p>mayavase.com K2573 M2 <K’AN:bo>.bo</p> <ul style="list-style-type: none"> • EB.p38.pdfp43.#2: <i>boh</i> n. coyote (?) – giving three references, two of which are given as examples here.
Bolon Okte’ K’uh, Bolon Yokte’ K’uh	N	G	P	bolon okte’ (k’uh) / bolon yokte’ (k’uh) / balun okte’ (k’uh) / balun yokte’ (k’uh)	 <p>Ebert&Prager-BYK.p28.fig2-1a PAL HS H10 9.<yo?.OK>:TE’></p>  <p>Ebert&Prager-BYK.p28.fig2-1b DresdenCodex p60b D1 9 OK.TE’</p>  <p>Ebert&Prager-BYK.p28.fig2-1c ALS Stela 9 E6 9.K’UH.OK[TE’]</p>  <p>Ebert&Prager-BYK.p32.fig2-8 PAL T-XIV Tablet <u:KAB:[ji]ya>.9:<OK[TE’].K’UH></p>



Ebert&Prager-BYK.p28.pdfp1fig2-1d
 Unpublished plate (after Stuart)
 9.<<yo.OK>:TE'>.K'UH



Ebert&Prager-BYK..p28.fig2-1e
 PAL TI WT P1
 9.<<OK.K'UH>:TE'>



Ebert&Prager-BYK.p30.fig2-4
 MAR Stela 1 B11
 9.K'UH.<OK:TE'>



Ebert&Prager-BYK.p31.fig2-5
 K2796 (Vase of the Seven Gods)
 9.<OK:TE'>



Stuart-MoTM6.p1.fig1
 TRT Monument 6 O5b
 9:OK:TE'










Ebert&Prager-BYK.p29.fig2-3
 Usumacinta region
 9.<OK:TE'>










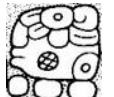








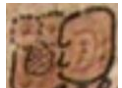
K1398 (The Rabbit and God-L) C4-D4
 mayavase.com
 9.OK{TE'} K'UH


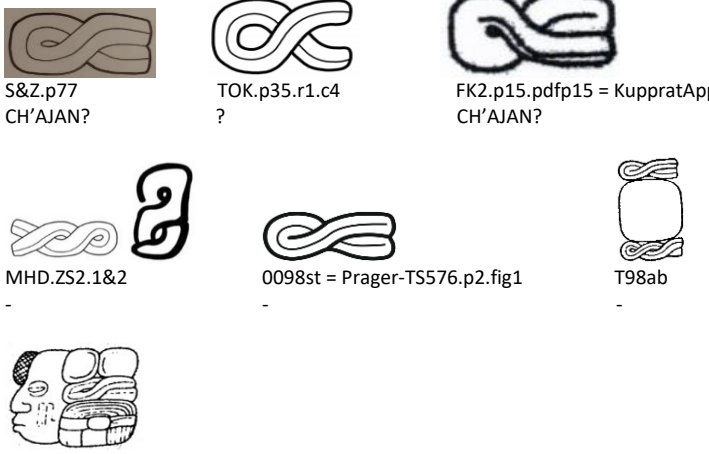
- This god's name is "fossilized" in the English rendition. According to modern insights it should probably be Balun (Y)okte' K'uh.
- Ebert&Prager-BYK is a paper which is devoted to discussing this god.
- Ebert&Prager-BYK.p28.pdfp1:
 - The meaning "numerous strides" was assigned by Thompson – it is obscure and should be treated as tentative.
 - He is a god associated with war, periods of transition, and the underworld.
 - References are made to him dating from 250 AD to 1800 AD.
 - There is variation between Yok and Ok, and the presence or absence of K'uh, but they are correlated: there is a general tendency that it's Ok when K'uh is absent, and Yok when K'uh is present (suggesting that the name means strides of the deity); however, there appear to be examples with **K'UH** without **yo** and vice versa.
- The labelling of the sub-parts of Ebert&Prager-BYK.p28.fig2-1 is incorrect – the drawings labelled "a", "b", "c", "d", "e" should actually be associated with the sources given as "e", "a", "b", "c", "d" – I have adjusted the labels accordingly, in the examples here.
- From the iconography of MAR Stela 1 and the unprovenanced stela from the Usumacinta region it can be seen that one distinctive characteristic of this deity is a rope around the neck with one loose end dangling down to about waist height (at the front of the body).
- It is part of the name phrase of K'inich Janaab Pakal – Ebert&Prager-BYK.p29.pdfp2: K'inich Janaab' Pakal wears the same title six days later on the West Tablet of the Temple of Inscriptions (glyph P1).
- Grofe-TNoGL is a paper which puts forward the theory that Bolon (Y)okte' K'uh is the name of God-L.
- K1398 is referred to in two papers: Grofe-TNoGL.p1-2 and Beliaev&Davletshin-ISNyIPO.p38. However, the labelling of the two pairs of columns in Beliaev&Davletshin-ISNyIPO.p38 is slightly confusing. In the extracted photo Beliaev&Davletshin-ISNyIPO.p38.fig2, the first two columns are transcribed as C-D, and the next two columns are transcribed as A-B. Also, this black and white photograph is very difficult to use, and the colour version available from other sources is much more legible.
- K2796 is mentioned in Ebert&Prager-BYK, but only the Bolon Okte' is given in the example. On the vase itself, K'uh follows in the next glyph-block.
- Sim:
 - His association with periods of transition is why he appears in connection with the 13.0.0.0 Bak'tun period end on TRT Monument 6.
 - His association with war ties in with his representation in the iconography as having a rope tied around his neck – a symbol of the taking of captives for sacrifice, during a war.
- Do not confuse Bolon Okte' K'uh (a supra-regional god) with Uhx Bolon Chaak (a god local to PAL only).











carve	V		S	bot'	 <p>Gronemeyer-FtG.p6.fig5a block #3 XLM Lintel 1 Stone I Block C <bo:t'a>.ja</p> <p>Gronemeyer-FtG.p6.fig5b Museo Amparo Jamb B3 <bo.ja>:t'a</p> <p>Gronemeyer-FtG.p6.fig5c DO 114 A1 <bo.ja>:t'a</p> <ul style="list-style-type: none"> • Still just a proposal from Gronemeyer-FtG. • Found only on inscriptions from Yucatan. • Gronemeyer-FtG.p5.para6.l+1: to smash, to mash, to buckle, to dent, to make bumps. • Could mean “carve” in the sense of “denting” out rock in relief carving.
bean	N	P	S	bu'l / bul	 <p>JM.p46.#1 AT-E1168-lecture11.t0:02:36 = MHD K2914 C'1 & D'1 ka.<bu:la></p> <p>bu:la</p> <p>AT-E1168-lecture6.t0:07:30(.8) bu:lu</p> <p>AT-E1168-lecture11.t0:02:36 = MHD K2914 E'1 3.<ka:bu:la></p> <ul style="list-style-type: none"> • There are examples of both synharmonic and disharmonic syllabogram spellings (if the AT-E1168-lecture6.t0:07:30 example indeed means “bean”). • The examples from K2914 are tags of a scene on a vase showing the household of a <i>Lakam</i> (tax collector). Tokovinine explains K2914 in detail in AT-E1168-lecture11.t0:02:23-05:59 and AT-YT2021-lecture9.t0:09:31-10:54, including how some items in the household (a woven basket and three bags of beans) are tagged. He also explains that the main protagonist – Nahb Nal K'inich – is a <i>lakam</i> (tax collector) but that, perhaps surprisingly, his son later became the ruler of a polity. • 3.<ka:bu:la> → uhx kabu'l = “three (bags of) our beans”. • There is another word for “bean”, namely <i>ib</i>, which was deciphered later (see IB = “bean”).
clothes	N	H	S	buk / buhk	 <p>AT-E1168-lecture6.t0:07:30(.16) bu.ku</p> <p>JM.p45.#5 bu:ku</p>












					<ul style="list-style-type: none"> • AT-E1168-lecture6.t0:07:30 gives the pronunciation as <i>buhk</i>, which is at variance with the Wichmann-Lacadena rules. This is perhaps from linguistic reconstruction, based on the modern Mayan languages. • EB.p39.pdfp44.#2: <i>buk</i> “clothes” (but EB never gives long, aspirated, or glottalized vowels anyway), so this doesn’t constitute support for the short-u pronunciation.
smoke	N	N	S	butz’	 <p> Boot-BSCTPR.p12.AppE PAL TC R5-S5 bu.<tz’a:ja> SAK.<chi:ku> </p> <p> Boot-BSCTPR.AppF PAL Temple XVII Panel B6 <bu:tz’a:ja> SAK:<chi[ku]> </p> <ul style="list-style-type: none"> • <i>Butz’</i> is no longer considered to have a logogram representation. Many “older” renderings of BUTZ’ now turn out to be just K’AHK’. So the only examples of <i>butz’</i> left are those with pure syllabogram spellings. • The word <i>butz’</i> = “smoke” is found in the name of an early PAL ruler: Butz Chi’ih. I haven’t managed to find it purely meaning “smoke” in its context as a plain noun.
droplet; incense	N	H	L	ch’aaaj / ch’aj	 <p> TOK.p15.r4.c3 = BMM9.p13.r2.c3 CH’AAJ CH’AJ </p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, 25EMC.
droplet; incense	N	H	S	ch’aaaj / ch’aj	 <p> JM.p73.#1 Coll-1 MC.p63.r3.c2 TIK Stela 21 B11 </p> <p> ch’a:ji <[i]CHOK:wa>.<ch’a:ji> <u:CHOK:wa>.<ch’a:ji> </p>
penance, fasting, sacrifice	N	X	L	ch’ab	 <p> K&L.p36#1 TOK.p16.r5.c1 BMM9.p13.r2.c2 JM.p72.#1 JM.p72.#2 MC.p162.r7.c3 CH’AB CH’AB CH’AB CH’AB CH’AB CH’AB </p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features:




					<ul style="list-style-type: none"> ○ CH'AB outline. ○ "LEM" in the top. ○ Optional row of ~4 touching dots on the underside of the "LEM". ○ Optional row of touching dots or 1 to 3 broad curved bands under the CH'AB, to the right of the "thumb-like" protrusion downwards.
penance, fasting, sacrifice	N	X	S	ch'ab	 <p>JM.p72.#3 ch'a:ba</p>
scatterer (title)	N	TA	L	ch'ahoom / ch'ajoom	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>TOK.p23.r3.c1 CH'AHOOM</p> </div> <div style="width: 33%;">  <p>MHD.PJC CH'AHOOM</p> </div> <div style="width: 33%;">  <p>1506st CH'AJOOM</p> </div> <div style="width: 33%;">  <p>1506fh CH'AJOOM</p> </div> <div style="width: 33%;">  <p>BMM9.p13.r6.c3 QRG Stela F B12b CH'AHOOM</p> </div> <div style="width: 33%;">  <p>Looper = Tolles QRG Stela J D13 CH'AHOOM</p> </div> <div style="width: 33%;">  </div> <div style="width: 33%;">  <p>AT-E1168-lecture14.t0:35:15 CPN Structure 9N-82 Bench H1 CH'AHOOM</p> </div> <div style="width: 33%;">  <p>Graham YAX Lintel 3 D2b CH'AHOOM:ma</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, 25EMC. • Of the five standard "pedagogical sources", only TOK and BMM9 give a logogram for this commonly occurring word in Classic Maya inscriptions (as do MHD and Bonn). That's perhaps because the word itself is quite common, but it's almost always written with a pure syllabogram spelling. As the two examples look significantly different from one another (while still conceivably being the same logogram), it can be inferred that they are based on two different inscriptions (perhaps more in the case of TOK, as he deliberately draws "canonical" examples distilled from real ones, in order to capture the distinctive features of a glyph). • QRG Stela F, QRG Stela J, and YAX Lintel 3 are some of the few inscriptions with this logogram. • Iconography: (Sergei Vepretskii) the two scroll elements are for the protection of the eye. Sim: perhaps leaves? • Pronunciation: this word is more frequently encountered with a medial <i>-h-</i> rather than <i>-j-</i>. The only dictionary to mention <i>-j-</i> is EB.p58.pdfp63.#6, which gives references to four inscriptions (two vases and two lintels) with a spelling which uses jo rather than ho. However, none of the later dictionaries (whether or not based on EB) have retained the <i>-j-</i> variant. A footnote to the <i>-j-</i> entry EB.p58.pdfp63.fn75 says: I have provided a separate entry for the spelling ch'a-jo-ma, as it employs a (former?) jo sign instead of the regular ho sign. Either the jo signs had merged with ho signs (/j/ >

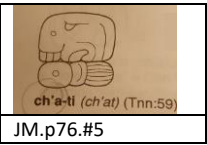























				<p>/h/) and all had become simply ho, or <i>ch'ajom</i> existed next to <i>ch'ahom</i>. In various entries and notes in this vocabulary this merger can be observed and is discussed in some detail. Bonn however gives the reading with <i>-j-</i>. See entry under syllabogram spelling for examples of both forms.</p> <ul style="list-style-type: none"> • Meaning: <ul style="list-style-type: none"> ○ The various sources give “young man”, “scatterer”, “incense scatterer”, “incense caster”, “smoke maker”. Notably, all of them (except TOK, BMM9, MHD and Bonn mentioned above) give only syllabogram spellings. ○ The idea that the title means “incense scatterer”, “incense caster” is probably derived from the fact that <i>ch'aaj</i> = “(incense) droplet” + <i>oom</i> (“agentive suffix”) → “the person connected with incense droplets”. ○ MHD gives only “incense offerer” (no “young man”). • Features: <ul style="list-style-type: none"> ○ Head with a slightly open mouth. ○ Two or more downward curling scrolls or bands, (if curly, then) with the left one curling to the left and the right one curling to the right – a sort of “bilobate element”. ○ The starting ends of the scrolls are bound to one another and to the forehead – by either a single, short, diagonally sloping band (NE-to-SE), which optionally can have a spine, or by a washer (YAX Lintel 3 D2b). ○ Quite a large bunch of longish hair is bound together towards the end and draped over the back of the head (=right side of the glyph) – upwards in the case of YAX Lintel 3 D2b. • Do not confuse this with the visually (very slightly) similar K'EK'EN: <ul style="list-style-type: none"> ○ K'EK'EN has a mammal head while CH'AHOOM has a human head. ○ K'EK'EN has a trilobate element under the eye while CH'AHOOM has two flame-like elements. <p>The only thing they (vaguely) have in common is a slightly unusual bilobate/trilobate element covering or shading the eye.</p> • AT-E1168-lecture14.t0:35:15: <i>Ch'ahoom</i>, literally, “somebody who does <i>ch'aj</i>” – and it's a term for liquid incense. So it's a kind of priest, a fire priest who burns this liquid incense for the gods. In fact, we have a logogram of that term, not just syllabic spellings. And the logogram literally shows a priest, who is putting <i>pom</i> – copal – into an incense burner. So it's very, very visual. This logogram is rare – we only have four or five examples, and only one full figure. So, [a] really calligraphic elaboration – like the artist really tried to think ‘If I want to depict <i>ch'ahoom</i> – what a <i>ch'ahoom</i> would look like?’. So here's a Late Classic presentation of a <i>ch'ahoom</i>. • Sim: the full-figure variant in 1506fh has the two identifying characteristics of a bilobate element covering/shading the eyes and the large bunch of hair tied at the back of the head.
scatterer (title)	N	TA	S	<p>ch'ahoom / ch'ajoom</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  JM.p73.#2 ch'a.ho{om} </div> <div style="width: 33%; text-align: center;">  JM.p73.#3 ch'a.<ho:ma> </div> <div style="width: 33%; text-align: center;">  JM.p73.#4 YAX Lintel 3 J2 ch'a.<jo:ma> </div> <div style="width: 33%; text-align: center;">  Stuart LAC Panel 1 C3 ch'a.<ho:ma> </div> <div style="width: 33%; text-align: center;">  Graham YAX Lintel 8 J2 ch'a.<jo:ma> </div> <div style="width: 33%; text-align: center;">  mayavase.com K635 line around bottom, glyph-block #5 ch'a.<ho:ma> </div> <div style="width: 33%; text-align: center;">  mayavase.com K1453 D1 ch'a.<jo:ma> </div> </div> <ul style="list-style-type: none"> • Predominantly ch'a-ho-ma, but occasionally ch'a-jo-ma. • EB.p58.pdf63.#6.example4 (K635) is listed as ch'a.<jo:ma> but it looks more like ch'a.<ho:ma> to me.

pinole	N	H	S	ch'aj	 <p>Zender-CaCiAMF.t0:29:22 = mayavase.com K8008 P1 <CHAN:na{!}>.<ch'a:ja></p> <p>Zender-CaCiAMF.t0:31:16 = mayavase.com K8008 S1 ch'a:ja</p> <p>Looper&Polyukhovych-TIPotPoR.p11.pdfp11.fig11 K8076 P1 ch'a:ja</p> <ul style="list-style-type: none"> For non-Spanish speakers / people not from a US background: Do not confuse <i>pinole</i> with <i>atole</i>. They are both maize-based, but <i>pinole</i> is the basic material of ground maize, which can be made into other foods as well, for example, by mixing it with a liquid to make <i>atole</i>, or by kneading it into a dough, to make <i>tamales</i>, etc. Do not confuse <i>ch'aj</i> = "pinole" with the phonetically similar <i>ch'aaj</i> = "droplet", "incense" – the former has a short -a- while the latter has a long -aa-. However, after the loss of the distinction in vowel length, these two words would have become homonyms. 						
rope?	N	H	L	ch'ajan?	 <p>S&Z.p77 CH'AJAN?</p> <p>TOK.p35.r1.c4 ?</p> <p>FK2.p15.pdfp15 = KuppratApp CH'AJAN?</p> <p>MHD.ZS2.1&2</p> <p>0098st = Prager-TS576.p2.fig1</p> <p>T98ab</p> <p>Stuart-FOotML.p3.fig4a TIK Stela 23 C4 IX.<CH'AJAN?:MUT:*AJAW?></p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, 25EMC. The examples one usually comes across have the two strands crossing just once, but one variant given by Thompson (T98b) and MHD.ZS2.1 have the strands crossing twice. The "rope" is optionally bolded or can have one side reinforced. Pronunciation & meaning: <table border="1" data-bbox="801 1337 2022 1388"> <thead> <tr> <th>Source / Reference</th> <th>Pronunciation</th> <th>Meaning</th> </tr> </thead> <tbody> <tr> <td>S&Z.p77 (2011)</td> <td>CH'AJAN?</td> <td>"rope"</td> </tr> </tbody> </table>	Source / Reference	Pronunciation	Meaning	S&Z.p77 (2011)	CH'AJAN?	"rope"
Source / Reference	Pronunciation	Meaning									
S&Z.p77 (2011)	CH'AJAN?	"rope"									

				<table border="1"> <tr> <td>TOK.p35.r1.c4 (2017)</td> <td>?</td> <td>[does not list meanings anyway]</td> </tr> <tr> <td>FK2.p15.pdfp15 (2017) = KuppratApp</td> <td>CH'AJAN?</td> <td>"umbilical cord?"</td> </tr> <tr> <td>Prager-T5576.p2.para2.l+2 (2020)</td> <td>CH'AJAN?</td> <td>"rope"</td> </tr> <tr> <td>Stuart-FootML.p3.fig4a (2023)</td> <td>CH'AJAN?</td> <td>[refers to the glyph as a "twisted rope", but does not explicitly give a meaning]</td> </tr> <tr> <td>MHD (2022 onwards)</td> <td>-</td> <td>-</td> </tr> <tr> <td>Bonn (2022 onwards)</td> <td>-</td> <td>[does not currently list meanings anyway]</td> </tr> </table> <p>○ The reading CH'AJAN has been proposed and is apparently accepted (with a question mark) by some epigraphers, but even the unsure reading is not that widely accepted, and the meaning is also not totally clear:</p> <ul style="list-style-type: none"> ▪ TOK.p35.r1.c4 gives only "?". ▪ Similarly, neither MHD nor Bonn give a reading or a meaning. <p>○ No textual listing for "rope" in any of the standard references.</p>	TOK.p35.r1.c4 (2017)	?	[does not list meanings anyway]	FK2.p15.pdfp15 (2017) = KuppratApp	CH'AJAN?	"umbilical cord?"	Prager-T5576.p2.para2.l+2 (2020)	CH'AJAN?	"rope"	Stuart-FootML.p3.fig4a (2023)	CH'AJAN?	[refers to the glyph as a "twisted rope", but does not explicitly give a meaning]	MHD (2022 onwards)	-	-	Bonn (2022 onwards)	-	[does not currently list meanings anyway]
TOK.p35.r1.c4 (2017)	?	[does not list meanings anyway]																				
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Prager-T5576.p2.para2.l+2 (2020)	CH'AJAN?	"rope"																				
Stuart-FootML.p3.fig4a (2023)	CH'AJAN?	[refers to the glyph as a "twisted rope", but does not explicitly give a meaning]																				
MHD (2022 onwards)	-	-																				
Bonn (2022 onwards)	-	[does not currently list meanings anyway]																				
chop; axe; kill	V		L	<p>ch'ak</p>  <p>K&H.p81.#6 CH'AK / CH'AK:ka</p>  <p>K&L.p36.#2 CH'AK</p>  <p>TOK.p9.r4.c6 CH'AK:ka</p>  <p>BMM9.p10.r1.c4 CH'AK / CH'AK:ka</p>  <p>JM.p74.#1 CH'AK</p>  <p>JM.p74.#2 CH'AK:ka</p> <ul style="list-style-type: none"> • Do not confuse this with the phonetically similar <i>chak</i> = "red", "great" (unlikely, as there is no semantic or visual connection, but here for the sake of completeness). • Do not confuse <i>ch'ak</i> = "to chop/axe" with <i>chuk</i> = "to capture" – although not that similar phonetically, they are in some senses "semantically" close, in that both often occur in the context of (or aftermath of) a battle: <ul style="list-style-type: none"> ○ <i>ch'ahkaj</i> "he was axed". ○ <i>chuhkaj</i> "he was captured". 																		
decapitate	V		P	<p>ch'ak baah</p>  <p>JM.p74.#4 CH'AK.<ka:ba[ah]></p>  <p>JM.p75.#1 YAX HS2 Step 7 A2 <CH'AK:ka>.<ba:hi></p>  <p>AT-YT2021-lecture24.t0:03:08 QRG Stela E (typo) → J H3-G4 <CH'AK:ka>.<BAAH:[ji]ya> 18.<u:BAAH>.K'AWIIL K'UH{ul}.<"xu"[ku]:pi:AJAW></p>  <p>= Coll-2</p>																		

				 <p>Safronov Denver-Brussels Panel B8 <CH'AK:BAAH>.<u:JOL?></p>	 <p>Coll-2 YAX HS2 Step 7 A2 <CH'AK:ka>.<BAAH:hi></p>	 <p>Coll-2 YAX HS2 Step 7 A2 <CH'AK:ka>.<BAAH:ji?></p>	<ul style="list-style-type: none"> • JM.74.#4: 1) intr. v. “to self-decapitate”. 2) intr. v. “to self-axe”. Can function as the reflexive form of <i>ch'ak</i>. General verb meaning “self-sacrifice”. • The two meanings “decapitate” and “auto-sacrifice”: <ul style="list-style-type: none"> ◦ JM glosses <i>ch'ak baah</i> as “auto-sacrifice” but Tokovinine in his YouTube Lecture 24 0:03:00 refers to it (only) as “execution”, “decapitation”. And indeed, the example he gives of QRG Stela J reads <i>ch'ak baah waxaklajuun ubaah k'awiil, k'uhul "xukpi" ajaw</i>. This speaks of the execution by decapitation of Ruler 13 of CPN after his capture by rebelling former vassal QRG. The reference here is clearly to “execution”, “decapitation” and not to “auto-sacrifice”. [Note: in the lecture, the monument presented is called QRG Stela E, but it is actually QRG Stela J which has this text on it. There are quite a number of drawings of QRG Stela E in Coll-2, but none of them has this particular text.] ◦ JM.p75.#1 is almost definitely YAX HS2 Step 7 A2, i.e. execution, not auto-sacrifice. ◦ The example of the Denver-Brussels Panel B8 is also one of decapitation rather than auto-sacrifice. ◦ K792 shows auto sacrifice. This is in the context of legends, where the god Akan performed auto-sacrifice (the possible source of the JM definition). • Curiously, Prager-ÜAidKMR.p251.pdfp265 (PhD-2013) has: The compilation of diagnostically usable occurrences of the hieroglyphic sequence <i>ch'akbaah</i> underlines that with one exception proper names of supernatural actors were associated with it. [Sim: this would imply the “auto-sacrifice” meaning is the predominant one.] 					
grasp; take; receive	V	L	ch'am	 <p>K&H.p81.#7 CH'AM</p>	 <p>TOK.p19.r4.c2 CH'AM</p>	 <p>JM.p75.3 CH'AM</p>	 <p>JM.p76.2 CH'AM:ma</p>	 <p>JM.p75.2 CH'AM</p>	 <p>K&L.p36.#3 CH'AM</p>	 <p>CPN Altar Q F6 = MC.p57 u.CH'AM?</p>	 <p>BMM9.p16.r1.c1 CH'AM?</p>	<ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ◦ Left hand viewed from the back of the hand, with fingers outstretched, pointing right. ◦ Thumb vertical. • Three examples (JM.p75.3, JM.p75.2, and K&L.p36.#3.2) have a different element <i>inside</i> the hand. These are all nevertheless just the partitive disk: <ul style="list-style-type: none"> ◦ In the case of JM.p75.2 the crescent pointing up is an early version of the partitive disk, which later became just a dot. ◦ In the case of JM.p75.3 and K&L.p36.#3.2, it's perhaps an eroded form. • Do not confuse CH'AM = “to grasp”(glottalized initial consonant) with the phonetically similar CHAM = “to die” (unglottalized initial consonant).

					<ul style="list-style-type: none"> Do not confuse CH'AM = "to grasp" with the visually similar (y)al = "son of mother". <ul style="list-style-type: none"> In CH'AM, the hand grasps an "AJAW"-face, whereas in (y)al = "son of mother" the hand grasps a "sprout" (= bold feeler with protector). Canonically, this "AJAW"-face is right-side-up. There are two instances (CPN Altar Q and BMM9) showing the "AJAW"-face upside-down: <ul style="list-style-type: none"> CPN Altar Q: the preceding <i>u</i>- supports a reading of CH'AM – it would have a ya preceding (as initial phonetic complement) if it were YAL. BMM9: It is difficult to know in this case as BMM9 doesn't give a reference to a source / context. YAX Lintel 10 has 3 instances of a hand grasping an "AJAW"-face, but there the "AJAW"-face is upside-down. They are read as YAL because of the presence a ya as initial phonetic complement and the fact that "son of mother fits in that context".
take the power	V		P	ch'am k'awiil	 <p>JM.p75.#4 CH'AM.<K'AWIIL:la></p> <p>JM.p76.#3 <CH'AM:ma>.<K'AWIIL:la></p>
fox	N	A-M	L	ch'amak	 <p>K&H.p81.#8 TIK Marcador H3 ch'a:CH'AMAK?:ka?</p> <p>K&L.p14.#2 TIK Marcador H3 ch'a:CH'AMAK</p> <p>TOK.p31.r4.c3 CH'AMAK?</p> <p>BMM9.p17.r5.c3 CH'AMAK:ka?</p> <ul style="list-style-type: none"> K&H.p81.#8 & K&L.p14.#2 can be found in Coll-1, but the drawings unfortunately don't have any attribution; they are both of the same glyph-block: H3. Features: <ul style="list-style-type: none"> Pear-shaped ear, often with left feeler inside and tiny parallel curved ticks on the right. A "beard" with parallel arcs along the bottom, curving upwards at or before the right. Eye: <ul style="list-style-type: none"> Washer, or Large dot with large protector.
dwarf; hunchback	N	A-H	S	ch'at	 <p>JM.p76.#4 ch'a:ti</p> <p>Coll-1 (artist unknown) YAX HS2 Step 7 W1 ch'a:ti</p> <ul style="list-style-type: none"> Do not confuse this with the semantically related <i>maas</i>, which also means "dwarf". Note on JM.p76.#5: Sergei Vepretskii explains that this is not <i>ch'at</i> but is <u{h};ti> with the skull-variant of u (or UH "necklace" used as a rebus). JM apparently misread the top element as ch'a and hence read this as <ch'a:ti> → <i>ch'at</i>. But this is wrong on the following points: <ul style="list-style-type: none"> The top element isn't cha, because cha never has teeth on the bottom left, which this glyph does. Even if cha did have teeth, this would make the word <i>chat</i>, not <i>ch'at</i>.

					<p>○ So instead, it's just a misreading, and is actually <i>uht-i</i>.</p> 
cave	N	N	L	ch'een	                      



K&L.p15.#3.1-13 [JM.p78.#1 = K&L.p15.#3.4, JM.p78.#2 = K&L.p15.#3.6]
CH'EN



TOK.p26.r4.c4
CH'EEN



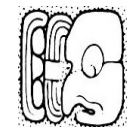
BMM9.p19.r3.c1
CH'EN



MC.p163.r1.c5 ~ = K&L.p15.#3.4
CH'EEN.na



Stuart
CRN Panel 1 H6
<yu[ku]{noom}>. <CH'EEN:na>



Graham
NAR Stela 23 F9
u:CH'EEN







Helmke&Awe-StaST.p11.c2.fig11 =
XUN Panel 4 pB3
<TAHN:na>.CH'EEN










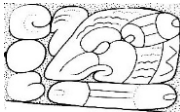



Martin-AMP.p129.fig21
XUN Panel 4 pB3
<TAHN:na>.CH'EEN



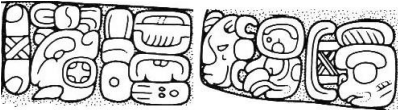

- Variants (2):
 - A. Boulder – features:
 - A cave or symmetric cave – often divided in half by a vertical line or band, with the right half cross-hatched (to indicate the darkness within the cave).
 - An infixed element, usually straddling the light and dark areas – this element can be one of three things:
 - Bone-jaw with 2 to 4 teeth (touching), on the left upper edge of the jaw.
 - Always straddles the light and dark areas.
 - Halfway between the floor and the ceiling.
 - Eyeball:



				<ul style="list-style-type: none"> • Always straddles the light and dark areas. • Halfway between the floor and the ceiling. • (Optionally but quite commonly) there can be an optic nerve to the right. • (Optionally) the pupil can be cross-hatched. • K'IN: <ul style="list-style-type: none"> • May or may not straddle the light and dark areas. • When straddling, it behaves like the bone-jaw and the eyeball, i.e. is halfway between the floor and the ceiling. • When not straddling, it can be either: <ul style="list-style-type: none"> ○ Totally within the dark area (with a tendency to being on the floor in that case?), or ○ Occupy almost the entire area of the cave – in this case there is no dark area anymore. <p>Do not confuse this with the visually similar MUK = “grave”. Both are divided down the middle by a vertical line or band, with darkness in the right half. MUK has a “step” outline on the top and left, while CH'EEN has a boulder outline. Also, MUK has an infixed skull, whereas CH'EEN has one of the three elements described above.</p> <ul style="list-style-type: none"> ○ B. Bird head – features: <ul style="list-style-type: none"> ▪ Left (optional but common): an element which resembles a bunch of bound sticks: <ul style="list-style-type: none"> • Three or more straight vertical bands (“sticks”), with • Three superimposed horizontal cross-bands (top, middle, and bottom), “binding” the “sticks” together. <p>This often resembles TAJ = “torch”, without the “flames” at the end, however, there are also variants where the three horizontal bands taper to the left, making them resemble flames or leaves rather than bands which “bind” a bunch of sticks (e.g. K&L.p15.#3.6&7&10&12, TOK.p26.r4.c4)</p> ▪ Right: <ul style="list-style-type: none"> • A beak on the left. • (Optional) feather (=o) in the top right – there are a few rare instances of something resembling a mammal ear (K&L.p15.#3.5 and BMM9.p19.r3.c1). • (Optionally) a trilobate element covering the eye, leaves pointing down – it can resemble CH'ICH' or JUUN (“jewel”). <p>The “bound element” (the torch-like element on the left) is occasionally omitted (e.g. K&L.p15.#3.1&4&5&8&9&13, MC.p163.r1.c5).</p> • Dorota Bojkowska: the difference between CH'EEN (in the K'IN variant) and YIHK'IN is that: <ul style="list-style-type: none"> ○ In CH'EEN: <ul style="list-style-type: none"> ▪ The K'IN is small(er) inside the cave. ▪ The K'IN itself is not dark (no part of the K'IN is cross-hatched). ▪ Half the cave is dark (with the K'IN partially or mostly in the dark part, and often towards the bottom). ○ In YIHK'IN: <ul style="list-style-type: none"> ▪ The K'IN occupies (almost) the whole cave. ▪ Half the K'IN is dark (i.e. cross-hatched). • Do not confuse the bird-head variant of CH'EEN with the (only superficially) vaguely similar variant of ha (the “knot and skull” variant): <ul style="list-style-type: none"> ○ In CH'EEN: <ul style="list-style-type: none"> ▪ The element on the left is a bundle of sticks tied in three positions. ▪ The element on the right is a bird-head. ○ In ha: <ul style="list-style-type: none"> ▪ The element on the left is an asymmetric knot. ▪ The element on the right is a skull.
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blood	N	B-H	L	ch'ich'	 <p>K&L.p26.#6 CH'ICH' / K'IK'</p> <p>TOK.p21.r3.c1 CH'ICH'</p>  <p>S&Z.p53-#12 CH'ICH'</p> <p>M&G.p216.#1 <to:ko?>.CH'ICH'</p> <p>FK.pdfp15.r7.c2 = SM.pdfp8.#186 CH'ICH' / K'IK' CH'ICH'</p> <p>BMM9.p16.r6.c2 CH'ICH'</p> <ul style="list-style-type: none"> • No glyphs given in K&H, MC, JM, SJ, IC. • Features: <ul style="list-style-type: none"> ◦ A “blood cartouche”: the bottom shows distinct “blood scrolls”, similar to the day name cartouches, with scrolls curling up the left and right of the bottom. ◦ A “face”, with two eyes and a nose, in the centre. • This glyph has been traditionally nicknamed “Casper” (or rather, rulers with this glyph in their name have had that part of the name read as “Casper”), on the basis of the glyph’s resemblance to the cartoon character (e.g. Casper, one of the early rulers of PAL, and Tok Casper, the first ruler of QRG after the Entrada). • This glyph is nowadays known to be read as CH'ICH'.
youth	N	TA	L	ch'ok	 <p>TOK.p6.r4.c3 CH'OK</p> <p>JM.p78.#5 eh'e [→CH'OK]</p> <p>JM.p79.#1 eh'e [→CH'OK]</p> <p>JM.p79.3 eh'e:ke [→CH'OK]</p>  <p>Grube-FoGX.p12.fig20a CRC stela 5 CH'OK</p> <p>Grube-FoGX.p12.fig20b PAL House C West Court wa.<CH'OK:AJAW></p> <p>Grube-FoGX.p12.fig20c unprovenanced stone club CHAK.<CH'OK></p> <p>Grube-FoGX.p12.fig20d Dresden 57b CH'OK[ko]</p> <ul style="list-style-type: none"> • The wa at the start of Grube-FoGX.p12.fig20b is the phonetic complement for AJAW. • Do not confuse this with the phonetically similar <i>chok</i> = “to scatter”. • Syllabogram vs. logogram: <ul style="list-style-type: none"> ◦ JM.p78.5 & JM.p79.1 give the “goggle eyes” element as a ch'o (in addition to the well-known “rat-head” variant) variant <i>but says nothing about the “row of teeth in mouth” element</i>.

					<ul style="list-style-type: none"> ○ MC.p158.c2.r4 gives the “row of teeth in mouth” element as a further variant of ko (in addition to the well-known “turtle-shell” variant) <i>but says nothing about the “goggle eyes” element.</i> ○ Put together, one might think that the ch’o has two variants (“rat head” and “goggle eyes”), and the ko has two variants (“turtle-shell” and “row of teeth in mouth”). ○ For a different analysis, see Grube-FoGX below. ● Grube-FoGX.p11-12 gives examples of <i>ch’ok</i> outside of Glyph-B of the SS (<i>u-ch’ok k’aba’</i>) where: <ul style="list-style-type: none"> ○ The “goggle eyes” element is used. ○ With the bottom element either the “turtle-shell” or the “row of teeth in mouth”. ○ However, the “row of teeth in mouth” only ever appears in combination with the “goggle eyes”. ○ So the “goggle eyes” + “row of teeth in mouth” (together) could be considered a <i>logogram</i> for CH’OK (without a phonetic complement), while the “goggle eyes” + “turtle-shell” could be the CH’OK with a phonetic complement of ko, where the phonetic complement is infixed in and completely obscures the bottom part of the CH’OK, i.e. where the “row of teeth in mouth” completely obscures the “turtle-shell”). ○ The clincher to this argument is that if the “goggle eyes” and the “row of teeth in mouth” were really variants of ch’o and ko (respectively), then one would expect to see both of them in other words beginning with <i>ch’o</i> or ending in <i>-ok</i> (respectively). The fact that they don’t (but only occur in the word <i>ch’ok</i>) means that they are not syllabograms, but actually, together, constitute the CH’OK. ● For the reason given immediately above, the JM transliterations as syllabograms can now be considered incorrect – all three are in fact CH’OK. Note that TOK even considers the “goggle eyes” alone (without the “row of teeth in mouth”) sufficient for CH’OK. ● Many examples of “row of teeth in mouth” have flanking elements: <ul style="list-style-type: none"> ○ Symmetrically, one on each side of the “row of teeth in mouth”. ○ In one example also flanking elements, one on each side of the “goggle eyes” (PAL House C West Court). ○ These flanking elements are “cheek marks” on either side of the mouth: <ul style="list-style-type: none"> ▪ http://research.mayavase.com/kerrmaya.html via FAMS! -> Resources -> Kerr -> K???? & K 1185. <div data-bbox="831 775 1050 916" style="border: 1px solid black; text-align: center;">  <p>K1185</p> </div> <ul style="list-style-type: none"> ▪ The above is a “profile view” of CH’OK – there is one “goggle” and two short, curved lines next to the mouth. ▪ If viewed from the front, one would see two goggles and the flanking elements on both sides of the mouth, under the goggles.
youth	N	TA	S	ch’ok	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p79.#4</p> <p>ch’o:ko</p> </div> <div style="text-align: center;">  <p>JM.p79.#5</p> <p>ch’o[ko]</p> </div> <div style="text-align: center;">  <p>MC.p22.#8</p> <p>ch’o:ko</p> </div> <div style="text-align: center;">  <p>Grube-FoGX.p12.fig20e YAX lintel 18</p> <p>ch’o.ko</p> </div> </div> <div style="margin-top: 20px; text-align: center;">  <p>K&H.p82.pdfp84.#1</p> <p>CH’OK (actually <i>ch’o[ko]</i>)</p> </div>



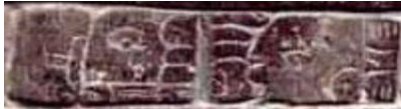



					 <p>MHD (Montgomery) PUS Stela U A7 u.<<CH'OK:ko>+K'ABA'> or u.<<ch'o[ko]:ko>+K'ABA'></p>  <p>Graham YAX Lintel30 F5 1.<<CH'OK:ko>+K'ABA'> or <<<ch'o[ko]:ko>+K'ABA'></p> <ul style="list-style-type: none"> • Many modern Mayan languages have a word descended from the Proto-Mayan word meaning “rat”, so it is clear that the <i>origin</i> of the glyph was as a depiction of a rat (the infixed “darkness” further supports this). But it is less clear whether there are any Classic Maya texts where this glyph is used to actually write the word in its meaning of “rat”; instead, it is encountered as just the syllabogram <i>ch'o</i>. • Some modern sources list the syllabogram-only spelling <i>ch'o[ko]</i> as a logogram CH'OK. (e.g. K&H.p82.pdfp84.#1). This is because in some senses, it became “fossilized” as a logogram, and some scribes then added a further <i>ko</i> to <i>ch'o-ko</i>, as an end phonetic complement to the “logogram” CH'OK (even though a <i>ko</i> was already present, infixed in the <i>cho</i>) – PUS Stela U A7 and YAX Lintel30 F5 in the examples above.
childhood name	N	X	P	ch'ok k'aba'	 <p>AT-E1168-lecture15.t0:06:57 QRG Stela E u.<<ch'o:ko>+K'ABA'></p> <ul style="list-style-type: none"> • The label on the slide says that this is QRG Stela E but I'm unable to find this glyph-block in the drawings of said monument. • AT-E1168-lecture15.t0:06:57-07:24: There are different kinds of names, so young people sometimes get young names. So when you're unripe, when you're <i>ch'ok</i>, your name is also unripe, [so] it's your <i>ch'ok k'aba'</i>. So you're born and for a while, you live as a young person. So you go by whatever your parents called you, right? And then you acquire additional status, additional offices, additional roles in the society, and then your name changes with you.
deliver, hand over, entrust; place, put	V		S	ch'ub	 <p>Stuart CRN Panel 1 H8 <ch'u:ba>.ja</p>  <p>Safronov PNG Panel 3 F'2-E'3 a.ch'u bi:ji</p> <ul style="list-style-type: none"> • BeliaevEtAl-LTJM.p201.pdfp25.para-1 (with reference to CRN Panel 1) [Spanish to English via Google Translate]: The interpretation of this phrase as a ceremony involving the prince of Kanul (probably the future Yich'ak K'ahk' who at this time was 24 years old), is based on the tentative reading of the verb in H8 as <i>ch'u?-ba-ja</i>, <i>ch'uhbaj</i> (?), “it was put”. Possibly one of the “seven youths” was Yook Akan. [Sim: this is in reference to Yook Akan of CRN having been summoned to CLK by Yuknoom the Great of CLK.]


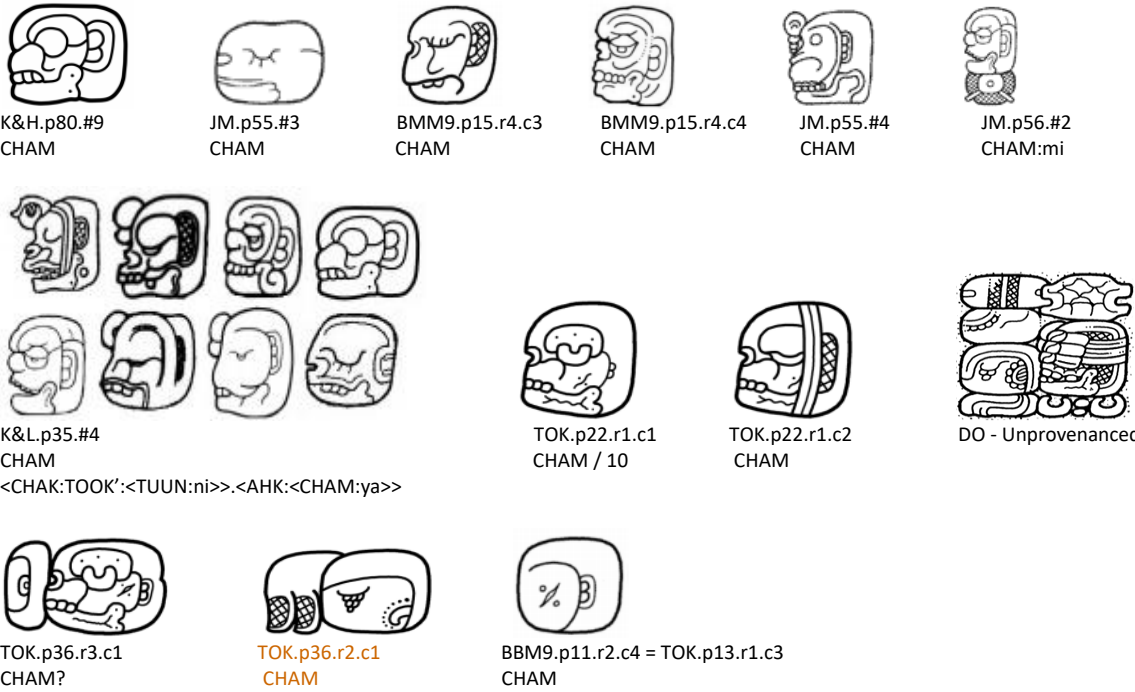
					<ul style="list-style-type: none"> PragerEtAl-DDe3D.p86.pdfp86.para-3 (with reference to CRN Panel 1) [Spanish to English via Google Translate]: The reading of the syllable ch'u in block H8 follows an unpublished proposal by Yuriy Polyukhovych, made in 2009; see the Ch'olti' word <i>ch'ubin</i>, "to put" (Morán 1935: 50) and the Yucatec Mayan <i>k'ub</i>, "to give, dedicate, deposit, bestow, give something to another" and "give a woman to a man and husband to the wife" (Barrera Vásquez 1980: 416-417). Bíró-PNP3.p304.pdfp14.para3-p309.pdfp19.para1 (more than four pages!) argues for a transliteration of "BAT"[T528] (i.e. the head of a leaf-nosed bat conflated with "KAWAK") as ch'u, citing – among 5 other examples – PNG Panel 3: <a.ch'u bi:ji> → <i>ach'úbij</i> = "you delivered it, you handed it over, you entrusted it, etc". [Sim: CRN Panel 1 H8 is not included in those 6 examples, because the spelling of a form of <i>ch'ub</i> there is not written with "BAT"[T528], but instead, with different variant of ch'u (the "abstract" / "grip-and-LEM" one).] Bíró-PNP3.p308.pdfp18: For <i>ch'ub'</i> and its cognates the following entries are found in the dictionaries: <ul style="list-style-type: none"> (C.Y.) <i>k'ub</i>- encomendar, depositar, entregar o dar entregando, ofreciendo [Spanish to English via Google Translate: entrust, deposit, deliver or give delivering, offering]. (M.Y.) <i>k'ub'</i> deliver, hand over, give up. (ChT) <i>ch'ubin</i> poner [Spanish to English via Google Translate: put]. (ChR) <i>ch'ujb'a</i> ahorrar, guardar, cuidar, depositar, encargar [Spanish to English via Google Translate: save, save, take care of, deposit, entrust]. (TZO) <i>k'ub</i> commission, use a person's services, entrust someone with. (C.TZE) <i>cuban</i> encomendar, secuestrar en otro algo, tomar a cargo [Spanish to English via Google Translate: to entrust, to sequester in another something, to take charge].
public performance	N	X	M	cha'anil / cha'nil / chanil	 <p>Tokovinine-ACMTfPP.p3.fig2c CLK Miscellaneous Stone #541-3 ti.<CHAN:na:li></p>  <p>Tokovinine-ACMTfPP.p3.pdfp3.fig3 Stela of unknown provenance, Stendahl Galleries, LA u.<BAAH:hi> tu.<CHAN:li> ya.<ja:wa> ?[WINIK?]</p>  <p>Graham YAX Lintel 1 E1-F2 u.<BAAH:hi> ti.<CHAN:na:li> IX.1.WITZ' NAH.<ka:KAN></p>  <p>Looper-TBLG.p175.pdfp194.fig3.35 XLM region Door Jamb A1-A4 u.<BAAH:hi> tu.<CHAN:li> ya.<ja:wa> AHK[WINIK]</p> <ul style="list-style-type: none"> The word <i>cha'anil</i> meaning "public" is (apparently) not related to a root <i>chan</i> = "sky"; i.e. it isn't derived from "sky-like" implying "(in the) open air". Instead, it's from the meaning "watched (by the public)", related to <i>cha'an</i> = "guardian" = "someone who watches over someone else". YAX Lintel 1 E1-F2: u.<BAAH:hi> ti.<CHAN:na:li> IX.1.WITZ' NAH.<ka:KAN> → <i>ubaah ti cha'anil Ix Juun Witz' Nah Kan</i> = "It is the image in public performance of Ix Juun Witz' Nah Kan". <ul style="list-style-type: none"> AT-E1168-lecture11.t0:47:53-48:30: For example on a lintel from Yaxchilan we have an image of a ruler and an image of his wife. And each is accompanied by a caption that begins with <i>ubaah</i>: <i>ubaah ti ch'am ak'ot</i> "this is his image in the taking dance"; and in the case of the queen <i>ubaah ti chanal</i> or <i>ti chanil</i> "this is her image in a public event" – one of the few references to how Mayas actually thought of these big dances. So the king is dancing [and] the queen is in this publicly viewable event – literally something that can be viewed by people. XLM region Door Jamb A1-A4: u.<BAAH:hi> tu.<CHAN:li> ya.<ja:wa> AHK[WINIK] → <i>ubaah tu'cha'anil yajaw Ahk Winik</i> = "It is the image in public performance of the vassal of Ahk Winik".


					<ul style="list-style-type: none"> o Looper-TBLG.p18.pdfp29.c1.para3.l+5: ... an expression reading <i>ub'ah ti' cha'nil</i> [Sim: typo, this should be <i>tu'</i> rather than <i>ti'</i>], which occurs as a caption for dancing figures on a door jamb, probably from Xcalumkín (Fig. 5.35). It is possible to interpret the <i>cha'nil</i> element as a term for "public ceremony," derived from the root <i>cha'n</i>, meaning "to watch" (Tokovinine 2003). Modern Mayan languages, particularly Ch'orti', preserve related terms such as <i>cha'an</i>, "ceremony," and <i>noh cha'an</i>, "important ceremony, rain making ceremony" (Wisdom 1950: 690). The derivation of this term for performance from a word meaning "to watch" suggests the importance of audience involvement in the event. • Tokovinine-ACMTfPP is the paper which explains this reading, with reference to YAX Lintel 1 E1-F2 (it is, in fact, the whole point of the paper). Tokovinine-ACMTfPP.p3.para1.l+11: The word is likely to have the same etymology as the "one's guardian" title that, according to Lacadena and Wichmann (in press), was based on the verb <i>cha'n</i> "to watch", attested as <i>chan</i> (the glottal is lost in the Late Classic inscriptions) in Chol and Chontal. Therefore, <i>cha'nil</i> as a term for public ceremony may be translated literally as "something being watched" and implies performing before an audience.
woven basket	N	H	S	chaach	 <p>AT-E1168-lecture11.t0:02:36 = MHD K2914 R1 cha:chi</p> <ul style="list-style-type: none"> • The example from K2914 is a tag from a scene on a vase showing the household of a <i>Lakam</i> (tax collector). Tokovinine explains K2914 in detail in AT-E1168-lecture11.t0:02:23-05:59, including how some items in the household (a woven basket and three bags of beans) are tagged. He also explains that the main protagonist – Nahb Nal K'inich – is a <i>lakam</i> (tax collector) but that, perhaps surprisingly, his son later became the ruler of a polity.
Chaak, God B	N	G	L	chaak / chahk	 <p>K&H.p80.#7 CHAK.ki</p> <p>K&L.p31.#3 CHAK</p> <p>BMM9.p14.r4.c4 CHAHK</p> <p>MC.p111.#1 CHAAK.ki</p> <p>K&H.p73.H1 CHAK.ki</p> <p>TOK.p29.r2.c1 CHAHK</p> <p>JM.p48.#3 CHAAK</p> <p>JM.p48.#4 CHAAK</p> <p>JM.p49.#1 CHAAK</p> <p>JM.p49.#2 CHAAK.ki</p> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> o Large "nose". o Mouth tendril.

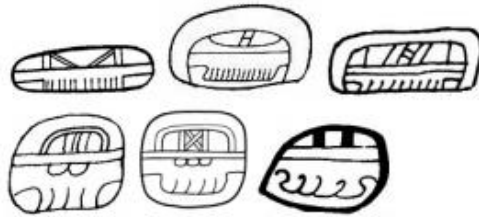
					<ul style="list-style-type: none"> ○ Back of head (i.e. whole right side) has an “ear” along the whole length – a component which somewhat resembles an infixed yu: <ul style="list-style-type: none"> ▪ The bottom part can optionally have 3 tiny non-touching dots in a triangular formation pointing up (an upside-down face) or the reduced variant of la; Dorota Bojkowska: it’s rather common to find this element at the bottom of the ear in gods, not just Chaak. ▪ The middle element can have the middle of the left side protruding inwards, with 2-5 tiny non-touching dots inside (typically 3), somewhat resembling a spondylus shell: <ul style="list-style-type: none"> • Dorota Bojkowska: the common understanding among epigraphers is that the ear of K’awiil is a spondylus shell. • But the element in Chaak protrudes <i>inwards</i> (on the left side) while the spondylus shell protrudes <i>outwards</i>. ○ Optional: phonetic complement ki – where the three god heads Chaak, K’awiil, Yopaat can sometimes be difficult to tell apart, the (occasional) phonetic complements of (respectively) ki, la, ti can be helpful.
Chaak, God B	N	G	S	chaak / chahk	 <p>JM.p53.#4 JM.p54.#1 MC.p111.#2 Montgomery Cleveland Panel I3</p> <p>cha:ki cha.ki cha.ki cha.ki</p> <ul style="list-style-type: none"> • MC says that MC.p111.#2 is a codex form.
thunder; lightning	N	N	S	chahuk	 <p>Gronemeyer-LoTiMHW.p99.pdfp19.fig9a PNG Throne 1 K’4 <cha:hu>.<ku:NAAH></p> <ul style="list-style-type: none"> • EB.p40.pdfp45.#6: <i>chahuk</i> n. lightning » cha-hu-ku > <i>chahuk</i> “lightning”: <ul style="list-style-type: none"> ○ Gives PNG Thr.1 Sup.2: D4 as a reference, but this is the same reference as the example above, which is K’4 under one system of glyph-block referencing, and H’4 under another (BeliaevEtAl-PAEdPF3). • K&H.p100.#9: cha-hu-ku → <i>chahuk</i> n “thunder”. • RobertsonEtAl-UatLotMl.p43.#-4: cha-hu-ku <i>chahuk</i> ‘lightning (bolt)’ (Ch).

red; great	A	C	L	chak	<p>K&H.p80.#8 CHAK</p> <p>TOK.p20.r4.c2 CHAK</p> <p>TOK.p7.r2.c3 CHAK</p> <p>TOK.p7.r2.c4 CHAK</p> <p>BMM9.p10.r1.c3 CHAK</p> <p>T109</p> <p>K&L.p33.#2 CHAK</p> <p>JM.p52.#2 CHAK</p> <p>JM.p52.#3 CHAK</p> <p>JM.p52.#4 CHAK</p> <p>TOK.p20.r4.c4 = BMM9.p16.r5.c4 CHAK</p> <p>JM.p52.#5 CHAK</p> <p>JM.p53.#1 CHAK</p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Abstract – features: <ul style="list-style-type: none"> ▪ Flint outline. ▪ Two small dots, one at each end, on the inside of the narrow end of the flint (diagnostic). ▪ Two cross-hatched bands connecting the longer sides they connect the outer walls if the internal ovals are absent, or the inner sides of the internal ovals, if the latter are present. ▪ Optional (but common) are one oval element on the inside of each of the two “long” sides, and even more optional are the 3 tiny non-touching dots inside each oval – the alternatives are: <ul style="list-style-type: none"> • No ovals. • Bottom oval only. • Both bottom and top oval. ○ B. Representational (mandible): <ul style="list-style-type: none"> ▪ Jawbone itself. ▪ 2 – 3 touching teeth, hanging from the upper surface. ▪ This is an older form (lost reference). • Contrasting with YAX: In the more reduced forms, CHAK can be confused with YAX. See YAX for more information.
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					<ul style="list-style-type: none"> Do not confuse this with the phonetically similar <i>ch'ak</i> = “to chop” , “to axe” , “to decapitates”. “To chop/axe” has a glottalized <i>ch'a-</i> at the start while “red” has a plain <i>cha-</i> at the start. There is unlikely to be any confusion as there is no semantic or visual connection, but it is stated here for the sake of completeness. Do not confuse the abstract variant of CHAK with the abstract variant of BAAK. They are visually somewhat similar in that both can have an internal oval on each of the long sides, with three non-touching dots in the oval. The difference is that: <ul style="list-style-type: none"> CHAK has two parallel cross-hatched bands running through the middle of the glyph, connecting the two ovals. These bands run parallel to the <i>short</i> axis of CHAK, perpendicular to the axis of the wavy or dotted line of BAAK. BAAK has a wavy or dotted line running through the middle of the glyph, connecting the (larger) dot at one end to the (larger) dot at the other. This line runs along the <i>long</i> axis of BAAK, perpendicular to the axis of the two parallel cross-hatched bands of CHAK.
youth title	N	TA	P	chak ch'ok kelem	 <p>mayavase.com K2796 CHAK.<ch'o:ko> KELEM</p>  <p>Boot-ANSfC.p1.pdfp1.fig2a (typo fig1) K4387 CHAK.<ch'o:ko> KELEM</p>  <p>Boot-ANSfC.p1.pdfp1.fig2b (typo fig1) K6055 CHAK.<ch'o:ko> KELEM.ma</p>  <p>Boot-ANSfC.p1.pdfp1.fig2c (typo fig1) K6551 CHAK.<ch'o[ko]> KELEM</p>  <p>Boot-ANSfC.p1.pdfp1.fig2d (typo fig1) K6659 CHAK.ch'o.ko KELEM</p>
Venus	N	N	P	chak ek'	 <p>JM.p53.#3 CHAK:EK'</p>

basket-staff (ritual object)	N	H	M	chakat	 <p>Graham YAX Lintel 6 B2-B3 ti.<AK'OT:ta> ti.<CHAK:AT:ta></p> <p>Coll-1 YAX Lintel 43 A2 ?.<ti:CHAK:AT></p> <ul style="list-style-type: none"> The <i>chakat</i> – also referred to as a “basket-staff” in English – is a ritual object used in certain dances. It’s a long, thin pole, of about human height, with what appears to be an inverted woven basket at the top. Sitting on the top (the narrower end, perhaps the “bottom”) of the basket is a smallish effigy of K’awilil. The <i>chakat</i> features in the dance rituals recorded in YAX Lintel 6 and YAX Lintel 43 – in both cases it is represented in the iconography and referred to in the glyphic text. It is unclear to me what the relationship is (if any) between <i>chakat</i> as the name of a ritual object, and <i>chakat</i> as the name of the third month in the Haab calendar. The two monuments that we have with <i>chakat</i> (as a ritual object) are LC = 9.16.1. 8. 6 which corresponds to the Haab month of Mak, not Chakat.
die	V		L	cham	 <p>K&H.p80.#9 CHAM</p> <p>JM.p55.#3 CHAM</p> <p>BMM9.p15.r4.c3 CHAM</p> <p>BMM9.p15.r4.c4 CHAM</p> <p>JM.p55.#4 CHAM</p> <p>JM.p56.#2 CHAM:mi</p> <p>K&L.p35.#4 CHAM <CHAK:TOOK':<TUUN:ni>>.<AHK:<CHAM:ya>></p> <p>TOK.p22.r1.c1 CHAM / 10</p> <p>TOK.p22.r1.c2 CHAM</p> <p>DO - Unprovenanced Wall Panel (Houston) F1</p> <p>TOK.p36.r3.c1 CHAM?</p> <p>TOK.p36.r2.c1 CHAM</p> <p>BBM9.p11.r2.c4 = TOK.p13.r1.c3 CHAM</p>

					<ul style="list-style-type: none"> The skull variant of CHAM and JOL = “head” both share the fact that they look like a skull. Variants (3): <ul style="list-style-type: none"> A. Skull – features: <ul style="list-style-type: none"> 2-dot ear (JOL never has ear): <ul style="list-style-type: none"> Arc with 2 vertically stacked, touching dots on the right. Optionally with protector. Optionally cross-hatched (dots hidden / absent if cross-hatched). Nose depression optional. Optional % element (helps to distinguish it from JOL, which never has %). Bottom: bone-jaw (helps to distinguish it from JOL, which has no bone-jaw) ← this is the most important distinguishing feature. 2-4 touching teeth, either: <ul style="list-style-type: none"> Resting on the top edge of bone-jaw, or Hanging from the upper jaw (making it easier to confuse with JOL, which has the same). Optional oval with 3 dots or tiny dots (shared with JOL, but more common in JOL). B. Abstract (given by BMM9 and TOK) – features: <ul style="list-style-type: none"> Boulder with just the ear of the skull, with % inside the ear. C. Very aberrant (given by TOK) – features: <ul style="list-style-type: none"> <“MAY?”> + <“KAWAK”>: Dorota Bojkowska has never seen this. <p>Cross-hatching for “darkness” is an optional but common aspect, unsurprising for a glyph concerned with death. The example from DO - Unprovenanced Wall Panel F1 is interesting in that it has not only darkness, but also what appear to be three narrow strips of cloth wound around the top part of the skull and covering the eye.</p> <ul style="list-style-type: none"> Do not confuse this with the visually similar xi. <ul style="list-style-type: none"> xi resembles more the head of a monkey. xi often has a kidney-shaped / bloated crescent eye (vertically oriented, with tips pointing left), with an additional dotted outline around it. CHAM has teeth touching one another, while xi doesn't. Do not confuse this with the visually similar JOL: <ul style="list-style-type: none"> JOL has no lower jaw – the upper teeth always hang from the upper jaw with nothing underneath them, whereas in CHAM, there is a lower jaw – either just the bottom part of the line surrounding the head, or an actual bone-jaw. Do not confuse CHAM = “to die” (unglottalized initial consonant) with the phonetically similar CH'AM = “to grasp”(glottalized initial consonant).
sky	N	N	L	chan / kan	 <p>K&H.p21 = K&H.p81.#1 CHAN</p> <p>TOK.p12.r5.c1 CHAN</p> <p>BMM9.p11.r5.c1 CHAN</p> <p>JM.p49.#3 CHAN:na</p>



K&L.p10.#2
CHAN



K&L.p15.#2.1&2&3
CHAN



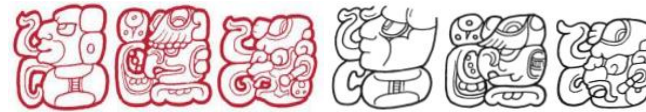
TOK.p27.r1.c4
CHAN / WINIK.HAAB



BMM9.p19.r2.c4
CHAN

























JM.p49.#4
CHAN





















MC.p82.pdfp83.r47.c1 = Zender-BH.p9.fig7 = M&G.p206.1
K'AHK.<HOP:po> <la:ja>.<CHAN:na> K'AWIIL[la]








- The alternation *chan* vs. *kan* is often spoken about as the non-Yucatec vs. Yucatec pronunciations for “snake”.
- It also applies to “sky” (and probably also “four”), but we see it most often in the polity KAAN, where they found it very important to stress that it’s the *k*- pronunciation; it’s less important for “sky” and ‘visually’ more difficult of “four”.
- The **na** which is often written after **CHAN** is always just a phonetic complement, never an underspelling for *-na{!}* – when a *-nal* is intended, it will be written with the **NAL** (“corn cob”); this applies both in the meaning of “place” as well as for the adjectival ending for “celestial” (doubly confirmed by Dorota Bojkowska).
- Variants (2):
 - A. Boulder outline – features:
 - Top:
 - Bold ceiling.
 - Two vertical non-touching bars from the ceiling to the floor.
 - Crossed bands between the vertical bars (canonical, but can be single diagonal bar or 1 (bold) rung bold ladder etc).
 - Middle:
 - Divided in half by a horizontal line or bar.
 - Hanging from the horizontal line or bar: 2-3 touching dots in the middle.
 - Bottom:
 - Lipped-U.
 - Grass blades growing on the base of the U.

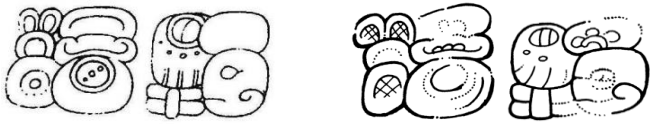



					<ul style="list-style-type: none"> ○ B. Bird head – features: <ul style="list-style-type: none"> ▪ Headdress: <ul style="list-style-type: none"> • Top: “LEM”. • Left: Optionally with element sticking out left or cross-hatched oval forehead ornament. • Right: oval feather / o. • Bottom: “tassels” – optionally with each tassel ending in a tiny dot. ▪ Beak: Optionally, a mouth tendril to the right. ▪ Right side: optionally, an oval element, longer in the vertical axis, vaguely resembling a “LEM” with an internal ladder, or an AK’AB or a li.
snake	N	A-R	L	chan / kan	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p80.#10 CHAN</p> </div> <div style="text-align: center;">  <p>TOK.p28.r2.c1 CHAN / KAN</p> </div> <div style="text-align: center;">  <p>TOK.p28.r2.c2 CHAN / KAN</p> </div> <div style="text-align: center;">  <p>BMM9.p17.r4.c3 CHAN</p> </div> <div style="text-align: center;">  <p>JM.p57.#2 = 25EMC.pdfp31.#5.3 CHAN</p> </div> <div style="text-align: center;">  <p>JM.p57.#3 CHAN</p> </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">     </div> <div style="text-align: center;">     </div> <div style="text-align: center;">   </div> <div style="text-align: center;">  <p>25EMC.pdfp31.#5.4 CHAN/KAN</p> </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Miller-NoaSP.p7.c2.fig5B CLK Cleveland Stela <K’UH{ul}:ka>:<KAN:AJAW></p> </div> <div style="text-align: center;">  <p>Miller-NoaSP.p7.c2.fig5C DPL Stela 13 <K’UH{ul}:ka>:<KAN:AJAW></p> </div> <div style="text-align: center;">  <p>Miller-NoaSP.p7.c2.fig5A TIK Lintel 3 <K’UH{ul}:ka>:<KAN:AJAW></p> </div> </div>




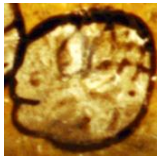
					 <p>25EMC.pdfp31.#5.5&6&7 CHAN/KAN</p> <ul style="list-style-type: none"> • These can be used to write sky. • Variants (2): <ul style="list-style-type: none"> ○ A. (Closed-mouth) snake head – features: <ul style="list-style-type: none"> ▪ Curvy m-mouth with fangs – typically 2 or 3. ▪ Left-feeler eye (optionally bold) optionally with one or two roundish, cross-hatched regions over the top half. This is present in more than half of the examples. ▪ Optional donut / washer / circle of tiny dots as forehead ornament. In the examples, this element is present in TOK.p28.r2.c1, TOK.p28.r2.c2, K&L.p18.#4.1&3&10, 25EMC.pdfp31.#5.4, JM.p49.#4(?), and on all three examples taken from Miller-NoaSP.p7.c2.fig5 – CLK Cleveland Stela, DPL Stela 13, TIK Lintel 3. ○ B. (Open-mouth) snake head – features: <ul style="list-style-type: none"> ▪ 25EMC gives three examples of the snake with wide-open mouth: <ul style="list-style-type: none"> • Do not confuse these with CHAPAAT = centipede. Distinguishing features are perhaps that the mouth of the snake is even more open than in the case of CHAPAAT, with the top part of the head / mouth so narrow that the glyph forms almost an L-shape, and the absence of two very distinct fangs at the end of the mouth (almost always present in CHAPAAT). • Do not confuse these with the open-mouth variant of AHIIN (if that is indeed a valid variant). The open-mouth CHAN has a scroll in the eye, whereas the open-mouth AHIIN has crossed banks in the lower half of the eye. Also, the open-mouth CHAN never has the “bony” property marker whereas the open-mouth AHIIN can have. • Houston-IU.p72.pdfp19.fig3.12 has an example of the open-mouthed snake, with clear indications that it refers to the Snake polity. • When used as the EG of the “Snake Kingdom”, the initial phonetic complement of ka is always written, to show the reading of Kan rather than Chan. The example of CLK Cleveland Stela is particularly interesting as the ka is written with the full form of a fish, rather than the usual reduced form of a fish fin. • While many epigraphers and reference works give the reading CHAN (with short-a), there are indications that it might have been a long-a (though probably already short in the Late Classic period). This is explained in Zender-TMMD.p7-8, in particular Zender-TMMD.p8.col1.para2.l+20.
town, city, centre of the city?	N	U-S	P	chan ch'een	 <p>JM.p50.#2 JM.p50.#4 CHAN.<CH'EEN:na> <CHAN:na>.<CH'EEN:na></p> <ul style="list-style-type: none"> • The meaning “community” is given by EB.p46-47.pdfp51-52, but is not very current among Maya epigraphers. • The name of the community (= town/city) in question is given <i>after</i> the word <i>chan-ch'een</i>. • Some epigraphers say that it even means “centre of the city” (no known reference).







celestial	A		M	chanal	 <p>JM.p51.#4 CHAN:NAL:na</p>
celestial god(s)	N	G	P	chanal k'uh	  <p>JM.p51.#1 <CHAN:na{}>.K'UH</p> <p>Coll-1 TIK Stela 31 A14 CHAN{al}.K'UH</p> <ul style="list-style-type: none"> • Used in the phrase <i>chanal k'uh kabal k'uh</i> = “celestial gods and terrestrial gods”. • JM uses an older transliteration with -aa- as CHAAN, and there is a typo of K'UL instead of K'UH. • The paper edition of JM has JM.p51#3 which is a very interesting / creative rendition with <[CHAN]K'UH>:NAL, but unfortunately that wasn't taken across to the online version (edited by Christophe Helmke).
centipede	N	A-I	L	chapaat / chapaht	     <p>K&H.p81.#3 CHAPAT</p> <p>TOK.p22.r5.c1 CHAPAHT</p> <p>BMM9.p15.r5.c1 CHAPAT</p> <p>JM.p58.#2 CHAHPAT</p> <p>S&Z.p179.#75 CHAPAT</p>     <p>K&L.p20.#1 = KuppratApp CHAPAT</p> <p>Kettunen&Davis-SCSC.p33.tab1.1 CHAPAT</p> <p>Kettunen&Davis-SCSC.p33.tab1.3 cha:CHAPAT:ti</p> 



					<p>MHD (Looper) Altar O' / Monument 23 C01-D02 tzi:<ka.<CHAPAAT:HAAB>.ka></p> <ul style="list-style-type: none"> Do not confuse this with the semantically related <i>wak</i> and <i>kamis</i>, which are two other words for “centipede”. The full-figure variant, from Altar O' / Monument 23: <ul style="list-style-type: none"> Shows a human-like body with the head of a centipede, identified by the two characteristic fangs. Is quite rare, in this case infix in the ISIG to match the HAAB-month of the ISIG's LC. The mouth is usually open, but in some cases, it can be closed (when the mouth is closed, it might be confused with the “CHAPAAT-variant” of BAAK). Diagnostics to help distinguish it from the “CHAPAAT-variant” of BAAK are: <ul style="list-style-type: none"> CHAPAAT often has a “scroll” within the top part of the head (which BAAK never has). CHAPAAT often has a forehead ornament (especially if the mouth is closed) Note: the “CHAPAAT-variant” of BAAK also sometimes has a forehead ornament! Do not confuse this with the visually similar (perhaps uncommon variant of) CHAN = “snake” with an open mouth (see CHAN = “snake”).
centipede	N	A-I	S	chapaat / chapaht	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Kettunen&Davis-SCSC.p33.tab1.2 K1256 cha.<pa:ti></p> </div> <div style="text-align: center;">  <p>Kettunen&Davis-SCSC.p33.tab1.4 Ceramic Vessel SAK.<cha:pa:tu></p> </div> </div> <ul style="list-style-type: none"> Martin-GBolMotMC.t0:13:00 also gives Kettunen&Davis-SCSC.p33.tab1.2 without giving the source; Martin states that this is the <i>one</i> instance from which we know that the logogram for a centipede is pronounced <i>chapaat</i>, but Kettunen&Davis-SCSC.p33.tab1.4 shows another, and EB.p48..pdfp53 #3 lists cha?-pa-tu > chapat RAZ Tomb 19 Vessel, which is probably the same reference as Kettunen&Davis-SCSC.p33.tab1.4. The drift of Martin's assertion is still important: there are precious few sources from which we can surmise that the central consonant is -p-; however, Ch'olti', Ch'orti', Yucatec and Mopan all have clearly related cognates, with ch-p-t (Kettunen&Davis-SCSC.p26-27).
title of rulers subordinate to calakmul	N	TA	P	chatahn winik	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>GrubeEtAl-URSK.p25.fig7d K5424 <K'UH{ul}:cha>.<TAHN:WINIK> SAK.<wa:WAY:si></p> </div> <div style="text-align: center;">  <p>GrubeEtAl-URSK.p25.fig7e K4644 <K'UH{ul}:cha>.<TAHN:WINIK> SAK.<WAY:si?></p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>AT-YT2021-lecture13.t0:26:44 = AT-YT2021-lecture24.t0:09:14 CLK Structure XX HB glyph-block-G</p> </div>


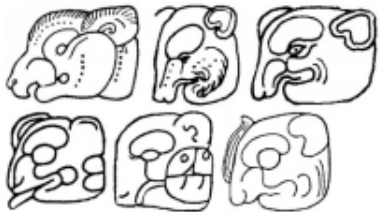



					<p>K'UH{ul}.cha.<TAHN.WINIK></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>MartinEtAl-SaS.p2.fig2 CLK Stela 51 G4-H1 <K'UH{ul}.cha>.<TAHN:na> WINIK:ki</p> </div> <div style="text-align: center;">  <p>MartinEtAl-SaS.p3.fig3 CLK Stela 89 K4 <K'UH{ul}.*cha:TAHN>.<WINIK:ki></p> </div> </div> <ul style="list-style-type: none"> • VázquezEtAl-TSFofTKCW.Summary: Dozens of Maya ceramics from the Late Classic period feature the epithet "<i>k'uhul chatahn winik</i>", 'divine person of Chatahn'. Most of these are codex-style vessels of unknown provenance, but some specimens have been recovered during archaeological explorations at Calakmul, Nakbe, and Tintal. Moreover, the same title appears in monumental inscriptions, most prominently at Calakmul, where there are at least four examples. Despite a recent increase in research on this specific title, the different assessments of its meaning and social function are far from being a consensus. In this paper we re-examine the texts which include this epithet and, where possible, their archaeological contexts, which are still under-studied. Based on the presented evidence, we discuss different scenarios, which might explain the title's temporal and spatial distribution. Furthermore, the pairing of the expression "<i>k'uhul chatahn winik</i>" with other titles, as well as its toponymic element are topics to be explored. Finally, we argue that the epithet was used as an Emblem Glyph by the members of a lineage that played an important role at Calakmul and surrounding sites, before and after the arrival of the Kanu'l lords. • GrubeEtAl-URSK.p21.para2.l-2: The hieroglyph <i>k'uhul chatahn(?) winik</i> "Holy chatahn person" also appears in Calakmul during the Early Classic (as part of a ruler's name on Stela 43 and on the Hieroglyphic Bench from Structure XX), and during the Late Classic in the name of a sculptor on Stelae 51 and 89 (Grube, 2004: 121-122). The hieroglyph is also part of the name-phrases of rulers from certain other polities and is very common on codex-style ceramics—which were produced under the patronage of a lord bearing this title. The status of Chatahn as a distinct political entity of one kind or another is emphasized on the altar from Altar de los Reyes, where it is followed by some twelve conventional emblem glyphs, including that of Calakmul (Grube, 2008: 182).
fish	N	A-F	S	chay	 <p>JM.p59.#2 cha.ya</p>
paint brush, quill pen	N	H	S	cheb / chehb / che'b / che'eb	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>JM.p60.#1 che.bu</p> </div> <div style="text-align: center;">  <p>mayavase.com K4022 '#3' che.bu</p> </div> <div style="text-align: center;">  <p>= Boot-THToK7786&K4669.p7</p> </div> <div style="text-align: center;">  <p>mayavase.com K7786 PSS-F <che:e>.bu</p> </div> </div>




				 <p>Montgomery PNG Stela 12 glyph-blocks #53-#54 SAK.<?:na:ja> <ba{ah}:che>.bu</p> <p>= Stuart PNG Stela 12 glyph-blocks #53-#54 tu.<<mu/bu>:na:ja> <ba{ah}:che>.bu</p> <ul style="list-style-type: none"> • There is some uncertainty about the root vowel. • The JM.p60.#1 is probably K4022. • Boot-THToK7786&K4669.p6-7 (with reference to K7786 PSS-F): The collocation che-'e-b'u only occurs once in the whole corpus of Maya hieroglyphic inscriptions, but a collocation che-b'u on Kerr No. 4022 provides another reference to the "quill" (cf. Boot 1997). • Boot-THToK7786&K4669.p3.para2.1+3: The <i>che'eb'</i> or quill, probably made of some kind of indigenous bamboo (note Ch'ol <i>chejp</i> "bamboo", <i>chejbol</i> "yellow bamboo", <i>c'änchejb</i> "yellow bamboo"), was the writing implement par excellence and it can be found depicted in various Classic Maya images (cf. Coe and Kerr 1997).
say (so [it] says, quotative particle)	V		S	<p>cheheen / che'en</p>  <p>JM.p60.#2 che.<e:na></p> <p>JM.p60.#3.1 che.<e:na></p> <p>JM.p60.#4 che.<he:na></p>  <p>Houston-CC.p393.c2.fig13.2 che.<he:na> 'God D' ti.<CHAN:TE'> CHUWEEN.na</p>  <p>mayavase.com K4572 T che.<he:na></p> <ul style="list-style-type: none"> • The printed version of JM.p60.#4 gives che.<je:na>, but this has been amended to che.<he:na> in the updated version on the internet. • JM gives only <i>che'en</i> for all three cited examples, written with or without the he. [The older pronunciation could have been <i>chehen</i>, becoming <i>che'en</i> with shift from -h- to the glottal stop.] • Houston-CC.p393.c1.1-9: ... <i>cheheen</i> "God D" ti-4-te' <i>Chuween</i>, "so says God D to the 4 monkeys", a set of beings tied to scribal craft. [Why "God D" (Itzam/Itzam-Kokaaj) instead of just Kokaaj?]



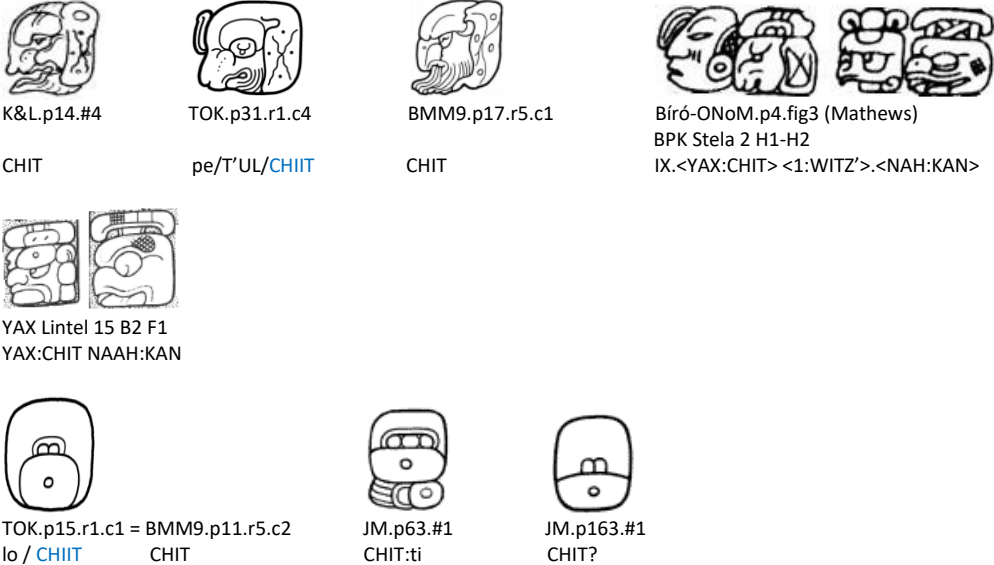
					<ul style="list-style-type: none"> Do not confuse this with the phonetically similar <i>ch'een</i> = "cave". <i>Cheheen/che'een</i> = "to say" and begins with an unglottalized consonant, whereas <i>ch'een</i> = "cave" begins with an unglottalized consonant. Furthermore, <i>ch'een</i> is written with a full syllogram-only spelling che-he-na, while CH'EEN is a logogram. The fact that both have a "bound object" on the left and an animal head on the right make them also more similar to one another.
pulque	N	H	L	chih	 <p>Eichhorn CPN Altar U I2-J2 ti.<u:UK'> CHIH</p>  <p>AT-YT2021-lecture11.t0:49:24 TIK MT 219 (lid of vessel with stucco covering) yu.<[k'i]bi> ta CHIH</p>  <p>= MatP2021-Zender.t0:21:39 TIK Burial 195 Stucco Drinking Cup yu.<[k'i]bi> ta CHIH</p>  <p>mayavase.com K1092 Z1 CHIH</p> <ul style="list-style-type: none"> <i>Chih</i> = "pulque" is an alcoholic beverage made from the fermented sap of the maguey (agave) plant. Do not confuse this with the phonetically similar: <ul style="list-style-type: none"> <i>chij</i> = "deer" <i>chik</i> = "coati" Do not confuse <i>pulque</i> with <i>atole</i>, which is maize gruel – <i>pulque</i> is alcoholic while <i>atole</i> is not. Loughmiller-DtUFaPoCMCC.p7.fig4 renders this as <i>chiith</i>, with long-i. AT-YT2021-lecture11.t0:49:50 (discussing TIK MT 219 / TIK Burial 195 Stucco Drinking Cup): "This is a logogram for pulque – <i>chih</i>. It looks like a skull with big maguey leaves. So we think of pulque as a skeletal being because it's buried in the ground, very much like the rhizomes of water lilies. And it dies, and then it ferments, and then you basically collect it, from the dead body of the pulque [plant]". MatP2021-Zender.t0:21:39-22:25 (discussing TIK MT 219 / TIK Burial 195 Stucco Drinking Cup): These are the remains of a stucco drinking cup. And I think it was first pointed out by David Stuart that the text here records <i>yuk'ib ta chih</i> = "his cup for pulque". And here instead of using the chi syllable – the hand that many of you recognize – there's another syllabic sign which is in fact that skull with maguey fronds coming off of it; that's the syllabic sign first recognized because of its substitution with the plain chi hand, but present here quite clearly. Potentially, it's also the logogram CHIH for


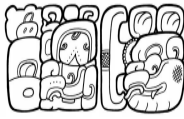

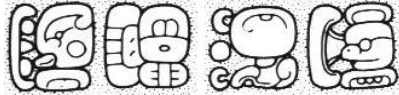



					<p>“pulque” since that’s what it depicts, but there’s no doubt that there’s many contexts in Maya art from this time that use it as just a syllable. If so, then it’s a syllable that <i>originates</i> from the word for maguey products, specifically, in this case, pulque proper.</p> <ul style="list-style-type: none"> EB.p50.pdfp55.#6 <i>chih</i> (2) n. “pulque” gives references to seven examples, but considers them all (even the head/skull variants) to be pure syllabogram spellings. See below, under the syllabogram spelling of <i>chih</i>, for further details. The example from CPN Altar U I2-J2 is a detail from a photograph by Günther Eichhorn (guenther.eichhorn@gmail.com), found at: https://www.aerobaticsweb.org/images/HONDURAS/Honduras_0409_1536x1024.jpg.
pulque	N	H	S	chih	 <p>AT-E1168-lecture6.t0:07:30(.9) chi:hi</p>  <p>mayavase.com K732 chi:hi</p>  <p>mayavase.com K1092 R1 chi:hi</p>  <p>mayavase.com K1092 Y1 chi{h}</p>  <p>mayavase.com K4481 u.<chi:hi></p> <ul style="list-style-type: none"> EB.p50.pdfp55.#6 has “<i>chih</i> (2) n. pulque” with references to seven inscriptions, including K717, K732, K1092, and CPN Altar U I2-J2. <ul style="list-style-type: none"> I am unable to locate the <i>chih</i> written on K717. EB considers CPN Altar U I2-J2 to be syllabogram chi (the “head variant”), but it could (perhaps better) be considered to be the logogram CHIH. On K732, chi-hi is written as a label/tag on the iconography which shows a large, “lipped” vessel standing on the ground. There are three occurrences of the word <i>chih</i> on K1092: <ul style="list-style-type: none"> K1092 R1 is in among the glyphs labelling the iconography. It’s the third glyph-block in a (rotated) L-shaped formation, between the two standing youths who are trying to help a third very drunk youth stand up. K1092 Y1 and K1092 Z1 are two tags on the two long-necked vases with a tag labelling each as a container for <i>chih</i>. EB considers K1092 Z1 to be syllabogram chi (the “head variant”), but it could (perhaps better) be considered to be the logogram CHIH. There are contexts where the head variant only represents the sound chi (chi-, -chi-, -ch(i)), in which case it’s clearly a syllabogram. But there are also contexts where it represents the word for “pulque” = <i>chih</i>. In the latter case, it could still be considered to be a syllabogram chi which underspelled {-h} or it could simply be considered to be the logogram CHIH. See above, under logogram CHIH, for further details.
deer	N	A-M	L	chij / (chih) / kej	 <p>K&L.p12.#4.1&2 CHIJ / KEJ</p> <p>= MC.p131.#2.2&1 = 25EMC.pdfp32.#2 CHIH CHIJ / KEJ</p> <p>[JM.p61.#2 = K&L.p12.#4.1] CHIJ / CHIH</p>






					 <p>K&L.p12.#4.3 CHIJ / KEJ</p> <ul style="list-style-type: none"> No glyphs given in K&H, TOK, BMM9. JM: reading of <i>chij</i> given in paper edition, with <i>chih</i> added in the online version (edited by Christophe Helmke). Do not confuse this with the phonetically similar: <ul style="list-style-type: none"> <i>chih</i> = “pulque” <i>chik</i> = “coati” EB.p16.pdfp21.fn6 (regarding K4481): The scribe employs the spelling <i>chi-hi</i> for <i>chih</i> “deer,” an indication that the final /j/ had evolved to final /h/ in this word. EB lists CHIH / CHIJ / KEJ – i.e. both syllabogram and logogram spellings for this word; both <i>-j</i> and <i>-h</i> are found. Variants (2): <ul style="list-style-type: none"> A. Head – features: <ul style="list-style-type: none"> A mammal head, but without the standard mammal ear. A medium-long nose with a characteristic row of dots also found in the EHM (in origin a raccoon). A deer antler on the forehead. B. Body and bound legs – features: <ul style="list-style-type: none"> K&L.p12.#4.3 appears to be the legs of a deer which has been caught and bound to prevent it escaping – the “MAY” hooves appear to be sticking out at the end of the bound legs. Note that it’s distinctly an upper and lower leg which are being bound together, in the MAY there is no binding on the hoof itself . Only the body and a pair of legs is represented – not the head nor the tail. <p>This appears to be quite an unusual variant. I have no reference to where it might occur. Do not confuse this with the visually similar and semantically related <i>may</i> = “deer hoof” (used as a rebus for “gift”):</p> <ul style="list-style-type: none"> CHIJ has more than just the hoof (it includes the haunch) whereas MAY shows the hoof only. CHIJ shows the leg bound (presumably to stop the deer from escaping), whereas MAY has no binding at all.
deer	N	A-M	S	chij / (chih) / kej	 <p>AT-E1168-lecture11.t0:38:02 Incised Travertine Vessel B2-B3 K’AHK’.<NEH:<[chi]hi>:> XOOK</p> <p>mayavase.com K4481 higher column of two glyphs u.<ba:hi> <AJ.chi>:hi</p> <ul style="list-style-type: none"> EB.p16.pdfp21.fn6 (regarding K4481): The scribe employs the spelling chi-hi for <i>chih</i> “deer,” an indication that the final /j/ had evolved to final /h/ in this word. EB lists <i>chij / chih / kej / CHIJ / KEJ</i> – i.e. both syllabogram and logogram spellings for this word; both <i>-j</i> and <i>-h</i> are found. AT-E1168-lecture11.t0:40:15: K’AHK’.<NEH:[chi]hi XOOK → <i>K’ahk’ Neh Chih Xook</i> = “Fire Tail(ed) Deer Shark”. Two human figures are shown on K4481, and indeed, the figure on the right has a headdress which appears to be a deer-head:



				 <ul style="list-style-type: none"> ○ <AJ.chi>.hi → Aj Chij = “He of the Deer”. The AJ here is the “flaming AK’BAL” variant. ○ MHD translates this as “Deer Hunter”. ○ A solitary glyph-block at the bottom has u.<chi:hi>, but in that case it’s not a matter of a chij/chih-merger. There it is chi-hi → chih = “pulque”, not “deer”.
coati	N	A-M	L	<p>chik / chiik / chi’ik / chi’k / tz’ikin / tz’ik?</p>  <p>K&L.p13.#1 CHIK /chi’k</p>  <p>SJ.p271.1 = SJ.p249.c1.r8 CHIK</p>  <p>TOK.p31.r2.c1 CHIIK</p>  <p>BMM9.p17.r4.c4 CHIK</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • This is the animal represented in the month-name <i>chikin</i> ← CHIK:ni, translated into English as <i>Xul</i> (that being the Yucatec name for that month). • Do not confuse this with the phonetically similar <i>chij</i> = “deer”. • Do not confuse <i>chik</i> with <i>tz’utz’ih</i> / <i>tz’uutz’</i> which also means “coati”. They both are a mammal head, but <i>tz’utz’ih</i> / <i>tz’uutz’</i> has a trilobate ear while <i>chik</i> has a regular “mammal ear”. • Another word for “coati” is <i>tz’utz’ih</i> / <i>tz’uutz’</i>. • Both K&L.p13.#2 and 25EMC.pdfp32.#3 equate a coati with an agouti and translate CHIK as being either one. <ul style="list-style-type: none"> ○ Agoutis and coatis are very different. The agouti looks like a small capybara. Both agoutis and capybaras are rodents; agoutis are diurnal, while capybaras are diurnal and nocturnal. Agoutis and capybaras, as rodents, have round and plump (like rats), and have roundish snouts, while coatis are raccoon-like and are sleeker and more streamlined, and have longish snouts. ○ EB lists only coati (<i>chik</i> or <i>tzutzih</i>) and makes no reference to agouti. ○ I propose removing all references to agouti, as the logogram shows a longish snout. It seems that agoutis and capybaras are not referred to in Classic Maya and this is just a terminological confusion in the modern academic works. • The darkness elements on some of these glyphs is unexpected, as coatis are not nocturnal. • Memo (Guillermo) Kantun: the SJ example is ji not CHIK.


					<ul style="list-style-type: none"> Reminder: with a ni underneath, CHIK (perhaps acting as a rebus) gives CHIK:ni → <i>Chikin</i>, the 6th month-name in the Haab calendar, with the Yucatec name <i>Xul</i>. The reading TZ'IK? comes from MHD and the reading TZ'IKIN comes from Bonn (without a question mark).
coati	N	A-M	S	<p>chik / chiik / chi'ik / chi'k / tz'ikin / tz'ik?</p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Boot-BSCTPR.p12.AppE PAL TC R5-S5 bu.<tz'a:ja> SAK:<chi:ku></p> </div> <div style="text-align: center;">  <p>Boot-BSCTPR.p13.AppF PAL Temple XVII Panel B6 <bu:tz'a:ja> SAK:<chi[ku]></p> </div> </div> <ul style="list-style-type: none"> K&H.p64.tabXVII.#8: chi-ku, but no glyphs. The <i>chi'ik</i> reading probably comes from the disharmonic spellings shown in PAL TC R5-S5 and PAL Temple XVII Panel B6. Boot-BSCTPR.p3-4: Some epigraphers even have translated the nominal phrase <i>b'utz'aj sak chi'ik</i> as “Smoking White Coati” (Schele and Mathews 1993: 137, as <i>butz'ih sak chik</i>). The verb root <i>b'utz'</i>- means “to smoke/humear” (CHOL, CHON, ITZA, LACA, YUC) and <i>sak</i> is the pan-Mayan word for “white/blanco” (cf. Dienhart 1989). // A different translation, however, of this nominal phrase is possible. In colonial Yucatec Maya, the entry <i>çac chic</i> (<i>sak chik</i>) can be found which means “calandria desta tierra, es algo blan[quizca]” (Ciudad Real 1984: folio 93r) and “calandria de esta tierra” or “lark of this country” (Maya Than 1972: folio 32v; Maya Than 1993: 163 [folio 32v]). That <i>sak chik</i> indeed refers to a bird name in Classic Maya may be strengthened by a rare entry in Ch'orti', namely <i>chi'k</i> “bird [generic, seldom used]” (Wisdom 1950: 704). As its Yucatec Maya name indicates, and the Ciudad Real entry explains, this bird species is slightly white colored (<i>sak</i> “white”; compare to present-day Yucatec Maya <i>sak huuh</i> “white iguana”, <i>sak kay</i> “silverfish”, and <i>sak xi'iw</i> “white herb”, cf. Bricker et. al. 1998: 239-240). In later research this bird has been identified as the “zenzontle” or “sisonte de Yucatán”, its Latin name being <i>Mimus gilvus gracilis</i>, Cabot (Barrera Vásquez et. al. 1980: 711; Pearse 1945: 247, in his study referred to as <i>chiko</i>). // In the Western Ch'olan language of Tumbalá they refer to the “calandria” as <i>tojt</i> (Aulie and Aulie 1978: 113), while <i>toht</i> identifies different kinds of robins in Tzeltal (Hunn 1977: xxv, 179-181). Tojolab'al provides <i>choyey</i> for “zenzontle” (Lenkersdorf 1979: 103). As the Western Ch'olan and Chiapanec languages do not contain an item <i>chi'ik</i> for “coati, tejón, pizote”, the Colonial Yucatec entry <i>sak chik</i> “calandria de esta tierra”, supported by the Ch'orti entry <i>chi'k</i> “bird”, may be a valid linguistic item in the interpretation of the Classic Maya name of the third Palenque ruler. I propose to translate the nominal phrase <i>B'utz'aj Sak Chi'ik</i> as “Smoking Lark” or, in Spanish, as “Calandria Humeante”. Do not confuse this with the phonetically similar: <ul style="list-style-type: none"> <i>chih</i> = “pulque” <i>chij</i> = “deer” <p>With the loss of the <i>-h</i> vs. <i>-j</i> distinction, <i>chih</i> and <i>chij</i> merged in the late Classic, but this didn't affect the contrast with <i>chik</i> = “coati”.</p>
calakmul (specific area of city)	N	U-PT	P	chik nahb	<div style="text-align: center;">  </div> <p>Polyukhovych CNC Panel 1 A8 <chi[ku]:NABH</p> <ul style="list-style-type: none"> One of the sub-areas of central Calakmul. It is where the famous mural showing market scenes were found. Chik Nahb = “Coati Lake” (Tokovinine explicitly explains this in one of his lectures – lost reference).















west (Postclassic)	A	P	S	chik'in	 <p>MC.p124.r6.c1 chi[K'IN].ni</p> <p>MC.p124.r6.c2 <chi:K'IN>.ni</p> <ul style="list-style-type: none"> BMM9, K&H, K&L have the same inconsistency for Postclassic, that <i>lak'in</i> means both "East" and "West" – this is just a typo, it doesn't mean "West" in Postclassic, only "East". So the only Postclassic word for West is <i>chik'in</i>.
rattle	N	H	S	chikab	 <p>AT-E1168-lecture11.t0:13:05 u.chi ka.ba</p> <ul style="list-style-type: none"> EB.p52.pdfp57.#2 makes a subtle distinction, calling this a rattle-<i>holder</i>, as (presumably) the elements which rattle on the inside are absent.
father; patron	N	TA	L	chit / chiit	 <p>K&L.p14.#4 CHIT</p> <p>TOK.p31.r1.c4 pe/T'UL/CHIIT</p> <p>BMM9.p17.r5.c1 CHIT</p> <p>Biró-ONoM.p4.fig3 (Mathews) BPK Stela 2 H1-H2 IX.<YAX:CHIT> <1:WITZ'>.<NAH:KAN></p> <p>YAX Lintel 15 B2 F1 YAX:CHIT NAAH:KAN</p> <p>TOK.p15.r1.c1 = BMM9.p11.r5.c2 lo / CHIIT</p> <p>CHIT</p> <p>JM.p63.#1 CHIT:ti</p> <p>JM.p163.#1 CHIT?</p>





				 <p>Graham NAR Stela 24 C16 <CHIT:ti>.K'UH?</p>	 <p>Helmke&Kupprat-WSA.p40.fig1.d PMT Panel 1 <YAX:CHIT>.<1:WITZ'> NAH.<ka:KAN></p>	 <p>Coll-1 YAX Lintel 14 G2a YAX:CHIT</p>	 <p>Coll-1 YAX HS2 Step 7 Q3-R4 u.<BAAH:li{aan}> YAX:<CHIT:ta> 1.WITZ' NAH.<KAN:na></p>	<ul style="list-style-type: none"> No glyphs given in K&H. BMM9, K&H, K&L all give: ““father, patron”? cognate of <i>kit</i>” in contrast to EB which describes it as “unknown meaning” (but includes it under “kinship terms”). TOK doesn’t distinguish CHIIT from pe and T’UL, and BMM9 and K&L implicitly suggest that CHIT is a bearded rabbit (from the drawing, not stated in words). Many more examples shown under <i>chit ch’ab</i>. The end phonetic complement of CHIT in YAX HS2 Step 7 Q3-R4 is ta, which is possibly why some sources give CHIIT instead of CHIT. Perhaps many more of them read CHIIT, but due to their philosophical principles, don’t write long vowels. Variants (3): <ul style="list-style-type: none"> A. Representational: rabbit head with beard: <ul style="list-style-type: none"> This glyph can also be read as pe (is there a <i>tendency</i> for pe not to have a beard and for CHIT to have a beard?). This glyph can also be read as T’UL. B. Representational: deity / human-like head. C. Abstract: <ul style="list-style-type: none"> This can also be read as lo. Easily confused with IHK’ – the difference is that IHK’ often has some cross-hatching above the inner (lower) semicircle, specifically, in the “protector” part (if present) around the two small touching dots. Occurs in the names of gods / titles of rulers, or in the meaning “father/patron”. See also Yax Chit Juun Witz’ Naah Kan. JM.p163.#2 lo-k’u-ta → <i>lok’ta</i> = “came out from”, “emerged from”. <ul style="list-style-type: none"> Dorota Bojkowska: this is a misreading on the part of JM. This does not write <i>lok’</i> or any of its related forms. It is the same glyph-block as CRN Panel 3 D2. It is CHIT:K’UH:ta. Dorota: not on CRN Panel 1. The fact that this is from CPN Stela P is established in Kupprat-LMyIO.p47.pdfp8.fig2.I; unfortunately, it is unclear from the paper how Kupprat intends for this to be transliterated/read. MHD provides the solution: K’EK’EN?.ne.<CHIT:K’UH:ta> <ul style="list-style-type: none"> The ne is presumably just the end phonetic complement for K’EK’EN. CHIT K’UH is the phrase of interest. The ta is glossed as the proposition “in”/“at”, with the location given in the next glyph-block (B12) – unfortunately an undeciphered glyph, assigned the 3-letter code MHD.AB7: <ul style="list-style-type: none"> A glyph with two identical animal/monster heads, symmetrically facing outwards (the left head facing left and the right head facing right). Only two hits in MHD – this one (CPN Stela P) and CPN Stela 7.
Chit K’uh	N	TA	P	chit k’uh	 <p>Safronov</p>	 <p>Graham</p>	 <p>Coll-1</p>	

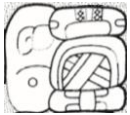












				<p>CRN Panel 3 D2 CHIT.K'UH</p>  <p>JM.p163.#2</p> <p>lo:K'UH:ta</p>	<p>NAR Stela 24 C16 <CHIT:ti>.K'UH?</p>  <p>= CPN Stela P A12 Kupprat-LMyIO.p47.fig2.l K'EK'EN?.ne.<CHIT:K'UH:ta></p>	<p>YAX Stela 7 pC7b CHIT:K'UH</p>		
				<ul style="list-style-type: none"> • There is considerable uncertainty whether NAR Stela 24 C16 is actually <i>Chit K'uh</i> (specifically, the <i>K'uh</i> part). It is transcribed as such (actually, as <i>chiit k'uh</i> with long-i in the first word) in Tokovinine-PfaP.p97.tab4.#5 (2006), but C16b is given as “?” in TOK.p13.r5.c4 (2017). So perhaps Tokovinine changed his mind about this in the intervening 11 years. • The meaning of the phrase is elusive: <ul style="list-style-type: none"> ◦ Prager-SCMKC.p594.para3.l+5: <i>chit k'uh</i> (23 instances: 9.9.10.0.0–10.0.0.0). ◦ Prager-SCMKC.p598.para2.l+6: Theonyms that were associated with the categorical term <i>chit k'uh</i> are individual and were always associated with a specific historical figure, whereby kings maintained not only one, but rather multiple agents as supernatural companions. This pattern indicates that <i>chit k'uh</i> refers to a category of supernatural agents whom they believed demonstrated a close and personal relationship to historical agents. • Contexts: <ul style="list-style-type: none"> ◦ CPN Stela P A12: <i>K'eken Chit K'uh</i> – perhaps part of extended title/name of K'ahk' Uti Chan Yopaat (Ruler 11 of CPN). ◦ CRN Panel 3 D2: <i>Uhx "Uhman" Chit K'uh</i> – part of extended title/name of Chakaw Nahb Chan, a ruler of CRN. ◦ <i>Perhaps</i> NAR Stela 24 C16: part of extended title/name of Ihk' Miin (the mythical founder of the NAR Dynasty). ◦ YAX Stela 7 pC7b: part of extended title/name of Ix Chak Xim, the mother of Kokaaj Bahlam IV of YAX (unfortunately the part immediately preceding the <i>Chit K'uh</i> is obscure). • Do not confuse this with the slightly similar (but much better understood) deity <i>Yax Chit (Juun Witz') Naah Kan</i> – the Waterlily Serpent. 				
peccary	N	A-M	L	chitam	 <p>K&L.p14.#5.1&2 [JM.p62.#4 = K&L.p14.#5.1] JM.p62.#4 CHITAM</p>	 <p>TOK.p30.r5.c3 CHITAM</p>	 <p>BMM9.p17.r5.c2 CHITAM</p>	<p>25EMC.pdfp32.#5.1&2 = K&L.p14.#5.1&2 = CHITAM</p>
				<ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ◦ Trilobate nose. ◦ Mammal ear. ◦ Large eye. ◦ Parallel arcs in cheek / back of head. • Do not confuse this with the visually similar TIL “tapir” – the distinguishing characteristics are that in CHITAM: <ul style="list-style-type: none"> ◦ The trilobate nose is more distinctive. 				

					<ul style="list-style-type: none"> o The eye is smaller eye, optionally with a “IX” (stylized variant) infixed. o Dorota Bojkowska confirms that it’s difficult to give criteria to distinguish them.
kiln?; sanctuary?	N	U-S	S	chitin	 <p>Greene PAL TFC M2/F2 u.<<chi.li>:ti:ni></p> <p>Greene PAL TFC O8/H8 u.<<chi.li>:ti:ni></p> <ul style="list-style-type: none"> • Transliteration/transcription: there seems to be a consensus that <u.<<chi.li>:ti:ni>> → <i>uchitinil</i>. • Meaning in textbooks and reference works varies slightly: <ul style="list-style-type: none"> o EB.p223.pdfp228.: kiln <i>chitin</i>, <i>pib nah</i>. o EB.p225.pdfp230: oven <i>chitin</i>, <i>pib nah</i>. o But EB.p53.pdfp58: <i>chitin</i> n. oven; sweat-bath. o K&H.p102.pdfp104: chi-ti-ni <i>chitin</i> n “oven, stove” or possibly “kiln”; seen <i>kun</i>. o MHD gives “sanctuary” for the two instances given as examples here: PAL TFC M2/F2 and PAL TFC O8/H8, citing <i>Polityko-dynastychna Istoriya Derzhavy Maya Baakal' za Materialamy Korpusu Epigrafichnykh Dzherel Palenke</i> (Polyukhovych, 2012) – a paper I haven’t yet managed to get hold of. • Both of the examples from PAL TFC come directly after <i>puluy</i> = “burn”, so the “kiln” meaning is not entirely implausible.
tarantula, great spider	N	A-I	S	chiwoj / chiwooj	 <p>Stuart PNG Panel 3 B'1 / Z1 CHAK.<chi:wo{j}></p> <p>Teufel-PhD.p375 (Teufel) = Teufel-PhD.p375 (Schele) PNG Stela 12 glyph-block #42-#43-#44 / R2 yu:xu[lu] 4.<chi:wo:jo> ko??.</p> <ul style="list-style-type: none"> • EB.p53.pdfp58.#8: <i>chiwoj</i> n. tarantula » chi-wo-jo > <i>chiwoj</i> “tarantula” PNG Stela 12: R2. • EB.p254.pdfp59.#7: <i>chiwoj</i> tarantula chi-wo-jo, chi-wo. • Length of the vowel in the second syllable: <ul style="list-style-type: none"> o The word appears to have a short-o – <i>chiwoj</i> – but a long-o is given in Stuart-ACS.p4.para3 (in discussing YXH Stela 31): K’inch Lakamtuun is far more than an armed warrior; he displays the features of the Jaguar God of the Underworld, and his massive headdress looms above, replete with cosmological and ancestral imagery. The three large hieroglyphs at the very bottom of the scene emphasize the ruler’s divine attributes, stating that the capture “is the work of Chak ? Ik’ Chiwooj?,” a name that corresponds nicely with the jaguar attributes of the portrait. o We cannot tell if EB intends a long-o or a short-o, as EB never writes long (or any other complex) vowel. • There may be some connection between <i>Chuwaj</i> = “JGU” and <i>chiwoj</i> = “tarantula” – see also <i>Chuwaj</i>. • It has been retained in all the derived descendants of EB (K&H, K&L, BMM9, CMC4) but with the addition of the spelling chi-wo-ja. The EB spelling chi-wo is apparently from CHAK-chi-wo, which is given in all these later dictionaries.

					<ul style="list-style-type: none"> • PNG Stela 12 has only four columns of glyphic text A-D (for the narrative), and about 20 individual tags all through the iconography (to label the individuals portrayed). Presumably, Boot is using a system of glyph-block labels where the letters E, F, G, etc are used for the tags to the iconography. There are easily enough tags for the “column” letter to get up to “R”. In Teufel-PhD the tags are given individual glyph-block numbers which run from “1” to “55” (though multiple runs of glyph-blocks form one individual name, so there are fewer than 55 individuals tagged). This is the reason for the parallel system of referencing glyph-blocks: glyph-block #42-#43-#44 / R2. • In PNG Panel 3, the main text ends with column X, but the names of the kneeling ajaws follow two slightly different glyph-block labelling conventions. These columns either: <ul style="list-style-type: none"> ○ Continue after X with Y, Z, A', B', C', or ○ Start a new series from A', B', C', etc (hence not using Y and Z at all). The name <i>Chak Chiwoj</i> occurs either at Z1 or B'1, depending on which convention is being followed. • As is the case for quite a number of animal names, this word probably occurs in Classic Maya inscriptions more often as part of a personal name (human or god) than as a reference to the actual animal itself. Here it occurs as part of the name of a captive carver on PNG Stela 12 and of a young vassal ajaw on PNG Panel 3. • This word occurs very rarely in the corpus – PNG Stela 12 and PNG Panel 2 were the only two occurrences I was able to track down, but the fact that there are three different spellings listed in EB and the descendent dictionaries indicates that there are more instances of it. • It also appears to be the word for “tarantula” in modern Yucatec (and many other modern Mayan languages). Lacadena&Wichmann-OtRotGSiMW.p142: chi-wo-ja / chi-wo, <i>chiwoj</i> ‘tarantula’, cf. CHL <i>chiw-oj</i> ‘tarántula’ (Schumann 1973:78), <i>ch’iwo</i> [sic!] ‘tarantula; tarántula’ (Josserand and Hopkins 1988b), CHN <i>ajchiwo</i> ‘araña’ (Keller and Luciano 1997: 13), MOP <i>chiwoj</i> ‘tarántula’ (Schumann 1997: 257), ITZ <i>chiwoh</i> ‘tarántula/tarantula’ (Hofling and Tesucún 1997: 207), YUC <i>x chiiwoh</i> ~ <i>x chiiwol</i> ‘tarantula’ (Bricker et al. 1998: 71), <i>chiwoj</i> ‘tarántula’ (Bastarrachea et al. 1992:83). The form may have been borrowed into Yucatecan (after the loss of the glottal stop), since Yucatec has the alternative form <i>kowoj</i> ‘tarántula’ (Bastarrachea et al. 1992: 96). [Sim: I wonder how confidently the link between the Classic Maya glyphs and the meaning of <i>chiwoj</i> as “tarantula” really can be made – I can’t find a paper providing this decipherment and the connection looks as if it might be made on the grounds of phonetic similarity and semantic plausibility.] • There is a passing reference to the instance on PNG Stela 12 in Stuart-AUotTC. One of the readers (Cliff Richey) replied: The top-most glyph over the captive’s chest, though damaged, is surely his personal name. Although it remains a little murky in the photo. I think it likely to be that of a captive otherwise familiar in other Tonina texts whose name is spelled 4-ma-su, possibly for <i>Chan Maas</i>, “Four Crickets(?)” (ancient Maya personal names can sometimes be very odd-sounding; I’m reminded of a somewhat similar and bizarre name cited at Piedras Negras, <i>Chan Chiwoj</i>, “Four Tarantulas”!).
scatter	V		L	chok	 <p>K&H.p81.#4 CHOK</p> <p>K&L.p35.#5.1-8 CHOK</p> <p>TOK.p19.r2.c2 CHOK</p> <p>BMM9.p16.r1.c2 CH'OK → CHOK</p> <ul style="list-style-type: none"> • BMM9 has a typo glossing this as CH'OK. • Features: <ul style="list-style-type: none"> ○ Left hand viewed from the back of the hand. ○ Hand slightly open with fingers pointing down and slightly to the left. ○ Multiple dots – representing incense(?) – falling from the palm and fingers.

				<ul style="list-style-type: none"> ○ Partitive disk at the top right corner. ● K&L.p35.#5.8 is an interesting variant where the hand opens upwards, as in CH'AM. ● Do not confuse this with the phonetically similar <i>ch'ok</i> = "youth". ● Do not confuse this with the visually similar TAY (a logogram of unknown meaning). Although they share the common features of a hand and droplets: <ul style="list-style-type: none"> ○ CHOK generally has the fingers pointing downwards while TAY has them pointing to the left. ○ The droplets in CHOK are often not touching, whereas the droplets of TAY are always touching. <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  TIK 31 M2 </div> <div style="text-align: center;">  TOK.p19.r4.c3 TAY? </div> </div>
scatter incense, scatter drops	V		P	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  JM.p63.#4 CHOK:ji? </div> <div style="text-align: center;">  JM.p64.#1 <CHOK:wa>.<ch'a:ji> </div> <div style="text-align: center;">  Coll-1 TIK Stela 21 B11 <[i]CHOK:wa>.<ch'a:ji> </div> </div> <p style="margin-top: 10px;">● Note that JM.p63.#4 = K&L.p35.#5.8 with an additional <i>ji</i>, which could be the verbal ending to CHOK, perhaps:</p> <div style="display: flex; justify-content: center; align-items: center; margin-top: 10px;">  </div> <p style="margin-top: 5px;">chok-ji(y) ch'aj</p>
capture	V		S	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  JM.p65.#2 <chu:ka>.ja </div> <div style="text-align: center;">  JM.p66.#2 <chu[ku].ji>:ya </div> <div style="text-align: center;">  lost reference (not Schele) Kimbell panel A2 chu[ku].ja </div> <div style="text-align: center;">  Graham YAX lintel 41 C1 <chu:ka>.ja </div> <div style="text-align: center;">  MC.p22.#2 <chu:ka>.ja </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  Mathews TNA Monument 159 G4 </div> <div style="text-align: center;">  Graham YHA Stela 31 A2 </div> <div style="text-align: center;">  = Veprekskii </div> </div>

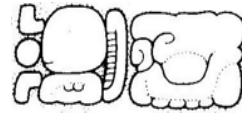
				<p><chu[ku].ji>:ya <chu+ja>:ka</p> <ul style="list-style-type: none"> • Most of the examples are <i>chu(h)kaj</i>, but two examples are <i>chu(h)kajiiy</i> – both are passive forms, the first without a clitic and the second with. • In JM.p66.#2, the <i>ji</i> is equivalent to the <i>ji</i> in TNA Monument 159 G4, but lacks the “simplified ladder”. • Do not confuse <i>chuk</i> = “to capture” with <i>ch’ak</i> = “to chop/axe” – although not that similar phonetically, they are in some senses “semantically” close, in that both often occur in the context of (or aftermath of) a battle: <ul style="list-style-type: none"> ○ <i>ch’ahkaj</i> “he was axed”. ○ <i>chuhkaj</i> “he was captured”.
sit	V		L	<p>chum</p>  <p>K&H.p17.#1.1 ~ K&H.p81.#5 CHUM[mu] CHUM</p> <p>TOK.p21.r4.c4 CHUM</p> <p>BMM9.p16.r6.c1 CHUM[mu]</p> <p>JM.p67.#3 CHUM[mu]</p> <p>JM.p67.#2 <CHUM[*mu]:la>.<[ji]ya></p>  <p>K&L.p35.#6 CHUM / CHUM[mu]</p>  <p>JM.p67.#4 <CHUM[mu].la>.<[ji]ya></p> <p>JM.p68.#2 <CHUM[mu]:wa>.<[ni]ya></p>  <p>Coll-2 TRT Monument 6 H10 ('D10') <<CHUM[mu]:wa>.ni>:ya</p> <ul style="list-style-type: none"> • The iconographic origin of this logogram is the torso of a person sitting (without the head being portrayed). The bottom left is the thigh and knee of the person sitting cross-legged on the ground (e.g. common people or vassal nobles) or on a raised platform (e.g. the ruler). • Glyph-block H10 of TRT Monument 6 is sometimes labelled as D10. This is because there was once an older (incorrect) system of glyph-block labelling, where the missing columns A-D were not labelled at all (they being completely missing), and the “real” column E (and onwards) was labelled as A (and onwards), resulting in column letters being 4 lower than they should be. Hence the incorrect labelling, under the older system of D10 instead of H10. The correct labelling (with the missing columns A-D) is deduced from the symmetrical T-shape of the total glyphic text of the inscription, where the left side of the T-shape (column A-D) is completely missing.

first day of <month-name>	N	CAL	P	chum <month-name>	 <p>Skidmore-UloENR.p24.fig1 NAR Altar 1 D3 CHUM.<CHAK:AT:ta></p>  <p>Greene PAL TC F9 CHUM.<SAK:SIHOOM:ma></p>  <p>Greene PAL TC G3 CHUM: <[K'AN]JAL:wa></p>  <p>Safronov PNG Panel 3 V1 CHUM.PAX</p>  <p>Mathews TNA Monument 159 A2 CHUM:<MUWAAN:ni></p>  <p>Coll-1 YAX Lintel 26 O2 CHUM.<[K'AN]JAL:wa></p> <ul style="list-style-type: none"> The first day of month <X> is “(the) seating (of) <X>”. It is <i>never</i> written mi(h)-<month> – writing it as 0-<month> is purely a modern epigraphers convention (confirmed by Sergei Vepretskii).
start of the year	V		P	chum tuun	 <p>K&H.p17.#1.4 CHUM[TUUN]</p>  <p>JM.p68.#1 <CHUM[mu]>.<TUUN:ni></p>  <p>JM.p68.#3 <CHUM[TUUN]>:ni</p> <ul style="list-style-type: none"> This is <i>not</i> for erecting of a stela. Instead, it means “Seating of the Year” – in the similar way to CHUM-POP is the first day / start of POP, and CHUM-HAAB is the start of the month, so CHUM-TUUN is the start of the year.
sit in lordship	V		P	chumwaan ti ajawlel	 <p>JM.p68.#4 CHUM:wa:ni ti.<AJAW:le{l}></p>
Jaguar God of the Underworld, JGU	N	G	L	chuwaj / chuwaaj	 <p>BMM9.p14.r5.c1 = AT-YT2021-lecture19.t0:21:32-22:23.#1</p>  <p>lost reference</p>  <p>MHD.ST6a.1&2</p>

CHUWAAJ



Coll-1
PAL Temple 14 G8
CHUWAJ



Stuart
PNG Panel 2 K2-L2
1.<*ba:*na>.ka *CHUWAJ

CHUWAAJ



Graham = AT-YT2021-lecture19.t0:21:32-22:23.#2
YAX Lintel 35 D8
<K'AN.WI'>:CHUWAJ

CHUWAJ



BMM9.p18.r5.c3
CHUWAJ



MC.p52.pdfp53
3.<:CHUWAJ:K'AL>



MHD.ST6a.3&4
CHUWAJ


















Graham = AT-YT2021-lecture19.t0:21:32-22:23.#3
NAR Stela 21 B13






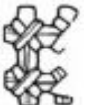

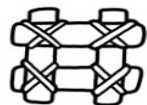

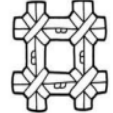
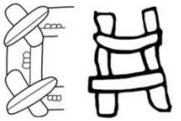
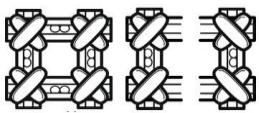
Looper
(lost reference)
2:CHUWAJ:K'AL





- No glyphs given in K&H, K&L, TOK, 25EMC.
- Variants (2):
 - A. Full – features:
 - God head with “left feeler eye” / scroll.
 - **YAX**-outline above eye.
 - A “cruller” on both sides of and below the eye (a curly, bold, lipped-U – going from the ear on the right, under the eye, to over the bridge of the nose).
 - Large hook nose.
 - “Fancy” ear:
 - Top: mammal (jaguar) ear.
 - Middle: washer or crescent with tips pointing left.

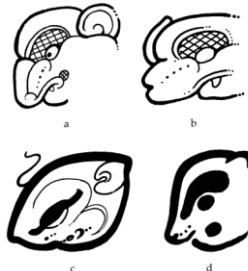
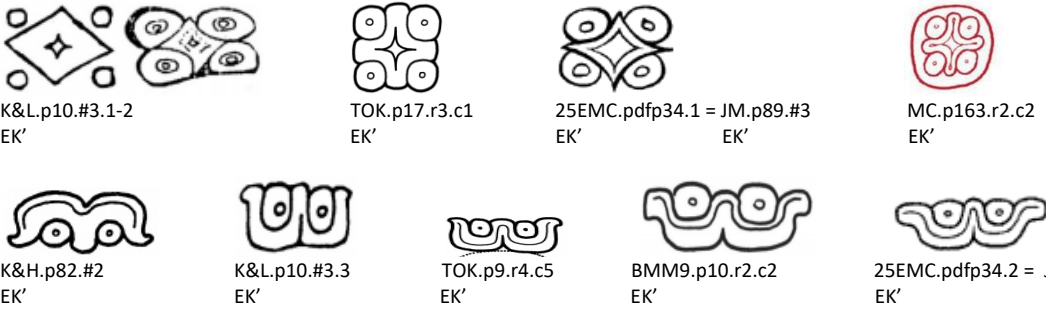
					<ul style="list-style-type: none"> • Bottom: upside-down “AJAW”-face. <ul style="list-style-type: none"> ▪ Mouth tendril. ○ B. Reduced – features: <ul style="list-style-type: none"> ▪ The eye of the full variant (including the scroll/feeler). ▪ The “cruller”, as in the full variant. ▪ 2 or 3 oval cross-hatched elements surrounding it on three sides (not the top), with bold borders, somewhat resembling the larger “petals” of the “flower” variant of mi, without the long narrow (non-cross-hatched)) ones. • The example of PNG Panel 2 L2 is very eroded, but the distinctive “cruller” (though not obviously bold) below the eye is present. • AT-YT2021-lecture21.t0:05:44-06:36 explains part of PNG Panel 2 where <i>Yax Ha'al Chaak</i> and <i>Waxak Banak & Juun Banak Chuwaaj</i> are the gods of Itzam K'an Ahk III: <ul style="list-style-type: none"> ○ This is where the pronunciation CHUWAAJ is given, with a long-a – it appears in the text of the accompanying slide. ○ This is also where Tokovinine explains that Chuwaaj is a Fire God. • There seems to be no consensus about the length of the second syllable: <ul style="list-style-type: none"> ○ Google (2023-04-23): <ul style="list-style-type: none"> ▪ “chuwaj” “maya”: 341 hits. ▪ “chuwaaj” “maya”: 358 hits. ○ Maya-specific (reference) resources: <ul style="list-style-type: none"> ▪ MHD has CHUWAJ. ▪ BMM9 and AT-YT2021-lecture21.t0:05:44-06:36 have CHUWAAJ. • MHD statistics: <ul style="list-style-type: none"> ○ “blcodes contains ST6a”: 209 hits. ○ “blcodes contains ST6a” and “blcodes does not contain ST6a”: 193 hits (i.e. most of the occurrences are read with confidence). ○ It occurs at a huge range of sites (ALS, BLK, BPK, CKT, CLK, CML, COB, CPN, CRC, CRN, DBN, DPL, EDZ, IXZ, LAG, LMN, MRL, MTL, NAR, NCT, NMP, OXK, OXP, PAL, PBX, PMT, PNG, POL, PUS, QRG, RAZ, RSB, SBL, SBP, SCU, TIK, TNA, TPX, TRT, UAX, UXL, XLM, XUL, YAX, YXH, ZAP, ZPB), in many cases on multiple monuments of a single site. It also occurs on at least 5 ceramics. ○ Visual inspection shows that of the 190+ confidently read instances of ST6a: <ul style="list-style-type: none"> ▪ About 100 are the full-head variant. ▪ About 60 are the eye-only variant. ▪ About 30 are unclear. ○ Usage: <ul style="list-style-type: none"> ▪ In the ISIG (as patron of the Haab month): 15 hits (“blsem contains ISIG/” and “blcodes contains ST6a” and “blcodes does not contain ST6a?”). ▪ In Glyph-C (as the god governing the 6 lunations): 89 hits (“blsem contains Glyph C” and “blcodes contains ST6a” and “blcodes does not contain ST6a?”). ▪ In conventional phrases (including the names of rulers?): 89 hits (“blsem does not contain ISIG/” and “blsem does not contain Glyph C” and “blcodes contains ST6a” and “blcodes does not contain ST6a?”). <p>In all three functions, both the full-head and eye-only variants occur.</p> • A connection between <i>Chuwaj</i> and <i>Chiwaj</i>: <ul style="list-style-type: none"> ○ AT-YT2021-lecture19.t0:21:32-22:23 is a section devoted solely to <i>Chuwaj</i>: This is the God of Fire – his name is <i>Chuwaj</i> – [derived from?] “<i>Chiwaj</i>”, probably a kind of scorpion. [There are] some debates about how to read his name in [the] Classic period. Inscriptions <unclear=have?> varieties of <i>Chuwaj</i>. At Yaxchilan, for example, they have to two <appearances?/versions?> of <i>Chuwaj</i>. One of them is called <i>K'an Wi' Chuwaj</i> = “Yellow Hungry <i>Chuwaj</i>”. So that's the god of domestic fire [or] forest fire, that kind of fire, not the celestial fire. Celestial fire would be <i>K'awiil</i> [or?] the Sun God, but this is the fire which is burning. // As you can imagine, this is the God of War as well. Maya kings dressed as <i>Chuwaj</i> when they attacked cities – when they burned cities. [And also] when they burned sacrificial offerings. // And he's a nocturnal god, of course. [Sim: the three examples shown on the slide are: BMM9.p14.r5.c1, YAX Lintel 35 D8, and NAR Stela 21 B13.]
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					<ul style="list-style-type: none"> Stuart-ACS.p4.para3 (in discussing YXH Stela 31): K'inich Lakamtuun is far more than an armed warrior; he displays the features of the Jaguar God of the Underworld, and his massive headdress looms above, replete with cosmological and ancestral imagery. The three large hieroglyphs at the very bottom of the scene emphasize the ruler's divine attributes, stating that the capture "is the work of Chak ? IK' Chiwooj?," a name that corresponds nicely with the jaguar attributes of the portrait.
monkey	N	A-M	L	chuween / chuwen	 <p>TOK.p34.r5.c4 CHUWEN</p>  <p>BMM9.p18.r5.c4 CHUWEEN</p>  <p>BMM9.p20.r1.4 CHUWEEN</p>    <p>25EMC.pdfp32.#8.1&2&3 [JM.p69.#2 = 25EMC.pdfp32.#8.1] CHUWEN</p>  <p>TOK.p14.r1.c3 se / cha / CHUWEN</p>  <p>K&L.p14.#7 CHUWEN?</p>  <p>TOK.p30.r3.c2 CHUWEN</p>  <p>Schele LTI Kimbell Panel J3 TI:CHUWEEN?</p>   <p>Stuart = Safronov LTI Panel 4 M1 TI'?:CHUWEEN? TI':CHUWEEN?</p>   <p>MHD.AM5b CHUWEN?</p>  <p>Houston-CC.p393.c2.fig13.2 (Houston) God D Court Vessel che.<he:na> 'God D' ti.<CHAN:TE'> CHUWEEN.na</p>







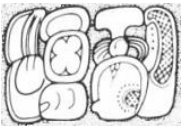

				<ul style="list-style-type: none"> • No glyphs given in K&H. • Although TOK consistently writes long, aspirated, and glottalized vowels, it gives the pronunciation of this logogram as CHUWEN (short e). • Variants (3): <ul style="list-style-type: none"> ○ A. Abstract (“the eye of the monkey”) – features: <ul style="list-style-type: none"> ▪ “Elbow-shaped” element (could be the eyebrow). ▪ The “elbow” embraces se (which represents the eye itself). ○ B. Reduced abstract – features: <ul style="list-style-type: none"> ▪ The “elbow-shaped” element of the abstract variant is omitted. ▪ This leaves just the se, which represents the eye itself. ○ C. Representational – features: <ul style="list-style-type: none"> ▪ Mammal head – in this case a monkey. ▪ “Elaborate” ear – long, three sections, along (almost) the full length of the right of the head. ▪ “Darkness” infixed into ear. • Very superficially, K’ABA’ can be mistaken for the abstract variant of CHUWEEN because they both have the “reflected-and-rotated-L” shape. However: <ul style="list-style-type: none"> ○ K’ABA’ has crossed bands at the midpoint of the “L”, whereas CHUWEEN has “struts”. ○ The ends of the “L” of K’ABA’ don’t “curl around” (and have a series of ticks), whereas the ends of the “L” of CHUWEEN “curl around” slightly (and have no ticks). ○ The “L” of K’ABA’ embraces a K’UH or <i>ch’ok</i>, whereas the “L” of CHUWEEN embraces a se. • <i>Chuween</i> is a “magical” monkey, as opposed to <i>maax</i> and <i>baatz’</i>, which are real ones. AT-E1168-lecture9.t0:05:23-05:50: In the same way, there is a word for monkey: <i>maax</i>, and it’s a spider monkey (“mico de noche”). There is a word <i>baatz’</i>, and it’s a howler monkey. But there is also a <i>chuween</i> monkey, which is a magical monkey, a special monkey – a kind of scribe who helps in the creation of humanity. And he is the patron of the day “Chuween”. [Sim: note that officially, “mico de noche” is <i>Potus flavus</i>, the kinkajou, though I suppose it could mean “spider monkey” in the regional forms of Spanish in the Maya-speaking areas of Mexico. In any case, <i>chuween</i> never means “kinkajou”, which is <i>uy</i> in Classic Maya.] • It <i>may</i> occur in the context of the name of the carver of LTI Kimbell Panel and LTI Panel 4 – <i>yuxul mayuy ti’ chuween</i> = “the carving of Mayuy Ti’ Chuween” (“Mist Mouth Monkey”). <ul style="list-style-type: none"> ○ See also ZenderEtAl-SSw (2016) where Mayuy Ti’ Chuween is mentioned several times. ○ However, there is some doubt that the last part of the carver’s name is actually <i>Chuween</i>: <ul style="list-style-type: none"> ▪ HoustonEtAl-AUiaML-II.p6 (2017): However, the mammalian head at the end of Mayuy’s name [LTI Kimbell Panel J3 and LTI Panel 4 M1] eludes decipherment. Marked with signs for “dark/night,” <i>ak’ab</i>, it may be a nocturnal animal with long ear (Stone and Zender 2011:144–145), but there are insufficient clues to clinch the identification. At an impasse, we simply call him “Mayuy,” drawing on the first elements of his name. ▪ Houston-NGA2023-lecture2.t0:11:03-17:21 (2023) – where more than 5 minutes of the lecture are devoted solely to Mayuy and his four major monuments – also avoids any reading for this glyph, and also refers to the carver only as “Mayuy”. ▪ MHD assigns the code AM5b, which is mapped to T755 in the MHD Concordance but registers some doubt in the reading by adding a question mark: CHUWEN?. ▪ Indeed, both the Stuart and Safronov drawings do not allow an unambiguous reading of CHUWEEN (Safronov’s drawing even less than Stuart’s). • Houston-CC.p393.c1.l-9: ... <i>cheheen</i> “God D” ti-4-te’ Chuween, “so says God D to the 4 monkeys”, a set of beings tied to scribal craft. • In Naranjo, a common title is Sak Chuween and it has a meaning related to “monkey”, see: <ul style="list-style-type: none"> ○ Tokovinine&Fialko-St45oN: 10 occurrences of <i>chuween</i>. ○ Tokovinine-SK: 10 occurrences of <i>chuween</i>. ○ Skidmore-ULoENR: 3 occurrences of <i>chuween</i>.
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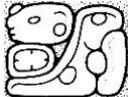







messenger	N	TA	S	ebeet	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Zender-TRGiCMW.p12.c2.fig10 B3 Sculpted Throne Back, Museo Amparo ye.<be:ta></p> </div> <div style="text-align: center;">  <p>= HoustonEtAl-TMoB.p246.fig7.21 Sáenz Throne</p> </div> <div style="text-align: center;">  <p>mayavase.com K5453 ye.<be:ta></p> </div> </div> <ul style="list-style-type: none"> • Zender-TRGiCMW.p13.c2: <ul style="list-style-type: none"> ○ Transliteration: EHM-ye 6-CHAN-na-NAL TE'? ye-be-ta GOD D. ○ Transcription: <i>ehm-ey-ø Wakchanal Paax God</i>; <i>y-eebet</i> God D. ○ Translation: "The Paax God comes down (from) the Six Sky Place; he (is the) messenger of God D". • HoustonEtAl-TMoB.p241.pdfp252.c2.l+1: One unprovenanced object, known as the Sáenz Throne after its first owner, shows a pair of royal personages. [...] In between them is a deity labeled by specialists as the "Pax god" because his face occurs in inscriptions as the patron of the month Pax. He has no lower jaw, yet he does have, on the throne, a set of wings, and he appears to be conversing with the central male figure in this tableau. The wings alone would signal that he is a messenger of some sort. The text makes this even clearer: the event, although partly obscured, is linked to a supernatural location known as the "six-sky-place," followed by the head glyph for the little winged god in attendance on the king; the god's folded arms denote subordinate status. The sign that comes thereafter consists of three syllables, [ye-be-ta], which spells <i>yebeet</i>, "his messenger," a term descended from Common Mayan <i>*abaaty</i> and cognate with a large set of terms meaning "servant" or "worker" (Kaufman and Norman 1984:119). The name that possesses the winged god and describes him as "his messenger" is none other than Itzamnaaj, who is probably impersonated by the central figure in the throne. The winged supernatural will also, in all likelihood, be the omen, the embodied message of Itzamnaaj. Yet other supernatural messengers, such as God N on an unprovenanced vessel, cannot yet be explained (e.g., K4143). • Sim: the first (modern) owner of a throne now apparently in the Museo Amparo was named Sáenz: <ul style="list-style-type: none"> ○ His full name was Josué Sáenz Treviño. ○ He was also the first modern owner of the CMdM (<i>Códice Maya de México</i>) and the TRT Wooden Box – Gutiérrez&BritoGuadarrama-TARoCMdM.p56.para2: The other possibility [for the provenance of the CMdM] is the site of Tortuguero, Tabasco, located at the mid-point between Villahermosa and Palenque. Sáenz Treviño is said to have acquired other objects at the same time as <i>Códice Maya de México</i>, among them the so-called Tortuguero box (see Turner, "Códice de México," this volume, fig. 2), a carved wooden box bearing the emblem glyph of Tortuguero (Carlson 2012-13, 6).
step, stair, ladder	N	H	L	ehb	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; margin: 5px;">  <p>K&L.p27.#8 EHB</p> </div> <div style="text-align: center; margin: 5px;">  <p>TOK.p7.r1.c3 EHB</p> </div> <div style="text-align: center; margin: 5px;">  <p>TOK.p18.r4.c1 EHB</p> </div> <div style="text-align: center; margin: 5px;">  <p>BMM9.p10.r2.c1 EB</p> </div> <div style="text-align: center; margin: 5px;">  <p>IC.p37 EHB</p> </div> <div style="text-align: center; margin: 5px;">  <p>MHD.ZHC.1&2</p> </div> <div style="text-align: center; margin: 5px;">  <p>0193bh 0193bl 0193br</p> </div> </div>




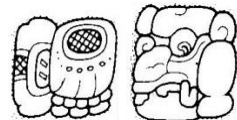




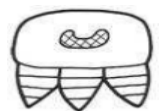
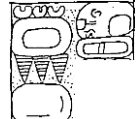
					 <p>TOK.p17.r4.c1 EHB BMM9.p13.r2.c4 EHB IC.p37 EHB</p>  <p>K&L.p27.#7 EB</p> <ul style="list-style-type: none"> No glyphs given in K&H. Variants (2): <ul style="list-style-type: none"> A. Ladder – features: <ul style="list-style-type: none"> Full form: four crossed sticks, lashed together by knots. Reduced form: half to two thirds of the full form. B. Stairway – features: <ul style="list-style-type: none"> Optionally with a ball (emphasizing that it’s a stairway as the ball can roll downwards). Despite it being (presumably) a stone stairway, the “wood” element still appears inside it. A very stylized version exists, which approaches a monster head. S&Z explicitly says that both variants are read EHB. Statistics: <ul style="list-style-type: none"> Ladder variant – an MHD search on “objabbr contains ZHC” gives 25 hits, with more than half being in the name of the TIK ruler Yax Ehb Xook.
step, stair, ladder	N	H	S	ehb	 <p>JM.p88.#3 e:bu IC.p37 e:bu</p>
descend	V		L	ehm	 <p>TOK.p31.r2.c2 EHM K&L.p47.#1.1 EM(ACH) K&L.p47.#1.4 [K&L.p47.#1.2&3&5&6 = Zender-TRGiCMW.p6.c1.fig1.a&b&c&d] BMM9.p17.r5.c4 EHM</p>




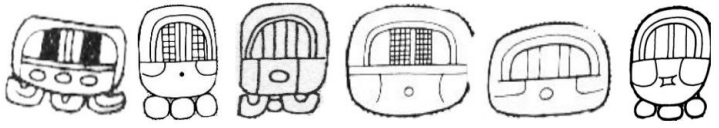
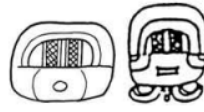
				 <p>Zender-TRGiCMW.p6.c1.fig1. a) TRT monument 6 A10a b) TRT monument 6 H10b c) Black on cream vessel, private collection d) Blowgunner Pot K1226 EHM</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • Used more often as a rebus for writing <i>ehm(i)</i> = “to descend” (overwhelmingly so) than for the raccoon as an actual animal. The very few occurrences where it doesn’t write “to descend” are in names/titles referring to a raccoon rather than in sentences referring to actual raccoons. This applies to many other words for animals known in Classic Maya: they occur more often in names/titles than as references to the animal in real-life. • As with many Maya verbs of motion, there is an implicit preposition (in this case “from”): <ul style="list-style-type: none"> ○ Zender-TRGiCMW.p8.fig4 (no explicit preposition): <i>ehm-i chan</i> “descends from the sky”. ○ Zender-TRGiCMW.p9.c1.fig5 (with explicit preposition): <i>ehm-i ta chan</i> “Palenque Patron God G1 descends from the sky”. • Features: <ul style="list-style-type: none"> ○ A mammal head. ○ An ear in the top right corner, but not a standard mammal ear, more like a feeler with protector, somewhat resembling the inner element of <i>yi</i>. ○ A longish nose, a row of dots forming a spine or reinforcement. 	
star	N	N	L	ek'	 <p>K&L.p10.#3.1-2 EK'</p> <p>TOK.p17.r3.c1 EK'</p> <p>25EMC.pdfp34.1 = JM.p89.#3 EK' EK'</p> <p>MC.p163.r2.c2 EK'</p> <p>K&H.p82.#2 EK'</p> <p>K&L.p10.#3.3 EK'</p> <p>TOK.p9.r4.c5 EK'</p> <p>BMM9.p10.r2.c2 EK'</p> <p>25EMC.pdfp34.2 = JM.p89.#2 EK' EK'</p>

					 <p>MC.p163.r2.c1 EK'</p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Full – features: <ul style="list-style-type: none"> ▪ A “diamond” element in the centre with curved sides = a 4-pointed star with points at N, S, E, W. ▪ “Bolted” by a second, larger diamond – this can be equally angular, or more rounded. ▪ 4 circles (often “washers”) at the 4 corners of a square, at NW, NE, SW, SE. ○ B. Reduced – features: <ul style="list-style-type: none"> ▪ Top or bottom half of the full variant. ▪ The washers no longer at the corners = more encapsulated in the (half) diamond (which becomes more like a bold, curved “w”). ▪ The “w” with optional reinforcement of the inner edge, outer edge, or with a spine. ▪ The washers can become circles with dots in the centre. • Distinguish (phonetically similar): <ul style="list-style-type: none"> ○ IHK': “black” ○ IK': “wind/breath” ○ EK': “star”
exit; emerge	V		L	el	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p15.r4.c1 EL / LAK</p> </div> <div style="text-align: center;">  <p>MatL2022.workshop.t0:22:04 EL (“exit”)</p> </div> </div> <div style="margin-top: 20px;">  <p>TOK.p28.r3.c4 EL / LAK</p> </div> <ul style="list-style-type: none"> • The “exit” meaning of EL (graphically without the “fire” on top) is not listed in EB, but EB.p63.pdfp68.#8 gives: <i>elk'in</i> cn. “east”. • See also EL = “burn”. • TOK.p28.r3.c4 gives an animal? head variant with a Waterlily Serpent underneath, with a bone jaw. • Features: <ul style="list-style-type: none"> ○ A basic boulder outline, divided into a smaller top part and a larger bottom part. ○ The top part is essentially a rectangle with a reinforced floor. ○ The bottom part has an infixed K'IN in the middle of the top, hanging from the ceiling. The very top of the K'IN is obscured by the ceiling, as if the K'IN has “risen” into it slightly and disappeared behind it.

burn	V		L	el	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  TOK.p32.r3.c3 EL </div> <div style="text-align: center;">  BMM9.p20.r2.c1 EL </div> <div style="text-align: center;">  MatL2022.workshop.t0:22:04 EL ("burn") </div> </div> <ul style="list-style-type: none"> • EB.p63.pdfp68.#6: <i>el</i>- "to burn". • MatL2022.workshop.t0:22:04: (Marc Zender) We have this neat pattern in the inscriptions where the fire element attaches to signs. It doesn't change their phonetic reading, but it changes their semantic meaning. So this is a good example – we're looking at a cache plate here with a K'IN sign on it. And we know it reads EL, which is "exit" – this shows up in the glyph EL[K'IN] "the east" = "where the sun exits" – that's what it means etymologically. [But] when it has the fire sign on top, it's <i>still</i> read as EL, but now it means "to burn" usually used for dedicatory ceremonies [unclear] the <i>elnaah</i> or <i>elnaahi</i> ritual. [Sim: Perhaps one could see the basic logogram EL as meaning "to exit", borrowed as a rebus to write EL meaning "to burn", and then with a fire element added above it, as a disambiguator, so that the reader knows it's the "burn"-EL, not the "exit"-EL.
cense a building, house cense	V		P	el naah	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 30%;">  Stuart-TFEHH.p390.fig11a PNG Panel 4 <EL:NAAH>.ja </div> <div style="text-align: center; width: 30%;">  Stuart-TFEHH.p390.fig11b TNA Monument 141 EL NAAH.ja </div> <div style="text-align: center; width: 30%;">  Stuart-TFEHH.p390.fig11c PNG Throne 1 EL.NAAH </div> <div style="text-align: center; width: 30%;">  Graham TRT Monument 6 I6-J6 i.<EL:le> <NAAH:hi>.ja </div> <div style="text-align: center; width: 30%;">  Mathews YAX Lintel 21 A7b EL:NAAH </div> </div> <ul style="list-style-type: none"> • AT-E1168-lecture19.t0:42:46: EL-NAAH. The iconographic origin is that of a censor – a container for burning incense. • CMHI: Elnaah = "dedicated" – this is the "incensing ritual" spoken about in Stuart's "Fire Enters" paper. • See Zender's explanation from MatL2022.workshop.t0:22:04, under EL. • AT-YT2021-lecture17.t1:01:43-1:02:57: The other term [for rituals, in addition to <i>ochi k'ahk'</i>] is <i>elnaah</i> or <i>elnaahaj</i>, which literally means "to cense something, with incense". So the EL-logogram literally shows you an incense burner – like a vessel in which you put incense. And, believe it or not, archeologically, we actually find them in the buildings. So as part of the ritual, the very incense burner itself would actually be placed inside the cache, in the central room. One of these offerings, found a few years back, actually contained the incense itself. So there was an incense burner – which was about <i>this</i> big – and a column of copal incense – I think about <i>this</i> tall – never seen anything like it – it was still preserved! I guess you could just burn it at any time, if you wanted to (we didn't, of course). But it was in that stone box inside the wall of the building, and it was perfectly fine. So that's what <i>elnaah</i> is – to censor [or] to cense a building: to bring incense in it and burn it or [to] leave it inside.

east	A	P	L	elk'in	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 15%;">  K&H.p82.#3 EL:<K'IN.na> </div> <div style="text-align: center; width: 15%;">  MC.p125.r1 EL:K'IN:na </div> <div style="text-align: center; width: 15%;">  MC.p125.r2 EL:K'IN:ni </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center; width: 15%;">  MHD. ACB ELK'IN </div> <div style="text-align: center; width: 15%;">  1866st ELK'IN </div> <div style="text-align: center; width: 15%;">  Graham YAX Lintel 53 F3 IX. ELK'IN </div> <div style="text-align: center; width: 15%;">  StuartEtAl-PNLC CRN Element 55 D4 ELK'IN </div> <div style="text-align: center; width: 15%;">  MHD "objabbr = COLPanES" Ap03 ELK'IN </div> </div> <ul style="list-style-type: none"> • No glyphs given in BMM9, K&L, TOK. • BMM9.p103: "east" – cardinal direction; used in the Classic period in the Lowlands; replaced by <i>lak'in</i> in the Postclassic. • Variants (2): <ul style="list-style-type: none"> ○ A. EL ("emerge") + K'IN ("sun"). ○ B. The head of a mythical beast with K'IN ("sun") emerging from its open mouth. <ul style="list-style-type: none"> ▪ Dorota Bojkowska (referring to YAX Lintel 53 F3): probably the open mouth of a snake, with eye (circle in the middle), with an "eyebrow" on the right. ▪ MHD (referring to YAX Lintel 53 F3): EL-K'IN "sun emerging from snake mouth". ▪ StuartEtAl-PNLC.p2 (referring to CRN Element 55 D4): A certain scribal flair is evident in these hieroglyphs which display unusual head variant signs and ornate forms, such as the unusual "east" glyph displaying the head of the sun god K'inich Ajaw emerging from the open maw of an alligator. ▪ MHD has spotted the commonality of YAX Lintel 53 F3 and CRN Element 55 D4 and has assigned both the codepoint MHD.ACB. There are 6 hits for "blcodes contains ACB" in MHD, of which "objabbr = COLPanES" ("Panel, Private Collection, El Salvador") Ap03 is another good example. Bonn has also decided to give this variant its own code-point, 1866st. • For more information on the non-head variant, see Zender's explanation under EL – "burn".
water	N	N	L	ha'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center; width: 15%;">  K&H.p82.#4 HA' </div> <div style="text-align: center; width: 15%;">  TOK.p14.r3.c3 HA' </div> <div style="text-align: center; width: 15%;">  BMM9.p11.r6.c2 HA' </div> <div style="text-align: center; width: 15%;">  JM.p109.#5 HA' </div> <div style="text-align: center; width: 15%;">  JM.p110.#1 HA' </div> </div>

					 <p>K&L.p8.#1 HA'</p>  <p>TOK.p28.r3.c1 HA' / WITZ'</p> <p>JM.p110.#2 HA'</p> <ul style="list-style-type: none"> • The printed edition of JM has these listed under <i>j-</i>, but the online edition has moved them to <i>h-</i> in accordance with later insights. • Variants (2): <ul style="list-style-type: none"> ○ A. Boulder – a vertically elongated boulder outline with: <ul style="list-style-type: none"> ▪ Top: cross-hatched circle. ▪ Optional (often present) “dot necklace” immediately below the circle and encircling it from below. ▪ Bottom: “(double) blades of grass”. ▪ Optional arc of touching dots along the bottom, outside of the boulder outline, larger dots than in the case of the “dot necklace”. <p>Do not confuse this variant of HA' with the abstract sub-variant of ba:</p> <ul style="list-style-type: none"> ▪ HA' as an infixed cross-hatched circle. ▪ ba has an infixed (round) “LEM”-like element. <p>Part of the confusion arises because the dot necklace and the (double) blades of grass are common between the two of them.</p> <ul style="list-style-type: none"> ○ B. Monster – features: <ul style="list-style-type: none"> ▪ Boulder variant with monster head underneath.
rain; wet	N	N	L	ha'al	 <p>Polyukhovych CNC Panel 1 D6-C7 YAX:HA'{al} CHAAK.ki</p>  <p>Stuart PNG Panel 2 J2-K1 YAX.<HA':la> CHAAK</p>  <p>mayavase.com K4996 F IX.<HA':la></p>  <p>K&L.p8.#2.2 HA'AL</p>  <p>TOK.p34.r4.c4 HA'AL</p>  <p>BMM9.p20.r2.c2 HA'AL</p>  <p>S&Z.p163.#67 = 25EMC.pdfp34.#5.4 HA'AL</p>  <p>YUL Lintel 1a C1-D1 Coll-1 & Coll-2 <ya{x}>:HA'AL:*la? CHAAK:ki</p>

					 <p>K&L.p8.#2.1 HA'AL</p> <p>25EMC.pdfp34.#5.1-3 = K&L.p8.#2.1-3</p>  <p>K&L.p8.#2.3 HA'AL</p> <ul style="list-style-type: none"> No glyphs given in K&H. Variants (4): <ul style="list-style-type: none"> A. Water – in the appropriate context (e.g. in the name Yax Ha'al Chaak), just the HA' can already write <i>ha'al</i> = "rain" (perhaps with the help of a la, but even without it): <ul style="list-style-type: none"> The distinction between <i>ha'</i> = "water" and <i>ha'al</i> = "rain" might be related to noun vs. adjective with <i>ha'al</i> being a substantivized adjective. Perhaps the distinction between the two is more a product of categorization within European languages than their being intrinsically that different anyway. B. Full form – features: <ul style="list-style-type: none"> Top: boulder with blunt ended crescent / bold-U (short sides) in the middle, optionally cross-hatched. Bottom: three triangular elements (optionally slightly rounded), each one either: <ul style="list-style-type: none"> With parallel horizontal lines at an even distance from one another, or Consisting of separate, stacked, (slightly curved) rectangles, decreasing in width as they go downwards, creating a triangular effect. C. Reduced form: <ul style="list-style-type: none"> The three triangular bottom elements of the full form. D. A (mostly codical) form resembling three two-pronged forks, pointing upwards, and at a slight angle to the vertical.
calendar unit of 360 days = Maya "year"	N	CAL-U	L	haab	 <p>K&H.p55.#3.2 HAAB</p> <p>TOK.p12.r4.c2 HAAB</p> <p>BMM9.p11.r6.c3 HAB</p> <p>25EMC.pdfp34.#6.1&2&3&4 HAB</p>  <p>K&L.p63.#1 HAAB</p>  <p>IC.p16.pdfp20.#3.1&2 TUUN / HAAB</p>



Grube-WwH.p169.fig2a

HAAB



Mathews
BPK Stela 2 D3
13.<HAAB:ya>



K&H.p55.#3.1 = BMM9.p19.r3.c2
WwH.p169.fig2c
HAAB



TOK.p27.r2.c4
HAAB



25EMC.pdfp34.#6.5&6&7&8
HAB



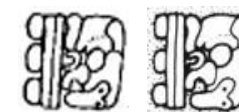
Grube-
HAAB



K&L.p63.#2.1-10&16
HAAB



IC.p16.pdfp20.#3.3&4
TUUN / HAAB



Montgomery = Coll-1
YAX HS2 Step 7 M2
13.HAAB



K&L.p63.#2.11



K&L.p63.#2.12&14



K&L.p63.#2.13&15



Grube-WwH.p169.pdfp5fig2b (Prager)
B0548pp/B0548hp
HAAB



Stuart
PNG Stela 3 E1b
3:HAAB:ya



Schele
DO Unprovenanced Panel 2 (PAL)
4.<HAAB:ya>



Looper
QRG Stela E C4
0.HAAB













IC.p16.pdfp20.#3.5
PAL PT A7-B8
TUUN / HAAB



IC.p16.pdfp20.#3.6
YAX Lintel 48 B7-B8
TUUN / HAAB

- AT-E1168-lecture6.t0:37:03 is where Tokovine explains that **HAAB** is a drum.
- The “traditional” explanation (among epigraphers) was that drums were used to celebrate the change of the year, and hence by extension came to indicate a year, but Dorota Bojkowska says this is now no longer considered correct, and that the iconographic origin of **HAAB** is not even actually a drum.
- Variants (4):
 - A. Abstract:
 - A boulder outline with a horizontal line dividing it into two parts:
 - Top:
 - A bold inverted-U, forming a second “ceiling”.
 - Two non-touching vertical bars from the second ceiling to the floor, optionally cross-hatched.
 - Bottom:
 - a circle in the centre.
 - two arcs – one on the left and one on the right, attached to the ceiling.
 - These three elements form a sort of “face”.
 - Optionally, below the bottom: two or three non-touching circles (medium sized) – left and right and (optionally middle). These are pure ornamentation and are not meant to be pronounced.
 - B. Bird-head (most of K&L.p63.#2):
 - AT-E1168-lecture6.t0:34:55-36:55 discusses the head variants of **PIK**, **WINIKHAAB**, and **HAAB**. For **HAAB**, Tokovine explains that:
 - It’s a bird, but in this case, a *skeletal* bird as there is:
 - A skeletal jaw (“bone-jaw”).
 - A skull-like opening instead of nostrils (although beaks don’t technically have a nose).
 - The eye has a **HIX** infix. This is either a “full” **HIX** [Sim: or just three non-touching dots in a triangular formation, triangle pointing downwards].
 - There are jaguar spots in the upper part of the head.
 - Summary of distinguishing characteristics: a bird-head (usually with two syllabogram o feathers, one on each side of the head) with a *bone-jaw and nose-hole, HIX-eye, jaguar spots in the upper part of the head*.
 - C. Waterlily Serpent:
 - Bottom – the Waterlily Serpent.
 - Top – quite a large variation:
 - The abstract form of **HAAB** (B0548pp/B0548hp, PNG Stela 3 E1b, DO Unprovenanced Panel 2 (PAL), QRG Stela E C4), or
 - A waterlily element (K&L.p63.#2.13&15), or
 - Both abstract form of **HAAB** and a waterlily (K&L.p63.#2.11), or
 - Other (K&L.p63.#2.12&14).

Chinchilla-ItCotMG.p438.pdfp15.para1.l+6: Stuart suggests a reading for its hieroglyphic name as Juun Witz’ Nah Kan. In the hieroglyphic script, the Water-Lily Serpent served as the head variant of the number thirteen, and it also substituted for the HAAB’ logogram. Several studies interpret

					<p>it as symbolizing standing bodies of water. This may explain its association with the Maize God, who frequently appears in aquatic settings in ancient Maya art.</p> <ul style="list-style-type: none"> ○ D. Full figure: <ul style="list-style-type: none"> ▪ So far, only PAL PT and YAX Lintel 48.
Cancuen (city)	N	U-PT	S	haluum	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 G8-H8 ha lu.mi</p> </div> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 K5 ha.<lu:mi></p> </div> </div> <ul style="list-style-type: none"> • As sometimes is the case, the EG is very different from the toponym of the seat of government.
calendar day unit (or numeral classifier for k'in)	N		L	heew / he'ew / hen / he'en	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 20%;">  <p>TOK.p30.r3.c4 he</p> </div> <div style="text-align: center; width: 20%;">  <p>MHD.AV3</p> </div> <div style="text-align: center; width: 20%;">  <p>1692st</p> </div> <div style="text-align: center; width: 20%;">  <p>T765d</p> </div> <div style="text-align: center; width: 20%;">  <p>Houston-AFCHIT.p4.fig3 (Davletshin) BPK Sculptured Stone 1 HEEW</p> </div> <div style="text-align: center; width: 20%;">  <p>Houston-AFCHIT.p4.fig3 (Davletshin) TNA 162 HEEW</p> </div> <div style="text-align: center; width: 20%;">  <p>Houston-AFCHIT.p4.fig3 (Davletshin) PAL Palace Tablet HEEW</p> </div> <div style="text-align: center; width: 20%;">  <p>Greene PAL Palace Tablet B18 18.<HEEW:wa></p> </div> </div>

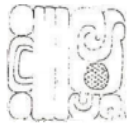














Houston-IU.p74.pdfp21.fig3.14b




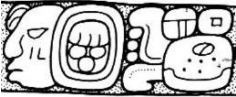


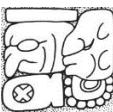
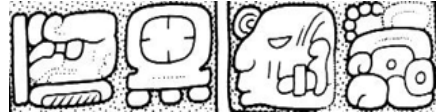
CPN HS



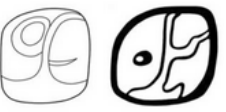


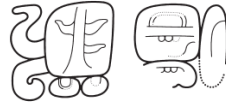

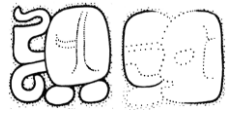


*14?:HEEW:wa

- No glyphs given in K&H, K&L, BMM9, 25EMC.
- Deer-heads and rabbit-heads resemble one another in certain ways (both have a “droopy” ear, and the head is that of a herbivore). In the case of **HEEW**, it’s a deer-head (see below).
- Readings:
 - TOK.p30.r3.c4 lists it but treats it as a syllabogram **he**, not the logogram **HEEW**.
 - Houston-AFCHIT.p3-4 treats this as a logogram – **HEEW**.
 - Other epigraphers have **HE’EW** (or *hen / he’en*, see below under syllabogram-only spellings).
- Sim: with a **wa** following it (e.g. in PAL Palace Tablet B18) this glyph could just as easily be treated as a **he**, giving **he:wa** → *he’ew*. Indeed, in other contexts (even without the **wa** at the end), it could still be **he** with the -w underspelled, to write *he’ew*. Either analysis seems equally valid:
 - As a logogram **HEEW**, with or without end phonetic complement **wa**.
 - As a syllabogram **he**, with **wa** spelling *he’ew*, and without **wa** still nevertheless spelling *he’ew* (with underspelling). Nevertheless, Houston gives a convincing argument that it’s **HEEW** not **he** (see next bullet-point).
- Houston-AFCHIT.p3.para2.l+3: The title is followed by a partially preserved distance number that led to the lost record of another event—**mi-HEEW-mi-WINAAK-ji-[ya]** ..., “no days, no months, ... thence.” The numeral classifier for the “count of days” is written here with a rare version of the logograph **HEEW**, which depicts a deer head under two bones; to our knowledge, the only other example occurs on Bonampak Sculptured Stone 1:C1. It differs slightly from other versions that display a deer head with two crossed bones over the eye (e.g., Pestac Stela 1:D6; Palenque Palace Tablet:B18; Quirigua Stela H:T2) or a deer head with two bones that frame the head (Tonina Monument 162:A, Monument 170:A, Monument 175:pj). Possibly, these relate to images of deer covered by mantles with crossed bones and eyeballs (e.g., Ek’ Balam Mural of the Deer; K2785). Excepting a few examples (Bonampak Sculptured Stone 1:C1; Quirigua Stela H:T2), the sign is usually complemented by a syllable **wa**. This surely cues a complex vowel in a logograph read **HEEW**. **Importantly, the sign under discussion is not attested in other contexts, which excludes its interpretation as a syllable he.** [Sim:
 - Houston distinguishes *three* different sub-variants (or perhaps two, with one having two sub-sub-variants).
 - Viewing this glyph as related to a deer-head rather than a rabbit-head is undoubtedly due to some examples where a **XUKUB** = “deer antler” is visible as a forehead ornament (e.g. 1692st.)]
- The defining characteristics for this glyph are:
 - A deer-head with an L-shaped ear (if not obscured by other elements such as bones).
 - One or two bones, either in an X-configuration obscuring the eye, or in an L-formation on the top and right of the glyph.
 - (Optionally) a **XUKUB** = “deer antler” as forehead ornament. The (also optional) **YAX**-outline as forehead ornament is probably the remnants of the **XUKUB** forehead ornament. This too might be absent if obscured by other elements such as bones).
- Houston-IU.p74.pdfp21.fig3.14b (CPN HS) is an example of a full-figure variant:
 - The “deer ear” of the head variant appears as the full figure of a deer.
 - Curiously the two bones don’t appear in this particular example – the element in/covering the eye is a **K’IN** (perhaps the actual **K’IN** of which the **HEEW** is the noun-classifier?).
 - The glyph-block reference is not given, perhaps in part because so many of the glyph-blocks of the CPNHS are known not to be in their original position. I was unable to find the glyph-block in MHD:

					<ul style="list-style-type: none"> ▪ AV3 is the mammal head with crossbones. I looked for “objabbr contains CPNHS” and “blcodes contains AV3” but only “13” and ZQ1a/“MIH” turn up as coefficients in this context (while the Houston-IU drawing suggests a coefficient of “14” (or possibly “12”, if there are two fillers)). So, in all likelihood, the full-figure HEEW is not coded as AV3 in MHD. ▪ Conversely, a search on “objabbr contains CPNHS” and “blcodes contains 014” produces 7 hits, but most of them are coefficients of other units than that of “day” (winal, tuns, and katuns, with one being the coefficient of <i>tz’akbul</i> = “successor” and another of a Haab date). The only occurrence of “014” as a coefficient of the day unit is with SN4b/“K’IN(ICH)”, which isn’t HEEW. ▪ Unfortunately, MHD doesn’t have a glyph-block by glyph-block series of drawings for this inscription, as it does with practically every inscription. This means that it’s not possible to do a visual search for the full-figure deer by stepping through, glyph-block by glyph-block (which would be very difficult anyway, given that this inscription has more than 1,100 glyph-blocks). • Do not confuse HEEW with the visually (slightly) similar K’EK’EN = “peccary”: <ul style="list-style-type: none"> ○ HEEW has a deer head with (often) <i>crossbones</i> over the eye (or some form of bones elsewhere). ○ K’EK’EN has a mammal head with a trilobate nose, with a <i>trilobate element</i> over the eye.
calendar day unit (or numeral classifier for k’in)	N		S	heew / he’ew / hen / he’en	 <p>CAY Altar 4 G' 2 17.<he:wa></p>  <p>Schele CPN Stela 10 F1 0.<he:na></p>  <p>(lost reference) CRN ??? pA1 19. <he:na></p>  <p>Martin “Randel” Stela B7 13.<he:na></p> <ul style="list-style-type: none"> • CPN Stela 10 F1 and “Randel” Stela B7 have the less common he-na rather than the more common he-wa. This is probably the source of the readings <i>hen / he’en</i>.
jaguar, ocelot	N	A-M	L	hix	 <p>K&H.p82.#5 HIX</p>  <p>K&L.p11.#2.1&2&3&4 HIX</p>  <p>JM.p114.#5 hi:HIX</p> 

				<p>TOK.p12.r1.c2 HIX</p>  <p>K&L.p11.#2.1&2 HIX</p>  <p>25EMC.pdfp34.#8.3 = JM.p115.#1 HIX</p>	<p>BMM9.p11.r6.c4 HIX</p>  <p>TOK.p31.r5.c2 HIX</p>  <p>JM.p115.#2 hi:HIX</p>	<p>BMM9.p18.r6.c1 ?:HIX</p>  <p>BMM9.p17.r6.c1 HIX</p>	<p>25EMC.pdfp34.#8.1 [25EMC.pdfp34.#8.2&3&4 = K&L.p11.#2.4&1&3] HIX</p> <p>25EMC.pdfp34.#8.1&2 = K&L.p11.#2.1&2, HIX</p>
				<ul style="list-style-type: none"> • Meaning: <ul style="list-style-type: none"> ○ HIX is considered to be an ocelot by many (K&H, K&L, BMM9, 25EMC), but this is not universally accepted. ○ Another proposed distinction is that BAHLAM is a regular, real-life jaguar and HIX is a mythological one. AT-E1168-lecture9.t0:04:10-05:23: A simple illustration of that is the two jaguars. So, there were two words for jaguar in Classic Maya inscriptions. One of them is <i>hix</i> and the other one is <i>bahlam</i>. Only one of the jaguars is a “real” jaguar. So, <i>bahlam</i> is a word for a jaguar that you can find in the forest today. It is reconstructable to Proto-Mayan. But the <unclear> jaguar in Mayan languages today is called <i>ix</i>. And there are plenty of <i>hix</i>-jaguars in Classic Maya inscriptions. Now a <i>hix</i>-jaguar does not exist from the point of [view of] Linnaean biology – it’s not a real animal. It’s a magical jaguar, it’s a special jaguar. It’s sort of like a dragon of the Maya jaguar world. Some Mayanists sort of in vain try to think of it as a kind of subspecies of jaguar, assuming that there was a different subspecies. Some people think of it as a feline, as an ocelot. There are different words for “ocelot” in the Mayan languages, but they’re not <i>hix</i>. So there are these special terms – special vocabulary – in the language of the Classic Maya inscriptions that reflect, that corresponds to its special function as a ritual language. • The printed edition of JM has these listed under <i>j-</i>, but the online edition has moved them to <i>h-</i> in accordance with later insights. • Variants (2): <ul style="list-style-type: none"> ○ A. Stylized – features: <ul style="list-style-type: none"> ▪ Boulder divided into two halves by a slightly curved horizontal line (lower in the middle than at the ends): <ul style="list-style-type: none"> • Above: grass blades (or multiple ticks). • Below: 3 non-touching dots in a triangular formation, pointing down. ○ B. Representational – features: <ul style="list-style-type: none"> ▪ Jaguar head with mammal ear. ▪ 1 or 2 fangs. ▪ (Optional) darkness. ▪ Jaguar spots. ▪ Eye: <ul style="list-style-type: none"> • 3 dots in a triangular formation, pointing down, or • The entire stylized variant. 			

Zapote Bobal	N	U-PT	P	hix witz	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  M&G.p19.r2.c2 <HIX+WITZ>:AJAW </div> <div style="text-align: center;">  Martin-AMP.p397.pdf421.r5.c5 <HIX+WITZ>:AJAW </div> <div style="text-align: center;">  Coll-1 YAX HS3 Step 5 B2b <HIX+WITZ>.<AJAW:wa> </div> <div style="text-align: center;">  Graham YAX Lintel 17 H1-J1 IX.HIX wi.<tzi:AJAW> </div> </div> <ul style="list-style-type: none"> The KAWAK-like component looks halfway between TUUN and WITZ. Perhaps the extra curvature resulting from the indentation in the top left (where the HIX nestles) is sufficient to indicate WITZ. Alternatively, other examples are more “curly” on the inside of the walls and ceiling hence allowing the triggering of the reading WITZ (the M&G example has a slight curl in the top right corner). Do not confuse Baax Witz with Hix Witz: <ul style="list-style-type: none"> Hix Witz (ZPB = Zapote Bobal): <ul style="list-style-type: none"> Was a polity immediately to the north of YAX. The 4th wife of Yaxuun Bahlam IV, Ix Mut Ajaw, had the additional name/title Ix Hix Witz Ajaw. Nelson-PhD.p26-34.pdfp42-50 shows where Hix Witz is located – a little distance away from the banks of the Usumacinta River. Baax Witz (XUL = Xultun): <ul style="list-style-type: none"> Was in the far north-east corner of the department of Petén in modern Guatemala. Ix Baax Witz Ajaw is named as the wife of Tayel Chan K’inich – the ruler of Ik’a (MTL) – in a scene on K4996 where they both receive tribute from three Lakams. Ik’a is also in the department of Petén in modern Guatemala, so it makes sense that the Ik’a ruler had a wife from Xultun. Physical location: <ul style="list-style-type: none"> CMHI, in commenting about this YAX Lintel 17, says this is El Parajal. (Ian Graham calls it only Pajaral, no “El”). Tuszyńska-PhD.p79&p170 [2016]: Gloria has definitively worked out that the Hix Witz associated with Ix Mut Bahlam is Zapote Bobal. This could be in connection with other people or events associated with the name, while Gloria’s study concentrated on which toponym corresponded to Hix Witz in the context of Ix Mut Bahlam. Martin-AMP.p397.pdfp421 [2020] (EG Appendix) gives 3 sites: Zapote Bobal, Pajaral, La Joyanca (for Pajaral, Martin also uses the form without “El”).
ho’ huun title	N	TA	P	ho’ huun	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  Stuart-NDLCP CRN Panel 6 F5 5.<HUUN:na> </div> <div style="text-align: center;">  Graham NAR Stela 29 C2 ?/? </div> <div style="text-align: center;">  Coll-1 YAX Lintel 10 C5 <5:HUUN:IO>.<IX:K’UH> </div> <div style="text-align: center;">  Graham YAX Lintel 38 A3-B4 5.<HUUN:na> </div> </div> <ul style="list-style-type: none"> A known but not very commonly occurring female title. Tuszyńska-PhD.p123-124 (GT from Polish, with minor adjustments): With the “vase”-title we sometimes encounter an additional term written as /5-HUN-na/ (fig. 4.13) or in a shortened form only as the number “5”, where the expression <i>Ho’ Huun</i> can be translated as “Five Books” or “Five Bands of Paper”, which does not indicate any specific connection with any deity. This title occurs with the names of seven women in six different Mayan centers (Table XVIII). // It is difficult to determine whether <i>Ho’ Huun</i> was a completely separate title or modifies the “vase” title. On the one hand, it is possible for two different “divine” titles to occur side by side because in the inscription on the Oval Panel in Palenque, the name Ix Sak K’uk’ occurs with two different titles: the god GI and the “vase”-title. <i>Ho’ Huun, however, is never found alone in Maya texts, but is found in all examples in conjunction with the “vase”- title.</i> The titles /TZIHK?-K’UH-IX/ and /5-HUN-TZIHK?-K’UH IX/ could have been separate titles but referring only to two aspects of the same supernatural being. Such a suggestion would be supported by two variants of the

					<p>title in the name phrase of the woman mentioned on Stela 9 from Calakmul. Unfortunately, we do not have any examples from iconography that could shed some light on the understanding of the <i>Ho' Huun</i> title and its connection with a deity or other mythological figure.</p> <ul style="list-style-type: none"> • Tuszyńska-PhD.p124.pdf125.TableXVIII indicates that the <i>Ho' Huun</i> title occurs on 8 monuments. While I have been able to locate the title on some of them, I had some problems with CRN Panel 6, NAR Stela 24, and NAR Stela 29: <ul style="list-style-type: none"> ○ On CRN Panel 6, I cannot find the "IOT" that is supposed to be always present along with the <i>Ho' Huun</i> title, though the <i>Ho' Huun</i> title is present at F5. ○ On NAR Stela 24, I cannot find the <i>Ho' Huun</i> title which is supposed to be present. There is an IOT at A5, followed by Ix Wak Jalam Chan. Is it possible that Tuszyńska read the <i>Wak</i> = "6" = "5" + "2 fillers" + "1" as <i>Ho' Huun</i>; i.e. were the "2 fillers" and the "1" perhaps read as <i>Huun</i>? ○ I cannot find the <i>Ho' Huun</i> title which is supposed to be present in NAR Stela 29. MHD reads C1 as <i>ho' hu'n</i> "MHD.ZV1" = "IO" <i>k'uhul?</i> <i>ixik</i> = <i>ho' hu'n</i> "IOT. But the Graham drawing I have access to (and which is given in MHD) is so eroded as to only give a very vague outline of a glyph-block consisting of perhaps two glyphs (shown in the examples above) – one on the left (slightly narrower) and one on the right (slightly wider). There doesn't seem to be sufficient information present to read <i>ho' hu'n</i> "IOT" at C1. So perhaps this reading is based on another drawing which hasn't been reproduced in MHD.
<p>stoke, blow on, revive a fire; burn?</p>	<p>V</p>		<p>L</p>	<p>hop</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;">  <p>TOK.p16.r3.c1 JOP</p> </div> <div style="width: 50%; text-align: center;">  <p>B1564st HOP</p> </div> <div style="width: 50%; text-align: center;">  <p>MHD.ZT1a.1&2 HOP</p> </div> <div style="width: 100%; text-align: center;">  <p>BeliaevEtAl-NGA.p363.fig9a CRC Altar 13 E-F K'AHK'.<*HOP:la{j}> <CHAN:na>.LEM</p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p363.fig9b CRC Altar 13 W-X K'AHK'.<*HOP:la{j}> <*CHAN:*na>.LEM</p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p363.fig9c CRC Stela 19 H7-G8 K'AHK'.<HOP:la{j}> <CHAN:na>.LEM</p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p358.fig5b (Vepretskii) = MHD (Graham) NAR Stela 12 G13-F14 K'AHK'.<HOP:*la{j}> <CHAN:na>.*CHAAK</p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p358.fig5a (Vepretskii) = MHD (Graham) NAR Stela 35 E4-F4 K'AHK'.<HOP:la{j}> <CHAN:na>.<*CHAAK:*ki></p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p361.fig8a UAX Stela 7 pB12</p> </div> <div style="width: 50%; text-align: center;">  <p>BeliaevEtAl-NGA.p361.fig8b UAX Stela 13 A9</p> </div> </div>

<K' AHK':<HOP:la{j}>>.>?

K' AHK':HOP{:la{j} } ?



BeliaevEtAl-NGA.p360.fig7a (Vepretskii) = MHD (Kerr)
K4572

K' AHK'.<HOP:la{j}> <CHAN:na> YOP.<AAT:ti>



BeliaevEtAl-NGA.p360.fig7c (Vepretskii) = MHD (Kerr)
K4669 B5-A6

CHAK.<HOP:<la.ja>> <CHAN:na>.<YOPAAT:ta>



BeliaevEtAl-NGA.p360.fig7d (Vepretskii) = MHD (Polyukhovych)
K4997 E-F






K' AHK'.<HOP:la{j}> <CHAN:na>.K' INICH



BeliaevEtAl-NGA.p360.fig7b (Vepretskii) = MHD (Krempel)
K9271 C-D

K' AHK'.<HOP[CHAN].la{j}> <YOP:AAT>.ti

- This is an unusual instance where the glyph which usually has the reading **tzu** has the reading **HOP**.
 - It's found exclusively in personal name/title of rulers. In fact it seems to occur only in the word *Hoplaj*, quite popular in royal names.
 - It isn't restricted to one site or even one region, and not for just one name. Instead, it is used in the names:
 - K' ahk' Hoplaj Chan <deity-name>, where <deity-name> = Chaak, K' awiil, or K' inich, which mean “<Deity> Who Stokes Fire in the Sky”, or
 - (Perhaps) K' ahk' Hoplaj Chan Lem?, or
 - Chak Hoplaj Kamis = “Great (Fire-)Stoking Centipede”.
- BeliaevEtAl-NGA is the paper which explains that the glyph traditionally read as **tzu** also has a reading as **HOP**. This conclusion is arrived at by examining substitutions of this glyph in the names of various rulers, among which:
 - Chak Ak' Paat Kuy of CRN, who has an additional name/title Chak Hoplaj Kamis.

					<ul style="list-style-type: none"> ○ Hoplaj Chan Chaak of NAR. ○ Yax We'en Chan K'inich of XUL/Baaxwitz, who has an additional name/title K'ahk' Hoplaj Chan Yopaat. ○ K'inich Tobil Yopaat of CRC, who has an additional name/title K'ahk' Hoplaj Chan Lem. <p>In all these cases, the names are known from either pure syllabogram spellings or well-established logogram spellings, so when the “tzu” glyph appears in a position for which it is known that the pronunciation is <i>Hop</i>, then this reading of the glyph can be established.</p> <ul style="list-style-type: none"> ● TOK.p16.r3.c1 gives JOP while BeliaevEtAl-NGA gives HOP. This is a change from the reading of a <i>syllabogram</i> from jo to ho, for which a paper will eventually be written (BeliaevEtAl-NGA.p357.pdf7.fn1: Evidence for the reading of “Thick-Lipped Head” as ho (with glottal spirant) and not jo (with velar spirant) will be presented in a forthcoming paper (Davletshin n.d.).) ● There are three distinct glyphs with a vine growing upwards: UUN/UN (infix circle), tzu (infix LEM), or TAK (infix K'IN). Perhaps due to erosion, it is unclear what the circular element in HOP is – probably not K'IN, but either the circle or LEM are possibilities. <ul style="list-style-type: none"> ○ TOK treats HOP as the one with infix LEM, from example TOK.p16.r3.c1 (which is, in theory, tzu not UUN/UN). ○ Bonn treats HOP as the one with the infix circle, from example 1564st (which is, in theory, UUN/UN, not tzu). ○ MHD treats is as the one with the infix circle, from examples MHD.ZT1a.1&2, but MHD doesn't make such a strong distinction between the infix circle (in theory UUN/UN) and infix LEM (in theory tzu), as one of tzu examples (ZT1s.3) has an infix circle.
stoke, blow on, revive a fire; burn?	V		S	hop	 <p>Zender-BH.p9.c2.fig7 CPN stela N K'AHK'.<jo/ho:po> <la:ja>.<CHAN:na> CHAAK</p> <ul style="list-style-type: none"> ● BeliaevEtAl-NGA.p357.fn1 (2018): Evidence for the reading of “Thick-Lipped Head” as ho (with glottal spirant) and not jo (with velar spirant) will be presented in a forthcoming paper (Davletshin n.d.). ● A number of epigraphers already list this as ho (paper yet to be published). ● Zender-BH.p10.c1.1-5: K'awiil that Stokes the Sky with Fire.
huk chapaat (aspect of the sun god)	N	G	P	huk chapaat tz'ikin K'inich ajaw	 <p>Boot-PhD.p252.pdfp270.fig3.20a BPK Mural F'1-E'2 7:<CHAPAAT+TZ'IKIN> <<<[K'IN{i}]chi>:ni>:AJAW>.wa</p>  <p>Grofe-TNoGL.p6.fig6 CPN Stela A <7:CHAPAAT+TZ'IKIN>.<K'INICH:AJAW:wa></p>  <p>Boot-PhD.p252.pdfp270.fig3.20d CPN 7:<CHAPAAT+TZ'IKIN> K'INICH.<<[K'IN]chi>:AJAW:wa></p>  <p>Boot-PhD.p252.pdfp270.fig3.20f CPN 7:<CHAPAAT:tu> TZ'IKIN.na <K'IN{ich}.ni>:AJAW:wa</p>



AT-E1168-lecture11.t0:13:05
NAR region Looted Rattles glyph-block #4
7.<CHAPAAT+TZ'IKIN>



Boot-PhD.p252.pdfp270.fig3.20b
PAL
7.<CHAPAAT+TZ'IKIN>



Boot-PhD.p252.pdfp270.fig3.20c
YAX
7.<CHAPAAT+TZ'IKIN> <[K'IN{ich}]AJAW>:wa



Boot-PhD.p252.pdfp270.fig3.20e
YAX
<7:CHAPAAT:TZ'IKIN>.<<[K'IN{ich}]AJAW>:wa>



mayavase.
K533 F-G
7.<CHAPAAT+TZ'IKIN> K'IN{ich}.chi



mayavase.com
K633
7.<CHAPAAT+TZ'IKIN> K'INICH ya.<AJAW:TE':wa>



mayavase.com
K2796 K-L
7.<CHAPAAT+TZ'IKIN> K'INICH+AJAW

- Huk Chapaat Tz'ikin K'inich Ajaw = “Seven Centipede Eagle Radiant Lord”.
- Boot-PhD:
 - Mentioned more than 20 times.
 - Chapat instead of Chapaat (because Boot doesn't write long vowels).
 - Boot-PhD.p256.l-4: [a god who] seems to incorporate three animals (the serpent-like centipede, the bird [eagle?], and the jaguar) and is related to war.
 - Has 6 examples but only gives the sites, not the monument or glyph-block (can be looked up separately).
- The ya in K633 is a bit out of place, as *ajaw* rather than *yajaw* is what is expected here.

arrive (at)	V		L	hul	<div data-bbox="757 204 862 311"></div> <div data-bbox="741 316 1352 367">K&H.p78.r5.c2 = K&L.p36.#7.1 = 25EMC.pdfp35.#3.3 = MC.p163.r3.c6 HUL HUL HUL HUL</div> <div data-bbox="1413 316 1653 367">K&L.p36.#7.2 = JM.p123.#3 HUL</div> <div data-bbox="1727 209 1843 311"></div> <div data-bbox="1720 316 1850 367">TOK.p14.r5.c3 HUL</div> <div data-bbox="1939 204 2063 311"></div> <div data-bbox="1933 316 2085 367">BMM9.p11.r7.c1 HUL</div> <div data-bbox="757 408 862 515"></div> <div data-bbox="741 520 853 595">JM.p123.#3 HUL</div> <div data-bbox="965 408 1048 515"></div> <div data-bbox="958 520 1256 595">25EMC.pdfp35.#3.2 = JM.p124.#1 HUL:li</div> <div data-bbox="1335 408 1379 515"></div> <div data-bbox="1328 520 1473 595">Stuart PNG Stela 3 B5b HUL:li:ya</div> <div data-bbox="1547 392 1659 515"></div> <div data-bbox="1547 520 1688 595">Safronov PNG Panel 3 D1 9.<HUL{i};ya></div> <div data-bbox="1760 408 1843 515"></div> <div data-bbox="1760 520 1921 595">Mathews YAX Lintel 21 B5b HUL:li:ya</div> <div data-bbox="757 727 887 818"></div> <div data-bbox="741 823 853 866">K&H.p82.#8 HUL</div> <div data-bbox="981 627 1335 818"></div> <div data-bbox="981 823 1458 866">K&L.p36.#6 [25EMC.pdfp35.#3.4&5 = K&L.p36.#6.2&6] HUL HUL</div> <div data-bbox="1518 711 1626 818"></div> <div data-bbox="1518 823 1653 866">TOK.p19.r2.c4 HUL</div> <div data-bbox="1704 727 1850 818"></div> <div data-bbox="1704 823 1883 866">BMM9.p16.r1.c3 HUL</div> <div data-bbox="757 903 862 1010"></div> <div data-bbox="741 1015 853 1058">JM.p124.#2 <HUL:li></div> <div data-bbox="936 903 1048 1010"></div> <div data-bbox="936 1015 1048 1058">JM.p124.#3 <HUL:li></div> <div data-bbox="1122 903 1267 1010"></div> <div data-bbox="1115 1015 1413 1058">25EMC.pdfp35.#3.1 = JM.p123.#1 HUL HUL</div> <div data-bbox="757 1094 925 1217"></div> <div data-bbox="741 1222 904 1297">Bojkowska CAY Altar 4 P 10.<HUL:<[li]ya>></div> <div data-bbox="987 1110 1111 1217"></div> <div data-bbox="981 1222 1122 1297">Coll-2 (Stuart) PNG Panel 2 E1 HUL:<[li]ya></div> <div data-bbox="1189 1110 1346 1217"></div> <div data-bbox="1182 1222 1339 1297">Coll-2 (Stuart) PNG Stela 1 E10 8.<HUL:<[li]ya>></div> <div data-bbox="1429 1094 1581 1217"></div> <div data-bbox="1406 1222 1563 1297">Stuart PNG Stela 8 A6 6.<HUL:<[li]ya>></div> <div data-bbox="1671 1110 1783 1217"></div> <div data-bbox="1648 1222 1805 1297">Stuart PNG Stela 25 A11 3.<HUL:<[li]ya>></div>
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?
TIK Stela 3 A5
17.<HUL:li:ya>



Graham
YAX Lintel 29 D1
HUL:<li:ya>



MHD.ZHK.1
HUUL



1512st
HUL



MHD.ZHK.2&3
HUUL



1512bt
HUL



T155



K&L.p36.#8
HUL



TOK.p10.r1.c3 = BMM9.p10.r2.c4
HUL

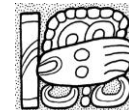
25EMC.pdfp35.#3.6 = K&L.p36.#8.2
HUL



K&H.p72.tabXXII.#2
HUL:li:ya



TOK.p7.r6.c1 = BMM9.p10.r3.c1
HUL HUL



Safronov
CRN Panel 3 B6
5.<HUL:li:ya>



Graham
YAX Lintel 46 D1
14.<HUL:HUL{i}:ya>






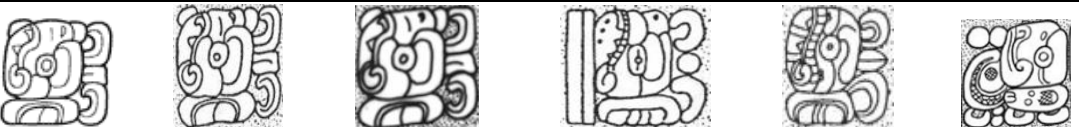
Graham
YAX Lintel 56 F1
11.<HUL:HUL{i}:ya>





- All the variants were glossed as **JUL** in the paper edition of JM, but this is an “older” reading. They’ve all been upgraded to **HUL** in the online version (edited by Christophe Helmke).
- Variants (5):
 - A. Moon:
 - A complete moon glyph.
 - A semi-circle in the bay of the “MOON”.
 - Do not confuse this with the visually similar **K’AL** = “20”, with a full circle in the bay of the “moon” whereas in **HUL** it’s a semi-circle in the bay:







- There are however some examples where the semicircle more resembles an eye (JM.p123.#3/25EMC.pdf#35.#3.2) or a tadpole (PNG Panel 3 D1, YAX Lintel 21 B5b).
 - There is even an occurrence of a full circle (PNG Stela 3 B5b) – it’s known to be **HUL** and not **K’AL** from context.
- B. Hand-based:
- **Right** hand with index finger pointing to the right at a reduced variant of the “moon”.
 - **There is no ja in this variant, the “ja” is a reduced form of the “moon”, and is part of the logogram.**
 - Do not confuse this with the visually similar the hand-pointing variant of **TZUTZ**. **TZUTZ** points to “JEWEL” whereas **HUL** points to the “moon”. **25EMC.pdf#35.#3.1 is an unusual variant where the moon is absent, and the hand merely points to the right and slightly upwards.**
- C. Partial moon:
- Top: the “right half” of the complete moon-glyph (resembling **ja**), rotated 90 degrees anticlockwise.
 - Bottom: the “bottom half” of **CHAN** = “sky”.
- This has a “reduced variant”, consisting of only the top (which could be considered to be the “full variant”, but with another main sign written in front of it, obscuring the bottom half and leaving the top sticking out above the additional main sign, as in the reduced forms of **AJAW**, **NAL**, etc).
- D. “Floppy pear”:
- This is the top element of the month-name Kumk’u (K&L and TOK list this variant).
 - Dorota Bojkowska has “never” seen this variant used for writing **HUL**-i “to arrive” – if it does occur, then it’s quite rare.
 - **Is this also Glyph-G₈ of the SS?**
 - There are some doubts about whether this variant should be read as **HUL** – see below.
- E. Older variant (is it possible that top element is **ju**, collapsed with **hu**, and hence just acting as a syllabogram spelling or initial phonetic complement to the moon variant of **HUL**):
- Oval outline.
 - The perimeter is either an arc of touching dots or touching horseshoes.
 - Inside: “darkness”-like element:
 - Not necessarily always cross-hatched (though the absence of cross-hatching might also be due to erosion).
 - The two semi-circles can face either way:
 - To the inside (touching the point of attachment to the main sign).
 - To the outside (touching the arc of touching dots or touching horseshoes).
- Do not confuse this variant of **HUL** with the visually similar syllabogram **ju** – both can consist of an outer arc of touching horseshoes:
- The syllabogram **ju** has a turtle shell on the inside.
 - The logogram **HUL** has **AK’AB** on the inside.
- Note that BíróEtAl-TCPRoT155.p168.c1.fig8 (2014) does not read the “floppy pear” variant as **HUL**.



This is because it views the skull underneath T155 as being the syllabogram **xi** and as phonetic complement to T155, and hence believes that T155 is a logogram with phonetic shape CVx. However, **HUL-OHL** as the way to read the Kumk’u-glyph seems quite common in the epigrapher community. [Sim: is it possible that it has one pronunciation in combination with **OHL** in the Haab month-name and another pronunciation in the context of being Glyph-G₈?]

				<p>Additional variants:</p>  <p>TOK.p10.r1.c1 = BMM9.p10.r2.c3 = Prager-NLfh.p1.fig1.#2 HUL? HUL? BIX?</p>  <p>TOK.p34.r2.c3 = BMM9.p20.r2.c3 HUL? HUL?</p>  <p>Prager-NLfh.p1.fig1.#6 HUL?/BIX?</p> <ul style="list-style-type: none"> • These are possibly additional variants of HUL, known with less confidence – they are discussed in Prager-NLfh. • There is a “three-circle” variant with both a full and a reduced form, though the centre circle can differ slightly between the two: <ul style="list-style-type: none"> ○ A. Full form: <ul style="list-style-type: none"> ▪ Top: three horizontally touching circles (medium sized): <ul style="list-style-type: none"> • Left circle: three parallel ticks on the bottom and a tiny dot on the inside of the top, in the middle. • Middle circle: a washer with a dotted reinforcement on the inside of the outline, or a quincunx within the simple outline of a circle. • Bottom circle: a tiny dot on the inside of the top, in the middle; three parallel ticks on the top (horizontal mirror image of the left circle). Note that the left and right can also be switched, so that ticks are at the top on the left and on the bottom on the right. ▪ Bottom: an inverted full form of the moon variant of ja. ○ B. Reduced form: a slight variation on the three touching circles of the full form: <ul style="list-style-type: none"> ▪ The centre circle is a washer with a dotted reinforcement on the inside of the outline, instead of the quincunx. • TOK reads the reduced variant with confidence as HUL, but Prager-NLfh has BIX?. TOK has HUL? for the full form while Prager-NLfh gives the reading as HUL?/BIX?. In other words, there is quite some uncertainty between HUL and BIX. Note that the meanings of HUL “arrive” and BIX “go by road, walk, travel” are quite closely related. • Classic Maya only had the one “generalized preposition” <i>ti</i>. For verbs of motion like “to arrive”, whether one arrived at <i>from</i> place (original location) or at a place (destination) was encoded in the verb itself: <ul style="list-style-type: none"> ○ <i>tal</i> = “to arrive from” (see syllabogram-only spelling ta-li → <i>tal/tali</i>). ○ <i>hul</i> = “to arrive at”.
arrive (at)	V		S	<p>hul</p>  <p>JM.p125.#1 <hu:li>.ya</p> <p>Greene PAL TC A11 <hu:li>.ya</p> <p>Schele PAL TC A11 <hu:li>.ya</p> <p>Greene PAL TFC A10 <hu:li>.ya</p> <p>Greene PAL TS B10 <hu:li>.ya</p> <p>BeliaevEtAl-LTJM CRN Panel 1 A6 <2:20:ya>.<chu:li:ya></p>

shell, seashell (conch)	N	N	L	huub	 <p>MHD.AA6.1&2&3 JUB</p> <p>T210b</p> <p>B1848st HUB</p>  <p>Safronov BPK SS5 E3 <HUUB:TUUN>.ni</p> <p>Graham YAX Lintel 1 B10 HUUB.<?.<TE':la>></p> <p>Graham YAX Lintel 1 J3 K'UH{ul}.<HUUB:ji:AJAW></p> <ul style="list-style-type: none"> • MHD glosses this as <i>jub</i>, but I'm writing only <i>huub</i>, due to the full syllabogram spelling, which has hu-bi. • It's hard to say what HUUB is doing (twice) on YAX Lintel 1 (B10 and J3), especially in the second occurrence, which seems to be an EG – both morphologically (as a glyph-block) and syntactically (in its position within the sentence).
shell, seashell (conch)	N	N	S	huub	 <p>L&D.p87.r3.c2.a = gb5a Zender-TMMD.p17.fig5 5A Incised Marine Shell Ethnologisches Museum Berlin hu:bi</p> <p>Zender-TMMD.p18.fig6.top D1 Inscribed Marine Shell Cleveland Museum of Art hu[bi]</p> <p>Houston AGT Inscribed Shell CatNo. 22A647-10 hu[bi]</p> <ul style="list-style-type: none"> • L&D.p87: Incised Shell K8895, but it's not found in mayavase.com. • Zender-TMMD.p17.fig5.5a = Zender-TMMD.p17.c2.fn32 = Zender-TMMD.p16.c2.l+20. • Zender-TMMD.p18.fig6.top.D1 = Zender-TMMD.p18.c2.l+7. • AT-YT2021-lecture20.t0:07:45: we know that these anecdotes are about the talking conch shell. • The AGT/Houston example is found in Chapter 13: Miscellaneous Text, from <i>Life and Politics at the Royal Court of Aguateca. Artifacts, Analytical Data, and Synthesis. Monographs of the Aguateca Archeological Project First Phase</i>, Volume 3. Eds. Takeshi Inomata & Daniela Triadean.
Yaxchilan (EG)	N	U-PP	M	huubij?	 <p>Graham YAX Lintel 1 J3</p>

				<p>K'UH{ul}.<HUUB:ji:AJAW></p> <ul style="list-style-type: none"> The glyph-block in question occurs as the very last one on the inscription. This is a very rare combination – we look for where the conch-shell appears in combination with an AJAW using an MHD search on: <ul style="list-style-type: none"> “blcodes contains ZB1” (=AJAW) and “blcodes contains AA6” (=HUUB/“conch shell”). <p>yields only one hit – the example given here. It resembles a YAX EG, though it seems to occur only in this one inscription.</p>
book; paper; headband, headdress	N	H	L	<p>huun / hu'n</p>  <p>K&H.p82.#6 HUN TOK.p12.r3.c3 HUUN JM.p125.#5 25EMC.pdfp35.#4.2 = K&L.p28.#1.3</p>  <p>K&L.p28.#1 HUN BMM9.p11.r7.c3 HUN</p>  <p>K&H.p82.#7 HUN TOK.p7.r5.c4 HUUN JM.p125.#3 = K&L.p28.#2.6 = 25EMC.pdfp35.#4.3 HUN</p>  <p>K&L.p28.#2 = KuppratApp HUN / HU'N</p>  <p>BMM9.p10.r3.c2 HUN 25EMC.pdfp35.#4.4</p>  <p>HUUN Jackson&Stuart-AKT.p219.fig3.e</p>



K&L.p28.#4.1&2&3
HUN



TOK.p27.r1.c3
HUUN



25EMC.pdf p35.#4.8-9
HUN

25EMC.pdf p35.#4.10&11 = K&L.p28.#4.1&2



MHD.SM1.1&2



1558st



Graham
YAX Lintel 38 A3
5.<HUUN:na>



Coll-1
YAX Lintel 10 B1b
TI':HUUN:na



Schele
PAL TI CT E2
*SAK.<HUUN:na>



Schele
PAL TI CT J2
SAK.<HUUN:na>



BMM9.p13.r6.c4
HUN




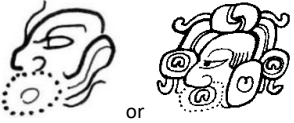



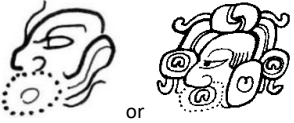



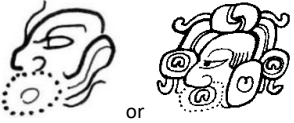



TOK.p14.r2.c1 = BMM9.p11.r7.c2
HUUN








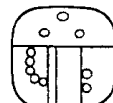





25EMC.pdf p35.#4.5-7



IC.p22
<SAK.HUUN>:K'AL> tu.<u:BAAH>

					<ul style="list-style-type: none"> No glyphs given (head variant) in K&H, BMM9. This logogram has the concrete meanings “book”, “paper”, “headband”, “headdress” (all made from the precious material “paper”). But it also can occur in Glyph-F; as Ti’ Huun, the meaning of which is unclear: conventionally explained as “edge of the book or mouth (i.e. priest who performs the ritual)”. Variants (5): <ul style="list-style-type: none"> A. Book: the iconography is based on the pages of book, enclosed in two jaguar-skin covers. This logogram often means book, but there is a monument in a quite unknown site with only one stela – Tila – where it means something else: u-huun-na (book); see mail of 27 March 2021, the other HUUN is actually TI’ (because we know that this is in the context of Glyph-F). So other instances for K’ahk’ Uti Witz’ K’awiil, we have some “HUUN” which we can also read as TI’. B. Knot: a loop at one end, (two) tassels on the other, with a knot in the middle. C. Bird head: often with a LEM in the middle of the top of the head and a tendril leaving the right of the mouth, going downwards then to the right. D. Human head: BMM9.p13.r1.c4 is the only known human head variant seen so far – it lacks the “LEM” in the top of the head, which is present in many other examples of the bird head variant – there are no real distinguishing characteristics, and the reading has to be made from context. E. Boulder: WINIK-like, but subject to a very wide degree of variation. <ul style="list-style-type: none"> Distinctive characteristic: triangular element with left and right sides slightly curved inwards, tip pointing upwards, at the centre of the bottom. This can help to distinguish it from WINIK, which generally has a “YAX-outline” element there. 25EMC.pdfp35.#4.5 does not have this element and has instead the “YAX-outline” – perhaps a mistake, as this is normally WINIK, or the diagnostic separating them is not as strict as it could be. “NUUN” vs. HUUN. There is sometimes a misconception that the knot variant of HUUN can also be read as NUUN. This arises perhaps because of the Tikal ruler by the name of Yax Nuun Ahiin. In his name, there is a YAX on the left and an AHIIN as the main glyph, with a “knot” above. However, the NUUN in this ruler’s name is not the same glyph as the knot variant of HUUN. Instead, there is a logogram NUUN, which is the head of a man, with (optional) initial and final phonetic complement of nu. The AHIIN then gets infix in the NUUN, obscuring the head of the man, and just leaving the initial and final phonetic complements, i.e. the “knot” at the top. <table border="1" data-bbox="795 831 1834 1038"> <tr> <td data-bbox="795 831 987 959"></td> <td data-bbox="987 831 1384 959"></td> <td data-bbox="1384 831 1610 959"></td> <td data-bbox="1610 831 1834 959"></td> </tr> <tr> <td data-bbox="795 959 987 1038">nu MC.p159.r5.c1.6 H&S.p33.r1.c5.4</td> <td data-bbox="987 959 1384 1038">NUUN (without and with phonetic complements)</td> <td data-bbox="1384 959 1610 1038">Yax Nuun Ahiin</td> <td data-bbox="1610 959 1834 1038">JM.p188.#2 NUUN → HUUN?</td> </tr> </table> Another possible reason for the misconception is that JM has (in the paper edition) JM.p188.#2 a glyph that is clearly a “knot” given with the pronunciation NUUN. This however has been removed from the online version, perhaps because it doesn’t have such a reading but is just HUUN. The glyph of the human head with a “mo syllabogram” in his mouth is the main sign in the RAZ EG. The connection between the variant of syllabogram nu (MC.p159.r5.c1.6), the knot above the head in the RAZ EG, the knot in Yax Nuun Ahiin’s name, and the knot in JM.p188.#2 is very unclear to me. Recheck with Dorota. Check with Christophe: ask why none of the later syllabogram tables list this form of nu – only MC and H&S, both rather old; furthermore, TOK.p9.r3.c2 seems to have decided it (or something similar) is a logogram. 					nu MC.p159.r5.c1.6 H&S.p33.r1.c5.4	NUUN (without and with phonetic complements)	Yax Nuun Ahiin	JM.p188.#2 NUUN → HUUN?
													
nu MC.p159.r5.c1.6 H&S.p33.r1.c5.4	NUUN (without and with phonetic complements)	Yax Nuun Ahiin	JM.p188.#2 NUUN → HUUN?										
book; paper; headband, headdress	N	H	S	huun / hu’n									

					<p>JM.p126.#2 hu:na</p> <p>Schele PAL TI CT F4 u.<K'AL:<chu:na>></p>
hawk, falcon	N	A-B	L	i'	  <p>25EMC.pdfp35.#5.2&1&3&4 i'</p> <p>T237</p> <ul style="list-style-type: none"> • Status of this glyph as a logogram: <ul style="list-style-type: none"> ○ 25EMC is the only source which gives this as a logogram i', with the meaning of “hawk” / “falcon”. It is of course better known as i, which would appear to be derived (using the acrophonic principle) from this logogram. ○ EB considers this glyph to be solely syllabogram i, while acknowledging the origin in a symbol which represented a hawk – EB.p72.pdfp77.fn92: A variant spelling (T237var) for the sound <i>i-</i> employs a hawk plucking the eye of a canine-like animal (<i>i'</i> “hawk”) instead of the common T679. As not the word “hawk” is intended, but simply the sound <i>i-</i>, the gloss “hawk” is no longer included in the vocabulary. The word <i>i'</i> is onomatopoeitic in origin, as it refers to the sound the hawk makes. [Sim: it looks like Boot once considered it to be also a logogram, but changed his mind.] ○ MHD and Bonn take the same position as the (revised) Boot one – they give only a syllabogram usage.
bean	N	N	L	ib	      <p>TOK.p13.r3.c4 IB?</p> <p>MHD.ZHH.1&2&3&4 IB</p> <p>1576bb IB</p> <p>1576bv</p> <p>1576hh</p> <p>T709</p> <ul style="list-style-type: none"> • Tokovinine-BaG (2014): this paper argues for the reading IB and the meaning “bean” for T709. • No glyphs given (head variant) in K&H, K&L, BMM9, 25EMC. This was (of course) not in EB (2009) as that was 5 years before the proposed decipherment but it has also not been taken up in K&H (2020), K&L (2018), BMM9 (2019), 25EMC (2020). All five of these reference works list only the more established bu-lu → <i>bul</i> = “bean”. • The fact that both MHD and Bonn give IB suggests that this reading IB is quite well accepted (with MHD giving the meaning not only as “bean”, but even as a very specific type of bean: “lima bean (<i>Phaseolus lunatus</i>)”. • Features: <ul style="list-style-type: none"> ○ Top: (optional) a left and right scroll, each with its own protector. ○ Bottom – boulder <i>always</i> divided into 2 parts by a horizontal line (optionally bold): <ul style="list-style-type: none"> ▪ Top: (often) 3 non-touching dots in a triangular formation, pointing up = “upside-down face”. ▪ Bottom – divided into 2 parts by a straight vertical band: <ul style="list-style-type: none"> • (Often) (slightly) curved L-shaped band from ceiling to one side of the vertical band. This can also be replaced by touching or non-touching dots, or the single band may be doubled (touching). • Two touching dots sticking out of the straight vertical band, on the side of the vertical band opposite to the curved L-shaped band. This can resemble the “wood property marker”. • There is a head variant which has many of the distinctive characteristics from the more abstract variant infixed into an anthropomorphic head.

					<ul style="list-style-type: none"> • IB = “bean” and SIBIK = “ink/soot” have many characteristics in common (see also SIBIK): <ul style="list-style-type: none"> ○ They both have an optional top part – “left and right protected scrolls” in the case of IB and “KUCH” in the case of SIBIK. ○ The non-optional parts of the two share many characteristic infixed elements: <ul style="list-style-type: none"> ▪ The 3-dot triangle pointing up, of non-touching dots. ▪ The vertical band with two touching dots on one side, resembling a TE'-like wood property marker. ▪ An L-shaped element on the other side of the vertical band. • Distinguishing between IB and SIBIK: <ul style="list-style-type: none"> ○ IB shares its optional “protected scrolls” top element with many other glyphs, and SIBIK shares its optional “KUCH” top element with t'o and one variant of k'o. ○ The most drastically reduced form – T709 – could really be either IB or SIBIK, as it has only the distinguishing elements which are common to both. ○ Context and the presence of one of their respective optional top elements helps to determine which of the two glyphs is present in an inscription.
armadillo	N	A-M	L	ibach	 <p>MHD.AS5 IBACH?</p> <p>1642st IBACH</p> <ul style="list-style-type: none"> • This logogram is given by both MHD and Bonn. MHD still has a slight doubt about the correctness of the reading, as it's given with a question mark, absent in the Bonn entry.
armadillo	N	A-M	S	ibach	 <p>JM.p92.#3 = MC.p131.#1 i.<ba:k'a></p> <ul style="list-style-type: none"> • JM paper dictionary gives i.<ba:k'a> -> <i>ibak'</i> = “armadillo”, which has been removed from the online version (edited by Christophe Helmke). • EB.p72.pdfp77.#7 gives <i>ibach</i> n. armadillo i-ba-cha, with Dresden 21B-3 as the only reference. All other derived text-only dictionaries have retained such an entry. • The discrepancy between the MHD.AS5 and Bonn's 1642st IBACH logogram and JM's syllabogram-only spelling of i-ba-k'a -> <i>ibak'</i> is puzzling: <ul style="list-style-type: none"> ○ Different final consonant (though a -k- / -ch- dialect distinction is known). ○ The logogram reading has an unglottalized final consonant rather than the syllabogram-spelling's glottalized final consonant.
claw	N	B-A	L	ich'aak	 <p>K&L.p12.#2.1&2&3&4&5 ICH'AK</p> <p>TOK.p30.r1.c2 ICH'AAK</p> <p>[25EMC.pdfp36.1&3&4&5&6 = K&L.p12.#2.4&1&2&3&5] ICH'AK</p>



JM.p93.#1
ICH'AK:ki

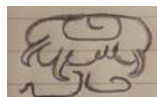


MHD.AT9.1&3



CMC4.p20.#7.3

ICH'AK



M&G.p111
CLK Structure 2 Temple
2B-sub Tomb 4 Serving Dish
[yi]ICH'AAK:K'AHK'



StuartEtAl-DotD.p2.fig2
CRN HS

ICH'AAK:ki



StuartEtAl-DotD.p1.fig1
CRN HS block 4 element 32 = MHD.CRNHS2.B02

[yi]ICH'AAK:ki



25EMC.pdfp36.#1.2

ICH'AK



CMC4.p20.#7.2

ICH'AK



StuartEtAl-DotD.p3.fig3
TIK Temple 1 Lintel 3
yi.<ICH'AAK:K'AHK'>



BMM9.p15.r5.c2 = TOK.p29.r1.c4

ICH'AK



MHD.AT9.2



M&G.p32.4 = M&G.p37.box2

CHAK.<TOK:ICH'AAK>



Graham
= YAX Lintel 37 C8

CHAK.<TOK:ICH'AAK>



Coll-1
TIK Hombre
(outside main text)
CHAK.<TOK:ICH'AAK>



Coll-1
TIK Stela 26 zB4
CHAK.[{*TOK}]ICH'AAK



Coll-1
TIK Stela 26 yB3
CHAK.<TOK:ICH'AAK>






Tokovinine&Fialko-St45oN.pp7.fig9a
TIK Stela 39
ICH'AAK







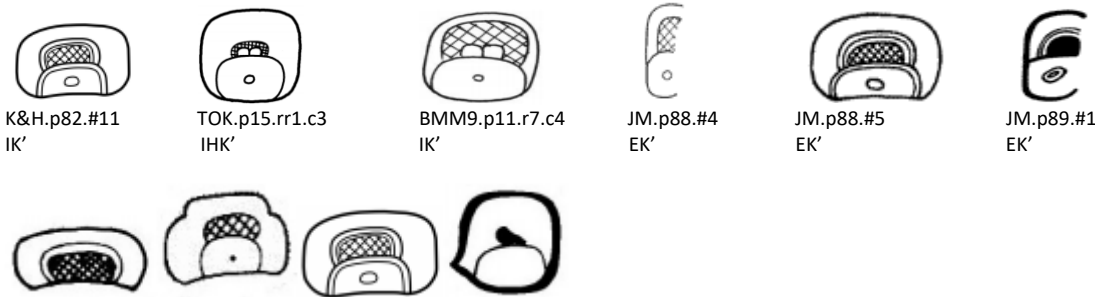
mayavase.com
K4679 (second from the end)
CHAK.<to:ICH'AAK>





- No glyphs given in K&H, BMM9.


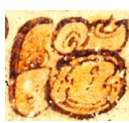




					<ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Jaguar paw with claws – features: <ul style="list-style-type: none"> ▪ Three paw pads: <ul style="list-style-type: none"> • The two outer ones have an actual claw- some variants have very distinct protrusive claws; others are less protrusive to non-existent. • The middle paw pad has no claw. • The claws end in a sharp point. ▪ (Optionally) jaguar spots: <ul style="list-style-type: none"> • These are smaller and larger cross-hatched roughly circular elements, randomly distributed and of varied sizes. ○ B. Jaguar paw without claws – features: <ul style="list-style-type: none"> ▪ Three paw pads: <ul style="list-style-type: none"> • No claws ever shown for this variant. ▪ <i>Non-optional</i> quite large, cross-hatched circular elements, one in each paw pad – in the absence of the diagnostic claws, the cross-hatched paw pads are necessary: <ul style="list-style-type: none"> • They are <i>not</i> jaguar spots: they are much more regular in size than the cross-hatched elements in “A”, there are exactly three of them, and each one is found inside one of the three paw pads. ▪ Optional: <ul style="list-style-type: none"> • (When present) one or two tiny non-touching dots, going from the paw pads towards the “inside” of the glyph. • (When present) one or two slightly larger non-touching dots, going from the tiny dots further towards the “inside” of the glyph. ○ C. Animal head (known from TIK ruler Chak Tok Ich’aak II): <ul style="list-style-type: none"> ▪ Jaguar(?) head with mammal ear. ▪ Lower leg and whole paw of jaguar emerging from the nose – leg has (optionally) 3 talons above and 1 talon below. ▪ Medium-sized left-feeler eye. ▪ T-tooth (or even stingray spine). ▪ Bone jaw. ▪ An element which slightly resembles yu along the right side, with the top part of the “yu” being a mammal ear / reduced form of the stylized variant. • Do not confuse “B” with the visually slightly similar MUK’U = “to pile up” (see <i>muk’ij / muk’</i> for more information). • Do not confuse “B” with the visually similar KOOX (also read as OX, O’X, K’OX): <ul style="list-style-type: none"> ○ KOOX is a bird’s wing. ○ ICH’AAK is a jaguar’s paw. • Very often found as part of the name/title of rulers. • AT-YT2021-lecture10.t0:01:42-02:22, regarding the word <i>ich’aak</i>: The logogram... the main logogram is ICH’AAK, which you can translate as “claw” or “fingernail”, but this is an example when the notion in Mayan languages doesn’t quite fit English or other Indo-European languages because we distinguish between hooves, nails, claws – depending I guess on the shape or whether it’s human or not – [but] in Mayan languages it’s all <i>ich’aak</i>. So that hard stuff that grows on the horse’s hoof or animal’s hoof, or the claw of an animal, or the fingernail or toenail – same thing – all <i>ich’aak</i>.
claw	N	B-A	S	ich’aak	 <p>JM.p295.#3 yi.<ch’a:ki></p>

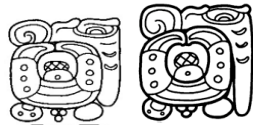
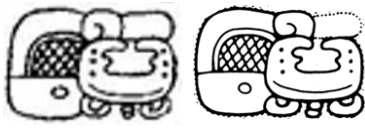


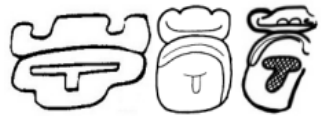


chest	N	B-H	L	ich / ichon / ichan	 <p>K&L.p25.#4.1&2&3 ICHON?</p> <p>TOK.p21.r5.c1 ICH</p> <p>BMM9.p16.r6.c3 ICHAN</p> <p>25EMC.pdfp35.#6 ICHON?/ICHAN?</p> <p>T704</p> <ul style="list-style-type: none"> No glyphs given in K&H. EB doesn't list either <i>ichon</i> or <i>ichan</i>, but K&H.p104.#15 and all the other text-only dictionaries derived from EB give <i>ichon</i>? = "chest", and also give ICH(ON)?-NAL → <i>y-ich-nal</i>. 25EMC says that it's "used in <i>yichnal</i>" without further specifying how. K&L.p25.#4 explains that it was used as a rebus for <i>yichnal</i> ← yi-ICH(ON)?-NAL-la; also that "the second vowel is uncertain". Sim: if this glyph is ICHON or ICHAN, then yi-ICHON/ICHAN-NAL → <i>yichnal</i> by the phonological rule in Classic Maya of the deletion of the middle vowel in derivations or compounds which result in three syllables in a row (<i>yaxuun-il</i> → <i>yaxnil</i>, <i>winik-il</i> → <i>winkil</i>).
chili	N	H	S	ich	 <p>Stuart-CV.p2.fig1 / AT-YT2021-lecture11.t0:45:25-45:56 MFA Boston PSS E-F yi.<chi:li> ja:ya</p> <p>Stuart-CV.p3.fig3 CLK Sherd i.<chi:li> ja[yi]</p> <p>HrubyEtAl-AICV.p159.pdfp7.fig9 Uc' Incised Ceramic Vessel A1-A3a yu.<k'i:bi> <ti:i>.<chi:TE'> ka:ka:wa</p> <ul style="list-style-type: none"> This is only a proposal, but according to Stuart-CV.p4.note [2016]: My initial thoughts on the <i>ich</i> reading arose from discussions with Simon Martin, who kindly showed me an image of the Calakmul sherd back in 2008. The reading has circulated among some epigraphers for a few years now, cited in some public presentations and articles (Martin 2008, Martin 2009). Most recently it found its way into the recent publication by Gallaga Murrieta, et. al. (2013). This note on Maya Decipherment serves as the first overview of the epigraphic and linguistic arguments behind the decipherment. AT-YT2021-lecture11.t0:45:25-45:56: But there are also other kinds of bowls – this is a bowl for chilis: so it says <i>yichili jaay</i>, so presumably there would be a sauce or perhaps whole chilis – there's no way to tell. And it's interesting that chilis also comes in bottles. So we have bottles for chilis, suggesting that those were probably powdery and used as spice – to add to food. I don't think they were sniffing – that would be a little extreme – like sniffing red chili powder. Unlikely – at least, from my point of view, [but] who knows? Uc' Incised Ceramic Vessel A1-A3a is the only known instance of <i>ich</i> = "chili" in the context of the standard formula in PSS's of <i>yuk'ib</i> <descriptor> <i>kakaw</i>: <ul style="list-style-type: none"> Far more common for the <descriptor> are <i>ixiim te'</i>, <i>tikal</i>, and <i>yutal</i>. The word <i>ich</i> = "chili" occurs in the PSS of <i>multiple</i> ceramics, as a qualification of the <i>vessel type</i> (for example, <i>yichil jaay</i> = "chili-type ceramic vessel"). It's only as a qualification of <i>cacao</i> that there is only one known occurrence. <ul style="list-style-type: none"> HrubyEtAl-AICV.p158.pdfp6.c2.para5: Typically, vessel texts also include a description of their intended contents, and here we find a reference to a variety of cacao never seen before. This is spelled over the next two glyph blocks with a prepositional phrase, as far as the first part of block A3: "... for <i>ich te'kakaw</i>". What is unusual here is the variety of cacao, with the descriptor <i>ich te'</i>, clearly a plant name, added immediately beforehand. Structurally such a modifier would be similar to other "additives" we find on vessel texts, the most common being <i>'ixi'mte'kakaw</i>, or also <i>'ajawte' kakaw</i>. These appear to refer to a typology of cacao used in Maya courts, whether they refer to specific additives or other types of descriptions.

					<ul style="list-style-type: none"> ▪ HrubyEtAl-AICV.p158.pdfp6.c2.para-1-p159.p;dfp7.c1.para1: We can analyze <i>ich te'</i> one of several ways. At first, it would be tempting to link <i>ich</i> to the modern Yukatek term for “fruit,” with <i>ich che'</i> being a general term for a fruiting tree (Álvarez 1980:179). But this seems unlikely, given that the Classic Mayan term for “fruit,” and its related complex of nouns meaning “eye” and “face,” was surely the cognate form <i>wuut</i>, spelled in a full form as wu-WUUT-ti. Such a spelling is attested in Classic-Period Yucatan, in fact, on the squash-shaped vessel from Acanceh. <i>Ich</i> is simply unattested as “fruit” in any ancient texts. What we instead find is that other spellings of <i>ich</i> in Classic sources correspond to the Ch'olan term for “chili”, as in <i>y-ichiljaay</i>, his chili vase,” or <i>y-otoot 'ich</i>, “his chili container” (lit. ‘house for chili’) (Stuart 2016). <i>Ich</i> and <i>ik</i> can refer to a stinging quality of other plants as well, as in Ch'ol and Tzeltal <i>ichte'</i> or <i>ichote'</i> “mala mujer” (Aulie and Aulie 1978: 59; Polian 2018: 261), or Mopan <i>ikiche'</i>, “chechen, poisonwood” (Hotting 2011: 181). <i>Ichite'</i> is also attested in Ch'ol as “jocotillo”, referring to the important small fruit widely consumed in Mesoamerica (Aulie and Aulie 1978: 59). Interestingly <i>ich te'</i> is also attested in modern Ch'ol as a term for “allspice” (“pimienta gorda, pimienta de in tiara”), the all-important additive to meat and stew dishes found throughout Mexico and Yucatan (Schumann 1973: 80). We therefore suspect that the noun <i>ich te'</i> on the Ucí vessel refers to a chili, or to a spicy plant of some sort that was an additive to cacao. Allspice is a reasonable candidate, given its importance in traditional Mesoamerican cuisine. <ul style="list-style-type: none"> ○ In the same way as <i>ixiim te'</i> may be a separate plant from <i>ixiim</i> (see <i>ixiim te'</i>), so <i>ich te'</i> might be a separate plant from <i>ich</i> (= “chili”). For example, there is some speculation above that <i>ich te'</i> might be “allspice”. • Context and meaning: <ul style="list-style-type: none"> ○ MFA Boston PSS E-F: yi.<chi:li> ja:ya → <i>yichil jaay</i> = “his chili clay vessel”. ○ CLK Sherd: i.<chi:li> ja[yi] → <i>ichil jaay</i> = “(the) chili clay vessel”. ○ Ucí Incised Ceramic Vessel A1-A3a: yu.<k'i:bi> <ti:i>.<chi:TE'> ka:ka:wa → “his drinking vessel for chili tree cacao”.
maternal uncle	N	TR	S	ichaan	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p44.r1.c6 YAX Lintel 58 C yi.<cha:ni></p> </div> <div style="text-align: center;">  <p>Coll-1 YAX Lintel 9 C2 yi.<cha:ni></p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 58 D3 yi.<cha:ni>AJAW</p> </div> </div> <ul style="list-style-type: none"> • In YAX Lintel 58 C the cha is quite hard to recognize – it is in fact quite an aberrant form of the hand with thumb-up variant: <ul style="list-style-type: none"> ○ What often looks like an “eye” in the top left is actually a semi-bold T (IK'). Here it is shaped much more like the usual IK' and is thin enough to almost look non-bold. ○ The bottom left element which often looks like a smiling mouth is actually a partitive disk. Here it does actually look like a partitive disk. ○ The indentation in the top which indicates the border between the thumb and the rest of the fingers is usually much further to the right. Here it is right in the middle, into which PAX-feelers fit. These PAX-feelers comes from another variant of cha (the one which resembles a se, e.g. MC.p157.c3.r1.1) . These are markers in the iconography for (emanating) smell. • In both YAX Lintel 9 C2 and YAX Lintel 58 D3 the yi looks much more like an u. There is a temptation to read these a <i>u-cha'an</i> (the master of a youth in the sense of “guardian”) but Sergei Vepretskii says they can be just read as yi, yielding “the maternal uncle of”. [Sergei said this for YAX Lintel 58 D3 – check that this also applies to YAX Lintel 9 C2.] • Kaufman-APMED.p119.pdfp119.#1: about 30 entries from the modern and colonial Mayan languages with some word resembling <i>ichaan</i>, for “mother’s brother”; <i>tio/tia</i> = “mother’s brother / sister. • EB.p73.pdfp78: “mother’s brother” giving as reference YAX Lintel 58 C1 and PMT Panel 2 Fragment.

heron	N	A-B	S	ichiiw	 <p>PAL TC Left C1-D1 = iconography <a.ku>:la i.<chi:wa></p> <ul style="list-style-type: none"> • Referred to in EB.p21.pdfp26.#2. • Known from PAL TC Left (text within the iconography) C1-D1, in the name <i>Ahkul Ichiiw</i> (= "Turtle/Turtle-ish Heron"), identified as a heron because the iconography shows a clear head of a heron (with long neck) emerging from a turtle shell. • There exists a logogram consisting of a bird-head with a fish in its mouth. It's been given the nickname "HERON" as there is speculation that it represents a particular type of heron. However, there's no indication that this i-chi-wa = <i>ichiiw</i> = "heron" is a syllabogram-only equivalent spelling for that logogram; i.e. there is no indication that that logogram should be read <i>ichiiw</i>.
black	A	C	L	ihk'	 <p>K&H.p82.#11 IK'</p> <p>TOK.p15.rr1.c3 IHK'</p> <p>BMM9.p11.r7.c4 IK'</p> <p>JM.p88.#4 EK'</p> <p>JM.p88.#5 EK'</p> <p>JM.p89.#1 EK'</p> <p>K&L.p33.#3 IK'</p> <ul style="list-style-type: none"> • TOK distinguishes IHK' ("black") from IK' ("wind"). • JM gives EK' for "star" and "black", leaving IK' for "breath" (probably now outdated?). • Features: <ul style="list-style-type: none"> ○ Boulder with circle or semi-circle in the bottom half with a dot in the middle. ○ Cross-hatched on top surface of circle or semi-circle. ○ Optionally: two touching dots on top surface of circle or semi-circle, surrounded by the cross-hatching. • Distinguish (phonetically similar): <ul style="list-style-type: none"> ○ IHK': "black". ○ IK': "wind/breath". ○ EK': "star". • Distinguish (visually similar): <ul style="list-style-type: none"> ○ AK'/AK'OT: "dance": <ul style="list-style-type: none"> ▪ In IHK', the large circle / semicircle in the lower half is in the middle of the floor, not to the side whereas AK'/AK'OT has it always in the bottom right corner, in the position of (and resembling) a partitive disk. ▪ IHK' has only one darkened area whereas AK'/AK'OT has two or three. ▪ The darkened area is the distinguishing characteristic of IHK' whereas the corresponding areas in AK'/AK'OT are only optionally darkened.

					<ul style="list-style-type: none"> ▪ The darkened area in IHK' is a very regular circle (or semi-circle) whereas the corresponding areas in AK'/AK'OT can be circles or elongated. ▪ The darkened area in IHK' is directly in the middle of the top of the lower circle/semicircle whereas the corresponding areas in AK'/AK'OT can be more towards the left side, at an angle. ○ WI': “last”, “root” ○ lo: <ul style="list-style-type: none"> ▪ The darkened area is the distinguishing characteristic of IHK' – this is never present in lo. ▪ Conversely, the two touching dots are characteristic of lo – they are only optional (but common) for IHK'. ○ One of the variants of CHIT: <ul style="list-style-type: none"> ▪ The darkened area is the distinguishing characteristic of IHK' – this is never present in CHIT. ▪ Conversely, the two touching dots are characteristic of CHIT – they are only optional (but common) for IHK'.
mythological divine founding ancestor of the Naranjo dynasty	N	G	P	ihk' miin?	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>MHD (Schele) CPN Stela J E9 IHK'.MIIN</p> </div> <div style="text-align: center;">  <p>MHD (Graham) NAR Altar 1 <IHK'.MIIN>:AJAW</p> </div> <div style="text-align: center;">  <p>MHD (Looper) QRG Zoomorph P IHK'.MIIN</p> </div> <div style="text-align: center;">  <p>MHD (W. Coe) TIK Temple 4 Lintel 2 K'UH{ul}.<[IHK']MIIN></p> </div> </div> <ul style="list-style-type: none"> • Slightly different formulations: <ul style="list-style-type: none"> ○ Baron-PGaPL (page reference unknown, from GoogleBooks): The "Square Nosed Beastie" (SNB) (see Martin 1996) <i>has sometimes been called a patron deity of Naranjo</i> (e.g., Martin and Grube 2008; Schele 1986; Tokovinine and Fialko 2007). <i>However, this character is more accurately described as an ancestor, probably the founding ancestor of the Naranjo dynasty.</i> The SNB was depicted on Stela 45 as a floating disembodied head gazing down from above. His attributes were fused with those of later known ancestors (Tokovinine and Fialko 2007). Patron deities were never depicted in this manner. Moreover, the SNB originated a dynastic count. In other words, later kings counted their reign numbers from his, much as President Obama is counted as forty-fourth in the line from George Washington. (The Jaguar God of the Underworld, in contrast, was not given a number in this dynastic count.) ○ Tokovinine-Pfap.p98.c1.para2: <i>Ik'-[T1021], also known as a "Square-Nosed Beastie," is a divine founder of the Naranjo royal line</i> (Martin and Grube 2000a: 70; Grube and Martin 2004: 4; Tokovinine and Fialko 2007: 10, Figure 14). <i>According to Naranjo inscriptions, he acceded to kingship either 22000 or 896000 years ago.</i> Naranjo rulers claimed the title of <i>uyajawte' k'uh</i>, “those of the lineage of the god” (NAR Alt 1: H3–I3). <i>Deceased Sa'aal lords could be even represented as avatars of the divine founder</i> (Tokovinine and Fialko 2007: 10). <i>In other words, being a “Sa'aal lord” was as much about governing Naranjo as being a descendant of Ik'-[T1021].</i> ○ Tokovinine-TPoP.p150.para2: The final common expression of war and conquest is a verb spelled with the undeciphered “star-over-earth” or “star war” logogram (see [Chinchilla Mazariegos 2006] for the latest interpretation of the glyph) followed by the name of the defeated person, the place name or <i>ch'e'n</i>. We know from the contexts of the word that it is an intransitive verb used to describe the downfall of people and places. [...] The much later Tikal victory against Naranjo is described on Tikal Temple 4 Lintel 2 as <i>the “downfall” of the “Wak kab nal [person]” (a title of Naranjo rulers) “in the ch'e'n” of the Naranjo patron deity, the “Black Square-Nosed Beastie”.</i> ○ Tokovinine-TPoP.p180.para3: Another important example is the representation of a captured Naranjo palanquin on Lintel 2 from Temple 4 at Tikal (Figure 6.4). The text and image on the lintel previously analyzed by Martin (1996) describe the circumstances and the aftermath of the victorious war that the Tikal ruler <i>Yik'in Chan K'awiil</i> waged against Naranjo. The main inscription (Jones, et al. 1982:Fig.73) informs of <i>the “defeat of Wak kab nal in the ch'e'n of” a Square-Nosed Beastie – a deity otherwise known as the divine founder of the Sa'aal dynasty (see below) – and the capture of the royal palanquin.</i> I suggest a slightly different reading of the passage. Instead of treating <i>Wak kab nal</i> as a place name, I assume that it is an abbreviated (<i>yax</i>) <i>Wak kab nal winik</i>, the title of Naranjo rulers. Therefore the passage 181 reports the defeat of the Naranjo king in an unspecified <i>ch'e'n</i> belonging to the Naranjo patron deity where the palanquin was presumably captured. In light of my reading of the inscription,

					<p>the fact that the base of the palanquin is emblazoned with SA' signs likely standing for the spelling of Sa'aal (Figure 6.4) suggests that the <i>ch'e'n</i> mentioned as the place of the battle and the original location of the palanquin is <i>Sa'aal</i>, just like <i>Sa'aal</i> as a <i>ch'e'n</i> mentioned at Caracol.</p> <ul style="list-style-type: none"> ○ Tokovinine-TPoP.p182.pdfp193.para1: In the inscriptions carved on their own monuments, Naranjo lords preferred to call themselves k'uhul <i>sa'aal</i> ajaw “holy (divine) <i>Sa'aal</i> lord(s)” (Table 6.6). Their claims to holiness were likely linked to the divine origins of the dynasty (Martin and Grube 2000:70; Wanyerka, et al. 2004:6-7; Tokovinine and Fialko 2007:10). The founder of the dynasty, whose name (IK'-mi-[T1021]-AJAW) remains partially undeciphered (I am using a common nickname – “Square-Nosed Beasty” or SNB), is a deity mentioned at other Classic Maya sites including Palenque and Copan. According to Naranjo inscriptions, he acceded to kingship either 22000 years (Middle Classic NAR Alt 1:A2-A9) or 896000 years ago (Late Classic NAR St 1:F7-E14). It seems that the tendency was to move his reign ever further back in time. All <i>Sa'aal</i> rulers counted their accessions since the accession of the SNB. For instance, late Classic king <i>K'ahk' Tiliw Chan Chaak</i> was the 38th <i>Sa'aal</i> ruler to accede to kingship since the SNB (NAR St 24:B13-C17). Naranjo rulers were keen to emphasize the divine origins of the dynasty and sometimes claimed the title of <i>uyajawte' k'uh</i>, “the warlord of the god” (NAR Alt 1:H3). ○ AT-E1168-lecture23.t0:45:11-45:51: And then some places were described as literal possessions. So different kingdoms were seen as the property of gods, but sometimes the property of deified ancestors. So <i>Ihk' Miin</i>, the founder of Naranjo, owned Naranjo. Sak Hix Muut owned Tikal. The founder of the dynasty at Palenque – Akan Nal Muwaan Mat Ixiim – was the owner of Palenque. So these spirits of ancestors were tangible kings – the tangible physical rulers[?] – perhaps as real images as possessors of the land. And of course Copan was literally owned by Yax K'uk' Mo'. So his court was what held the place together, in a way. ● Sim's summary of the different formulations – there are two subtle issues here: <ul style="list-style-type: none"> ○ There's one issue of the SNB/<i>Miin</i> being the “general deity” and <i>Ihk' Miin</i> being a “specific instantiation” (or aspect) of the SNB. ○ There's the other issue of the difference between a figure being between a patron deity and being an ancestral figure. So, it's incorrect to say that <i>Ihk' Miin</i> was the patron deity of NAR – he was the ancestral figure of the NAR dynasty. And when using this “correct” term of ancestral figure, it's incorrect to say that the SNB was the ancestral figure of the NAR dynasty, one needs to say that <i>Ihk' Miin</i> was. ● Mitchell-VCoP is an MA thesis with 15 references to the SNB, all in relation to (being?) the founder of the NAR dynasty. ● Interesting aspects of some of the examples above: <ul style="list-style-type: none"> ○ QRG Zoomorph P: the text appears to be written from right to left, rather than the conventional left to right order: <ul style="list-style-type: none"> ▪ The SNB faces right rather than left. ▪ The IHK' is to the right of the SNB rather than to the left. Furthermore, the K'AL often seen inside the lower loop of the “S” is separate from the SNB and is below the IHK' – an interesting aspect independent of the text being written from right to left. ○ TIK Temple 4 Lintel 2 <ul style="list-style-type: none"> ▪ The IHK' is not written as a glyph (not even conflated with MIIN) but instead manifests as a cross-hatched internal area within the body of the “S”. This is known also for YIHK'IN, where the IHK' may also (sometimes) manifest as cross-hatched sub-areas of K'IN rather than any distinctive elements of the IHK' logogram being present in the K'IN.
black cenote place	N	U-PT	P	ihk' way nal	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>mayavase.com K791 PSS-13 / N1 IHK'.<WAY:NAL></p> </div> <div style="text-align: center;">  <p>= MHD (Kerr)</p> </div> <div style="text-align: center;">  <p>MMA archive K1609 F1 IHK'.<WAY:NAL:la></p> </div> <div style="text-align: center;">  <p>= MHD (Schele)</p> </div> <div style="text-align: center;">  <p>Coe&Benson-TMRPaDO.p30 = MHD (Tokovinine) LAC Panel 1 N5 IHK'.<WAY:NAL:la></p> </div> <div style="text-align: center;">  </div> </div>

				 <p>Coll-1 = MHD (Looper) QRG Stela J D17 <[IHK']WAY>:NAL:la</p>  <p>Montgomery = Graham YAX HS2 Step 7 G5 IHK'.<WAY:ya:NAL></p> <ul style="list-style-type: none"> The example for K1609 is from a photograph in the archive of the MMA (Metropolitan Museum of Art, New York City): https://images.metmuseum.org/CRDImages/ao/original/DP-23101-003.jpg. The toponym <i>Ihk' Waynal</i> is a mythical place. It is one of the places which connect the human world with the Watery Underworld. MHD has 8 hits for “blengl contains ihk' waynal”, of which 5 are in the examples above. Usage: <ul style="list-style-type: none"> K791 PSS-13 / N1: the owner of this drinking vessel drinks from this vessel only when he is the personification of Mixnal Winkil, the (name of the) Lord of Ihk' Way Nal. K1609 F1: meaning unclear to me – it’s part of a phrase which includes two toponyms, namely Ihk' Way Nal and Ihk' Nahb Nal. LAC Panel 1 N5: the reference is (probably) to the birthplace of the protagonist of this inscription – Aj Sak Teles, the sajal of “Trophy-Head Jaguar” (the latter apparently a ruler of Xukalnaah and Ak'e, different from “Trophy-Head Jaguar” I and II, earlier rulers of YAX) – unusual as the birthplace of a real-life figure, because it's primarily a mythical place. QRG Stela J D17: an additional name/title in the extended name/title of K'ahk' Tiliw Chan Yopaat, ruler of QRG. YAX HS Step 7 G5: the place in mythical time where the third of three victims was decapitated.
wind; breath	N	N	L	ik'  <p>K&H.p82.#10 IK'</p> <p>TOK.p11.r1.c4 IK'</p> <p>BMM9.p12.r1.c1 IK'</p> <p>K&L.p9.#4.4&5&6&7&8</p>  <p>MHD.XHG.1&3&5</p>  <p>K&L.p9.#4.1&2&3 IK'</p>  <p>TOK.p34.r4.c2 = BMM9.p20.r3.c2 IK' IK'</p>  <p>MHD.XHG.2</p>



TOK.p34.r4.c3
IK'



MHD.XHG.4



TOK.p23.r2.c2
IK'













Greene
PAL PT A1-B2
tzi:<ka.<IXIIM:HAAB>.ka>








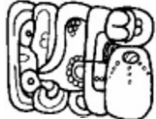


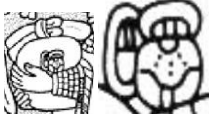





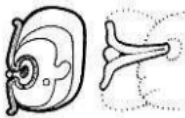
= Schele
PAL PT A1-B2
tzi:<ka.<IXIIM:HAAB>.ka>




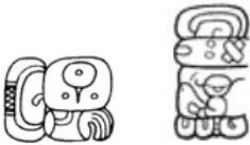
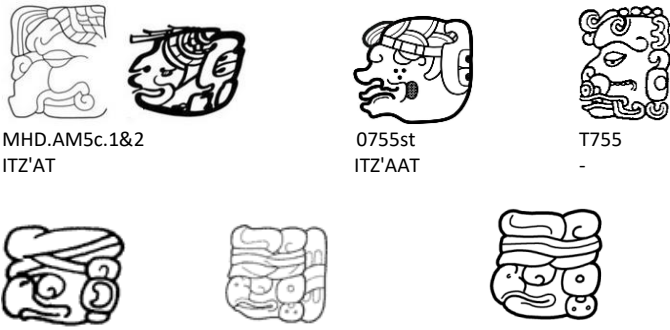
- Because TOK writes length, glottalization, and aspiration of vowels, it distinguishes **IK'** ("wind", "breath") from **IHK'** ("black").
- Variants (5):
 - A. Abstract: boulder with an infixed "T" element.
 - B. Abstract (fancy #1): abstract variant with a **na**-like element on top.
 - C. Abstract (fancy #2): abstract variant with leaf-like elements on top – this one seems to be quite rare (perhaps an early form).
 - D. Human head: has the abstract reduced variant infixed in the bottom right corner (which can be optionally rotated 90 degrees anti-clockwise).
 - E. Full-figure: An anthropomorphic figure with **IK'** property marker on various parts of the body (in the example from PAL PT on the shin and probably also upper arm).
- Distinguish (phonetically similar):
 - **IHK'**: "black".
 - **IK'**: "wind/breath".
 - **EK'**: "star".
- AT-YT2021-lecture4.t0:39:42-43:39 is a whole section devoted to "markers" – glyphic elements used in the iconography to indicate that the marked object, animal, or person has a certain property. In particular 39:42-41:13 discusses how the T-element marks objects or animals having breath and emitting sound or smell: The singing and breathing things are marked with the sign for wind. And it's interesting that music and sound are connected to breathing. And the God of Wind is also the God of Music. And so things like rattles, but then also pendants – like belt pendants – are marked as musical instruments. And we know that <unclear> the sharp and metallic sound of those belt pendants was essentially part of their design. It's interesting that in Maya art, we can actually see which objects can "speak", [i.e. which ones can] make sound, based on the way they're marked – with these wind-like characters. And then some objects are marked because they breath or they exhale, or because they smell. [Sim: Tokovinine doesn't explicitly mention drums, but the slide shown has a jaguar-pelt drum, with the wind element on it.] [40:38] In fact there is a separate marker for really smelly, like musky things. And you see it on animals like wild boars; but also on hunters, because they have to cover themselves in musk, to hide their





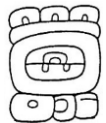
					own body's smell. So there is a marker that indicates kinds of things that you cannot see, [which you] cannot experience, when you look at an image. But the markers essentially help you out and classify which things in what you see are actually smelly, musky.
black headdress	N	H	P	ik' huun	 <p>JM.p89.#4 IK':HUUN</p>
motul de san jose	N	U-PT	P	ik'a'	 <p>mayavase.com K791 R K'UH{ul}.<?:AJAW:ma?></p>  <p>= AT-E1168-lecture18.t0:05:17</p>  <p>mayavase.com K1453 G K'UH{ul}.<IK':AJAW></p>  <p>mayavase.com K1728 R K'UH{ul}.<IK':AJAW>.wa</p>  <p>mayavase.com K1728 V2 K'UH{ul}.<IK':AJAW:wa></p>  <p>mayavase.com K2295 K3 <a{j}.IK'>:a</p>  <p>mayavase.com = Prager&Wagner-aPLX.p11.fig12 K4996 W K'UH{ul} IK':AJAW</p>   <p>LuinEtAl-UNMdSWCK.p661.pdfp6.fig2 LRMF-1.2.159.53 D3 K'UH{ul}.<IK':AJAW:wa></p> <ul style="list-style-type: none"> • The Classic Maya name for Motul de San José (MTL) was Ik'a' – this is an elided form of Ik' Ha' = “Windy Water”. • It is almost always written as just IK' (with the -a' unwritten) – perhaps because Ajaw so frequently follows. • This polity was renowned for the high quality and artistry of its ceramics. • Tokovinine-OLGaS (2010): a slide-deck presented at the 15th EMC = lists all the rulers discussed in Tokovinine&Zender-LoWW (see below). <ul style="list-style-type: none"> ○ In Tokovinine-OLGaS the reign of Yeh Te' K'inich I precedes that of Sak Muwaan, but in Tokovinine&Zender-LoWW the reign of White Bird precedes that of Yeh Te' K'inich I. • Tokovinine&Zender-LoWW (2012) is a paper which attempts to reconstruct the entire history of MTL. <ul style="list-style-type: none"> ○ It explains that in contrast to the large number of ceramic vessels, there are few monuments from the site/polity itself, and that what few there are, are badly eroded.















				<ul style="list-style-type: none"> ○ Nevertheless, it makes a very successful attempt at piecing together a history, by combining: <ul style="list-style-type: none"> ▪ The MTL inscriptions. ▪ References to MTL in the inscriptions of other polities – ACT, DPL, FLS, HUA, ITN, ITS, MQL, PMA, SBL, YAX. ▪ The glyphic text of the ceramic vessels – K533, K791, K1399, K1439, K1452, K1453, K1463, K1728, K2295, K3054, K3120, K4996, K5418, K8889. ○ In total, nine rulers can be found: <ul style="list-style-type: none"> ▪ 1. ? K'inich ▪ 2. White Bird ▪ 3. Yeh Te' K'inich I ▪ 4. Tayel Chan K'inich ▪ 5. Sihyaj K'awiil ▪ 6. Yajawte' K'inich / Yajaw Te' K'inich ▪ 7. K'inich Lamaw Ek' ▪ 8. Yeh Te' K'inich II ▪ 9. Chan Ek' <p>Notes:</p> <ul style="list-style-type: none"> ▪ There is little information on the early and the late rulers, but for the “middle” rulers (at the height of MTL’s growth and influence) there is a considerable amount of information on Yajawte' K'inich / Yajaw Te' K'inich and K'inich Lamaw Ek'. ▪ K2295 relates to MTL but was not included in Tokovinine&Zender-LoWW. ▪ Do not confuse Yajawte' K'inich with Yeh Te' K'inich I & II. All three were rulers of Ik'a', but the first needs no regnal number, whereas the last two are namesakes of one another and need a regnal number to distinguish them. ▪ Do not confuse Yeh Te' K'inich of Sak Tz'i' with Yeh Te' K'inich I & II of Ik'a'. <ul style="list-style-type: none"> • The confusion could arise as they all share the same name, but the first of the three was the ruler of Sak Tz'i' while the last two were rulers of Ik'a'. ▪ Do not confuse Yeh Te' K'inich of Sak Tz'i' and Yeh Te' K'inich I & II of Ik'a' with “Uub/U'b” Bahlam of LAC and “Uub/U'b” Bahlam I & II of YAX. <ul style="list-style-type: none"> • The two sets of three could be confused because of the lack of a regnal number for the first of each set of three and the regnal numbers I and II for the second and third of each set of three. However, the names are completely different, so the danger of confusion is minimal. ▪ Do not confuse Yajawte' K'inich and Yeh Te' K'inich I & II with “Uub/U'b” Bahlam of LAC and “Uub/U'b” Bahlam I & II of YAX. <ul style="list-style-type: none"> • The confusion could arise among the last three, as they all share the same name, but the first of the three was the ruler of LAC in the 8th century while the last two were rulers of YAX in the 6th century. • The two sets of three could be confused because of the lack of a regnal number for the first of each set of three and the regnal numbers I and II for the second and third of each set of three. However, the difference is that the first set of three are all connected to Ik'a' while the second set of three are connected to LAC and YAX. ▪ Do not confuse Yajawte' K'inich with Yajaw Chan Muwaan – they both have a name which begins with the slightly unexpected <i>Yajaw</i>. However: <ul style="list-style-type: none"> • The former was a ruler of Ik'a'. • The latter was a ruler of BPK / Xukalnaah / Ak'e – he was the son of Aj Sak Teles, the Sajal who was in turn a vassal of “Uub/U'b” Bahlam of LAC. <ul style="list-style-type: none"> • The colour photograph of K791 is from mayavase.com. The b&w photograph and drawing of K791 are both from AT-E1168-lecture18.t0:05:17. The colour photograph shows a “three-dot face” (eyes and nose in a triangular formation) – slightly “MUJIN”-like. I believe that epigraphers are of the opinion that this is due to modern-day retouching (e.g. by looters and operators in the art market), so the b&w photograph has been retouched (in white) by epigraphers, to restore the original “bold-T” of IK' (instead of the “three-dot face”). The drawing, used by Tokovinine for pedagogical purposes, hence reflects this restoration, which causes the invalid retouching to be undone.
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bundle; burden; precious stone	N	H	L	ikatz / ikaatz / ikitz	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>MHD.ZBD</p> </div> <div style="text-align: center;">  <p>Schele PAL TI WT N4 K'UH{ul}.IKATZ</p> </div> </div> <ul style="list-style-type: none"> • For the slight variations in reading, see the comments under the syllabogram-spelling. • MHD has assigned ZBD as the 3-letter code for it: <ul style="list-style-type: none"> ○ Reading: IHKATZ. ○ Meaning (from the MHD Catalog): “bundle”, “burden”; “precious stone”. • MHD statistics: <ul style="list-style-type: none"> ○ “blmaya1 contains ihkatz” – 32 hits. ○ “blengl contains precious stone” – 30 hits: <ul style="list-style-type: none"> ▪ MHD translates <i>ihkatz</i> uniformly as “precious stone(s)” in the <i>inscriptions themselves</i>, i.e. in context, the two other Catalog meanings “bundle” and “burden” are not used. ▪ The instances of <i>ihkatz</i> not translated as “precious stone” are in names/titles (which MHD doesn’t translate into English). ○ “blcodes contains ZBD” – 5 hits: <ul style="list-style-type: none"> ▪ CLK: 1 hit. ▪ Ceramics: 2 hits. ▪ PAL: 2 hits. ○ “blmaya1 contains ihkatz” and “blcodes does not contain ZBD” – 27 hits: <ul style="list-style-type: none"> ▪ Visual inspection of these hits show that they are all syllabogram spellings (i.e. there isn’t another logogram read IHKATZ). ▪ This shows that IKATZ is quite a rare logogram – most instances of the word <i>ikatz</i> are written with a syllabogram-spelling.
bundle; burden; precious stone	N	H	S	ikatz / ikaatz / ikitz	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 30%;">  <p>JM.p93.#4 i.<ka:tzi></p> </div> <div style="text-align: center; width: 30%;">  <p>JM.p94.#1 i:ka:tzi</p> </div> <div style="text-align: center; width: 30%;">  <p>JM.p84.#2 i.<ki:tzi></p> </div> <div style="text-align: center; width: 30%;">  <p>Schele PAL TI CT A7 i.<ka:tzi></p> </div> <div style="text-align: center; width: 30%;">  <p>Schele PAL TI CT A8 i.<ka:tzi></p> </div> <div style="text-align: center; width: 30%;">  <p>Teufel-PhD.p549 PNG Throne 1 A'1-B'1 u.<<chu[ku]>:wa>.i.<ki:tzi>> or u.<<[ku]chu>:wa>.i.<ki:tzi>></p> </div> </div>




					<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>YAX Lintel 1 K1 i.<ka:tzi></p> </div> <div style="text-align: center;">  <p>YAX Lintel 5 E1 *i.<*ka:*tzi></p> </div> </div> <ul style="list-style-type: none"> • JM glosses this as “burden”, “load”, “tribute’ and gives short-a – <i>ikatz</i>. • Stuart-VAMN.p499: ... the term <i>ikatz</i> or <i>ikitz</i>, “load” or “cargo”. • The variation in reading <i>ikatz/ikitz</i> is probably due to the variation in ka-tzi/ki-tzi, and the variation <i>ikatz/ikaatz/ihkatz</i> is probably due whether or not an epigrapher supports the Lacadena-Wichman rules for synharmonic and disharmonic spellings and the degree of confidence put into historical reconstruction based on Colonial Spanish and modern Maya cognates. • In AT-E1168-lecture11.t0:07:21, in explaining a jade pendant from PMT, Tokovinine translates <i>ikaatz</i> as “precious jewel”. • It occurs in PNG Throne 1 A’1-B’1, where a ruler Ha’ K’in Xook (Ruler 6) abdicated and fled after he “captured” (<i>uchukuw</i>) or “carried (away)” (<i>ukuchuw</i>) the <i>ikitz</i> – in this context interpreted as treasures belonging to the royal household / polity. The JM.p84.#2 example is quite possibly from this inscription. In the MHD translation (objabbr = PNGThr01), <i>ikitz</i> is rendered as “precious stones”. • It occurs in PAL TI CT A7 and A8 in the context of <i>chanal ikaatz</i>, <i>kabal ikaatz</i> = “celestial and earthly bundles” (lost reference). Here, as in all other contexts where <i>ikaatz</i> occurs, MHD prefers the translation “precious stone”, yielding “celestial precious stone (and) terrestrial precious stone”. Neither translation results in a meaning that is very clear to me. • It occurs in YAX Lintel 1 and YAX Lintel 5 not as glyphic text, but as a tag to the iconography. In each case, Yaxuun Bahlam IV is dancing with one of his wives (Lady Great Skull / Ix Chak Xim in the first case and Lady Six Sky / Ix Wak Jalam Chan in the second). The wife is holding a bundle, tagged as <i>ikaatz</i>. • There are also proposals that it can mean “tribute”. LeFort&Wald-LNoNS32.p112.c2.para3 (1995): The main interest of this short text is that it mentions large quantities. These large numbers, forty and one hundred counted by multiples of twenties, are rare if not unknown in Classic carved inscriptions. This passage clearly refers to the offering or paying of objects in large quantities, likely material made of quetzal and jaguar, possibly as tribute as Stephen Houston has suggested, although the tribute reading for <i>ikatz</i> is still being debated among epigraphers. The basic meaning of <i>ikatz</i> is “burden, bundle” (Stross, 1988), and an alternative interpretation of this text as a reference to bundled offerings also is likely.
see	V		L	il / ila	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p83.#1 = JM.p97.#1 IL[ja]</p> </div> <div style="text-align: center;">  <p>TOK.p21.r1.c4 IL</p> </div> <div style="text-align: center;">  <p>BMM9.p16.r6.c4 ILA[?]</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <p>K&L.p37.#1</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp36.#4.6&7</p> </div> </div>



				<p>IL</p>  <p>JM.p93.#3 i.IL:ji</p> <p>JM.p96.#4 IL</p> <p>IL</p>  <p>JM.p295.#4 yi.<IL:ji></p> <p>JM.p296.#1 yi:IL:ji</p>  <p>JM.p296.#2 yi.<IL:la>.ja</p> <ul style="list-style-type: none"> • Could be considered one of the “irregular” (i.e. non-CVC) verbs. L&D.p46 explains that the common non-CVC transitive verbs are: <ul style="list-style-type: none"> ○ IL / ILA “see”. ○ A’L “say”. ○ TZ’IHBA “write” / “paint”. <p>Their classification as such seems to be based on a combination of their actual phonetic form and the inflections they take (e.g. they are different from CVC-verbs in the passive).</p> <ul style="list-style-type: none"> • 25EMC is a varied selection of the other sources, plus two additional ones not given elsewhere (25EMC.pdfp36.#4.6&7): <ul style="list-style-type: none"> ○ 25EMC.pdfp36.#4.1 = JM.p96.#4. ○ 25EMC.pdfp36.#4.2 = K&L.p37.#1.6. ○ 25EMC.pdfp36.#4.3 = K&L.p37.#1.5. ○ 25EMC.pdfp36.#4.4 = K&L.p37.#1.7. ○ 25EMC.pdfp36.#4.5 = K&L.p37.#1.8.
see	V		S	<p>il / ila</p>  <p>JM.p296.#4 yi.<la:ji></p> <p>JM.p297.#1 yi:li:a:[ji]ya</p>
sage, wise man; artist; scribe	N	TA	L	<p>itz’at / itz’aat</p>  <p>MHD.AM5c.1&2 ITZ’AT</p> <p>0755st ITZ’AAT</p> <p>T755 -</p> <p>JM.p100.#3</p> <p>JM.p101.#1</p> <p>TOK.p26.r3.c4</p>

				<p>ITZ'AT => "BBT" ITZ'AT.ta => "BBT".ta ?</p>  <p>JM.p100.#2 ITZ'AT</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, TOK, BMM9, 25EMC (for the reading ITZ'AT/ITZ'AAT). Superseded readings: <ul style="list-style-type: none"> TOK.p26.r3.c4 strongly resembles the JM.p100.#1 and is close to JM.p100.#3, but TOK doesn't assign a pronunciation. It's clearly just "BBT", as are JM.p100.#3 and JM.p101.#1. The bird head "BBT" glyph is known to end in -t, but the ITZ'AT reading is now considered incorrect, i.e. the i-tz'a-ta/i-tz'a-ti syllabogram-only spellings are no longer considered to be a substitution for the "BBT" glyph. The same applies for the very realistic human head JM.p100.#2 – it's now listed on the undeciphered list in K&L.p45.pdfp45.r2.c5. Current readings: <ul style="list-style-type: none"> MHD has assigned a code AM5c. <ul style="list-style-type: none"> A search in MHD on "blcodes contains AM5c" yields 23 hits, almost all read with confidence (only 3 hits have a question mark <i>itz'at?</i>). The MHD concordance maps this to T755. Bonn has assigned a code 0755st, with a (confident) reading of ITZ'AAT. One example in MHD (AM5c.2) and the Bonn example (0755st) have not just an infixed AK'AB, but even an obsidian <i>blade</i> (i.e. with the AK'AB not directly infixed in the animal head, but instead in the obsidian blade, which is <i>in turn</i> infixed in the head). In older works <i>itz'at/itz'aat</i> was translated as "sage", "wise man" (e.g. 25EMC.pdfp56.l.#12), sometimes even "philosopher" (lost reference), but MHD goes for "artist", "scribe".
sage, wise man; artist; scribe	N	TA	S	<p>itz'at / itz'aat</p>  <p>JM.p100.#4 <[i]tz'a>:ta</p>  <p>mayavase.com K7750 PSS-N <[i]tz'a:ti></p>  <p>mayavase.com K8622 PSS-F <[i]tz'a:ti>.<pi:tzi:li></p>  <p>Mathews TNA Monument 159 C1 <[i]tz'a>:ti</p> <ul style="list-style-type: none"> For a long time, these i-tz'a-ti and i-tz'a-ta spellings were considered to be the syllabogram-only spelling equivalents of the "BBT" glyph, which was hence read as ITZ'AAT/ ITZ'AT. This was because: <ul style="list-style-type: none"> The "BBT" glyph also often ends with a ta phonetic complement. The "BBT" glyph and this syllabogram-only spelling both occur in the context of a title, and not just a title, but a title associated with a higher level of learning/scholarship/erudition. While both these statements remain true, these syllabogram-only spellings are now no longer considered to be a substitution for the "BBT" glyph. Instead, it appears that both MHD and Bonn consider them to be a substitution for another logogram, which MHD have given the code AM5c and Bonn the code 0755st. The syllabogram i in the example of K7750 PSS-N is the "bird pecking at the eye of a dog" variant.

younger brother	N	TR	S	itz'in / itz'in winik	 K&H.p44.r2.c2 yi.<tz'i:ni>  JM.p101.#3 i.<tz'ï{n}:WINIK>  JM.p101.#4 <i.tz'ï>.<wi.<WINIK:ki>>  JM.p298.#1 yi.<tz'i:na>  Matthews CRN Panel D D2 i.<tz'ï{n}:WINIK>
younger obsidian, junior obsidian (courtly title for a scribe)	N	TA	P	itz'in taaj	 Saturno-AMCR.p6.fig8.a i.<tz'i:ni> ta.ji <ul style="list-style-type: none"> • Saturno-UXNDiMSaA.t0:19:24 (Bill Saturno's audio-only Peabody lecture). • ZenderEtAl-SSw.p43.pdfp9.c1.l-11: <i>itz'in te' [itz'in] taaj</i> [...] "junior trees and junior obsidians." [...] This is almost certainly a reference to members of a ranked ritual order of priest-scribes. • See also <i>sakun/sukun taaj</i> = "Senior Obsidian".
Itzam (name of a god)	N	G	L	itzam	 TOK.p10.r2.c2 ITZAM  BMM9.p10.r3.c4 ITZAM  25EMC.pdfp36.#5.1&2 ITZAM  BMM9.p14.r2.c2 ITZAM  TOK.p25.r4.c3 ITZAM  25EMC.pdfp36.#5.3  BMM9.p14.r2.c3 ITZAM-KOKAJ  TOK.p25.r5.c4 ITZAM-KOKAJ <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, CMC4.

				<ul style="list-style-type: none"> • Caution: Itzam(na) is <i>not</i> God N. God N is associated with Pawahtuun (old spelling Pauhtun). Wikipedia: <ul style="list-style-type: none"> ○ https://en.wikipedia.org/wiki/Bacab: Bacab [...] is the generic Yucatec Maya name for the four prehispanic aged deities of the interior of the earth and its water deposits. [...] The Bacabs are also referred to as Pauhtuns. ○ https://en.wikipedia.org/wiki/Itzamna: Itzamna was an active creator god, [... he]] was the creator of humankind, and also the father of Bacab [...], a fourfold deity of the interior of the earth. • The whole complex of Itzam, Itzamnaaj, Kokaaj, Itzam-Kokaaj is a very vexed question: <ul style="list-style-type: none"> ○ Which glyph is which? ○ Is Itzam(naaj) the same as God D? • Variants (2): <ul style="list-style-type: none"> ○ A. Knot – features: <ul style="list-style-type: none"> ▪ A long, horizontal, tripartite glyph. ▪ Resembles a knot, with a “loop” on the left and a “loop” on the right, with a “knot” in the middle – one of the loops may be leaf-like, with a much thinner parallel leaf above it. ▪ The outer sides of the two loops can be bold or reinforced, the insides of the two loops have cross-hatching. ▪ The middle usually also has cross-hatching. ○ B. Head – features: <ul style="list-style-type: none"> ▪ An old man’s head (with). ▪ A round / bulbous nose. ▪ Sunken cheeks from a toothless mouth. ▪ Two short parallel arcs on the cheeks indicating wrinkles. ▪ Optionally an upside-down la-face as the bottom element of a tri-partite “complex ear”. ▪ A washer on the right – either as a partitive disk or as the middle element of a tri-partite “complex ear”. ▪ A headdress with cross-hatching, very vaguely resembling the Knot variant.
woman, lady, female	N	TA	L	ix / ixik <div style="text-align: center;">  </div> <div style="display: flex; justify-content: space-around; font-size: small;"> <div style="text-align: center;">K&H.p83.#2 IX / IXIK</div> <div style="text-align: center;">K&L.p23.#3 & K&L.p46.#1 IX / IXIK</div> <div style="text-align: center;">TOK.p23.r1.c3 IX</div> <div style="text-align: center;">BMM9.p14.r1.c1 IX / IXIK</div> <div style="text-align: center;">JM.p103.#1 IX / IXIK</div> <div style="text-align: center;">JM.p103.#2 IXIK:ki</div> </div> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ The ki as phonetic complement makes the reading IXIK rather than IX (though the absence of the ki does not necessarily mean IX rather than IXIK). ○ Features: <ul style="list-style-type: none"> ▪ A sort of “bun” on the top left. ▪ Long flowing strands of hair on the right, which IXIIM doesn’t have. ▪ “IL”-element on the cheek (optionally bold) on the cheek (though this is not a distinguishing characteristic). ○ The same glyph is read IX when in the title of a woman, i.e. “Lady”, and IXIK when it means a woman. • Do not confuse this with the visually similar IXIIM (“maize”) – distinguishing characteristics:

					<ul style="list-style-type: none"> ○ IX has one or more strands of hair (representing the long hair of a woman) whereas IXIIM (optionally) has a long, single, <i>bold</i> scroll (representing the sheath leaf of the corn cob) with two or three touching dots (representing maize kernels). ○ IX has a simple bracket or oval (optionally cross-hatched) representing a “bun” on the top left whereas IXIIM (optionally) has a “JEWEL”. ○ The presence of a ki as an end phonetic complement establishes IXIK. ○ Features in common (hence the confusion, also optional): <ul style="list-style-type: none"> ▪ Both can have an “L”-element on the cheek. ▪ Both can have a fancy ear with earpool. ○ As none of the distinguishing characteristics are guaranteed to be present, distinguishing IX / IXIK from IXIIM sometimes has to be based on context. • It is not clear to me whether or not there is a difference between Ix <name> and Ix <name> Ajaw – both forms, with and without Ajaw are common. Conceivably, Ix <name> Ajaw might be a member of the royal family while Ix <name> might be just a <i>distinguished</i> lady, not of the royal family. But the distinction between royal and simply “distinguished” is difficult to make in Classic Maya society, especially as the title Ajaw itself can designate anything from the ruler of a large polity (with vassals) to a member of a “distinguished” family of a smaller vassal town. That is to say, there is a continuous line from “royal” to “noble” to “distinguished” (quite aside from the fact that these are terms in English and hence an attempted etic description anyway). • Ix sometimes appears with another title, e.g. Ix Aj K’uhuun or Ix <name> Sajal. Opinion is divided as to whether such a lady herself held the office of Aj K’uhuun or Sajal, or whether she was simply the member of a family whose head was an Aj K’uhuun or Sajal: <ul style="list-style-type: none"> ○ In the case of Ix Aj K’uhuun, it seems possible that the lady herself held the office. An example is Ix Yax Paach K’uk’, Ix Aj K’uhuun on MQL Stela 11. ○ In the case of Sajal (it being a more “military” title), it seems more likely that the lady herself didn’t hold the office. An example is Ix Chak Xim Sajal, as her brother was sajal at the time.
Tonsured Maize God, TMG, maize in general; sweet corn	N	G	L	ixiim / ixim	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>TOK.p23.r1.c4 = BMM9.p14.r1.c2</p> <p>IXIIM / na</p> </div> <div style="text-align: center;">  <p>K&L.p31.#6 & K&L.p46.#2</p> <p>IXIM</p> </div> <div style="text-align: center;">  <p>Schele PAL TI CT A4 IXIM?/AHAN?</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Should be read as JUUN when it is the head variant of the number 1. • Means TMG or “maize in general” (as opposed to FMG = AJAN “fresh ear of corn”) – <i>reference?</i> • It means the TMG / IXIIM = “grain of (younger) maize”) as opposed to the FMG / AJAN = “ear/cob of (older) maize”– see “1” and “8” as numbers, AT-E1168-lecture6.t0:42:12-43:02 (TMG/“1”) vs AT-E1168-lecture6.t0:49:55 (FMG/“8”). • Features: <ul style="list-style-type: none"> ○ Main distinguishing features (all optional) are: <ul style="list-style-type: none"> ▪ “JEWEL” on forehead, while IX / IXIK has a regular tuft of hair (HUN reading suggested in BMM9.p10.pdfp10..r3.c3 – BMM9 does not write long vowels). ▪ Absence of long flowing strands of hair on the right, which IXIK has. ▪ Presence of 2-5 maize kernels in the head (optional).

					<ul style="list-style-type: none"> Do not confuse this with the visually similar IX / IXIK “woman, lady, female”, see IX / IXIK. <ul style="list-style-type: none"> Features in common (hence the confusion, also optional): <ul style="list-style-type: none"> Can have an IL-element on the cheek. Can have a fancy ear with earspool. Do not confuse IXIIM = “Tonsured Maize God” with the slightly similar day name IMIX. <ul style="list-style-type: none"> It’s almost a “swap” of the two syllables. IMIX is not the Classic Maya pronunciation of this day name anyway – this is just the Yucatec version, used by epigraphers because the Classic Maya pronunciation is not fully clear. PAL TI CT A4 is transliterated as AHAN? in Villalobos-EGM-KJP.p89, and as IXIIM in Guenter-TKJP.p26. I have put it under IXIIM, as I see JUUN as a forehead ornament, and also next to the complex ear.
maize-tree	N	G	P	ixiim te’el / xii’ te’el	 <p>mayavase.com (?) = (lost reference) K791 PSS-I1-J1 i.IXIIM TE'.le</p> <p>mayavase.com K1371 M2-M3 i.IXIIM <TE':la?>.le</p> <p>mayavase.com K5976 PSS-C1-D1 ta.IXIIM TE'.<e:le></p> <p>mayavase.com K9115 PSS-G1-H1 i.IXIIM TE'.le</p> <ul style="list-style-type: none"> This term occurs quite frequently in the PSS of vases, in the phrase: <i>yuk'ib ta (yutal) xiiim te'el kakao</i> = “(the) drinking vessel for (fruity) maize-tree-ish / maize-tree-type cacao”. Zender-CaCiAMF.t0:10:10-10:45: The text on these vessels of course typically calls out the origin of chocolate by saying things like <i>yuk'ib ta xiiim te'el kakaw</i>; literally "his cup for chocolate from the maize tree", with the vowel-<i>I</i> suffix that indicates source or origin. <i>Ta xiiim te'el kakaw</i> - this could also be translated as "this cup for 'maize tree-ish' kakaw", with the sense that it emerges from the fabulous, magical tree that grows from the dead body of the Maize God in the Underworld, and [that] gives us all of the first fruits. There’s some uncertainty as to what <i>ixiim te'</i> actually is. Is it actually the maize plant itself, “viewed as a tree”, or is it different plant, a type of tree, unrelated to maize, with <i>ixiim</i> just as qualifier (in the same way as a “whale shark” is a type of shark, with “whale” just as a qualifier for what sort of shark, unrelated to whales). In Callaway-ART.t2:17:42 Nicholas Hellmuth explains how he and his team found the actual plant growing in the wild: We went out into the rainforest, and we found <i>ixiim te'</i>. It took years and years and years. And we found <i>ixiim te'</i> blooming. And we found it within a couple of metres of two lodges we stayed in, on two different rivers. Unless it's blooming, you never see it. But once it blooms – and if you know what it is – then there are <i>millions</i> of them. And we photographed gazillions of them. So, it is a plant - it is a flavouring - and it grows all over the Arroyo Petex Batun - or actually the tributaries, and it grows all over the tributaries of the Rio San Pedro. It's everywhere - it's very common! [Sim: <i>arroyo</i> = “a watercourse (such as a creek) in an arid region”, “a water-carved gully or channel”. So, indeed, for Hellmuth, <i>ixiim te'</i> is a very different plant from maize.]
bowl	N	H	S	jaay / jay	 <p>K&H.p33.r3.c1 ja.yi</p> <p>K&H.p33.r3.c2 u.<ja:yi></p> <p>JM.p109.#2 ja.yi</p> <p>JM.p109.#3 ja yi</p> <p>AT-YT2021-lecture11.t0:28:50 u.<ja:yi> yu.<k'i:bi></p>



Martin-HftPP.p67.pdfp4.c2.fig16
CLK Structure Sub1-4 EsE-LtS2 caption
AJ ja:yi



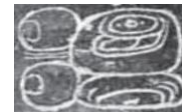
AT-YT2021-lecture11.t0:29:11
u.<ja:yi>



AT-YT2021-lecture11.t0:29:11
K1398 PSS-7
u ja.ya














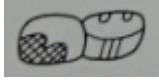
mayavase.com = Martin-HftPP.p67.pdfp4.c2.fig17a
K4333 #1
u.<ja:yi>



mayavase.com
K4542
u.<ja:yi>

- Commonly found in the PSS of ceramic vases.
- CLK Structure Sub1-4 EsE-LtS2 is also shown in AT-YT2021-lecture11.t0:29:11. CLK Structure Sub1-4 is the building with many murals depicting scenes from a marketplace – with the sellers of many goods labelled in glyphs as such.
- **K&H.p33.r3.c2 has the u on the right side, but reads it first.** This appears to be a “mirror image” inscription, as the “eyeballs” are facing right instead of the usual left.
- Meaning – there appears to be uncertainty about the specific meaning:
 - Possibility 1 – used to indicate “fine, more delicate vessels”:
 - Dütting&Johnson-TRRTNSAGL.p176 (1993) translates K1398 PSS-6 PSS 7 u ja-ya → jaay as “his thin-walled vessel”.
 - AT-E1168-lecture11.t0:16:01-0:17:31 glosses K4333 glyph-block #1 u.<ja:yi> → ujaay as “his fine clay vessel”.
 - AT-YT2021-lecture11.t0:25:39 glosses K1398 PSS-6 PSS-7 u ja-ya → ujay as “his fine vessel”.
 - AT-YT2021-lecture11.t0:28:50: this is of course the usual way to write ja-yi → jaay; and that’s the generic term for “fine vessels” which have thin walls [...].
 - AT-YT2021-lecture11.t0:29:11 glosses K1398 PSS-7 ja-ya → jay as “fine clay vessel”.
 - Possibility 2 – not related to delicateness:
 - K&H.p34-35 (2020):
 - ujaay / ujay. This vessel type refers to bowls with rounded or flat bases and more rarely to short, straight-walled bowls. It has been suggested that this term is related to the cognate root jay for “thin” in Yucatek, Ch’olan, and Tzotzil (MacLeod 1990: 363). However, this interpretation has syntactical problems since it frequently includes a possessive pronominal prefix indicating that it must function as a noun rather than an adjective. Indeed, a possessed adjective such as “his/her thin” is awkward and hardly resolved by this interpretation. In contrast, MacLeod (1990: 363-364) has pointed to productive entries such as “tortilla gourd” (Laughlin 1988: 148), “tub”, “basin” and “plate” in Colonial Tzotzil (Laughlin 1988: 207), which in this context fulfil not only the syntactical requirements but also expected semantic values. // Generally, vessels attributed the designation jaay are bowl-shaped and thus bear overall similarity to halved gourds, the probable origin of the term. Nonetheless, few existing cognates exist suggesting that the term fell into disuse after the Classic period. Despite the paucity of relevant linguistic data, Alfonso Lacadena found jay for “tazón de barro” (“clay bowl”) in Tzotzil (personal communication 2002) suggesting that once ceramic vessels came to replace the original gourd counterparts the term was preserved

					<p>nonetheless. Based on these analyses the term <i>*jaay</i> thus seems to be a descriptive rather than a functional designation, for “bowls” and originally for “gourd-shaped bowls.”</p> <ul style="list-style-type: none"> • <i>jaay yuk’b(iil) / jay yuk’ib(iil)</i>. This vessel type refers to vases and bowls, although the latter predominate, as do rounded bases. This vessel type designation is represented by the compounding of the two terms previously reviewed. In this context, were the (possessive) pronominal affix absent on the second term and present on the first, the interpretation of “his/her thin drinking implement” would be supported syntactically. However, these circumstances are not present suggesting that the adjectival interpretation of <i>jaay</i> should be abandoned. ▪ Martin-HftPP.p67.pdfp4.c1.para1.l+5 (2012): This word is familiar from dedicatory phrases on ceramic vessels. Many texts on Chochola-style incised cylinder vases, for example, use the possessed form <i>ujaay</i> “his/her <i>jaay</i>” to introduce the names of their owners (Grube 1990:322) (Figure 17a). <i>Jaay</i> has been lost from most Mayan languages but survives in Mopan (Ulrich and Ulrich 1976) and in Tzotzil (Delgaty 1964) as “clay bowl, tecomate”. ▪ StuartEtAl-GoP.pdfp18.para3 (2005): The word <i>jay</i> appears in modern lowland languages as an adjective meaning “thin”, which have led many to wonder if its use on Classic vessels is to highlight the fine thin walls of cylinder bowls. But the role of u-ja-yi glyph as a stand-alone noun would argue against this particular interpretation. // A welcome resolution to the meaning of the <i>jaay</i> glyph came in 1995, when Alfonso Lacadena noticed the following straightforward entry in Ulrich and Ulrich’s Mopan vocabulary: <i>jaay</i>, “tazon de barro” (clay cup). Obviously, this is our answer. When paired with the <i>y-uk’ib</i> label, the inscription reiterates “his clay vessel, his drinking cup...” • Pronunciation: <ul style="list-style-type: none"> ○ Note the synharmonic spelling ja-ya in K1398 PSS-7; AT-YT2021-lecture11.t0:25:39-26:15 (specifically 0:25:45): ... in fact, it is written as u-ja [with the full head of the Moon Goddess – ya – it’s one of those late synharmonic spellings – the usual sequence is ja-yi and here it is ja-ya – the vowel length [has] basically collapsed by that time, and the scribe is no longer representing it. ○ K&H.p34.fn42: <i>ujaay / ujay</i>. The difference in the value of the vowel in the terms <i>jaay</i> and <i>jay</i> is a regional one. In western Yucatan and Northern Campeche, Mexico the term <i>jaay</i> prevailed in exclusivity. While the same term is present in the central Lowlands, <i>jay</i> is occasionally represented indicating regional linguistic variation. The meaning of the term appears to have been the same despite these phonological changes.
weave; manifest, appear	V		L	jal	 <p>K&L.p37.#2.2 JAL</p> <p>TOK.p18.r5.c4 JAL</p> <p>BMM9.p12.r1.c2 JAL</p> <p>25EMC.pdfp37.#1.2 = K&L.p37.#2.2</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Do not confuse this with the visually and phonetically similar JEL. <ul style="list-style-type: none"> ○ Some sources do not distinguish JAL from JEL. ○ For those which do, JAL consists of two strands actually “interwoven” whereas JEL consists of only two bars “crossing”. • Do not confuse this with the homonym JAL/JALAL = “reed”. • This logogram has a number of independent, unrelated meanings: “weave”, “manifest/appear”: <ul style="list-style-type: none"> ○ EB.p82.pdfp87.#3 gives only “reed”. ○ K&H.p91.#2 gives only “manifest”, and lists JALAL as meaning “reed” (no glyphs for either JAL or JALAL). ○ K&L.p37.#2 gives “weave” but says it’s used as a rebus to write “appear”, and lists JALAL as meaning “reed” with a separate, distinctly different (unrelated, more representational) glyph. ○ BMM9.p90.#13 gives only “manifest” (with an example glyph). It lists JALAL as meaning “reed” (but without example glyphs). ○ 25EMC.pdfp37.#1 gives both “manifest/appear” and “weave”, and lists JALAL as meaning “reed” with a separate, distinctly different (unrelated, more representational) glyph.

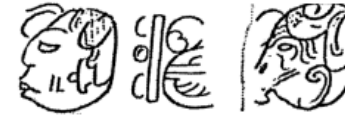
					<ul style="list-style-type: none"> In addition to the more literal meaning JAL = “to weave”, there is also the meaning “to manifest/appear”. As with the distinction BAAK/"bone" vs. BAAK/"captive", it's difficult to say whether these two “different” meanings might be two shades of the same basic etymon (from an emic point of view) or if, instead, they are just two independent etymons which happen to be homonyms (and for which the logogram for one was used as a rebus for writing the other).
reed	N	N	L	jal / jalal	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p21.#4 = 25EMC.pdfp37.#2.1 JALAL</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp37.#2.2 JALAL</p> </div> <div style="text-align: center;">  <p>MHD.ZFF JAL?</p> </div> </div> <div style="display: flex; justify-content: center; align-items: center; margin-top: 10px;">     </div> <p>Guenter-ARotCLP.p11 = Polyukhovych = Gronemeyer = Kistler-TSFFFM CNC Panel 1 H3 WAL.<AKAN/JAL></p> <ul style="list-style-type: none"> No glyphs given in K&H, TOK. <ul style="list-style-type: none"> BMM9 has a (textual/dictionary) listing for <i>jalal</i> = “reed”, but no corresponding logogram. BMM9 has a logogram JAL, but that is for the homonym JAL = “to weave” (presumably) unrelated to JAL = “reed”. The meaning “reed” for JALAL or JAL is given in EB, K&H, K&L, BMM9, and 25EMC (some with and some without glyphs). EB.p82.pdfp87.#3: <i>jal</i> n. reed. EB gives three different spellings JAL-la, JAL, and ja-la, but unfortunately (and unusually/exceptionally) gives no references. CNC Panel 1 H3b would appear to be a possible reference for the middle of the three spellings. EB refers to <i>akan</i> in the entry for <i>jal</i> (and vice versa), but – slightly cryptically – doesn’t further explain the cross-reference. In MHD this has been assigned blcode = ZFF, with the reading JAL?, with meaning “reed?”. Do not confuse this with the visually (slightly) similar AKAN. <ul style="list-style-type: none"> AKAN means “grass(land)”. JAL/JALAL means “reed”.
weaver	N	TA	L	jalam	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>BMM9.p10.c1.r4 JALAM</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp37.#3 JALAM</p> </div> <div style="text-align: center;">  <p>Grube-TLJ.p1.fig1 = T284 JALAM</p> </div> <div style="text-align: center;">  <p>M&L.p286.2M2 JALAM</p> </div> </div>



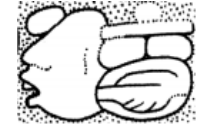
Grube-TLJ.p2.fig3a
CRN Element 53
IX.<6:JALAM:CHAN:na>



Grube-TLJ.p2.fig3b
CRN panel 3
IX 6.<JALAM:CHAN>



Grube-TLJ.p2.fig3c
CRN panel 2
IX 6.<JALAM:CHAN> AJAW



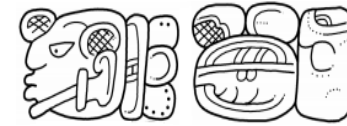
Grube-TLJ.p2.fig3d
CRN HS 3, Block 2
IX.<6:JALAM:CHAN>



NAR Stela 24, front
M&G.p74.1 = M&G.p74.box1 = Grube-TLJ.p2.fig2a
IX.6 <JALAM:CHAN>.<LEM?>

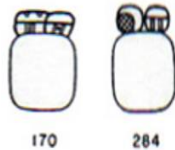


NAR Stela 24, right side
Grube-TLJ.p2.fig2b
IX.6 <JALAM:CHAN>.<LEM?>


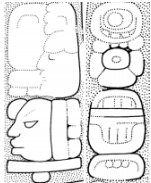


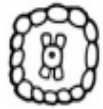
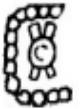

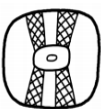
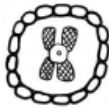





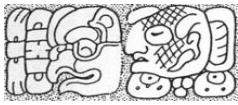







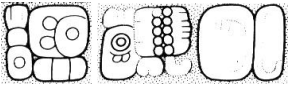
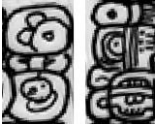
NAR Stela 29, back
Grube-TLJ.p2.fig2c

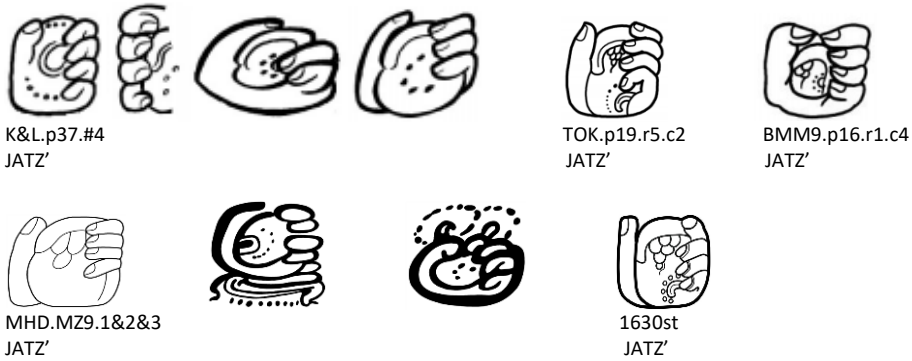


- No glyphs given in K&H, K&L, TOK.
- Resembles the top part of **AJAW**, but is distinct from it.
- Although different, there isn't a discrepancy in logogram between BMM9.p10.c1.r4 and Grube-TLJ.p1.fig1:
 - The first element is the same, but the second element is (respectively) **po** or **BEN**.
 - This is because **JALAM** is just the cross-hatched eyeball on top of reduced **AJAW**. **AJAW** can be **BEN.po** or **po.BEN** – in BMM9, the **BEN** is covered by the new element, whereas in Grube-TLJ the **po** is covered.
- Caution: M&L have two different glyphs as 2M2 – this one (T284) and T170.









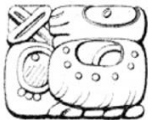
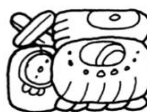
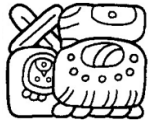


- List of prominent persons named Ix Wak Jalam Chan:
 - Lady Six Sky of NAR, daughter of Bajlaj Chan K'awiil of DPL, and mother of K'ahk' Tiliw Chan Chaak of NAR.
 - Ix Wak Jalam Chan of Motul de San José, second wife of Kokaaj Bahlam IV.
 - Ix Chak Tok Chaak of CRN, wife of Chakaw Nahb Chan and mother of his two sons, K'inich Yook and Chak Ak' Paat Kuy.
- Meaning:
 - BMM9.p10.r4.c1 **JALAM** (no meaning given).
 - As per Grube-TLJ.p4-5 = 'weaver' (Grube-TLJ.p4.l-7).
 - Dorota Bojkowska says quite commonly accepted as weaver.
 - 25EMC.pdfp37.#3 explicitly gives "weaver".

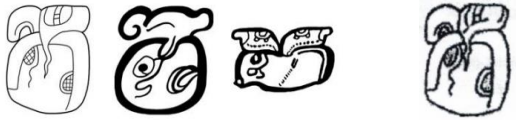


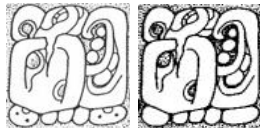

weaver	N	TA	S	jalam	 <p>K1383 (RAZ) Zender-TCMPG.p11.fig8e IX.<ja:la:ma></p>  <p>OXP stela 5 Grube-TLJ.p4.fig5 IX:WAK ja:la:mi CHAN:na</p>  <p>YAX Lintel 41 D1-D2 IX.6 <ja[la]:ma>.<CHAN:AJAW></p>  <p>= YAX lintel 41 Grube-TLJ.p3.fig4b</p>
flower	N	P	L	janaab / jan	 <p>K&L.p21.#5 JANAB</p>  <p>TOK.p11.r5.c1 JAN</p>  <p>TOK.p11.r5.c2 JAN?</p>  <p>TOK.p11.r5.c2 JAN?</p>  <p>BMM9.p12.r1.c3 JAN / JANAB</p>  <p>JM.p106.#3 JANAAB</p>  <p>SJ.p149.c1.r9.1 JANAB'</p>  <p>TOK.p26.r4.c1 JAN</p>  <p>BMM9.p19.r3.c3 JAN / JANAB</p>  <p>JM.p106.#4 JANAAB'</p>  <p>PAL TI WT M2-N2 Schele K'INICH.JANAAB <pa.ka>:la</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Some uncertainty about whether it is read as JAN or JANAAB (Dorota Bojkowska doesn't know why the JAN alternative is given, in her experience, in context, it's always JANAAB). • Variants (3): <ul style="list-style-type: none"> ○ A. Stylized/boulder – features: <ul style="list-style-type: none"> ▪ The outline is a circle (e.g. TOK.p11.r5.c2) but this is often replaced by a circle of touching dots (e.g. K&L.p21.#5, BMM9.p12.r1.c3) or sometimes a circle of non-touching dots between two concentric circles (e.g. JM.p106.#3, SJ.p149.c1.r9.1). ▪ A washer in the centre. ▪ 4 cross-hatched bars at the NE, NW, SE, SW corners of the washer, pointing outwards: <ul style="list-style-type: none"> • Typically not reaching all the way to the edge. • Occasionally reaching all the way to the edge.

					<ul style="list-style-type: none"> ○ B. Bird head – features: <ul style="list-style-type: none"> ▪ The eye of the bird is the stylized variant (note: PAL TI WT M2-N2 has a bird head without the “JANAAB”-eye). ▪ Prominent o “feather” on either side of head. ▪ Medium-sized, solid, non-elongated beak, with a tiny hook at the end. ● The stylized/boulder variant of JANAAB is in some senses a “mirror image” of NIK: <ul style="list-style-type: none"> ○ In JANAAB, the four bars go from the centre not quite to the outside. They tend to be at the ordinal (a.k.a. intercardinal) points of the compass (NE, SE, NW, SW) though less pronouncedly so than for the cardinal points of NIK. ○ In NIK, the four bars go from the outside not quite to the centre. They tend to be at the cardinal points of the compass (N, S, E, W). ● Earlier, there was disagreement about whether it was a type of bird or a type of flower (partly because of the bird-head variant): <ul style="list-style-type: none"> ○ MC.p163.r6.c4: JANAAB, a flower. ○ SJ.p149.c1.r9: JANAAB, type of bird. ○ KuppratApp: type of flower? type of bird? <p>but the consensus now is that it is a type of flower. There is however Helmke&Vepretski-RtRNoRIIIaVoC.p1.pdfp1.c2.para1.l-10 (2022): Nowadays, we can appreciate the more complete regnal name that he adopted upon his accession to the throne, namely K’inch Janaab Pakal I (‘radiant is the raptorial bird shield’), replete with the anachronistic ordinal Roman numeral of European scholarship (known as a regnal number), which marks him as the first in the dynasty of Palenque to bear this regnal name.</p>
flower	N	P	S	janaab / jan	 JM.p107.#4 ja.<na:bi>  SJ.p149.c1.r9.2 ja.<na:bi>
banner, flagstaff	N	H	S	jasaw	 JM.p108.#1 <ja:wa>.sa  JM.p108.#2 ja.<sa:wa>
flap-staff (ritual object)	N	H	P	jasaw chan	 Coll-1 YAX Lintel 9 A4-B1-B2 <AK’OT:ta>.ja ti.<ja:wa>.sa CHAN.*na  Graham YAX Lintel 33 D-E-F ti.<AK’OT:ta{j}> <*ti:ja>.<sa:wa> *CHAN.*na  Coll-1 YAX Stela 11 K1b-K2a AK’OT:ta:ja ti:<ja.sa>:<wa.CHAN> <ul style="list-style-type: none"> ● The so-called “flap-staffs” are shown in the iconography of YAX Lintel 9, Lintel 33, and Stela 11, and also recounted in the glyphic text (YAX Lintel 9 A4-B1-B2, YAX Lintel 33 D-E-F, and YAX Stela 11 K1b-K2a). They are also shown in the iconography of YAX Lintel 50, Stela 16, and CAY Panel 1, but not mentioned in the glyphic text. ● AT-E1168-lecture15.t0:23:42-24:43 (2015) explains that this dance was performed during the Summer Solstice, perhaps to try to invoke a brief break in the rain, useful for agricultural activities: Jasaw Chan K’awil: “K’awil in the Sky Clears” or “K’awil Clears in the Sky”. Once again, it’s a general act –

					<p><i>jasaw</i> is “to clear up”. We know that there is actually a kind of dance called <i>jasaw chan</i>, and it falls near the Summer Solstice – in the period of what we call <i>canicula</i>, in the rainy season. So there’s a month of May when the rains come, and then usually in July there’s a brief break in the rain. And it lasts for a few weeks, and it’s very important, because sometimes you want to do a second plant[ing], you want to do a few other things, and you really want this to happen. So presumably, Maya kings danced a special “Sky Clearing Dance” to make sure that there’s a brief period of sun that you need for agricultural activities. That’s the only ritual that we know of that has some agricultural connotations in the Classic Maya culture. // So this king was K’awiil, [i.e.] the Lightning that Clears the Sky. So you get the idea, right? The sky is dark and it’s raining – so you see a bolt of lightning and it clears the sky.</p> <ul style="list-style-type: none"> • Looper-TMotMFD (2003) and Looper-TBLG (2009) give lots more detailed information.
strike, hit	V		L	jatz’	 <p>K&L.p37.#4 JATZ’</p> <p>TOK.p19.r5.c2 JATZ’</p> <p>BMM9.p16.r1.c4 JATZ’</p> <p>MHD.MZ9.1&2&3 JATZ’</p> <p>1630st JATZ’</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: Canonically, a left hand holding a rock (K&L give one instance of a right hand). • There’s little doubt that this glyph is JATZ’. But the relationship between this “hand holding a rock” / JATZ’ and the “hand holding an atlatl” (sometimes read JATZ’OOM) is complicated. See JATZ’OOM.
strike, hit	V		S	jatz’	 <p>JM.p108.#3 <ja:tz’a>.yi</p>
striker, hitter	N	TA	L	jatz’oom?	 <p>K&L.p37.#3.1&2&3 JATZ’</p> <p>TOK.p9.r3.c5 JATZ’OOM</p> <p>25EMC.pdfp37.#5.5&6 = K&L.p37.#3.3&2 JATZ’</p>

				 MHD.MR8.1&2&3  0361st	<ul style="list-style-type: none"> No glyphs given in K&H, BMM9. Features: Left or right hand holding an <i>atlatl</i>. Pronunciation: <ul style="list-style-type: none"> K&L and 25EMC both give JATZ' – <i>Sim: this collapses “hand holding an atlatl” with the glyph of a “hand holding a rock” – JATZ' = “to strike” / “to hit”.</i> TOK distinguishes the “hand holding a rock” = JATZ' vs. the “hand holding an atlatl” = JATZ'OOM. Bonn makes exactly the same distinction. MHD <i>transliterates</i> both as JATZ' but in practice, in the <i>transliteration</i>: <ul style="list-style-type: none"> Adds an <i>-noom</i> to the “hand holding a rock”. Adds an <i>-oom</i> to the “hand holding an atlatl”. There is some uncertainty whether JATZ' or JATZ'OOM are at all appropriate readings for this glyph (i.e. the “hand holding an atlatl”) – i.e. it is doubted if it should be seen as related to JATZ' (= a hand holding a rock), but rather something completely different. “Only” seen in the name “Jatz'oom Kuy” (= “Spearthrower Owl”) [<i>check MHD</i>], believed to be the ruler of Teotihuacan, whose policies revolutionized the Maya world in a series of (military) events at various Maya cities, called the “Entrada”: TIK, CPN, UAX, SUF (La Sufricaya), PAL, NCT (Naachtun), RAZ (Rio Azul), El Achiotal, BJC (Bejuca) were all affected; in Naachtun there is even a reference to u-yajaw-te' “his war captain”, at 2 dates which were earlier than TIK (1 or 2 days before), indicating that this was where the Teotihuacanos first arrived and used as base to move on to the rest – the first “collaborator” city) [<i>lost reference</i>].
tripod plate	N	H	S	jawante' / jawte'  K&H.p33.r5.c1 JM.p108.#4 mayavase.com K4669 u.<ja:wa{n}:TE'> ja:wa{n}:TE' <ja:wa{n}>.TE'	<ul style="list-style-type: none"> K&H.p35.para4: This vessel type refers to dishes or plates with hollow oven-type tripod supports. Aside from the supports, vessels with this designator are identical in most all other respects to the <i>lak</i> described above. Stephen Houston equated the term with an exact entry in a Colonial dictionary of Yukatek (Perez 1866-77) for <i>hawante</i>: “<i>vasija de boca ancha y escasa profundidad</i>” (a wide-mouthed vessel of shallow depth) (MacLeod 1990: 300-303). Analyses of this term allow the identification as the root as the positional jaw > *jäw “face up” (Kaufman & Norman 1984). However, the original Spanish entry of “boca arriba” should be noted as may more correctly describe the original semantic domain, as “mouth up.” MacLeod has understood the suffix <i>-an</i> as a participial, where it is known as a suffix for positional verbs (Boot 2001), as in <i>chum-w-aan-ø</i>, “was seated.” // Together this suggests that the term may have originally been intended as <i>jaw-w-an-ø</i> for “was faced upwards.” All the few <i>jawante'</i> documented to date are tripod dishes, suggesting that the presence of the tripod supports is the feature distinguishing these vessels from <i>lak</i> dishes, as otherwise these have all other modal attributes in common. To date no satisfactory explanation has been provided for the final suffix <i>-te'</i>. MacLeod speculated that since the word refers “tree” and “wood” (the primary meaning of this term) that this vessel form may have had antecedents made of wood, which once made in ceramic, maintained their original designation as if the Late Classic examples were skeuomorphic (MacLeod 1990: 302-303). However, it should be noted that (as a suffix) <i>-te'</i> functions, among other things, as a numerical classifier for counts of 20-day period (Boot 2001) and as a suffix to the prominent title <i>kalomte'</i>. Based on the attributes surrounding the ascent to the rank of <i>kalomte'</i> and the features distinguishing <i>lak</i> from <i>jawante'</i>

					<p>we would like to tentatively suggest that <i>-te'</i> may be a suffix for things that are 'stood up' or 'made to stand up.' If this interpretation is correct, the term <i>jawante'</i> may be literally refer to a vessel that is made to "face upwards and stand upright." Based on these analyses it thus seems that the designation of tripod dishes is essentially descriptive rather than functional.</p> <ul style="list-style-type: none"> • AT-YT2021-lecture11.t0:29:45 glosses this as ja-wa-TE' → <i>jawte'</i>. This is a known quandary in Maya decipherment: when there is a final syllabogram, does one read only its initial consonant and have the vowel of the syllabogram silent, or does one read an underspelled consonant <i>after</i> the syllabogram? In many cases, the answer is known, but there are some cases of doubt. One such case appears to be <i>jawte'</i> vs. <i>jawante'</i>. • Boot-THToK7786&K4669.p3.para2.l+7: <i>u-jawa[n]te'</i> "his wide (tripod) plate" [...]. The suffix <i>-te'</i> may indicate that originally these containers were made of wood, not ceramic material (all ceramic containers originally were made of some kind of vegetal material; the Classic cylindrical ceramic vessels possibly were made from cut mature bamboo, which also in the present day makes excellent drinking cups).
change; adorn; replace; reveal	V		L	jel	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p37.#2.1 JAŁ -> JEL</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp37.#1.3 JAŁ -> JEL</p> </div> <div style="text-align: center;"> <p>25EMC.pdfp37.#1.1 = K&L.p37.#2.1 JAŁ -> JEL</p> </div> </div> <div style="margin-top: 10px;">  <p>Greene PAL TC C6b <JEL{a}><[ji]ya></p> </div> <div style="margin-top: 10px; display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Hunter QRG Stela C B6 <JEL:[*]a]ja><k'o:ba></p> </div> <div style="text-align: center;">  <p>= Schele</p> </div> <div style="text-align: center;">  <p>= Coll-2</p> </div> <div style="text-align: center;">  <p>= VanStone-MC-A2012.t0:04:51 = San Diego Museum of Man (photo)</p> </div> <div style="text-align: center;">  </div> </div> <ul style="list-style-type: none"> • Given in EB.p84.pdfp89.#5: <i>jel-</i> tv. to change; to adorn, giving as reference both PAL TC C6a and QRG Stela C B6a. • For QRG Stela C B6: <ul style="list-style-type: none"> ○ The la infix in the ja is not very clear in the drawings by Hunter and replaced by three dots in the drawing by Schele, but is clear in the drawings of Coll-2, VanStone-MC-A2012.t0:04:51 and the photograph. ○ The presence of the ja shows immediately that the verb is in the passive form. This is not so clear in the case of PAL TC C6b, where an underspelled <i>-a-</i> has to be inserted to produce a passive form. • So far, I've only seen this verb in the context of the ritual replacement of an object, at around the time of the creation of the current universe (PAL TC C6b-D6a, and QGR Stela C B6). The object in both cases is the <i>k'ob</i> or <i>k'ojob</i> (see <i>k'ob</i> / <i>k'ojob</i> for a discussion about this). • Do not confuse this with WIIN: <ul style="list-style-type: none"> ○ WIIN has a face in between the two arms of the top half of the X whereas JEL has nothing.

				<ul style="list-style-type: none"> Do not confuse this with the visually and phonetically similar JAL – they are very different semantically: JEL = “to replace, change, adorn” whereas JAL = “to weave”. Found on PAL TC C6, PAL TS D16, QRG Stela C B6, 22 hits in MHD. <ul style="list-style-type: none"> Some sources do not distinguish JAL from JEL. For those which do, JAL consists of two strands actually “interwoven” whereas JEL consists of only two bars “crossing”. Prager-TS576.p2.fig1 distinguishes JAL/551st from JEL/153st. But Prager-TS576 gives the meaning of JEL as “reveal”. 153st shows up in Stuart-ANVotSk.fig3a&b, but not talked about in the text, because he’s only interested in the K’o-part after it. FK Malmö Workshop handbook (2017) p7.r1.c6 gives “JEL/JAL” as alternatives, so it apparently doesn’t distinguish JAL and JEL. K&L.p37.#2.1 and 25EMC.pdfp37.#1.3 are the “crossed-bar” (as opposed to the “interwoven strands”) glyphs, but are given as JAL not JEL. This might have been an oversight, or it might not wish to recognize this distinction, or it might have been a distinction which was discovered after the publication of K&L (2018) and 25EMC (2020). Meaning: <ul style="list-style-type: none"> K&H.p91.pdfp93.#6: <i>jel-</i> tv 1) to adorn, dress, 2) to change, replace. Stuart-TPM.p166: <i>jehl-(a)j-iiy</i> = “(since) it was renewed”.
sprout	V	L	jinaaj?	 <p>MHD.ZL2.1&2&3 FK2.p4.pdpf4.r6.c4</p>  <p>ZenderEtAl-SSw.p37.pdfp3.fig1 = MHD (Safronov) LTI Kimbell Panel J1/P1 4.<JINAAJ?:ji></p>  <p>Schele = Guenter-TKJP.p26 = KuppratApp / FKSLE.pdfp10.#11.1 PAL TI CT B4 <JINAAJ?:ja>:la</p>  <p>Schele = Guenter-TKJP.p26 PAL TI CT B5 <JINAAJ?:ja>:la</p>  <p>KuppratApp / FKSLE.pdfp10.#11.2 = Coll-1 (photo) PAL Temple 19 Platform South Side T2</p>

AJ.<JINAJ?:ji>

- No glyphs given in K&H, K&L, TOK, BMM9, 25EMC.
- The iconographic origin of this logogram is maize sprouting from a split in the earth.
- Kupprat is the only source to offer a tentative pronunciation of **JIN?** / **JINAJ?**.
- EB.p85.pdfp90.#2 has *jinaj* n. “sprout” (but of course without any drawing) – it gives as reference PAL T19 Bench-S. Sim: here -S stands for “South”; in MHD terminology, this is PAL Temple 19 Platform South Side. Stuart-TiFTXIX also prefers “Platform” to “Bench”.
- A search in MHD on “blcodes contains ZL2” gives 15 hits, on bone, ceramics, and stone monuments. More common in a personal or placename (10 hits) than purely functioning as a verb (3 hits). Mostly from the Usumacinta region (YAX, PAL) or Central region (TIK, YHX).

#	objabbr	blcoord	bllogosyll	blmaya1	blengl	blcodes	blsem
1	COLK1399	O01	??	??	??	ZL2	personal name
2	COLK1609	D	k'uh ??	k'uhul ??	holy ??	SG1 ZL2	toponym
3	COLLAXP1	J01	04 ?? ji	chan ??	Chan ??	004a ZL2 1M1	personal name
4	EKBMur29B	F02	?? ja	??	??	ZL2 ZU1s	
5	PALHCEF	E02	?? ji a ajaw	?? aajaaw	?? lord	ZL2 33F AK2s ZB1	site title
6	PALT19PI	T02	aj ?? ji	??	??	AK2a ZL2 33F	personal name, agentive
7	PALTIm	B04	?? ja la	??	sprouted?	ZL2 ZU1s ZA2	
8	PALTIm	B05	?? ja la	??	sprouted?	ZL2 ZU1s ZA2	
9	TIKMT039A	A08	?? ??	??	"Split Earth Huxaj Te' "	ZL2 3MF	personal name
10	TIKMT039A	C02	?? ??	??	"Split Earth Huxaj Te' "	ZL2 3MF	personal name
11	TIKMT039B	A08	?? ??	??	"Split Earth Huxaj Te' "	ZL2 3MF	personal name
12	TIKMT039B	C02	?? ??	??	"Split Earth Huxaj Te' "	ZL2 3MF	personal name
13	TIKMT056	B	?? la ka wa	?? kakaw	sprouted? cacao	ZL2 ZA2 AA1s 252	
14	YXHSt13	A04	ti ??	ti ??	in/on ??	3M2 ZL2	
15	SRCPP2B1	A02	?? ji/no	??	??	ZL2 33F/ZD2s	toponym?

- MHD does not venture a pronunciation for it, giving only “?”.
- I’m treating the alternation between -ji and -ja as just the loss of long vowels, and so I’ll read **JINAAJ**.
- LTI Kimbell Panel J1/P1 is <4.JINAAJ> because this is one of the rare inscriptions where the direction of reading the glyphs is right to left (and asymmetric glyphs are “mirrored”, compared to their normal form). This is the objabbr = COLLAXP1 hit in MHD, where it is a tag in the iconography for the name of a captive.
- In PAL TI CT B4 & B5 it functions as a verb, but in LTI Kimbell Panel and PAL Temple 19 it is merely part of a name.

drill

V

S

joch’



AT-E1168-lecture20.t0:52:52
[not given]
jo.<ch’o:ja>



AT-E1168-lecture20.t0:52:52
[not given]
jo.<ch’o:[ji]ya>




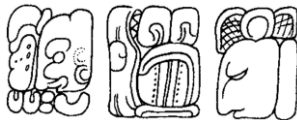






Nájera-ELRdF.p99.fig2 (Stuart)
Unprovenanced lintel
jo.<ch’o:ja> K’AHK’






















Nájera-ELRdF.p105.fig5 (Voss)

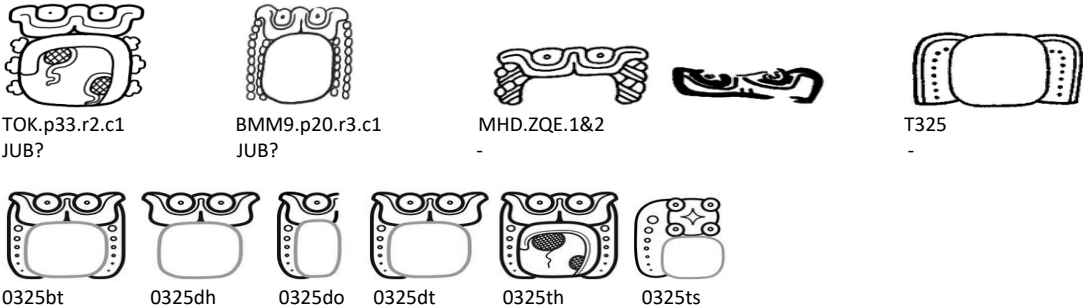



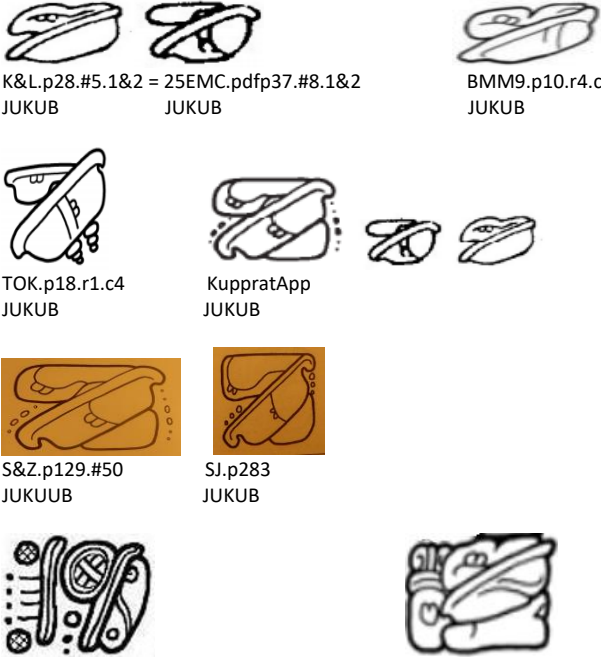
Nájera-ELRdF.p102.fig4 (Mathews)

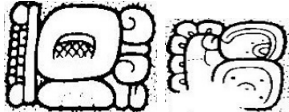


					<p>CHN RH HB 13-14 <jo.ch'o><bi.ya> u.<k'a:k'a>.TE'?</p>  <p>Stuart PAL T19 Platform South Side E6 <jo:ch'o>.<K'AHK':AJ></p> <p>LTI Panel 2 A2-B2 jo.<ch'o:ja> K'AHK'</p>  <p>Nájera-ELRdF.p99.fig2b (Stuart) YAX Lintel 29 D4-D5 <jo.ch'o><[ji]ya> u.K'AHK' ITZAM:?</p> <ul style="list-style-type: none"> • Often occurs in the context of <i>joch' k'ahk'</i> = “to drill fire” – a ritual in which drilling is involved. • See also Nájera-ELRdF: <ul style="list-style-type: none"> ◦ CHN RH HB = Chichén Itzá, Red House, Hieroglyphic Band = Casa Colorado, Banda de Jeroglíficos.
skull	N	B-H	L	jol	 <p>K&H.p83.#3 JOL</p>  <p>K&H.p73 DPL HS 4 G1 JOL</p>  <p>BMM9.p15.r5.c3 JOL</p>  <p>K&L.p24.#2 JOL</p>  <p>TOK.p22.r2.c1 JOL</p>  <p>MC.p163.r6.c7 JOL</p> <ul style="list-style-type: none"> • JOL / “head” and the skull variant of CHAM / “die” both share the fact that they look like a skull. • Note: not “head”, which is BAAH, but specifically “skull” Really? I’m still unsure – the glyph looks like a skull (is in fact, of course, the drawing of a skull), but there must be some contexts where it’s used to mean “head”. The ruler’s name Nu’un Jol Chaak surely means “Stammering Head Chaak” rather than “Stammering Skull Chaak”? • Dorota Bojkowska: caution K&L.p24.#2.7 is probably XIM and not JOL – what are the diagnostics? • Features: <ul style="list-style-type: none"> ◦ Nose depression. ◦ No ear (present in CHAM). ◦ No % element (helps to distinguish it from CHAM, which has optional %).





					<ul style="list-style-type: none"> o No bottom jaw (helps to distinguish it from CHAM, which has bone-jaw). o 2-4 teeth from top jaw, hanging downwards from an upper jaw, which is not a bone-jaw (helps to distinguish it from CHAM, which has teeth resting on the top of a lower jaw, which <i>is</i> a bone-jaw). o Optional oval with 3 dots or tiny dots (shared with CHAM, though more common in JOL) – the 3 dots or tiny dots can also be inside the eye or inside the eye protector. o Dorota Bojkowska: occasionally, there will be eyeball at the forehead – in the iconography, the God of Death has such an eyeball. o “Kidney eye” (tips pointing upwards) + “cover” with 3 tiny dots inside. o No lower jaw – bone jaw, which CHAM has. o 3 tiny dots in a row, optionally in an oval or kidney-shaped protector, which CHAM (generally) doesn’t have. • Do not confuse this with the visually similar CHAM: <ul style="list-style-type: none"> o JOL has no lower jaw – the upper teeth always hang from the upper jaw with nothing underneath them, whereas in CHAM, there is a lower jaw – either just the bottom part of the line surrounding the head, or an actual bone-jaw.
accession to rulership; revelation; debut	N		L	joy	 <p>K&L.p37.#5 JOY</p>  <p>TOK.p33.r5.c2 JOY</p>  <p>BMM9.p20.r2.c4 JOY</p> <p>25EMC.pdfp37.#7.2&3&4 = K&L.p37.#5.1&2&3</p>  <p>JM.p117.#2 jo+JOY</p>  <p>JM.p117.#3 jo.<JOY+ja></p>  <p>25EMC.pdfp37.#7.1 = JM.p119.#3 JOY JOY</p>  <p>JM.p119.#4 JOY+ja</p>  <p>JM.p120.#1 <JOY+ja>.<[j]ya></p>  <p>MC.p163.r6.c8 JOY+ja</p>  <p>Schele DO Unprovenanced Panel 2 (PAL) H1 <K'AN:na>.<JOY+CHITAM></p>  <p>MHD {Looper} LRMF-1.2.159.53 B1 ti.<JOY+ja>.la</p>










					<ul style="list-style-type: none"> No glyphs given in K&H. Before the decipherment of both pronunciation and meaning, this glyph was nicknamed the “toothache glyph”. This perhaps arose because of K’inich K’an Joy Chitam, where the JOY is conflated with the head of an animal (CHITAM), producing the impression of a head bound in a large bandage because of an aching jaw or tooth. Such an association / nickname would not have arisen from a conflation of jo+JOY (JM.p117.#2) or JOY+ja (JM.p119.#4). JOY is a noun, with <i>joyaj</i> being the verb derived from a noun – L&D.p42.pdfp42: The suffix <i>-Vj (-aj or -iij</i> depending on the case) derives intransitive verbs from nouns or adjectives with the meaning of ‘to do what the root indicates’. The derived verbs are always intransitive. [Sim: <ul style="list-style-type: none"> L&D explicitly gives the example of: <i>joy</i> ‘debut’ <i>joy-aj</i> ‘to debut, make something for the first time’. It’s hence important to realize that <i>joyaj</i> is not a passive (i.e. it is not <i>johyaj</i> as the passive form of a verb <i>joy</i>).] Usage: <ul style="list-style-type: none"> <i>joyaj ti</i> – here, a verb – probably the most common usage: <ul style="list-style-type: none"> <i>joyaj ti ajawlel</i> = “he debuted in (the) rulership” = “he accessed to being the ruler”. <i>joyaj ti sajalel</i> = “he debuted in (the) sajalship” = “he accessed to being the sajal”. <i>ti joyajal</i> – here, a noun (the <i>-al</i> is a suffix with derives nouns from verbs) – a much less common usage (MHD has only three hits for “blmaya1 contains joyajal”): <ul style="list-style-type: none"> <i>ubaah ti joyajal</i> = “(It is) his image in accession”, e.g. LRMF-1.2.159.53 B1.
<unknown>	N		L	ju’?	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>TOK.p18.r1.c3 JU’?</p> </div> <div style="text-align: center;">  <p>MHD.SG5.1&2 JU</p> </div> <div style="text-align: center;">  <p>1718st JU</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 M4-N4 taj{al}.<[CHAN]AHK:na> AJ.<CHAK:JU’?:TE’></p> </div> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 O9-P9 taj{al}.<[CHAN]AHK:na> AJ.<CHAK:JU’?:TE’></p> </div> <div style="text-align: center;">  <p>Lakambalam CNC Panel 3 D4-E4 / ‘C4’-‘D4’ taj{al}.<[CHAN]AHK:na> AJ.<CHAK:JU’?:TE’></p> </div> </div> <div style="margin-top: 20px;">  <p>MHD (Luin) CNC Panel 3 F5-F6 (MHD) / H5-H6 (Barrientos-PhD.p741.pdfp773.fig11.61) u.<*BAAH:che>.*bu AJ.<*CHAK:*JU’?:*TE’></p> </div> <div style="margin-top: 20px;">  </div>








					<p>Coll-1 YAX Lintel 10 D3a-D3b AJ.<CHAK:JU'?:TE'></p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, 25EMC – i.e. TOK is the only known reference to this logogram. The two ovalish elements (top and right) are very suggestive of one of the (rarer) variants of syllabogram u, but JU' does not have any cross-hatched areas on the face, present in that variant of u. Reading: TOK (2017) has JU? while both MHD and Bonn have JU. This which might imply that confidence in the JU reading has grown in the course of time. Meaning: unknown. Known (to me) only from occurrences on: <ul style="list-style-type: none"> CNC Panel 1: the name of one of the rulers (Tajal Chan Ahk, Aj Chak Ju' Te'). CNC Panel 3: the carver of the monument was the <i>Baah Che'b</i> ("Head Scribe") of Aj Chak Ju' Te'. YAX Lintel 10: one of the additional names/titles of the last ruler: K'inich Tatbu Jolom IV.
bring down (in battle)	V		L	jub	 <ul style="list-style-type: none"> This has been nicknamed the "Star War" glyph. MHD maps ZQE to T325 and Bonn also lists its 0325* examples as variants of T325. <ul style="list-style-type: none"> Neither MHD nor Bonn currently give a reading for this glyph, not even a tentative one with question mark. The MHD and Bonn examples all have an EK' on top, which T325 doesn't have. It's difficult to work out what's going on with the absence of EK' in T325 because I haven't been able to find any context for T325. Often, one can look up a T-number in TCMH (1962). And from there, one can actually look up the (sometimes multiple) inscriptions and context from which Thompson selected his example. However, in this case T325 is not listed in TCMH: <ul style="list-style-type: none"> TCMH.p66-67 = pdfp43: the last glyph shown is T287. TCMH.p68-69 = pdfp44: the first glyph shown is T352. This is not unique to T325. There are many known T-numbers which are not shown as examples in TCMH (1962). Markianos-JOM (2021) is a paper which proposes JOM. [Sim: this doesn't seem to have found much support among epigraphers.] Carl Callaway [Washington reading group, 2023-10-21, paraphrased]: This glyph has had a number of different proposed readings, and things have now gone around "full circle" and one of the old proposals (JUB?) is gradually gaining acceptance again. [Sim: is there a paper "re-supporting" JUB?]

bring down (in battle)	V		S	jub	 <p>JM.p122.#1 ju.<bu:yi></p> <p>JM.p122.#2 ju.<bu:yi></p> <ul style="list-style-type: none"> This was for a long time a full syllabogram-only spelling with no corresponding logogram. But Carl Calloway made the observation that JUB? Is gaining favour again as a reading for the “Star War” glyph. If so, then this full syllabogram-only spelling would seem to be the equivalent of said logogram. Seeing as JUB is still not completely accepted as the correct reading for the logogram, viewing this ju-bu as the syllabogram-only equivalent of the “STAR-WAR” logogram is tentative. JM.p122#1 which could easily be mistaken for a ko with touching dots all around the perimeter, but context tells us that it really is ju. Although it’s quite an aberrant form, there are many aspects of the canonical ju which can be found (in a quite distorted form) in this glyph. Moreover, the variant of ko based on the turtle-shell is usually found “horizontal” rather than “vertical”, further reducing the chances that this is ko. [There are some indications that this variant of ju is derived from a turtle shell anyway.]
canoe	N	H	L	jukuub / jukub	 <p>K&L.p28.#5.1&2 = 25EMC.pdfp37.#8.1&2 JUKUB</p> <p>BMM9.p10.r4.c2 JUKUB</p> <p>TOK.p18.r1.c4 JUKUB</p> <p>KuppratApp JUKUB</p> <p>S&Z.p129.#50 JUKUUB</p> <p>SJ.p283 JUKUB</p> <p>Safronov BPK Sculptured Stone (a.k.a. Msc 5) AJ.?.JUKUUB</p> <p>Safronov PNG Panel 3 I2 SAK.JUKUB</p>








					<ul style="list-style-type: none"> No glyphs given in K&H. TOK.p18.r1.c4 gives JUKUB, not JUKUUB – normally, TOK will give a long, aspirated, or glottalized vowel if it is long, aspirated, or glottalized: the fact that it isn't marked as such implies that it might be short (but S&Z.p129 gives JUKUUB). Do not confuse JUKUB = “canoe” with the phonetically (slightly) similar XUKUB = “deer antler”.
canoe	N	H	S	jukuub / jukub	 <p>Coll-1 (Stuart) PNG Panel 2 B'2-A'3 AJ.<<pa.ya><li.??>> ju.<ku:bi></p> <ul style="list-style-type: none"> PNG Panel 2 A'3. While the main text has the obvious glyph-block labels, there are two slightly different systems of glyph-block labelling for the six kneeling vassal ajaws: <ul style="list-style-type: none"> Schele&Miller-BoK: <ul style="list-style-type: none"> Continues with Y-Z for the first. Goes to A'-B' to l'-j' for the remaining five. Ends with K'-L' for the son of the ruler. Pitts-BHPN: <ul style="list-style-type: none"> Omits the use of Y-Z altogether. Begins with A'-B' to K'-L' for the six. Ends with M'-N' for the son of the ruler. <p>The PNG Panel 2 label above follows the Pitts-BHPN convention. The example is part of the name Aj Payal Juxuub Xukalnaah Ajaw, the first of the six.</p>
spear; pierce	NV	H	L	jul	 <p>K&L.p37.#6 JUL</p> <p>TOK.p11.r3.c3 JUL</p> <p>JM.p123.#2 JUL</p> <ul style="list-style-type: none"> No glyphs given in K&H, BMM9. Also used as a verb JUL = “to pierce”.
spear; pierce	NV	H	S	jul	 <p>YAX lintel 24 D1 ju.lu</p> <p>YAX lintel 25 E1a ju.lu</p>



pilgrim	N	TA	S	jutz' / hutz'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>MacLeod&Bíró-DUDW.p391.pdfp19.fig13a CNC Panel 1 F4 ju.tz'u</p> </div> <div style="text-align: center;">  <p>MacLeod&Bíró-DUDW.p391.pdfp19.fig13b NTN Drawing 88 ju.tz'u</p> </div> </div> <ul style="list-style-type: none"> • MacLeod&Bíró-DUDW.p390.pdfp18.Context-5.para2: <ul style="list-style-type: none"> ○ In Drawing 88 of Naj Tunich (Figure 13b), the short sentence '<i>i ko-jo-yi ju-tz'u 'i kohoy hutz'</i> "and then descended the pilgrims" appears. A more precise translation—one consistent with the Yucatec entry—would be 'person in ritual retreat', as was true of these individuals. The entry is under /h/ in the (Colonial Yucatec) Motul Dictionary, so we must assume loss of the /j/ vs. /h/ distinction by the horizon of these examples at Cancuen and Naj Tunich. ○ [In CNC Panel 1] the phrase reads <i>ju-tz'u a-'AK'-no-ma hutz' ak'nom</i> "pilgrim offerer" (cf. Yuc hutz' 'apartarse, desviar, arredrar'). • Sim – unfortunately, the Spanish translations do not map in a very straightforward way to English terms: <ul style="list-style-type: none"> ○ Apartarse: turn away, move away, deviate. ○ Desviar: divert, deflect, derail. ○ Arredrar: Scare, dare, derail. <p>The sense that MacLeod&Bíró-DUDW seems to be trying to assign to Yucatec <i>hutz'</i> is "pilgrim" which is hard to relate to the English translations of <i>apartarse</i> and <i>desviar</i>. In the absence of evidence that this is incorrect, I accept the sense "pilgrim", particularly in the context of the Naj Tunich cave (which, it is known, the Maya made pilgrimages to).</p>
shell, seashell (spondylus)	N	N	S	juuch	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>L&D.p87.r3.c2.b = gb5b Zender-TMMD.p17.fig5.5b Incised Marine Shell Ethnologisches Museum Berlin u:ju:chi</p> </div> <div style="text-align: center;">  <p>Zender-TMMD.p18.fig6.middlegroup. A2.2 Inscribed Marine Shell Cleveland Museum of Art u.<ju:chi></p> </div> </div> <ul style="list-style-type: none"> • L&D.p87 = Incised Shell K8895, but it's not found in mayavase.com. • Zender-TMMD.p17.fig5.5b = Zender-TMMD.p18.c1.l+2 = Zender-TMMD.p18.c2.fn35. • Zender-TMMD.p18.fig6.mid. A2.2 = Zender-TMMD.p18.c2.l+7. • AT-YT2021-lecture20.t0:11:24: <i>juuch</i> is another word for "shell", but not for "conch shell" – it's a "spondylus shell".












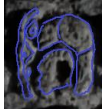
hero twins	N	G	P	juun ajaw & yax balun	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>VanStone-AMSC.t0:01:45 QRG Stela C (back, bottom right) 1.AJAW YAX.BAHLAM</p> </div> <div style="text-align: center;">  <p>VanStone-AMSC.t0:01:45 K1892 1.AJAW YAX.BAHLAM</p> </div> <div style="text-align: center;">  <p>VanStone-AMSC.t0:01:45 K1222 1.AJAW a.<ho:ma> YAX.BAHLAM a.<ho:ma></p> </div> </div> <div style="margin-top: 10px;">  <p>VanStone-AMSC.t0:01:45 K1183 ? YAX:BAHLAM</p> </div> <ul style="list-style-type: none"> In VanStone-AMSC.t0:01:45, Mark Van Stone says that QRG Stela C is the only monument which mentions the Hero Twins together, <i>in their capacity as gods</i>. There are a few CPN inscriptions where the name of only <i>one</i> of the Hero Twins appears, but everywhere else on stone monuments, they appear separately <i>as the day-name AJAW or the number "9"</i>, not as gods. However, on vases and murals, they do appear quite frequently. It is the discrepancy between the frequency of their mentions on vases and mural vs. only one instance on stone monuments which Van Stone finds remarkable.
beloved; child of mother	N		P	juun tahn	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p44.r1.c2 u.<1:ta:na></p> </div> <div style="text-align: center;">  <p>JM.p127.#2 1:TAN:na</p> </div> <div style="text-align: center;">  <p>Stuart PNG Stela 3 C7 IX.<<1.<TAHN:na>>>a{h}.ku>></p> </div> <div style="text-align: center;">  <p>(glyph workshop?) PAL Sarcophagus lid 54 <u:1:TAHN.<IX:SAK:{?}k'u></p> </div> <div style="text-align: center;">  <p>Schele PAL TI CT F7 u.<1:TAHN:na></p> </div> </div> <ul style="list-style-type: none"> This phrase actually means "(the) dear one" or "(the) loved one" or "(the) beloved one". The meanings of "child" and "mother" are not inherent in the word and are only present in the context of a parentage statement (with u-): <i>u juun tahn <X></i> → "(the) dear one of <X>" → "(the beloved) child of (mother) <X>". For example, on the rim of the PAL Sarcophagus Lid, glyph-block #54, where Pakal the Great is described as "(beloved) child of (mother) Ix Sak K'uk". However, in PAL TI CT F7, it is the <i>Palenque Triad</i> who are the "dear ones" of K'inich Janaab Pakal, and there is no question of a child-parent relationship. AT-E1168-lecture23.t0:41:25-42:24: And then gods are described as <i>juun tahn</i>, literally the same term that is used for babies, so they're cherished, literally: close to the chest. So, gods are to the king just like babies to their mothers. And sometimes gods are literally shown as little babies – little effigies. And we actually have a few archaeological examples. They're mostly perishable, but at the site of Tikal, they were able to retrieve several of those by inserting plaster of Paris into the voids left by the decayed wooden objects inside the tomb. And that's what they got, these images. The painting [paint] survived, so by inserting plaster inside, you get the painted object out of it. So the wood would be gone, but the layer of paint around it would still be in place, and then the plaster would get stuck to the paint, and you would be able to extract the whole thing. So we know that what

					<p>they're showing here [Tokovinine points to the two small effigies in the laps of the father and mother in the iconography of the inscription] is probably real – [the] effigies of gods.</p> <ul style="list-style-type: none"> • AT-E1168-lecture23.t0:42:24-42:54: I like this panel from Dumbarton Oaks. You see how they are like baby-like gods? So there's a Baby K'awiil and a Baby God of the Royal Crown [Sim: see next bullet point]. And they're literally tickling them. So they're playing with this intimate relationship between gods and humans. So, gods are these incredibly powerful beings, but humans are supposed to sustain them. And this very close relationship is described as a relationship between a mother and her offspring, her baby. • In the name Ix Juun Tahn <i>Ahk</i>, the "Juun Tahn" is part of her name, not a parentage statement – there is no possessive-u prefixing it, and it isn't followed by the name of the parent. When used as a parentage statement, it is <i>u-juun-tahn</i>. • There are a few open questions about the gender of the child and the gender of the parent. Gloria Tuszynska says it is "son of mother", and in all the examples in her thesis the parent is a woman? <ul style="list-style-type: none"> ○ Could probably be viewed more generally as "child of mother" (look out for examples with a female child; i.e. <i>daughter of mother</i>). ○ K&H Wayeb 2020 Workbook p44 gives this as "beloved child" (so doesn't restrict the gender of the parent to being female) – this might be inaccurate because it's based on a less thorough investigation than Gloria's.
God-GI of the Palenque triad (full name)	N	G	P	juun yeej winkil chaak	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  <p>MC.p118.r2.#1 HUN-ye-WINKIL-I(a)</p> </div> <div style="width: 33%; text-align: center;">  <p>Greene PAL TC C8-D8 1.<YEEJ:WINKIL> CHAAK</p> </div> <div style="width: 33%; text-align: center;">  <p>Greene PAL TC C16-D16 1.<YEEJ:WINKIL> CHAAK</p> </div> <div style="width: 25%; text-align: center;">  <p>Stuart-TifTXIX.p60-88 PAL T19 Platform South Side C6 <1:YEEJ:WINKIL>.CHAAK</p> </div> <div style="width: 25%; text-align: center;">  <p>Stuart-TifTXIX.p60-88 PAL T19 Platform South Side H1 <1:YEEJ:WINKIL>.CHAAK</p> </div> <div style="width: 25%; text-align: center;">  <p>Stuart-TifTXIX.p60-88 PAL T19 Platform South Side P5 <1:YEEJ:WINKIL>.CHAAK</p> </div> <div style="width: 25%; text-align: center;">  <p>Stuart-TifTXIX.p91-107 PAL T19 Platform West Side G7 <1:YEEJ:WINKIL>.CHAAK</p> </div> </div> <ul style="list-style-type: none"> • <i>Divine Kings of the Rainforest</i>, N. Grube (ed, with E. Eggebrecht, M. Seidel; 2008) [Polish-translated version, translated back into English again]: Hun Ye Nal is in the Maya language "One Corncob". This is God E from the Schellhas classification. This is the Classic Maya name for one form of the Maize God, which is connected with Chaak (GI). This is a young man who has a headdress on which there is a glyph meaning "maize" or "maize cob". He appears on the iconography of ceramics as the Maize God who emerges from a turtle carapace, accompanied by the Hero Twins. [Dorota Bojkowska: seems a bit too closely associated with <i>the</i> Maize God – should be more loosely tied: just one of the variants.] Wagner: This is one manifestation of maize [not necessarily <i>the</i> Maize God. Google more for Wagner and GIII. Wagner also says that K8009 shows Juun Yenal with a snake around his neck. [Sim: photo from mayavase.com (only of the rim) does not reveal this.] • The "Cross Group Temples of Palenque"-url of the British Museum gives: GI – also referred to as Hun Yeh Winkil (the 'one tooth creature'). • Variants – searching MHD on "blenl contains JUUN" and "blenl contains YEEJ" and "blenl contains WINKIL" gives 19 hits. These fall into four categories: <ul style="list-style-type: none"> ▪ Only JUUN-YEEJ-WINKIL (no CHAAK-head): 5. ▪ Only CHAAK-head: 5. ▪ Both JUUN-YEEJ-WINKIL and CHAAK-head: 8. ▪ Unclear: 1.

				<ul style="list-style-type: none"> When God-GI is intended, whether it's written with just the CHAAK-head alone or CHAAK with JUUN-YEEJ-WINKIL, the CHAAK-head always has the identifying characteristics of a shark tooth and fins. This shows that God-GI is not just CHAAK, but <i>a particular manifestation of CHAAK – one with some association with a fish</i>. Tuszyńska-ALatEGIT.p2.pdfp2.para-1: GI is one of the most mysterious Maya deities. He can be recognized by a shark tooth, a fish fin or barbel on the cheek, an eye with a scrolled pupil, and a spondylus shell earflare (Schele 1976). The most characteristic feature of this deity is the “Quadripartite Badge” headdress (Robertson 1974) [Sim: present in the iconography, not necessarily in the glyph]. It represents the so-called <i>k'in</i> bowl with a stingray spine, cloth knot and shell earflare (Figure 4). David Stuart (2005: 168) emphasizes GI's cosmological importance, and both his aquatic and solar associations. According to Caitlin Walker (2010: 269) stingray spines, fish fins and shells are marine motifs, and a bowl adorned with the <i>k'in</i> sign is, not surprisingly, related to the sun. Pronunciation / reading: <ul style="list-style-type: none"> Erika Raven MMM-2022-09-06: The reading Hunal Yeh (proposed by Schele) is now outdated. Sim: for the moment, I'm following MHD, so will read this as <i>Juun Yeej Winkil (Chaak)</i>. This is just a slight update on the MC reading, with <i>Juun</i> instead of <i>Hun</i>; <i>Yeej</i> instead of <i>Ye</i>; and <i>Winkil</i> instead of <i>Nal</i>. And also reading the <i>Chaak</i> when present. It's easy to see that with the name <i>Juun Yeej Winkil</i> already said, the <i>Chaak</i> could be omitted, as this is a particular form of Chaak, but the <i>Chaak</i> could be said as well, giving exactly the same meaning. 	
diminish	V		L	k'a'	<p>TOK.p7.r3.c3 = BMM9.p18.r6.c4 K'A' K'A'</p> <p>K&L.p38.#1 K'A'</p> <p>MHD.SBC.2</p> <p>K&H.p17.#2.1 YAX lintel 27 A2 K'A':yi</p> <p>Stewart-PSaPSS.p51.fig14 Mexican Disc from the Tonina area K'A':yi u.<SAAK/XAAK>:ki> SAK.<IK':li></p> <p>K&L.p38.#2 K'A'</p> <p>MHD.SBC.1&3</p> <p>TOK.p11.r4.c1 k'a</p> <p>T627a&b</p> <p>MHD.XF3 K'A'</p>

				 <p>Aguateca Archaeological Project AGT Stela 19 A2-B2 <NAH:5:TUUN:ni>.<k'a?:{ay}></p>  <p>Schele PAL PT D15 IX.<YAX:K'A':yi></p> <ul style="list-style-type: none"> • Meaning – EB.p92.pdfp94: to diminish, terminate, wilt, wither, end, or to die. • Variants (3): <ul style="list-style-type: none"> ○ A. Simple wing – features: two parts, each with very slightly curved parallel arcs indicating the feathers. ○ B. Complex wing – features: these are seen in connection with “to die”; graphic origin unclear. ○ C. Boulder with radial spokes – this is the least common variant: <ul style="list-style-type: none"> ▪ A search in MHD with “blcodes contains XF3” yields 11 hits, some in contexts which don’t enable the assigning of a clear meaning. ▪ In fact, TRT Monument 6 seems to be the only one where <i>u-sak-xaak-ik'-il</i> follows. However, this is enough to enable us to read (or at least propose) this “boulder with radial spokes” glyph as being K'A' (see entry <i>k'a'ay u-sak-xaak/saak-ik'-il</i> = “to die”). ▪ It occurs quite distinctly in PAL PT D15, but as part of a name: <i>Ix Yax K'a'ay</i>. TOK treats this as a syllabogram k'a, whereas MHD treats it as a logogram K'A'. • K&L lists the simple wing (“A”) and the complex wing (“B”) in separate boxes, viewing them as different logograms (rather than as being variants of the same logogram), but with identical pronunciation and meaning. • MHD does not distinguish the simple wing (“A”) from the complex wing (“B”) and assigns both the code SBC. A search in MHD on “blcodes contains SBC” gives 57 hits. A visual inspection of the 57 hits gives the following statistics: <ul style="list-style-type: none"> ○ Simple wing: about 35 instances. ○ Complex wing: about 10 instances. ○ Indeterminate (eroded): about 12 instances. This means that the simple wing variant is by far the most common one. • Do not confuse this with the phonetically similar KA' = “metate”. Both end in -a', but KA' = “metate” has initial k-, whereas K'A' = “to diminish” has initial k'-.
die	V		P	<p>k'a'ay u-sak-xaak/saak-ik'-il</p>  <p>Coll-2 TRT Monument 6 L5-K6 <K'A'.yi>:u <SAK[<XAAK/SAAK>]>.IK'{il}</p>  <p>K&H.p17.#3 YAX lintel 27 F2</p>  <p>YAX Lintel 27 A2-B2</p>  <p>YAX Lintel 59 L-M</p>  <p>YAX Lintel 28 S1b-T1</p>

				<p><K'A':yi>.u.<SAK[XAAK]:IK'> K'A':yi u.SAK[XAAK].<IK':li> K'A':yi <u:SAK[XAAK]>.<IK':*li> K'A':yi u.<SAK[XAAK]>.<?:IK':li></p>  <p>YAX Lintel 27 A2-B2 K'A':yi u.<SAK[XAAK]:IK':li></p> <ul style="list-style-type: none"> • Some sources give this as <i>k'a'ay sak-nik'-il</i> (older, superseded), should be <i>k'a'ay sak-xaak/saak-ik'-il</i>. • Earlier and current readings: <ul style="list-style-type: none"> ○ There are many instances with end phonetic complement of ki. ○ The reading was formerly thought to be <i>bok</i> or <i>nik</i>, due to similarities to words of similar meaning in the modern Maya languages, ending in <i>-k</i>. ○ Then it was found on the Komkom vase that there is an end phonetic complement of ka. ○ The Komkom vase is late – when the vowels were already starting to become short, so change from <i>-ki</i> to <i>-ka</i> shows that it went from <i>-aa-</i> to <i>-a-</i>; this is because: <ul style="list-style-type: none"> ▪ If the root vowel had been <i>-i-</i> then the ki would have meant that the root vowel was short, and that wouldn't have had a change of end phonetic complement at all (as there wouldn't have been any shortening). ▪ If the vowel had been <i>-o-</i> then that would have been <i>-oo-</i>, and shortening wouldn't have resulted in a change of end phonetic complement ka, but rather to ko. ○ For these reasons, we know that the original vowel was <i>-aa-</i>. ○ Similarities to words of similar meaning in the modern Maya languages, ending in <i>-ak</i> suggest <i>xaak</i> or <i>saak</i>.
hand; arm	N	B-H	L	<p>K'ab</p>  <p>K&L.p26.#2.1&2 K'AB TOK.p19.r3.c1 = BMM9.p16.r2.c1 K'AB K'AB</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ <i>Left</i> hand viewed from the palm of the hand, with fingers outstretched, pointing right. • Do not confuse this with the visually similar K'AL = “to present” (formerly “to tie”, “to bind” or “to close”). • As a general rule, K'AB has no LEM, and K'AL has a LEM. But the presence or absence of “LEM” is not 100% fool-proof. It should be used in combination with seeing if the view of the hand is from the inside / palm or from the back of the hand: <ul style="list-style-type: none"> ○ LEM present → definitely K'AL. ○ LEM absent → probably K'AB, but check if the view is of the inside of the hand / palm or from the back of the hand: <ul style="list-style-type: none"> ▪ Back of the hand → K'AL. ▪ Inside of the hand / palm → K'AB. This can be determined by: <ul style="list-style-type: none"> • The “inner part” of the thumb being “inside” the hand (which can't be the case, when viewed from the back of the hand), or • The presence of a slightly curved line at the base of the thumb, going in the opposite direction (this outlines the fleshy/padded part of the hand, at the bottom of the thumb), or • The presence of short vertical lines on the fingers (these being where the joints of the fingers bend).

					<ul style="list-style-type: none"> The left vs. right hand is also a good diagnostic: <ul style="list-style-type: none"> Left hand → K'AB. Right hand → K'AL.
hand; arm	N	B-H	S	K'ab	 <p>GrubeEtAl-PaiN.p46.fig51 PNG Stela 12 pA1 <k'a.ba>.<CHAN:TE'></p>
name	N	X	L	K'aba'	 <p>K&L.p28.#8 K'ABA'</p>  <p>TOK.p34.r5.c3 K'ABA'</p>  <p>BMM9.p20.r4.c2 K'ABA</p>  <p>JM.p142.#3 K'ABA</p>  <p>AT-E1168-lecture11.t0:07:21 PMT Jade Pendent u.K'ABA'</p>  <p>25EMC.pdfp39.#5.2 K'ABA'</p>  <p>25EMC.pdfp39.#5.3 K'ABA'</p> <p>25EMC.pdfp39.#5.1 = JM.p142.#3</p> <p>25EMC.pdfp39.#5.4 = K&L.p28.#8.1</p>  <p>AT-E1168-lecture15.t0:01:48 K'ABA'</p>  <p>AT-E1168-lecture15.t0:02:23 CPN Stela 6 u+K'ABA'</p>  <p>AT-E1168-lecture15.t0:03:26 YAX Lintel 56 G2b u:K'ABA'</p>  <p>AT-E1168-lecture15.t0:12:13 PNG Structure K-5 Name Stone u.K'ABA'</p>



AT-E1168-lecture15.t0:05:04
Xkalumkin Lintel 1 K1 & O1
u+K'ABA'.a [u]K'ABA'.a



AT-E1168-lecture15.t0:05:34
K7460
u.K'ABA'



AT-E1168-lecture15.t0:06:57
QRG Stela E
u.<<ch'o:ko>+K'ABA'>



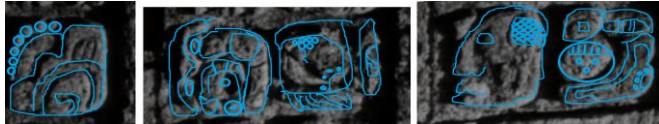










AT-E1168-lecture15.t0:07:25
PAL Palace Tablet
K'ABA'+a






















Graham
YAX Lintel 31 K1a
u:K'ABA':a








- No glyphs given in K&H.
- K&L, TOK, 25EMC give **K'ABA'** (final glottal stop) but BMM9 and JM give only **K'ABA** (no final glottal stop):
 - **JM: could be old reading, superseded by K'ABA' nowadays.**
 - **BMM9: could be a typo, as the consensus nowadays is K'ABA'.**
- Features:
 - An L-shaped glyph – an uppercase L rotated 180 degrees, and with approximately equal-length legs.
 - At the “corner” of the L, a bold circle, with crossed bands inside.
 - (Optionally, but quite commonly): on the inside of the ends of the legs of the L: a series of parallel ticks, each ending in a dot. The ticks run parallel to the axis of the leg itself which they appear in:
 - There can be no ticks at all (in which case there are also no dots), or
 - There can be ticks (with no dots), or
 - There can be ticks and dots.
- **Dorota Bojkowska agrees that there is doubt about whether to read this as K'UH; maybe the whole logogram, including the K'UH is K'ABA', and we can have infix CH'OK (obscuring the K'UH); but FK2.pdfp4.r1.c5 shows two readings, one with embraced K'UH, and one with embraced CH'OK – need to ask someone (in particular Felix).**
- AT-E1168-lecture15 has many examples – the general pattern seems to be that:
 - The **K'UH** or head variant of **LEM** has no pronunciation, and is part of the logogram.
 - Only when the **K'UH** or head variant of **LEM** is covered by an infix *ch'ok* does it get read as *ch'ok k'aba'*.
- Quite a number of examples have an **a** attached to the **K'ABA'**, indicating that it ends in a glottal stop.
- Very superficially, **K'ABA'** can be mistaken for the abstract variant of **CHUWEEN** because they both have the “reflected-and-rotated-L” shape. However:
 - **K'ABA'** has crossed bands at the midpoint of the “L”, whereas **CHUWEEN** has “struts”.
 - The ends of the “L” of **K'ABA'** don't “curl around” (and have a series of ticks), whereas the ends of the “L” of **CHUWEEN** “curl around” slightly (and have no ticks).
 - The “L” of **K'ABA'** embraces a **K'UH** or *ch'ok*, whereas the “L” of **CHUWEEN** embraces a **se**.
- Compounds:




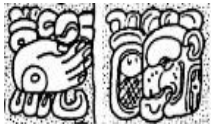

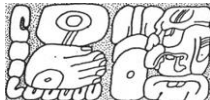


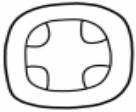
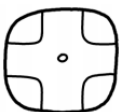



					<ul style="list-style-type: none"> ○ <i>ch'ok k'aba'</i>: childhood name, youthful name. ○ <i>k'aba' tuunil</i>: "name stone", funerary tablet, "tombstone". ○ <i>k'al huunil k'aba'</i>: accession name, coronation name. ○ <i>yet k'aba'il</i>: namesake.
name	N	X	S	k'aba'	 <p>AT-E1168-lecture15.t0:04:38 CHN Casa Colorado Lintel u.<k'a:<ba:k'UH>></p>
name stone (funerary monument)	N	U-S	P	k'aba' tuunil	  <p>PNG Structure K-5 Name Stone AT-E1168-lecture15.t0:12:13</p> <p>= Sim highlighting T'AB[yi] u.K'ABA' <TUUN:ni>.li IX <HIX.WITZ>:AJAW</p> <ul style="list-style-type: none"> • An approximate equivalent to tombstones in other cultures. • AT-E1168-lecture15.t0:11:29-12:57: We also have what we call "name stones" – what the Mayas called "name stones" – so that would be our tombstone. So sometimes these are distinct monuments; and at the site of Piedras Negras and its subsidiary centres, they [i.e. the "name stones"] would decorate the stairways of funeral shrines. So here's one building at the site of Piedras Negras, actually the funeral shrine of a queen. There was a panel there, showing a scene from her life, detailing her biography. Rituals [were] conducted about one year after her burial – what the Mayas called "tomb re-entry" – so, the final act in the transformation of the dead person to venerated ancestor. And finally, the carving of this stone – [AT-E1168-lecture15.t0:12:13] and the stone was literally called <i>uk'aba' tuunil</i> "her name stone". So presumably, the fact that it retains the name is something important in terms of establishing a connection. It's not just the image of the dead person that matters. The statue that can look, that can establish a spiritual link to the deceased, but the name itself. To be able to pronounce the name is an act of connecting – an act of remembering. So to the Maya, remembering was very closely connected to names. And so these tomb stones were literally called <i>k'aba' tuunil</i> "name stones", because they continue naming and allow us to read the name of the deceased person. • Memo (Guillermo) Kantun: caution, this is regionally restricted. [Sim: Indeed, Tokovinine says PNG and its subsidiary centres.]
bridge	N	U-S	S	k'ah?	 <p>Polyukhovych CNC Panel 1 E4 6.<12:k'a{h}></p> <ul style="list-style-type: none"> • MacLeod&Bíró-DUDW.p383.para3.l+4 is where there is a proposal to read this as an (underspelled) syllabogram-spelling for <i>k'ah</i> "bridge". • This proposal is perhaps based on cognates in the modern Mayan languages such as given in Kaufman-APMED.p64-65.pdfp64-65 for "BRIDGE":











					<table border="1"> <tr><td colspan="4">pM *q'ah.. `bridge'</td></tr> <tr><td>QEQ</td><td>q'a</td><td></td><td>puente</td></tr> <tr><td>QEQe</td><td>q'ah</td><td>s</td><td>puente //</td></tr> <tr><td colspan="4">[vowel not long]</td></tr> <tr><td colspan="4">GTz *k'aaj < *q'a7j or *q'ahj</td></tr> <tr><td>pCh</td><td>*k'ah=te7</td><td>s</td><td>// bridge</td></tr> <tr><td>CHL</td><td>k'aj=te7</td><td>s</td><td>puente //</td></tr> <tr><td>TZO</td><td>#coh</td><td>s</td><td>puente //</td></tr> <tr><td>TZE</td><td>k'a7=te7</td><td>s</td><td>puente //</td></tr> <tr><td>TOJ</td><td>k'a7=te7</td><td>s</td><td>puente //</td></tr> <tr><td>MCH</td><td>q'a7j</td><td>s1</td><td>palo travesado por ri*o, palo para travesar ri*o // [makeshift bridge across stream]</td></tr> <tr><td>MCH</td><td>q'a7j-u' ~:</td><td>vt</td><td>q'a7j-i' botar palo para pasar ri*o //</td></tr> <tr><td>CHJ</td><td>k'a7w</td><td>s</td><td>puente //</td></tr> <tr><td>CHJ</td><td>k'aw</td><td></td><td>Puente</td></tr> <tr><td colspan="4">Hue *q'aa7aq' ~ *q'aa7a7 ~ *q'a7jaa7</td></tr> <tr><td>QAN</td><td>q'aja7</td><td>s</td><td>puente</td></tr> <tr><td>AKA</td><td>q'aa7</td><td></td><td>puente</td></tr> <tr><td>POP</td><td>q'aha7</td><td>s</td><td>puente //</td></tr> <tr><td>POP</td><td>itx q'aha7</td><td></td><td>puente</td></tr> <tr><td>TEK</td><td>q'aa7aq'</td><td></td><td>puente</td></tr> <tr><td>AWA</td><td>q'aa7</td><td></td><td>puente</td></tr> <tr><td>AWA</td><td>q'a7</td><td>s</td><td>puente //</td></tr> <tr><td>IXL</td><td>q'aaq'</td><td></td><td>puente</td></tr> <tr><td>IXL</td><td>q'aa7</td><td></td><td>puente</td></tr> </table> <p>And many other cognates with an additional nasal ending.</p>	pM *q'ah.. `bridge'				QEQ	q'a		puente	QEQe	q'ah	s	puente //	[vowel not long]				GTz *k'aaj < *q'a7j or *q'ahj				pCh	*k'ah=te7	s	// bridge	CHL	k'aj=te7	s	puente //	TZO	#coh	s	puente //	TZE	k'a7=te7	s	puente //	TOJ	k'a7=te7	s	puente //	MCH	q'a7j	s1	palo travesado por ri*o, palo para travesar ri*o // [makeshift bridge across stream]	MCH	q'a7j-u' ~:	vt	q'a7j-i' botar palo para pasar ri*o //	CHJ	k'a7w	s	puente //	CHJ	k'aw		Puente	Hue *q'aa7aq' ~ *q'aa7a7 ~ *q'a7jaa7				QAN	q'aja7	s	puente	AKA	q'aa7		puente	POP	q'aha7	s	puente //	POP	itx q'aha7		puente	TEK	q'aa7aq'		puente	AWA	q'aa7		puente	AWA	q'a7	s	puente //	IXL	q'aaq'		puente	IXL	q'aa7		puente
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fire	N	N	L	k'ahk'	 <p>K&H.p83.#9 K'AK'</p>  <p>K&L.p9.#1 K'AK'</p>  <p>TOK.p32.r3.c2 K'AHK'</p>  <p>BMM9.p20.r4.c3 K'AK'</p>  <p>K&L.p9.#1 K'AK'</p>  <p>TOK.p7.r6.c3 K'AHK'</p>  <p>BMM9.p10.r4.c3 K'AK'</p>																																																																																																









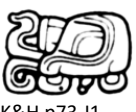



					 <p>JM.p143.#1 K'AK'</p>  <p>JM.p143.#2 K'AK'</p>  <p>JM.p143.#3 k'a.K'AK'</p>  <p>JM.p143.#5 K'AK':k'a</p>  <p>K&L.p9.#1 K'AK'</p>  <p>TOK.p28.r4.c3 K'AHK'</p>  <p>BMM9.p15.r6.c2 K'AK'</p>  <p>Grube-WwH.p171.fig5.d K'AHK'</p> <ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Full: “flames” above, boulder below. ○ B. Reduced: “flames” only. ○ C. Animal head: full variant with serpent monster head below: <ul style="list-style-type: none"> ▪ Do not confuse this with the visually similar aquatic monster / Waterlily Serpent WITZ' – this one has a full variant K'AHK' on top, with a monster head underneath whereas WITZ' has HA' “water” on top, with a monster head underneath. ▪ Note that the heads on the bottom are reasonably similar, but the connection between the two is unclear.
ocean	N	N	P	k'ahk' nahb	 <p>Schele PAL PT D5 K'AHK'.NAHB</p>  <p>Schele PAL TI WT P12 <ta:WAL?>.<K'AHK'.NAHB></p> <ul style="list-style-type: none"> • EB.p224.pdfp229.#29 (English -> Classic Maya): ocean <i>k'ak' nab, palaw</i>. • EB.p102.pdfp107.#6 (Classic Maya -> English): <i>k'ak' nab</i> cn. sea, ocean.
fiery	A		M	k'ahk'al	 <p>YAX lintel 24 D1 K'AHK':la</p>  <p>25EMC.pdfp17.r1.c2 K'AK':la</p> <ul style="list-style-type: none"> • -VI derivation of adjective from noun.

present	V		L	K'al	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  K&H.p84.#2 K'AL </div> <div style="text-align: center;">  K&L.p38.#3 K'AL </div> <div style="text-align: center;">  MC.p164.r2.c7 K'AL </div> <div style="text-align: center;">  TOK.p19.r3.c3 K'AL </div> <div style="text-align: center;">  BMM9.p16.r2.c2 K'AL </div> </div> <div style="margin-top: 20px;">  Graham YAX Lintel 23 (front) A2 <<K'AL+TUUN>:wa>.ni </div> <div style="margin-top: 20px;">  Looper-LW.p58.pdfp71.fig2.1.c QRG Stela J F4 K'AL.<ja:ya> </div> <ul style="list-style-type: none"> • YAX Lintel 23 (front) A2: <ul style="list-style-type: none"> ○ K&L.p38.#3.2 is the same glyph-block with superfluous information removed. ○ It is not entirely clear where the TUUN is. The element at the very top is probably not an unusual form of TUUN, but rather an unusual form of LEM, which K'AL often has above it. We know a TUUN must be present from the context of the inscription, where the verb <i>k'al tuun</i> is required. • Features: <ul style="list-style-type: none"> ○ <i>Right</i> hand viewed from the back of the hand, with fingers outstretched, pointing right. ○ Thumb horizontal. ○ Optional: a "LEM" above the hand (MC.p164.r2.c7 has no "LEM"). • Note that QRG Stela J F4 is known to be K'AL and not CH'AM: <ul style="list-style-type: none"> ○ This is because K'AL (and not CH'AM) is the verb which is expected to go with the ... <i>huun tu' baah</i> ... which occurs soon after at E6-F6. ○ This shows that the essential difference between K'AL and CH'AM is actually (respectively) the horizontal vs. vertical thumb, rather than "right or left hand", or "fingers pointing right or left". • Do not confuse this with the homonym K'AL meaning "20", for which the glyph is a moon glyph, with a circle in the bay. • Do not confuse this with the visually similar K'AB meaning "hand", which is just the hand alone, with no "LEM"-like element above it. • As a general rule, K'AB has no LEM, and K'AL has a LEM, but see K'AB for more information. • The meaning assigned in the past was "to tie" / "to bind" / "to close", but now considered to be "to present". <ul style="list-style-type: none"> ○ In particular, <i>k'al-huun tu' baah</i> is not the old image of "(someone else) tying the headband onto/around the head (of the ruler)" but rather "(the ruler himself) <i>presenting</i> the headband (to the audience), once it had been put on/around his head". ○ This is despite the fact that there are existing images from the time showing stelae bound up in rope (e.g. the carved peccary skull of CPN Burial 1) or wrapped in cloth (CPN Altar X or Y, CPN Stela F). These were the images which initially gave rise to the translation "to tie", "to bind". • <i>k'al</i>, <i>na'</i>, and <i>t'ab</i> are translated as "to present" in English, but they are quite different types of "presenting": <ul style="list-style-type: none"> ○ <i>k'al</i>: a ritual object (e.g. a headband or stela) is the object of <i>k'al</i>.
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					<ul style="list-style-type: none"> o <i>na'</i>: a human being (e.g. a bride or prisoner) is the object of <i>na'</i>. o <i>t'ab</i>: a ceramic (or perhaps the inscription / painting on the ceramic) is the object of <i>t'ab</i>.
present	V		S	k'al	 <p>JM.p144.#5 k'a:li</p>
present the headband	V		P	k'al huun	 <p>JM.p145.#4 K'AL:<chu.na></p>  <p>JM.p146.#1 <K'AL:HUUN>.NAAH</p>  <p>CRN Element 56 pF7 u.<HUUN:K'AL[li]:AJ></p> <ul style="list-style-type: none"> • K'al(-jiiy) huun t(i)-u-baah "present (the) headband on his head" (formerly "tie (the) headband to his head"). • The -AJ suffix is hard to understand. • JM.p146.#1: <K'AL:HUUN>.NAAH → <i>k'al huun naah</i> is glossed as "accession house".
accession name, coronation name	N	X	P	k'al huunil k'aba'	 <p>Greene PAL PT O10-P10 u.<K'AL:HUUN:li> <K'ABA':>:a</p>  <p>= Pérez de Lara</p>  <ul style="list-style-type: none"> • AT-E1168-lecture15.t0:07:24-08:09: So when you become king, you put a <i>huun</i>, a headband, a <i>sak huun</i>, or a <i>k'ahk' xook [huun]</i> – the fiery shark headband – on your head. Then your name changes, and it's called a <i>k'al huunil k'aba'</i>; so, the "headband binding name" or coronation name – like a crowning name or royal name. So this is your name as a king. Because as a king you become <i>k'uhul ajaw</i> – you become basically a mediator between the world of the divine and the human world; you acquire special roles. And as such then, you acquire the divine essence of your predecessors, of your ancestors, [and you] usually adopt a name that incorporates the names of your ancestors and the patrons of your dynasty.

present the white headband	V		P	k'al sak huun	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  JM.p145.#3 = PAL PT R5 K'AL:<[jii]ya>:<SAK.HUUN> </div> <div style="text-align: center;">  JM.p146.#2 K'AL:<SAK.HUUN> </div> <div style="text-align: center;">  JM.p146.#3 K'AL:<SAK.HUUN.na> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  Greene PAL PT R5-Q6 K'AL:<[jii]ya>:<SAK.HUUN> tu.<BAAH:hi> </div> <div style="text-align: center;">  IC.p22 <SAK.HUUN>:K'AL> tu.<u:BAAH> </div> <div style="text-align: center;">  Schele PAL TI CT I2-J2 2.<K'AL:ji> SAK.<HUUN:na> </div> </div> <ul style="list-style-type: none"> • The <i>sak-huun</i> “white headband” is the symbol of rulership, and is presented on the head of the ruler as part of his accession ritual. • K'al(-jiiy) sak huun t(i)-u-baah “present (the) white headband <i>on</i> his head” (formerly “tie (the) white headband to his head”). • IC.p22 and JM.p146.#2 are examples with “WINIK” being read as HUUN (outside of the Glyph-F context). Similarly, JM.p146.#3 is an example of the bird-head variant of HUUN. • All the variants were glossed as JUN in the paper edition of JM, but this is an “older” reading. They’ve all been upgraded to HUUN in the online version (edited by Christophe Helmke).
present the stone	V		P	k'al tuun	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  JM.p146.#4 K'AL:<TUN.ni> </div> <div style="text-align: center;">  Guenther-FAtA.t0:17:30-17:40 TIK Stela 16 <K'AL:TUUN>.ni </div> </div> <ul style="list-style-type: none"> • Modern translation is “(to) present (the) stone”, formerly “ritual wrapping of the stone”. • A ritual performed in connection with period endings. Guenther-FAtA.t0:17:16-17:54 (specifically 17:30-17:40): ... then this hieroglyph that shows up again and again – <i>k'al tuun</i> – meaning “the stone was placed” – a hieroglyph <i>specifically referring to a period ending</i>.
yellow; precious	A	C	L	k'an	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  K&H.p84.#3 K'AN </div> <div style="text-align: center;">  TOK.p11.r1.c3 K'AN </div> <div style="text-align: center;">  BMM9.p12.r2.c3 K'AN </div> <div style="text-align: center;">  JM.p147.#1 K'AN </div> <div style="text-align: center;">  JM.p147.#4 K'AN:na </div> </div>

				 <p>K&L.p33.#4 K'AN</p>  <p>MHD.AB2a MHD.AB2b</p>  <p>MHD CML Urn 26 Pendant 12 K'AN:NAL</p>  <p>MHD COB Stela 11 pG04 <K'AL:la{jj}>.<K'AN:TE'></p>  <p>MHD QRG Stela D B17 <<tz'a[pa]>.ja>.<K'AN:TE':NAAH:CHAN?></p>  <p>MHD QRG Stela E B18 <K'AN:TE':NAAH:?:>.<u?:KAN?:EK'></p>  <p>MHD TIK MT 9 / Alabaster Bowl 12K-244/22 <K'AN:TE':NAL>.<IXIIM:TE'{el}></p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Abstract: <ul style="list-style-type: none"> ▪ Rounded square. ▪ Four L-shaped arcs, one in each corner – top left, top right, bottom left, bottom right. ○ B. Bird head (quite uncommon): WRONG – THIS HEAD IS TE' if it has (for example) the cruller. <ul style="list-style-type: none"> ▪ (Optional) two volutes descending from the mouth, one going to the left and one to the right. ▪ The abstract variant infixed in the top of the head. 	
high quality yellow limestone	N	U-S	P	k'an tuun	 <p>JM.p148.#2 [K'AN]TUN:ni</p>  <p>Martin Randel Stela D4 <xu[K'AN]>.<TUUN:li></p>  <p>AT-YT2021-lecture17.t0:20:35 (source not given) <K'AN: na>.<TUUN:ni> EHB</p>

					<ul style="list-style-type: none"> • JM.p148.#2 gives the definition only as “yellow stone” or “precious stone”, but I’ve seen the definition of <i>k’an tuun</i> elsewhere as “(a particular type of) stela” (lost reference). • AT-YT2021-lecture17.t0:20:35-21:45: The steps themselves are often called <i>k’an tuun</i>: <i>k’an tuun ehb</i> – literally “yellow stone steps”. (And one theory was that <i>ajen</i> referred to seating – like chairs – it’s a term for chairs. I’m not so sure that was the case.) Most of the stones that really good steps are made of in Maya cities are imported stone. [That’s] because the white limestone you can quarry locally – it’s not very hard and it’s not very dense. It’s not good for carving. It’s good for making vertical walls, but if you tried to make a step out of it, it would erode too quickly. So for the steps, you’d have to quarry for special stone, that is actually yellowish in colour. So <i>k’an tuun</i> is the term for high quality limestone. You can make monuments out of it, you can make lintels, you can make stelae out of it, and of course you can make really good steps. So that seems to be the idea – so <i>k’an tuun ehb</i>. Those would be fancy stone steps that rich people could afford, in front of their houses, or some big public spaces sponsored by the royal family could also afford. • The xu in the Randel Stela D4 is simply a continuation of the previous glyph-block yu-lu xu → <i>yulux</i> = “the polishing of”.
Ucanal (EG)	N	U-PP	P	k’an witz nal	 <p>Martin-AMP.p397.pdfp421.r4.c2 k’anwitznal</p>
K’awil	N	G	L	k’awil	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  K&H.p84.#4 K’AWIL </div> <div style="text-align: center;">  TOK.p29.r1.c1 K’AWIIL </div> <div style="text-align: center;">  BMM9.p14.r6.c2 K’AWIL </div> <div style="text-align: center;">  JM.p149.#1 K’AWIL </div> <div style="text-align: center;">  JM.p149.#2 K’AWIL:la </div> <div style="text-align: center;">  Grube-WwH.p170.fig3.a K’AWIIL </div> </div> <div style="text-align: center; margin-top: 10px;">  <p>K&L.p31.#7.1-7 K’AWIL</p> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 10px;"> <div style="text-align: center;">  K&H.p73.J1 K’AWIL </div> <div style="text-align: center;">  TOK.p36.r4.c4 K’AWIIL </div> <div style="text-align: center;">  BMM9.p20.r4.c4 K’AWIL </div> <div style="text-align: center;">  JM.p149.#3 K’AWIL:li </div> </div>



K&L.p31.#7.8-9
K'AWIL



MC.p164.r3.c7
K'AWIL

[Get more examples with phonetic complement **la**]

- Known as God K in the Schellhas classification.
- The three very common god heads (Chaak, K'awil, Yopaat) each have *one* distinctive characteristic in the logogram form of their names. However, all three of them have a shark tooth protruding to the left and a mouth tendril waving downwards and to the right, which makes them less easily distinguishable. Thankfully, they also each have a different end phonetic complement and this (if present) can help to distinguish them, if the characteristic is not clearly present in the logogram.

God	Distinguishing characteristic in logogram	End phonetic complement
Chaak	A spondylus-shell ear	ki
K'awil	LEM and flames in forehead	la
Yopaat	Three scrolls on top, each with protectors	ti

- Variants (4):
 - A. Full: god head + infixed "**LEM**" in forehead + "flames":
 - Optional: phonetic complement **la** – where the three god heads Chaak, K'awil, and Yopaat can sometimes be difficult to tell apart, the (occasional) phonetic complements of (respectively) **ki**, **la**, **ti** can be helpful.
 - B. Reduced: "**LEM**" + "flames".
 - C. Very reduced: just "flames". This is the "underspelled" form, where the head is omitted. It needs context to show that it's *K'awil* rather than *k'ahk'*.
 - D. Full body. [Get some examples]

forest

N

A-M

S

k'ax



Gronemeyer
TRT region Wooden Box O2-P2
AJ.<k'a:xa> BAHLAM






Gronemeyer
TRT region Wooden Box S5
AJ.<k'a:xa>




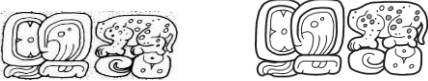



Gronemeyer
TRT region Wooden Box V1
<AJ:k'a:*xa>.<"BBT":ta>

- The TRT region Wooden Box is the only context where I have found the word *k'ax*.
- In this context, it occurs as part of a name – the name of a BBT official, rather than functioning as a noun meaning "forest".
- It is not discussed in any paper or textbook. The only reference is two citations in EB, both referencing the TRT region Wooden Box:
 - *aj k'ax balam* cn. Aj K'ax Balam (anthroponym) » '**AJ-k'a-xa BALAM-ma** > *aj k'ax balam* TRT Wooden Box.
 - *k'ax* n. forest » **k'a-xa** > *k'ax* "forest" TRT Wooden Box.
- I have not been able to find a source justifying the translation of "forest" for *k'ax*.

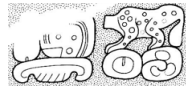
sing	V		L	k'ay	<div data-bbox="748 204 896 295"></div> <p data-bbox="748 300 1041 347">TOK.p24.r5.c3 = BMM9.p14.r1.c4 K'AY</p> <div data-bbox="1093 204 1590 295"></div> <p data-bbox="1093 300 1339 347">25EMC.pdfp39.#10 .1&2&3 K'AY</p> <div data-bbox="1668 204 1792 295"></div> <p data-bbox="1668 300 1877 347">Grube-WwH.p170.fig3.e K'AY</p> <div data-bbox="748 379 1115 494"></div> <p data-bbox="748 499 900 547">MHD.PY3.1&2&3 K'AY(OOM)</p> <div data-bbox="748 590 840 699"></div> <p data-bbox="748 703 862 751">TOK.p9.r3.c6 K'AY?</p> <div data-bbox="958 582 1131 699"></div> <p data-bbox="958 703 1086 751">MHD.PY3.4&5 K'AY(OOM)</p> <div data-bbox="748 782 828 896"></div> <p data-bbox="748 901 907 976">Coll-1 NAR Stela 47 A5a K'AY{OOM}+CHAN</p> <div data-bbox="985 790 1097 896"></div> <p data-bbox="985 901 1182 976">M&G.p105.#1 u.<K'AY{OOM}+CHAN></p> <ul data-bbox="766 1010 2085 1300" style="list-style-type: none"> • No glyphs given in K&H, K&L, CMC4. • In the iconography, the scroll shows the sound emanating from the mouth of the singer. • There is some doubt about the reading of what might be the “reduced” variant of the head variant (with just the scroll). • MHD views the simpler glyph as being the reduced variant of the glyph with the human head and assign both the 3-character code PY3. It assigns the reading of either <i>k'ay</i> = “to sing” or <i>k'ayoom</i> = “singer” to both, perhaps in the same way that a written yu-ku can be <i>yuk</i> = “to shake” or <i>yuknoom</i> = “shaker”. • AT-E1168-lecture14.t0:35:57: <i>k'ay</i> means “to sing”, and also, actually, “to do small scale sales”. So imagine a person going through a town, he says “fresh fruit, fresh fruit, fresh fruit!”. So it's any kind of repetitive verbal act. So, like singing or saleing or auctioning – it's called <i>k'ay</i>. • The NAR Stela 47 and M&G examples are the name of the early Kaanul ruler formerly given the nickname “Scroll Serpent”. It would appear that the human head gets lost in the conflation with a snake head, so this is now <K'AY{oom}+CHAN> → <i>K'ayoom Chan</i> perhaps = “Singer/Singing/Chanting Serpent”; i.e. the old nickname can be given up, as the name can now be read.
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singer	N	TA	M	k'ayoom	 <p>AT-E1168-lecture14.t0:35:57 K'AY.*ma</p> <ul style="list-style-type: none"> • AT-E1168-lecture14.t0:35:57: <i>k'ay</i> means “to sing”, and also, actually, “to do small scale sales”. So imagine a person going through a town, he says “fresh fruit, fresh fruit, fresh fruit!”. So it's any kind of repetitive verbal act. So, like singing or saleing or auctioning – it's called <i>k'ay</i>. So here you have singers with rattles from the murals of Bonampak [pointing to a detail from the Bonampak Murals]. And they're actually identified as singers – <i>k'ayoom</i>. • It seems that both the left and right sides are being read as K'AY, and perhaps a ma is being reconstructed at the bottom of the right side?
peccary	N	A-M	L	k'ek'en / keken	 <p>TOK.p30.r5.c4 BMM9.p17.r6.c2 MHD.AS4.1&2 Grube-AlfYW.p9.fig12b K3844 tag for figure left of temple YAH K'EK'EN xa.<MAN:na> wa.<WAY:??></p> <p>K'EK'EN? KEKEN K'EK'EN?</p>  <p>Schele PAL PT C10-D10 <YAX:CHIT>.<K'EK'EN?:ne> ka.KAN</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, 25EMC. • No source links these two glyphs to the concept/word “peccary” – the only reason for making this link is that <i>k'ek'en</i> appears to be a word for “pig” in some modern Mayan languages and the fact that peccaries are occasionally portrayed on Classic Maya ceramics (and a peccary is a type of wild pig). • It is unclear to me why Grube-AlfYW read K'EK'EN instead of CHITAM in K3844, as the trilobate element is not present. • Features: <ul style="list-style-type: none"> ○ Animal head with mammal ear. ○ Trilobate nose. ○ “Reduced variant of ja” (i.e. a lunar crescent) infixed into the bottom right of the animal head. ○ Optional eye covering: an element consisting of a “washer” above and a trilobate element (leaves pointing downwards) below. This element covers the eye of the mammal. This distinguishing characteristic is <i>not</i> present in: <ul style="list-style-type: none"> ▪ The MHD examples MHD.AS4.1&2. ▪ The glyphs classified as AS4 in the database: <ul style="list-style-type: none"> • 11 hits, including one hit which is one of the extended names/titles of K'inich Janaab Pakal – Yax Chit K'ek'en Kan, on PAL PT C10-D10. • Only this one hit has the trilobate element covering the eye.

					<p>In fact, only TOK and BMM9 have this optional trilobate element, and they both appear to be based on PAL PT C10. Much more characteristic for all 11 hits is the “reduced variant of ja” infixed into the bottom right of the animal head.</p> <ul style="list-style-type: none"> • Pronunciation: <ul style="list-style-type: none"> ○ Both TOK and MHD have two glottalized k’s but indicate some hesitation towards the whole reading with a question mark. ○ BMM9 has KEKEN with two <i>unglottalized</i> k’s but <i>without</i> a question mark. • Do not confuse this (visually <i>and</i> semantically) with CHITAM, which also has a trilobate nose <i>and</i> also means “peccary”. The distinguishing characteristic for K’EK’EN / KEKEN is the “reduced variant of ja” in the bottom right and (optionally) a washer with trilobate element covering the eye (leaves pointing downwards) whereas CHITAM has a horizontal line through the middle of the eye line. • Do not confuse this with the visually (slightly) similar HE’EW = “noun classifier for days”. HE’EW has a mammal head (sometimes) with <i>crossbones</i> over the eye (<i>and with no trilobate nose</i>), whereas K’EK’EN has a mammal head with a trilobate nose, with a <i>trilobate element</i> under the eye, with the leaves pointing downwards. • Do not confuse this with the visually (slightly) similar CH’AHOOM: <ul style="list-style-type: none"> ○ K’EK’EN has a mammal head while CH’AHOOM has a human head. ○ K’EK’EN has a “washer and trilobate element” covering the eye while CH’AHOOM has two flame-like elements covering the eye. ○ The only thing they (vaguely) have in common is a slightly unusual element covering the eye. • Do not confuse this with the visually (slightly) similar (head variant of) ye: <ul style="list-style-type: none"> ○ K’EK’EN has a mammal head while (the head variant of) ye has an anthropomorphic head. ○ The interesting point is that it seems in both cases of K’EK’EN and (the head variant of) ye, it is <i>exactly</i> the same unusual element covering the eye: a “washer with a trilobate element below it, leaves pointing downwards”.
pelt	N	H	L	k’ew / k’ewel / [bolay]	 <p>TOK.p29.r5.c4 K’EW</p> <p>BMM9.p18.r7.c1 K’EW(EL)</p> <p>25EMC.pdfp40.#2.1&2&3 = SM.2&1&3 K’EW</p> <p>T832</p>  <p>M&L.p81.AT6</p> <p>MHD.AT6.1&2 K’EW</p>  <p>ZenderEtAl-SSw.p49.pdfp15.fig13.e EKB MT 7 B13-B14 K’IN:ni *TAHN:na K’EW:we{}</p>  <p>Stuart-TPM.p165.pdfp82 D2 = ZenderEtAl-SSw.p49.pdfp15.fig13.c PAL TS C2-D2</p>  <p>Grube&Nahm-ACoX.p688.c1.#2 = ZenderEtAl-SSw.p49.pdfp15.fig13.a TIK Stela 3 C3-D3</p>

<K'IN:ni>.<TAHN:na> ?:<?.la> <K'IN:ni>.<TAHN:na K'EW:<we:la>

*K'IN.<*TAHN>:na K'EW:we{}



Grube&Nahm-ACoX.p688.c1.#1 = ZenderEtAl-SSw.p49.pdfp15.fig13.b (Graham)
YAX Lintel 47 C3-D3

<K'IN.TAHN>:na ?:<?.bu>



<K'IN.TAHN>:na K'EW:we{}



ZenderEtAl-SSw.p49.pdfp15.fig13.d
YAX Stela 18 front C1-B2

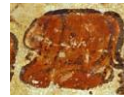
<K'IN:ni>.<TAHN:na> K'EW:<la.we>



Gronemeyer-OCoMHW.p365.pdfp387.fig95.g

K531 F1-G1

K'IN.<TAHN:la> ?-la-bu?





ZenderEtAl-SSw.p50.pdfp16.fig14.B3

K5062 B3

K'EW:we{}

- No glyphs given in K&H, K&L.
- Grube&Nahm-ACoX.p688.c1.para1.l+7:
 - Refers to PAL TS C2-D2 without giving a drawing and reads it as <<K'IN:ni>.<TAHN:na>> <?:<yu.la>>.
 - Does not attempt a reading of TIK Stela 3 C3-D3 despite citing it as an example.
- I have accepted the reading **K'EW(EL)** as superseding **BOLAY** because three very recent sources cite it: TOK (2017), BMM9 (2019), 25EMC (2020). This is perhaps based on arguments presented in ZenderEtAl-SSw (2016).
- A.k.a. "headless jaguar". This is its nickname as a logogram, among epigraphers, not its meaning, which is "pelt".
- Meaning: The text-based parts of K&H, K&L, BMM9, 25EMC all give the meaning as "pelt". ZenderEtAl-SSw is the paper which explicitly points out that this glyph does not write the word for *jaguar* pelt but instead for *any* pelt – i.e. that the image of a jaguar pelt is being used to write a word with a more general meaning. The paper points out a few other known instances of a specific object representing a more general one (among which **NEH** – the image of a jaguar tail – for any tail).
- Pronunciation: the uncertainty between *k'ew* and *k'ewel* is probably due to the **we** and **la** (or both) sometimes found after the logogram. If treated as an end phonetic complement (without **la**), then the reading is *k'ew*, but if treated as a valid syllable (when **la** is present), then the reading is *k'ewel* (with an underspelled *-l* when the **la** is absent).
 - Note that ZenderEtAl-SSw.p51.pdfp17.c2.para3 also discusses <k'e/ch'e>-we-le PECH? → *K'ewel Pech* (a captive of K'inich Tatbu Skull I) on YAX Lintel 49 C3-D3. This however is believed to be related to Chuj *chew-* (a positional verb) "to have protruding lips, be lippy", rather than to *k'ew(el)* = "pelt".
- History of decipherment:
 - [1962] T832.
 - [1976] Schele-AloCB.p11.col2&fig2: Kelley (personal communication) has pointed out the headless jaguar at D2 in the TS (Fig. 2). The glyph is within a passage which seems to be the 819 augury for the birth of Chan-Bahlum [Sim: presumably *Kan Bahlam*]. The glyph at D1 is one of Chan-Bahlum's most consistent titles; it may be read as *Ahau Balam* or "lord jaguar" [Sim: curious!]. Chan-Bahlum is the only post-Pacal Palenque ruler to carry a jaguar variant name [Sim: actually, there was also a *Kan Bahlam III*, who was one of the last rulers of Palenque, but perhaps his name hadn't been discovered at the time]. The jaguar-spotted *ahau* is a title exclusively associated with his name [Sim: now known to be **WAY?**]. I believe the title and perhaps the headless jaguar are specifically related to the TS jaguar shield motif and to the figures of Pl. 45 and 49. [Sim: all this seems very outdated now – D1 appears to be **K'INICH.<HUUN:WAY[bi{l}]>**, whatever that means.]

					<ul style="list-style-type: none"> ○ [1994] Grube&Nahm-ACoX.p688.c1.l+4. First proposal for <i>bolay</i>: The suffix under the beheaded Jaguar glyph on Yaxchilan Lintel 47 is an unknown sign combined with the syllable bu. While in Palenque, it is a combination of yu and la. Perhaps these suffixes as phonetic complements want to stress the reading <i>bolay</i> "jaguar" (cf. Proto-Cholan *<i>b'o'lay</i> "spotted: jaguar". Kaufman and Norman 1984: 117). ○ [2009] Helmke&Nielsen-HIaPiAM.p55.pdfp7.fig2. BOL: Example of a <i>wahy</i> entity in Classic Maya iconography with associated glyphic caption. The caption informs us that the <i>wahy</i> was named K'in Tahnal B'ola'y 'Sun-chested Predatory Beast' and it is said to belong to a 'Godly King of Calakmul' (K'uhul Kaan Ajaw). [Sim: the glyph itself is transliterated in the figure as B'OL?-[la]yu. The circular element ("washer") of what is now known to be we is apparently considered to be an eroded *la, and the circle itself and the element to the right is considered to be the yu, with the headless jaguar glyph itself considered to be BOL.] ○ [2014] Gronemeyer-OCoMHW.p365.pdfp387.fn765&fig95.g. BOL. Citing Grube&Nahm-ACoX, and Helmke&Nielsen-HIaPiAM: It is the name of a way (Grube and Nahm 1994: 687). This feline creature features a large sun symbol covering the ventral side. Because of the =la suffix, <i>ta[h]n</i> is to be understood here as "chest" and must be compounded with <i>k'in</i>, because otherwise the suffix cannot be explained with the preposition <i>ta[h]n</i>, "amidst" that is derived from the noun. The name can be analysed as <i>k'in+ta[h]n-[a]l bolay?</i>, "sun-chested feline". See Grube and Nahm (1994: 688) for the rationale to read <i>bolay</i> and Helmke and Nielsen (2009: fig. 2) who propose the value BOL to the HEADLESS.JAGUAR grapheme AT6. Other attestations similarly spell K'INⁿⁱ TAN^{na} JAGUAR.BODY-la-bu/yu (cf. TIK St. 3, C3-D3, YAX Lnt. 47, C3-D3, YAX St. 18, C1-B2, PAL TS, C2-D2), but without a =la suffixation of <i>ta[h]n</i>. It is either an underspelling, or a different analysis of the name with a stative predicate and a prepositional phrase as <i>k'in-∅ ta[h]n bolay?</i>, "it is the sun amidst the feline". ○ [2015] WagnerEtAl-TNNT.p5.pdfp5.fn6: This feline creature features a large sun symbol covering its ventral side. On K531, the spelling is K'IN-TAN-la T832-la-bu, and because of the =la suffix, <i>ta[h]n</i> is to be understood here as "chest" and must be attributive to <i>k'in</i>; otherwise, the suffix cannot be explained with the preposition <i>ta[h]n</i> "amidst", which is derived from the noun. The name can be analysed as <i>k'in+ta[h]n-[a]l bolay?</i> "sun-chested feline". See Grube & Nahm (1994: 688) for the rationale behind the proposed reading <i>bolay</i> and Helmke & Nielsen (2009: Fig. 2) for their proposal of the value BOL for the HEADLESS.JAGUAR grapheme. The regular spelling as attested in Palenque may be an underspelling, but is more likely a simple nominal compound <i>k'in+ta[h]n+bolay</i>. Alternatively, a different analysis of the name could apply, with a stative predicate and a prepositional phrase constituting <i>k'in-∅ ta[h]n bolay?</i> "it [is] the sun amidst the feline". ○ [2016] ZenderEtAl-SSw.p47.pdfp13.c2-p51.c1. K'EW: <ul style="list-style-type: none"> ▪ The primary conclusion of this paper was the decipherment of syllabogram we (in particular, distinguishing it from logogram TE'). ▪ However, one other very significant conclusion is the reading of K'EW for T832 – the headless jaguar, with the meaning "pelt" – in the Late Classic K'EWEEL. • Usage: <ul style="list-style-type: none"> ○ PAL TS D4: part of the full name of God-GIII of the Palenque Triad (D1-D6): K'inich Tajal Wayaab, K'in Tahn K'ewel, Tz'atz' Naah, Sak Baak Naah Chapaat, Atin K'ahk' T'i Miin, K'inich "CHEQUERBOARD" Ajaw. ○ Other occurrences on monuments are for "K'in Tahn K'ewel", the short version of the theonym. ○ Two occurrences on ceramics: probably also "K'in Tahn K'ewel"?
day; sun	N	CAL-U	L	k'in	 <div style="display: flex; justify-content: space-around; text-align: center;"> <div data-bbox="750 1189 862 1236">K&H.p84.#5 K'IN:ni</div> <div data-bbox="952 1189 1086 1236">TOK.p11.r5.c4 K'IN</div> <div data-bbox="1131 1189 1288 1236">BMM9.p12.r2.c4 K'IN</div> <div data-bbox="1377 1189 1512 1236">JM.p151.#3 K'IN</div> <div data-bbox="1601 1189 1713 1236">JM.p153.#1 K'IN:ni</div> <div data-bbox="1803 1189 1937 1236">MC.p164.r4.c3 K'IN</div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;">  </div> <div style="text-align: center; margin-top: 5px;">K&L.p11.#1</div>

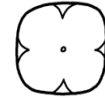
K'IN



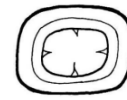
K&H.p55.#5.2
K'IN



K&L.p64.#1
K'IN / K'IN:ni



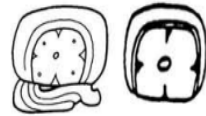
TOK.p11.r5.c4
K'IN



BMM9.p12.r2.c4
K'IN



25EMC.pdfp40.#3.1&2
K'IN



IC.p16.pdfp20.#1.1&2
K'IN



K&H.p55.#5.1
K'IN



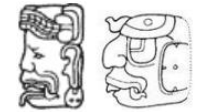
K&L.p64.#2.1-9
K'IN / K'IN:ni



TOK.p25.r1.c2
K'IN / 4



BMM9.p14.r6.c3
K'IN



25EMC.pdfp40.#3.3&4
K'IN



IC.p16.pdfp20.#1.3

[IC.p16.pdfp20.#1.4 = 25EMC.pdfp40.#3.3]



JM.p152.#1













Montgomery = Coll-1
YAX HS2 Step 7 O1
9.K'IN

K'IN



K&L.p64.#2.10
K'IN

					 <p>K&L.p64.#2.11 YAX Lintel 48 D3-D4 K'IN</p>  <p>IC.p16.pdfp20.#1.5 PAL PT A11-B12 K'IN</p> <p>[IC.p16.pdfp20.#1.6 = K&L.p64.#2.11]</p> <ul style="list-style-type: none"> • Variants (4): <ul style="list-style-type: none"> ○ A. Stylized: <ul style="list-style-type: none"> ▪ Boulder or circular outline (optionally bold, or optionally a symmetric cave). ▪ If outline is not bold or cave, then optionally within it, a circle (optionally bold). ▪ Defining characteristic: 4 “<”-ticks (suitably rotated), at the N, S, E, W points of the circle. ▪ Optionally, a dot in the centre. ▪ Optionally, 4 smaller dots, one in the centre of each of the 4 petals formed by the “<”-elements. ○ B. God head (the Sun God “K'inich”): <ul style="list-style-type: none"> ▪ It sometimes has one (very occasionally two) K'IN-elements infixed, they being the stylized variant, either on the forehead or the back of the head. ▪ Large, very distinctly square eye. ▪ Large nose. ▪ Optional mouth tendril and T-tooth. ▪ The ni as phonetic complement can help distinguish it from other god heads. ○ C. Animal head (resembling a snake?): an unusual variant (perhaps just a one-off). ○ D. Full-figure: <ul style="list-style-type: none"> ▪ A monkey or an anthropomorphic figure (Sun God?). ▪ So far, only PAL PT and YAX Lintel 48. • The god-head and full-figure variants are used generally in an LC, while the abstract variant is used in “normal sentences”.
Cancuen (EG)	N	U-PP	P	k'in ahk ?	 <p>Martin-AMP.p395.pdf419 ?</p>  <p>M&G.p19.pdfp20.r6.c1</p> <p>JM.p308.#3 [not yet captured]</p>  <p>Polyukhovych CNC Panel 1 C4 K'UH{ul}.<<[K'IN]AHK>:AJAW></p>  <p>Polyukhovych CNC Panel 1 E6 K'UH{ul}.<<[K'IN]AHK>:AJAW></p>  <p>Polyukhovych CNC Panel 1 O10 K'UH{ul}.<<[K'IN]AHK>:AJAW></p> <ul style="list-style-type: none"> • There is considerable doubt that this glyph consists of AHK with infixed K'IN: [K'IN]AHK → <i>k'in ahk</i> = “bright/sun turtle”; instead, it’s probably an independent logogram, with a totally different reading.

					<ul style="list-style-type: none"> As sometimes is the case, the EG is very different from the toponym of the seat of government.
drought	N	N	P	k'in tuun	 <p>AT-E1168-lecture19 Assignment 10 / Zender-PhD.p543.fig72 CML Urn 26 Stingray Spine 3 A11 wa:<[i]ja>.<<[K'IN]TUUN>:ni></p> <ul style="list-style-type: none"> wa:<[i]ja>.<<[K'IN]TUUN>:ni> → wa'ij k'intuun = "there was drought". EB.p116.pdfp121.#6: k'in tun cn. drought. EB.p117.pdfp122.#1: k'in tun habil cn. year of drought. L&D.p25: k'intuun 'drought, drought time'. Translated in both MHD and in the key (=answers) to AT-E1168-lecture19 Assignment 10 (extra credit question) as "drought". Tokovine explains a lot of the inscription in AT-E1168-lecture26.t0:14:44-18:13 (but not all of it). Doesn't occur very much: <ul style="list-style-type: none"> All references in EB are to the Dresden Codex only. The only entry for "blengl contains drought" in MHD seems to be CML Urn 26 Stingray Spine 3 A11 ("objabbr = CMLSpn03"). Tokovine in his lecture (specifically, at 16:41) says that this is the only reference to drought and hunger in the Classic Maya inscriptions.
part of PNG polity	N	U-PT	P	k'ina'	 <p>LTI Kimbell Panel J4 AJ.<K'IN:ni:a></p>  <p>PNG Stela 3 D7 IX.<K'IN:ni{a}:AJAW></p> <ul style="list-style-type: none"> This is a toponym found in connection with the PNG polity. <ul style="list-style-type: none"> The name <i>k'ina'</i> probably comes from K'IN + HA' = "sun (e.g. bright?) water", with the loss of the internal <i>-h-</i>. It is often written as <i>K'ina</i> in English translation (without the final glottal stop) but I try to consistently write <i>K'ina'</i> (as I do <i>Yaxha'</i>, in acknowledgement of its etymology). I'm inconsistent in that I write the etymological <i>-h-</i> in <i>Yaxha'</i> but not in <i>K'ina'</i>, but this is really to reflect common usage, which also has this inconsistency. Found in the name of: <ul style="list-style-type: none"> The sculptor of the LTI Kimbell Panel: Mayuy Ti' Chuween Aj-K'ina. This gives pause for thought, as the LTI Kimbell Panel was carved to commemorate a vassal of YAX: it is slightly unexpected that the carver is someone not just from a rival polity, but from PNG – the historical archenemy of YAX (pointed out in a presentation, perhaps Houston or Martin (lost reference)). The little daughter born to Ix Naman Ajaw of PNL: Ix Juun Tahn Ahk, Ix K'ina' Ajaw.

glorious,
radiant,
effulgent (title)

A

L

K'inich



K&H.p84.#7
K'INICH



K&L.p32.#1.14-16 [JM.p152.#2 = K&L.p32.#1.15]
K'INICH K'INICH



TOK.p8.r2.c6
K'INICH



MC.p164.r4.c6
K'INICH



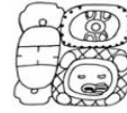
MC.p164.r4.c7
K'INICH.<[K'IN]chi>.ni



CPN Altar Q B5
K'INICH.<YAX:K'UK'[MO']>



CPN Altar Q F2
K'INICH.<YAX:K'UK'[MO']>



PAL TI Sarcophagus Lid 8
K'INICH.<JANAAB:PAKAL>



M&G.p142.3 = PNG St.3 C4
K'INICH.<yo.<NAL:<o.AHK>>>



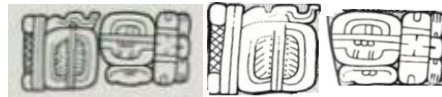
ZenderEtAl-SSw.p38.pdfp4.fig2b
YAX Lintel 58, E1-E2
che.<le:we> <CHAN:na>.K'INICH



ZenderEtAl-SSw.p39.pdfp5.fig4a
YAX Lintel 2 J1-J2
che.<le:we> <CHAN:na>.K'INICH



ZenderEtAl-SSw.p39.pdfp5.fig4b
YAX Lintel 52 I2-I3
che.<le:we> <CHAN:na>.K'INICH



M&G.p70.#4 = NAR Altar 2 B3-A4
AJ.<wo:sa{!}> <CHAN:na>.K'INICH






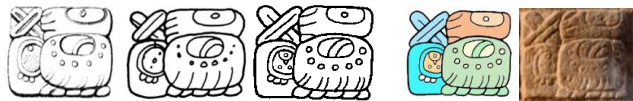


M&G.p60.2 = M&G.p62.box
K'AWIIL.<CHAN:K'INICH>


























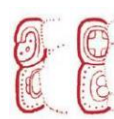
M&G.p134.1.1
<che:le:we>.<CHAN:K'INICH>



				<p>K&L.p32.#1.1-13 K'INICH</p> <p>(lost reference) K'INICH</p> <p>(lost reference) K'INICH:ni</p>  <p>TOK.p25.r1.c2 K'IN</p> <p>BMM9.p14.r6.c4 K'INICH</p> <p>MC.p164.r4.c4 K'IN/K'INICH</p> <p>MC.p164.r4.c5 K'INICH</p> <ul style="list-style-type: none"> No glyphs given in BMM9. TOK.p25.r1.c2 reads this as only K'IN not K'INICH – one might think that it needs the two longish elements (one of them resembling the reduced form of ma) to read K'INICH (and without them, it's just K'IN), but K&L have quite a few examples without it, read K'INICH. Variants (2): <ul style="list-style-type: none"> A. Stylized – two rectangular elements (either vertical or horizontal, but typically vertical): <ul style="list-style-type: none"> Inside element (the K'IN and YAX-outline can be completely rectangular): <ul style="list-style-type: none"> K'IN in the centre. One arc on each end. One YAX-outline on the end of each arc, with a dot inside the YAX-outline, at the centre of the spot where the YAX-outline touches the arcs. Outside element (optional): <ul style="list-style-type: none"> Reduced (bow-tie) variant of ma. B. God head: <ul style="list-style-type: none"> Sometimes has one (very occasionally two) K'IN elements. Optionally, the stylized variant on the right. The whole glyph is just "K'INICH", also when it consists of the head <i>and</i> the reduced variant. Note that just the head alone can be used to write 4, and then it is read CHAN.
glorious, radiant, effulgent (title)	A		S	<p>k'inich</p>  <p>JM.p152.#4 LTI Kimbell Panel/unprovenanced E <[K'IN]chi>:ni</p> <ul style="list-style-type: none"> The K'IN can be infixed either in the bay formed by the thumb and the forefinger, or at the bottom (=on the back of the hand itself), replacing the partitive disk, but centred.
mask; image	N	U-S	S	<p>k'ob / k'ojob</p> 

				<p>Lacadena EKB East Hieroglyphic Serpent #9 k'o:ba</p> <p>Greene PAL TC D6a k'o:ba</p>  <p>Hunter = Schele = MHD (Looper) = Van Stone = San Diego Museum of Man (photo of cast, Van Stone) QRG Stela C B6 <JEL:[*la]ja>. <k'o:ba></p>  <p>Coll-1 YAX HS5 #81 <k'o:jo>.ba</p> <ul style="list-style-type: none"> • EB.p117.pdfp122.#2: <i>k'ob</i> n. hearth, hearthstone; syllabogram spelling k'o-ba only, sole reference is to PAL TC D6a (QRG Stela C B6 is not mentioned). • EB.p117.#4.pdfp122.#3: <i>k'ojob</i> n. heath, hearthstone; syllabogram spelling k'o-jo-ba only, references YAX HS5 81 and one other monument. • Look in MHD for more examples. • Except for the Schele drawing, all the given examples of QRG Stela C B6 have infix la in the ja. • Apparently, the row of five dots under the ba in QRG Stela C B6 are mere decoration, and not meant to be read. • Callaway-PhD.p283.AppendixV argues that the many instances of k'o-ba over a number of different inscriptions are all underspellings of k'o-jo-ba, and that this word <i>k'ojob</i> does not mean "hearthstone", but rather "circular flat-topped altar". Sim: This means that Callaway-PhD proposes merging the definitions of EB.p117.pdfp122.#2 and EB.p117.pdfp122.#4, seeing the first as simply an underspelling of the second. Furthermore, it bases its argument that the word means "altar" on the fact that one such altar is described as such (the La Joyanca Stone). This proposal may have been superseded by Stuart-ANVotSk. • Dorota Bojkowska: It was given as hearthstone in EB, but now considered to mean "mask" or "image". • Sim: the relationship between this word <i>k'ob</i> / <i>k'ojob</i> = "mask" / "image" and <i>k'oj</i> / <i>k'oaj</i> = "mask" is still not totally clear to me (needs more study).
mask	N	H	L	<p>k'oj / k'oaj</p>  <p>1684st MHD.PM8 Graham TNA Monument 141 B5b</p> <p>k'OJ?, k'OJOB? k'OOJ k'OOJ u.<k'OJ:TE'></p> <ul style="list-style-type: none"> • Do not confuse this with the phonetically similar <i>koaj</i> / <i>koj</i> = "cougar" / "puma", which has a non-glottalized initial stop, whereas <i>k'oj</i> / <i>k'oaj</i> = "mask" has a glottalized initial stop.

mask	N	H	S	k'oj / k'ooj	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Stuart-ANVotSk.p2.fig2d (Prager) Chancala-area Panel YAX.<k'o:jo>.a.AHK</p> </div> <div style="text-align: center;">  <p>Stuart-ANVotSk.p3.fig4a TRT Monument 6->6 J17b IX.<<ya/wa:na>><k'o:jo>></p> </div> <div style="text-align: center;">  <p>Stuart-ANVotSk.p3.fig4b TRT Monument 6->8 A22-A23 / 106-107 <IX.ya>:na k'o:jo</p> </div> </div> <ul style="list-style-type: none"> • There is a typo in Stuart-ANVotSk.p3.fig4 – TRT Monument 8 and 6 are switched in the labelling. • Stuart-ANVotSk seeks to demonstrate that T174:T530 is a single glyph – the k'o, i.e. that the two T-numbers are not separate glyphs (T174/KUCH + T530/<undeciphered-glyph> but instead <i>form a single glyph</i>, which turns out to be a variant of k'o (the more common variant being a clenched fist with thumb pointing downwards). <div style="display: flex; justify-content: center; align-items: center; margin: 10px 0;"> <table border="1" style="border-collapse: collapse;"> <tr> <td style="text-align: center; padding: 5px;"></td> <td style="text-align: center; padding: 5px;"></td> </tr> <tr> <td style="text-align: center; padding: 5px;">T174</td> <td style="text-align: center; padding: 5px;">T530</td> </tr> </table> </div> <ul style="list-style-type: none"> • The word <i>k'oj</i> occurs in a personal name in three inscriptions: <ul style="list-style-type: none"> ○ Chancala-area Panel: Yax K'oj Ahk. ○ TRT Monument 6 J17b: lx Yan K'oj ? / lx Wan K'oj – Stuart-ANVotSk.p3.fig4a reads this as Yan (i.e. with ya, perhaps influenced by the very clear ya in TRT Monument 8 106-107) while both Gronemeyer&MacLeod-WCHI2021.p54 and MacLeod-TGGCB.p238 read this as Wan (i.e. with wa, which is more what it resembles). ○ TRT Monument 8 106-107: lx Yan K'oj. • The first and second both spell k'o-jo = <i>k'oj</i>, demonstrating that it occurs in the personal name of two different individuals. The second and the third refer to the <i>same</i> individual, making the <i>k'oj</i> part a substitution (glyph-block 107b is an older form of jo). This hence supports the reading of T174:T530 as k'o. • EB.p117.pdfp122.#3 has only one reference, (also) to a pure syllabogram spelling: 'u-k'o-jo > <i>uk'oj</i> "the mask" COL Site R Lintel. <ul style="list-style-type: none"> ○ I have been unable to find a complete drawing of this, but it is in MHD under "objabbr = COLLnr02" at B2. • Stuart-ANVotSk demonstrates that the meaning is "image" or "mask", not hearthstone. 			T174	T530
									
T174	T530								
arrive at	V		S	k'ot	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Stuart-ANVotSk.p5.fig7 CRN Altar 5 glyph-block #9a k'o:to[yi]</p> </div> <div style="text-align: center;">  <p>= StuartEtAl-APAOA5.p6.fig7 CRN Altar 5 glyph-block #9 <k'o:to[yi]>.<BAAK:<TUUN.li>></p> </div> </div> <ul style="list-style-type: none"> • StuartEtAl-APAOA5.p6.c1. <i>k'ot</i>, as in Ch'orti', <i>k'otoy</i>, "s/he arrives there". • This appears to be quite a rare word in Classic Maya. 				

					<ul style="list-style-type: none"> ○ There is only one hit in MHD when searching for “blmaya1 contains k’otoy”. That single hit is, indeed, CRN Altar 5 glyph-block #9. Searching on “bllagosyll contains k’o to” (for possible other inflections of k’ot) also produces only this hit. ○ There are very few papers where this word appears. It appears in Stuart-ANVotSk, again citing CRN Altar 5 glyph-block #9. ○ In both the papers, k’otoy is cited in support of reading T174:530 (“KUCH” above a symmetrical “double-KAWAK”-like sign) as k’o. ○ One other reference is AT-YT2021-lecture16.t0:16:49, where k’otoy = “arrive at” is cited in a list of verbs with implicit (built-in) prepositions. ● It appears to be quite a common word in Colonial Ch’olti’ and modern Ch’orti’: <ul style="list-style-type: none"> ○ A number of hits on Google. ○ See also AT-YT2021-lecture16.t0:16:49-17:53, where Tokovinine says that k’otoy and huli are synonyms for “to arrive at” in modern Ch’orti’, but that k’otoy is much more common (with perhaps some subtle distinctions between them which he is unaware of).
cry out	V		S	k’u?	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Zender-HWCtNY.t0:30:11 (Voss) DBC Incised Bone A3-A4 u.<k’u:wi> cha.<CHAN:na> CHAAK:ki</p> </div> <div style="text-align: center;">  <p>Zender-HWCtNY.t0:31:01 (Voss) DBC Stela 19/11 A2-A4 u.<k’u:wi> CHAN.na CHAAK:ki</p> </div> </div> <ul style="list-style-type: none"> ● Zender-HWCtNY.t0:30:11-31:42 explains that this word occurs in the name Uk’uuw Chan Chaak = “Chaak Cries (out) (in the) Sky” and is here in the antipassive form, marked by the wi inflection. Zender-HWCtNY gives two examples, both of which are given above. ● Zender-HWCtNY describes the physical object on which the first example is found as a bone awl whereas MHD describes it as a femur (the photo shown on the slide on the Tokovinine lecture indeed seems to be more a femur than an awl). MHD “objabbr = DBCFem” with DBC = Dzibilchaltun, a site in Northern Yucatan. ● Sim: this a verb appears not to have the common CVC phonological structure.
god	N	G	L	k’uh	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p84.#8 K’UH</p> </div> <div style="text-align: center;">  <p>TOK.p36.r4.c3 K’UH</p> </div> <div style="text-align: center;">  <p>BMM9.p14.r7.c1 K’UH</p> </div> <div style="text-align: center;">  <p>JM.p154.#5 K’U</p> </div> <div style="text-align: center;">  <p>MC.p164.r5.c1.4 K’UH</p> </div> </div> <div style="margin-top: 20px;">  <p>JM.p155.#1 K’U</p> </div> <div style="margin-top: 20px; display: flex; justify-content: space-around;">      </div>

K&H.p84.#9

TOK.p9.r1.c2
= BMM9.p10.r5.c1

TOK.p9.r1.c3
= BMM9.p10.r5.c2

TOK.p9.r1.c4
= BMM9.p10.r5.c3

MC.p164.r5.c1.2&3

K'UH

K'UH

K'UH

K'UH

K'UH



TOK.p9.r1.c1
K'UH



MC.p164.r5.c1.1



K&L.p32.#2








Mathews
LTI Panel 2 D1
K'UH{ul}.<u:KAN>



















Coll-1 (Graham?)
YAX Lintel 46 I1
K'UH{ul}.<AJAW:wa>





- Schellhas and very early epigraphers called this “God C”, now also known to be more generally just the word for “a god”.
- Jackson&Stuart-AKT.p218.c2.l+13: “[T]he glyph [...] depicting the portrait head of an important supernatural entity [was] designated “God C” nearly a century ago by Paul Schellhas (1904). This is a monkey-like face in profile, usually with a semicircle of dots or points attached to its front or left side [...]. God C remains a somewhat enigmatic entity in the religious art of the Classic Maya, but there is general agreement that it serves in some way “to embody the ancient Maya concept of godliness” (Taube 1992:31)”.
- Jackson&Stuart-AKT.p219.l+9: “It should be noted that in some recent studies, the God C sign is transcribed as **CH’UH**, this being the Ch’olan and Greater Tzeltalan descendant of Common Mayan **k’uh* (god) and the allomorph of Yucatecan *k’uh*”.
- Variants (3) – features:
 - A. Simplest: a U-shaped arc of dots, representing droplets of divine energy or force.
 - B. Medium: Equal to the simplest variant, but then L-shaped rather than U-shaped, plus a precious object (see below).
 - C. Most complex: Equal to the medium variant, plus an anthropomorphic head (somewhat resembling a monkey?), consisting of:
 - Thick lips on the bottom left.
 - A nose just above the lips.



					<ul style="list-style-type: none"> ▪ A partitive disk in the bottom right. ▪ An eye in the middle. ▪ An inverted-U as eye protector, running from the top of the nose, across the top, to the top of the partitive disk. ▪ (Often) two double lines (~ pillars, though they can slant slightly outwards from bottom to top) from the eye protector to the ceiling of the head; (often) cross-hatched. <ul style="list-style-type: none"> • Aside from the 3 main variants, other combinations can also occur (these can be seen in the examples from K&L, which are not separated out by variant), e.g.: <ul style="list-style-type: none"> ○ Only the anthropomorphic head. ○ The anthropomorphic head plus droplets but no precious object. • While the most common order is precious object above and droplets below, this order is sometimes reversed, or the two are not stacked vertically, but instead joined horizontally (for example, when stacked above the anthropomorphic head). • TOK.p9.r1.c2-4 indicate that the element (if present) above the blood drops is one of: K'AN, YAX, or spondylus shell; also explained in AT-E1168-lecture23.t0:02:00. They are the most common forms, but a number of others seem to occur as well: IK' = "breath", "wind" (LTI Panel 2 D1); upside-down la-face (MC.p164.r5.c1.4), even what appears to be one of the variants of jo (MC.p164.r5.c1.2). AT (=diagonally crossed bands) is <i>not one of these precious objects – when present (for example in an EG), it is part of the "Polity Main Sign" (PMS), not part of K'UH{ul}</i>. • When the "precious object" is present: <ul style="list-style-type: none"> ○ K'AN is most common form. ○ YAX is less common, known from (for example) YAX Lintel 2 O4, YAX Lintel 16 F5. ○ Spondylus shell is the least common. ○ Other / not conforming: <ul style="list-style-type: none"> ▪ LTI Panel 2 D1. ▪ YAX Lintel 46 I1. • The printed edition of JM reads this as K'U, without the -H. Surprisingly, this hasn't been updated to K'UH in the online version (edited by Christophe Helmke). For the sake of uniformity, I have silently upgraded these transcriptions. • There is a huge number of variants of <i>k'uh</i> and <i>k'uhul</i>. A separate spreadsheet for EG's exists to record them, including the features present or absent in the <i>k'uhul</i>-part. • AT-E1168-lecture23.t0:01:51 explains that the anthropomorphic head is actually an <i>animated celt</i>, and that the K'AN, YAX, and spondylus shell represent precious objects (K'AN being a shell, and YAX being a bead, and the spondylus shell itself was a precious object used in Classic Maya art). These precious objects are then accompanied by a bunch of droplets.
god	N	G	S	k'uh	 <p>JM.p155.#3 k'u:hu</p> <p>JM.p155.#4 k'u:hu</p> <ul style="list-style-type: none"> • The hu in both cases of JM is the rotated iguana head.
divine, holy, sacred	A		M	k'uhul	 <p>Houston-HB.p4.para2.l+1 SBL Stela 9 D2 <K'UH:HUL>.<<Seibal-EG>:AJAW></p> <p>Jackson&Stuart-AKT.p224.fig9 SBL Stela 8 A4 <K'UH:HUL>.<<Seibal-EG>:AJAW></p>













				 <p>25EMC.pdfp17.r2.c2 K'UH.lu</p> <p>K&H.p32.fig11 B4 IXZ Stela 4 A1-B5 <K'UH:lu>.<5:KAB:AJAW:wa></p> <ul style="list-style-type: none"> • Often underspelled as KUH (in all its variants); here only the fully spelled forms – i.e. those with <i>-ul</i> actually present – are shown. • Jackson&Stuart-AKT.p219.c1.l+4: The so-called God C main sign read K'UH, for <i>k'uh</i> (god, holy thing). In many contexts, the sign may also serve to represent the derived adjectival prefix <i>k'uhul</i> (holy). Orthographically the God C sign was often reduced to an abbreviated form simply shown as the semicircle of dots before the face, a sign long known in the epigraphic literature as the “water group”. • According to CMHI, K&H.p32 is Stela 4 (A1-B5), Ixtutz. This referent of the EG as being Ixtutz is confirmed by Martin-AMP.p396.pdf420 (Ho Kab). • Houston-HB.p4.para2.l+1: By Terminal Classic times, the sign [HUL] could be used flexibly to convey sound rather than meaning, as on Seibal Stela 9:D2, K'UH-HUL > <i>k'uhul</i>.
holy person	N	TA	P	 <p>AT-E1168-lecture18.t0:41:11 = mayavase.com K9144 'G1' <K'UH{ul}:WINIK>.ki</p> <p>AT-E1168-lecture18.t0:41:11 = mayavase.com K9144 'I1' <K'UH{ul}:WINIK>.ki</p> <p>AT-E1168-lecture18.t0:41:11 = mayavase.com K9144 'J1' <K'UH{ul}:WINIK>.ki</p> <ul style="list-style-type: none"> • Just K9144 alone has three instances of <i>k'uhul winik</i>: twice in the text accompanying the iconography and once as a tag labelling the main protagonist. • AT-E1168-lecture18.t0:41:11-44:15 is a detailed explanation of K9144. • Listed in EB.p119.pdfp124.#3, but with K9144 as the only reference. Glossed as meaning “god-like man”.
quetzal	N	A-B	L	 <p>K&L.p16.#2 K'UK'</p> <p>TOK.p26.r5.c4 K'UK'</p> <p>BMM9.p19.r4.c2 K'UK'</p> <p>JM.p155.#5 K'UK'</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ Feathery crest. ○ Large beak – slightly smaller than for MO' (“macaw”), with nostril. ○ Large eye, divided in half by a horizontal line: <ul style="list-style-type: none"> ▪ Optionally eyeball = small dot hangs from the bottom of the middle of the horizontal line. ▪ Optionally eyelashes = grass blades growing upwards from the horizontal line.






					<ul style="list-style-type: none"> o Bird spiral in the middle of the bottom.
vulture	N	A-B	S	k'uuch	 <p>(photographer unknown) Dresden 13C-2 k'u.chi</p> <ul style="list-style-type: none"> • EB.p117.pdfp122.#7: <i>k'uch</i> n. vulture k'u-chi > <i>k'uch</i> Dresden 13C-2. • SJ.p293 (no glyphs or reference): k'u-chi > <i>k'uuch</i> = "vulture".
metate, grindstone	N	H	L	ka' / cha'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p36.r5.c2 = BMM9.p20.r4.c1 ? K'A' (typo, should be KA')</p> </div> <div style="text-align: center;">  <p>Stuart-APSFm.p1.fig1 ?</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Stuart-APSFm.p1.fig2a TIK Stela 31 KA' / CHA'</p> </div> <div style="text-align: center;">  <p>Stuart-APSFm.p1.fig2b COL La Florida(?) vessel KA' / CHA'</p> </div> <div style="text-align: center;">  <p>Stuart-APSFm.p1.fig2c COP Stela 4 <KA'/CHA'>a</p> </div> <div style="text-align: center;">  <p>Stuart-APSFm.p1.fig2d K1882 "MAGUEY":<KA'/CHA'></p> </div> <div style="text-align: center;">  <p>Stuart-APSFm.p2.fig4 [no reference given] <KA'/CHA'>.a</p> </div> </div> <ul style="list-style-type: none"> • The iconography of the glyph is that of a smaller stone on a larger one. • Do not confuse this with the visually similar "Three Rocks". • Do not confuse this with the visually similar EHB (stone rolling down a stair) = "stair" / "ladder" and T'AB (foot ascending a stair) = "to ascend". • Do not confuse this with the phonetically similar <i>k'a'</i> = "to diminish (die)": <ul style="list-style-type: none"> o <i>ka'</i> = "metate" has an initial <i>k-</i>, whereas <i>k'a'</i> = "to die" has an initial <i>k'-</i>. o BMM9.p20.r4.c1 has K'A' but this appears to be a typo. • Features: <ul style="list-style-type: none"> o The salient feature is the large, step-shaped KAWAK in the "centre" of the glyph – the step resembles the outline of T'AB or EHB, but here consists of only <i>one</i> step. o In that "depression" / "step" is a smaller KAWAK, representing the hand-held <i>mano</i>, used to perform the grinding. o Optionally, below: <ul style="list-style-type: none"> ▪ Two smaller KAWAKs – in line with one another and both under the larger KAWAK, or ▪ One KAWAK on the right – tucked into the bottom right corner of the larger KAWAK. • Dorota Bojkowska: on K1882 the whole thing is not a glyph or glyph-block – it is in the iconography, so there is no "reading" for it. The top part is iconography for maguey/agave, and the bottom part is for the grindstone itself. • Stuart-APSFm and Stuart-AUoC discuss a tentative reading for this logogram: <ul style="list-style-type: none"> o An old nickname for it was "bent cauac". o The large KAWAK is the main part of the metate, which provides the grinding surface. o The two optional KAWAKs underneath are the supports. o The small KAWAK above (if present) is the <i>mano</i>, the stone which is manipulated to perform the grinding.




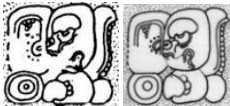




					<ul style="list-style-type: none"> ▪ This can be replaced / covered by a MANIK (“hand”). ▪ The MANIK could represent either: <ul style="list-style-type: none"> • The hand doing the grinding, or • chi{h} KA’ NAL → <i>chih ka’ (nal)</i> “maguery metate/grinding (place)”. ○ When a syllabogram a is present at the end, this can be seen as an end phonetic complement (or is the repeating of the main vowel, to indicate that the word ends in a glottal stop – hence often underspelled).
Yaxchilan (EG)	N	U-PP	L	kaaj	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p11.r4.c4 KAAJ?</p> </div> <div style="text-align: center;">  <p>BMM9.p12.r2.c1 KAJ</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp38.#3.1&2&4 KAJ</p> </div> <div style="text-align: center;">  <p>MHD.XG2.1&2 KAAJ?</p> </div> <div style="text-align: center;">  <p>1570st -</p> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>TOK.p11.r2.c3 KAAJ?</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp38.#3.3 KAJ</p> </div> <div style="text-align: center;">  <p>1706st -</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • Variants (2) – a boulder outline (can also be a cave): <ul style="list-style-type: none"> ○ A. Simple: with a cross-hatched dot in the centre, optionally with a “tail” hanging off it. ○ B. Complex: instead of a circle, the element in the middle is a lot more complex. It appears to be the side-view of a 3-dimensional object made up of four parts: <ul style="list-style-type: none"> ▪ The end of a cylinder. ▪ An annulus (ring) of slightly larger diameter. ▪ The rest of the cylinder (perhaps of slightly large diameter than the end). ▪ A wavy “tassel” coming out of the end. It seems that the orientation of this complex object can be horizontal or vertical. • Bonn has recognized both glyphs, giving them a code of 1570st and 1706st respectively. MHD seems only to have recognized one of them – the “simple” one. But whereas Bonn doesn’t give a pronunciation of either form, MHD gives the “simple” form a tentative reading of KAAJ? – marking the tentativeness with a question mark. • An additional (and also quite commonly occurring) EG for Yaxchilan. • There remains some doubt about the reading of <i>kaaj</i> for these glyphs: <ul style="list-style-type: none"> ○ TOK has a question mark against the reading for both variants. But when it appears in the EG in connection with YAX, it’s very commonly transliterated as KAAJ. ○ Sim: Can we even be sure that TOK.p11.r2.c3 and TOK.p11.r4.c4 are variant ways of writing the same word? Probably yes, because if both occur as a secondary EG of a ruler of Yaxchilan, then the chances are minimal that there are two different EG’s which look so similar. • Beliaev&Safonov-SAAx.slide#28 (2009) shows a map on which the eastern-most 1/3 of the Pa’chan polity is marked off as being Kaaj. • Bíró-EGiCMI.p145.pdfp23.para1 (2016): Yaxchilan is another site that had two emblem glyphs, one of which has been deciphered by Boot (2004) and Martin (2004) as K’UH-PA’CHAN-AJAW, while the other is the still undeciphered K’UH-T511-ji-AJAW (Figure 5). Many have dealt with the chronological and spatial distributions of the Yaxchilan emblem glyphs (Helmke 2012; Mathews 1997: 68; Schüren 1992). Mathews has concluded that






					<p>the distribution of the emblem glyph main signs showed only two patterns and that Pa'chan was the only one mentioned in foreign sites, while T511-ji was connected to women. Schüren (1992) went further in her investigation and proposed the existence of two separate sites, Pa'chan and T511-ji, suggesting that at least two women, Ix Pakal and Ix Chak Jolom from T511-ji had married into the royal family of Pa'chan. is resulted in the joining of the two polities during the reign of Itzamnaj B'ahlam III (AD 681-742), who in his inscriptions projected this political situation back into the past. Finally, she noted that T511-ji might have been the name of the unlocated Laxtunich (Schüren 1992: 37). Regarding the discussion above, it is highly unlikely that the emblem glyph of the queen was joined into the double emblem glyphs because it is most probable that it was the male ancestor who was key to developing this pattern. [Sim: T511 = PET, but the main sign of the secondary EG of YAX has a "cave" (bold ceiling and right wall) which PET never has. But this discrepancy in no way detracts from the validity of the associated observations.]</p> <ul style="list-style-type: none"> • AT-E1168-lecture15.t0:16:46-17:19 (2016): Kaaj is their "aspirational" title. Two generations before this king [Yaxuun Bahlam IV], they had some kind of marriage which allowed them to claim a very ancient pedigree which was not necessarily embraced by nearby dynasties, who continued calling them just Pa'-Chan lords. But Kaaj had the advantage of an extra twenty generations of kings. And given the political aspirations of the late Classic Yaxchilan rulers, it was very important for some reason to have this kind of pedigree – it gave them an extra clout, vis-à-vis their neighbours.
earth	N	N	L	kab	 <p>K&H.p83.#5 = JM.p130.#1 KAB / CHAB KAB</p> <p>TOK.p12.r5.c2 KAB</p> <p>BMM9.p12.r1.c4 KAB / CHAB</p> <p>JM.p130.#1 KAB</p> <p>MC.p163.r7.c6 KAB</p> <p>Grube-WwH.p170.fig4.a KAB</p>  <p>K&L.p7.#1.1-9 KAB</p>  <p>K&L.p7.#1.10-12 KAB</p> <p>TOK.p23.r3.c4 KAB</p> <p>BMM9.p14.r1.c3 KAB</p> <p>MC.p163.r7.c7 KAB</p> <p>Grube-WwH.p170.fig4.b KAB</p>  <p>JM.p129.#4 KAB</p>

					<ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Stylized – cave with two pools of water, each pool with a squiggle protector. ○ B. Human head with same two pools of water, each pool with a squiggle protector. ○ C. Mammal head with same two pools of water, each pool with a squiggle protector: <ul style="list-style-type: none"> ▪ With a “mammal ear”. ▪ With “darkness” property marker (AK’AB) on the right.
terrestrial god(s), earthly god(s)	N	G	P	kabal k’uh	 <p>JM.p131.#2 JM.p131.#3 Coll-1 TIK Stela 31 B14</p> <p><KAB:la>.K’UH <KAB:la>.K’UH <KAB{al}>.K’UH</p> <ul style="list-style-type: none"> • Used in the phrase <i>chanal k’uh kabal k’uh</i> = “celestial gods and terrestrial gods”. • The printed edition of JM reads this as K’U, without the -H. Surprisingly, this hasn’t been updated to K’UH in the online version (edited by Christophe Helmke). For the sake of uniformity, I have silently upgraded these transcriptions.
water opossum?; otter	N	A-M	L	kabkoh?	 <p>BMM9.p16.r3.c4 = TOK.p31.r4.c2 Pérez de Lara MatL2022 Coll Bagaces ‘A6’ a.k.a. Bagaces Mirror Back ? Pérez de Lara? MatL2022 Canberra Tripod (K8458) ?</p> <p>YAK? KABKOH?</p> <p>Chakah Str A-3 Vessel MatL2022 TZ’I’.HA’ K679 MatL2022 TZ’I’.HA’ San Diego Bowl MatL2022 TZ’I’.HA’</p> <ul style="list-style-type: none"> • The glyph appears to be a mammal head with a fish in front of it. <ul style="list-style-type: none"> ○ Note that the fish is not distinctly <i>in</i> the mammal’s mouth, whereas KOOJ, MUWAAN, and the bird-head variant of AL all have their respective objects distinctly in the mouth. This means that the possibility exists that the fish in this case is deliberately portrayed as being in front of the mouth of the mammal rather than in it. ○ I don’t think however that this fish is ka serving as an initial phonetic complement, as there don’t appear to be any instances of the “comb variant” in front of the mammal head; i.e. I believe that in iconographic and semantic terms, an actual fish is intended to be present. However, I continue to find the fact that it’s not in the mouth of the mammal slightly puzzling. This could be explained by the fact that the full KAY/fish glyph is visually a lot more complex than is the case for the objects in KOOJ, MUWAAN, and the bird-head variant of AL, hence making it less practicable to portray the fish in the mouth. And/or it was considered sufficient to portray a mammal associated with fish, rather than actually eating one.

				<ul style="list-style-type: none"> The suggested / tentative pronunciation YAK? comes from BMM9, and KABKOH? from TOK. At the MatL2022 Glyph Workshop: <ul style="list-style-type: none"> It was pointed out that the three dots on the top and back of the head of the mammal in the Canberra Tripod (K8458) are “water beads”. [Sim: K8458 is not findable in mayavase.com] It was speculated that the glyph represents an otter – all the more so as: “all across Mesoamerica, a common term for ‘otter’ is ‘water dog’”, and the mammal head looks like that of a dog. Photographs of three ceramics were shown (Chakah Str A-3 Vessel, K679, San Diego Bowl) with the name of Chak Tz’i’ha’ Ahk rendered as “Russet Otter Turtle” = Ruler 28 of El Perú-Waka. Two drawings were shown (of the Bagaces Mirror Back and Canberra Tripod) with the names of two Early Classic El Zotz’ rulers with the same name – Chak Tz’i’ha’ Ahk – as Ruler 28 of El Perú-Waka. The reading of the glyph was given as TZI’Y’-HA’. [Sim: but semantically speaking HA’-TZ’Y’ would seem to be more sensible, because in noun-noun compounds, the first noun qualifies the second in Classic Maya.] Raven (from Davletshin & Beliaev, separate discussion): YAK is “skunk” not otter anyway. Davletshin: it’s probably a “water opossum” and if you look at the glyphs, it looks more like a water opossum than an otter.
settle; re-settle	V	L	kaj	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>TOK.p12.r4.c4 KAJ?-yi</p> </div> <div style="width: 50%;">  <p>BMM9.p20.r3.c3 KAJ?</p> </div> <div style="width: 33%;">  <p>Schele BPK SS1 C2 <8.AJAW>.KAJ</p> </div> <div style="width: 33%;">  <p>Martin-AMP.p116.fig16a BPK SS4 D8 KAJ.<tu:CH’EEN></p> </div> <div style="width: 33%;">  <p>Martin-AMP.p116.fig16b BPK SS5 E7-F7 3.LAMAT <1:HUL:OHL>.KAJ</p> </div> <div style="width: 50%;">  <p>Polyukhovych CNC Panel 1 G3 KAJ</p> </div> <div style="width: 50%;">  <p>Martin-AMP.p131.fig22c CRN HS 2 Block 5 Element 33 B6b KAJ:<ka:KAN></p> </div> <div style="width: 50%;">  <p>= Stuart CRN HS 2 Block 5 Element 33 B6 <17:IHK’:AT>.<KAJ:<ka:KAN>></p> </div> <div style="width: 33%;">  <p>Schele PAL PT C2 KAJ.ya</p> </div> <div style="width: 33%;">  <p>Martin-AMP.p131.fig2.2b PAL Temple XVII Panel B5-A6 KAJ LAKAM.HA’</p> </div> <div style="width: 33%;">  <p>Martin-AMP.p131.fig2.2a PNG Throne 1 H1 KAJ.ja <TAHN:CH’EEN>.<”PAW”’:TUUN:ni></p> </div> <div style="width: 33%;">  <p>Teufel-PhD.p549 PNG Throne 1 F’4 KAJ.ja</p> </div> </div>

					<ul style="list-style-type: none"> No glyphs given in L&H, K&L, BMM9, 25EMC. Listed in TOK as KAJʔ-yi so the scroll seems not to be seen as an integral part of the logogram, but instead as a yi writing an inflection which needs to be pronounced, perhaps as <i>kajay</i> or <i>kajaay</i>. In Martin-IEG.t1:10:12 (~2013), Martin shows CRN HS 2 Block 5 Element 33, very recently discovered at the time of the talk. He shows the entire panel (half of which is eroded). He first dismisses the furore about 2012 and the “End of the World” (the last 4 glyph-blocks in the bottom right corner read <i>uhtoom 4-Ajaw 3-K’ank’in</i>, that being the date of 13.0.0.0.0). He then zooms in on B6 KAJ (Martin-IEG.t1:11:00). He explains that this is “a verb referring to the establishment of things – a foundation event”. This is on 9.10.2.4.4 12-K’an 17-Wo, April 9 635 CE. <ul style="list-style-type: none"> David Stuart believes that this inscription shows the exact date that the ruling house of the Kaanul polity moved from Dzibanche to Calakmul. At Martin-IEG.t1:11:38, Martin explains the same thing about PAL Temple XVII Panel B5-A6 – the move from Toktahn to Lakamha’ (Palenque). Gronemeyer-OCoMHW.p559 (2014) gives 13 references to occurrences of KAJ (spread over 7 sites: BPK, CNC, CRN, PAL, PNG, QRG, TIK). The logogram is not given a reading, but is instead rendered as just TUN.SHELL (plus a suffix) at this point. The (inscription) references include the ones later included in Martin-AMP. The 13 examples show almost exclusively inflection with yi, but there are two with ja, and one with yi and ya. Bíró-EGiCMI.p131.pdfp9.fn7 (2016): Another verb – T548-yi [Sim: T548 = HAAB] – recently suggested by Dmitri Beliaev and Albert Davletshin is KAJ (2002-2003: 12) and its meaning is ‘to settle, reside’ (Tokovinine 2013: 80-81). David Stuart (2004b) has previously hinted that this verb refers to a ‘foundation’ event of the site. However, this newly deciphered verb suggests that a ruler and/or his family settled at a site which they had not founded as a settlement per se, but that they had searched for an already existing site. is is proved by the archaeological data of several settlements. Martin-AMP.p129-132.pdfp153-154 (2020) gives a detailed explanation of this verb: Our last verb is the most common referring to acts of constitution and reconstitution, one whose contexts have implied a meaning of “to set, establish” [...]. Based on phonetic substitution evidence, the best candidate for its reading is <i>kaj</i>, which can be found in both colonial and modern lexicons as “to inhabit, live” and “to settle, remain (in a place)” [...] – presumably derived from Proto-Mayan *<i>kaj</i>, “begin, arrive”[...]. // It is used in the texts to describe foundations of a certain type. It does not necessarily refer to the original settlement of a place, or even its dedication as politically charged, but rather to personal authority instantiated or re-instantiated at that locale [...]. The latter is clear when we consider the antiquity of some of the places where the term appears and its recurrence at the same place under different, or even the same, kings. There is a split at the top, with often a yi at the bottom, which is shared with LOK’, but easily distinguished from it: <ul style="list-style-type: none"> LOK’ has a snake emerging from the split. KAJ has a “HAAB”-like glyph emerging from the split. Miscellaneous remarks: <ul style="list-style-type: none"> In the middle of the bottom, there is an element which resembles a yi (i.e. a “left feeler with protector”) but this is just an element in the logogram and is not pronounced. The reason for thinking this is that the scroll is always present, whereas in LOK’, T’AB, etc there are instances where it is absent. Furthermore, a couple of real-life examples show the scroll / feeler going curling to the right, which it “never” does in yi. MHD & TOK however transliterate this element as a yi. Martin-AMP.p116.fig16a&b refers to the monuments as BPK Panel 4 and Panel 5, but they are more commonly referred to as BPK Sculptured Stone 4 and BPK Sculptured Stone 5 (MHD lists five Sculptured Stones for BPK: objabbr = BPKSS01 to BPKSS05). In BPK SS5 E7, the reading of “3” in 3-Lamat comes from MHD. PNG Throne 1 H1 appears to have a (right side up) la-face instead of the usual two pillars in the centre of the glyph.
cacao	N	H	S	kakaw	 <p>JM.p132.#2 <ka.ka>.wa</p>  <p>JM.p132.#3 ²ka:wa</p>  <p>JM.p132.#4 (²)ka:wa</p>  <p>MC.p163.r7.c8 ²ka:wa</p>  <p>MC.p164.r1.c1 ²ka:wa</p> <ul style="list-style-type: none"> The word <i>kakaw</i> occurs very often in the PSS of Maya ceramics. It often occurs in the phrase <i>yuk’ib</i> <descriptor> <i>kakaw</i> = “(this is the) drinking vessel (for) <descriptor> cacao”, which specifies the type of cacao consumed in that vessel. The <descriptor> can be not just an attributive adjective like

					<p>“fresh”, “hot”, “sweet”, etc, but also nouns acting as qualifiers – perhaps for a substance mixed in with the cacao. AT-YT2021-lecture11.t0:39:20-42:35 explains the various types:</p> <ul style="list-style-type: none"> ○ <i>ach</i>: “fresh”. ○ <i>ibil</i>: “bean”. ○ <i>k’an</i>: “ripe”. ○ <i>kabil</i>: “honey”. ○ <i>sa’al</i>: “gruel-like” or “mixed with maize”. ○ <i>suutz</i>: “cherry”. ○ <i>tikal</i>: “hot” or “fermented”. ○ <i>tzah</i>: “sweet”. ○ <i>yutal</i>: “fruity”. <p>Tokovinine explains that it’s unclear whether <i>kakaw</i> means the fruity pulp around the beans or the fermented beans themselves.</p> <p>In addition to the types listed by Tokovinine in this lecture, there is/are also:</p> <ul style="list-style-type: none"> ○ <i>ich</i>: “chili” (only one known instance, see <i>ich</i> = “chili”). ○ <i>ixiim te’(el)</i>: “maize tree”, although this might not be maize itself, but a different plant called a “maize” tree. ○ <i>paaj</i>: “sour”/“fermented”. ○ <i>tzih(il)</i>: “fresh”.
open; hack	V		L	kal	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>TOK.p36.r1.c2 KAL</p> </div> <div style="width: 50%;">  <p>K&L.p37.pdfp37.#8 KAL</p> </div> <div style="width: 50%;">  <p>TOK.p36.r1.c3 KAL(.TE')</p> </div> <div style="width: 50%;">  <p>Greene = Schele PAL PT M2 <KAL:TE'>.wi</p> </div> <div style="width: 20%;">  <p>TOK.p29.r2.c2 KAL</p> </div> <div style="width: 30%;">  <p>K&L.p37.#7.1&2&3&4&5 [K&L.p37.#7.4&5 = 25EMC.pdfp38.#4.4&3] KAL</p> </div> <div style="width: 20%;">  <p>BMM9.p14.r5.c4 KAL</p> </div> <div style="width: 20%;">  <p>MHD.SR8.1&2 KAL</p> </div> </div> <ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Stylized (not in K&H, in K&L, in TOK, not in BMM9, not in 25CMC): <ul style="list-style-type: none"> ▪ KAWAK and a “SKULL”. ○ B. Stylized (only in TOK as KAL.TE'). <ul style="list-style-type: none"> ▪ KAWAK and TE':
















					<ul style="list-style-type: none"> • The interpretation of the component on the right (boulder outline with wood property marker) is slightly problematic. • TOK.p36.pdfp36.r1.c3 reads it as KAL + TE' (in effect writing <i>kaloomte'</i>). • However, it might be better to view "B" just as a complete parallel to "A". i.e. a two-component glyph writing just <i>kal</i>, in the sense that "stone coming into contact with wood" = "to hack". The reason for proposing such an interpretation is the existence of glyph-blocks which have both this wood property marker <i>and</i> an additional "proper" TE' logogram (see examples JM.p132.#1 and MC.p76.#3.1 under <i>kaloomte'</i>). Such examples suggest that the boulder with the wood property marker isn't itself TE', but merely a component in the logogram KAL. <ul style="list-style-type: none"> ○ C. Head (in K&H as <i>kaloomte'</i>, in K&L, in TOK, not in BMM9, in 25EMC): <ul style="list-style-type: none"> ▪ "CHUWAAJ-like" head (scroll in a square eye with cruller underneath). ▪ Wavy forehead ornament. ▪ Large nose. ▪ (Optional) mouth tendril going to the right. ▪ (Optional) filed tooth(?) going to the left. ▪ Hand-holding-axe on the entire right side. <ul style="list-style-type: none"> • The text-based parts of K&H, K&L, BMM9, 25EMC all give "to open", "to hack" as the meaning of <i>kal</i>. • It occurs in two contexts: <ul style="list-style-type: none"> ○ In the title <i>Kaloomte'</i> – the agentive suffix <i>-oom</i> is added, giving "hacker" + <i>te'</i> = "of trees/forests". ○ In a few royal names. • MHD statistics – a search on MHD (Classic – Blocks) "blcodes contains SR8" gives 186 hits, with the following breakup: <ul style="list-style-type: none"> ○ <i>Kaloomte'</i>: 166 hits. ○ Royal names – 20 hits: <ul style="list-style-type: none"> ▪ <i>Kaloom</i> = "hacker": 4 hits. ▪ Some verbal form of <i>kal</i>: 16 hits: <ul style="list-style-type: none"> • <i>kal</i>: 4 hits. • <i>kalan</i>: 4 hits. • <i>ukalaw</i>: 8 hits. <p>i.e. an overwhelming majority of instances of <i>kal</i> occur as the title <i>kaloomte'</i> (see <i>kaloomte'</i>). Furthermore, the few that aren't <i>kaloomte'</i> nevertheless occur only in names/titles, i.e. even when used as a verb like <i>ukalaw</i>, it occurs as part of a name/title rather than as the main verb in a sentence.</p> <ul style="list-style-type: none"> • The PAL PT M2 example given above is one of the few occasions where <i>kal</i> actually functions as a main verb. AT-YT2021-lecture22.t0:19:53-23:28 transcribes this as KAL-TE'-wi → <i>kalaaw te'</i> = "he wood-splintered" and explains that this is an antipassive form of the verb. [Sim: the syllabogram wi is used to write the antipassive inflection <i>-Vw</i>, where <i>V</i> is a vowel which matches the root vowel of the verb.]
calendar unit kalabtun	N	CAL-U	P	kalabtun	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p61.#3.2&1&3</p> <p><i>kalabtun</i></p>  </div> <div style="text-align: center;">  <p>IC.p16.pdfp20.#7.1</p> <p><i>kalabtun</i></p> </div> <div style="text-align: center;">  <p>Coll-1 PAL Temple 14 *5.<kalabtun:ya></p> </div> <div style="text-align: center;">  <p>Schele PAL TI WT E12 7.<kalabtun:ma></p> </div> </div>


Montgomery = Coll-1
YAX HS2 Step 7 K2
13.kalabtun







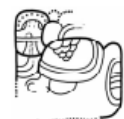



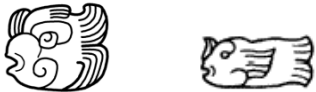



IC.p16.pdfp20.#7.2
kalabtun








- Variants (2):
 - A. Abstract:
 - Top: logogram **TZUTZ**.
 - Bottom: abstract variant of **PIK**.
 - B. Head:
 - Top: logogram **TZUTZ**.
 - Bottom: head variant of **PIK** (bird-head with hand-jaw).
- This is one calendar unit above *piktun*, i.e. it consists of 20 *piktuns*. It is known that this calendar unit is not pronounced *kalabtun* – this is just a name used by epigraphers for convenience. While it's not entirely clear whether it is of itself a logogram or if it's a compound with **PIK/PIH** as part of it, the structure of the three higher units (*piktun*, *kalabtun*, and *kinchiltun*) – all with **PIK/PIH** at the bottom – suggests that it's the latter, a compound.
- What distinguishes *kalabtun* from *pik* and *piktun* is the element at the top, which appears to be **TZUTZ**.
- Summary of the calendar units:
 - The 5 smallest and most basic units are: **K'IN**, **WINIK**, **HAAB**, **WINIKHAAB** (katun), **PIK/PIH** (*baktun*).
 - K'atun: this is an elided form of *k'al-tuun* = 20 years, with the *-l-* dropped. [Reference: TOK-lecture, exact reference lost.]
 - Bak'tun is a completely fictive name with no basis in the glyphs, as the word or root *ba-* (as an original or corrupted form) meaning “400” is not known in any modern Mayan language – it's just a convenient term which was adopted in the early years of Maya epigraphy. [Reference: TOK-lecture, exact reference lost.]
 - There are 3 higher units which are not common, but not extremely rare either:
 - They are *piktun*, *kalabtun*, *kinchiltun*.
 - They are given in IC.p16 & K&L.p61. They are not given in K&H, BMM9, 25EMC, EB.
 - They are also given in TMHW.pdfp416 along with glyph examples, but *kalabtun* and *kinchiltun* are given together, with their glyphs not separated.
 - The terms used as not the Classic Maya names but are nicknames given by epigraphers, for ease of reference.
 - All three seem to have the 2-KAWAK element / **PIK** as a component at the bottom.
 - There are even higher units which are extremely rare. As far as I know, only one higher unit – *alawtun* – has been given a nickname by epigraphers.
 - *Alawtun* is the highest known unit with a nickname:
 - It's given on a slide shown in TOK-YT2021-lecture23.t0:12:50, as a label for that unit on a drawing of COB Stela 1.
 - This term is given in Gonzalez&Hoppan-TdlMdTeQeeM.p11.pdfp12 as (*jun*)*alaw* (no glyph shown in the paper).
 - See *kinchiltun* for further information on these higher units.

kaloonte', high king	N	TA	M	kaloonte' / kalonte'	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="width: 15%; text-align: center;">  BMM9.p20.r3.c4 <KAL{oo}:ma>{te'} </div> <div style="width: 15%; text-align: center;">  JM.p132.#1 ka:<KAL{oo}:ma>:TE' </div> <div style="width: 15%; text-align: center;">  JM.p133.#2 KAL{oo}:ma{te'} </div> <div style="width: 15%; text-align: center;">  MC.p76.#3.1 KAL{oo}:ma:TE' </div> <div style="width: 15%; text-align: center;">  Martin-AMP.p78.pdfp102.fig5a = MC.p164.r1.c2 KAL{oo}:ma{te'} </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="width: 15%; text-align: center;">  K&H.p19 KAL{oom}.TE' </div> <div style="width: 15%; text-align: center;">  K&H.p44.pdfp46 = K&H.p83.pdfp85 KAL{oom}:TE' </div> <div style="width: 15%; text-align: center;">  K&H.p39 KAL{oom}.TE' </div> <div style="width: 15%; text-align: center;">  MC.p76.#3.2 KAL{oom}.TE' </div> <div style="width: 15%; text-align: center;">  MC.p76.#3.3 <KAL{oom}:ki?>.TE' </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="width: 45%; text-align: center;">  K&L.p37.#7.4 = 25EMC.pdfp38.#4.4 = JM.p133.#3 KAL{oom}.TE' </div> <div style="width: 45%; text-align: center;">  Martin-AMP.p78.pdfp102.fig5b <KAL{oo}:ma>.TE' </div> </div> <div style="text-align: center; margin-top: 20px;">  Coll-1 YAX Lintel 10 A3a KAL{oo}:ma:TE' </div> <div style="text-align: center; margin-top: 20px;">  Martin-AMP.p78.pdfp102.fig5d KAL{oo}.<ma?:TE'> or KAL{oo}+ma?{TE'} </div> <div style="text-align: center; margin-top: 20px;">  JM.p133.#1 = MC.p76.#3.4 = Martin-AMP.p78.pdfp102.fig5c ka.<lo:ma>.TE' <i>kaloonte'</i> </div> <ul style="list-style-type: none"> • K&L, TOK, 25EMC gloss the head variant as only <i>kal</i>, while K&H, BMM9 gloss it either implicitly or explicitly as <i>kaloonte'</i> (probably because the glyph overwhelmingly occurs in the context of <i>kaloonte'</i>).
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					<ul style="list-style-type: none"> • <i>kal</i> = “hack” + <i>-oom</i> = “agentive suffix” gives “hacker”; adding <i>te’</i> = “tree, wood” gives “hacker of trees”. AT-YT2021-lecture22.t0:19:53-23:28: I really like this statement – it’s on a palace tablet at Palenque – and it describes the reign and death of the king Kan Bahlam. So it says: <i>u-tz’akaj</i> “his assembled thing, his time” – and [then] it says “fifteen”, without a suffix, probably <i>he’ew</i> or <i>lat</i>, and then <i>wak winik-lat</i> – “six months’ duration” – <i>waxaklajuun haab-lat</i> – “eighteen years’ duration”, and then it says <i>kalaw te’ – kal</i> means “to splinter”, <i>te’</i> means “wood” – “wood splintered” (in antipassive), like “[an] activity”. So “the duration...”, so it’s: “he ‘wood-splintered’ for the duration of eighteen years, six months, and fifteen days” – <i>i-ochbihij</i> – “and then he entered the road” – he died. // So they describe this royal activity as “wood-splintering”. I don’t know if you remember, we talked about it: Maya kings are Maize Gods and we have this trope, this story, of the Maize God arriving to a particular place as <i>kaloomte’</i> – “wood-splinterer”. And sometimes the texts say <i>t’abay</i> – “he ascends” – and they describe the arrival of the Maize God to a particular place, say Tikal, [i.e.] Mutul. But sometimes they describe the Maize God as <i>kalaw-te’</i> = “wood splintering”. And the idea is perhaps that the Maize God is clearing the wilderness – the forest. And it may seem like a strange verb to describe how you cut wood, but we’re talking about very large trees, and you’re not cutting them with a chainsaw, or a metal saw in general. You’re cutting them with a stone axe – ideally with a jade axe, like a hard jade axe. // So the action itself – you’re more like <i>breaking</i> the wood to bits. And imagine trying to break wood which is, like, five feet wide – I’ve seen trees like that. So that is seen as a kind of foundational labour investment. It’s something which has to be done only once and it’s the hardest thing to do. So we may not necessarily think of Maya kings as members of the “woodmen of the world”, who have these nice – you know – tombstones in local cemeteries. But a Maya person would have understood. They would say: “Oh, I see - there’s a <i>kaloomte’</i>’s grave, and there’s another <i>kaloomte’</i>’s grave”. Because there was this idea that the king – probably not like he starts every morning by grabbing his, like, jade axe and hanging out in the woods and chopping – but <i>symbolically</i>, he does – that’s what he does: he stands [in?] the domain of the people, the domain of agricultural fields and would kind of... [Tokovinine does not finish this thought.] // Some Mayanists lament that we don’t have enough agricultural metaphors and themes in Maya texts, but perhaps we’re just not good at spotting them. So here they literally describe the toil of kingship as wood-chopping, so: “eighteen years of wood-chopping, and then he died”. So he fulfilled his goal, his mission as a king. He extended the milpa, as we would say today: “He did milpa for eighteen years. He cleared milpa for eighteen years, and then he passed away.” • Variants: in principle, <i>kaloomte’</i> can be written using either variant of <i>kal</i> with the additional of ma and TE’. In practice, one or both ma and/or TE’ can be omitted, and context enables the reading of just KAL as <i>kaloomte’</i>: <ul style="list-style-type: none"> ○ That is the reason that some stylized variants can be very puzzling, because they appear to be ma:ku:TE’ or even just ku:TE’. However, these are all actually <i>kaloomte’</i>, with <i>kal</i> explicitly written and with underspelled <i>-oom</i> (no ma) and/or underspelled <i>te’</i> (no TE’). ○ Similarly, the head variant of <i>kal</i> can have an explicit TE’ added or omitted and still be read <i>kaloomte’</i> from context (these hardly ever have an explicit ma to write the <i>-oom</i> part, only Martin-AMP.p78.pdfp102.fig5b has an explicit ma). • The reading of TOK.p36.r1.c3 as KAL + TE’ is also possible. In such a reading: <ul style="list-style-type: none"> ○ The basic glyph for KAL would be the KAWAK + SKULL. ○ The SKULL would be covered up by the TE’. ○ The result would then be read as <i>kaloomte’</i>, with underspelled <i>-oom</i>. This appears to be the TOK interpretation, though reading it as just KAL is also possible (see <i>kal</i>). Either interpretation still results in the whole being read as <i>kaloomte’</i>. • Note the exquisite detail (and “realism”) of the hand and axe in the Martin-AMP.p78.pdfp102.fig5b example: <ul style="list-style-type: none"> ○ The thumb and index finger of the hand each has a fingernail. ○ The axe has a “wood” property marker on the handle. ○ The blade is an actual flint (TOOK’) with stone markings on it. • Martin-AMP.p78.fig5c says that the JM.p133.#1 = MC.p76.#3.4 example is from CPN, but not which monument. It also points out that this is a pure syllabogram-spelling, although, strictly speaking, it’s a TE’ at the end.
centipede	N	A-I	L	kamis	 <p>BMM9.p15.r5.c4 = BeliaeVetAl-NGA BeliaeVetAl-NGA.p353.fig1a BeliaeVetAl-NGA.p353.fig1b</p>

				<p>BMM9.p14.r6.c1 KAMIS</p>  <p>BeliaevEtAl-NGA.p354.fig2a K772 <KAB:CHAN>.KAMIS</p>  <p>BeliaevEtAl-NGA.p354.fig2b K 1261 <CHAN:KAB>.KAMIS</p>  <p>BeliaevEtAl-NGA.p354.fig2c MT-217 <CHAN:KAB>.KAMIS</p>  <p>BeliaevEtAl-NGA.p356.fig4b SBL HS Tablet 1 E2 <KAB:CHAN>.KAMIS</p>  <p>BeliaevEtAl-NGA.p356.fig4c QRG Stela F, west side, D7 <CHAN:KAB>.<ka.KAMIS>:si></p>  <p>BeliaevEtAl-NGA.p356.fig4a Brussels Stela A13 <pu:?.<mi?:KAMIS></p>  <p>Grube-FoGX.p10.fig17b CPN Stela 1 <pu:?.<mi?:KAMIS></p>  <p>Grube-FoGX.p10.fig17e QRG Altar O <pu:?.KAMIS</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, 25EMC. • BMM9 lists it in two spots: once under “Supernatural Heads” and once under “Skulls”. It is clearly based on CRN HS element 56 pE2. • Formerly called the “Stone-Headed Creature”. • Found as “Glyph-X” when Glyph-C is TMG with coefficient 4, 5, or 6. • BeliaevEtAl-NGA is the paper where the reading KAMIS is first proposed/demonstrated for the “Stone-Headed Creature”. • Do not confuse this with the semantically related <i>chapaat</i> / <i>chapaht</i>, and <i>wak</i>, which are two other words for “centipede”. • Features: <ul style="list-style-type: none"> ○ KAWAK infixed at the top of the head. ○ Beak and large eye. ○ Frequently has a <i>large darkened / cross-hatched eye</i>. ○ Frequently with final phonetic complement si. ○ Optional (but common) “shiner” element “LEM” at the back of the head. ○ Initial phonetic complement ka doesn’t occur very often (QRG Stela F, west side, D7). • Do not confuse this with the visually (very slightly!) similar TZ’IKIN: <ul style="list-style-type: none"> ○ They both have a beak and large eye. ○ LEM/KAWAK: <ul style="list-style-type: none"> ▪ TZ’IKIN has LEM at the <i>top</i> of the head whereas KAMIS has (an optional) LEM at the <i>back</i> of the head.
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					<ul style="list-style-type: none"> ▪ Instead, KAMIS has KAWAK at the top of the head (this is the distinguishing characteristic, as the LEM is optional). ○ KAMIS has darkening (cross-hatching) in large square eye (but optional), TZ'IKIN never does.
fish	N	A-I	L	kay / chay	 <p>TOK.p28.r1.c1 [KAY]</p> <p>JM.p59.#1 CHAY / KAY</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9 as a logogram (current TOK example is taken from ka) – if not present in the inscriptions as a logogram for writing the Maya word <i>kay</i>, it could just mean that nobody had a name with “fish” in it (and no surviving scenes described actual fishes), not that it was no longer in use as a logogram (and only survived as ka).
fisherman	N	TA	S	kayoom	 <p>AT-E1168-lecture14.t0:34:35 = Schele #19062 PAL Creation Stone ka.<yo.ma></p> <ul style="list-style-type: none"> • AT-E1168-lecture14.t0:34:54 (explaining the word <i>kayoom</i>): The Gods of the Twilight – the so-called Paddlers” – they are the “Fisherman of the Darkness” and “Fisherman of the Day”. They stay on their boat – like in this beautiful image on a carved bone from the site of Tikal – [they stay] in their canoe and they fish.
strong youth	N	TA	L	kelem	 <p>K&H.p44.pdfp46.Titles K4387 <ke.KELEM>.ma</p> <p>K&L.p24.#1 = KuppratApp KEL / KELEM / KELOM</p> <p>BMM9.p17.r6.c3 KELEM</p> <p>25EMC.pdfp38.#6 KELEM?</p>  <p>MHD.AM2.1&2 KELEEM</p>

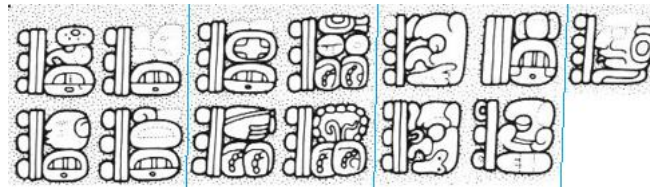
					   <p>mayavase.com = JM.p134.#3 K2796 I ke:KELEM</p> <p>mayavase.com K5452 K2 ke:KELEM</p> <ul style="list-style-type: none"> No glyphs given in TOK (sic). Basic meaning is “strong”, used often in the titles (<i>Chak Ch’ok Kelem</i> = “(great) youth strong one” and <i>Baah Kelem</i> = “first strong one”, and so by association means “strong youth”. See also <i>Chak Ch’ok Kelem</i>. The glyph-block reference for K2796 I if the ALAY of the PSS is seen as column A; in the photograph I is the last full glyph-block. The glyph-block reference for K5452 is K2 if the ALAY of the PSS is seen as column A; in the photograph on the mayavase.com site, K2 is the 4th full glyph-block from the right. Features: <ul style="list-style-type: none"> Iconographic origin is the head of a monkey. (Optionally) a hand to the left of the monkey head, apparently with the thumb in the mouth. (Optionally) vertical oval with three vertical non-touching dots in the top right (top of back of head). (Optionally) fancy ear. Sources seem to differ as to whether the hand is an integral part of the logogram. K&H and MHD apparently do consider it a part of the logogram while K&L, BMM9, and 25EMC apparently don’t. Under the latter interpretation, if there is a hand present, it can be considered as the syllabogram ke, acting as an initial phonetic complement of KELEM.
strong youth	N	TA	S	kelem / keleem	  <p>JM.p134.#4 =? Martin-HftPP.p72.pdfp7.c2.fig29 CLK Structure Sub1-4 EsN-LtE2 caption <ke.le>:ma</p> <ul style="list-style-type: none"> CLK Structure Sub1-4 has a pure syllabogram spelling of KELEM. Martin-HftPP.p72.pdfp7.c2.para2: The adjoining EsN-LtE2 supplies the image of an adolescent male who is intermediate in height between the adults and infant of NE-N2 (see Figure 27 for the composite scene). His age is confirmed by his caption of ke-le-ma for <i>keleem</i> “young man” (Figure 29). It is possible that the JM drawing is actually of the CLK Structure Sub1-4 pure syllabogram spelling of <i>kelem</i> but this is not entirely clear.
calendar unit kinchiltun	N	CAL-U	P	kinchiltun	  <p>IC.p16.pdfp20.#8.1</p> <p>kinchiltun</p> <p>Montgomery = Coll-1 YAX HS2 Step 7 L1 kinchiltun</p>



IC.p16.pdfp20.#8.2
kinchiltun

- Variants (2):
 - A. Abstract:
 - Top:
 - Left: syllabogram **nu**.
 - Right: logogram **TZUTZ**.
 - Bottom:
 - Abstract variant of PIK.
 - B. Head:
 - Top:
 - Left: syllabogram **nu**.
 - Right: logogram **TZUTZ**.
 - Bottom:
 - Head variant of **PIK** (bird-head with hand-jaw).
- This is one calendar unit above *kalabtun*, i.e. it consists of 20 *kalabtuns*. It is known that this calendar unit is not pronounced *kinchiltun* – this is just a name used by epigraphers for convenience. While it's not entirely clear whether it is of itself a logogram or if it's a compound with **PIK/PIH** as part of it, the structure of the three higher units (*piktun*, *kalabtun*, and *kinchiltun*) – all with **PIK/PIH** at the bottom – suggests that it's the latter, a compound.
- What distinguishes *kinchiltun* from *pik*, *piktun*, and *kalabtun* are the elements at the top, which appear to be **nu** and **TZUTZ**.

Higher units above kinchiltun





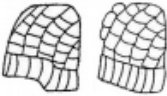









Montgomery = Coll-1
YAX HS2 Step 7 I1-O1














Extended LC = 13.13.13.13.13.13.13.9.15.13.6.9 (see below for individual unnamed units and elsewhere in the CMGG for the named ones)









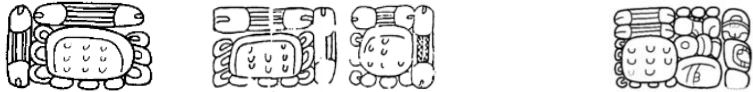


				<p>Montgomery = Coll-1 YAX HS2 Step 7 K1 13.<?:K'AN:HAAB?> <i>alawtun</i> 1 unit above <i>kinchiltun</i></p>	<p>Montgomery = Coll-1 YAX HS2 Step 7 J2 13.<?:NAL:HAAB?> 2 units above <i>kinchiltun</i></p>	<p>Montgomery = Coll-1 YAX HS2 Step 7 I2 13.<IXIIM?:HAAB?> 3 units above <i>kinchiltun</i></p>	<p>Montgomery = Coll-1 YAX HS2 Step 7 J1 13.<<<?:?:IXIIM?:HAAB?> 4 units above <i>kinchiltun</i></p>	<p>Montgomery = Coll-1 YAX HS2 Step 7 I1 13.<WITZ?:HAAB?> 5 units above <i>kinchiltun</i></p>
				<ul style="list-style-type: none"> Summary of the calendar units: <ul style="list-style-type: none"> The 5 smallest and most basic units are: K'IN, WINIK, HAAB, WINIKHAAB (<i>katun</i>), PIK/PIH (<i>baktun</i>). <ul style="list-style-type: none"> K'atun: this is an elided form of <i>k'al-tuun</i> = 20 years, with the <i>-l-</i> dropped. [Reference: TOK-lecture, exact reference lost.] Bak'tun is a completely fictive name with no basis in the glyphs, as the word or root <i>ba-</i> (as an original or corrupted form) meaning “400” is not known in any modern Mayan language – it’s just a convenient term which was adopted in the early years of Maya epigraphy. [Reference: TOK-lecture, exact reference lost.] There are 3 higher units which are not common, but not extremely rare either: <ul style="list-style-type: none"> They are <i>piktun</i>, <i>kalabtun</i>, <i>kinchiltun</i>. They are given in IC.p16 & K&L.p61. They are not given in K&H, BMM9, 25EMC, EB (and not in TOK, as they are not single logograms and certainly not (single) syllabograms). They are also given in TMHW.pdfp416 along with glyph examples, but <i>kalabtun</i> and <i>kinchiltun</i> are given together, with their glyphs not separated. The terms used as not the Classic Maya names but are nicknames given by epigraphers, for ease of reference. All three seem to have the 2-KAWAK element / PIK as a component at the bottom. There are even higher units which are extremely rare. As far as I know, only one higher unit – <i>alawtun</i> – has been given a nickname by epigraphers. <ul style="list-style-type: none"> <i>Alawtun</i> is the highest known unit with a nickname: <ul style="list-style-type: none"> It’s given on a slide shown in TOK-YT2021-lecture23.t0:12:50, as a label for that unit on a drawing of COB Stela 1. It’s also given in Gonzalez&Hoppan-TdlMdTeQeeM.p11.pdfp12 as (Yucatek) (<i>jun</i>)<i>alaw</i> (no glyph shown in the paper). It’s interesting to observe that the YAX HS2 Step 7 LC has 13 calendar <i>units</i> (see at the end of the examples above) – another 5 above <i>kinchiltun</i>: <ul style="list-style-type: none"> “13” was a number of special significance to the Classic Maya, and for many of the higher calendar units, “13” acts in some way like “20” – it’s a moment when something significant changes. It’s hence probably not a co-incidence that there are exactly 13 calendar units in this extended LC expression. <ul style="list-style-type: none"> Many of the higher units seem to have HAAB-like element as a component at the bottom. For the higher units, usage varies between <i>-tuun</i> and <i>-tun</i>, between <i>k'atun</i> and <i>katun</i>, and between <i>b'aktun</i>, <i>bak'tun</i> and <i>baktun</i>. It seems quite pointless to attempt to document which sources use which form. For the higher calendar units, there is the puzzling question of whether there is a factor of 13 or 20 as one goes from one unit to the next higher one. This is because of the fact that for the longer LC’s, the latest creation date (4-Ajaw 8-Kum’u) is written as13.13.13.13.0.0.0.0, where we might instead expect0.0.0.0.0.0.0.0, based on a (naïve and) strict mathematical understanding of the Maya calendar system. This suggests that 13 behaves in some ways like 0, which in turn suggests that the multiplication factor is 13 instead of the expected 20. This question is discussed from different points of view (including the “End of the World” in 2012) in the following papers: <ul style="list-style-type: none"> Stray-13Bv20B: a 43-page paper that reaches the conclusion that there were different cycles, with a factor 13 and a factor 20, so <i>both</i> are in fact true. Stuart-TEDoCSS: a very short paper on the Coba Stela 5. Gronemeyer&MacLeod-WCHI2021: a 68-page paper on TRT Monument 6. 				










<p>father; uncle (metaphorical: "patron", "protector")</p>	<p>N</p>	<p>TA</p>	<p>S</p>	<p>kit</p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Martin-BS.p4.c1.fig7 a & b XLM C.6, A2 <{u}ki:ti>.<pa:a></p> </div> <div style="text-align: center;">  <p>XLM P.7, C2 ki.ti pa.a</p> </div> <div style="text-align: center;">  <p>M&G.p206.c2.r1 u.<ki:ti> to:TOOK'</p> </div> </div> <ul style="list-style-type: none"> • No known logogram. • EB.p107.pdfp112: ki-ti / ki-ta "father", "patron". • Martin-BS.p4.pdfp4.c1.fig7 gives the name of a historical figure – Ukit Pa' of Xcalumkin. • Martin-BS.p4.c2.fn9: The word <i>kit</i> appears in Yucatec as an honorific form for fathers and uncles and has that metaphorical sense in a number of god names (one possible, rather loose translation of <i>kit pa'</i> would thus be "Father [of the] Fortress"). • M&G.p213: a historical figure – Ukit Took' of Copan, "Patron? of Flint". • See also related word CHIT. (Is CHIT actually the same word?).
<p>helmet</p>	<p>N</p>	<p>H</p>	<p>L</p>	<p>ko'haw</p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p83.#8 KOHAW</p> </div> <div style="text-align: center;">  <p>K&L.p28.#6 KOHAW</p> </div> <div style="text-align: center;">  <p>TOK.p18.r4.c3 KO'OHAW</p> </div> <div style="text-align: center;">  <p>BMM9.p13.r3.c1 KOHAW</p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>JM.p137.#1 KOJAW.wa</p> </div> <p>JM.p136.#4 = K&L.p28.#6.2 KOJAW</p> <ul style="list-style-type: none"> • Variation in pronunciation: <ul style="list-style-type: none"> ○ JM has no glottal stop (and -j- instead of -h-). ○ K&H, K&L, BMM9 have no glottal stop (and "standard" -h-). ○ TOK has glottal stop plus reduplication (and "standard" -h-).
<p>helmet</p>	<p>N</p>	<p>H</p>	<p>S</p>	<p>ko'haw</p>	<div style="text-align: center;">  <p>JM.p136.#5 ko:ha:wa</p> </div>




create	V		S	kob	 <p>Greene PAL Tablet of the 96 Glyphs K6a u:ko:bo:wa</p> <ul style="list-style-type: none"> • EB.p96.pdfp101.#8: <i>kob</i>- tv. “to create” » ‘u-ko-ba-wa > <i>ukobow</i> “he creates” [giving this glyph-block as reference]. • Sergei Vepretskii: <i>u-kobow</i> literally means “to have sexual intercourse”, but the other meaning could be “to plan, to think”. [reference?]
trogon tree ?; turtle tree ?	N	P	P	kok te’	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Stuart CAY Altar 4 ‘C5’/‘G’ YAX.<²ko:TE’>:<ch’o.ko></p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 8 B1-C1 u.<cha:CHAN> {²}ko.<TE’:AJAW></p> </div> </div> <ul style="list-style-type: none"> • The word/phrase <i>kokte’</i> occurs as part of the name of two individuals. • It is difficult to know if this should be classed as a nature term or a toponym. • There are two listings for <i>kok</i> in EB: <ul style="list-style-type: none"> ○ EB.p97.pdfp102.#5: <i>kok</i> (1) = “turtle”. <ul style="list-style-type: none"> ▪ This is quite reasonable – it’s probably the graphic origin of syllabogram ko. ▪ Kaufman-APMED.p635.pdfp635.#1: <ul style="list-style-type: none"> • EpM <ko-ko> /kok/ [V length unclear] small turtle • CHL kok s tortuga chica • TZO #coc s tortuga • TZE s ko*kis s tortuga • AWA kok s tortuga • IXL kok tortuga • KCH kok s tortuga • KCHn kok tortuga • KCHq kok tortuga • KCHc kook tortuga • TZU kok tortuga • KAQc ko" k tortuga • KAQi kok tortuga • PQMp kok tortuga • PQMj kok tortuga • PCH kok s tortuga • PCH kok tortuga • QEQ kok tortuga

					<ul style="list-style-type: none"> • QEQw kok s tortuga • QEQc&l kok tortuga <ul style="list-style-type: none"> ○ EB.p97.pdfp102.#6: kok (2) = “trogon?”. <ul style="list-style-type: none"> ▪ It’s unclear how this meaning was arrived at. EB gives a reference to CPN HS Step, but I have not been able to locate a drawing of this inscription. ▪ There is no entry in Kaufman-APMED for “trogon”. • In connection with te’ = “tree”, the meaning “trogon” (a colourful, medium-sized bird) is perhaps more appropriate, so perhaps: <ul style="list-style-type: none"> ○ Yax Kokte’ Ch’ok = “First/Blue-Green Trogon-Tree Youth”. ○ Ucha’an Kokte’ Ajaw = “The Captor of the Lord of Trogon-Tree”.
eagle	N	A-B	L	kokaaj	 <p>TOK.p27.r2.c1 KOKAAJ</p>  <p>K&L.p15.#5 = 25EMC.pdfp38.#9 KOKAJ/kokaaj</p>  <p>BMM9.p19.r3.c4 KOKAJ?</p>  <p>25EMC.pdfp18.#3 = YAX Lintel 46 G5 KOKAAJ.BAHLAM</p>  <p>TOK.p25.r5.c4 ITZAM.KOKAAJ</p>  <p>BMM9.p14.p5.c3 ITZAM-KOKAJ</p>  <p>Graham YAX Lintel 23 N4a KOKAAJ:BAHLAM:ma</p>  <p>Coll-1 YAX Lintel 24 F1a KOKAAJ:BAHLAM:ma</p>  <p>Coll-1 YAX Lintel 25 F2 KOKAAJ.BAHLAM</p>  <p>Coll-1 YAX Lintel 26 W1 KOKAAJ:BAHLAM</p>  <p>Graham YAX Lintel 46 G5 KOKAAJ.BAHLAM</p>  <p>Graham YAX Lintel 53 D1 KOKAAJ.BAHLAM</p>  <p>Schele YAX Stela 12 A4 KOKAAJ.BAHLAM</p> <ul style="list-style-type: none"> • No glyphs given in K&H, CMC4. • EB.p107.pdfp112.#14: kokaaj – “eagle”, unspecified type. • Features:

					<ul style="list-style-type: none"> ○ Left – a shield and its tassels: <ul style="list-style-type: none"> ▪ Top: the shield itself: <ul style="list-style-type: none"> • Almost always with an AK’AB occupying the full face of the shield. • Border is a circle of touching dots. ▪ Bottom: tassels hanging off the bottom half of the shield. <ul style="list-style-type: none"> • Sometimes the “shield and tassels” is on top instead of on the left. In such situations, the tassels seem to have the tendency to be on the left. ○ Right: the head of a bird of prey, with a large beak (see BMM9.p19.r3.c4 & TOK.p27.r2.c1). • In forming the names of rulers (or gods), the word <i>kokaaj</i> was often combined with another word (other animals, e.g. <i>Kokaaj Bahlam</i> or the name of another god, e.g. <i>Itzam Kokaaj</i>): <ul style="list-style-type: none"> ○ In such a situation, the bird of prey head on the right is no longer visible, having become covered by BAHLAM or ITZAM. This meant that only the shield (with tassels) remained visible, along with BAHLAM or ITZAM. ○ Because of this, in the early years of Maya epigraphy (when KOKAAJ was still undeciphered), a ruler such as <i>Kokaaj Bahlam</i> was often referred to as “Shield Jaguar” (I, II, III etc), i.e. the “eagle” aspect of it was not really seen. But the shield is only incidental – from the point of view of the semantics of the name, it would have made more sense to refer to such a ruler as “Eagle Jaguar”. ○ In the case of <i>Itzam Kokaaj</i>, the <i>itzam</i> covered the bird of prey head on the right in the same way, even though <i>itzam</i> was said before <i>kokaaj</i>. This leads to a slightly counter-intuitive reading order for the name.
stingray spine	N	H	L	kokan	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p19.#3 KOKAN</p> </div> <div style="text-align: center;">  <p>TOK.p9.r4.c3 KOKAN</p> </div> <div style="text-align: center;">  <p>BMM9.p18.r6.c3 KOKAN</p> </div> <div style="text-align: center;">  <p>JM.p135.#5 KIX(?)</p> </div> <div style="text-align: center;">  <p>JM.p136.#1 KIX(?)</p> </div> <div style="text-align: center;">  <p>JM.p136.# KIX(?)</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • JM gives these as <i>kix(?)</i> – this is a known previous reading, now outdated (Dorota Bojkowska thinks this KOKAN reading was established by Marc Zender). • Grofe-TGYotM.p1.fn1: The name of this legendary king was previously read as “Uk’ix Chan” (Schele 1992; Stuart 2005:115). Both Albert Davletshin (2003) and Marc Zender (2002) independently deciphered the stingray spine logogram as KOKAN ‘stingray spine’ given the repeated -na suffix. More recently, Andrea Stone and Marc Zender (2011:78-79) propose KOHKAN based on the Yucatec <i>kòoh-kan</i> meaning ‘snake tooth/fang’ (Bricker, Po’ot Yah, Dzul de Po’ot 1998:131). However, Davletshin argues that this is most likely to be a folk etymology and a later reinterpretation, particularly in that “He is the Snake’s Tooth of Snake” would not make sense within this name (Davletshin 2003:3). Given the lack of any indication of the phonetic spelling of either of the logograms in this name, I will retain the established reading of <i>U Kokan Chan</i> ‘The Stingray Spine of the Snake’ throughout this paper. However, we should note that Kan Bahlam II, who commissioned the Cross Group, spells his name using a syllabic ka- prefix. [Sim: the text of this footnote comes from the draft version of the paper posted to academia.edu – the final version uploaded to Glyph Dwellers has a much shorter equivalent.]

guardian	N	TA	S	koknoom / kohknom / koknom	 <p>K&L.p133 Prager-DEMHW.p77.pdfp13.fig5.7b&c Coll-1 (lost reference "after Jackson") CPN Structure 21A Bench M1</p> <p>ko.<ko:no:ma> <ko:no:ma>.ko <ko:no:ma>.ko <ko:ko:no:ma>.<3:WH{n}:ti:ki>.<CHAN:CH'EEN:*na></p> <ul style="list-style-type: none"> • Dorota Bojkowska is unaware of a logogram for this. • K&L.p133 = JM.p137.#3, except that JM misread the last syllable as OB.
cougar, puma	N	A-M	L	kooj	 <p>K&L.p11.#3 TOK.p31.r5.c3 BMM9.p17.r6.c4 KOJ / CHOJ KOOJ KOJ</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ There is a human (WINIK) in the mouth, showing a characteristic of the cougar as a "man-eater" (that cougars attacked humans was also mentioned in reports of early Spaniards in the New World). ○ Mammal ear. ○ Quite often has 3 spots in a triangular formation – meaning unknown. ○ Optional: single fang (sometimes even double).
winder	N		P	kutz'oom	 <p>Graham mayavase.com TRT Monument 6 K2-K3 K5164 G4-F6 u.<ko:tz'o:ma> <*IHK'.*MUYAL>:*MUWAAN IX.TZAK ko.<tz'o:ma> CHAN</p> <ul style="list-style-type: none"> • In both TRT Monument 6 K2-K3 and K5164 G4-F6, the controversial issue is the reading of the "rabbit head" glyph (normally pe) as tz'o. <ul style="list-style-type: none"> ○ pe → kopem. ○ tz'o → kutz'oom. • Lopes-ANLatNPotSL.p2 (2005): There is some evidence that the rabbit head (T759) at [13] may be a syllable with a value /tz'o/ (Stuart 1999:173-174). The transitive CVC root <i>kutz'</i> has the meaning of "to roll, wind, wrap" in some Maya languages such as Ch'olti' (Moran 1935) and Colonial Yucatec (Vásquez 2001:339). A syllabic value of /pe/ has also been proposed for this glyph which is productive in some contexts. Curiously, both roots <i>kutz'</i> (Vásquez 2001: 339) and <i>kop</i> (Vásquez 2001: 336) have similar meanings in Colonial Yucatec [= to roll, wind, wrap]. • Gronemeyer&MacLeod-WCHI2021.p54.fn57 (2010): We prefer the reading /tz'o/ for the sign AP7 first proposed by David Stuart (Stuart, Houston & Robertson 1999: II-52) for the "Snake Lady" conjuring scene on K5164; he reads the whole as <i>Ix Tzak Kutz'-om Chan</i>: 'she who conjures/grasps the rolled-up snake'. This <i>kutz'-o:m</i> 'winder snake' (the term we prefer) is likely to be the same being owned by <i>Ihk' Mu:y Muwa:n</i> in his parentage

				<p>statement, as will be explained. The /tz'o/ reading for this animal head does not seem to work in all instances, as in the Codex Dresden pp. 4a-10a, where the productive reading /pe-ka-ja/ for <i>pehkaj</i> (<i>t-u chich</i>) 'it is spoken (in his prophecy)' appears (Schele and Grube 1997: 96, who offer a translation 'he reads'). Beliaev (2004: 122, fn. 1) has proposed /ko-pe-ma/ for the snake in this Snake Lady scene, yielding a nearly identical meaning <i>kop-em</i> 'rolled up'. But we observe that the Ch'olan perfect participle <i>-em</i> is all but absent from the script, while the agentive <i>-o:m</i> abounds. Additionally, a participle <i>*u-kop-em</i> with no modified noun following (as we have at K2) seems unlikely, whereas a possessed agentive <i>u-kotz'-o:m</i> works well here. We speculate that two distinct signs merged creating a default bivalence for AP7.</p> <ul style="list-style-type: none"> MHD reads ko.<pe:ma> → <i>Kopem</i> (no translation as it's treated as a name). Sim: it would appear that MHD are in favour of pe. The rabbit-head is also not listed in any of the (post-2010) syllabogram tables as tz'o (up to K&H in 2020), so the Stuart 1999 proposal hasn't met with much agreement.
a type of bird?	N	B-A	L	<p>koox / ox / oox / o'x / [k'ox]</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>K&L.p12.#3 OX / O'X</p> </div> <div style="width: 50%;">  <p>TOK.p30.r2.c1 OOX</p> </div> <div style="width: 50%;">  <p>BMM9.p19.r1.c2 OX</p> </div> <div style="width: 50%;">  <p>Safronov CRN Panel 1 P4 <OX:xa>.<<lu[ku]>:a></p> </div> <div style="width: 50%;">  <p>Mathews CRN Panel D D1 <*OX?:*xa?>.<<*lu?[*ku?]>:*a?></p> </div> <div style="width: 50%;">  <p>Lacadena EKB Column 1 Text 2 'A3' K'AHK'.OX.xa</p> </div> <div style="width: 50%;">  <p>González-EAFeePCTM.p305.pdfp316.fig4.70 (Martin) MSK844 K (a.k.a. CLK Tomb 4 Plate) <OX:xa>.<<lu+ku>:a></p> </div> <div style="width: 50%;">  <p>Schele PAL House C HS C1 <k'o?:xo>.<<lu+ku>:a></p> </div> <div style="width: 50%;">  <p>HrubyEtAl-AICV Uci Incised Ceramic Vessel B2 <KOOX:ko>.<xa:<lu+ku>:a></p> </div> </div> <ul style="list-style-type: none"> No glyphs given in K&H, 25EMC. Pronunciation: <ul style="list-style-type: none"> <i>K'ox Luka</i>. Prager-ÜAidKMR.p252.pdfp266.#18 (2013) reads this as <i>k'ox luka</i>. [Sim: Indeed the first glyph in PAL House C HS C1 does look like a k'o.] <i>O'x</i>. K&L.p12.pdfp12.#3 (2018): Possible rebus for <i>o'x</i> 'fierce'. <i>O'x Luka</i>. González-EAFeePCTM (2018) lists four inscriptions where <i>O'x Luka</i> occurs: <ul style="list-style-type: none"> González-EAFeePCTM.p253.pdfp264.fig4.13: CRN Panel 1 P4. González-EAFeePCTM.p252.pdfp263.fig4.12: CRN Panel D D1. González-EAFeePCTM.p304.pdfp315.fig4.69 & González-EAFeePCTM.p305.pdfp316.fig4.70: MSK844 K a.k.a. CLK Structure 2B-sub Tomb Ceramic Vessel a.k.a. CLK Tomb 4 Plate and other variations.

					<ul style="list-style-type: none"> ▪ González-EAFeePCTM.p305.pdfp316.fig4.70: PAL HCHS C1. ○ <i>Koox Kula'</i>. HrubyEtAl-AICV.p159.pdfp7.c2.para2 (2022): An additional title for the individual is written at B2 (Fig. 9b), and is familiar from a number of other examples, several associated with the Calakmul and La Corona regions (Fig. 10). Its meaning remains obscure. In most cases this glyph consists of an upright bird's wing followed by the conflated form of ku-lu, suffixed then by -a. Here on the Ucí vase we find two additional signs, ko and xa, between the wing and the ku-lu. Surely, this relates to examples where we find xa or xo alone as suffixes to the bird's wing. The ko-xa sequence at Ucí suggests the possibility that the wing stands as a logogram for KOOX, corresponding to the bird name <i>koox</i>. This has various meanings in lowland Mayan languages, including "faisán" or "nocturnal hawk" in Yukatek (Bricker, Po'ot Yah and Dzul de Po'ot 1998: 134), "crested guan" in Itzaj (Hofling 1997: 361) or "pheasant" or "pava" in Ch'ol (Aulie and Aulie 1978: 39, Whittaker and Warkentin 1965: 161). In Ch'orti, <i>koxkox</i> is "pygmy owl" (Hull 2016: 207). However we interpret the specific species, it seems that the Ucí vase may provide an important new clue to the full reading of the initial sign as KOOX, reinforced by the complementary sequence ko and xa (a very rare case of a redundant spelling via both a logogram and a syllabic grouping). The full reading of the title may be <i>koox kula'</i>, semantically obscure yet important as a royal title in several Maya courts. It is known from only one other example from Yucatan, on an inscribed column from Ek Balam. [Sim: Other epigraphers have read the ku-lu-a as <i>Luka</i>, but HrubyEtAl-AICV reads it as <i>Kula'</i> – not only is the reading order of the conflated ku and lu syllabograms switched, but there is also a final glottal stop read. <p>Sim: <i>The arguments of HrubyEtAl-AICV are good, but I'm slightly reluctant to fully adopt KOOX and declare O'X fully superseded.</i> This is because the two syllabograms <i>follow</i> one another, and come <i>after</i> the logogram: KOOX-ko-xa. I feel that ko-KOOX-xa would have been slightly more reassuring, as that would have made the two syllabograms into initial and final phonetic complements. In the current situation, it's more a "respelling" of the logogram, and hence writes <i>koox</i> "a second time", after the logogram itself. It would be good to compare this with the few other instances where a (say) disyllabic morpheme is written with a logogram and three syllabograms, to see what the relative positioning is.</p> <ul style="list-style-type: none"> • The identity of this glyph: <ul style="list-style-type: none"> ○ Because of the three "bumps" along the bottom (and optionally a small, darkened circle inside each "bump"), KOOX might be confused with the variant of ICH'AAK with retracted claws (the darkened circles being mistaken for paw pads). However, it is unrelated to ICH'AAK and actually represents a bird-wing – HrubyEtAl-AICV.p159.pdfp7.c2.para2.l+4: In most cases this glyph consists of an upright bird's wing [...]. ○ [Sim:] KOOX/O'X, as shown in PAL House C HS C1 and Ucí Incised Ceramic Vessel B2 doesn't particularly resemble other more "canonical" examples, both from real-life and from teaching resources. However, their co-occurrence with the <ku+lu>a as in MSK844 K (which does have a canonical example) is sufficient for us to make this identification. • With the old reading OX, it might have been confused with the phonetically similar UHX = "3" (formerly read as OX/O'X). This potential confusion is not present with the reading KOOX. • Usage: <ul style="list-style-type: none"> ○ In CRN Panel 1, CRN Panel D, and MSK844 (a.k.a. CLK Structure II-B Tomb 4 Plate), <i>O'x Luka / Koox Kula'</i> is an additional name/title for Yuknoom Yich'aak K'ahk', a famous ruler of CLK. The two CRN Panels each speak about him fleeing with his younger brother, the <i>Utz'eh K'ab K'inich</i>. The inscription on MSK844 only speaks about it being his plate. ○ In PAL House C HS C1 it's an additional name/title of "Sky Witness", a ruler of CLK – named on a PAL monument because he once attacked PAL. This is a different individual from Yuknoom Yich'aak K'ahk'. ○ I haven't yet been able to determine the identity of the individual(s) referred to in EKB Column 1 Text 2 'A3' and the Ucí Incised Ceramic Vessel B2.
burden, cargo, load	NV	X	L	kuch / hach?	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p138.#1 KUCH</p> </div> <div style="text-align: center;">  <p>JM.p138.#3 <KUCH:ta>ja</p> </div> <div style="text-align: center;">  <p>T174</p> </div> </div>



AT-E1168-lecture19.assignment10.KEY = Van Stone
 TIK Temple 1 Lintel 3 C2
 <HACH?:ta>.ja







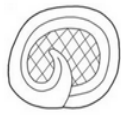









Stuart-TifTXIX.p96.pdfp50.fig46
 PAL T19 Platform West Side C3
 <u?:NAAH?>.<u:?:?>









Stuart-ANVotSk.p1.fig1
 k'o




- The glyph consisting of a KAWAK with three dots on each side was formerly considered to be a logogram **KUCH** → *kuch* = “burden” (as a noun), “to carry” (as a verb).
- No glyphs given in K&H, K&L, TOK, BMM9, 25EMC.
 - This is because this is no longer considered to have its own independent existence, but is instead considered to be just a component in some (unrelated) glyphs:
 - A syllabogram: **t'o** (with conch shell underneath).
 - A syllabogram: **k'o** (with twi mirror-image KAWAK's underneath).
 - A logogram: **SIBIK/SABAK** (with an “ajaw strap” and, optionally, three darkened dots underneath).
 - **Part of the undeciphered EG of MQL = “KUCH” with a TE' underneath. This might be yet a fourth logogram (including the TE') or the “KUCH” part may be a reduced variant of one of the preceding three.**
- i.e., there is no logogram **KUCH** in Classic Maya.
 - Stuart-ANVotSk is one of the papers which contributed to viewing “**KUCH**” as part of **k'o**.
 - On PAL TI Sarcophagus Lid (Edge) E14 (MHD “objabbr = PALTISL”) the **SIBIK** is even in its reduced form, with only the “**KUCH**”, as the **TUUN:ni** → *tuunil* obscures the main part of the logogram.
 - MHD does not recognize **KUCH**. Instead, MHD treats **KUCH** as a reduced variant of MHD.ZCF and read both (the full and reduced variant) as **k'o**. However, in very many cases, the end result is quite similar *in terms of the meaning*. Where “**KUCH**” appears (with no **cha** or **chi** following), then it's often read as **k'o** with an underspelled {-ch} following. This yields *k'och*, which is then translated as “to carry”.
- Everything else which follows below is only retained for the “historic record”. This is because **KUCH** and **HACH** can still be encountered in older papers. None of it corresponds to anything accurate, in the light of later knowledge.
- Differences in reading / pronunciation:
 - This glyph was previously transliterated as **KUCH**.
 - AT-E1168-lecture19.assignment10.KEY for TIK Temple 1 Lintel 3 C2 gives <HACH?:ta>.ja → *hachtaj* = “was carried”.
 - Stuart-TifTXIX.p97.pdfp50.c2.para3.l+5 (with reference to Temple XIX West Plate C3b) explains the distinction between **KUCH** and **HACH**: This adverbial modifier precedes the curious spelling **U-?-tu**, the central unknown sign being T174, whose reading has proved difficult to determine, with varied proposals offered over the past decade or so. One possible value is **KUCH**, “carry,” which was considered independently by Macleod (personal communication 1993) and the author in 1993. Another reading I have more recently entertained is **HACH**, “to raise, lift.” The **-tu** suffix would be difficult to explain in combination with such verb roots, however. We will see a very similar construction further along in this text on the western side of the platform. // In combination with *u-naah*, “the first,” the glyph **U-HACH?-tu** is most likely a nominalized form of a verb found in several inscriptions beyond Palenque, spelled **HACH?-ta-ja**. The clearest and most revealing cases of this glyph appear on Lintel 3 of Temple I at Tikal (Figure 69), where it appears to refer to the parading of rulers and effigies in elaborate palanquins (Martin 1996). Other cases are attested at






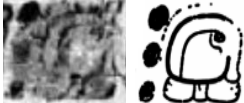
					<p>Naranjo and Caracol. The spelling HACH?-ta-ja might be interpreted as <i>hach-t-aj</i>, “he/she/it is lifted,” an appropriate description of the palanquin event.</p> <ul style="list-style-type: none"> ○ So Stuart-TlTXIX sees not only two different <i>pronunciations</i> for this logogram, but a slight but significantly different <i>meaning</i> associated with each of the pronunciations. <ul style="list-style-type: none"> ▪ Stuart does not give any other examples, nor cite any papers, but I surmise that the meaning “to raise, lift” is derived from a set of putative descendant words with similar form and meaning in the Colonial or modern Mayan languages. ▪ AT-E1168-lecture19.assignment10.KEY appears to recognize the different pronunciation, but assigned HACH the same meaning as KUCH = “carry”. ● “KUCH” with another element underneath: <ul style="list-style-type: none"> ○ A symmetrical glyph resembling two KAWAK’s joined at the top to form an inverted-U. ○ Alternatively, an inverted-U with such thick legs that there is almost no space “inside”, and with a “pond” in the end of each leg of the U (symmetrically placed so that the left pond is on the left side and the right pond is on the right side). <p>The combination of “KUCH” and the two-KAWAK element was deciphered by Stuart in 2020 (Stuart-ANVotSk) as being the syllabogram k’o.</p> <ul style="list-style-type: none"> ● There appears to be a Classic Maya word <i>k’ochtaj</i> related to “carrying” in some way, spelled in various combinations of k’o-ta-ja or k’o-chi. These can be found in MHD by searching on “blcodes contains ZCF” and “blengl contains carried”. This accounts for (only) 12 of the 94 instances of this “KUCH-variant” of k’o in MHD, but might perhaps be the source of the “misreading” <i>kuch</i> with the sense of “to bear”, “to carry”.
burden, cargo, load	N	X	S	kuch / hach?	 <p>JM.p138.#5 ku:chu</p> <ul style="list-style-type: none"> ● I’m unsure what to do with this entry, which was originally meant to be the syllabogram-only spelling of the logogram KUCH, as the “corresponding logogram” is no longer considered to have its own independent existence, but is instead considered to be just a component in (unrelated) logograms. I.e. it’s unclear to me whether there might have been a Classic Maya word <i>kuch</i>, with no logogram, but with this as its syllabogram-only spelling. Leaving it here for historical purposes, same as for the now defunct logogram.
firefly	N	A-I	L	kuhkay?	 <p>K&L.p20.#3 KUHKAY?</p> <p>TOK.p22.r4.c2 KUHKAY?</p> <p>BMM9.p15.r6.c1 KUHKAY</p> <ul style="list-style-type: none"> ● No glyphs given in K&H. ● Pronunciation is uncertain – K&L and TOK have question marks, but not BMM9. ● Some parallels to ha: <ul style="list-style-type: none"> ○ KUHKAY: skull with “flames” element on the left. ○ ha: skull with “asymmetric knot” element on the left. ● Features of the skull: <ul style="list-style-type: none"> ○ A “darkness” element as a skullcap. ○ % sign on cheek or back of head. ○ Large eye with dot pupil.

					<ul style="list-style-type: none"> ○ 2-3 teeth, either hanging from a slightly curved m as an upper jaw, or sitting on a bone-jaw as a lower jaw. ○ Optionally with “flames” emanating from the left side (replacing the knot on the left).
cloth bundle; rubber ball?	N		L	kuk / wol / pom?	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p17.r2.c1 ?</p> </div> <div style="text-align: center;">  <p>T576 -</p> </div> <div style="text-align: center;">  <p>MHD.ZRJ.1 WOL</p> </div> <div style="text-align: center;">  <p>M&L.ZUQ -</p> </div> </div> <div style="margin-top: 20px;">  <p>Prager-TS576.p2.fig2 = 0576st KUK</p> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Prager-TS576.p6.fig6.1 PAL Temple 19 Platform Y1 <yo:ko>.<²KUK:TAL?></p> </div> <div style="text-align: center;">  <p>Prager-TS576.p6.fig6.2 PAL Temple 19 Alfarda <yo:ko>.<KUK:TAL?></p> </div> <div style="text-align: center;">  <p>Prager-TS576.p6.fig6.3 PAL Temple 19 Stone Panel yo.<ko:KUK:TAL?></p> </div> <div style="text-align: center;">  <p>Prager-TS576.p6.fig6.4 AML Stela 2 ?.<KUK:??></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>T577 -</p> </div> <div style="text-align: center;">  <p>0577st POM</p> </div> <div style="text-align: center;">  <p>MHD.ZRJ.2&3 WOL</p> </div> </div> <ul style="list-style-type: none"> • Epigraphers differ on both the reading and the meaning of this glyph – there might even be two different logograms involved: <ul style="list-style-type: none"> ○ MHD: <ul style="list-style-type: none"> ▪ Assigns the 3-character code ZRJ and shows three examples, considered to be equivalent to T576 and T577. ▪ Gives ZRJ the reading WOL. ▪ Gives ZRJ a tentative meaning of “rubber ball?” by adding a question mark. ○ Bonn: <ul style="list-style-type: none"> ▪ Keeps T576 and T577 separate, as 0576st and 0577st. ▪ Gives no reading to 0576st and a reading of POM to 0577st. ▪ (Bonn currently has no published meanings assigned to logograms.) • Prager-TS576 is the paper where the reading KUK is first proposed: <ul style="list-style-type: none"> ○ Because some occurrences of na after T576 were viewed as an end phonetic complement, an earlier proposed reading was BALAN.



					<ul style="list-style-type: none"> ○ Prager-TS576 lays emphasis on the occurrences of ki after T576 (which – viewed as an end phonetic complement – support the KUK reading) and proposes that the na is not an end phonetic complement but an inchoative suffix → <i>kukaan</i>. ○ There is some uncertainty whether the TAL- and CH'AJAN-like elements below T576 are part of the logogram, or whether they're additional glyphs, to be read separately. ○ Whether or not they're read separately, Prager-TS576 proposes KUK as a reading for T576. • Sim: As pointed out in Prager-TS576.p3.pdfp3.para2-3&fig3, it's known that logograms with the same initial and final consonant (e.g. K'AHK', K'UK', and TZUTZ) are sometimes written with a (superfluous) doubler at the top left of the logogram. PAL Temple 19 Platform Y1 and PAL Temple 19 Stone Panel are two examples of such a doubler, written at the top left of 0576st.
cut; sacrifice	V		L	kup	 <p>Beliaev&Houston-ASSIMW.p9.fig8.b Tikal Miscellaneous Text 336 <KUP{oOm}.yo?.OHL>:AHIIN</p> <p>Beliaev&Houston-ASSIMW.p9.fig8.c unprovenanced “codex-style” vase KUP{oOm}.<yo:OHL:la> AHIIN:na</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9, 25EMC. • Not listed as text in K&H, K&L, TOK, BMM9, 25EMC, EB. • Beliaev&Houston-ASSIMW is currently the only known reference.
cut; sacrifice	V		S	kup	 <p>Beliaev&Houston-ASSIMW.p9.fig8.a Museo VICAL vase, B1-B4 ku po:ma yo.OHL AHIIN</p>
turkey	N	A-B	L	kutz	 <p>K&L.p15.#6 KUTZ</p> <p>MHD.BM4c KUUTZ</p> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9, TOK, 25EMC; K&L is the only source listing this, and glosses it as <i>pavo silvestre</i> (= “wild turkey”). • MHD assigns it the code BM4c, read with a long-u <i>kuutz</i>: <ul style="list-style-type: none"> ○ BM4a and BM4b are also the head of a turkey, but read AK'. ○ MHD glosses it as (specially) <i>male</i> turkey (perhaps because of the extra prominence of the snood).



turkey	N	A-B	S	kutz	 <p>K&H.p11.fig3.#1 = JM.p139.#2 ku.tzu</p> <ul style="list-style-type: none"> Known from the Dresden Codex. JM has typo and gives this as <i>kutz'</i>.
owl	N	A-B	L	kuy	 <p>K&L.p16.#1.1&2 [25EMC.pdfp39.#2.1 = K&L.p16.#1.1] KUY KUY KUY</p>  <p>TOK.p27.r3.c3 = BMM9.p19.r4.c1 KUY KUY</p> <ul style="list-style-type: none"> No glyphs given in K&H.











east (Postclassic)	A	P	M	lak'in	 <p>MC.p125.r3.c1 MC.p125.r3.c2 <la:ki>.ni <la:ki>.ni</p> <ul style="list-style-type: none"> K&L.90: <i>elk'in</i> – “east” – cardinal direction; used in the Classic period in the Lowlands; replaced by <i>lak'in</i> in the Postclassic.
plate; ceramic brick; bone plaque	N	H	L	lak	 <p>TOK.p15.r4.c1 TOK.p28.r3.c4 BMM9.p13.r3.c3 LAK / EL LAK / EL LAK</p> <ul style="list-style-type: none"> Only known (to me) from TOK with the logogram-reading of LAK (presumably meaning “plate”), not from actual inscriptions. More commonly known with the logogram reading of EL, as in EL-K'IN (“east”) or EL-NAAH (“house-censing”) with many occurrences in inscriptions. EB.p122.pdfp127.#1 has <i>lak</i> “plate” and all three references are pure syllabogram spellings. BMM9.p110.pdfp44.#11: plate, dish” or flat and plane objects in general such as ceramic bricks or even carved bone plaques.
plate; ceramic brick; bone plaque	N	H	S	lak	








				<p>K&H.p33.r4.c2 u.<la:ka></p> <p>JM.p159.#2 la:ka</p> <p>AT-E1168-lecture6.t0:07:30(.5) la:ka</p> <ul style="list-style-type: none"> • K&H.p35.pdfp37.para3: This vessel type is used to refer to flat-based wide-mouthed plates or dishes. The root term remains problematical, owing to the few productive entries but in all occurrences of this term it refers to objects that are generally flat (Reents-Budet 1994: n.24, 101). For example, an unprovenanced jade plaque, apparently a centerpiece for a necklace (von Winning 1986: Fig. 166) as well as a brick with a modeled-incised text from Comalcalco (Grube & al. 2002: II-46) are both designated as <i>lak</i>. Instances in which examples of this form contain the term <i>we'ib</i> ("food implement") it is clear that it was used as serving vessel for solid foods, <i>we'</i>, "food" being synonymous in many Mayan languages with "tamale" (a type of steamed maize dough bread, with vegetable, turkey, or game filling) and "meat" (Zender 1999). • Get some more examples, e.g. the EB ones, or any others. • EB.p122.pdfp127.#2 lists <i>lak</i> "brick", giving, indeed, CML Brick 2: A5 as a reference.
big, great; tax collector; banner	A		L	<p>lakam</p>  <p>K&H.p85.#1 = MC.p164.r6.c1 LAKAM LAKAM</p> <p>TOK.p18.r5.c1 LAKAM</p> <p>BMM9.p13.r3.c4 LAKAM</p> <p>JM.p159.#3 LAKAM</p> <p>JM.p159.#4 LAKAM</p>   <p>K&L.p29.#1.1-9 LAKAM</p>  <p>Martin-AMP.p87.figure.e ~ = 25EMC.pdfp41.#3.4 LAKAM:ma</p>  <p>25EMC.pdfp41.#3.3&4 LAKAM</p> <p>[25EMC.pdfp41.#3.2&5&6 = K&L.p29.#1.6&9&1, 25EMC.pdfp41.#3.1 = JM.p159.#3]</p>  <p>mayavase.com = Prager&Wagner-aPLX.p11.fig12 K4996 (main text) 3.<LAKAM:ma></p> <ul style="list-style-type: none"> • In addition to meaning "big", it is also a noun meaning "banner" (perhaps because banners are big/wide?):



			<ul style="list-style-type: none"> ○ 25EMC.pdpf56.c2: lakam – banner; great; title. ○ BMM9.p110.pdpf44.#12 lakam n / adj “banner” / “great” ○ EB.p122.pdpf127.#3 lakam (1) n. “banner” » la-LAKAM-ma > lakam “banner” (giving as reference K2914 “House of the Tax Collector”). ○ EB.p215.pdpf220.#26: banner lakam. ○ K&H.p85.pdpf87.#1 LAKAM lakam: <ul style="list-style-type: none"> ▪ (1) banner (n) la-ka-ma. ▪ (2) great (n) LAKAM-ma. ▪ (3) title (n) LAKAM. ○ K&H.p110.pdpf112.#12 lakam n / adj “banner” / “great” (Also as a military and administrative rank/title). ○ K&L.p29.pdpf29.#1: ‘banner’ ‘estandarte, bandera’ (Rebus for lakam ‘great’). ○ K&L.p97.pdpf97.#12 = K&H.p110.pdpf112.#12. ● It is also a non-royal title held by a person in the Classic Maya administrative system: <ul style="list-style-type: none"> ○ Tokovinine&Beliaev-PotR.p179.c1.para2.l+3: a district governor or lakam. ○ Martin-AMP.p93.para4: Another object-derived epithet comes from the word LAKAM, “banner” (Lacadena 2008; see Martin 2014a: table 8) (Figure 9e). It was first recognised on an unprovenanced cylindrical vessel (Kerr 1992: 640), where three such lords sit before a king of Motul de San José adjacent to the statement <i>tz’ahpaj upatan ux lakam yichonal</i>, “the tribute of the three lakam is set down in his sight” (Houston and Stuart 2001: 69). It is clear that they have delivered the bundled goods in the scene, but conceivably they were also involved in its collection (Lacadena 2008: 7–9). ○ Lacadena-ETL is a 21-page paper discussing this title. Lacadena-ETL.p23.pdpf1.abstract: Lakam – LAKAM-ma, la-LAKAM-ma, la-ka-ma – is a rare title mentioned in some few Maya hieroglyphic texts from the Classic Period, first identified by Houston and Stuart (2001). The contexts in which this title appears relate it at the same time both to tributary and military activities. In this work it is proposed that <i>lakam</i> is a title involved in the internal organization of Classic Maya kingdoms. The <i>lakams</i> would be the officers responsible of collecting tribute and recruiting warriors from the administrative units on their responsibility, quarters or districts within the cities and towns that conform Classic Maya kingdoms, being equivalents to Northern Yucatan Postclassic <i>ah cuch cab</i>. The mention of the <i>lakam</i> title on minor supports—texts on pottery—and its apparent absence from monumental epigraphic and iconographic records suggest that it is a minor-level rank title, whose bearers possibly did not belong to nobility nor formed part of the Royal Court. The identification of the <i>lakams</i> could partially answer the proposals made from Archaeology concerning the existence of intermediate social segments placed in between the ruling nobility and the mass of commoners, at the same time that throws some light on the internal organization of Maya kingdoms in the Classic Period. ○ This is a <i>Late Classic title</i>, see Foias-AMPD.p128.l-5: Lacadena (2008) has suggested that the rare Late Classic title of <i>lakam</i> may refer to new political positions, and possibly positions for non-elites, and may also signify the beginning of a process of bureaucratization during the Late Classic. ○ This is not a common title, Foias-AMPD.p119.para2.l+2: The administrative title of <i>lakam</i>, which appears in only a few polychrome vessel texts from Peten, may have applied to non-elites. The duties of this office possibly involved the collection of tribute and military contingents from intrasettlement districts or neighborhoods (Lacadena 2008). ○ Raven (personal communication 2022) explains that <i>Lakamoob</i> were tax collectors – rather low-ranking officials – and definitely not members of the nobility – as evidenced by the fact that they are portrayed and spoken about on vases, but never on monuments: neither in the text nor iconography of a monument. ○ In reference to K4996 (“The Tribute of the Three Lakams”): <ul style="list-style-type: none"> ▪ Prager&Wagner-aPLX.p11.pdpf11.para4 says that: A speech scroll between the central text box and the king’s face indicates that the main text field contains the “transcription” of the king’s speech to the three seated officials bearing the title <i>lakam</i>, an epithet most likely referring to administrative or tax officials (Lacadena García-Gallo 2008) or district governors (Tokovinine and Beliaev 2013:175). ▪ MHD (“objabbr = COLK4996”) translates <i>lakam</i> as “governor” (glyph-blocks M3, M6, and S). ● The term is also sometimes translated as “bannerman” (probably because the office holder carried a <i>lakam</i> = banner, after which the office is named): <ul style="list-style-type: none"> ○ Powell-AoaMA.p1.figure-label: A Maya vase painting depicts a procession of men identified by hieroglyphs as <i>lakam</i>, an obscure official title that is translated as “bannerman.”
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					<ul style="list-style-type: none"> ○ Powell-AoaMA.p2.para1: It also references Ajpach' Waal's official title of <i>lakam</i>, or "bannerman," an obscure term that Mayanists have speculated about since it was deciphered three decades ago. ○ Powell-AoaMA.p3-6: The decipherment of any unknown glyph can change the trajectory of scholars' efforts to understand this complicated history. Around 1990, University of Texas at Austin epigrapher David Stuart deciphered a Maya hieroglyph that phonetically spelled the word "<i>lakam</i>," which in modern Yucatec Maya means banner or flag. He found the hieroglyph paired with the word for stone, and, when placed together, the hieroglyphs stood for the word meaning stela. "The Maya understanding of a stela is a stone flag," says Stuart. "So we had the word '<i>lakam</i>' and understood it as an upright monument." With the glyph for <i>lakam</i> translated, Stuart and other Mayanists began to notice that "<i>lakam</i>" was used in another, albeit rare, context. A handful of ceramic vessels were painted with the <i>lakam</i> glyph next to depictions of men sometimes sitting near kings in courtly settings. The late epigrapher Alfonso Lacadena of the Complutense University of Madrid proposed that <i>lakam</i> occupied an as-yet-unknown category of official or noble. They may have been men whose social standing lay somewhere between the nobles of the royal court and the mass of Maya commoners. Some of these <i>lakam</i> were depicted speaking with the king, often with bags of goods nearby. One example showed the <i>lakam</i> as part of a war party. Perhaps, proposed Lacadena, <i>lakam</i> were the king's flag bearers, officials responsible for collecting tribute or for administering military affairs. But depictions of <i>lakam</i> are so rare that it was difficult to know what they really did or how significant a role they played in Maya society. // [Sim: The discovery of Aj Pach' Waal's Hieroglyphic Stairway and the subsequent decipherment of its text is then described, including the new knowledge of his journey from El Parra to Copán and back.] The knowledge that Ajpach' Waal undertook some kind of diplomatic mission in the service of the king of Calakmul is bringing the roles <i>lakam</i> played in ancient Maya society into sharper focus. "We had questions about the <i>lakam</i>, and it remains a fairly rare title," says Stuart. "But the thing with these glyphs is, it couldn't be clearer what he was doing." As a diplomatic official, perhaps Ajpach' Waal was a metaphorical banner for the king, or perhaps he even carried a banner or standard of some sort as he traveled and engaged in diplomatic rituals at foreign capitals. ○ Smith-AMAGRHS DL.p1: As a sign of his office, Aepoch' Waal carried a banner on a pole while he walked hundreds of miles to broker alliances between the most powerful dynasties in the Maya world. ● Sim (summary): the most common context for this word is that of handing over tribute to the ruler (or his wife). That's the reason for the translation "tax collector". However, it's entirely reasonable that such a person also administered the area he collected the taxes from. Hence the other translation of "(district) governor". Both <i>sajal</i> and <i>lakam</i> can hence be translated as "(district/provincial) governor". However, there is a huge difference between these two positions. A <i>sajal</i> is a military function, and he appears with the ruler in connection with war and the taking (or handing over or humiliation) of captives. In contrast, a <i>lakam</i> is an administrative function, and he appears with the ruler in connection with the handing over of taxes. Smith-AMAGRHS DL shows that diplomatic duties could also be included. This is hardly surprising as administration and diplomacy shade into one another. Lacadena-ETL.p23.pdf.p1.abstract posits that the recruiting of warriors from the administrative units under their responsibility was also an important part of their duties.
big, great; tax collector; banner	A		S	lakam	 <p>JM.p159.#5 la:ka:ma</p>
Palenque	N	U-PT	P	lakam ha'	 <p>JM.p160.#1 LAKAM.HA'</p>

					<ul style="list-style-type: none"> • Caution with three similar-sounding names: <ul style="list-style-type: none"> ○ Lakam Ha' (two separate words; with a -k-, -m, and h-; and with glottalization at the end): <ul style="list-style-type: none"> ▪ This is the <i>toponym</i> for the urban area / capital of the Palenque polity. ○ Lacanha (one word; with a -c-, -n-, and -h-; and no glottalization at the end): <ul style="list-style-type: none"> ▪ This is a <i>site</i> very close to Bonampak, directly opposite it on the banks of the Usumacinta River. ▪ In some periods in history (641-669 AD, 750-759 AD), it was an independent polity. ▪ Before, in between, and after those periods, it was part of the Bonampak, "Knot site", or Sak Tz'iy' polities. ▪ This site has 3-letter code LAC according to the Bonn University Dictionary Project's webpage for Maya sites with inscriptions. Lacanha Kuna and Kuna Lacanha are two alternative names for Lacanha. See Nelson-PhD.p26-34 for more information. ○ Lacanja-Tzeltal (one word, -with a c-, -n-, and -j-; and hyphenated with Tzeltal): <ul style="list-style-type: none"> ▪ This is a <i>site</i> which was the capital of the Sak Tz'iy' polity. ▪ None of Lacanja, Tzeltal, Lacanja-Tzeltal are listed in the Bonn University Dictionary Project's webpage for Maya sites with inscriptions. <p>Lakam Ha' and Lacanha are clearly two distinct sites (Palenque and Bonampak are a significant distance from one another). It isn't clear to me what the separateness or identity of Lacanha and Lacanja-Tzeltal are.</p>
stela, great stone	N	U-S	P	lakam tuun	 <p>JM.p160.#2 LAKAM[TUUN]</p> <p>JM.p160.#3 LAKAM.TUUN</p> <p>MC.p164.r6.c2.1 <LAKAM+TUUN>:ni</p> <p>MC.p164.r6.c2.2 LAKAM[<TUUN.ni>]</p>
decrease, diminish; elapse	V		L	lam	 <p>K&L.p38.#5.1&2&3 = 25EMC.pdfp41.#4.1&2&3 LAM</p> <p>LAM</p> <p>TOK.p34.r2.c1 LAM</p> <p>BMM9.p20.r5.c1 LAM</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ Top: reduced variant of ma. ○ Middle: one or two (stacked) horizontal bars. ○ Bottom: <ul style="list-style-type: none"> ▪ MIH, with ▪ Infix AT. • Distinguish LAM from tza: <ul style="list-style-type: none"> ○ Similarities: <ul style="list-style-type: none"> ▪ Top: reduced ("butterfly") variant of ma. ▪ Middle: one or two horizontal bars. ○ Differences –LAM: <ul style="list-style-type: none"> ▪ Has MIH on the bottom while tza has: "lemon outline" or "gearwheel" or "boulder outline". ▪ Mnemonic: LAM is decreasing to MIH (zero) – logograms belong with logograms. ○ However, in both cases LAM or tza, the bottom element loses part of its top outline, in joining to the horizontal bar(s).

					<ul style="list-style-type: none"> In the closing presentation of the UTA-MAM 2021, Stuart explained that the meaning of LAM is not the traditional “diminish” but instead “calm” -> “healthy”. It is included along with YAX and K’AN (and JUUN-IXIIM, spondylus shell) in a series of stucco panels at PAL, where each panel has one of these glyphs around the border. They all convey godly beneficence.
days later (x days later)	D		S	lat	 <p>JM.p161.#2</p>  <p>Safronov PNG Panel 3 G1</p> <p>la:ta u.<1:WINIKHAAB:<la.ta>></p> <ul style="list-style-type: none"> This is commonly translated / glossed as “days later”. Indeed, this is its most common usage, but perhaps it means something more general than “days later” – more like “time period elapsed”, where the unit is optional, and (if not specified) is assumed to be “days”. The reason for making the gloss more general than “days later” is that it occasionally occurs with units which are (much) larger than a day, e.g. PNG Panel 3 G1, where it is u.<1:WINIKHAAB:<la.ta>> = the 1st k’atun elapsed”.
shiny	A		L	lem?	 <p>TOK.p6.r5.c1 LEM?</p>  <p>TOK.p6.r5.c2 LEM?</p>  <p>BMM9.p10.r5.c4 LEM?</p>  <p>25EMC.pdfp41.#5 LEM?</p>  <p>TOK.p18.r1.c1 LEM?</p>  <p>MHD.SM6 LEM?</p>  <p>0121hc LEEM?</p>  <p>1017ab</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L. The pronunciation <i>and more precise meaning</i> of this logogram appears to be quite uncertain: <ul style="list-style-type: none"> Only TOK, BMM9, 25EMC list the glyph at all, and all three sources have LEM? for the pronunciation. In the iconography, it’s an element used to label shiny objects (polished surfaces, fruit, etc), but only 25EMC gives a tentative meaning “shiny?”. Furthermore, it appears to also mark divinity, when it’s shown on the body of a full figure in the iconography – HrubyEtAl-AICV.p157.pdfp5.c1.para-1 (in connection with an unusual vessel excavated at Uci): Panel I (Fig. 60 depicts an old god. The large squarish cycs, perhaps infixed with mirrors, and god markings on his arms show that this is not a mortal, and the chapfallen smile indicates advanced age. [Sim: he has a LEM-like element on each upper arm and on his left thigh.] Even without glyphs, the word <i>lem</i> is not listed in the dictionary parts of K&H, K&L and EB (from which K&H and K&L are derived).

					<ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Abstract: rectangular boulder outline containing one internal arc and that internal arc containing, in turn, its own internal arc. ○ B. Head: an anthropomorphic head (human or god) with the abstract variant infixed in the forehead (and optionally in the bottom right?).
exit, leave	V		L	lok'	 <p>K&L.p38.#6 LOK'</p>  <p>TOK.p29.r4.c1 LOK'</p>  <p>BMM9.p20.r5.c2 LOK'</p>  <p>IC.29.r6.c1 LOK'[yi]</p>  <p>IC.29.r6.c1 = JM.p163.#3 LOK'[yi] LOK'[yi]</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ Snake emerging from split in the ground, facing left. • There is a split at the top, with often a yi at the bottom, which is shared with KAJ, but easily distinguished from it: <ul style="list-style-type: none"> ○ LOK' has a snake emerging from the split. ○ KAJ has a "HAAB"-like glyph emerging from the split.
staff?; lance?	N	H	S	lom	 <p>JM.p163.#4 lo:mu</p>  <p>Stuart PNG Stela 3 E3 <u:CH'AM:wa>.<te:mu></p> <ul style="list-style-type: none"> • There is no word <i>lom</i> = "staff" in the Classic Maya inscriptions. It is only listed in the rather old sources of JM and H&S. See the following points for the explanation. • Also listed in H&S.p82.r3.c2 with a very similar glyph-block (also lo:mu). • Not listed in EB, neither under Maya <i>lom</i> nor English "staff". • MHD searches: <ul style="list-style-type: none"> ○ An MHD search on "bllogosyll contains lo mu" returns no hits. ○ An MHD search on "bllogosyll contains lo mo" also returns no hits. ○ An MHD search on "blngl contains staff" return 64 hits, but most of them are for <i>blmaya1 = bahte'</i>, which has "head staff" in the translation. ○ Filtering these out with "blngl contains staff" and "<i>blmaya1</i> does not contain <i>bahte'</i>" produces 11 hits, among which <i>jasaw</i> ("flap-staff") and <i>xukub?</i> ("motmot (staff)") and a few miscellaneous other ones, none of which are related to an <i>l-</i> or <i>-m-</i> or <i>-m</i> word. • A Google search on "lom" "staff" "maya" "glyph" (the most promising of several I tried) yields only one or two hits to JM and H&S, and precisely <i>one</i> hit for an 18-page paper: <i>The Idol-Makers in the Madrid Codex</i> (Ciaramella; 2004). This paper has the following on p12.para2: Vail (personal communication 2001) questions my <i>lom</i> reading on D50ab, because "the glyphs in this position in the other clauses name either deity or animal

					<p>figures." I think that <i>Wuk Lom</i> or "Seven Thrusts" could be a deity name or title. Montgomery (2002:179-180, 208) states that lo-m(a), (illustrated as T580:19.648, lo-mu), or <i>lom</i>, is "staff, spear" and cites a rare title, <i>b'a-lom</i>, "first staff or spear", that is "head warrior." And Kelley (1976:120) says that on D19b the collocation TV1.159:582 appears" as the name of a deity associated sexually with the White Goddess."</p> <ul style="list-style-type: none"> • This is an indication that the Montgomery reading was incorrect, perhaps indeed, for <i>baah te'</i>, though it's hard to see how this misreading occurred. • Alternatively, Montgomery missed seeing – in PNG Stela 3 E3 – the little "ticks" at the 9 o'clock, 12 o'clock, and 3 o'clock positions of the upper glyph and read lo instead of te giving <i>uch'amaw lom</i> = "she grasped/took the staff" instead of <i>uch'amaw tem</i> = "she grasped/took the throne" (based, perhaps, on some modern or Colonial Maya reflexes of a word relating to "staff" which resemble <i>lom</i>). • Summary: we can safely assume that there is no inscription on which a word written lo:mu is meant to convey a Classic Maya word <i>lom</i> meaning "staff" (and that we hence have no reason to think that there was even a Classic Maya word <i>lom</i> for "staff"). 																																								
mud, clay; stucco, plaster	N	H	S	luk'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>JM.p164.#2 lu:k'u</p> </div> <div style="text-align: center;">  <p>MHD PAL TXVIII Stucco glyph-block #444 <u:lu:k'u>.<ba:"BBT"></p> </div> </div> <ul style="list-style-type: none"> • The meaning "mud" / "clay" is from JM.p164.#2. • EB.p124.pdfp129.#6 gives "stucco", with a single reference to PAL TXVIII Fallen Stucco. • MHD searches: <ul style="list-style-type: none"> ○ An MHD search on "bllogosyll contains lu k'u" returns only <i>one</i> hit, indeed, to PAL TXVIII Stucco, Bodega 174. MHD glosses this as "(the) plaster (text) of the 'BBT'". ○ An MHD search on "blngl contains plaster" gives only three hits, one of which is of course PAL TXVIII Stucco glyph-block #444. Unfortunately, the other two hits are for words which do not have an <i>l-</i> or <i>-k'</i> or <i>-k'</i> in them. ○ An MHD search on "blngl contains stucco" gives no hits at all. • The occurrence of lu k'u in the Chiik Nahb murals – a single column of four glyphs (lu k'u ba.na <i.<LOGOGRAM>>:ti is probably lu-k'u-ba-na → <i>luk'ban</i> = a verbal form related to "taking" or "leaving", and semantically not closely connected the <i>luk'</i> in the meaning of "plaster" (see Martin-HftPP.p63.pdfp2.col1.para3-p64.pdfp3.col1.para1). This is MHD "objabbr = CLKMSub14" and "blcoord = A04", on the panel known as SE-S1. • Summary: <i>luk'</i> is a word that occurs very rarely in the Classic Maya inscriptions, with only one easily findable instance. It would appear that the fact that this inscription was executed in stucco was deemed sufficient (including taking into account the context of the sentence that glyph-block 444 occurs in) to allow the meaning "stucco" / "plaster" to be assigned – "the stucco of the Head BBT". This is probably done taking into account Kaufman-APMED.p420.pdfp420.#2&3: <p>pCM *loop'</p> <p>Hue *looq'</p> <table border="1"> <tr><td>POP</td><td>lok'</td><td></td><td>adobe</td></tr> <tr><td>MCH</td><td>lo:q'</td><td></td><td>adobe</td></tr> <tr><td>TUZ</td><td>lo7q'</td><td></td><td>adobe</td></tr> <tr><td>TUZ</td><td>lo:q'</td><td>pared, muro</td><td>Wall</td></tr> <tr><td>TUZ</td><td>loq'.i.nhe:j</td><td></td><td>adobe</td></tr> <tr><td>TEK</td><td>looq'</td><td></td><td>adobe</td></tr> <tr><td>MAM</td><td>looq'</td><td>lodo</td><td>mud; muck; mire</td></tr> <tr><td>MAMt</td><td>loq'-e</td><td></td><td>adobe</td></tr> <tr><td>MAMt</td><td>loq'-e</td><td></td><td>pared</td></tr> <tr><td>MAMo</td><td>looq'</td><td></td><td>adobe</td></tr> </table>	POP	lok'		adobe	MCH	lo:q'		adobe	TUZ	lo7q'		adobe	TUZ	lo:q'	pared, muro	Wall	TUZ	loq'.i.nhe:j		adobe	TEK	looq'		adobe	MAM	looq'	lodo	mud; muck; mire	MAMt	loq'-e		adobe	MAMt	loq'-e		pared	MAMo	looq'		adobe
POP	lok'		adobe																																										
MCH	lo:q'		adobe																																										
TUZ	lo7q'		adobe																																										
TUZ	lo:q'	pared, muro	Wall																																										
TUZ	loq'.i.nhe:j		adobe																																										
TEK	looq'		adobe																																										
MAM	looq'	lodo	mud; muck; mire																																										
MAMt	loq'-e		adobe																																										
MAMt	loq'-e		pared																																										
MAMo	looq'		adobe																																										

MAMc	looq'		adobe
MAMi	looq'		adobe
AWA	#loq'		adobe

pYu *luuk' [? <= pre-Ch'olan *luuk' ? <= pGTz *look' ? < pCM *looq']

YUK	luuk'	lodo	mud; muck; mire
ITZ	luk'	lodo	mud; muck; mire
ITZ	luk'	suciedad	dirt, dirtiness, filth, prurience
MOP	luk'	lodo	mud; muck; mire
MOP	luuk'	lodo	mud; muck; mire
MOP	luk'il	suciedad	dirt, dirtiness, filth, prurience
MOP	luk'	sucio	dirty, filthy
EpM	<lu-k'u>	/luuk'/	stucco

PDIG, Palenque Deity Introductory Glyph

N

G

L

luut



TOK.p21.r1.c2
PhD.p193.fig4.4e

?



BMM9.p12.r3.c1

LUT?



Beetz

CRC Stela 16 B13
3.K'UH.<LUUT:ti>



Baron-PhD.p193.fig4.4d

CRC Stela 16 B13
3.K'UH.<LUUT:ti>



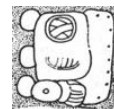
Coll-1

CRC Stela 3 (back) C5b
3:LUUT



Baron-

CRC Stela 3 (back) C5b
3.LUUT



Schele
PAL TI ET E1
3.<LUUT:ti>.K'UH



Schele
PAL TI CT F5
3.<<LUUT.K'UH>:ti>



Schele
PAL TI CT N5
3.<<LUUT.K'UH>:ti>



Schele
PAL TI WT B6
3.<<LUUT.K'UH>:ti>



Schele
PAL TI WT N11
3.<LUUT:ti>.K'UH



Baron-PhD.p193.fig4.4b
"typical" PAL
3.<<LUUT.K'UH>:ti>



Greene
PAL TFC L3
3.<LUUT:ti>.K'UH



Greene
PAL TFC N9
3.<<LUUT:K'UH>:ti>



Greene
PAL TS N6
3.<LUUT:ti>.K'UH






Coll-1
TIK Stela 26 zB7
3.<LUUT:ti>.K'UH





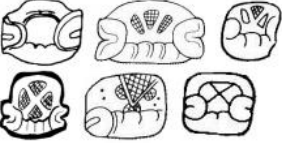





Baron-PhD.p191.fig4.3b
TIK Stela 26 zB7
3.<LUUT:ti>.K'UH

- PDIG = "Palenque Deity Introductory Glyph".
- Most often found in the expression *uhx luut k'uh*.
- From Erika Raven's summary on PDIG (personal communication 2021-08-17) – this glyph has had many proposed readings:
 - **cha**: Yuri Knorozov
 - **HAL**: Michel Davoust
 - **K'AHTIB**: Alexander Voss
 - **LOT**: Linda Schele
 - **lu**: Martha Macri
 - **LUT**: Peter Mathews

					<ul style="list-style-type: none"> ○ LUUT: Baron ○ p'u-lu-ti: Martha Cuevas García & Guillermo Bernal ● Baron-PhD.p190-198 is devoted to the decipherment of this glyph: <ul style="list-style-type: none"> ○ Baron discusses some of the alternative proposals. ○ Baron-PhD.p193.fig4.4b is an idealized distillation of the many occurrences of the PDIG in the PAL TI tablets. ○ Many other examples were found via this dissertation. ○ I have included Baron's drawings as well as other drawings of the same glyph-blocks. ○ I have adopted Baron's proposed reading of <i>luut</i> as well as a slightly modified meaning she proposed for <i>ux luut k'uh</i> = "gods from a set" (Baron proposed "gods from a large set", but I think it already works quite well without the "large"). ● Baron-PGaPL.fig3.4 has some discussion on this also. ● Baron-PGaPL.p62.pdfp62.l-1: The PDIG consists of three parts: the number three (<i>hux</i>), an undeciphered middle element, and the glyph for <i>k'uh</i> (Figure 3.4a). The reading of the PDIG hinges on the glyph's undeciphered middle portion, consisting of a sign that resembles the <i>lu</i> syllable with an infixed crossed-band element and the phonetic <i>ti</i> sign. [...] // A far more convincing reading of the PDIG is <i>hux luut k'uh</i>. The two ceramic examples and Postclassic codex example of the phrase all spell the middle portion phonetically as <i>lu-ti</i> (Figure 3.4b). The term <i>luut</i> probably referred to twins, friends, or sets (Table 3.1). [...] // To read the PDIG as <i>hux luut k'uh</i>, one must argue that the crossed-band element inside the <i>lu</i> sign either functions as a variant of the more typical <i>lu</i> sign or, alternatively, that it is a logogram reading LUUT somehow fused with the <i>lu</i> sign. The latter is probably the better explanation, given that in one example, the <i>-ti</i> suffix is totally absent, suggesting that it was not entirely necessary in order to read the middle part of the glyph as <i>luut</i> (Figure 3.4c). // The reading of the PDIG as <i>hux luut k'uh</i> was first proposed by Schele (1992:127-28). Those who accept this reading of the glyph typically interpret the <i>hux</i> ("three") part of the phrase as referring to three gods (Prager 2013:584). Because the PDIG was used frequently to introduce Palenque's patron gods and because Palenque's most important patrons were three in number, it is logical to assume that the <i>hux</i> in the glyph corresponded to the three gods listed after. This assumption has also led to the wider inference that patron deities primarily occurred as sets of three. As it turns out, both of these conclusions are incorrect. While many inscriptions did list patron gods as sets of three, they were often inconsistent. Take the patron gods of Calakmul, for example. Stela 58 named three gods, while Stela 54 named five. Cancuen Panel 1 named three Calakmul patron gods, but only two were the same as those listed on Stela 58. Other inscriptions mentioned only one Calakmul patron deity. At first glance, god lists appear to have been more formulaic at Palenque, since the typical triad of GI, GII, and GIII can be found eight times in its inscriptions. Twice, however, an additional three gods were added to the list. Once GII was paired with a different god, and on another occasion, GI was listed with four other deities. The PDIG introduced deity lists at Palenque consisting of one, two, three, or six gods. And at Caracol the glyph introduced lists of three, four, and six gods. On the Vases of the Seven and Eleven Gods it appears to have referred to just one god in a list of many. Thus, not only did Maya texts regularly list patron deities in groups other than triads but the "three" in the PDIG does not seem to have referred the actual number of gods that it introduced. In some hieroglyphic contexts <i>hux</i> had the extended meaning of "many" (Grube 1997:88). Given the lack of consistency in how many gods followed the PDIG, it may be best translated something like "the many-together god(s)" or "god(s) from a large set." Thus, the phrase is a quite literal description of patron deities, who were venerated in ever-accumulating pantheons.
PDIG, Palenque Deity Introductory Glyph	N	G	S	luut	<p>Baron-PhD.p193.fig4.4c = mayavase.com Vase of the Seven Gods K2796 Column 'C6'-'C7' 3.<lu:ti> K'UH</p> <p>mayavase.com Vase of the Eleven Gods K7750 Side 2 Column 'F6'-'F7' 3.<lu:ti> K'UH</p> <ul style="list-style-type: none"> ● The two vases are among the few examples of a pure syllabogram spelling – photos from mayavase.com (Kerr) and drawing by Baron – which help to support the reading <i>luut</i>. ● There are quotes around the glyph-block references as they are "unofficial", assigned by me for convenience.

					<ul style="list-style-type: none"> The Vase of the Seven Gods is also referred to for this pure syllabogram spelling in Baron-PGaPL.fig3.4b. A search in MHD with “bllogosyll contains 3” and “bllogosyll contains lut” yields 19 examples (<i>uhx luut k’uh</i>), many of them very clear.
negative marker; no; without	G		S	ma / machaj	 <p>Helmke&Awe-StaST.p11.c2.fig11 = Martin-AMP.p129.fig21 XUN Panel 4 pA3 <ma:cha:ja>.<K’AWIIL:li?></p>
dwarf	N	A-H	L	maas / ma’as	 <p>TOK.p22.r1.c4 BMM9.p15.r6.c3 Stuart (Coll-2) CRN Panel 2 B6 SAK.MAS</p> <p>MAAS MAS</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, 25EMC. The Stuart drawing in Coll-2 is called Panel XX – perhaps because it was given this designation at a time when the numbering of CRN panels was very uncertain and unstable. At any rate, this is now called CRN Panel 2. Do not confuse this with the semantically related <i>ch’at</i>, which also means “dwarf”. EB.p219.pdfp224.#22: dwarf <i>ch’at</i>, <i>mas</i>. Dorota Bojkowska: the word <i>ma’as</i> means “dwarf”. Do not confuse <i>maas/ma’as</i> = “dwarf” with the phonetically similar <i>maax/max</i> = “spider monkey”. Do not confuse them with the visually similar <i>xi</i>. <ul style="list-style-type: none"> There is the possibility of confusion because the <i>xi</i> of <i>ma-xi</i> is a skull-like head, and the logogram for MAAS/MA’AS is also skull-like. One apparent difference is that the head in the <i>xi</i> does not have an AK’AB (“darkness”) property marker whereas the MAAS/MA’AS does have. MAAX has an ear, whereas MAAS/MA’AS doesn’t.
dwarf	N	A-H	S	maas / ma’as	 <p>Stuart (Coll-2) CRN Panel 2 A3 SAK.<ma:su></p> <p>Safronov CRN Panel 3 D8 SAK.<ma:su></p> <ul style="list-style-type: none"> The substitution of the logogram for the pure syllabogram spelling ma:su in the CRN ruler Sak Maas’s name helps to determine the pronunciation of the logogram. The Stuart drawing in Coll-2 is called Panel XX – perhaps because it was given this designation at a time when the numbering of CRN panels was very uncertain and unstable. At any rate, this is now called CRN Panel 2. The Wichmann-Lacadena rules result in <i>ma’as</i>, rather than <i>maas</i>. Listed in BMM9.p111.pdfp45.#9: <i>ma’s</i> (but no glyphs given); also in StuartEtAl-UE.p445.pdfp12.#1 (CRN Panel 2 A3).

spider monkey	N	A-M	L	maax / max	 <p>K&L.p14.#8 MAX (<i>maax</i>)</p> <p>TOK.p30.r3.c1 MAAX</p> <p>25EMC.pdfp42.#2.2&3 [25EMC.pdfp42.#2.1 = K&L.p14.#8] MAX</p>  <p>BMM9.p17.r7.c1 MAX</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Variants (1): <ul style="list-style-type: none"> ◦ A. Naturalistic – features: <ul style="list-style-type: none"> ▪ Head of a monkey. ▪ Snub-nose. ▪ No teeth visible. ▪ Optional ear resembling an oval at a SW-to-NE angle, with a spine three dots of tiny non-touching dots. ▪ Optional cross-hatching in an arc across the top and right (except the ear). ▪ There is no skull variant. BMM9 looks a bit like a skull (because it seems to have a nose-hole, and even a visible jawbone with two teeth), but we can tell that it's still a monkey head, because it has an ear, and skulls usually don't have an ear.
spider monkey	N	A-M	S	maax / max	 <p>JM.p168.#5 ma:xi</p> <p>JM.p169.#1 ma:xi</p> <p>JM.p169.#2 ma xi</p> <ul style="list-style-type: none"> • EB.p128.pdfp133.#4 gives <i>max</i>, but EB always writes single vowels, never double (even for <i>baak</i> and <i>tuun</i>), so this doesn't preclude the reading <i>maax</i>. • Do not confuse <i>maax/max</i> = "spider monkey" with the phonetically similar <i>maas/ma'as</i> = "dwarf". <ul style="list-style-type: none"> ◦ There is the additional possibility of confusion because the <i>xi</i> of ma-xi is a skull-like head, and the logogram for MAAS/MA'AS is also skull-like. ◦ One apparent difference is that the head in the <i>xi</i> does not have an AK'AB ("darkness") property marker whereas the MAAS/MA'AS does have.
cover, close	V		L	mak / mahk	 <p>TOK.p29.r5.c2 = BMM9.p18.r7.c2 MAK</p>  <p>K&L.p18.#3 [25EMC.pdfp41.#7.1 = K&L.p18.#3.4] MAK</p>  <p>25EMC.pdfp41.#7.2 MAK</p>

					<ul style="list-style-type: none"> No glyphs given in K&H. Do not confuse this with the visually similar AHK = “turtle” (see Zender-TtTfIS): <ul style="list-style-type: none"> AHK has waterlily markings on the shell. MAHK has 3 or 4 wedges in a circle or semicircle (reminiscent of pie or pizza slices), usually cross-hatched. <p>The risk of confusion is particularly great if the AHK has an infixed K’AN, e.g. in the name Itzam K’an Ahk:</p> <ul style="list-style-type: none"> [K’AN]AHK has a “vertical-and-horizontal” cross – the bands run E-W and N-S. MAHK has a “diagonal” cross (the wedges – if there are four of them – result in bands running NW-to-SE and SW-to-NE). <ul style="list-style-type: none"> Meaning: <ul style="list-style-type: none"> K&L.p18.#3: ‘turtle carapace’ also ‘get engaged, be betrothed’ (supported by PNG Stela 1 J2). Bíró-ONoM (implicitly) warns against assigning modern English translations for two other verbs <i>ma(h)k</i> = “to cover” – found in the passive as <i>mahkaj</i> – and <i>naw</i> = “to present” – found in the passive as <i>nahwaj</i> – on (among others) PNG Stela 1, 3, and 8. Bíró-ONoM.p2.fn2: The translations of the transitive verbal roots <i>mak-</i> and <i>na-</i> went through several phases and their interpretations in Piedras Negras texts have a long history. The most recent treatment of the verb <i>mak-</i> is by Kerry Hull and Michael David Carrasco (2004) who argued that its general meaning was to cover over a certain space and list various rituals which all used this particular verb. <i>Mak-</i> is a reflect of proto-Mayan <i>*maq-</i> and all of its cognates have the general meaning of “to cover, to close” (Kaufman 2003:866-867). It frequently occurs in parallel constructions with the verb <i>pas-</i> which is the Classic Period form of the transitive verb <i>*päs~</i> “to show, uproot, uncover” (Kaufman and Norman 1984:128). Marc Zender (2005:5-6) also detailed the derivations of the root <i>mak-</i> and he explicitly translates the Piedras Negras <i>mahkaj</i> as “she is enclosed”. Pronunciation: <ul style="list-style-type: none"> K&L gives the pronunciation as <i>mahk</i> (with aspirated vowel) – it is transliterated as MAK as they never transliterate “disharmonic” vowel qualities anyway. BMM9 gives the pronunciation as <i>mak</i> – inherited from EB. Zender-TtTfIS allows for either <i>mak</i> or <i>mahk</i>, with a personal preference for <i>mahk</i>. On PNG Stela 1, it would be <i>mahk-</i> anyway, irrespective of whether the root verb is pronounced <i>mak</i> or <i>mahk</i>, because the -h- would be inserted for the passive.
cover, close	V		S	mak / mahk	 <p>JM.p167.#2 ma.ka</p> <p>PNG stela 1 J2 <ma:ka>.ja</p> <p>JM.p167.#3 <ma:ka>.ja</p>
grandfather; grandson	N	TR	L	mam	 <p>K&L.p32.#3 MAM</p> <p>TOK.p25.r4.c2 MAM</p> <p>BMM9.p14.r7.c2 MAM</p> <p>JM.p168.#2 = K&L.p32.#3.6 MAM</p>



K&L.p32.#4

MAM



TOK.p27.r1.c2

MAM



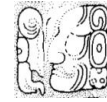
BMM9.p19.r4.c3

MAM



GuerreroOrozco-PhD.p367.pdfp377.fig4.53.2
TIK Stela 3 D2

MAM



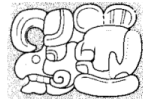
GuerreroOrozco-PhD.p367.pdfp377.fig4.53.6
TIK Stela 5 A3

u.MAM



GuerreroOrozco-PhD.p367.pdfp377.fig4.53.4
TIK Stela 10 G5 G7

MAM



GuerreroOrozco-PhD.p367.pdfp377.fig4.53.5
TIK Stela 12 B5

MAM.<?:AJAW:wa?>



GuerreroOrozco-PhD.p367.pdfp377.fig4.53.1
TIK Stela 31 B19 F10 J1 N1

MAM



Coll-1
YAX Lintel 14 G5


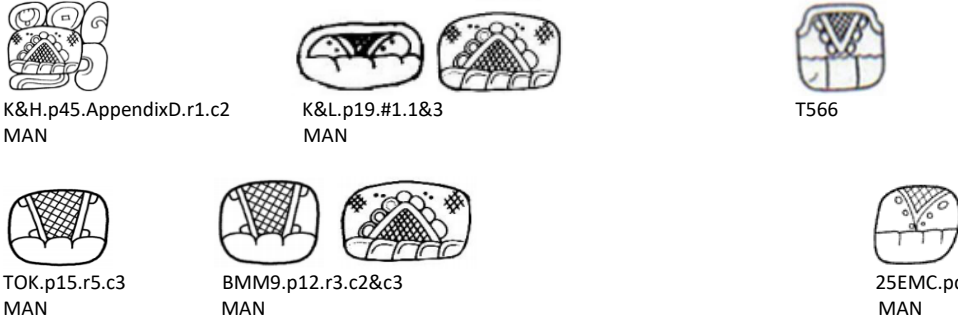
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AT-E1168-lecture10.t0:27:04

ni.MAM

- No glyphs given in K&H.
- Can mean either “grandfather” or “grandson”.
- MHD statistics:
 - A search on “blengl contains grandfather” gives 119 hits, overwhelmingly “maternal grandfather”.
 - A search on “blengl contains grandfather” and “blengl does not contain maternal” gives only 4 hits, one of which is *noy* = “his paternal grandfather”.
 - A search on “blengl contains grandson” gives 87 hits.
 - A search on “blengl contains grandson” and “blengl contains maternal” gives 65 hits.
 - A search on “blengl contains grandson” and “blengl does not contain maternal” gives 22 hits.
 - All the above hits, except *noy* have *mam* as the word for “grandfather”.
 - There is some overlap between the “grandfather” and “grandson” hits, because some hits are glossed as “grandfather/grandson”.
- Conclusion:
 - When *mam* means “grandfather”, it’s almost overwhelmingly the “maternal grandfather”.
 - When *mam* means “grandson”, it can very often be the “maternal grandson”, but a significant number remain open as to “maternal” or “paternal”.

					<ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Human head – features: <ul style="list-style-type: none"> ▪ Old man. ▪ Large, hooked nose. ▪ Long strands of hair from forehead downwards, outside of the head (reach all the way or almost all the way down). ○ B. Bird head – features: <ul style="list-style-type: none"> ▪ Longish, narrow, “vulture” beak (“hook” at the end). ▪ Long strands of hair from forehead downwards, outside of the head (shorter than for the human head variant – reaches only halfway to three-quarters way down). • The example from AT-E1168-lecture10.t0:27:04 can’t be found in MHD – “bllogosyll contains ni mam” returns no hits, so it is unclear where this comes from. • GuerreroOrozco-PhD.p367.pdfp377.fig4.53.label (translated by Google Translate): The logogram MAM possibly means 'grandfather, grandson'. We mostly find it in the Early Classic, and only on Stela 5 for the Late Classic of the year 744 AD. Again on Stela 12, there is a significant change in the design. [Sim: even if the use of the <i>logogram</i> may have died out in the Late Classic, writing this word <i>with syllabograms</i> continued, as there are two definite and two further possible examples in the Dresden Codex.]
grandfather; grandson	N	TR	S	mam	 <p>AT-E1168-lecture10.t0:27:04 = MHD (Förstemann) Dresden Codex 28a01 <ka/u>.<ma:ma></p> <ul style="list-style-type: none"> • On the slide shown in the lecture the example is transliterated as ka-MAM, i.e. as a logogram spelling. This is however incorrect. The glyph on the bottom right is clearly the “spectacles” variant of ma, and the glyph on the top right is more likely to be the “bowtie/butterfly” variant of ma than a logogram. This is confirmed by MHD, except that AT-E1168-lecture10 reads the first glyph as u while MHD reads it as ka. Visually, both are possible (though the extra “flourish” at the top is reminiscent of the ones occasionally found in the ka-combs of the ISIG – I’m unsure if u can also have them). MHD gives the reference as the Dresden Codex (“ blsurfpgr equals DRE28a01” and “coordinate equals B2”).
logogram of unknown meaning MAN	U		L	man	 <p>K&H.p45.AppendixD.r1.c2 MAN</p> <p>K&L.p19.#1.1&3 MAN</p> <p>T566</p> <p>TOK.p15.r5.c3 MAN</p> <p>BMM9.p12.r3.c2&c3 MAN</p> <p>25EMC.pdfp41.#9.1 = JM.p166.#2 MAN ma</p>



K&H.p45.pdfp47.r1.c2
'La Florida EG'



Martin-AMP
'La Florida EG'



K&L.p19.#1.4
MAN



K&L.p19.#1.5



K&L.p19.#1.2
MAN

25EMC.pdfp41.#9.2 = JM.p166.#3

25EMC.pdfp41.#9.4 = K&L.p19.#1.2



MHD.AD3
MAN



0566st
MAAN



T566



MHD.AC2
?



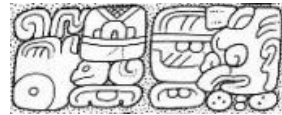
0554st
?



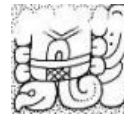
T554



K&L.p19.#1.6



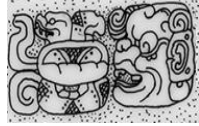
Graham
YAX Stela 18 B3-C3
<k'a:k'AHK'>.<MAN?:na> <CHAN:na>.<K'AWIIL:la>



Graham
YAX Stela 18 B4
<MAN?+no>.ja



MHD.AD5
?




















Schele


Dumbarton Oaks Unprovenanced Panel 2 (PAL) R1-S1











K'AHK'.**MAN?** CHAAK





- JM gives these are **ma** rather than **MAN** with no known meaning. The reading of this glyph as a **ma** is now outdated.
- Do not confuse this with the “90-degrees rotated form”, also pronounced **MAN**, also of unknown meaning (and also used as a rebus to write *Naman*):
 - This glyph has an upright cross-hatched triangle or quadrilateral and no “**AK'AB**”.
 - The “rotated glyph” is basically a rotated “**AK'AB**”, and has no upright cross-hatched triangle or quadrilateral.
- **25EMC does not distinguish between this glyph and the “rotated” form, while TOK does.**
- Gronemeyer-AFB.p9.para1.l+1: The reading of sign 566 **MAN** can only be inferred by phonetic complements and its substitution with sign 505 but its meaning is not understood, although the graph icon represents a snake body segment (cf. Kettunen and Davis 2004:4, 10, Jørgensen and Krempel 2014:97). Boot (2009:211) proposed ‘pillar’ as an interpretation, probably based on the Lakantun entry *yokman* ‘pillar’ (Bruce 1968:144). The presence of just this single attestation in a colonial-period Yukatekan language and the lack of a similar auto-referential term on pilasters or columns in Northwestern Yucatan makes this doubtful. [fn7: There is **xa-ma-566-na**, *xaman* ‘north’ on the Palenque Temple XIV Tablet, F4. Additionally, we have **IX-na-505-ni-AJAW** (e.g., Piedras Negras Stela 3, D3), which substitutes elsewhere with **IX-566-ni-AJAW** (e.g., Piedras Negras Stela 1, I1) for *ix namaan ajaw* ‘Lady from Namaan’.]
- **The iconographic origin is probably the body of a snake:**
 - **The plain scales of the underbelly and the more elaborate scales of the upper body.**
 - **The cross-hatched area is part of the body of the snake.**
- Used as a rebus in words like *xaman*, or the placename Naman, etc.
- Major variants (3?):
 - A. “Belly only”:
 - A boulder outline divided into a top and bottom half by a horizontal line with “bumps” (and short ticks going downwards at the ends of each bump). The boulder outline may be replaced by an outline with a curved top (wavy), symmetrical on a vertical axis running down the middle and with indentations on the left and right sides.
 - In the top half, a cross-hatched triangle (tip of triangle may point either up or down).
 - Dots along the outer edge of the triangle (touching or non-touching, may be reduced to just four dots, two on each side of the triangle).
 - B. “Belly-head-and-tail”: the “belly-only” variant with the head and tail of the snake poking out – the head and tail appear under the “belly-only” variant.
 - C. “Belly-head-body-and-tail”: the “belly-only” variant with the head *and the middle part of the body* and the tail of the snake poking out – the head and tail appear under the “belly-only” variant and the middle part of the body appears above the “belly-only” variant. It’s unclear if “B” and “C” are just variants of the same logogram, three completely separate logograms, or the “belly-only” logogram conflated with an additional logogram.
- MHD does not equate them, as the “standard” **MAN** is AD3 (with the reading **MAN**), while the glyph with the head and tail is AC2, with no reading, and the glyph with the head and tail and body is AD5, also with no reading.
- Bonn does not equate them, as the “standard” **MAN** is 0566st (with the reading **MAAN**), while the glyph with the head and tail is 0554st, with no reading. Bonn doesn’t have a variant with the head, tail, and body (perhaps subsumed under the head-and-tail variant).
- MHD statistics of occurrences (“B” and “C” are very rare):
 - A. **AD3** “Belly-only” – 70 hits:
 - Naman – 19 hits:





					<ul style="list-style-type: none"> • 1 from FLD (monument). • 10 from FLD region (all ceramics). • 1 from IXK (Ixkun – almost at the Guatemala-Belize border, very far from PNG and FLD). • 6 from PNG. • 1 from YAX (YAX Lintel 45, recounting Kokaaj Bahlam III’s capture of Aj Xaak, a <i>yajawte’</i> of K’ahk’ Ti’ Kuy, the ruler of FLD, the event giving Kokaaj Bahlam III his warrior-name). <ul style="list-style-type: none"> ▪ Tihl Man (K’inich) – 4 hits: <ul style="list-style-type: none"> • 3 from the ALH or ALH region (AHL = Altun Ha’). • 1 from COB. ▪ Xaman – 19 hits: on ceramics and monuments, (unsurprisingly) spread over the whole Maya world (TNA, PAL, CRN, BPK, NAR, CPN, QRG, even COB). ▪ Yajaw Man – 4 hits: <ul style="list-style-type: none"> • 1 from each of CLK, CNC, MRL (Moral-Reforma), TIK. ▪ Yook Man Ajaw – 4 hits: <ul style="list-style-type: none"> • All from TIK. ▪ Other – 20 hits: <p>The overwhelming majority of these 70 AD3’s are either <i>naman</i> (19 hits) or <i>xaman</i> (19 hits).</p> <ul style="list-style-type: none"> ○ B. AC2 “Belly-head-and-tail” – only 2 hits: <ul style="list-style-type: none"> ▪ YAX Stela 18 B3b and YAX Stela 18 B4 (shown in the examples above). ▪ MHD does not assign a reading to this, not even a tentative MAN?, instead it is listed with just ??. ○ C. AD5 “Belly-head-body-and-tail” – only 1 hit: <ul style="list-style-type: none"> ▪ Dumbarton Oaks Unprovenanced Panel 2 (PAL) R1-S1 (shown in the examples above). ▪ MHD does not assign a reading to this, not even a tentative MAN?, instead it is listed with just ??. <p>The examples given for AC2 and AD5 are the only known occurrences in the whole of the MHD corpus.</p> <ul style="list-style-type: none"> • K&L seems to be the only teaching resource which lists a variant with the head, tail, and body (K&L.p19.#1.6, practically identical to MHD.AC2) which it assigns the reading MAN.
other logogram of unknown meaning MAN	U		L	man	 <p>TOK.p15.r5.c2 MAN</p>  <p>25EMC.pdfp41.#9.3 = K&L.p43.pdfp43.#4.1 NAMAN?</p>  <p>K&L.p43.pdfp43.#4.2 NAMAN?</p>  <p>T505 -</p>  <p>PNG Stela 3 D3a <IX:na>.<(NA?)MAN.ni:AJAW></p>  <p>PNG Stela 3 E4 <IX:na>.<(NA?)MAN.ni:AJAW></p> <ul style="list-style-type: none"> • Graphic origin is probably the head of a snake (rotated one quarter turn clockwise): <ul style="list-style-type: none"> ○ The head of the snake is viewed from facing the snake from the front. ○ The two roundish cross-hatched elements on the right are the eyes, and the left area is the underside of the head.





				<ul style="list-style-type: none"> Do not confuse this with the “unrotated” form with an upright triangle or quadrilateral. <ul style="list-style-type: none"> In some ways, this “rotated” one resembles an AK’AB which has been rotated 90 degrees clockwise. This “rotated” MAN one has <i>two rounded</i> elements, optionally cross-hatched, whereas the “unrotated” MAN has only <i>one single triangular or quadrilateral element</i> cross-hatched. 25EMC does not distinguish between the “rotated” and “unrotated” forms (giving both as variants of MAN), while TOK does (though also giving both as MAN). K&L confidently reads MAN for the “unrotated” form (or unknown meaning, used as a rebus) and gives a tentative NAMAN? for the “rotated” form, also of unknown meaning (Sim: also used as a rebus in the toponym <i>Naman</i>). The additional NA- is probably an attempt to take into account instances of the use of this glyph to write <i>Naman</i> where there is no explicit na written. One possible explanation for this is to view the NA- as <i>already present in the glyph itself</i>, with instances of the glyph where na is written viewed as just an initial phonetic complement. Used as a rebus in words like <i>xaman</i> and (toponyms) like <i>Naman</i>, etc.
cormorant; merganser duck	N	A-B	L	<p>mat</p>  <p>T793a</p>  <p>K&L.p16.#4.1&2&3 MAT</p>  <p>TOK.p26.r5.c3 = BMM9.p19.r4.c4 MAT MAT</p> <p>[25EMC.pdfp42.#1.1&2 = K&L.p16.#4.1&2] MAT</p>  <p>Coe&Benson-TMRPaDO.p22.fig8 DO Unprovenanced Panel 2 (PAL) E1-F1 3.“UHMAN” MAT</p>  <p>Greene PAL TC C1 NUUN?:<MUWAAN+MAT></p>  <p>Greene PAL TC F3 NUUN?:<MUWAAN+MAT></p>  <p>Greene PAL TC F8 NUUN?:<MUWAAN+MAT></p>  <p>Schele PAL TI ET O1 NUUN?:<MUWAAN+MAT></p>  <p>Schele PAL TI ET O5 NUUN?:<MUWAAN+MAT></p>  <p>Schele PAL TI ET R6 NUUN?:<MUWAAN+MAT></p>  <p>Schele PAL TI ET R8 NUUN?:<MUWAAN+MAT></p> <ul style="list-style-type: none"> No glyphs given in K&H. Meaning: <ul style="list-style-type: none"> BMM9, K&H, K&L: cormorant. EB.p127.pdfp132.#3: merganser duck (?), “duck”.



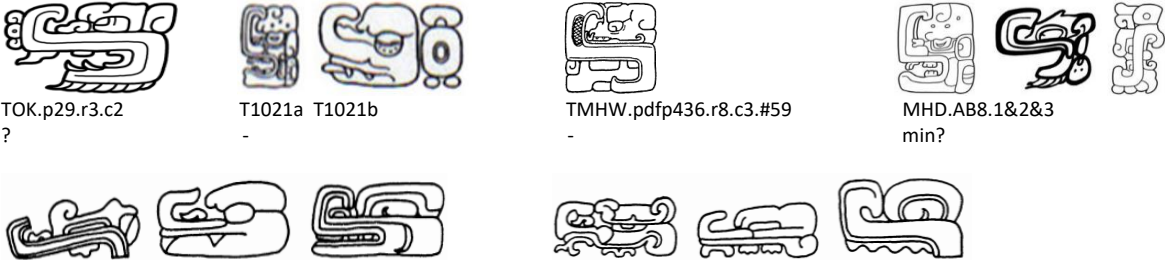
					<ul style="list-style-type: none"> • EB.p127.pdfp132.fn181: In previous research <i>mat</i> has been interpreted as cormorant. Linguistically, this has not much support and possibly <i>mat</i> refers to a species of migratory ducks (e.g., Chontal <i>mat</i>, "patillo") (Nick Hopkins, personal communication, June 26, 2007; also see Stuart 2005: 21-22). The head of the bird depicted in the glyphic sign (T793a) does not support a cormorant identification (as that bird species has a very long thin beak), but the head of a merganser duck seems plausible. Merganser ducks have rows of small teeth so fish that have been caught do not fall out of their beak. Based on the <i>matawil</i> place name I suggest that <i>mat</i> is a reduction of <i>mataw</i> "merganser duck" (note 'i-chi-wa > <i>ichiw</i> "heron," but also WAY-ya-wa > <i>wayaw</i> "familiar, spirit companion"). See <i>matawil</i>. • Dorota Bojkowska: This suggestion of EB's does not seem to have been adopted by any other epigraphers: <ul style="list-style-type: none"> ○ Helmke & Krempel did a study devoted to animals and birds in Maya iconography, and yet still give this as "cormorant". ○ It's unclear if the Helmke & Krempel study resulted in a paper, but they have led two workshops on the topic. • Features: <ul style="list-style-type: none"> ○ The tip of upper beak is very "high" (higher than the level of the eye). ○ (Optionally) the edge of the upper beak is serrated. ○ The top and/or top right and bottom right of the head is "tufted". ○ (Optionally) the eye is a circle divided by a horizontal line into a top and bottom half: <ul style="list-style-type: none"> ▪ Top half: the floor has a series of very short vertical ticks. ▪ Bottom half: the ceiling has a dot hanging from the middle. • Mat occurs in the name of one mythical figure and three quite well-known historical individuals (all of them are associated with PAL): <ul style="list-style-type: none"> ○ Muwaan Mat: the father of the Palenque Triad. ○ Ajen Yohl Mat: the ruler of PAL a few years before the possible hiatus preceding Pakal the Great's accession to power. ○ Uhx "Uhman" Mat: the pre-accession name of K'inich K'an Joy Chitam II. ○ Tiwol Chan Mat: <ul style="list-style-type: none"> ▪ The younger brother of K'inich Kan Bahlam II and K'inich K'an Joy Chitam II. ▪ He never ruled in his own right (died before his elder brothers), but his son K'inich Ahkul Mo' Nahb III succeeded K'inich K'an Joy Chitam II. <p>Muwaan Mat and Uhx "Uhman" Mat are given above with logogram spellings of Mat, and Uhx "Uhman" Mat, Ajen Yohl Mat, and Tiwol Chan Mat are given below with syllabogram spellings (ma-ta).</p> • PAL TC & PAL TI ET (and T793b): <ul style="list-style-type: none"> ○ These all show the conflation of MUWAAN and MAT – there is a feather in the mouth of the bird (=MUWAAN) and there is a distinctly upturned beak (=MAT). The feather is less obvious in the case of PAL TC C1 and PATL TI ET, but very clear in PAL TC F3 & F8. ○ There is an additional element above the MUWAAN+MAT. Is this NUUN? • Thompson distinguished T793a from T793b as slightly different visually, but nevertheless grouped them together under the same T-number, as T793. He apparently didn't realize that the feathers in the mouth of T793b indicate MUWAAN rather than MAT. TCMH.p377.pdfp198 is where T793a and T793b are given, with one of the sources being PAL Temple 18 Tab(let?) A15. <ul style="list-style-type: none"> ○ MHD does not list a tablet for Temple 18, only two stucco pieces, a censor stand, an incised shell, and a jamb. ○ PAL Jamb A15 is a MAT and the drawing (by Sánchez, from Lhuillier-EAeP.p117-184.fig16) shows a pure MAT (no feathers in the mouth). So the Thompson reference TCMH.p377.pdfp198 of PAL is probably for T793a. It's hard to trace the source of T793b, but it has a high / upturned upper beak, in any case, so it too is a conflation of MUWAAN and MAT, very much like the PAL TC and PAL TI examples given above. <p>Summary: T793a is MAT, but T793b is MUWAAN+MAT, not another example / variant of T793a.</p>
cormorant; merganser duck	N	A-B	S	mat	 <p>Greene PAL PT F8-E9 3."UHMAN" <ma:ta>.<ch'o:ko></p> <p>M&G.p158.5 = M&G.p161.box2 PAL TI Sarcophagus Lid 34-35 <a:je>.<ne:{y}OHL> ma:ta</p> <p>Skidmore-RP.p58.fig92 PAL TXVIII Stucco Glyph-block TIWOL.<CHAN:ma:ta></p>

					<ul style="list-style-type: none"> • Skidmore-RP.p58.fig92: Tiwool Chan Mat name from the Temple 18 stucco glyphs (after Schele and Mathews 1979) = <i>The Bodega of Palenque, Chiapas, Mexico</i>. Washington, D.C.: Dumbarton Oaks. • https://www.mesoweb.com/palenque/monuments/PT/single/E9.html (with reference to PAL PT E9): Robert Wald (1999) has read this glyph as ma-ta ch'o-ko / mat ch'ok / "? child/sprout". This <i>mat</i> portion of this glyph, together with the preceding glyph (F8), is the <i>ch'ok</i> or pre-accession name of K'inich K'an Joy Chitam II (formerly known as Kan-Xul II).
matwiil	N	U-PT	P	matwiil	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Greene PAL PT C13 K'UH{ul}.<MAT{wiil}:AJAW:la></p> </div> <div style="text-align: center;">  <p>Greene PAL TC E15 K'UH{ul}.<MAT{wiil}:AJAW:wa></p> </div> </div> <ul style="list-style-type: none"> • The la at the end in PAL PT C13 is the end phonetic complement for <i>matwiil</i>. (<i>The Palenque Emblem Glyph bird is read K'UH(UL)-AJAW-MATWIL-la / k'uhul matwil ajaw / "holy Matwil lord"</i>, reported as a comment on C13 on https://www.mesoweb.com/palenque/monuments/notes/emblem_bird.html). • The mythical place ("city") where the (mythical) founder of the Baakel polity first established the dynasty, supposedly on 9-Ik' 15-Keh → LC = 1.18.5.3.2; 10 November 2360 BC. This can be found on PAL TC D13-F2 and PAL TS C7-D10, where it is recounted that a mythical ancestor of the Baakel polity arrived at Matwiil on that date, after "encircling the Wak Chan" (a building?). However, it isn't quite clear from the two inscriptions that it's the same being arriving at Matwiil: <ul style="list-style-type: none"> ○ On PAL TC D13-F2 it seems to be God-GI of the Palenque Triad (C16-D16), explicitly named something like Juun Ye Winkil? Chaak (at C16-D16). ○ On PAL TS C7-D10 it seems to be Muwaan Mat – the protagonist of the arrival at Matwiil is not explicitly given in C7-D10, but the following passage (C11-D13) gives the name Muwaan Mat (at C13). • Gronemeyer-LoTiMHW.p93.para2.l-1: It is the birthplace of the Palenque Triad (Kelley 1965: 97; Stuart & Houston 1994: 77); and frequently, Palenque rulers identify themselves as <i>matwiil</i> lords to claim their godly descent (Gronemeyer 2012: 32).
matwiil	N	U-PT	S	matwiil	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Greene PAL TC D17 <<ma:ta>.wi>:la</p> </div> <div style="text-align: center;">  <p>Greene PAL TC F2 <<ma:ta>.wi>:la</p> </div> <div style="text-align: center;">  <p>mayavase.com K792 ma.<ta:wi>.li</p> </div> <div style="text-align: center;">  <p>Mathews LTI Panel 2 D3 ma.<ta:wi>{il}</p> </div> </div> <ul style="list-style-type: none"> • Caution: The <i>Matwiil</i> found on LTI Panel 2 D3 most likely has nothing to do with the mythical home of the PAL ruling dynasty. In any case, the connection is unclear.
part of Naranjo polity	N	U-PT	S	maxam	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>MHD (Kerr) K635 Z AJ.<ma:xa>.ma</p> </div> <div style="text-align: center;">  <p>Graham NAR Altar 1 D7-C8 u{h}ti{iy} ma:xa:ma</p> </div> <div style="text-align: center;">  <p>Graham NAR Altar 1 D7-C8 PAT:<TUUN. ni> YAX.?.NAAH ma:xa:ma</p> </div> <div style="text-align: center;">  <p>Graham NAR Stela 8 B8 <u{h}:ti:ya>.<ma:xa:ma></p> </div> </div>

					<ul style="list-style-type: none"> • From the syntax / context of the four examples, this is apparently a toponym which was part of the NAR polity: there is one instance of <i>aj-maxam</i> (K635 Z), two instances of <i>maxam</i> coming immediately after the place name formula <i>uhtiiy</i> (NAR Altar 1 D7-C8 & NAR Stela 8 B8), and (perhaps) one instance of an implied <i>ta/ti maxam</i> (NAR Altar 1 D7-C8). • There was originally considerable uncertainty in the reading order of K635. This can be seen from the fact that the established glyph-block labelling does not form a natural sequence when the blocks are read in their correct order. The original labelling goes once around the rim (A-P) continues once around the base (Q-Z, A'-G'), and only then goes to the two sloping double columns on the main body of the vase (H'-I' and J'-K') – and the point at which Q at the base is started after ending the with P on the rim is also quite arbitrary, seeing as they didn't realize that the sloping double columns come <i>in between</i> the rim and the base. • For many years it was thought that K635 was evidence that a very senior member of the royal house of NAR was a scribe. This was because K635 Z – <i>Aj Maxam</i> – is part of the glyphic text which runs around the base of the vase (i.e. parallel to the PSS around the rim). This text has glyphs which read: <ul style="list-style-type: none"> ○ W: <i>utz'ib</i> ○ X-Y: <name-of-scribe> ○ Z: <i>aj-maxam</i> ○ A': <i>yal</i> ○ B'-G': <names-and-titles-of-mother> ○ Q: <i>yunen</i> ○ R-V: <names-and-titles-of-father> - which include <i>K'uhul Sa'al Ajaw</i> For this reason, it was believed that the scribe himself was the son of a ruler of NAR. • This is in fact the reading given by Coe-DtMS.t0:49:19-50:30: These scribes – we now know from David Stuart's study – were very high-ranking people. This is an inscription..., a painted inscription of a beautiful Classic Maya vase from the city of Naranjo. And here is the name of the artist – here it says <i>utz'ihb</i> = "his writing". Here is the name of that particular artist, who came from a place... who called himself <i>Aj Maxam</i> = "He of Maxam", which is another name for Naranjo, like "The Guy from Brooklyn or The Bronx" – he's telling you where he's from. This we now know means the son of ..., (and) a woman who is a queen from the site of Yaxha' here – that's the emblem glyph of Yaxha'. These are female priestesses?, identified by Proskouriakoff as identifying women. This is a queen who came from Yaxha'. And he is the son of the king of Naranjo. That's his name, and there's the Naranjo emblem glyph. This man is a prince. And he was an extremely important Maya ceramic artist in the royal court. So, the artists – we now know from the glyphs – were very, very high-ranking people. • However, the text around the base is actually a continuation of the text in the two sloping double columns on the body of the vase (H'-I' and J'-K') – i.e. the text around the base comes <i>after</i> these double columns, not before (in fact, it comes after K', to be precise). Furthermore, <i>glyph-block Z does not continue with A', but is instead the last glyph-block of the text around the base</i> (i.e. the text goes from K' to A' and then goes around the base) The glyph-block after Z (i.e. A') actually follows the last glyph-block of one of the two sloping double columns. The actual sequence is A-P, H'-I', J'-K', Z, A'-G', Q-Y; i.e. the text around the base <i>actually ends at Y, and doesn't go on to Z</i> (which is actually continued from K'8). This correct reading order has now been satisfactorily established – for example, MHD accepts the traditional glyph-block labelling, but has the correct reading order (resulting in a correspondingly "jumbled" order for the glyph-block labels). • This means that the <i>yal ... yunen ...</i> parentage statement refers to the main protagonist, spoken about in the two sloping double columns, and not to the <i>Aj Maxam</i> scribe who painted the vase. This makes sense, an overwhelming number of other <i>utz'ihbnajal</i> statements on vases and <i>uxul/ulux</i> statements on stone monuments do not give the parentage statement of the artist. Instead, they give the parentage statement of the member of nobility (usually the ruler and other members of the royal family), but occasionally also non-noble members of the administration (<i>sajals, lakams, ch'ahooms</i>, etc). • Note that the above does not refute Coe's statement – <i>it's still true that some nobles were scribes</i> (there are inscriptions where the scribe is an <i>ajaw</i>) – just that <i>the inscription on K635 does not form part of the evidence to support this assertion</i>.
deer hoof; tobacco; gift	N	B-A	L	may	   

				<p>K&L.p12.#5.1&2&3&4 MAY</p> <p>TOK.p30.r1.c4 MAY</p> <p>BMM9.p18.r7.c3 MAY</p> <p>JM.p169.#3 MAY</p> <p>[25EMC.pdfp42.#3.2&3 = K&L.p12.#5.3&2; 25EMC.pdfp42.#3.1 = JM.p169.#3]</p>  <p>MHD.AVB MAY</p>  <p>Schele PAL TC C3 i.<u:k'AL:MAY></p> <p>Greene PAL PT E8 <<k'AL:MAY>.ja>.ji</p> <p>Greene PAL PT G14 <u.?.>.<MAY:yi:ji></p>  <p>AT-E1168-lecture11.t0:17:33 Snuff bottle yo.<to:ti> u.<MAY:ya> a{h}ku{l} MO'.o</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • The only examples I've seen are the "tobacco" or "gift" meaning, none with the literal meaning of "deer hoof". • MHD search on "blcodes contains AVB" gives 24 hits, but I haven't looked at any besides the examples given here. • Do not confuse this with one of the variants of CHIJ = "deer" (visually slightly similar): <ul style="list-style-type: none"> ◦ CHIJ has more than just the hoof (it includes the haunch) whereas MAY shows the hoof only. ◦ CHIJ shows the leg bound (presumably to stop the deer from escaping), whereas MAY has no binding at all (as there is no haunch to bind anyway). • MAY = "deer hoof" is used as a rebus for writing the homonym <i>may</i> = "tobacco". <ul style="list-style-type: none"> ◦ A snuff bottle gives: <i>yotoot umay <X></i> = "(the) container of tobacco of <X>" = "(the) snuff bottle of <X>". • Perhaps via the "tobacco" meaning (or completely independently of it), MAY as a deer hoof is also used as a rebus for writing the homonym "gift" – see also <i>mayij</i> = "gifting (blood sacrifice)".
gifting (blood sacrifice)	N	H	S	<p>mayij</p>  <p>Graham = AT-YT2021-lecture21.t0:34:43 = AT-YT2021-lecture21.t0:34:43 = Coll-1 NAR Stela 24 D2 ti.<k'AL:<MAY[yi:jj]>></p>

					<ul style="list-style-type: none"> • This is actually MAY-yi{} with MAY = “deer hoof” used as a rebus, rather than actually being the logogram for MAY. As such, it should probably be classed under the “syllabogram spellings”, as the MAY is here serving only for its sound value rather than its meaning. • <i>ti k'al mayij</i> = “at (the act of) gifting”. • Meaning given in both directions in EB: <ul style="list-style-type: none"> ○ English->Maya: EB.p221.pdfp226.#7 gift <i>mayij, sih, sihaj</i>. ○ Maya->English: <i>mayij</i> n. gift. • NAR Stela 24 D2 is quite badly eroded: <ul style="list-style-type: none"> ○ The reading and translation come from AT-YT2021-lecture21.t0:34:43. ○ In this same lecture, an additional drawing (re-drawn) and photo of D2 is provided. The drawing shows much better than the Graham drawing why the glyph-block is read as MAY. There is a photograph in Coll-1, but it doesn't help the reading – the photo provided in the lecture is slightly better for this.  <p>AT-E1168-lecture11.t0:21:34 Wooden Box yo.<OTOOT:ti> u.<ma:<yi.ji>></p> <ul style="list-style-type: none"> • This is the pure syllabogram-only spelling: <i>yotoot umayij</i> <X> = “(the) container of/for (the) gift(ing) of” <X>.
mist, fog	N	N	S	mayuy	 <p>M&G.p78.#1 <YAX:ma:yu{y}>.<[CHAN]CHAAK:ki></p>  <p>ZenderEtAl-SSw.p37.pdfp3.fig1 (Zender) = Safranov LTI - Kimbell Panel J2-J4 <ma:yu>.yu TI':CHUWEN? AJ<K'IN:ni:a></p>  <p>HoustonEtAl-AUiaML-II.p5.fig3 (Stuart) = Safranov LTI Panel 4 L-M-N</p>

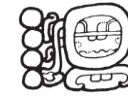
					<p><ma:yu>.yu *TI'?:CHUWEN? AJ<K'IN:ni:a></p> <ul style="list-style-type: none"> The form <i>mayuy</i> is <i>not</i> an inflected verb, like <i>puluy</i>, <i>jubuy</i>, <i>tzutzuy</i> – it is just a noun meaning “mist”; <i>pul</i>, <i>jub</i>, <i>tzutz</i> are verbs of motion or change of state, with suffix <i>yi</i>, resulting in a <matching_vowel>-y; also as in <i>t'abay</i>, <i>ehmey</i>, <i>lok'oy</i>. So if it were based on a verb <i>may</i>, it would be <i>mayay</i> and not <i>*mayuy</i> anyway. Occurs in the context of: <ul style="list-style-type: none"> The name of the carver – <i>yuxul Mayuy Ti' "Chuween"</i> = “the carving of Mayuy Ti' “Chuween”” (“Mist Mouth Monkey”) – LTI Kimbell Panel: <ul style="list-style-type: none"> See also ZenderEtAl-SSw where Mayuy Ti' Chuween is mentioned several times. Dorota Bojkowska: There is no need to infer an underspelled <i>u</i>, as in Mayuy U-Ti' Chuween, just Mayuy Ti' Chuween is fine. Yax Mayuy Chan Chaak – a ruler of NAR, 2 rulers after Lady Six Sky = ~ “First Mist Sky Chaak” (M&G.p78).
hug, embrace	V		S	mek'	 <p>Zender-TMMD.p22.fig8.1 PAL Tablet of the 96 Glyphs E6-F6 u.<me.k'e><jij[ya]></p> <ul style="list-style-type: none"> MHD has a proposed logogram equivalent MEK'? (some doubt because of the question mark). It consists of CHUM above a TZ'AM (“cushion throne”).
nest	N	N	S	met	 <p>L&D.p87.r2.c2a = gb3a Zender-TMMD.p17.fig5.3a me:te</p> <ul style="list-style-type: none"> L&D.p87 = Incised Shell K8895 Zender-TMMD.p17.fig5.3a = Zender-TMMD.p16.c2.l+20
square-nosed beastie, “SNB”	N	G	L	miin?	 <p>TOK.p29.r3.c2 ? T1021a T1021b - TMHW.pdfp436.r8.c3.#59 - MHD.AB8.1&2&3 min? TMHW.pdfp408.r2.#11&#12&#13 TMHW.pdfp408.r3.#14&#15&#16</p>



HelmkeEtAl-KotE.p128.fig12e
ALH Incised Ceramic Bowl RP595/161
SNB?..?



HelmkeEtAl-KotE.p128.fig12f
ALH Petkanche Ceramic Vase RP595/56
ko?.SNB



Tokovinine-PfaP.p101.c1.fig5d
CPN Stela B D1
4.SNB.<CHAN:na>



HelmkeEtAl-KotE.p128.fig12b
(Gronemeyer)
NAR Altar 1 F2
<IHK'.SNB>.AJAW



= Tokovinine&Fialko-St45oN.p10.fig14b
NAR Altar 1 F2
<IHK'.SNB>.AJAW



HelmkeEtAl-KotE.p128.fig12a
NAR Stela 24 B17
IHK'?.SNB



WagnerEtAl-TNNT
PAL TS D6
SNB.<TI?..?>



HelmkeEtAl-KotE.p128.fig12c
TIK Temple IV Lintel 2 A10
K'UH{ul}.[IHK']SNB



= Coll-1
TIK Temple IV Lintel 2 B8-A10
"Starwar" 6.<KAB:NAL:la> tu.<*CH'EEN> K'UH{ul}.SNB



HelmkeEtAl-KotE.p128.fig12d
K2358


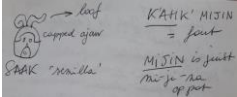


DO – Unprovenanced Wall Panel
ISIG[SNB]



YAX – Lintel 56
ISIG[SNB]

- No glyphs given in K&H, K&L, BMM9, 25EMC.
- Bonn doesn't seem to have provided a code for this glyph (surely impossible, and perhaps I've just missed seeing it).
- Tokovinine&Fialko-St45oN.p7-8 is where the reading *miin* for the SNB is suggested. BeliaevEtAl-PAEdPF3.p121 supports this reading with *MIIN?* for NAR Stela 24 B17.

					<ul style="list-style-type: none"> The glyph has been given the nickname “Square-Nosed Beastie” (SNB) because of the distinctive squarish-curved shape to the left of the “face”. It seems more like the upper lip of the creature than its nose to me, but perhaps “Square Upper-lipped Beastie” would have been too cumbersome (or perhaps they didn’t realize that it wasn’t the nose at the time, or I may just be wrong). The nickname is historical and has stuck. The SNB also had the nickname “Zip monster” because <i>Zip</i> is the old spelling for the Haab-month nowadays written <i>Sip</i>, and the SNB was the patron of the month Sip as infixed into the ISIG (to match the Haab-month of the LC date of the opening event of the inscription). That is also the reason for including ISIG examples above. All the examples given above are related to SNB, but they are <i>not</i> all simply SNB. Here are some features of all these glyphs: <ul style="list-style-type: none"> The S-shaped mouth-and-nose (upper lip?) is the defining characteristic. In the upper loop of the S is often a monster-head, and in the lower loop often the teeth, e.g. TOK.p29.r3.c2. In the lower loop of the S is optionally an infixed K’AL, e.g. NAR Altar 1 F2, NAR Stela 24 B17. There can also be an infixed CH’ICH’, instead of the K’AL (see Glyph-X elsewhere). In one instance, the eye and face in the top right resembles a “CHUWEN”, NAR Stela 24 B17. In one instance, the monster head is topped by a TI’, PAL TS D6. The variant of Glyph-X which goes with 3+JGU or 4+JGU in the SS is also a form of SNB. <ul style="list-style-type: none"> 3+JGU: SNB with CH’ICH’ infixed into the bottom. 4+JGU: SNB with CH’ICH’ infixed into the top (or the whole glyph is upside-down?). There is a lack of clarity as to whether the nickname “SNB” applies purely to the zoomorphic head with the S-shaped mouth-and-nose, or whether it includes the K’AL – i.e. is the K’AL read in addition to MIIN? Equally unclear (to me) is the reading when CH’ICH’ occupies the place of the K’AL (when writing some of the forms of Glyph-X). Tokovinine-PfaP.p101.pdfp19.c2.para3: The second place on the back of [CPN] Stela B is <i>Chan [T1021] chan</i>, literally “four Square-Nosed Beastie(s) sky (or skies).” This place name re-appears on the nearby Stela A. [Sim: MHD transliterates CPN Stela B D1 as 4.MIIN?<CHAN:na>. All instances of MHD.AB8 in the database have min? for billogosyll, so the question mark indicates uncertainty that the glyph is read MIIN rather than uncertainty that the glyph at D1 <i>is</i> SNB; i.e. both Tokovinine and MHD believe that a SNB is present at CPN Stela B D1. However, I am unable to find the same combination of glyphs in CPN Stela A – both in the Linda Schele drawings and in the MHD. Tokovinine seems pretty sure of this, as he goes on to explain that CPN Stela A has four instances of the 4-<something>-CHAN: The inscription mentions four supernatural place names (Chan Te’ Chan, Chan [T1021] Chan, Chan Ni’ Chan, And Chan May Chan),] The SNB is a Classic Maya Deity. There are at least four distinct contexts in which the SNB glyph appears: <ul style="list-style-type: none"> Infixed in the ISIG as the patron of the HAAB month, when the month corresponding to the LC of the Initial Series is SIP (see ISIG for more information). As the form of Glyph-X for 2 of the 6 lunations governed by JGU (see Glyph-X for more information). As <i>Ihk’ Miin</i>, the name of the mythical founder of the NAR dynasty (see <i>Ihk’ Miin</i> for more information). In theonyms – when rulers have the name of this deity as part of their name/title. MHD Statistics (2024-02-27): <ul style="list-style-type: none"> “blcodes contains AB8”: 91 hits. “blcodes contains AB8” and “blsem contains ISIG”: 16 hits. “blcodes contains AB8” and “blsem contains Glyph X”: 25 hits. “blcodes contains AB8” and “blmaya1 contains IHK’ MIN”: 6 hits. “blcodes contains AB8” and “blsem contains name” and “blmaya1 does not contain IHK’ MIN”: 30 hits. None of the above: 14 hits (no discernible additional category emerges from looking at these hits).
child of father	N	TR	L	mijin? / mijjin? / mihiin?	  <p>MHD.ZA3.1&2</p> <p>Raven (personal communication 2022-01-05)</p>

mijin



K&H.p84.#1
? / K'AHK'??



K&H.p44.r1.c4
u.<K'AHK'?:na>



TOK.p32.r3.c4
MIHIIN?



AT-YT2021-lecture13.t0:03:36
K'AHK' MIHIIN



BMM9.p20.r5.c3
MIJIN? / NICH'AN?



K&L.p29.#2
MIJIN/mijiin



25EMC.pdfp42.1&2 [25EMC.pdfp42.3 = K&L.p29.#2.4]



Stuart-aNCFRG.p7.fig1.c.2
u:K'AHK':MIJIN:na


















Stuart-aNCFRG.p7.fig1.c.1.1
MIJIN



CAY Altar 4 E'1
u.<"MIJIN":na>

- Hamann-PiCM.p6.para1: As with other relationship terms, this is practically never found without the possessive prefix.
- The "AJAW"-face inside the "MIJIN" itself causes it to have been given the nickname "capped AJAW".
- The reading "MIJIN" has been rejected by a number of epigraphers. However, supporting evidence for this reading might be:
 - At AT-YT2021-lecture13.t0:03:36 Tokovinine renders this glyph as K'AHK' MIHIIN.
 - At AT-YT2021-lecture24.t0:17:07 Tokovinine explains that at the time of the Spanish conquest, the Yucatec words for "son of mother" and "son of father" were *yal* and *mehen*(?).
 - MartinEtAl-LE46dN.pdfp8 & MartinEtAl-LE46dN.pdfp9 give *mijiin* in the transliteration of NAR Stela 46 C1 and p14 (admittedly, Tokovinine is one of the co-authors).
 - Searching in MHD on "blcodes contains ZA3" gives 189 hits, all glossed as *mijin*.
- Some epigraphers consider the K'AHK' element to be an integral part of the "MIJIN" glyph – not read separately, others that it *is* in fact read separately.
 - Most of the standard references (K&L, TOK, BMM9, 25EMC) treat the K'AHK'/"flames" as an integral part of MIJIN.
 - MHD treats the K'AHK' as a separate element, as the image of ZA3 does not have the "flames" above it.

					<ul style="list-style-type: none"> ▪ A search on “blcodes contains ZA3” gives 192 hits, but a search on “blcodes contains ZA3” and “blcodes does not contain ZBB (=the “flames” of K’AHK’) gives more than 60 hits. ▪ This significantly large number show that MHD views the K’AHK’ as a separate glyph. ▪ Interestingly, a very large proportion of the MIJINs without K’AHK’s are preceded by a colour term: IHK’, SAK, YAX, etc. ▪ So MHD reads the “capped AJAW” without the “flames” as ZA3/MIJIN, and reads the “capped AJAW” with the “flames” as ZBB and ZA3 occurring together, i.e. as K’AHK’ MIJIN. • Erika Raven: Milan in EMC 2021 said that it’s a squash seed that’s sprouting, so the “flames” are actually leaves. • Erika Raven (personal communication 2022-01-05): (paraphrased from Dutch): the “flames” are not flames, but leaves, sprouting from the XAAK/SAAK-seed. That’s the reason that this is used as a relationship term. [Sim: Indeed, “leaves” makes much more sense in this context.] • The whole phrase is a parentage statement (with or without <i>xaakil/saakil</i>) and means “child of father” (the sprout or pumpkin seed of the right-side-up “AJAW”-face is somehow related to the father-child relationship), see also TIK Stela 31. • Do not confuse this with the visually similar Tzolk’in day-name AJAW. It’s only AJAW when it’s in the “blood-cartouche”, in the context of a Tzolk’in date. Furthermore, the Tzolk’in day-name AJAW never has a “cap” nor “flames”. • Do not confuse this with the visually similar XAAK/SAAK. XAAK/SAAK is very “plain” – just the “AJAW-face”, nothing more. MIJIN always has a “cap”, although whether or not the “flames” on the top are to be included is an open question.
god of the underworld and sacrifice	N	G	P	mix winkil	 YAX Lintel 1 A4 mi<xi:WINKIL>  YAX Lintel 3 D3 mi<xi: WINKIL>  YAX Lintel 5 A2 mi<*xi:WINKIL:la>  YAX Lintel 7 C3 *mi<*xi:*WINKIL>  YAX Stela 11 B6 <mi:xi>.<WINKIL> <ul style="list-style-type: none"> • Tokovinine-DPMB.p2.l+3: 'Mixnal' (the Classic Maya god of death and sacrifice). • Traditionally read as <i>Mixnal</i>, it should now be read as <i>Mixwinkil</i>, as the reading of WINKIL has gradually been accepted.
macaw	N	A-B	L	mo’	 K&H.p85.#2 MO’  K&L.p16.#5 MO’  TOK.p26.r5.c2 mo [/ MO’]  BMM9.p19.r5.c1 MO’  JM.p171.#1 MO’ 

					<p>TOK.p11.r3.c2 MHD.BP5.3</p>  <p>MHD (Tolles) PNG Panel 3 Q'1 K'AN.<mo:TE'></p> <p>MHD (Stuart) PNG Stela 5 E1 <K'AN:na>.<mo:TE'></p> <p>MHD (Looper) PNG Stela 12 K1 AJ.<mo?:chi:hi></p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ◦ A. Naturalistic – head of a parrot – features: <ul style="list-style-type: none"> ▪ Boulder-shaped glyph with large distinct beak. ▪ Round eye with a circle of touching dots around it – probably to indicate the very distinctive markings around the eye of a macaw. • TOK shows a bird head and labels this as mo (lowercase, no glottal stop at the end), this is probably not a typo, but rather his deliberate attempt to show a mo with the full animal head version, and how it derives from the MO'; strange that he doesn't list MO' in the same entry (could just have been accidentally omitted).
macaw	N	A-B	S	mo'	 <p>JM.p172.#1 mo:o</p> <p>JM.p172.#2 mo:o?</p> <p>MC.p22.#1 mo.o.o</p> <ul style="list-style-type: none"> • Both instances of JM are from the name Mo' Witz Ajaw, the Lord of Macaw Mountain. • Dorota Bojkowska: if the JM.p172.#2 is an o, then it is indeed a very strange variant of o. • Dorota Bojkowska doesn't know why MC.p22.#1 has a double o.
Piedras Negras	N	U-PT	L	muk'ij / muk'	 <p>TOK.p30.r1.c3 ?</p> <p>JM.p92.#4 ICH'AK</p> <p>BMM9.p18.r7.c4 = CMC4.p25.#3 MUK'(IJ)? MUK'IJ</p> <p>BMM9.p18.r6.c2 = CMC4.p20.#7.1 ICH'AK ICH'AK</p> <p>MHD.ATA MUK'(IJ)?</p>  <p>Teufel-PhD.p549 PNG Throne 1 II <TAHN:CH'EEN>.<MUK'IJ:TUUN:ni></p> <p>Teufel-PhD.p549 PNG Throne 1 Z6 <tu:AJAW:le{I}>.<MUK'IJ:TUUN:ni></p>



Teufel-PhD.p549
 PNG Throne 1 F'1-F'2
 <TAHN:na>.<CH'EEN.na> <MUK'IJ:TUUN>.ni



Teufel-PhD.p549
 PNG Throne 1 F'6
 <TAHN:CH'EEN>.< MUK'IJ:TUUN>








Montgomery
 CAY Panel 1 C15
 <MUK'IJ:TUUN>.ni




















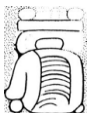







MHD.ATG
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- No glyphs given in K&H, K&L, 25EMC.
- Features:
 - A rectangular outline – typically horizontal.
 - Two symmetrically placed scrolls along the bottom, starting on the left and right and curling into the middle, but not meeting one another, instead leaving about a third of the width of the glyph in the middle.
 - Darked areas:
 - Each spiral encloses a darked (i.e. cross-hatched) area.
 - There is (optionally) an additional darkened semicircle on the top of the left spiral.
 - Three (occasionally only one or two) symmetrically placed non-touching dots (optionally darkened), centred between the two scrolls. When there are three dots present, they form a downward-pointing triangle.
- For a long time it was thought to be a jaguar paw, with the scrolls being retracted claws and the darkened areas paw pads.
 - But perhaps it's not a jaguar paw at all.
 - Due to this resemblance, some sources give a reading of **ICH'AAK**, treating it as a fourth variant of the three known variants of **ICH'AAK**.
- Stuart-TPS is the paper which distinguishes **ICH'AAK** and **MUK'(IJ)** as different glyphs:
 - It gives the nickname of the “paw stone” to the entire glyph-block in which this glyph is usually found (=“jaguar paw” plus the KAWAK and ni end phonetic complement). This perhaps in recognition of the historical association (correct or otherwise) of the glyph with a jaguar paw.
 - The entire point of the paper is to show that **ICH'AAK** and **MUK'(IJ)** are different words. The argument is based not only on the different appearance of the glyph but also on the syntax of how the glyph is found in inscriptions:
 - **ICH'AAK** is found principally in rulers' names.
 - **MUK'(IJ)** appears to be a toponym.
 - The paper goes even further and proposes that it is not the entire PNG site, but rather, very specifically, PNG Altar 4 itself. This, in that sense, indicates a “location”, namely the immediate vicinity of where the altar stood.








				<ul style="list-style-type: none"> • Other epigraphers seem to use it just to mean the more general toponym referring to the PNG site. For example, AT-E1168-lecture25.t0:17:23: And here's our city of Piedras Negras. Piedras Negras is the contemporary name – <i>in ancient times it was known as Muk'ij Tuun – probably "Piled up Rocks"</i>. That's a very neat and ample description of the landscape around Piedras Negras. The site is actually in a narrow gorge that is open only on one side, and then the other side is the rapids of the Usumacinta River. • MHD also distinguishes ICH'AAK (MHD.AT9) from this glyph (MHD.ATA), which it assigns the reading MUK'(U)?. <ul style="list-style-type: none"> ○ ICH'AAK and MUK'(U) are both, apparently (iconographically speaking), based on a jaguar paw. Two important characteristics which distinguish them are: <ul style="list-style-type: none"> ▪ MUK'(U) has distinct larger circular "<i>uniformly</i> darkened" elements, i.e. cross-hatched "paw pads" – the "clawed variant" of ICH'AAK either doesn't have <i>any</i> darkened elements, or, if it has, they are a lot smaller, of different sizes, and irregularly distributed ("jaguar spots"). ▪ MUK'(U) lacks a scroll hanging from the centre of the top, which ICH'AAK can have (perhaps an infixed yi for <i>yich'aak</i>). ▪ MUK'(U) (often) has three non-touching dots in a triangular formation, in the area between the two "paw pads", something which the "paw pad" variant of ICH'AAK never has. ○ Both BMM9 and CMC4 seem to make the same distinction: <ul style="list-style-type: none"> ▪ BMM9.p18.r6.c2 = CMC4.p20.#7.1 (with a scroll hanging from the centre of the top) → ICH'AAK (although the given examples <i>do</i> have cross-hatched "paw pads" and the non-touching dot triangle). Perhaps these should be read as MUK'(U) – otherwise the sole distinguishing criterion is the scroll? ▪ BMM9.p18.r7.c4 = CMC4.p25.#3 (without a scroll hanging from the centre of the top) → MUK'(U). ○ These similarities are the reason for the historical confusion between ICH'AAK and MUK'(U). This is made all the more difficult because ICH'AAK <i>does</i> have a variant with "paw pads": <ul style="list-style-type: none"> ▪ When there are visible, sharp, "unretracted" claws, there are no distinct paw pads. ▪ When there are no visible claws, then there are paw pads. ▪ The variant with no visible claws and with paw pads (read as ICH'AAK) resembles MUK'(U). • Of the remaining examples: <ul style="list-style-type: none"> ○ TOK gives "?". ○ JM gives ICH'AK, but this would be a very old, outdated reading. • MHD distinguishes – in addition to ICH'AAK/AT9 and MUK'(U)/ATA – yet a third logogram based on a jaguar paw: ATG <i>with no assigned reading</i>. <ul style="list-style-type: none"> ○ What distinguishes ATA from ATG is that in ATA, the "paws" are at the bottom, whereas in ATG, the "paws" are at the top – i.e. ATG is a sort of "upside down" ATA. ○ MHD statistics: <ul style="list-style-type: none"> ▪ AT9 (MHD reading = ICH'AAK) – by far the most common "jaguar paw" glyph – 72 hits. The sites, in order of the number of hits: <ul style="list-style-type: none"> • TIK: 17 hits. • TNA: 15 hits. • CRN: 12 hits. • DPL: 4 hits. • SBL: 3 hits. • CLK: 2 hits. • PRU: 2 hits. • NAR: 1 hit. • PUS: 1 hit. • UXL: 1 hit. • YAX: 1 hit. • Ceramics: 10 hits. • Other: 3 hits. ▪ I.e., widely spread in the Maya world, with particularly high number of occurrences in TIK, TNA, CRN. ▪ ATA (MHD reading = MUK'(U)) – 6 hits:
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					<ul style="list-style-type: none"> • PNG: 5 hits. • CAY: 1 hit. <p>I.e., restricted to the Usumacinta region, almost exclusively to PNG (even the single occurrence in CAY is actually to Muk'ij Tuun/PNG). In fact all but 1 occurrence are references to Muk'ij Tuun/PNG.</p> <ul style="list-style-type: none"> ▪ ATG (no MHD reading) – 14 hits: <ul style="list-style-type: none"> • YAX: 10 hits. • PMT (and PMT region): 2 hits. • DCB (Dos Caobas): 1 hit. • ZTZ (El Zotz region): 1 hit. <p>I.e., restricted to the Usumacinta region, almost exclusively to YAX, where it occurs in a deity name ? <i>Chan ? Mut</i>.</p> <p>Curiously, many instances of ATG resemble ATA and AT9 more than they resemble the example ATG in the MHD Catalog; i.e. they may have extended claws, or distinctly darkened paw pads. Perhaps the distinction is made more on the basis of syntax and semantics (knowing that it couldn't be ICH'AAK or MUK'IJ at that particular spot) than on the visual appearance.</p> <ul style="list-style-type: none"> • Summary: do not confuse MUK'(ij) with the visually similar “paw pad” variant of ICH'AAK. When in doubt, perhaps the easiest way to deal with this is to read ICH'AAK or MUK'(IJ) based on the context: <ul style="list-style-type: none"> ○ In a name: read ICH'AAK. ○ In connection with TUUN-ni: read MUK'(IJ).
bury	V		L	muk	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p29.#3 = KuppratApp MUKNAL</p> </div> <div style="text-align: center;">  <p>TOK.p17.r4.c3 MUK</p> </div> <div style="text-align: center;">  <p>BMM9.p13.r4.c1 MUK</p> </div> <div style="text-align: center;">  <p>KuppratApp MUK / MUKNAL</p> </div> </div> <div style="margin-top: 20px;">  <p>TOK.p17.r4.c4 MUK</p> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Features: <ul style="list-style-type: none"> ○ Boulder in the shape of a series of steps, climbing from left to right. ○ Inside, darkness (=cross-hatching) – common but optional. ○ Skull in bottom right corner. • Note that while most examples have steps ascending from left to right (i.e. asymmetric), TOK.p17.r4.c4 has a symmetric variant where the “wood” element divides the interior into two sections, and only the right section is cross-hatched. • Do not confuse this with the visually similar CH'EEN. Although <i>some variants of MUK</i> are divided by a vertical line or band, with darkness in the right half, MUK has a “step” outline on the left and top, while CH'EEN has a boulder outline. Also, MUK has an infixed skull, whereas CH'EEN has one of the three elements bone-jaw, eyeball or K'IN. • It is unclear to me why the <i>-nal</i> is read by some sources, even when there isn't a NAL present. Wouldn't it be more sensible to have <i>muk</i> = “to bury” (one logogram MUK) and <i>muknal</i> = “grave” (two logograms MUK-NAL)?

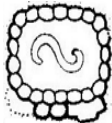






bury	V		S	muk	 JM.p173.#2 mu:ka{jj}  JM.p173.#3 <mu:ka>.ja  JM.p173.#4 mu.<ka:ja>  JM.p173.#5 <mu:ka>.ja  MC.p22.#3 = MC.p62.#5 <mu:ka>.ja
grave, tomb	N	U-S	P	muknal	 MHD (Polyukhovych) Fundacion La Ruta Maya 16.2.5.244 Panel 1 O7 u.<MUK:NAL>  MHD (Grube) JAI Glyphic Panel 1 B1 u.<MUK:NAL> <ul style="list-style-type: none"> The term <i>muknal</i> is clearly appropriate for “tomb”, with MUK = “to bury” and NAL = “place”. However, in many contexts, MUK itself already seems to be “tomb” (perhaps the NAL is considered to be underspelled?).
pigeon	N	A-B	S	mukuuy	 JM.p174.#1 mu.<ku:yi>
Tikal (EG)	N	U-PP	L	mut / kuk	 TOK.p16.r1.c2 MUT?  BMM9.p12.r2.c2 KUK? / MUT?  MHD.HB1.1&2 -  0569st MUT?  MHD (Houston) DPL Panel 6 A8 <K'UH{ul}>.<MUT:AJAW>  MHD (Graham) DPL Stela 8 G9 <K'UH{ul}>.<MUT:AJAW:wa>  MHD (W. Coe) TIK Stela 5 B6 <K'UH{ul}>.<MUT:AJAW>  MHD (W. Coe) TIK Stela 22 A4 <K'UH{ul}>.<MUT:AJAW>  TOK.p16.r1.c3  MHD.ALB.2  0569br  Graham

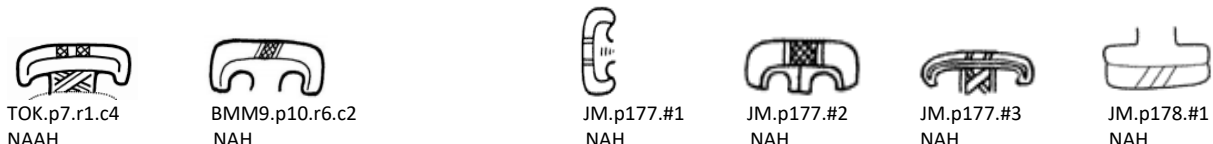


					<ul style="list-style-type: none"> ▪ A bundle (<i>of roughly horizontal straws?</i>), bound together with two (approximately) vertical bands, without knots – <i>thought to be a representation of the head of a crocodile made of straw, with its mouth bound shut – (perhaps) a representation of an animal with religious significance.</i> ▪ The asymmetric aspect lies in the fact that there is a sort of “narrowing” on the left, perhaps to represent a “snout”. ○ C. Representational (asymmetric): <ul style="list-style-type: none"> ▪ Similar to “B”, but with a more obvious crocodile head. ○ D. Representational (full body): <ul style="list-style-type: none"> ▪ The full body of an animal (not so obviously a crocodile – it could even be a mammal), also bound with two vertical bands. • MHD distinguishes “A” and “B” slightly more than Bonn, in that MHD assigns two different 3-character codes (HB1 and ALB respectively) while Bonn sees them more as variants of one another, giving both the basic numerical code of 0569 and distinguishing them by means of the 2-character suffix. • MHD is more cautious than Bonn in that it doesn’t assign a reading to either variant, whereas Bonn gives MUT? (for the entire 0569-family) and even just plain MUT (with no question mark) for individual members (could be a typo). In any case, Bonn is willing to recognize the reading MUT to a greater extent than MHD. • Do not confuse the abstract/symmetric variant of MUT with the visually similar YOMOOTZ. Both have a bundle of “upside down U straws” bound together by horizontal bands, but: <ul style="list-style-type: none"> ○ The abstract/symmetric variant of MUT has only <i>one</i> horizontal band halfway up/down (probably a strip of cloth), <i>tied with a knot in the middle</i>. ○ YOMOOTZ has one <i>or two</i> horizontal bands, with <i>no bow in the middle</i> (i.e. is not so obviously made of cloth). In both cases, the bands seem to go all the way around the back of the bundle. • Do not confuse the abstract/symmetric variant of MUT with the visually similar “KS” (“Knot-Site”) glyph: <ul style="list-style-type: none"> ○ The abstract/symmetric variant of MUT has one horizontal band halfway up/down (probably a strip of cloth), <i>tied with a knot in the middle</i>. This is generally only the knot, but very occasionally, there are in a few instances with an additional two droopy ends (a sort of “floppy bow”) – such instances make MUT resemble “KS” more, but MUT always has the cloth band horizontal going around the back, which “KS” never has.: <ul style="list-style-type: none"> ▪ DPL Stela 8 G9 and TIK Stela 5 B6 are two examples of the additional “two droopy ends”. ▪ An MHD search on “blcodes contains HB1” gives 225 hits, of which only 10 have the additional “two droopy ends”. This shows that while they are not at all common, they are not an aberration, and are just an optional element of MUT. ○ “KS” is an actual bow (perhaps tied from a strip of cloth), but both ends droop downwards. It doesn’t apparently “bind anything together” – i.e. it is “just a bow/knot”: there is nothing for it to “go round the back” of.
bird	N	A-B	L	muut	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p27.r4.c1 = BMM9.p19.r5.c2</p> <p>MUUT</p> </div> <div style="text-align: center;">  <p>von Euw XLM Coloumn 3 A6a MUT:ti</p> </div> </div> <div style="display: flex; justify-content: center; margin-top: 10px;">    </div> <p>MHD.BX1.1&2&3 MUT</p> <ul style="list-style-type: none"> • EB.p131.pdfp136.#7 gives only two references for a MUUT: YAX Throne 1 and XLM Column 3 A6a. I’m unable to find a drawing of YAX Throne 1, but XLM Column 3 seems to be the inscription on which TOK.p27.r4.c1 = BMM9.p19.r5.c2 are based.

















					<ul style="list-style-type: none"> MHD search statistics: <ul style="list-style-type: none"> An MHD search on "blcode contains BX1" gives 27 hits. Slightly more than half being for the name Sak Hix Muut. The remaining ones don't cluster around any other name or context. <ul style="list-style-type: none"> Sak Hix Muut (14 hits): <ul style="list-style-type: none"> Tikal (12 hits): <ul style="list-style-type: none"> Tikal Stela 31 (2 hits). Tikal Temple of the Inscriptions Panel U (10 hits). Non-Tikal (2 hits): IXL (Ixlu) and TET (= Tetitla (Teotihuacan)). Other = not Sak Hix Muut (13 hits): <ul style="list-style-type: none"> No obvious pattern to the combinations which MHD.BX1 appears in (hard to see in MHD even if there is a pattern, as my query just selects the desired glyph-blocks and not the surrounding ones). No obvious pattern to the sites it occurs in. Summary: this logogram is most commonly seen in Tikal, and there almost exclusively on one monument – Tikal Temple of the Inscriptions Panel U, in connection with Sak Hix Muut.
bird	N	A-B	S	muut	 <p>JM.p174.#3 mu:ti</p>  <p>JM.p174.#4 mu:ti</p> <ul style="list-style-type: none"> JM.p174.#4: the bird head could be part of the mu, except that in that case, the scroll is usually to the left of the bird head. This could be a total misreading by JM, for yebet.
sparrow-hawk	N	A-B	L	muwaan / muwan	 <p>K&H.p59.#6.1 MUWAN</p>  <p>K&L.p16.#7 MUWAN</p>  <p>TOK.p26.r3.c3 MUWAAN</p>  <p>BMM9.p19.r5.c3 = BMM9.p19.r5.c3 MUWAN</p>  <p>JM.p176.#1 MUWAN:na</p> <p>= K&H.p59.#6.3 MUWAN</p>  <p>JM.176.#2 MUWAN:ni</p>



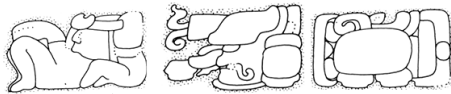
					 <p>Martin-AMP.p397.pdfp421.r5.c3 K'UH{ul}.<MUWAAN:AJAW></p>	 <p>Graham? YAX Lintel 46 I1 K'UH{ul}.<<[MUWAAN?]AJAW>:wa></p>	
					<ul style="list-style-type: none"> The month name is the same as the animal. Jasaw Chan K'awiil's burial has ceramic plates which were decorated with the <i>muwaan</i>-bird feathers around the plate. MUWAAN is distinguished from (the bird-head variant of) o and all other bird heads by the fact that it <i>has one or more feathers in its mouth</i>, i.e. the <i>muwaan</i> is a predatory bird which eats other birds (reference – see the article on owls not found in modern Maya languages). Do not confuse MUWAAN with the bird head variant of (y)AL. MUWAAN has <i>one or more feathers</i> in the mouth of the larger bird-head main sign while (y)AL has <i>the small head of a bird</i> in the mouth of the larger bird-head main sign. The baby bird's head in (y)AL is meant to portray a young chick of the parent bird, hence indicating the parental relationship. In contrast, the feathers in the mouth in MUWAAN are of a smaller bird having been eaten. The example from TOK.p26.r3.c3 even has the end of the leg of the small bird sticking out on the right-hand side! It is also an EG of Yaxchilan, but quite a rare one. <ul style="list-style-type: none"> Bíró-EGiCMI.p146.pdfp24.para5: There are also indications that Yaxchilan had its own sub-divisions with different toponyms. As Stuart pointed out, there is a third emblem glyph connected to one ruler of the city (Itzamnaj B'ahlam II) which can be read as <i>k'uhul muwan ajaw</i> also mentioned on an unprovenanced hieroglyphic stairway block possibly coming from El Chorro (Stuart 2007a: 39). On Yaxchilan Stela 4, a Muwan bird is topped with a Pa'chan glyph which probably indicates a specific place within Yaxchilan (Stuart 2007a: 4). YAX Lintel 46 I1 is part of a line of inset text H1-J1, consisting of smaller and less deeply incised glyphs: yu.<xu+lu> <tz'i:ba>.<CHAAK:ki> <ya na:bi:li>.<ho:ma:ma> CHAAK:ki K'UH{ul}:.<[MUWAAN?]AJAW:wa> ba{ah}.<ka:ba> → <i>yuxul Tz'ihbal Chaak yanaab Homam Chaak, K'uhul Muwaan? Ajaw, Baah Kab:</i> <ul style="list-style-type: none"> The issue here is that the inset text H1-J1 gives the name and political allegiance of the carver. If I1 is read as just <i>k'uhul ajaw</i>, then this leads to the unusual situation of an EG without a polity / toponym name. This is a little odd, so the question arises whether there is might be a polity or toponym infixed into or conflated with the main sign of I1b (which is undoubtedly the “vulture” variant of AJAW). The element emerging from the mouth and going to the right could conceivably be argued to be a feather. If so, then consideration should be given to the possibility that the main sign of I1b might actually be a conflation of (the third and quite rare EG of YAX) – MUWAAN – with the AJAW main sign, written as the “bird-head” <i>ajaw</i>. This leads to the possibility that I1 is actually K'UH{ul}.<<MUWAAN+AJAW>:wa> → <i>k'uhul muwaan? ajaw</i>, hence producing a glyph for the toponym/polity at this point in the inscription. 		
sparrow-hawk	N	A-B	S	muwaan / muwan	 <p>JM.p175.#4 mu:wa:ni</p>	 <p>= K&H.p59.#6.2 mu:wa:ni</p>	
Muxkan	N		S	muxkan	 <p>Safronov</p>	 <p>Safronov</p>	 <p>Montgomery</p>

				<p>PNG Panel 3 U'-V' <mu: xu?>.<ka: na> sa[ja[la]]</p> <p>PNG Panel 3 F''-G'' "BBT" <mu: xu>.<ka: na></p> <p>DO Unprovenanced Wall Panel J5 <*ya:*AL:*IX>.<mu:*xu:<*ka?.*na?>></p> <ul style="list-style-type: none"> The "surname" of a prominent family in the society of PNG: <ul style="list-style-type: none"> Perhaps a toponym? I can't find any source which says it's a toponym, only that it signifies an important family. A search in MHD on "blengl contains muxkan" returns only 3 hits – exactly the three examples above. The Muxkan Sajal and Ix Muxkan syntax of the examples above match the Chak Xim Sajal / Ix Chak Xim Sajal and Ix K'abal Xook syntax of the YAX Lintels. In those cases, it's treated as a sort of surname. As there don't appear to be any instances of Aj Muxkan to match the syntax of Aj Bik'iil, I'm considering Muxkan more a surname than a toponym. Members of the family are mentioned on two separate inscriptions: <ul style="list-style-type: none"> PNG Panel 3: Two members of the Muxkan family were present at the feast given to celebrate the 1-katun anniversary of the reign of Itzam K'an Ahk IV: T'ot'ol Ch'ok Muxkan Sajal and "BBT" Muxkan. Tokovinine (in AT-YT2021-lecture25.t0:28:35) points out that they (as a family) are quite important to Ruler 7 (who commissioned PNG Panel 3). This can be inferred from the fact that they are the only family with two representatives at the feast. DO Unprovenanced Wall Panel: A father and his son were two sajals, in succession, of Yo'nal Ahk II ("Kooj"). Ix Muxkan was the wife of the first and mother of the second (pointed out in AT-YT2021-lecture25.t0:29:33). <p>This shows the importance of the Muxkan family in the PNG politics of the time.</p>
cloud	N	N	L	<p>muyal / tokal</p>  <p>TOK.p11.r2.c4 MUYAL</p> <p>BMM9.p12.r3.c4 MUYAL</p> <p>JM.p176.#3 MUYAL</p> <p>JM.p176.#4 MUYAL</p> <p>MC.p164.r7.c3 MUYAL</p>  <p>K&L.p10.#1 [K&H.p85.#3 = K&L.p10.#1.3] MUYAL / TOKAL</p>  <p>MHD.XF2.1&2&3 MUY(AAL)</p>  <p>mayavase.com K2085 <MUYAL:ya?>.la?</p>  <p>Graham</p> <p>Graham</p>

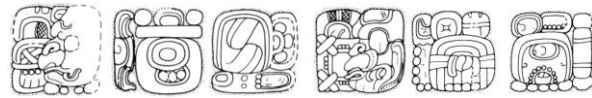
				<p>NAR Stela 2 D18 <MUYAL:ya?>.la?</p> <p>NAR Stela 13 G9 <MUYAL:ya(!)?></p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Coll-2 (Stuart) PNG Panel 2 l'1 MUYAL:la</p> </div> <div style="text-align: center;">  <p>Gronemeyer TRT Wooden Box J1 IHK'.<MUY:yi></p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 2 MUYAL.<CHAN:na> YOPAAT:ti</p> </div> </div> <ul style="list-style-type: none"> • Four references given in EB.p132.pdfp137.#5. • Reading / pronunciation: <ul style="list-style-type: none"> ○ The word “cloud” is given in text as both <i>muyal</i> and <i>tokal</i> in BMM9, K&H, K&L, but only K&L gives these glyphs the reading <i>tokal</i> (as well as <i>muyal</i>). ○ EB.p218.pdfp223.#6 gives cloud = <i>muyal</i>, <i>tok</i>, but no glyphs for either reading (not unusual, as EB gives very few glyphs). ○ The only source to give the (logogram) glyphs the reading <i>tokal</i> is K&L; however, a number of papers etc gloss names with <i>tok</i> as “cloud” rather than “burn” – see <i>tok</i> for more information. ○ K&Lp10.#1 explicitly gives two pronunciations – <i>muyal</i> ~ <i>muyaal</i>. The long-a is perhaps because two of the EB references have an end phonetic complement of <i>li</i> (MUYAL-li and mu-MUYAL-li). With the preceding vowel being “a”, the Wichmann-Lacadena rules imply a long-a. ○ MHD.XF2 gives MUY(AAL) and there is at least one instance where the logogram is read as (only) MUY, namely in the name of the Tortuguero ruler Ihk' Muyuy Muwaan, as recorded on TRT Wooden Box J1. • As often the case with many Classic Maya words, <i>muyal</i> occurs more frequently in the inscriptions as part of a name than to describe an actual cloud. • Features: <ul style="list-style-type: none"> ○ S or mirror-image S – if bold, it can have a spine (JM.p176.#3 is an example of an element which suggests a bold S, but which is subtly different). ○ Surrounded by an oval of dots or (large) dots (or a bold oval with a dotted spine).
present	V		S	<p>na' / (naw)</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p182.#1 na:wa:ja</p> </div> <div style="text-align: center;">  <p>PNG stela 1 K5 na.<wa:ja></p> </div> <div style="text-align: center;">  <p>PNG stela 3 D2b na:wa:ja</p> </div> <div style="text-align: center;">  <p>YAX Kimbell panel B4 na.<wa:ja></p> </div> </div> <ul style="list-style-type: none"> • This verb can apply to rituals involving a woman in relation to marriage or captives in relation to sacrifice. • Bíró-ONoM (implicitly) warns against assigning modern English translations like “marriage” and “engagement” for <i>mak</i> and <i>na'/naw</i>, found in the passive as <i>mahkaj</i> and <i>nahwaj</i> on PNG Stela 1, 3, and 8 and other inscriptions – better to use “to present” and “to cover” respectively. • There is an additional subtlety was <i>nahwaj</i>, which, on face value, one would expect to have the infinitive <i>naw</i>. Bíró-ONoM.p6.fn2: The na-wa-ja spelling is usually interpreted to represent the root naw- with the h...-aj composite passive suffix and in turn connected to the Ch'olti' root nau “to adorn, to paint”. The translation is therefore “he/she/it was adorned, painted”. The problem with this interpretation is that the actual transcription of the Ch'olti' gloss is nab' which is already attested in Classic Ch'olan. David Stuart (in Guenter 2007:21, note 21) suggested that the Classic Period spelling was based on the Ch'olti' root na' “to know (someone)” as in a public presentation and which has many cognates in all Mayan languages. In this case, the verb should be analysed as na-w-aj where the composite -w-aj passive suffix indicates a non-CVC root, probably a derivation. The translation would be

					<p>“he/she/it was known” (publicly) akin to presentation, and in a parallel structure with <i>mak-</i> it may have the implicit meaning of unveiling (as also suggested by Christophe Helmke and Harri Kettunen, personal communication with Christophe Helmke, 22 November 2010).</p> <ul style="list-style-type: none"> ○ L&D.p47 states that a non-CVC takes the passive endings <i>-naj</i> or <i>-waj</i>. The former is known for <i>tz’ihbnaj</i>, the latter for <i>na’waj</i> (although neither of these are given as an explicit example in L&D – just the grammar rule is stated, and the example given is <i>uxul</i>). ○ Note that <i>na’</i> is apparently not considered a CVC-verb, which means that the glottal stop is not considered a “standard” consonant in this context. This is shown by the fact that otherwise we would have <i>na’</i> (passivized) → <i>nah’aj</i>. Even if there were a phonological rule for simplifying the consonant cluster <i>-h’-</i>, this would not explain the <i>-w-</i> seen in the passive form <i>nawaj</i>. Instead, this requires the ending to be <i>-waj</i>, i.e., for <i>na’</i> not to be considered a CVC verb. • <i>k’al</i>, <i>na’</i>, and <i>t’ab</i> are translated as “to present” in English, but they are quite different types of “presenting”: <ul style="list-style-type: none"> ○ <i>k’al</i>: a ritual object (e.g. a headband or stela) is the object of <i>k’al</i>. ○ <i>na’</i>: a human being (e.g. a bride or prisoner) is the object of <i>na’</i>. ○ <i>t’ab</i>: a ceramic (or perhaps the inscription / painting on the ceramic) is the object of <i>t’ab</i>.
building, structure, house; first	N	U-S	L	naah / nah	 <p>TOK.p7.r1.c4 NAAH</p> <p>BMM9.p10.r6.c2 NAH</p> <p>JM.p177.#1 NAH</p> <p>JM.p177.#2 NAH</p> <p>JM.p177.#3 NAH</p> <p>JM.p178.#1 NAH</p>  <p>K&L.p29.#4 NAH</p> <p>MC.p165.r1.c2.1&2&3 NAAH / na / NOJ?</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • AT-YT2021-lecture17.t0:23:05-23:55: And very much like [in] present-day Mayan languages, the term “house” <i>naah</i> actually refers to something more than a single building. Like archaeologists... we usually call it [a] “patio-group” – so it’s a group of houses sharing a courtyard. In [the] present-day Ch’orti’-speaking area, a house will also include the courtyard in front it – so it would actually be the “edge of the house”: <i>ti’ naah</i> for the “mouth of the house”. [...] So the palace at Sufricaya (where I work) is called “Three Platform House”, basically there are three platforms around the courtyard. The palace at Palenque – initially at least – was called the “Five Platform House” – presumably the enclosed space with some central buildings in the middle.
handspan	N	X	L	nab / nahb / naab	 <p>K&L.p26.#4.1&2 NAB / NAHB / NAAB</p> <p>TOK.p20.r1.c3 = BMM9.p16.r2.c3 NAHB NAB</p> <p>25EMC.pdfp43.#2.1 [25EMC.pdfp43.#2.2 = K&L.p26.#4.2] NAB</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • EB.p133.pdfp138.#3: <i>nab</i> (2) n. hand-span (certain hand-based measurement of game ball). • K&H.p112.pdfp117.#13: “handspan” used for counting dimensions – particularly the circumference of rubber balls used in the ballgame.

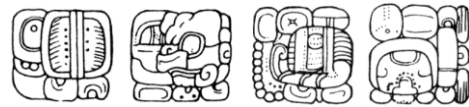
					<ul style="list-style-type: none"> • The three alternative pronunciations are from K&L. • Do not confuse NAB with the phonetically similar (in some readings identical) NAHB meaning “lake” or “pond”. • Do not confuse NAB with the visually similar ke: <ul style="list-style-type: none"> ◦ ke has the fingers and palm pointing (roughly) sideways – to the left or to the right. ◦ NAB has the fingers and palm pointing (roughly) downwards.
lake, pond	N	N	L	nahb / naahb	 K&H.p85.#4 NAB  MC.p165.r1.c1.2 NAAB  TOK.p32.r1.c2 NAHB  TOK.p32.r1.c3 NAHB  BMM9.p20.r5.c4 NAB  JM.p179.#1 NAAB  K&L.p21.#7 NAB  BMM9.p10.r6.c1 NAB  K&H.p16.r1.c2 NAB  K&L.p21.#7 NAB  MC.p165.r1.c1. NAAB  SJ.256.1.2 NAB'  TOK.p14.r2.c3 NAHB  TOK.p14.r2.c4 NAHB  MC.p165.r1.c1.3  Zender-TtTfiS.p4.fig4d

				<p style="text-align: center;"><K'INIXH:AHK:la>.<MO';NAAB></p>  <p>MC.p165.r1.c1.4 = Greene PAL Tablet of the 96 Glyphs E5b NAAB MO'.NAHB</p> <ul style="list-style-type: none"> • Variants (5): <ul style="list-style-type: none"> ○ A. Full form: small sign above & boulder below. ○ B. Reduced form 1: small sign only. ○ C. Reduced form 2: boulder only – given only by TOK. ○ D. L-form: <ul style="list-style-type: none"> ▪ Tokovinine explains in a lecture that the long “tubular” part represents the stem of the waterlily leaf, and the “flared out part” represents the leaf or waterlily pad (hence the waterlily markings) [lost reference]. ▪ Dorota Bojkowska: the other end is almost definitely an unopened lily flower. ○ E. Head form: <ul style="list-style-type: none"> ▪ Dorota Bojkowska doesn't know what the distinguishing features of the head variant of NAHB are – it only occurs in Palenque [Discussed during Mesoamerica Meetings 2023?] ▪ Sheseña-LC explained that the multiple dots under the eyes are tears. ▪ Sim: The multiple dots surrounded by small cross-hatched area below them has some resemblance to an element in syllabogram ja, but there may be no connection, as this one has many more dots (ja usually has only two or three). • The “corn kernels” (touching dots in the small element at the top) in “A”, “B”, “C” are slightly unexpected – perhaps water is associated with rain, and rain enables the growth of corn? Unclear if they have any connection to the dots in “E”. • JM.p178.#5: identical to HA' water (listed as JA' JM.p109.#5) ~ = HA' MC.p163.r2.c5 (minor differences like bold inner circle, 4 double grass blades). Dorota Bojkowska: This is an old reading, proposed very early by Schele and Grube (“The glyph for Plaza or Court”, Copan Note 86). It's now well-established that this glyph is HA'. • Do not confuse this with the phonetically similar/identical NAB meaning “handspan” – a unit of measurement for the size of balls in the ballgame.
lake, pond	N	N	S	<p>nahb / naahb</p>  <p>JM.p179.#3 na:bi</p> <ul style="list-style-type: none"> • The -h- is never reflected in the spelling of Classic Maya and is reconstructed from the Colonial Spanish and modern Mayan languages.
Tikal noble title	N	TA	P	<p>nahb nal k'inich</p> 

Guenther-FAtA.t0:15:06 / MHD (W. Coe)
 TIK Stela 1 Bz2-Az3-Bz3
 [IX]UNEN K'AWIIL u.<*NAHB:NAL:la>.K'INICH



Guenther-FAtA.t0:15:24 / MHD (W. Coe)
 TIK Stela 5 B4-A5-B5-A6-B6-A7
 <YIHK'IN:CHAN>.<K'AWIIL:la> u.<7:20> <TZ'AK.nu>:ii K'UH{ul}.<MUT{ul}:*AJAW> <NAHB:NAL:la>.K'INICH



Guenther-FAtA.t0:15:46 / MHD (W. Coe)
 TIK Stela 16 B3-B4-C1-C2
 ja.<sa:wa> <CHAN:na>.<K'AWIIL:la> K'UH{ul}.<MUT{ul}:AJAW:wa> <NAHB:NAL:la>.K'INICH



Guenther-FAtA.t0:24:07 / MHD (W. Coe)
 TIK Stela 22 B6-A7-B7



Guenther-FAtA.t0:14: (W. Coe) = Guenther-FAtA.t0:06:50 (Galeev)
 TIK Temple 6 B10-A11
 *K'UH{ul}.<*MUT{ul}:*AJAW> <*NAHB:*NAL>.*K'INICH













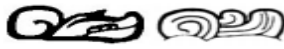





Guenther-FAtA.t0:14:32 (W. Coe) = Guenther-FAtA.t0:06:50 (Galeev)
 TIK Temple 6 C9
 <NAHB:NAL>.K'INICH



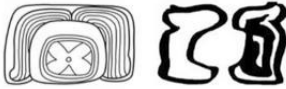












Guenther-FAtA.t0:14:42 (W. Coe) = Guenther-FAtA.t0:06:50 (Galeev)
 TIK Temple 6 E19-F19
 <*NAHB:*NAL>.*K'INICH

- A title particularly common in TIK.

					<ul style="list-style-type: none"> • Guenther-FAtA.t0:09:10-09:34: The Late Pre-Classic period, another period ending, and another reference – here very eroded – to this Sak Hix Muut bird. And we have a king of Tikal who is using a title that I’ll be referring to a lot in this presentation: <i>Nahb Nal K’inich</i> = “Pool Place Sun-God” may be a rough translation of it – and that was a royal title of Tikal. • Guenther-FAtA explains that this title is very commonly found in Tikal – for men and women. [14:05] So let's go through [the monument(s)]. We're going to be looking just at this Nahb Nal K'inich title that actually shows up, to show you why Simon thought we should have a good amount of caution on this. So here in this first passage [Temple 6] – you can see there is the emblem glyph of Tikal [B10] – so this must be an early ruler of Tikal – probably a legendary one, and there is a name with just a little bit remaining at the back, telling us that this is the Nahb Nal K'inich title [A11]. On this passage – the next one in the text [still on Temple 6] – <i>there</i> is the Nahb Nal K'inich title [C9], probably right after the emblem glyph [D8 is almost totally eroded]. If we go to this section over <i>here</i> [still on Temple 6] we can see at the very end of the text (this is probably a Waywal title [F19]), and right <i>before</i> it there is a name that seems to be the Nahb Nal K'inich [title] [E19]. So we have a lot of Nahb Nal K'inich titles all over, and if you are ever working with the texts in Tikal, there is one hieroglyph that you want to pay a lot of attention to. [15:06] Here you can see another example – this is from Stela 1. There it is, in the name of the Lady Baby [...] in this case in fact the name is Lady Unen K'awiil [Bz2-Az3], and she has the Nahb Nal K'inich title [Bz3]. Over here on Stela 5 you see it with Yihk'in Chan K'awiil – there is his name [B4]. It says he is the 27th successor of Yax Ehb Xook [A5-B5-A6], who is the founder. He has the emblem glyph [B6], and there's the Nahb Nal K'inich title [A7]. So [the] Nahb Nal K'inich title is ubiquitous at Tikal. Again, here just on Stela 8 we actually have <i>two</i> examples of it. On Stela 16, we have another example, here [C2, after Jasaw Chan K'awiil, K'uhul Mutul Ajaw]. • Guenther-FAtA explains that structurally, this title always comes <i>after</i> the emblem glyph. He will use this pattern to argue that the two occurrences of K'inich he's interested in (on Panel Y and Panel Z respectively, with a very eroded glyph in the same glyph-block, immediately preceding the K'inich) are <i>not</i> instances of the Nahb Nal K'inich title, but instead part of Ruler 28's name, which happens to end in K'inich. This is because these two occurrences come <i>before</i> the Tikal emblem glyph. • MHD has 31 hits for “blmaya1 contains nahbna1 K'inich”, including all the examples given here. The overwhelming majority are from TIK: <ul style="list-style-type: none"> ○ 3 on ceramics. ○ 28 on monuments: <ul style="list-style-type: none"> ▪ 4 from DPL. ▪ 24 from TIK.
north (Postclassic)	A	P	L	nal	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>JM.p181.#2 NAL(?)</p> </div> <div style="width: 50%;">  <p>JM.p181.#3 na.NAL(?)</p> </div> <div style="width: 33%;">  <p>MC.p124.r2 <na.?:>:la</p> </div> <div style="width: 33%;">  <p>MC.p124.r3.c1 na.la?</p> </div> <div style="width: 33%;">  <p>MC.p124.r3.c2 na.la?</p> </div> <div style="width: 33%;">  <p>Greene PAL TC C11</p> </div> </div>

					<p>na:la</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, TOK. Zender-TRGiCMW.p11.c1.l+17 (referring to PAL TC C10-C13): <ul style="list-style-type: none"> Transliteration: T'AB-yi 6-?-CHAN-na NAAH-la 8-?-NAAH U-K'ABA' yo-OTOOT-ti xa-MAN?-na. Transcription: t'ab[ajy-i-Ø wak ?-chan <i>naahal waxak-?-naah, u-k'aba' y-otoot xaman.</i> Translation: He goes up to 6 ?-Sky, (to) the Northern 8-G1 Edifice, (which is) the name of the house of the north. Sim: the NAAH-la is another form of "north" NAL.
place; maize	N	U-S	L	nal	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 25%;">  <p>K&H.p85.#5 NAL</p> </div> <div style="width: 25%;">  <p>K&L.p22.#1.1&2 [K&L.p22.#1.2 = MC.p165.r2.c1.2] NAL</p> </div> <div style="width: 25%;">  <p>TOK.p32.r1.c1 NAL</p> </div> <div style="width: 25%;">  <p>BMM9.p20.r6.c1 NAL</p> </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 10px;"> <div style="width: 25%;">  <p>K&L.p22.#1.3-4 NAL</p> </div> <div style="width: 25%;">  <p>BMM9.p10.r6.c3 NAL</p> </div> <div style="width: 25%;">  <p>JM.p180.#5 NAL</p> </div> <div style="width: 25%;">  <p>JM.p181.#1 NAL</p> </div> <div style="width: 25%;">  <p>MC.p165.r2.c1.2&3 NAL</p> </div> </div> <div style="margin-top: 10px;">  <p>Coll-2 QRG Stela J D17 <[IHK']WAY>:NAL:la</p> </div> <ul style="list-style-type: none"> Is there really a context (outside of a placename) where this word <i>means</i> "maize"? Mostly it seems to be <i>ixiim</i> which has this function. Variants (2): <ul style="list-style-type: none"> A. Full – features: <ul style="list-style-type: none"> Above: corn cob protective sheath-leaves: <ul style="list-style-type: none"> Left: a small "roundish" leaf, curling to the left. Middle: a small "longish" leaf, above the right leaf. Right: a long leaf, horizontally stretched. Optionally: three to four maize kernels attached to the underside of a spine in the longer leaf on the right. Below – corn cob: <ul style="list-style-type: none"> Boulder with many corn kernels. Optionally: two flanking protective leaves. B. Reduced: <ul style="list-style-type: none"> Just the top element of the full variant. (Optionally) three to four maize kernels attached to the underside of a spine in the longer leaf on the right – this is more frequent in the reduced variant, presumably because the full variant already shows many maize kernels within the boulder outline. <p>There is occasionally a "fancy" reduced form (e.g. QRG Stela J D17 where the leaf on the right comes down over the entire right side of the glyph below it). In general, in the reduced form, the leaves stay in the upper rectangular area that the glyph normally occupies. In the full form, the</p>

					<p>leaves on the top also stay at the top, and the boulder outline doesn't have any leaves flanking it, or has a set of zero (K&H.p85.#5), two (BMM9.p20.r6.c1), or four (TOK.p32.r1.c1) additional leaves flanking the "boulder" part.</p> <ul style="list-style-type: none"> Do not confuse the reduced variant of logogram NAL with syllabogram wi: <ul style="list-style-type: none"> Syllabogram wi has only two "leaves" while NAL has three (in both cases probably the sheathes of the corncob). Syllabogram wi has dots on the "outside the long leaf" whereas NAL has them on the "inside". Syllabogram wi usually has more dots than NAL – 4 or more for wi, and only 2-3 for NAL (although MC.p165.r2.c1.3 is an example where the complete array of kernels from the full form are infixed in the long leaf).
eclipse glyph	N	N	L	nam? / naam?	 TOK.p36.r4.c2 NAM  T326  MHD.ZK2.1&2  Love-TEG.p3.fig3a (artist unknown after Teeple) = Love-TEG.p3.fig3b (Mathews after Prager) SEP Stela 3  Love-TEG.p2.fig1b Dresden Codex (SLUB).p57  Love-TEG.p2.fig1c Dresden Codex (SLUB).p44  Love-TEG.p2.fig1d Dresden Codex (SLUB).p78  Love-TEG.p2.fig1g Paris Codex (Graz).p22  Love-TEG.p2.fig1h Paris Codex (Graz).p23  Love-TEG.p2.fig1j Paris Codex (Graz).p4  Love-TEG.p2.fig1l Madrid Codex (Nojib'sa).p66b  Love-TEG.p2.fig1m Madrid Codex (Nojib'sa).p16b  Love-TEG.p2.fig1n Madrid Codex (Nojib'sa).p17b



Love-TEG.p2.fig1f
Dresden Codex (SLUB).p70



Love-TEG.p2.fig1k
Paris Codex (Graz).p10



Love-TEG.p2.fig1e
Dresden Codex (SLUB).p78













Love-TEG.p2.fig1i
Paris Codex (Graz).p4

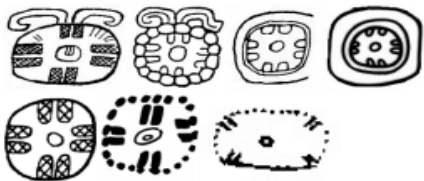









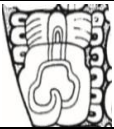
Love-TEG.p2.fig1a
Dresden Codex (SLUB).p55











- This has been nicknamed the “eclipse glyph” and has long been thought to mean an eclipse, of either the sun or the moon (depending on the infixed element).
- This glyph is found almost exclusively in the codices. There are only three known examples not from the codices:
 - SEP Stela 3:
 - SEP = Santa Elena Poco Uinic, a.k.a. just Poco Uinic, Chiapas.
 - Bonn lists SEP as the 3-character code for Santa Elena Poco Uinic but Prager-IT326aLfN.pdfp1.para1.l+4 & Prager-IT326aLfN.pdfp3.para1.l+6 has STE.
 - Both drawings are of the same glyph, by different artists. The monument it comes from is not further specified in Love-TEG, but that it is Stela 3 is known from Prager-IT326aLfN.pdfp1.fig1 & Prager-IT326aLfN.pdfp3.para1.l+8.
 - K5359.
 - A fragment of stone carving from CPN.
- Pronunciation:
 - Prager-IT326aLfN (2006) proposed a reading of **NAAM**, based on:
 - A syllabogram spelling of **na-mu** in the Dresden Codex. (I’m unsure of the location of the **na-mu** spelling in the photo of the section of the Dresden Codex provided in Prager-IT326aLfN.pdfp1.fig1.)
 - An end phonetic complement of **ma** in the SEP Stela 3 glyph.
 - The existence of cognates in Colonial Yucatec and modern Ch’orti’ with the meaning “to hide, put out sight, disappear, wane, vanish, dearth, lack, setting (of the moon or sun), lose sight of, lose memory”.
 - TOK.p36.r4.c2 (2017) seems to have accepted a modified form of this and lists it as **NAM** (intended to be short, as TOK consistently writes long vowels as long).
 - *For the codical glyph*, Love-TEG.17.c2.para7 (2017) proposes *yihk’in* for the flanking “wing” elements, and *yihk’in k’in* and *yihk’in uh* respectively, for when the k’in-glyph and the uh-glyph are flanked by the “wing” elements. He associates these paired elements with the **(Y)IHK’IN** – the “half-darkened **K’IN**-glyph” (see next bullet point).
- Love-TEG (2017) is a paper devoted to explaining that the “eclipse glyph” in the codices is different from the SEP Stela 3 glyph:


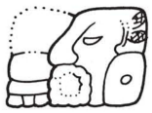










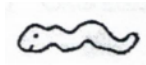

					<ul style="list-style-type: none"> ○ Differences: <ul style="list-style-type: none"> ▪ The SEP Stela 3 glyph has two crossed bands, which the glyph in the codices never has. ▪ The SEP Stela 3 glyph rests on a “tripartite pedestal”, which the glyph in the codices never has. ▪ The SEP Stela 3 glyph lacks the “dark and light fields”, which the glyph in the codices very often has. ○ Love-TEG: <ul style="list-style-type: none"> ▪ Says that the SEP Stela 3 glyph does perhaps indeed represent an actual eclipse (and is arguably read NAAM/NAM). ▪ Explains that the sections of the codices commonly thought to be about eclipses are not in fact so, because of timing considerations: the relevant events occur far more frequently than eclipses do. ▪ Argues that the “eclipse glyph” in the codices doesn’t so much represent an eclipse as <i>rain clouds</i> obscuring either the sun or the moon, and that (for that reason) it’s not read as NAM/NAAM. ▪ Proposes a reading of <i>yihk’in k’in</i> and <i>yihk’in uh</i> for when the sun or moon is infixed, respectively. ▪ Summary – Love-TEG.p19.pdfp19.c1.para2: Prager posits the ma suffix on the Poco Uinic eclipse glyph as supportive, a phonetic complement to <i>naam</i>, but since the Poco Uinic glyph is a different sign altogether (as I hope I demonstrated, above), the three-circled ma suffix at Poco Uinic does not shore up the reading <i>naam</i> for the Postclassic “eclipse glyph”. ○ Of the 16 distinct examples from the codices provided in the paper: <ul style="list-style-type: none"> ▪ They come from all three of the codices currently held in Europe. ▪ The infixed sun occurs more often than the infixed moon – 12 vs. 4, with 1 uncertain (Love-TEG.p2.fig1a). ▪ Of the 4 examples with infixed moon: <ul style="list-style-type: none"> • 2 occur as the second member of a pair (the second glyph of each pair in Love-TEG.p2.fig1f & Love-TEG.p2.fig1k), with the first member being the glyph with infixed sun. • (Only) 2 occur on their own (Love-TEG.p2.fig1e & Love-TEG.p2.fig1i). ○ Love-TEG.p20.pdfp20.fig25 points out that the “eclipse glyph” also occurs as the bottom or top half of two of the variants of Glyph-X – the ones which are associated with the 3rd and 4th of the 9 lunations which are governed by DG/Kimi; i.e. when Glyph-C = DG (see Glyph-X for examples). In this context, it is also the case that either K’IN or UH can be infixed.
La Florida	N	U-TT	P	naman	 <p>Martin-AMP.p396.pdfp420 <na.MAN>:AJAW</p>  <p>Stuart PNG Stela 1 I1 IX.<{na}MAN:ni:AJAW></p>  <p>Stuart PNG Stela 1 K2 IX.<{na}MAN:ni:AJAW></p>  <p>Stuart PNG Stela 3 A10 <IX:na>.<{*MAN:*ni:AJAW></p>  <p>Stuart PNG Stela 3 D3a <IX:na>.<MAN:ni:AJAW></p>  <p>Stuart PNG Stela 3 E4 <IX:na>.<MAN:ni:AJAW></p>

					<ul style="list-style-type: none"> • Houston-QV.p1.para3: Namaan is identified with La Florida, Guatemala. • The existence of an underspelled na in PNG Stela 1 can be inferred from a number of other PNG inscriptions referring to the same person. • On the question of whether FLD was a vassal of PNG or an independent polity, the answer seems to be the latter. Tuszyńska-PhD.p162.para1: The marriage of the ruler of Piedras Negras – K'inich Yo'nal Ahk II – in AD 687 to a princess of Namaan (La Florida) was supposedly arranged by his father, an earlier ruler named Itzam K'an Ahk, who also married a woman of the royal court of Namaan. Such successive alliances based on marriages probably resulted from friendly relations maintained by both centers, although they were probably also politically motivated and could be concluded due to the strategic location of Namaan.
tail	N	B-A	L	neh	 <p>AT-E1168-lecture11.t0:38:02 Incised Travertine Vessel B2-B3 K'AHK'.<NEH:<[chi]hi>:> XOOK</p>  <p>mayavase.com (EMC2021-AW-D3) K4116 K'AHK'.NEH tz'u.tz'i{h}</p>  <p>mayavase.com (EMC2021-AW-D3) K1181 K'AHK'.NEH tz'u.tz'i{h}</p> <ul style="list-style-type: none"> • Do not confuse <i>neh</i> = “tail” with the phonetically similar <i>nehn</i> = “mirror”. • The example from the Incised Travertine Vessel B2-B3 is the name of a person: K'ahk' Neh Chih Xook = Fire Tail(ed) Deer Shark. • This logogram (and a number of others, like BAAH) is also used very often acrophonically as a syllabogram (without the end consonant). As in the case of BAAH, its use as a syllabogram may well exceed its use as a logogram. In such cases, it almost becomes a philosophical point whether there still is a logogram use, or whether it's <i>always</i> a syllabogram use, and – in cases of writing the “original” meaning – it's a matter of underspelling. I.e. the above examples could be transliterated either as NEH or ne{h}. My personal preference is to transcribe NEH whenever the meaning of “tail” is being written, as in the above examples, and only transliterate as ne when the glyph is being used purely for its sound-value.
mirror	N	H	L	nehn	 <p>K&L.p29.#6 = 25EMC.pdfp43.#5 NEN (nehn) NEN</p> <p>BMM9.p12.r4.c1 NEN</p> <p>MHD.XGA -</p> <p>1959st -</p> <ul style="list-style-type: none"> • No glyphs given in K&H, TOK. • K&L, 25EMC, BMM9 give a reading of NEN/NEHN, but both MHD and Bonn give no reading at all, not even NE(H)N?, with a question mark to indicate uncertainty. • Do not confuse NEHN = “mirror” with the phonetically similar NEH = “tail”.

flower	N	P	L	nik / nikte'	 <p>K&L.p21.#6 NIKTE'</p>  <p>TOK.p11.r5.c3 NIK</p> <p>TOK.p32.r4.c4 NIK</p> <p>BMM9.p12.r4.c3 NIKTE'</p> <p>JM.p184.#4 NIKTE'</p> <p>JM.p184.#3 = K&L.p21.#6.5 NIKTE'</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Concerning the distinction between NIK and JANAAB, K&H.p36.fn44: The readings offered for both of these collocations are tentative as these include glyphic elements whose phonetic values are still debated. The first may be variously read as <i>k'a[h]k' tzih nik?</i>, or <i>k'a[h]k'nal nik?</i>, where <i>nik</i> is a known term for “flower”, while in the other case the logogram may be read as <i>janaahb</i>, which based on other contexts also refers to a type of flower although a productive modern cognate is still wanting. • BMM9, K&H, K&L state that NIK is an unspecified flower while NIKTE' is a mayflower. • Some uncertainty about whether it is read NIK or NIKTE'. • Features: <ul style="list-style-type: none"> ○ Boulder with two parallel non-touching bars at the North, South, East, West extremities. ○ The bars are usually cross-hatched, pointing inwards but not reaching all the way to the centre. ○ Central dot, not touching any of the bars. ○ Optionally: “flames” element at the top [Sim: representing the fragrance of the flower]. • NIK is in some senses a “mirror image” of the stylized/boulder variant of JANAAB: <ul style="list-style-type: none"> ○ In NIK, the four bars go from the outside not quite to the centre. ○ In JANAAB, the four bars go from the centre not quite to the outside. • Dorota Bojkowska: <i>nik</i> alone is flower, [...?].
great, big	A		L	noh / nohol	 <p>TOK.p17.r1.c4 NOH</p> <p>BMM9.p20.r6.c2 NOH</p> <p>25EMC.pdfp43.#7.1&2 NOH / NOHOL</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • 25EMC.pdfp43.#7 glosses this as both “south” as well as “great” or “big”. • There are few references to <i>noh</i> meaning “right” (as in <i>noh k'ab</i> = “right hand”). See <i>noh k'ab</i>.

					<ul style="list-style-type: none"> • All instances of <i>noh</i> in the meaning “right” or “south” have the “butterfly” element on top. • The situation is very unclear: does this “simpler” logogram NOH = “great”, “big” also mean “south”, or does it need the “horseshoes” with optional la, in order to render <i>nohol</i> = “south”? For the moment, I’m assuming the latter. 						
right hand (of the ruler)	N	TA	P	noh k’ab	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  Stuart-GfRaL.p1.fig1.#1 = Coll-1 TIK Marcador D3 NOH:K’AB </div> <div style="text-align: center;">  NOH:K’AB[ba] </div> <div style="text-align: center;">  Stuart-GfRaL.p3.fig6b MT 9 G <NOH:K’AB>.K’INICH </div> </div> <div style="margin-top: 20px;">  AT-YT2021-lecture13.t0:26:44 NOH:K’AB </div> <ul style="list-style-type: none"> • Proposed decipherment in Stuart-GfRaL (2002). • The only references are Stuart-GfRaL (2002) and AT-YT2021-lecture13 – not in JM (2002), EB (2009), TOK (2017), K&L (2018), BMM9 (2019), 25EMC (2020), K&H (2020). Except for JM (which may predate or be contemporaneous with the Stuart paper), it is strange that this hasn’t been taken up in any of the other works, for a period of almost 20 years since the proposal. • Found only in combination with K’AB, almost? exclusively in connection with the title of two major positions in a Maya ruler’s court: <i>Noh K’ab</i> and <i>Tz’eh K’ab</i> – the Right Hand and Left Hand (of the Ruler). See also <i>Tz’eh K’ab</i>. • The reference to MT 9 is not “Monument 9” but “Miscellaneous Text 9”. I have access to a single drawing showing MT 9, MT 11, and MT 140. These three passages of text have been given some additional references on the drawing: <table border="1" style="margin: 10px auto;"> <tr> <td>MT 9</td> <td>12K-244/22, Bu. 48</td> </tr> <tr> <td>MT 11</td> <td>12J-191/17, P.D. 22</td> </tr> <tr> <td>MT 140</td> <td>98B-44/13, Ca. <something missing></td> </tr> </table> <p>Theses references are apparently, in turn, reference numbers from an archaeological dig, as the first of them appears in full in Tikal Report 27 Part A Appendix 14, along with other reference numbers of very similar format to the other two.</p> <ul style="list-style-type: none"> • AT-YT2021-lecture13.t0:27:11-27:24: If you're a "Left Hand", you're presumably in [charge of] the household of the king, if you're a "Right Hand", you're in charge of the external relations. And sometimes people are called "Left Hand, Right Hand", assuming, I guess, a kind of double role. • Note the ba infixed into the K’AB as end phonetic complement in one of the drawings of TIK Marcador D3 (artist uncertain). 	MT 9	12K-244/22, Bu. 48	MT 11	12J-191/17, P.D. 22	MT 140	98B-44/13, Ca. <something missing>
MT 9	12K-244/22, Bu. 48										
MT 11	12J-191/17, P.D. 22										
MT 140	98B-44/13, Ca. <something missing>										
south	A	P	M	nohol	<div style="display: flex; justify-content: space-around;">   </div>						

				<p>JM.p186.#2 = MC.p124.r7.c2 Skidmore-ULoENR.p28.fig1 NAR Altar 2 A5 no[NOH]</p> <p><no[NOH]>:la</p>  <p>MC.p124.r7.c1 = Stuart-GfRaL.p1.fig2a <no[NOH]>:la</p>  <p>MC.p124.r7.c3 no[NOH]{ol}</p>  <p>Stuart-GfRaL.p1.fig2b <no[NOH]>.lo</p>   <p>Stuart-TPM.p120 (Schele) = Greene PAL TC A15 NUK?.NOH:la</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, BMM9, TOK. • History of pronunciation: <ul style="list-style-type: none"> ◦ JM (2002): <i>nojol</i>. ◦ Stuart-GfRaL.p2.l+2 (2002): <i>nohol</i>. ◦ Skidmore-ULoENR (2007): no pronunciation given. ◦ BMM9, K&H, K&L (all post-2018): <i>nohol</i>. So the -h- form is taken to have superseded the -j- form. • no seems to be always present but la or lo at the end is optional. For these reasons, Stuart-GfRaL views the first as an initial phonetic complement, and the second as actually spelling the final – (with underspelling when absent). This changes what was originally NOHOL to just NOH, with the -l not being inherently present in the logogram. • PAL TC A15 is from the 819-day cycle expression. • Stuart-GfRaL.p2.para2.l+4: The root of the term is <i>noh</i>, which has the related meanings of “large, great,” “principal”, or “right-side”. • Stuart-GfRaL.p2.para2.l+7: The flanking “u” shapes [Sim: “horseshoes”] on the “south” glyph probably constitute a separate sign [we shall see that they never appear with the supposed NOH logogram outside the context of the directional term], and they are known in other settings to be parts of the syllables xo, no, and sometimes jo. In the south glyph, I wonder if it might be an abbreviated form of no, producing a full spelling no-NOH-la or no-NOH-lo, for <i>nohol</i>.
logogram of unknown meaning NU'...	N		L	<p>nu... / nuun / nu'un</p>  <p>K&L.p30.#9 = 25EMC.pdfp43.#9 = SM.pdfp10.#11 = KuppratApp.2</p>  <p>BMM9.p14.r3.c4</p>  <p>KuppratApp.1</p>  <p>~ = ER-pc2022-06-05d</p>  <p>? .fig5 (ER-pc2022-06-05) Stuart = Martin-AMP.p397.pdfp421.r2..c3</p> <p>RAZ 1997-Plate #20 RAZ Mask text B8 RAZ Tomb 19 Vessel 15 K</p>

				<p>NUN? NU... Coe & Kerr NUN? / NUM? ? ?</p>  <p>mayavase.com = ER-pc2022-06-05c K1383 H3 nu.NU...</p>  <p>ER-pc2022-06-05a RAZ Stela 2 E3</p>  <p>ER-pc2022-06-05b RAZ Stela 2 E7</p>  <p>? .fig5 (ER-pc2022-06-05) RAZ Stela 2 C7</p>  <p>(lost reference) K1446</p>  <p>~ = ER-pc2022-06-05e K1446</p>  <p>= mayavase.com K1446</p>  <p>ER-pc2022-06-05f Earspool Text</p> <ul style="list-style-type: none"> • No glyphs given in K&H. There is a listing for NUUN in TOK.p9.r3.c2, but this is for a totally different glyph, considered by some other sources to be a variant of nu. Confusingly, this is precisely the knot-like glyph (or rather, the left half of it) appearing draped over the top and sides of the RAZ-EG head-glyph. • Martin-AMP.p397.pdfp421.r2..c3: EG of RAZ. • <i>Nun / Nuun / Nu'un</i> is also known in the name of: <ul style="list-style-type: none"> ○ The DPL ruler Nu'un Jol Chaak, but there the Nu'un spelled with syllabograms: nu{un}, nu-u{n}, etc. This could be considered the "knot" variant of the syllabogram. ○ The TIK ruler Yax Nuun Ahiin, but there the Nu'un spelled with a glyph which could either be considered the "knot" variant of the syllabogram, or a NUUN in its own right. Indeed, it is this "knot" glyph which TOK.p9.r3.c2 treats as NUUN. ○ All of the DPL and TIK instances of these rulers' names resembles what MC.p159.r5.c1.6 and H&S.p33.r1.c5.4 give as nu (but which is no longer considered as such in more recent syllabogram tables). • There is a lot of uncertainty regarding the meaning and reading of this logogram. K&L. 25EMC, SM, KuppratApp venture the furthest and gives a proposed reading of NUN? (pronounced <i>nu'n</i>). K&L and 25EMC assign this NUN a tentative meaning of 'intermediary, ritual speaker'? or refers to someone who "speaks brokenly". But other sources do not seem to consider this to be the meaning of the logogram in question. • It's unclear to me if this is the same glyph as "RAZ-EG". • Features: <ul style="list-style-type: none"> ○ Human head, generally of a middle-aged to older man. ○ With a "mo" in the mouth. ○ (Optionally) an L-shaped ear with the shape of the ear of a rabbit but without the water marking inside. 	
pass through, pass by, a physical movement or passage	V		L	num	 <p>JM.p57.#1 CHAN</p>    <p>K&L.p18.#6.1&2&3 = KuppratApp = 25EMC.pdfp43.1&2&3 CHAN NUM NUM</p>  <p>FK NUM</p>  <p>TOK.p29.r4.c2 NUM?</p>



SJ.p103

UTI

UTYI



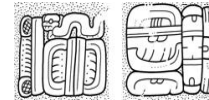
PAL Tablet of the 96 Glyphs K2



Grube-HDN.p208.pdfp15.fig13

NAR Altar 2 B3-A4

AJ.<NUM:sa{aj}> a<CHAN:na>.K'INICH



Martin & Tokovinine

NAR Stela 46 F13-E14

AJ.<NUM:sa{j}> <CHAN:na>.K'INICH





- These are the full head and body of a snake, wriggling. It occurs above a Tzolk'in date, as an alternative to the syllabogram-spellings for PDI and ADI. When going right or down, PDI/+; when going left or up, ADI/-.
- JM & K&L give these glyphs glossed as **CHAN** – this is incorrect, both in the meaning and the pronunciation.
- SJ gives similar glyphs, glossed as *uti* and *utyi*, and meaning PDI and ADI respectively – the pronunciations are incorrect, but the meaning is correct.
- 25EMC, FK, and the KuppratApp give them as **NUM**, meaning "to pass by" – Dorota Bojkowska: it should be pronounced as *num* when used as an ADI or PDI.
- In AT-YT2021-lecture16.t0:13:27-16:49 Tokovinine explains the various components of the name Ajnumsaaj. His explanation is based only on transcription of the name – no glyphs from any specific monument are shown. NAR Stela 46 is one example which fits Tokovinine's explanation, but in the course of explaining, Tokovinine reveals that the instance he has in mind is a ruler from Tabasco. But the same explanation works for any Ajnumsaaj Chan K'awiil. // The components:
 - *aj-*: the agentive prefix – "the one who ...", "the person who does something".
 - *-num-*: "to pass" (intransitive).
 - *-s-*: causative = "makes <X> happen", here applied to the intransitive verb "to pass" in order to form the verb "to *make* pass".
 - *-aaj-*: perfective suffix or gerund-like ending (similar to *-oj* in *chokoj* "scattering", the *-ij* in *mayij* = "gifting").
 - *chan*: "sky".
 - *K'inich*: the Sun God.
 Tokovinine explains that this personal name is an example of the verb *num* = "to pass" but that in this case it's been *transitized*: "to *make* pass", and that with *Aj-*, it becomes "The One Who Makes Things Pass". He then explains that the rest of the name with Chan K'inich makes the full name: "The Sun Who Makes Things Pass In The Sky".
- There are a number of other logograms showing a snake, which are not associated with **KAN/CHAN**:
 - Head or tail of snake only:
 - Tail of the snake: **OCH**.
 - Head of the snake: **LOK'**.



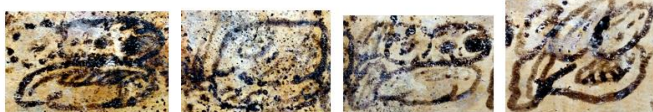

○ a toponym related to DPL, given in FK
































○ The square-nosed beastie:




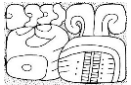












pass through, pass by, a physical movement or passage	V		S	num	 <p>Stuart-ACTaP.p1.fig1 PAL Bench 1 / Subterranean Throne D-E nu.<mu:li>.<ta:CHAN:na> nu.<mu:li>.<ta:ka:ba></p> <ul style="list-style-type: none"> • Stuart-ACTaP (with reference to PAL Bench 1 / Subterranean Throne D-E, paraphrased): nu.<mu:li>.<ta:CHAN:na> nu.<mu:li>.<ta:ka:ba> → <i>numil ta chan, numil ta kab</i> = “Passing in (through?) sky, passing in (through?) earth”. • AT-YT2021-lecture16.t0:11:17-13:26 has the same transliteration as Stuart-ACTaP, but transcribes it as <i>numuul ta chan, numuul ta kab</i>. • Stuart-ACTaP.p2.para1.l+4: <i>Num</i> is a widespread root for “to pass,” as in Ch’orti, “opening, passage, conduit, lane, passage, flow”.
marry	V		S	nup	 <p>Mathews BPK Stela 2 D5 <nu:pa>.ja</p> <ul style="list-style-type: none"> • EB.p137.pdfp142.#5: <i>nup</i>-tv. to join together » nu-pa-ja > <i>nu[h]paj</i> “joined together is” (the reference given is BPK Stela 2, but the glyph-block reference is E5 rather than D5 – this is probably because of a slightly different system of glyph-block labelling, starting on the left with A). • On the basis of the iconography and the context of glyphic text, Bíró-ONoM proposes the meaning “to marry” for the verb <i>nup</i> (with <i>nuhpaj</i> being the form shown on BPK Stela 2 D5). Further supporting evidence is the meaning of inflections of various words descended from the verb in the modern Mayan languages – Bíró-ONoM.p6 (English from Google Translate): <ul style="list-style-type: none"> ○ YUK <i>nup</i> aj junto “together”. ○ CHT <i>nup-u</i> v juntar “put together”. ○ CHR <i>nup'</i> v juntar “put together”. ○ CHL <i>nupun</i> aj casarse “to get married”. ○ CHL <i>nup'</i> v cerrar “to close”. ○ TZE <i>nupun</i> vi casarse “to get married”. ○ TOJ <i>nup-an</i> vi casarse “to get married”. <p>Bíró-ONoM (implicitly) warns against assigning modern English translations for two other verbs <i>ma(h)k</i> = “to cover” – found in the passive as <i>mahkaj</i> – and <i>naw</i> = “to present” – found in the passive as <i>nahwaj</i> – on (among others) PNG Stela 1, 3, and 8. Informally, these have been viewed as the verbs related to engagement/betrothal and marriage respectively.</p>
twilight, dusk	N		S	nut'il	 <p>Davletshin&Bíró-APSfT.p4.fig2a Pendants 8a and 8b, Comalcalco Urn 26</p>  <p>Davletshin&Bíró-APSfT.p4.fig2b Stingray Spine 4, Comalcalco Urn 26</p>













					<p>ti.<nu:t'i:li> nu:<t'i:li></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Davletshin&Bíró-APSfT.p4.fig2c K1815 nu:<t'i:li></p> </div> <div style="text-align: center;">  <p>Davletshin&Bíró-APSfT.p4.fig2d K2208 nu:<t'i:li></p> </div> </div> <ul style="list-style-type: none"> • Davletshin&Bíró-APSfT is the paper which first proposed the reading of a hitherto undeciphered glyph “split akbal” as t'i. In connection with that, it also proposed a reading for a word written nu-t'i-li → <i>nut'il</i> = “twilight”. • Davletshin&Bíró-APSfT.p7.pdf7-p9.pdf9: The examples support the reconstruction of a proto-Cholan root <i>*nut'</i>- “to join, close.” Further, it is reasonable to suppose that a derived noun of the form <i>nut'il</i> would have meant “joining, closing.” // The putative derived noun <i>nut'il</i> “joining, closing” bears a semantic resemblance to the previously discussed expression <i>pas'aj</i> “sunrise (lit. opening, uncovering).” Just as <i>pas'aj</i> indicates the beginning of the day, referring to the climbing of the sun from the horizon or its ‘detaching’ from the horizon, <i>nut'il</i> may indicate the end of the day (dusk, sunset) when the sun is ‘closing the horizon’ or ‘joining to it’ and beginning its journey to the underworld. Apparently, in addition to recording that some rituals took place at dawn (<i>pas'aj</i>) and at night (<i>ti-ihk'k'in</i>), the Classic Maya also noted that at least some events had taken place at dusk. In the Comalcalco inscriptions found in Aj Pakal Tahn’s funerary urn, two rituals are thus said to have taken place at sunset (<i>ti-nut'il</i>), and three others at sunrise (<i>ti-pas'aj</i>) (see Zender 2004:246-263 for details). Interestingly enough, and perhaps not accidentally, both of the Comalcalco texts referring to possible sunset events do so in the context of a ritual where a priest (<i>yajawk'ahk'</i>) represents and possibly impersonates a ‘bat-being’ (<i>suutz'il</i>). // [...] Intriguing as they are, however, the Comalcalco texts remain the only known Mayan inscriptions where sunset rituals are mentioned, while rituals taking place at sunrise are attested throughout the Maya Lowlands. Interestingly, at least one mythological event is explicitly mentioned as taking place at sunset. Often called the ‘throwing of Baby Jaguar’ (see, for example, Robicsek and Hales 1988), these scenes probably represent the discovery of maize by the Storm God, who seems to use the Baby Jaguar to crack open the mountain where the first maize seeds were hoarded (Figure 7). [Sim: Figure 7 shows K2208 © Justin Kerr. The instance of <i>nut'il</i> on K2208 is also included in the examples above.]
many	A		S	o'n	<div style="display: flex; justify-content: space-around;">  </div> <p>mayavase.com K2026 L-O o:na ni.T'UL ma.<o:na> wa.k'u</p> <div style="display: flex; justify-content: space-around; margin-top: 20px;">  </div> <p>mayavase.com = Looper&Polyukhovych-TIPotPoR.p11.pdfp11.fig11 K8076 L-M MIH o:na pa.ta{n}</p>





					<ul style="list-style-type: none"> EB.p142.pdfp147.#5: <i>on</i> adj. “many”: <ul style="list-style-type: none"> Cites precisely these two examples – K2026 and K8076 (including both occurrences on K2026). Gives a pronunciation without glottalization of the vowel (glottalized vowel here from MHD and Looper&Polyukhovych-TIPotPoR). Both examples explained in Looper&Polyukhovych-TIPotPoR: <ul style="list-style-type: none"> Used in the context of payment or tribute.
enter	V		L	och	 <p>  K&H.p85.#6 OCH </p> <p>  K&L.p19.#2 [JM.p191.#4 = K&L.p19.#2.7] [JM.p191.#5 = K&L.p38.#8.1] OCH </p> <p>  TOK.p8.r1.c6 OCH </p> <p>  BMM9.p19.r1.c1 OCH </p> <p>  JM.p191.#3 = 25EMC.pdfp44.#1.1 OCH </p> <p>  OCH </p> <p>  JM.p193.#2 OCH:chi </p> <p>  MHD.ACDa.1&2&3 OOCH </p> <p>  MHD.ACDb O'CH </p> <p>  MHD.ACE.1&2 TZAB? </p> <p>  </p> <p>  K&L.p38.#8.1&2 = 25EMC.pdfp44.#1.4&5 OCH </p> <p>  TOK.p9.r4.c2 OCH </p> <p>  25EMC.pdfp44.#1.2&3 OCH </p> <p>  K&L.p43.#5.1 OCH </p> <p>  K&L.p43.#5.2 OCH </p> <p>  TOK.p20.r1.c1 OCH </p> <p>  BMM9.p16.r2.c4 OCH </p> <p>  25EMC.pdfp44.#1.6 = JM.p192.#1 OCH </p> <p>  OCH </p> <p>  K&L.p43.#5.3 OCH </p> <p>  25EMC.pdfp44.#1.7 OCH </p> <ul style="list-style-type: none"> No glyphs given in K&H for the hand-variant of OCH.






					<ul style="list-style-type: none"> • K&L.p43.#5 indicates that the hand-variant occurs in <i>ochk'in</i> but its independent meaning is unknown. In other words, it's used to write the <i>sounds</i> for <i>och</i>. For example in <i>ochk'in</i>, where the whole word does mean "enter sun" = "West", but the glyph itself does not mean "enter" and is used solely for its sound value, i.e. as a rebus. • Dorota Bojkowska: the hand-variant isn't used as a general word for "enter" – for OCH = "enter", the rattle-snake tail is used (see OCH-BIH). • Variants (3): <ul style="list-style-type: none"> ○ A. Rattlesnake rattle only – features: <ul style="list-style-type: none"> ▪ 2 to 3 rattles, with, optionally, an initial element containing a spiral with protector: <ul style="list-style-type: none"> • Can be horizontal or vertical. • The spiral with protector is not part of the rattle, but probably the last segment on the rattlesnake, which seems to be always black. This has nothing to do with an infix yi. ▪ Optionally, a cross-hatched area in the uppermost element (the element containing a spiral/scroll – the one which is not the rattles). ○ B. The tail-end of the snake, the head has already gone inside. <ul style="list-style-type: none"> ▪ The end part of the body is visible, with (perhaps) a rattle at the end. <ul style="list-style-type: none"> ▪ If it is a rattle, then it is much reduced in detail, compared to the variant which shows only the rattle itself. In this case, it resembles a roundish leaf with a sharp tip, with (optionally) a dotted spine. ○ C. A closed hand, with the thumb pointing upwards: <ul style="list-style-type: none"> ▪ Used only as a rebus. ▪ While the hand mostly holds an object (perhaps a rock or some other weapon), there are sub-variants without an object (e.g. K&L.p43.#5.3). • Caution - MHD distinguishes ACD from ACE: <ul style="list-style-type: none"> ○ ACDa: transliterated as OOCH; 125 hits in "Classic - Blocks", with the meaning "to enter". ○ ACDb: transliterated as O'CH; 5 hits in "Codical - Blocks", with the meaning "to be fed" (passive verb). ○ ACE: transliterated as TZAB?; 18 hits in "Classic - Blocks". <p>Only ADCa corresponds to the familiar "enter" verb.</p>
enter	V		S	och	 <p>AT-E1168-lecture6.t0:07:30(.17) o:chi</p>
die	V		P	och bih	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>JM.p192.#4 OCH.bi{h}</p> </div> <div style="text-align: center;">  <p>JM.p192.#5 <OCH:bi{h}>.ja</p> </div> <div style="text-align: center;">  <p>JM.p193.#1 OCH:<bi.ji>:[ji]ya</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 10px;"> <div style="text-align: center;">  <p>Schele PAL TI WT S6</p> </div> <div style="text-align: center;">  <p>Schele PAL TI WT S8</p> </div> </div>












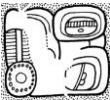

					<p><OCH:bi{h}>.<K'INICH:[JANAAB]PAKAL> <u:AJAW:wa:le{}>.<OCH:bi{h}></p> <ul style="list-style-type: none"> • Literally “to enter (the) road/way”, a metaphor for dying. • In PAL TI WT S6a & S8b, the element on the right in OCH resembles a na but is actually just one of the rattles of the rattlesnake tail variant of OCH.
die	V		P	och ha'	 <p>JM.p194.#3 TIK Stela 31 D23 <OCH:HA'>.ja</p> <ul style="list-style-type: none"> • Literally “to enter (the) water”, a metaphor for dying.
fire enters (ritual)	V		P	och k'ahk'	 JM.p193.3 <OCH:chi>.K'AHK'  JM.p193.4 <OCH:chi>.K'AHK'  Graham YAX Lintel 31 J4 <OCH:chi>.K'AHK'  Stuart-TFEHH.p387.fig8a-c OCH.K'AHK'  OCH.K'AHK'  <OCH:chi>.K'AHK'  Graham (Nájera-ELRdF.p112.fig9) OCH:chi:K'AHK'  Stuart (Nájera-ELRdF.p114.fig10) OCH.K'AHK' tu.<MUK:li>  Stuart-TFEHH.p387.fig8d OCH:chi:K'AHK'  Stuart-TFEHH.p387.fig8e o.<chi:K'AHK'>  Stuart-TFEHH.p387.fig8f <OCH:chi>.K'AHK' <ul style="list-style-type: none"> • AT-E1168-lecture19.t0:40:20-46:55 is devoted to explaining details of both the <i>och k'ahk'</i> (fire-entering) and the <i>elnaah</i> (house-censing) rituals. <ul style="list-style-type: none"> ○ OCH-chi → <i>ochi</i> is a root intransitive, and because of that, the <i>-i</i> of chi is not a lengthening of the main vowel, but instead, the main vowel remains short, and the <i>-i</i> is actually pronounced. ○ Both were relevant to the initial dedication of a building, but also to the renewal of buildings, and were repeated performed (every few years) as part of the “spiritual maintenance” of a building. ○ Both were also performed in tombs (e.g. <i>och k'ahk' ti muknal</i> or <i>och k'ahk' tu muknal</i>). In this case, it was done about one year after the death of the individual – the bones of the deceased are cleaned, and sustained with more fire offerings and cinnabar; some relics are removed and others


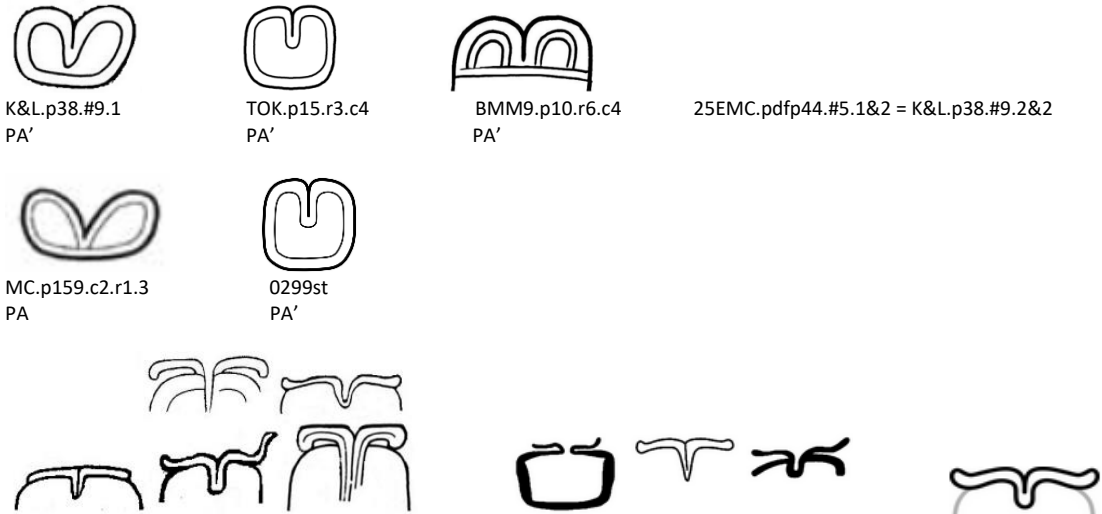
					<p>are added. This marks the final stage of the transformation of the spirit from a dead body into the spirit of the ancestor. This is also the time when the “tombstone monument”, the <i>k’aba’ tuunil</i> (literally “name stone”), was made and installed in the tomb.</p> <ul style="list-style-type: none"> • <i>och(i)-k’ahk’</i> is explained in more detail in AT-YT2021-lecture17.t1:00:32-1:01:41: [This is ritual is performed] when you dedicate a building. And remember a lot of these buildings have names – they have souls, so it’s a little more than just completing the structure – you’re supposed to <i>charge</i> it. And sometimes, different iterations of the building would actually be like re-incarnations of the same entity. So you carefully close it – you kill it, (symbolically) – and then you re-build it: you bring it back to life. And so the most common term that describes dedications [is] <i>och-k’ahk’</i>, literally “fire-entering”, because fire is this very important force that destroys those who give life. And of course it means that you bring in incense, you burn torches. And sometimes you see markers [marks?] of torches on the buildings; usually though from the termination rituals, but presumably the dedication was also very similar – entering the building with torches and with bags or vessels with incense: burning offerings, burning blood, so that the buildings could come to life.
west	A	P	P	och K’in	 <p>K&H.p85.#7 = MC.p124.r5 OCH:K’IN:ni</p> <p>JM.p195.#1 OCH:K’IN</p> <p>MC.p124.r4 OCH:K’IN</p> <ul style="list-style-type: none"> • No glyph(s) in BMM9, K&L, TOK. • Literally “enter sun” – the sun entering, presumably, the horizon in the west, as a reference to the West. • K&H and K&L list three words for “west” <i>ochk’in</i>, <i>chikin</i>, <i>lak’in</i>. They explain that only the first is used in Classic Maya, the other two are Postclassic: <ul style="list-style-type: none"> ◦ K&L.p88: <i>chik’in</i> – cardinal direction; used only in the Postclassic period in Yucatan, replaces the Classic-period Ch’olan term <i>ochk’in</i>. ◦ K&L.p97: <i>lak’in</i> – cardinal direction; used in the Postclassic period in Yukatan; replaced <i>ochk’in</i> of the Classic period (this is a typo). ◦ K&L.p100: <i>ochk’in</i> – cardinal direction; used in the Classic period in the Lowlands; replaced by <i>chik’in</i> in the Postclassic. • K&L do not consider this ‘fist’ OCH to be equivalent to the ‘rattle-snake tail’ OCH: <ul style="list-style-type: none"> ◦ K&L.p43: ‘fist’ OCH – graphic motivation and meaning unknown. ◦ K&Lp19: ‘rattle-snake tail’ OCH – rebus for <i>och</i> ‘to enter’ and <i>o’ch</i> ‘food, nourishment’ – calling the use of the rattle-snake tail as a rebus for writing the meaning ‘to enter’ seems odd – the tail shows the snake has entered the ground / a rock, etc, so it’s actually an ideogram – no used in a lot of contexts. • Features: <ul style="list-style-type: none"> ◦ Top: fist with thumb sticking out. <ul style="list-style-type: none"> ▪ Thumb can point either to the left or right, but most commonly to the right. ▪ Optionally, an infix K’IN. ◦ Bottom: K’IN (optional ni end phonetic complement).
heart	N	B-H	L	ohl	 <p>K&H.p85.#8 OL</p> <p>K&L.p26.#1.1-4 OL</p> <p>TOK.p13.r5.c2 OHL</p> <p>BMM9.p12.r4.c4 OL / WAJ</p> <p>JM.p196.#1 OL</p>







					 <p>K&H.p87.#4 WAJ</p>  <p>K&L.p30.#7 WAJ</p>  <p>JM.p261.#3 WAJ</p>  <p>JM.p264.#3 <wa:WAJ>.ji</p>  <p>K&L.p26.#1.6 OL</p>  <p>TOK.p23.r3.c3 OHL</p>  <p>BMM9.p14.r2.c1 OHL</p>  <p>StuartEtAl-PNLC CRN Element 55 A4 3.<HUL:OHL></p>  <p>K&L.p26.#1.5 OL</p>  <p>JM.p196.#2 OL</p> <ul style="list-style-type: none"> • This is the same glyph as for WAJ = “tamale”. • There is possibly an attempt by K&H and K&L to separate out <i>some</i> variants as being only WAJ – the ones with two touching dots embedded in the bold ceiling (as opposed to round LEM-like element hanging from the ceiling or completely clear of it). • Glyphs not given in K&L as WAJ, but given as OL. • ZenderEtAl-SSw.p45.pdfp11.col2.para2.l+17: Classic Maya texts and iconography also indicate that human hearts were the principal food of the Sun God, but “the tamale was linked conceptually to the human heart” and “this organ or its symbolic substitutes may well have been the offering on the altar”. • Variants (3): <ul style="list-style-type: none"> ○ A. Stylized – features: <ul style="list-style-type: none"> ▪ Top: (optionally bold) circle with (optionally bold) arc inside. ▪ Middle: Lipped u. ▪ Bottom: two supporting pillars: <ul style="list-style-type: none"> • Optionally slightly curved (bow-legged, curving outwards). • Optionally cross-hatched in between. ○ B. Head: has the stylized variant infixed – this is not IX[OHL], the OHL has a variant which consists of a woman’s head, totally independent of IX. ○ C. Moon-related: uncommon, given only by K&L and JM – arguably, these are a sub-variant of the stylized variant.
dog	N	A-M	L	ok	 <p>K&L.p13.#3 OK (not TZ'Y)</p>  <p>TOK.p31.r2.c3 OOK / TZ'Y</p>

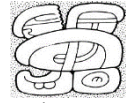
					 <p>Zender-TMMD.p5.fig1.r1 = Zender-TMMD.p5.c1.l-10 OOK.ki</p>  <p>TOK.p31.r3.c1 OOK / TZ'I'</p>  <p>BMM9.p17.r7.c2 OOK/OK (not TZ'I')</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • JM.p195.#4 – day name. • SJ.302.3. • Variants – there are two subtle variants: <ul style="list-style-type: none"> ◦ Longish snout: snout points downwards after leaving the face at an angle. ◦ Short (almost non-existent) snout: snout points to the left. • OK vs. TZ'I': <ul style="list-style-type: none"> ◦ K&L and BMM9 both distinguish OK from TZ'I' as two distinct logograms. ◦ Conversely, TOK and S&Z both explicitly indicate that they can be used / read interchangeably. ◦ For the sources which make this distinction, it looks like TZ'I' has a snout pointing diagonally downwards (northeast-to-southwest axis) whereas OK has a snout which is horizontal and points directly to the left. • Vowel length - long-o vs. short-o - there appears not to be universal consensus on the length of the vowel: <ul style="list-style-type: none"> ◦ MHD is quite clear on this: OK = “dog” vs. OOK = “foot”. ◦ However, TOK (which writes vowels as long when they are deemed to be long) gives (only) OOK = “dog”. ◦ BMM9 gives both, with OOK before OK (though there may be no particular significance in the order). • See tz'i' = “dog” for more information.
foot	N	B-H	L	ook	 <p>JM.p300.#1 yo.<OK:ki></p> <ul style="list-style-type: none"> • This is actually less a logogram spelling and more the use of the logogram OOK = “dog” as a rebus to write ook = “foot”. • MHD maintains a strong distinction between the short-o and long-o: <ul style="list-style-type: none"> ◦ OK = “dog”. ◦ OOK = “foot”. <p>However, there appears not to be universal consensus on the length of the vowel:</p> <ul style="list-style-type: none"> ◦ TOK (which writes vowels as long when they are deemed to be long) gives (only) OOK = “dog”.

					<ul style="list-style-type: none"> o BMM9 gives both, with OOK before OK (though there may be no particular significance in the order). • The reading of “dog” with long-o is perhaps because of the disharmonic spelling OK-ki, as in the JM example above, if the Wichmann-Lacadena rules are applied.
foot	N	B-H	S	ook	 <p>JM.p299.#4 yo:ko</p>  <p>MC.p57.ex5 CPN Altar Q D2 o.ke</p>
green-winged macaw	N	A-B	S	oop	 <p>AT-E1168-lecture6.t0:07:30(.7) o:po</p>  <p>Zender-TMMD.p17.fig5 = L&D.p87 (Mathews) Ethnologisches Museum Berlin Incised Marine Shell glyph-block 4A o:po</p>  <p>L&D.p87 (Mathews)</p> <ul style="list-style-type: none"> • Pronunciation (<i>op</i> or <i>oop</i>): <ul style="list-style-type: none"> o AT-E1168-lecture6.t0:07:30 gives the pronunciation as <i>op</i>, with short-o. o L&D.p87 gives <i>?op</i>: <ul style="list-style-type: none"> ▪ The glottal stop is just a matter of whether epigraphers write or don't write the pre-vocalic glottal stops of initial vowels by convention (as they are always present in this situation). ▪ So this is equivalent to the AT-E1168-lecture6 rendition, with short-o. o In the transcription of the inscription in Zender-TMMD.p16.c2, the pronunciation is given with long-o: <i>oop</i> (also in Zender-TMMD.p17.fn33), which is at variance with the Wichmann-Lacadena rules. This is perhaps from linguistic reconstruction, based on the modern Mayan languages. • Meaning – three meanings have been proposed, one very general one, and two more specific ones: <ul style="list-style-type: none"> o Tokovinine is the most general, with just “parrot”. o L&D.p87 is slightly more specific, with “lorikeet”. o Zender-TMMD.p17.fn33 is the most specific, with “green-winged macaw”: For o-po, <i>oop</i>, “green-winged macaw” note Colonial Yucatec ‘a parrot of Honduras’ (Vienna f. 351v, in Andrews Heath 1980:419) and Yucatec š ?ðop ‘parrot’ (Bricker et al. 1998:18). These and other entries were independently noted by several scholars (Barbara MacLeod, personal communication 2007; Polyukhovych 2007; Zender 2005b), but the term seems to be more specific than previously recognized. Santiago Pacheco Cruz (1958:301) specifically identified as a “guacamayo rojo” (i.e., <i>Ara chloropterus</i>, the red-and-green macaw, now better known as the green-winged macaw) and noted elsewhere that “in Yucatán and Campeche one cannot find any of these birds” (Pacheco Cruz 1939:121, my translation). Similarly, in his 1746 <i>arte</i>, fray Pedro Beltrán de Santa Rosa María cited as “a short-tailed macaw abounding in Tabasco” (cited by Roys 1965:135). The green-winged macaw is one of the largest members of the parrot family, and although presently restricted to eastern Panama and northern and central South America, it may have enjoyed a more northerly range in the past (Abramson et al. 1996:Fig. 1.7). The beak and periorbital dots of the Berlin parrot both suggest a macaw, and its large size (relative to the hand) also supports this identification (Peter Stuart, personal communication 2014). [Sim: note that the green wings might be very distinctive, but the entire head (excluding the face and beak), “shoulders”, and chest are a very bright red / scarlet.]

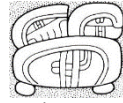
house; container	N	U-S	L	otoot	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  K&H.p85.#9 yo.<OTOT:ti> </div> <div style="text-align: center;">  K&L.p29.#5 OTOT </div> <div style="text-align: center;">  TOK.p17.r5.c1 OTOOT </div> <div style="text-align: center;">  BMM9.p20.r6.c3 OTOT </div> <div style="text-align: center;">  JM.p197.#3 OTOT:ti </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  JM.p301.#1 yo.OTOOT </div> <div style="text-align: center;">  JM.p301.#2 yo.<OTOOT:ti> </div> <div style="text-align: center;">  JM.p301.#3 yo.<OTOOT:ti> </div> <div style="text-align: center;">  JM.p301.#4 yo.<OTOOT?:ti> </div> <div style="text-align: center;">  JM.p303.#3 yo.<to:OTOOT:ti> </div> <div style="text-align: center;">  AT-E1168-lecture11.t0:21:34 yo.<OTOOT:ti> u.<ma:<yi.ji> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  Safronov Houston Panel D3 ta.yo.OTOOT </div> <div style="text-align: center;">  Schele DO Unprovenanced Panel 2 A5 (PAL) OCH.OTOOT.NAAH </div> </div> <ul style="list-style-type: none"> • Iconographic origin – Stuart-TFEHH.p377.para2: The basic form is a representation of a thatched structure atop a squat platform [...]. • The JM.p301.#4 might not be yo-OTOOT-ti at all, but just a different word. • The JM.p303.#3 is definitely wrongly read by JM, this is just YOP.<AT:ti>, where the element at the top of the AT is the “to”-like element commonly found in the upper part of the YOPAAT. • In AT-E1168-lecture11 Tokovinine explains that in addition to meaning “house”, <i>otoot</i> also means “container”, in the sense that the “container” for something is also its “house”: <ul style="list-style-type: none"> ○ AT-E1168-lecture11.t0:17:33: yo.<to:ti> u.<MAY:ya> a{h}ku MO'.o → <i>yotoot umay ahk mo'</i> = “(the) house of tobacco of Ahk Mo' ” = Ahk Mo’'s container for tobacco = “snuff bottle”. Chemical analysis of the residue in such bottles reveals the presence of nicotine (see also pure syllabogram spelling yo-to-ti). ○ AT-E1168-lecture11.t0:21:34: yo.<OTOOT:ti> u.<ma:<yi.ji>> → <i>yotoot umayij</i> = “(the) house of ‘gifting’ of” = “ritual box” (for holding bloodletters and other paraphernalia connected with the bloodletting ritual); <i>mayij</i> = ‘gifting’ was a word used to describe the bloodletting ritual. In contrast to <i>k'uhuunil</i> which is the more general “worshipping”, <i>mayij</i> is specifically “gifting”. • Features – there is very interesting (slight) variation in the two major elements of this logogram: <ul style="list-style-type: none"> ○ Top (i.e. the “roof”): <ul style="list-style-type: none"> ▪ A longish, oval-ish rectangle (longer in the horizontal axis than the vertical). ▪ Divided by horizontal bands or lines into two or three sections. <ul style="list-style-type: none"> • The top section (optionally) having markings making it a regular patchwork (to represent the thatched roof). • The bottom section (optionally) having two or more vertical bands or lines (perhaps supports for the roof). <p>The “thatched roof” of the house can be replaced by HA'/water, because that HA' represents the leaves of the water lily (perhaps used for thatching?). Furthermore, there can be very aberrant variants of the roof. For example, in DO Unprovenanced Panel 2 A5, which looks almost like the “fist” variant of OCH (as in OCH-K'IN), or Houston Panel D3 or JM.p301.#1, which show neither the thatching nor the supports of the roof but</p>
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					<p>instead have many parallel vertical lines in the <i>middle</i> section. The only clues that they are OTOOT are the stone steps and/or wooden property marker and the general context.</p> <ul style="list-style-type: none"> o Bottom (i.e. the “platform”): <ul style="list-style-type: none"> ▪ Very often has a “wood” property marker, presumably because of the wooden platform on which a house was built (or to mark the structure of the house itself – wooden pillars and wall structures). ▪ The outline however can be either: <ul style="list-style-type: none"> • A “cave” – the same outside edge as KAWAK, with reinforced top half of left wall, ceiling, and entire right wall, or • “Stone steps” – the same outside edge as T’AB, with a series of steps ascending from left to right – perhaps representing the steps leading up to a house.
house; container	N	U-S	S	otoot	 <p>JM.p303.#1 JM.p303.#2 JM.p303.#4 AT-E1168-lecture11.t0:17:33 yo.<to:ti> yo.<to:ti> <yo:to>.ti yo.<to:ti> u.<MAY:ya> a{h}ku MO’.o</p> <ul style="list-style-type: none"> • JM.p303.#1 is obviously <i>Yopaat</i>, not <i>yotoot</i>; for JM.p303.#4, it’s slightly unclear if this is indeed yo-to-ti (does to occur upside-down?).
ravine, canyon; cleft; riverbank; fortress, wall; open	NV	N	L	pa’	 <p>K&L.p38.#9.1 PA' TOK.p15.r3.c4 PA' BMM9.p10.r6.c4 PA' 25EMC.pdfp44.#5.1&2 = K&L.p38.#9.2&2</p> <p>MC.p159.c2.r1.3 PA 0299st PA'</p> <p>K&L.p38.#9.2-6 PA' MHD.2S7.1&2&3 PA' / pa 0299ex PA'</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Boot-T299 is the paper which proposes and demonstrates that T299 is the logogram PA', based on substitutions of this glyph with pa-a.

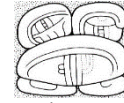
					<ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ Stand-alone variant: basically a boulder outline with a split in the middle of the top, reaching in to anywhere from halfway down to the very bottom of the glyph. ○ Attached / feeler variant: two feelers – left and right – which emerge while going upwards from a central point somewhere inside another glyph. • Meaning: <ul style="list-style-type: none"> ○ EB.p144.pdfp149.#2: stream, creek, arroyo. ○ K&H.p114.#3: ravine, canyon, cleft. ○ 25EMC.pdfp44.#5: ravine, canyon, cleft, split. • Martin-BS.p4.c2.fn9: <i>Pa'</i> has more than one sense in Mayan languages, and as a noun can describe an enclosing wall or fortress, or a bank of earth, such as one might find on a riverbank. Sim: perhaps “split” → “split in earth caused by river” → “riverbank” → “wall” → “fortress”. • Do not confuse the “feeler” variant of this with one of the less common variants of SIH = “to be born”. Both are two “leaves” or “feelers” emerging upwards from the central point of a boulder-outline. But the two mirror-image elements of SIH tend to be broader and more leaf-like, while the two mirror-image elements of PA' tend to be thinner and more feeler-like.
Yaxchilan (EG)	N	U-PP	P	pa' chan	 <p>T652 -</p>  <p>Martin-AMP.p397.pdfp421.r5.c1 <K'UH{ul}>.<<[PA']CHAN>:na:AJAW></p>  <p>MHD (Safronov) BPK SS5 H5 <PA'+CHAN>.na</p>  <p>MHD (Safronov) BPK SS5 N1 PA'+CHAN</p>  <p>MHD (Graham) YAX HS5 Step 3 K'UH{ul}.<<PA'+CHAN>:na:AJAW>.wa</p>  <p>MHD (Graham) YAX HS5 First Terrace Structure 20 glyph-block #86 K'UH{ul}.<PA'[?]+CHAN></p>



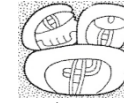
Graham
YAX Lintel 35 B2
PA'+<[CHAN]AJAW>:wa



Graham
YAX Lintel 37 B2
PA'+<[CHAN]AJAW>:wa



Graham
YAX Lintel 37 B8
PA'+<[CHAN]AJAW>:wa



Graham
YAX Lintel 49 D5
PA'+<[CHAN]AJAW>



Mathews
YAX Lintel 60 B2
PA'+<[CHAN]AJAW>:•



Mathews
YAX Lintel 60 B8
PA'+<[CHAN]AJAW>:•



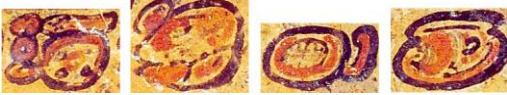









Mathews
YAX Lintel 60 D4
PA'+<[CHAN]AJAW>:•



Montgomery
YAX Lintel 41 E3
<K'UH{ul}>.<<[PA'<{chan}>]AJAW> or
<K'UH{ul}>.<<[PA']<CHAN+AJAW>>:AJAW>

- Despite this glyph having its own T-number, it isn't an independent logogram. Instead it's a conflation of **PA'** = split and **CHAN** = sky. That's the reason that neither MHD nor Bonn have assigned it an independent code in their respective systems. It is recorded here in the CMGG just for historical reasons. Also because it's a very commonly occurring glyph, being the oldest and most commonly occurring EG for Yaxchilan.
- AT-E1168-lecture15.t0:16:35-16:45: Pa'-Chan is the name of Yaxchilan – literally, a splinter or crack in the sky, or cracked sky, splintered sky; a chasm in the sky.
- Variants (4):
 - A. Split in the top of **CHAN** (sky): This is by far the most common variant – overwhelmingly so.
 - B. Split in snake-head **CHAN**: Only four hits in MHD (“blcodes contains 2S7a” and “blcodes contains AC6”):
 - The two from BPK SS5 do not have an explicit **AJAW**: this could be fine = just two spots where the toponym is being spoken about, without reference to its ruler.
 - One from YAX HS is straight-forward (no issues).
 - One from YAX HS is very strange – no explicit **AJAW**, and a “bu-like” element infixed in the right “leaf” of the **PA'**.
 - C. Split in (abstract) **AJAW**: This is found on YAX Lintels 60-49-37-35 (one continuous text on four lintels).
 - The **CHAN** is infixed in the left element of the “Ben Ich” (= **po** + **BEN**)) part of **AJAW**: this means that both **CHAN** and **AJAW** are present.
 - It occurs multiple times and is the *only* way of writing Pa'-Chan on this long inscription (and, conversely, this is the only inscription where this way of writing it is found).
 - D. Split in bird-head **AJAW**. **There seems to be no CHAN written in this variant – or is there a “bird head” CHAN?**
- There are two small dots at bottom left and right of YAX Lintel 60 B2, B8, D4. They are shown as a dot • in the transliteration. They are pure decoration and do not contribute to the reading of the text. (Alternatively, they are a very unusual variant of **wa**.).

feather; hide; skin	N	B-A	S	paach	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Safronov BPK SS5 E9 <nu:u{?}>.<pa:chi></p> </div> <div style="text-align: center;">  <p>Coll-1 MQL Stela 11 B5b <IX:YAX>.<pa:chi>.K'UK'</p> </div> </div> <ul style="list-style-type: none"> EB.p144.pdfp149.#6: <i>pach</i> n. skin, hide; feathers » pa-chi > <i>pach</i> “skin, hide; feathers”. This is Classic Maya to English only – there are no entries for English “skin”, “hide”, or “feather” to <i>pach</i>. EB.p80.pdfp85.#10: <i>ix yax pach k'uk'</i> cn. Ix Yax Pach K'uk' (anthroponym) » YAX-'IX pa-chi-K'UK' > <i>ix yax pach k'uk'</i> (giving MQL Stela 11 B5b as reference). In the context of Ix Yax Paach K'uk', <i>paach</i> is translated as “feather(s)”, because it occurs in connection with a quetzal. In other contexts, “hide” or “skin” may be more appropriate, as the Classic Maya word is broader than the English equivalents. But this is probably a case of their being eticly different concepts but emicly the same concept. In BPK SS5, the <i>paach</i> is in the context of grasping (<i>uch'am{aw}</i>) a <i>nu'u{n?}</i> <i>paach</i> – perhaps some ritual object consisting of feathers, but there isn't enough information to know any more detail.
sour; fermented	A		S	paaj	<div style="text-align: center;">  </div> <p>MHD (Kerr) K9244 G-H-I-J yu.<k'i:bi> ta pa.ja u{!}</p> <ul style="list-style-type: none"> Found in the PSS of ceramic vases. A search in MHD on “blengl contains sour” yields 17 hits (all glossed as “sour/fermented”). <ul style="list-style-type: none"> All 17 have “objclass = portable object”, so presumably they're all containers of some sort, probably ceramic. Restricting to “objname contains bowl” yields 13 hits, so the vast majority of vessels for sour foods/drinks are bowls. Most of the PSS's hence probably have <i>yuk'ib ta paaj ul</i> = “drinking vessel for sour/fermented atole”.
back	N	B-H	L	paat ₁	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p25.#6.1 PAT</p> </div> <div style="text-align: center;">  <p>K&L.p25.#6.2 PAT</p> </div> <div style="text-align: center;">  <p>K&L.p25.#6.3 PAT</p> </div> <div style="text-align: center;">  <p>TOK.p21.r3.c3 PAAT</p> </div> <div style="text-align: center;">  <p>T226</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Stuart-TifTXIX.p70.pdfp37.fig41c CRC Stela 6 E7</p> </div> <div style="text-align: center;">  <p>Stuart-TifTXIX.p70.pdfp37.fig41c CRC Stela 6 E8</p> </div> </div>

<3:AJAW:?:ko>.<u.<*3:<<PAAT:ti>.li>>>

u.<3:<<PAAT:ti>.li>>>



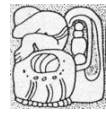
Mathews = Stuart-TifTXIX.p68.pdfp36.fig39
TNA Monument 175 B2
u.<2:PAAT:li>



Stuart-TifTXIX.p68.pdfp36.fig39
PAL Temple 19 Platform South Side F3
<?.PAAT>.<“Starry Deer Crocodile”>



Stuart-TifTXIX.p68.pdfp36.fig39
PAL Temple 19 Platform South Side E4
<<tz'i:ba:la>.PAAT>.<“Starry Deer Crocodile”>



Schele
PAL TI CT H9
<k'e?:ba>.ja








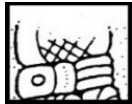
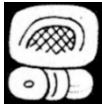












Gronemeyer-FtG.p9.fig9a&b
CHN T4L A8 (not at A8 of any of the 3 available lintels, but at D8 of Lintel 2)
t'a.<T226:li>











- No glyphs given in K&H, BMM9.
- The head is the small roundish element in the top left.
- Contrast this logogram with a similar one where the head is replaced by what might be a penis, popularly known as “AAT-headed body” or “penis-headed body” (TOK.p21.r3.c4, no pronunciation given) / T703.


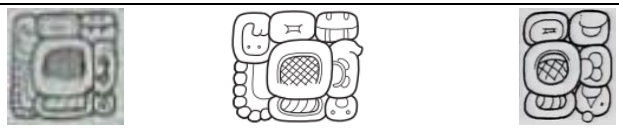

| | |
|--------------------|------|
| | |
| TOK.p21.r3.c4
? | T703 |









- Do not confuse this with the homonym *paat* = “(crested) lizard”, “basilisk”.
- The reading *paat* seems to be quite established and accepted now, but Stuart-TifTXIX.p70.pdfp37 (2005) has: The hunched body signs that precede the crocodile heads are otherwise rare elements, but there is some circumstantial evidence that they are to be read as logographs for **PAAT**, “back.” The image of the sign is certainly suggestive enough, but both phonetic and iconographic evidence can be cited as at least circumstantial support.
- Villalobos-EGM-KJP:
 - Proposes a tentative reading of **K'EB?** (p91).
 - <**K'EB:ba**>.ja → k'ehbaj:
 - ... the verb *k'ehb'aj*, an expression that possibly indicates submission or humiliation (p56).
 - ... the verb *k'ehb'aj*, which is generally translated as 'humiliate' or 'trample' (p88).
 - Translates it as “fue ladeado [=humillado]” = “was tilted [=humiliated]”.
- Gronemeyer-FtG.p9.fig9a&b & Gronemeyer-FtG.p9.para2:
 - Proposes a tentative reading of **T'AL?**
- Meanings (from modern Yucatecan languages): “dying, that does not die”, “seated without firmness, lightly placed”, “stretch out, be in agony, unconscious”, “sit”.






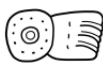








| | | | | | |
|--------------------------|---|-----|---|---|--|
| common people | N | A-H | P | paat ₁ kab winik /
paat ₁ kab baak |  <p>AT-YT2021-lecture24.t0:14:41
 Holmul Frieze tag in headdress of figure on the left
 <pa:ti?>.<KAB:WINIK></p> <ul style="list-style-type: none"> • Tokovinine explains this as “back country person” / “back country bone” = the common man, common people, as opposed to nobility or royalty. There appears to be some uncertainty as to whether the last glyph is WINIK or BAAK. |
| crested lizard, basilisk | N | A-R | L | paat ₂ |   <p>HoustonEtAl-TLK.p3.fig3b
 YAX Lintel 22: A1-B3
 PAAT:ti</p>     <p>HoustonEtAl-TLK.p2.fig2a = StuartEtAl-PNLC.p3
 CRN Ele 56 pE3
 PAAT.ku[yu]</p> <p>HoustonEtAl-TLK.p2.fig2b = StuartEtAl-PNLC.p3
 CRN Ele 56 pA2
 <PAAT:ti>.<ku:yu></p> <ul style="list-style-type: none"> • Occurs in the name of the ruler of CRN Chak Ak' Paat Kuy = “Great/Red Turkey Basilisk Owl”. • Do not confuse this with the homonym <i>paat</i>₁ = “back” (body part). • Do not confuse this with the visually and semantically similar TELES (also the longish head of a reptile – specifically, a lizard, and also meaning basilisk): <ul style="list-style-type: none"> ○ PAAT often has a ti phonetic complement (which of course TELES never has). ○ PAAT does not have anything fancy at the top of the head (except, optionally, three non-touching dots in an oval – the “bony” sign for reptiles and insects), whereas TELES often <i>does</i> have something fancy at the top of the head – either a distinct indentation / “bay” or parallel wavy lines (both possibly to signify the crest which TELES has). |
| crested lizard, basilisk | N | A-R | S | paat ₂ |    <p>HoustonEtAl-TLK.p3.fig3a
 CRC Stela 23: I1-J1
 pa:ti</p> <p>HoustonEtAl-TLK.p4.fig4a
 PNG Panel 2: I'1-J'1
 pa:ti</p> <p>HoustonEtAl-TLK.p4.fig4b
 unprovenanced
 <a:ku[lu]>.<pa:ti></p> <ul style="list-style-type: none"> • Occurs in the name of the ruler of CRN Chak Ak' Paat Kuy = “Great Turkey Basilisk Owl”. |













| | | | | | |
|----------|---|-----|---|--------------------|--|
| "pak'ab" | U | | - | pak'ab |  <p>AT-E1168-lecture6.t0:07:30(.14)
<pa:k'a>.ba</p> <ul style="list-style-type: none"> • Tokovinine does not indicate what this means. • The only hits in Google are for modern Ch'orti, or from the <i>Chilam B'alam of Chumayel</i> – nothing from the Classic Maya period. • Not in MHD, nobody I've asked knows about this word. Perhaps it's a word which Tokovinine invented purely for pedagogical purposes, as it's part of an assignment associated with his lecture course. |
| lintel | N | U-S | S | pakab / pakab tuun |  JM.p200.#1
pa:ka:ba
 IC.p37
u.<pa:ka:ba>
 Saffronov
Phoenix ("Po") Panel C3
u:<pa.ka>:<bu:TUUN> |
| shield | N | H | L | pakal |  K&H.p85.#10
PAKAL
 TOK.p17.r3.c4
PAKAL
 BMM9.p12.r5.c1
PAKAL
 25EMC.pdfp44.#6.2&3
PAKAL
 25EMC.pdfp44.#6.1 = TOK.p17.r3.c4 |

| | | | | | |
|--------|---|---|---|--|--|
| | | | |  <p>K&L.p29.#7
PAKAL</p>  <p>25EMC.pdfp44.#6.4
PAKAL</p> <ul style="list-style-type: none"> • Features – iconographically representing a shield: <ul style="list-style-type: none"> ○ (Squarish) boulder / circle outline. ○ A medium-sized circle at each of the four corners (canonically empty). ○ An inner circle with a face in it (typically two eyes), but instead of a mouth, there is often a hand (for holding the shield?). ○ Cross-hatching between the inner and outer circles – typically with non-cross-hatched areas between the cross-hatching and the outer circle and also between the cross-hatching and the inner circle. • 25EMC.pdfp44.#6.4 gives an extremely aberrant variant – perhaps from a ceramic inscription? Even the BMM9 example is quite unusual. |  <p>MC.p165.r3.c4 ~ = K&H.p85.#10 = K&L.p29.#7.1</p> |
| shield | N | H | S | pakal |  <p>JM.p200.#3
<pa.ka>!a</p>  <p>MC.p22.#6
<pa.ka>!a</p> |
| return | V | | S | pakax |  <p>MHD
Komkom Vase C10
<pa:ka>.xi</p>  <p>HelmkeEtAl-ARotKV.p52.fig38a
Komkom Vase E7
<pa:ka>.xi</p>  <p>HelmkeEtAl-ARotKV.p52.fig38b
Komkom Vase E12
<pa:ka>.xi</p>  <p>HelmkeEtAl-ARotKV.p52.fig38c
Komkom Vase M6
<pa:ka>.xi</p>  <p>MHD (mayavase.com)</p> |





| | | | | | |
|------------------|---|------|---|--------|---|
| | | | | | <p>K3058 O3
<ka:pa>.xi</p>  <p>HelmkeEtAl-ARotKV.p52.fig38d
NTN Drawing 19 A3-A4a
pa.ka xi</p> <p>HelmkeEtAl-ARotKV.p52.fig38e
NTN Drawing 48 A1
<pa:ka>.xi</p> <p>HelmkeEtAl-ARotKV.p52.fig38f
NTN Drawing 62 B2
<pa.ka>.xi</p> <ul style="list-style-type: none"> • In one sense a very rare verb, in another sense a well-attested one. Rare in as much as it's found only on the Komkom Vase, one other vase, and in drawings at NTN; but well-attested in as much as it occurs on five different inscriptions (the three NTN drawings being viewed as three distinct and independent inscriptions), and that it even occurs four times on the Komkom vase. • The order of the glyphs in K3058 is slightly unusual. • The meaning is generally given as "to return": <ul style="list-style-type: none"> ◦ EB.p145.pdfp150.#1: <i>pakax-</i> iv. to return [giving as reference NTN Drawing 48 and Drawing 62]. EB.p145.pdfp150.fn205: It is possible that the suffix <i>-ax</i> marks a certain kind of (medio)passives or simply derives an intransitive from a transitive root as CPN Stela J provides spellings with <i>-xa</i> on known verbs as in ma-ka-xa > <i>makax</i> (see <i>mak-</i> tv.), CH'AM/K'AM-xa > <i>ch'amax/k'amax</i> (see <i>ch'am-</i> tv., <i>k'am-</i> tv.), and pu-ku-xa > <i>pukux</i> (see <i>puk-</i> iv.) but also on verbs of which the meaning is still opaque as in sa-ka-xa > <i>sakax</i> (<i>sak-</i> "to whiten?"). ◦ Lopes-OtTaloaVitPVM.p4.para4 also gives this meaning, but says that it might be a verb with the more general meaning of "to arrive". ◦ AT-YT2021-lecture16.t0:19:03 says that it means "to go somewhere and return" in a single verb. He explains that it's used for going into town: going there, walking around, and then returning home – pilgrims also do this for places they make a pilgrimage to, as do soldiers in conquering a town, or involved in a military action. |
| Pomona (Tabasco) | N | U-PT | P | pakbul |  <p>M&G.p19.c3.r6</p> <p>Martin-AMP.p397.r1.c3
<i>Pakbuul?</i></p> <p>AT-E1168-lecture11.t0:07:21
Jade Pendant C3
<i>pakbuul</i></p> <ul style="list-style-type: none"> • Tokovinine doesn't say where the toponym is in AT-E1168-lecture11.t0:07:21, but the information that it's Pomona, Tabasco is available from M&G.p19.c3.r6 and Martin-AMP.p397.r1.c3. • Pronunciation is given in Martin-AMP.p397.r1.c3 as <i>pakbuul?</i> (the second syllable is a long-u, but with question mark), while Tokovinine only gives it when speaking, with no transcription (so it's difficult to know if <i>-bul</i>, <i>-buul</i>, <i>-buhl</i>, etc is intended). |
| pyramid | N | U-S | L | pan? |  <p>TOK.p17.r5.c2</p> <p>BMM9.p13.r4.c3</p> <p>MHD.ZHB.1&2&3</p> |






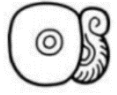
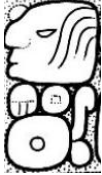

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|-------------------------|----|--|---|--|
| | | | | <p>?</p> <p>PAN? PAHN?</p>  <p>CNC Panel 1 M10
PAN?.na</p>  <p>TIK Stela 26 yB 2
u?.<PAN?:na>.</p> <ul style="list-style-type: none"> • The term “pyramid” seems to be well established, though of course they are different from Egyptian pyramids of the Old World: Mayan “pyramids” do not end at the top in a pointed tip, but instead in a flat top, with a building on it. • The logogram is well understood, but the reading is uncertain/unknown. <ul style="list-style-type: none"> ◦ BMM9.p13.r4.c3 has PAN?, but the paper proposing this is not known. BMM9 is the only pedagogical work to list this tentative reading. ◦ MHD gives PAHN? with a question mark. The complementation tab of MHD for ZHB gives 8 examples with an end phonetic complement involving -n (7 are na and 1 is ni). • In TIK Stela 26 glyph-block yB, yBa is this “pyramid” glyph, while yBb appears to be the “three rocks” glyph. • AT-YT2021-lecture17.t0:22:50-23:55: This term that shows the stepped platforms remains undeciphered. We know it’s an architectural term, and palaces were usually described as “houses”, but with a certain number of platforms. It can be “Three”, “Five”, [or] “Nine”. [...] So the palace at Sufricaya (where I work) is called “Three Platform House”, basically there are three platforms around the courtyard. The palace at Palenque – initially at least – was called the “Five Platform House” – presumably, the enclosed space with some central buildings in the middle. |
| dawn, next day;
open | NV | | L | <p>pas</p>  <p>K&L.p39.#1
PAS</p>  <p>TOK.p33.r2.c2
PAS</p>  <p>BMM9.p20.r6.c4
PAS</p>  <p>K&H.p86.pdfp88.#1 = K&L.p39.#1 = JM.p202.#1
PAS</p>  <p>BMM9.p20.r7.c1 = TOK.p36.r5.c4
PAS</p>  <p>JM.p202.#2
PAS{aj}[CHAN]</p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ◦ A. CHAN (“sky”) + KAB (“earth”) with K’IN (“sun”) in between – the CHAN can be right side up or inverted. ◦ B. “Basket” with a hand holding it and a leaf covering it (or it might be a house). (Sergei Vepretskii heard this from Albert Davletshin, but doesn’t know who first proposed this). • There is a mistake in JM.p202#2. This is part of Yax Pasaj Chan Yopaat’s name, where the PAS and CHAN are conflated and the -aj underspelled. But the CHAN was being treated as just the bottom half of the PAS logogram, i.e. the infixed CHAN in the PAS (obscuring the bottom part of PAS), has been overlooked. |



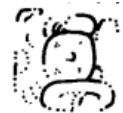



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|-----------------------------|----|-----|---|-------|--|--|--|--|--|--|--|--|--|--|
| | | | | | 
MC.p83.r5.#5
YAX.<PAS{aj}:CHAN> YOP.<AT:ta> | | | | | | | | | |
| dawn, next day;
open | NV | | S | pas | 
JM.p202.#3
pa:sa | 
AT-E1168-lecture6.t0:07:30(.2)
<pa:sa>.ja | | | | | | | | |
| doorway | N | U-S | S | pasil | 
IC.p37
u.<pa:si:li> | 
JM.p202.#4
pa:si:li | <ul style="list-style-type: none"> The sources which list this (IC, JM) tend to list it as an independent noun meaning “door” or “doorway”. However, it’s worth realizing that this is probably more a derived noun: <i>pas</i> = a verb – “to open” → noun “an opening” → <i>pas-il</i> = a noun marked with special possession suffix. Perhaps there isn’t enough variation in all the different contexts for epigraphers to draw really strong conclusions about the form of the noun. | | | | | | | |
| make, shape,
form, build | V | | L | pat | 
K&H.p86.#2 = K&L.p39.#2.2
PAT PAT | 
BMM9.p10.r7.c1
PAT | 
JM.p202.#5
PAT | 
JM.p203.#1
PAT | 
JM.p203.#2
PAT | 
K&L.p39.#2.1
PAT | 
TOK.p32.r1.c4
PAT | 
BMM9.p20.r7.c2
PAT | 
JM.p204.#4
PAT | <ul style="list-style-type: none"> Variants (2): <ul style="list-style-type: none"> Reduced – features: <ul style="list-style-type: none"> Left: washer with bold inner circle and dotted spine (alternatively dot circle with dot in the centre). Right: “wing” – curved rectangular element with curved arc long ticks on the right side, inside, each arc optionally ending in a dot. Full – features: <ul style="list-style-type: none"> Top: reduced variant. Bottom: boulder outline divided into a top and bottom half, slightly “turtle”-like: |

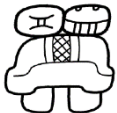











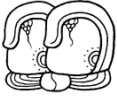


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|-----------------------------------|---|---|---|-------|--|
| | | | | | <ul style="list-style-type: none"> • Top: interlocking plates or ladder to an (optionally) reinforced ceiling. • Bottom: 2 vertical bands (the pillars of a building?), or the bottom half of turtle? |
| tribute | N | H | S | patan |  JM.p203.#4
pa:ta{n}
 JM.p203.#5
<pa:ta>.na
 Mora-Marín = HullEtAl-TFPSiPICC.p38.fig4 (Carasco) = mayavase.com
K1398
ni.<pa:ta{n}>

 Prager&Wagner-aPLX.p11.fig12 = mayavase.com
K4996
u.<pa:ta>.na
<ul style="list-style-type: none"> • EB.p147.pdfp152.#3: <i>patan</i> n. “tribute”, giving K1398 and K4996 as references: <ul style="list-style-type: none"> ◦ K1398: ni.<pa:ta{n}> → <i>nipatan</i> = “my tribute”. ◦ K4996: u.<pa:ta>.na → <i>upatan</i> = “(the) tribute of”. • Boot-LFWFS.p146-147.pdfp18-19: It can be found spelled pa-ta in the majority of examples known and is discussed as such in previous research (Kaufman 2003: 59, Macri & Looer 2003: 289–290, Meléndez & Pallan 2005: 8). However, one unique spelling gives u-pa-ta-na for <i>upatan</i> “his <i>patan</i>” (Kerr 1994: 640), an example which, to my knowledge, was discussed first by Stuart (1995: 356; also see Houston & Stuart 2001: 69). This complete syllabic spelling substantiates the correctness of the earlier identification of pa-ta as an abbreviated spelling for <i>patan</i> (Stuart 1995: 354). [Sim: Boot then gives examples from 13 Colonial and modern Mayan languages where <i>patan</i> / <i>pataan</i> / <i>ptan</i> / <i>ptem</i> is a word which means mostly “tribute” or some other derived/specialized/evolved meaning.] |
| summon, call;
invite; announce | V | | S | pek |  Safronov
BPK Sculptured Stone 5 I3 / H8 / B8
<pe{h}:ka>.ja
 = Houston-PaP.p4.fig4
 StuartEtAl-TNoLCS.p5.fig5
CRN Panel 1 H5
u.<pe{k?}:[ji]ya>
 StuartEtAl-PNLC
CRN Element 56 pB4
pe.<ka:ja>
 Safronov
Denver-Brussels Panel D5
<4:KIMI>.<pe:<ka:ja>>
 Safronov
Denver-Brussels Panel C8
<pe:ka:ja>.<yi:chi:NAL>
 Houston-PaP (Lacadena)
EKB M96G N1
?.<pe:ka>.ja |

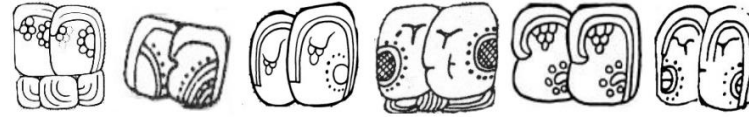
| | | | | |
|--|--|--|--|--|
| | | | | <ul style="list-style-type: none"> • BPK Sculptured Stone 5 has three different systems of glyph-block labelling. • EB.p148.pdfp153.#6 has: <i>pek</i>- tv. “to announce”: <ul style="list-style-type: none"> ○ The only reference is to the Dresden Codex 04A-1, not to any inscriptions. ○ The gloss is a translation only from Maya to English – there is no corresponding entry for English to Maya <i>pek</i>-, for any of the English meanings summon / call / invite / announce. • Houston-PaP is the paper which discusses this word in detail. Three points are worth quoting in more detail: <ul style="list-style-type: none"> ○ Another word, <i>pehk</i>, beckons here. First studied by perceptive colleagues (Beliaev and Davletshin 2002; Beliaev and Safronov 2004, 2009; Hull 2000:17), its detection in Maya writing stems, it seems, from an unpublished observation by Werner Nahm (Schele and Grube 1997:96-97). <i>Pehk</i> is attested in all Ch’olan languages. Examples from Ch’olti’ are largely nominalized, including <i>pehcahel</i> [<i>pehkahel</i>] as well as the more weighty, even judicial <i>chacpehcahel</i>, “final [great] judgment” or “sentence” (Robertson <i>et al.</i> 2010:327). The sense is of serious language, words that communicate power, command, and consequence. In Morán’s “religious section,” our best source on fuller phrases in Ch’olti’, <i>pehkahel</i> is a benediction from saints and angels and, ultimately, the word of God (Robertson <i>et al.</i> 2010:46, 48, 52, 59, 88, 101, 102 103, 105, 106, 107, 109-110, 164, 165, 168, 198). The momentous, confessional implications are clear. A <i>pehkahel</i> promises salvation; as a satanic lie, it endangers the soul. // <i>Pehk</i> goes back to Common Ch’olan *<i>pehk-ä</i>, a transitive verb meaning to “call” or to “talk” (Kaufman and Norman 1984:128). There are many descendants. Modern Chontal employs <i>pekän</i>, “call to conversation” (Smailus 1975:163), Ch’ol the very similar <i>pejkan</i>, “speak with” or “read aloud,” but also the more racy (and presumably related) “fall in love” and “copulate with” (Aulie and Aulie 1998:92). Ch’orti’, too, the gold standard for glyphs, presents a full range of terms, some verbal, others transformed into nouns (Wisdom 1950:562-563; sources marked “PM” are from Pérez Martínez <i>et al.</i> 1996:166). <p style="margin-left: 40px;"> <i>pehk</i>, “a call, a shout”
 <i>pehka</i>, “call or shout to, call one’s name, speak”
 <i>pejka</i>, “call, invite, invoke, read” (PM)
 <i>pehkar</i>, “call, shout, greeting”
 <i>pehkse</i>, “command, summon”
 <i>pehksah</i>, “command, summons, a summons”
 <i>ah pehksah</i>, “Indian summoner (called ‘third alcalde’) at the pueblo juzgado”
 <i>pejna’r</i>, “call, invitation, convocation” (PM, note the elided /k/). </p> <p>These terms involve (1) vocalizations, often loud ones, (2) an insistent summons to serious talk, and (3) at least two parties. There is a summoner and another who hears and obeys that command. <i>Pehk</i> strongly encourages others to come close for further talk.</p> <ul style="list-style-type: none"> ○ As noted by colleagues, <i>pehk</i> occurs in the Postclassic Dresden Codex. There, it appears as a passive verb, <i>pehkaj</i>, invoking, calling to, inviting, particular gods ... ○ The act of <i>pehk</i>, “call, summon, invite,” occurs in very particular contexts. One of them is BPK Sculptured Stone 5 (Bíró 2011:50-51). It presents a well-defined succession of events. • Usage in the Classic Maya inscriptions: <ul style="list-style-type: none"> ○ In BPK SS 5: Juuch – a Ch’ahoom and Anaab – is summoned, together (<i>itaaj</i>) with an individual from Isij Witz (Bonampak), into the presence of Yaxuun Bahlam III. ○ In CNC Panel 1: Yuknoom Ch’een – the ruler of Calakmul – performed a ritual in connection with his crown prince Yuknoom Yich’aak K’ahk’ and summoned his vassals (among which K’inich Yok Akan of Cancuen) to attend. Houston-PaP.p6: A yet more intriguing case of geopolitics occurs on the recently discovered Panel 1 of La Corona (Figure 8). Already enthroned as a lord or <i>ajaw</i>, a young magnate from La Corona set off for Calakmul. Six days later, his overlord, Yuknoom Ch’e’n of Calakmul, performed a “calling” or “inviting” (u-pe-ji-?). I believe this expression is a nominalization in which, by expected phonological process, the <i>-k</i> of <i>pehk</i> has been assimilated to its suffixes, <i>ji-?</i>. ○ In the Denver-Brussels Panel: K’ab Chan Te’ – the ruler of Sak Tz’i’ – summoned a very long list of individuals into his presence. Houston-PaP.p5: The Denver and Brussels panels have been plausibly interpreted by Beliaev and Safronov as recording a sea change in local politics (Figure 6, Beliaev and |
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| | | | | | <p>Safronov 2009). A ruler of Bonampak was captured on April 8, AD 693 (9.13.1.1.5 3 Chicchan 8 Zip), followed one day later by the summons of a long list of minor figures. Most have toponymic identifiers only, suggesting they did not merit more personal references. In Beliaev and Safronov’s interpretation, these lordlings, two of them former companions of the vanquished king of Bonampak, were now compelled to switch sides and present themselves at the court of rival kingdom. Simon Martin tells me that Palenque Hieroglyphic Stairway 1 yields a similar expression, albeit with different historical characters. The Palenque Stairway text also uses the highly enigmatic yi-ta-ji phrase, perhaps in the sense of “co-capture” or “co-submission.”</p> <ul style="list-style-type: none"> o In EKB M96G – Houston-PaP.p4: The Usumacinta is not the only area to refer to <i>pehk</i>. The Mural of the 96 Glyphs at Ek Balam records what may be a nominalized version of the word. It shows the summons of the “head-throne” attendant (ba-tz’a-ma) of a foreign lord, Chak Jutwi Chan Ek’, by the local ruler, U Kit, (Figure 7, Lacadena García-Gallo 2004:fig. 18b)—the eroded beginning of this text may allude to other figures, too. • There are some concerns about the absence of an explicit <i>-k</i> in CRN H5 (<i>-k</i> is not on the list of sounds which are routinely underspelled). o Houston-PaP: I believe this expression is a nominalization in which, by expected phonological process, the <i>-k</i> of <i>pehk</i> has been assimilated to its suffixes, <i>ji-?</i>. (Sim: this removes the need to “explain” the absence of the <i>-k</i> in the spelling). o PragerEtAl-DDe3D.p75 treats it as just underspelled. o BeliaevEtAl-LTJM.p201 doubts that it is underspelled: However, this would be an uncommon abbreviation for Mayan writing. |
| La Mar | N | U-PT | P | <p>pepe’ tuun / pep tuun / petuun</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Safronov
Denver-Brussels Panel A6
<<NIK>:MO’>.<{?}pe{’}>:TUUN:AJAW></p> </div> <div style="text-align: center;">  <p>Safronov
Denver-Brussels Panel C1
<<NIK>:MO’>.<{?}pe{’}>:TUUN:AJAW></p> </div> <div style="text-align: center;">  <p>Houston-PaP.p3.fig2a
PNG Panel 4 H1
<pe:e>.<tuun:ni></p> </div> </div> <div style="display: flex; justify-content: center; margin-top: 10px;">  </div> <p>Martin-AMP.p396.r3.c4 = Pitts-BHPN.p163 = Teufel-PhD.p549
PNG Throne 1 E1
<{?}pe{’}>.<TUUN:ni:AJAW>.<wa></p> <ul style="list-style-type: none"> • The presence of the doubler in PNG Throne 1 E1 shows that there is an underspelled one in all other instances written with a single pe and referring to La Mar. • There appears to be an additional element <i>above</i> the pe in PNG Throne 1 E1. This is simply the ear of the rabbit, which (in other contexts) usually droops downwards on the right of the head. • Reading – there are three readings commonly seen: <ul style="list-style-type: none"> o <i>Petuun</i> (very common): this is from the time that the rabbit head was first deciphered as pe. o <i>Peptuun</i>: this is from after the time that the “doubler” was noticed (e.g. PNG Throne 1 E1). Houston-PaP.p3: For his part, David Stuart wonders whether some of the rabbit heads deploy a “doubler,” perhaps to write pe-pe (personal communication, 2014; see Piedras Negras, Stela 16, D5). Other examples may elucidate the matter. o <i>Pepe’tuun</i> (e.g. Martin-AMP.p396.r3.c4): This is due to the e found after pe (e.g. PNG Panel 4 H1), though the example given by Martin-AMP doesn’t have this e. <p>I adopt the last of the three readings.</p> • Meaning – Houston-PaP.p3: The meaning of pe’ remains elusive, but the word could highlight a feature of the landscape. Chontal <i>pe’</i>, “crest,” is suggestive in this respect (Keller and Luciano 1997:191), and, in fact, Charles Golden informs me that La Mar lies at the base of a sierra—the “crest”?—separating the city from the Santo Domingo Valley to the west (personal communication, 2014). | |

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|--------|---|---|---|----------------|---|
| round | A | | L | pet | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p34.#1
PET</p> </div> <div style="text-align: center;">  <p>TOK.p11.r4.c2
PET</p> </div> <div style="text-align: center;">  <p>BMM9.p12.r5.c2
PET</p> </div> <div style="text-align: center;">  <p>JM.p206.#2
PET</p> </div> </div> <div style="margin-top: 20px;">  <p>Grube-WwH.p171.pdfp7.fig5.b
PET</p> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Variants (2): <ul style="list-style-type: none"> ○ A. Simple: <ul style="list-style-type: none"> ▪ A “washer”. ▪ The inner (small) circle of the washer can (optionally) be bold. ▪ The outer (large) circle of the washer can (optionally) be bold. ○ B. Animate: <ul style="list-style-type: none"> ▪ The “simple” variant, with a “monster head” below (is this the Waterlily Serpent?). ▪ Grube-WwH.p170-171.pdfp6-7 explains that the features of “regular” glyphs can be combined with a “deity head” to produce an “animated” equivalent (a “head variant”). <ul style="list-style-type: none"> • It lists HAAB, PET, WITZ, and K’AHK’ as being capable of having such an “animated” variant (which I think of as a “monster head”, though Grube-WwH.p170-171.pdfp6-7 does not describe is as such). • This limited set seems to contrast with a much larger set, where the animation is achieved by combining the features of the “regular” glyph with a much more conventional “anthropomorphic head”. But the article doesn’t explicitly stress this and only implies it by listing these four examples. |
| island | N | N | M | peten / peteen | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>CNC Panel 1 H5
PET.ne</p> </div> <div style="text-align: center;">  <p>YAX Lintel 27 C2a
IX:<<PET.ne>:AJAW></p> </div> <div style="text-align: center;">  <p>YAX Lintel 29 J5b
PET:ni</p> </div> </div> <ul style="list-style-type: none"> • EB.p148.pdfp153.#9: spelled PET-ne, but no glyphs given (as is usual for EB). • Originally, I thought of this as being PET = “round” with some derivational suffix – the “round thing in a lake or sea” = “island”. But while it isn’t unheard of for an island to be “round”, most islands would have an irregular shape (viewed from above). Furthermore, the Classic Maya may not have |

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| | | | | | viewed islands (or other geographical features) as being viewed from above, as when creating or reading a map. So perhaps this spelling is more a case of PET acting as a rebus, combined with ne to write <i>peten</i> . |
| sweat-bath | N | U-S | P | pib naah |  <p>JM.p207.#3
<pi.<bi:NAAH>>.AJ</p>  <p>JM.p207.#4
<<pi:bi>.NAAH>:li</p>  <p>Houston-SSotM.p135.pdfp5.col2.fig4A
PAL TC Alfarda G2
u.<<<pi:bi>.NAAH>:li></p>  <p>Houston-SSotM.p135.pdfp5.col2.fig4B
PAL TS Alfarda G2
u.<<<pi:bi>.NAAH>:li></p>  <p>Houston-SSotM.p135.pdfp5.col2.fig4C
PAL TFC Alfarda G2
u.<<<pi:bi>.NAAH>:li></p>  <p>Houston-SSotM.p136.pdfp6.col2.fig5A
PAL TC Sanctuary Door Jamb Ap6
u:<<<pi:bi>.NAAH>:li</p> <ul style="list-style-type: none"> • Dorota Bojkowska: The <i>pib naah</i> = “sweat bath” can be real (used by rulers for rituals) or metaphorical (the inner sanctuary of a temple was referred to as a <i>pib naah</i>, even if there was no actual oven or water present): <ul style="list-style-type: none"> ○ AT-E1168-lecture19.t0:30:27-30:54: The sanctuary of the temple is called <i>pib naah</i> – literally a pit oven, [a] sweat bath. So the gods, they're perpetually in a sweat bath – the sanctuary is a place where they get the heat, the warmth. And it's not a functional sweat bath – there's no place for real fire. It was meant to function in any way like a real sweat bath, like a real sweat lodge. ○ AT-E1168-lecture21.t0:34:21-34:41: And then the sanctuaries of temples are called <i>pib naah</i> – they're called sweat baths. [It's the] same idea, because the gods can be rejuvenated, and be supported, sustained by [being] symbolically placed inside those sweat lodges, inside those clay oven pits, literally. • The MHD objabbr values for the PAL Cross-Group Temples objects: <ul style="list-style-type: none"> ○ Alfardas: <ul style="list-style-type: none"> ▪ TC: PALTCB ▪ TFC: PALTFCB ▪ TS: PALTSB ○ Jambes: <ul style="list-style-type: none"> ▪ TC: PALTCDJ ▪ TFC: PALTFCJ |

| | | | | | ▪ TS: PALTSDJ |
|-------------------------|---|-------|---|-----------|--|
| palanquin, litter | N | H | L | piit | <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  <p>TOK.p33.r1.c4 = BMM9.p20.r7.c4
PIIT?</p> </div> <div style="width: 33%; text-align: center;">  <p>BMM9.p12.r5.c3
PIT</p> </div> <div style="width: 33%; text-align: center;">  <p>25EMC.pdfp45.#7
PIT</p> </div> <div style="width: 33%; text-align: center;">  </div> <div style="width: 33%; text-align: center;">  </div> </div>
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14a
TCU Monument 1
PIIT.ta</p> </div> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14b
CRC Altar 12
PIIT:ta</p> </div> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14c
TIK Temple 4 Lintel 2
<[?]PIIT:la?>.ta</p> </div> </div>
<div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14d
NTN Drawing 6
6.PIIT</p> </div> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14e
SCU Stela 1
8:PIIT</p> </div> <div style="width: 33%; text-align: center;">  <p>HelmkeEtAl-SaRV.p23.fig14f
NTN Drawing 9
9.PIIT</p> </div> </div>
<div style="text-align: center;">  <p>Stuart-TifTXIX
PAL Temple 19 Platform South Side P4</p> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • HelmkeEtAl-SaRV is largely devoted to the topic of Classic Maya palanquins. In it is explained that: [the logogram] is a stylized depiction of a small throne, topped by a cushion and the sign AJAW, which although unread in this context, serves to indicate that this is a royal litter. • Could it be possible that the palanquin is so holy and venerated that it is given the title "Ajaw"? I.e. could it be that some of these are read PIIT:AJAW? |
| calendar unit
baktun | N | CAL-U | L | pik / pih | <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%; text-align: center;">  <p>K&H.p55.#1.2
PIK / PIKHAAB?</p> </div> <div style="width: 33%; text-align: center;">  <p>TOK.p36.r1.c1
PIK</p> </div> <div style="width: 33%; text-align: center;">  <p>25EMC.pdfp45.#5.2
PIK / PIH</p> </div> </div> |



K&L.p62.#1
PIK



IC.p16.pdfp20.#5.1
BAK'TUUN / PIK



K&H.p55.#1.1 = BMM9.p13.r4.c4
PIK / PIKHAAB? PIK



TOK.p27.r2.c3
PIK



25EMC.pdfp45.#5.1&3&4
PIK / PIH



K&L.p62.#2
PIK



IC.p16.pdfp20.#5.3&4
BAK'TUUN / PIK



Montgomery = Coll-1
YAX HS2 Step 7 M1
9.PIK

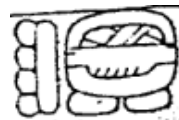


K&L.p62.#2.9
YAX Lintel 48 B3-B4
PIK



IC.p16.pdfp20.#5.5
PAL PT A3-B4
BAK'TUUN / PIK

[IC.p16.pdfp20.#5.6 = K&L.p62.#2.9]



Houston-HaHaDP.p109.fig4.11
DPL HS4 Step 1 B1
9.PIK









Stuart
LAC Panel 1 A3
9.PIK






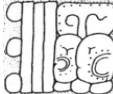







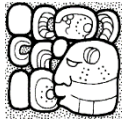

Stuart-TifTXIX.p61.fig34
PAL Temple 19 Platform Passage S-1 B1
12.PIK

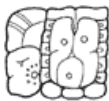









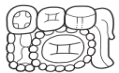


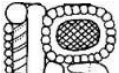


Schele
PAL PT P5
PIK.<ki:yi>









| | | | | | |
|----------------|---|---|---|---|--|
| | | | |  <p>MHD.ZHA.1&2&3
PIK</p>  <p>0285bv
-</p>  <p>0285bb
-</p>  <p>25EMC.pdfp9.r5.c2
PIH</p>  <p>IC.p16.pdfp20.#5.2
BAK'TUUN / PIK</p> <ul style="list-style-type: none"> • BMM9 does not give a boulder variant of PIK. • Variants (5): <ul style="list-style-type: none"> ○ A. Abstract: <ul style="list-style-type: none"> ▪ Two KAWAKs next to one another. ▪ (Optionally) a hi (reduced (“knot”) variant) – when present it should be read as PIH rather than PIK? ○ B. Head: <ul style="list-style-type: none"> ▪ AT-E1168-lecture6.t0:34:55-36:55 discusses the head variants of PIK, WINIKHAAB, and HAAB. For PIK, Tokovinine explains that: <ul style="list-style-type: none"> • It’s a raptorial bird with a “darkness” element (making it a nocturnal bird). • [Sim: note that this is the bird-head which does <i>not</i> have HIX infixed in the eye, unlike WINIKHAAB and HAAB, instead there’s a “left feeler” in the eye.] • It has a human hand instead of the lower part of the beak. ▪ Summary of distinguishing characteristics: a bird-head (usually with two o feathers, one on each side of the head) with hand-jaw, and with (optionally) the “darkness” property marker in the forehead. ○ C. Full figure: <ul style="list-style-type: none"> ▪ So far, only PAL PT and YAX Lintel 48. ○ D. CHAN-sky-like: <ul style="list-style-type: none"> ▪ Top: CHAN = sky. ▪ Bottom: wa / wu. <p>That this is a separate glyph is supported by MHD, which does not consider it to be CHAN + wu/wa, but instead an independent variant of PIK: MHD.ZHA. It gives 7 hits for a search “blcodes contains ZHA”. Bonn does the same, with 0285bv. In addition, Bonn recognizes a “reduced form” of this variant, with just the “legs” at the bottom. This is probably part of the well-known phenomenon of the bottom of a full variant of a glyph “sticking out” at the bottom from “behind” another main sign which has been put in front of it (relative to the reader), in the same way as reduced forms of NAL or AJAW “stick out” at the top.</p> ○ E. HAAB-based: <ul style="list-style-type: none"> ▪ Top: Two KAWAKs next to one another. ▪ Bottom: HAAB. | |
| skirt, garment | N | H | L | pik |  |






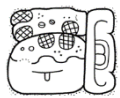
| | | | | | |
|-------------------------|---|-------|---|--------|---|
| | | | | | <p>25EMC.pdfp45.#6.1&2
PIK</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, TOK, BMM9: 25EMC is the only source of this logogram. The English Wikipedia article on huipil has a reference to <i>pik</i> “another kind of Mayan women clothing” (but that link is only to the Western “Petticoat”). Do not confuse this with the homonym <i>pik</i> = “20 katuns” or “8000”. Note that while the logogram for “20 katuns” / “8000” is read PIK with an alternative reading PIH, this logogram has only the reading PIK. |
| calendar unit
piktun | N | CAL-U | P | piktun | <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>K&L.p61.#4.1&2&3
<i>piktun</i></p> </div> <div style="width: 50%;">  <p>IC.p16.pdfp20.#6.1
<i>piktun</i></p> </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 20px;"> <div style="width: 20%;">  <p>Graham
NAR Altar 1 A8
2.<<i>piktun</i>></p> </div> <div style="width: 20%;">  <p>Coll-1
PAL Temple 14 H1
18.<<i>piktun</i>:ya></p> </div> <div style="width: 20%;">  <p>Schele
PAL TI WT C12
1.<<i>piktun</i>:?></p> </div> <div style="width: 20%;">  <p>Schele
PAL TI WT F11
13.<<i>piktun</i>:?></p> </div> <div style="width: 20%;">  <p>Schele
PAL TI WT H7
1.<<i>piktun</i>:<[la]ta>></p> </div> </div> <div style="display: flex; flex-wrap: wrap; margin-top: 20px;"> <div style="width: 30%;">  <p>IC.p16.pdfp20.#6.2
<i>Piktu n</i></p> </div> <div style="width: 30%;">  <p>Boot-HH.p23.pdfp23.#2.1&2
<i>piktun</i></p> </div> <div style="width: 40%;">  <p>Montgomery = Coll-1
YAX HS2 Step 7 L2
13.<<i>piktun</i>></p> </div> </div> <ul style="list-style-type: none"> Variants (2): <ul style="list-style-type: none"> A. Abstract: <ul style="list-style-type: none"> Top: to-like element (but <i>not to</i>). Bottom: abstract variant of PIK. B. Head: <ul style="list-style-type: none"> Top: to-like element (but <i>not to</i>). Bottom: head variant of PIK (bird-head with hand-jaw). This is one calendar unit above PIK/PIH, i.e. it consists of 20 PIK's. It is known that this calendar unit is not pronounced <i>piktun</i> – that is just a name used by epigraphers for convenience. While it's not entirely clear whether it is of itself a logogram or if it's a compound with PIK/PIH as part of it, the structure of the three higher units (<i>piktun</i>, <i>kalabtun</i>, and <i>kinchiltun</i>) – all with PIK/PIH at the bottom – suggests that it's the latter. What distinguishes <i>piktun</i> from <i>pik</i> is the element at the top, which <i>resembles</i> the reduced variant of to. However, it is <i>not to</i>: <ul style="list-style-type: none"> Instead, it's a left and right feeler or flames or a small shrub (for example in K&L.p61.#4.1), with a <i>single</i> dot protector. |



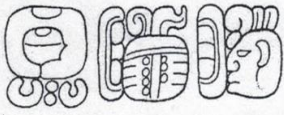



| | | | | | |
|---------------------------------|---|----|---|--------|---|
| | | | | | <ul style="list-style-type: none"> ▪ In contrast, each of the feelers of to generally has their own protector, even if there is sometimes a single, overarching protector for the protectors themselves). ▪ Furthermore, the feelers of to are very similar to one another – just a single vertical part and a round curl – and they either face in the same direction or are mirror images. In contrast, the “flames” or “leaves” of the element at the top of <i>piktun</i> are different from one another, with the left scroll “curled in” and the right scroll more of a “wave” (and with a <i>single</i> protector for the whole element). ○ This was assigned the code T42 by Thompson. <ul style="list-style-type: none"> ▪ T42 corresponds to MHD.1G8 and Bonn’s 0042bt/0042bv. ▪ Both MHD and Bonn do not assign a reading to this glyph. ▪ See T42/MHD.1G8/0042bt/0042bv for more information. • Boot-HH.p23.pdfp23.para4 (on the head variant): This is the celamorphic [head] variant of the calendrical period <i>piktuun</i> (or «<i>pictun</i>») in the Initial Series (Thompson 1950: Figure 27, Nos. 1-2; compare to Thompson 1950: Figure 26, Nos. 8-14); its original Classic Maya name is unknown, as the superfix T42 remains without a decipherment. • Summary of the calendar units: <ul style="list-style-type: none"> ○ The 5 smallest and most basic units are: K’IN, WINIK, HAAB, WINIKHAAB (katun), PIK/PIH (<i>baktun</i>). <ul style="list-style-type: none"> ▪ K’atun: this is an elided form of <i>k’al-tuun</i> = 20 years, with the <i>-l-</i> dropped. [Reference: TOK-lecture, exact reference lost.] ▪ Bak’tun is a completely fictive name with no basis in the glyphs, as the word or root <i>ba-</i> (as an original or corrupted form) meaning “400” is not known in any modern Mayan language – it’s just a convenient term which was adopted in the early years of Maya epigraphy. [Reference: TOK-lecture, exact reference lost.] ○ There are 3 higher units which are not common, but not extremely rare either: <ul style="list-style-type: none"> ▪ They are <i>piktun</i>, <i>kalabtun</i>, <i>kinchiltun</i>. ▪ They are given in IC.p16 & K&L.p61. They are not given in K&H, BMM9, 25EMC, EB. ▪ They are also given in TMHW.pdfp416 along with glyph examples, but <i>kalabtun</i> and <i>kinchiltun</i> are given together, with their glyphs not separated. ▪ The terms used as not the Classic Maya names but are nicknames given by epigraphers, for ease of reference. ▪ All three seem to have the 2-KAWAK element / PIK as a component at the bottom. ○ There are even higher units which are extremely rare. As far as I know, only one higher unit – <i>alawtun</i> – has been given a nickname by epigraphers. <ul style="list-style-type: none"> ▪ <i>Alawtun</i> is the highest known unit with a nickname: <ul style="list-style-type: none"> • It’s given on a slide shown in TOK-YT2021-lecture23.t0:12:50, as a label for that unit on a drawing of COB Stela 1. • This term is given in Gonzalez&Hoppan-TdIMdTeQeeM.p11.pdfp12 as (<i>jun</i>)<i>alaw</i> (no glyph shown in the paper). ▪ See <i>kinchiltun</i> for further information on these higher units. |
| ball game | N | X | S | pitz |  <p>JM.p208.#4
pi:tzi</p> |
| ball player,
ballgame player | N | TA | S | pitzil |  <p>Safronov
Denver-Brussels Panel A3</p>  <p>mayavase.com
K7750 PSS-O1</p> |





| | | | | | |
|--------------------|---|---|---|--|--|
| | | | | | <p>2.<WINIK{HAAB};<pi.tzi{!}>> pi.<tzi:li></p> <ul style="list-style-type: none"> • K7750 has one of the instances of <i>pitzil</i> with an explicitly written <i>-l</i>, which is otherwise often underspelled. I haven't managed to find a drawing (let alone a drawing with glyph-block labels) for K7750. The glyph-block labelling I've used is from MHD and <i>pitzil</i> appears as the glyph-block #3 of side 3. • Denver-Brussels Panel A3 is a fairly standard example of the <i>-l</i> of <i>pitzil</i> being underspelled. |
| headdress | N | H | S | pixoom |  <p>JM.p209.#3
pi.<xo:ma></p> |
| brush-washing bowl | N | H | P | pokol-cheb /
pokol-chehb /
pokol-che'b /
pokol-che'eb |  <p>mayavase.com = EB.p185.pdfp190.fig6d
K7786 E-F
<u.po>:<ko:lo> <che:e>.bu</p> <ul style="list-style-type: none"> • Boot-THToK7786&K4669.p3.para2.l+1: a rare collocation [...] 'u-po-ko-lo che-'e-b'u [...] leads to a transliteration <i>upokolche'eb'</i> or "his quill-washing bowl". • EB.p151.pdfp156.#1.1: <i>pok</i>- tv. to wash (something) » po-ko > <i>pok</i>- "to wash". • EB.p151.pdfp156.#1.2: <i>pokol.che'bul</i> cn. washing basin for brush [Sim: giving K7786 as reference] • See also under <i>cheb</i> / <i>chehb</i> / <i>che'b</i> / <i>che'eb</i> = "brush" / "paintbrush" / "quill pen". |
| ocean | N | N | L | polaw / palaw /
pulaw |  <p>K&L.p9.#1 = KuppratApp
POLAW</p>  <p>TOK.p14.r4.c4
PALAW?</p>  <p>S&Z.p141.#56
POLAW</p>  <p>MHD.ZG4.1&2
-</p> 
 <p>Coll-1
PAL Temple 19 Platform South Side F4
3.<POLAW:wa>.ja</p> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9. |











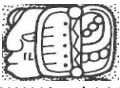



| | | | | | |
|-------|---|------|---|------------|--|
| | | | | | <ul style="list-style-type: none"> MHD seems to consider the two small arc-shaped elements to be an essential part of the logogram, rather than just an end phonetic complement wa. TOK lists it as PALAW with a question mark. Dorota Bojkowska: sometimes even PULAW. EB.p224.pdfp229.#29 (English- > Classic Maya): ocean <i>k'ak' nab, palaw</i>. EB.p145.pdfp150.#5 (Classic Maya -> English): <i>palaw</i> n. ocean (EB.p145.pdfp150.#5.fn206: Alternative readings for this logogram are PULAW and POLAW, also meaning "ocean." No currently known spelling provides information on the opening syllable. This reading, as first suggested by Luís López, thus remains very tentative. Features: <ul style="list-style-type: none"> A wavy band of water – small dots inside the band (K&L have an example with 2 le's). 2 feelers with protectors, one on each side of the water, optionally bold. |
| Pomoy | N | U-PT | S | pomoy |  <p>Martin-AMP.p398.pdfp442.r4.c1
K'UH{ul}.<<[po]mo>:AJAW>.yo</p>  <p>Mathews = Bíró-TCMWR.p239.pdfp255.fig233c
TNA Monument 159 G5
AJ.<<[po]mo>:yo></p>  <p>Bíró-TCMWR.p239.pdfp255.fig233b
K'UH{ul}.<<[po]mo>:AJAW>.yo</p>  <p>Bíró-TCMWR.p239.pdfp255.fig233c
AJ.<<[po?/pa?]>mo>.yo></p>  <p>Bíró-TCMWR.p240.pdfp256.col1.fig234
Looted Stela
IX.<<<[po]mo>.yo>:AJAW></p> <ul style="list-style-type: none"> Known from a captive from Pomoy, recorded on TNA Monument 159. TNA Monument 159: There is a Mathews drawing in Coll-1 with filename Monument 175, labelled as Monument 175 on the drawing itself. This matches a photograph from the Peabody site listed under Monument 159. MHD also refers to it as Monument 159. It's not known where this site is. It's not been given a 3-character site code – it can't be found on the Bonn site, nor on the other lists of site codes on the internet. Martin-AMP.p398.pdfp442.r4.c1 is probably the same as Bíró-TCMWR.p239.pdfp255.fig33b. Bíró-TCMWR.p238.pdfp254.col1.para2.l-6: Pomoy is still an unidentified minor site whose only known ruler is B'alun K'awil whose yajaw k'ahk' uchan aj chij was captured by Ruler 8 in 789 and was represented/mentioned on four separate monuments (see Monuments 20, 108, 152, and 159; Figure 233; Martin n.d.a; Zender 2004c:275-279). Bíró-TCMWR.p238.pdfp254.col1.para3: Pomoy had probably a friendly or subordinate relationship with Palenque as another looted monument from the site (probably coming from a period of 700-750; Figure 234) representing Ix Ok Ahin ix pomoy ajaw ... |
| mat | N | H | S | pop / pohp |  <p>AT-E1168-lecture6.t0:07:30(.15)
po:po</p> |




| | | | | | |
|------------------------|---|---|---|-----|---|
| | | | | | <ul style="list-style-type: none"> • AT-E1168-lecture6.t0:07:30 gives the pronunciation as <i>pohp</i>, which is at variance with the Wichmann-Lacadena rules. This is perhaps from linguistic reconstruction, based on the modern Mayan languages. • EB.p151.pdfp156.#4: <i>pop</i> “mat” (but EB never gives long, aspirated, or glottalized vowels anyway). |
| bulrush, cattail, reed | N | P | L | puj |  <p>JM.p210.#2
PUJ</p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9, 25EMC (as logogram PUJ, it is given a syllabogram pu). |
| burn | V | | L | pul |  <p>K&L.p39.#3.1&2
PUL PUL[yi]</p> <p>= 25EMC.pdfp45.2&1 = IC.p27
PUL PUL[yi]</p>  <p>TOK.p32.r4.c2
PUL</p>  <p>BMM9.p21.r1.c1
PUL</p>  <p>SM.pdfp11.#268
PUL</p>  <p>Graham
NAR Stela 23 E9
PUL[yi]</p>  <p>Looper-LW.p136.pdfp149.fig4.19 (Looper)
Inscribed Cylindrical Monument, Copan Museum
PUL[yi]</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • The example from the Inscribed Cylindrical Monument, Copan Museum: <ul style="list-style-type: none"> ○ Has been rotated 45 degrees clockwise for easier presentation. ○ Refers to an incident where Xkuy/“Six Shell-in-Hand Place” was/were burned by the king Waxaklajuun Ub’ah K’awil on February 20, 718. • Features: <ul style="list-style-type: none"> ○ Top: “flames”. ○ Bottom: human head: <ul style="list-style-type: none"> ▪ (Optional) infixed K’IN in the top of the head. ▪ Almond or semi-circle eye, medium-sized. ▪ (Optional) partitive disk (when not present, sometimes simply not present, sometimes perhaps obscured by an infixed yi). |
| burn | V | | S | pul |  <p>JM.p210.#3
pu.<lu:yi></p> |







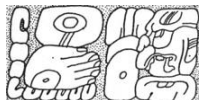
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|------|---|---|---|-----|---|
| drum | N | H | L | pum | <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>K&L.p45.r1.c2
<undeciphered></p> </div> <div style="width: 50%;">  <p>MHD.ATF.1&2</p> </div> <div style="width: 50%;">  <p>Grube</p> </div> <div style="width: 50%;">  <p>Grube/Schele
PAL Temple XVII Panel 'F'2
pu.<PUM:la{j?}></p> </div> <div style="width: 50%;">  <p>Safronov
CRN Panel 3 E4
<PUM?.na>.ja</p> </div> <div style="width: 50%;">  <p>MHD
NAR Stela 46 D14
PUM?.na{j?}</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9, 25EMC. <ul style="list-style-type: none"> ○ K&L has it on its list of undeciphered glyphs <i>but without an infix IK'</i>. ○ This could be because they don't distinguish TZ'AM and PUM (see below). • For a long time, it was thought that the HAAB was the representation of a drum, but <i>this is the logogram for "drum"</i>. • The two examples by Grube were given at the <i>Seminario Internacional de Epigrafía Maya, Guatemala, 2019</i>, where he proposed the reading <i>pum</i> (perhaps an onomatopoeia). • MHD: <ul style="list-style-type: none"> ○ A search on "blcodes contains ATF" gives 7 hits. ○ MHD does not give PUM as even a tentative reading, glossing it with "??". • Do not confuse this with the visually similar TZ'AM. Both TZ'AM "throne" and PUM "drum" have a jaguar pelt across the top half of a boulder-shaped glyph – the difference is that: <ul style="list-style-type: none"> ○ TZ'AM: <ul style="list-style-type: none"> ▪ Has a "depression" in the middle of the bottom half. ▪ The whole then represents a cushion with jaguar skin covering. ▪ Such a special cushion indicates a throne. ○ PUM: <ul style="list-style-type: none"> ▪ Has an IK' element in the middle of the bottom half. ▪ This represents the noise that the drum makes (all musical instruments can be marked with an IK' = "wind" element to show that they make a sound). ▪ It doesn't mean that jaguar skin was used as the (stretched) <i>surface</i> of the drum (to produce the sound). That would normally be much thinner animal skin, without any fur. Instead, the jaguar skin would probably be part of the "decoration" of the drum, as animal skins (with fur) were/are used on drums in many other cultures in other parts of the world. |
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| | | | | | <ul style="list-style-type: none"> The examples from CRN Panel 3 E4 and NAR Stela 46 D14 have a “ICH’AAK” above it. This is probably not meant to be read separately, but is used iconographically to represent a jaguar paw, which may have been used as a drumstick. The na and la don’t make sense as an end phonetic complement for PUM, but perhaps they are used in those cases in a verbal sense, so <i>-naj</i> or <i>-najal</i> or <i>-laj</i>, as some sort of verb inflection (with underspelling). |
| scatter? fire | V | | L | puuk? / puhk? | <div style="display: flex; justify-content: space-between;"> <div style="width: 30%;">  <p>TOK.p20.r1.c4
PUUK</p> </div> <div style="width: 30%;">  <p>Grube
YHA Stela 32 Bp2
<PUHK>?.<AJAN> puuk</p> </div> <div style="width: 30%;">  <p>Tuszyńska scan p10.#2.1
YAX Stela 1 U9-U10
PUUK:ya u.K’AHK’ LEM?.AJAN</p> </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="width: 30%;">  <p>BMM9.p16.r3.c1
PUK</p> </div> <div style="width: 30%;">  <p>25EMC.pdfp45.#8
YHA Stela 32 Bp2
PUK</p> </div> <div style="width: 30%;">  <p>MHD.MRD.1&2
puk</p> </div> </div> <ul style="list-style-type: none"> It’s not completely clear to me what the glyph-block reference for YHA Stela 32 should be – the value Bp2 is from MHD. <ul style="list-style-type: none"> It’s not completely clear to me whether BMM9.p16.r3.c1 belongs with the others. MHD.MRD.2 also has a hand grasping a “syllabogram mo”, but the thumb and fingers point up instead of down. I have placed it here on the basis of phonetic and visual similarity. In the Tuszyńska scan, it is probable that the “ya” below the hand is a “mistake” by the artist, and that there are actual (unpronounced) “flames” instead. TOK.p20.r1.c4 seems to view the two scrolls at the bottom to be an integral part of the glyph, not separately pronounced. However, all the MHD transcriptions seem to read the two scrolls (where present) as K’AHK’ (i.e. as a separate glyph, not just part of the PUUK logogram). EB.p152.pdfp157.#9: <i>puk</i>- iv. “to scatter (fire)”. The AJAN in the Grube and Gloria examples appear to have a NAL above – this is perhaps silent, and only present to reinforce the fact that AJAN is a Maize God. MHD query “blcodes contains MRD” gives 20 hits, rendered as <i>puhk?</i>, over many sites. Unfortunately, most of the glyphs are extremely eroded and not that suitable for inclusion as examples. They break up into the following sub-groups, with the hand holding different elements: <ul style="list-style-type: none"> A “mo” (circle formed of tiny dots with a circle in the centre) – 4 hits: <ul style="list-style-type: none"> BKPKOKV ITSSt07 NMPSt21? POLSt04 Drops – 1 hit: <ul style="list-style-type: none"> SCUSt09 “BEN” – 2 hits: <ul style="list-style-type: none"> YAXSt01 YAXSt11 K’AHK’ (with 0 drops, 1 drop, some drops) – 6 hits: |


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| | | | | | <ul style="list-style-type: none"> ▪ COLDPan (Denver Panel) ▪ CROAIt06 ▪ NMPSt15 ▪ PUSStH ▪ PUSStO ▪ YXHSt32 ○ Reverse hand – 2 hits: <ul style="list-style-type: none"> ▪ UXBSt15 ▪ XNHSt2 ○ Other (no image, eroded, something else) – 5 hits: <ul style="list-style-type: none"> ▪ ITSSt02 ▪ PUSStM ▪ PUSStU ▪ RAZSt03 ▪ SCUSt10 <p>In almost all 20 cases, there is a <i>k'ahk'</i> or <i>uk'ahk'</i> read immediately after (either in the following glyph of the same glyph-block or in the next glyph-block). There are only perhaps 1 or 2 where this isn't the case (one of which is completely eroded anyway). This means that this glyph occurs (almost) exclusively in the context of a ritual for scattering fire.</p> |
| weaving bone | N | H | P | puutz' baak |  <p>AT-E1168-lecture11.t0:09:03
u: ? pu:tz' l ba:ki</p> <ul style="list-style-type: none"> • AT-E1168-lecture11.t0:09:03 explains that these are bones used for weaving, in contrast to other bones used for blood-letting, or carved bones from the bodies of ancestors. • EB.p224.pdfp229 gives: needle (for sowing) <i>putz'</i>. [Sim: <ul style="list-style-type: none"> ○ This entry is English -> Classic Maya only, there is no corresponding entry for Classic Maya -> English. ○ The word <i>puutz'</i> itself does not appear to mean “weaving” but rather “needle”. In the context of <i>puutz' baak</i> = “needle bone”, it's quite appropriate to translate it idiomatically as “weaving bone”. |
| atole, maize gruel | N | H | L | sa' |  <p>K&L.p30.#1 [25EMC.pdfp45.#10.1&2&3 = K&L.p30.#1.4&2&30]
SA'</p>  <p>TOK.p32.r2.c2
SA'</p>  <p>BMM9.p21.r1.c3
SA'</p> <ul style="list-style-type: none"> • No glyphs given in K&H (except as part of EG). • EB.p215.pdfp 220 has: atole – <i>sa'</i>, <i>sak ha'</i>, <i>ul</i>. |






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| | | | | | <ul style="list-style-type: none"> EB has no references to <i>the logogram SA'</i> in the meaning of "atole", only a syllabogram spelling is listed with this meaning. This has been superseded, SA' as a logogram definitely exists, as K&L, TOK, & BMM9 all record it as such. Furthermore, its meaning is not restricted to just being part of the EG of NAR, but can actually mean "atole": <ul style="list-style-type: none"> BeliaevEtAl-SCaSA.p266.pdfp10.Fig.7.label: SA' as a designation for beverages. In particular, K8008 / TIKMT176 W has SA'. BeliaevEtAl-SCaSA.p265.para4: ... whenever one or both glosses are attested in the [Sim: Postclassic] Maya languages discussed above, <i>sa'</i> appears to be a generic term for maize gruel drinks or even gruel-like substances, whereas '<i>ul</i>' corresponds to more refined and exclusive beverages consumed on special occasions. For non-Spanish speakers / people not from a US background: Do not confuse <i>atole</i> with <i>tamale</i>. They are both maize-based foods, but <i>atole</i> is a liquid (or gruel) while <i>tamale</i> is a solid (bread-like). There are two words in Classic Maya for <i>atole</i>: <i>sa'</i> and <i>ul</i>. |
| earlier today | D | | S | sahmiiy |  <p>Stuart-YM.p1.fig1a
PAL PT Q10
sa.<mi:ya> <<HUL:li>:ya></p>  <p>Stuart-YM.p1.fig1b
PAL Temple 21 Bench Edge 10-11
sa.<mi:ya> HUL:<li.ya></p> <ul style="list-style-type: none"> PAL Temple 21 Bench Edge 10-11 / Stuart-YM.p1.fig1b: a photograph and drawing of the bench can be found at Gonzalez&Bernal-DoT-XXI-MaP.p90. |
| provincial governor | N | TA | S | sajal |  <p>JM.p213.#1
<sa.ja>:la</p>  <p>JM.p213.#2
<sa[ja]>:la</p>  <p>CAY Altar 4
sa.<ja[la]></p>  <p>PNG Stela 8 Y13 (Stuart)
u.<sa.ja:la></p>  <p>PNG Stela 8 Y13 (Montgomery)
u.<sa.ja{!}></p>  <p>YAX Lintel 3 F4
sa.<ja:la></p>  <p>YAX Lintel 8 D3
<sa:la>:ja</p>  <p>YAX Lintel 13 D3
IX.<sa.ja>:la></p>  <p>YAX Lintel 14 F3
IX.sa.ja{!}</p>  <p>YAX Lintel 14 G4b
<sa[ja]>:la</p>  <p>YAX Lintel 16 B3
u:<sa[ja]>:la</p>  <p>AT-E1168-lecture6.t0:07:30(.10)
sa.ja{!}</p> |






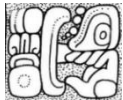

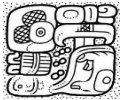
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| | | | | | <ul style="list-style-type: none"> Often glossed as “provincial governor”, these were the chief lieutenants of the ruler of a polity, on the military (as opposed to the civil/administrative) side. They were the main leaders in a war, and are often shown with the warriors they capture. The LTI Kimbell Panel shows the handing over to the ruler of YAX of a group of three captives, captured by one of the ruler’s sajals. Nelson-PhD.p22-23.pdfp38-39: Sajal and ajaw were not rigid titles. An individual could assume both titles, probably depending on circumstance, social position, social status, and a host of unknown variables. Sim: The K’uhul Ajaw obviously only appointed someone as one of his sajals if he trusted him to a huge degree. Such a “provincial governor” would not necessarily have to be a member of the royal house of the polity itself. There’s no reason why the nobility of some of the ruling polity’s smaller vassal cities / polities might not be appointed as a sajal (it might even make sense to appoint that person to be the sajal of the city or polity he comes from and is a noble in). Most of the sajals are not named with the ajaw title, but (as explained), there is no reason why they might not be. YAX Lintel 8 F1-F4 is exactly such an instance, where AJ.<[a]tza> <K’IN:ni>.<MO’:AJAW> → <i>Aj Atz K’in Mo’ Ajaw</i> = “Aj Atz, Lord of K’in Mo” is a 3.WINIKHAAB sa.<ja:la> → <i>uhx winikhaab sajaj</i> = “3-K’atun Sajal”. |
| white; pure | A | C | L | sak |  <p>K&H.p86.#3
SAK</p> <p>TOK.p9.r2.c1
SAK</p> <p>BMM9.p10.r7.c2
SAK</p> <p>JM.p213.#3
SAK</p>  <p>K&L.p33.#5
SAK</p> <ul style="list-style-type: none"> Features: <ul style="list-style-type: none"> Bottom: washer or circle with washer in the centre. Middle: “grip”, optionally with reinforced ceiling. Top: two or three “leaves”. Do not confuse SAK with (the reduced variant of) ti: ti has only one “leaf” whereas SAK can have two or three. |
| white bone
house centipede
deity | N | G | P | sak baak naah
chapaat |  <p>Grofe-TNoGL (Schele)
PAL Temple 14 B6-A7
SAK.<BAAK:ki> NAAH.CHAPAAT</p> <p>Greene
PAL TS D3-C4
SAK.<BAAK:NAAH> CHAPAAT</p> <ul style="list-style-type: none"> Forms part of the extended name/title of PAL God-III, but appears also in the extended name/title of other historical or mythical figures. |









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| sacbe | N | U-S | P | sak bih |  <p>SAK.<bi:hi>
IC.p37</p> |
| noble title “pure / white monkey” (popular in Naranjo) | N | TA | P | sak chuwen |  <p>Stuart-aNCFRG.p8.fig2.W = JM.p214.#1
SAK.CHUWEN</p> |
| atole, maize gruel | N | H | P | sak ha’ |   <p>BeliaevEtAl-SCaSA.p266.l-9
K4995
SAK:HA’</p> <p>AT-YT2021-lecture11.t0:47:45
SAK.HA’</p> <ul style="list-style-type: none"> • EB.p215.pdfp 220 has: atole – <i>sa’</i>, <i>sak ha’</i>, <i>ul</i>. • Also listed in EB.p155.pdfp160.#9, but with meaning “white water” only (citing K4995). • AT-YT2021-lecture11.t0:47:38-48:08: Now <i>sak ha’</i> doesn’t appear frequently in the inscriptions on serving vessels. It’s a term for a sacred beverage, for the gods. So presumably not every vessel you see is for the gods, and so you don’t see that <i>sak ha’</i> very often. It’s mostly a corn-based drink, with a sprinkling of chocolate – so “white water”. But we do see it from time to time, and I suggest that those are perhaps meant not for humans entirely, but just for the gods to drink, to consume: <i>sak ha’</i>. |
| white headband (symbol of authority) | N | H | P | sak huun |    <p>Greene
PAL PT R5-Q6
<K’AL:<SAK.HUUN>:[ji]ya tu.<BAAH:hi></p> <p>IC.p22
<K’AL:SAK.HUUN>> tu.<u:BAAH></p> <p>Schele
PAL T1 CT I2-J2
2.<K’AL:ji> SAK.<HUUN:na></p> <ul style="list-style-type: none"> • The <i>sak-huun</i> “white headband” is the symbol of rulership, and is presented (formerly “bound”) on the head of the ruler as part of his accession ritual. • <i>K’al(-jiy) sak huun t(i)-u-baah</i> = “presented (the) white headband on his head” (formerly “bound (the) white headband to his head”). • IC gives an example with “WINIK” being read as HUUN (outside of the Glyph-F context). |

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| sak lakal | N | U-PT | P | sak lakal | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Safronov
BPK Sculptured Stone 5 H3
AJ.<SAK:la:<ka.la>></p> </div> <div style="text-align: center;">  <p>Stuart
PNG Panel 2 F'2
AJ SAK.<la:<*la.*ka>></p> </div> <div style="text-align: center;">  <p>Graham
YAX Lintel 44
AJ:SAK:la:<ka.la></p> </div> </div> <ul style="list-style-type: none"> • MHD labels the Bonampak monument as BPKSS05 “Bonampak Sculptured Stone 5” whereas Beliaev&Safronov-SAAx.slide#13 labels it as Bonampak Ssc.4. • Beliaev&Safronov-SAAx.slide#13&26 (2009) glosses Sak Lakal as “Place of White Grasshoppers”, but I haven’t been able to find any other reference to <i>lakal</i> as meaning “grasshopper”: <ul style="list-style-type: none"> ○ A Google search on "lakal" "grasshopper" "maya" does not yield any useful hits. ○ Matthew Looper does not know of any papers discussing this [personal communication February 2023]. ○ Asked Sergei Vepretskii [September 2023]. • Sak Lakal appears in (at least) three inscriptions: <ul style="list-style-type: none"> ○ BPK Sculptured Stone 5: someone from Sak Lakal ordered a visit to Nahb Huk’. ○ PNG Panel 2: a young vassal lord from Sak Lakal knelt in a ko’haw ritual performed by the ruler of PNG. ○ YAX Lintel 44: someone from Sak Lakal was captured by Yaxuun Bahlam III. • MHD gives 6 hits for the search “blenl contains sak lakal”, among which the three above. • I think Tokovinine – in one of his lectures – also translates <i>lakal</i> as “grasshopper”, but I don’t have the exact reference, nor am I sure if it was in the context of Aj Sak Lakal. |
| La Corona | N | U-PT | P | sak nikte’ | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>StuartEtAl-UE.p443.fig1a
SAK.<NIK:TE’></p> </div> <div style="text-align: center;">  <p>StuartEtAl-UE.p443.fig1b
SAK.<NIK:TE’></p> </div> </div> <ul style="list-style-type: none"> • The exact location of Sak Nikte’ was not known to archaeologists and epigraphers for quite a long time. • It was given the name “Site Q” – Q being an abbreviation of the Spanish “¿que?” or “which?”. • Yates-SQ.p1: For years this site was only known from looted archaeological material for sale on the art market; its location was unknown. It has recently been identified in the Peten region of Guatemala. // In the mid-1960s a number of Maya sculptural objects, many bearing the same emblem glyph, began to appear on the art market. Although the panels and stelae could be stylistically tied to the Petén region, the site name recorded on some of the objects was one that scholars were unaware of. It quickly became clear that an interesting archaeological site, unknown to science, was being looted in the deep jungle of Guatemala. // About two dozen sculptures from the unknown site have entered the international art market, including a carved panel depicting two ball players purchased in 1965 by the Art Institute of Chicago from New York antiquities dealer Walter Randall for \$12,500 (Canuto and Barrientos Q. 2008; Schuster 1997). Archaeologist Peter Matthews, then a graduate student at Yale, was one of the first to connect these objects, noting that many of them bore the distinct emblem glyph of a snake’s head. He called the unknown Maya city ‘Site Q’, short for ‘Que?’ or ‘Which?’ in Spanish. • Canuto&Barrientos-LC-GT-EN.p14.pdfp5.para2: A few years after the appearance of these sculptures on the antiquities market, the epigrapher Peter Mathews (1988) noted that the inscriptions on these monuments shared many epigraphic, iconographic, and stylistic features. Mathews then suggested that this group of monuments came from the same place, a still unknown site to which Mathews gave the nickname of Site Q, that is, “site |

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| | | | | | what?". Mathews grouped all these pieces with similar features, thus creating the catalog of Site Q monuments. After many searches, changes, and additions, the catalog has grown to nearly 30 individual sculptures, which today are in museums and private collections for everyone. |
| palace at palenque | N | U-B | P | sak nuk naah / sak nukul naah / sak nuhkul naah |  <p>Greene
PAL Tablet of the 96 Glyphs A8
SAK.<nu:ku>.NAAH</p> <p>Greene
PAL Tablet of the 96 Glyphs C8
SAK.<nu:ku>.NAAH</p> <p>Greene
PAL Tablet of the 96 Glyphs F6
SAK.<nu:ku>.NAAH</p> <p>Greene
PAL Tablet of the 96 Glyphs H5
SAK.<nu:ku>.NAAH</p> <ul style="list-style-type: none"> • A.k.a. House-E, the main “palace building” of Palenque. • EB.p136.pdfp141.#7: <i>nuk</i> n. cover, skin, pelt » nu-ku > <i>nuk</i> “cover, skin, pelt” (no references given). • K&L.p100 has a more modern reading, where nu-ku is considered an underspelling with an <i>-l</i> omitted: nu-ku → <i>nuhkul</i>. • The reasoning behind nu-ku → <i>nuhkul</i> is given in Lacadena&Wichmann-OtRotGSIMW.p151-152: nu-ku, <i>nu[h]ku[l]</i> ‘skin’ [PAL 96 Glyphs, Hellmuth Panel]. The new interpretation nu-ku, <i>nuk</i> ‘skin?’ of nu-ku formerly seen as a word meaning ‘great’ in the name SAK nu-ku NAH, referring to Palenque’s House E (a structure actually coated with a white paint) is due to Martin and Grube (2000: 163). Marc Zender (personal communication, April 2001) has suggested the improved transliteration <i>nu[h]ku[l]</i>, based on the evidence of Tzeltalan forms such as <i>nuhkul</i> ‘cuero’ (Slocum and Gerdel 1965: 167) and Tzotzil <i>nukul</i> ‘pelt, skin (of animal)’ (Laughlin 1975). To this might be added Q’anjob’al <i>nuqul</i> ‘corteza de ciprés’ (Diego Antonio et al. 1996), which secures a reconstruction at the proto-Western Mayan level and thus renders the appearance in a Ch’olan context of <i>nukul</i> ‘hide’ more expected. On the Hellmuth Panel the item enters into the sentence <i>na[h]waj unu[h]ku[l] uko[']haw</i> “Ruler 4”, ‘the hide and helmet of Ruler 4 were adorned’, a perfect semantic context for the ‘hide’ interpretation—again an observation due to Zender. [Sim: another reason to change from “great” to “skin” is because of “adjectival order”. In most languages, the order of adjectives (size before shape, texture before colour, etc) is quite strict. In Maya, size cannot come after colour, so the nu-ku cannot be “great”, “big”. This was explained by Roland in a Washington reading group meeting (get date).] • “White Skin House” – because it was painted white instead of the usual red. • The Palenque Oval Tablet (showing Pakal the Great receiving his headdress from his mother) was located in the throne room of this building. • More information: <ul style="list-style-type: none"> ○ Barbieri-MMaPWH ○ Unk-SSaSPotAM ○ Tokovinine-WC.p295.c2.l+1: The walls of House E at Palenque, “white-skin house” (<i>sak nuhkul naah</i>) according to the inscription on the Tablet of 96 Glyphs, are decorated with flowers on the white background (Robertson 1985:fig. 33). The choice of white background may be related to the notion of fragrance as something <i>sak</i>. ○ AT-E1168-lecture19.t0:26:19-29:44 (summary): <ul style="list-style-type: none"> ▪ Many rooms within a long rectangular building. ▪ Many doorways to the various rooms. ▪ Doorways never had doors, but had (in the doorframe) “cordholders” – these cordholders had holes which rope could be passed through, to hold cloth, which hung in the doorway. ▪ There was a lot of flexibility in these doorways, so that rooms could be shut off or opened out (like the meeting rooms of a conference centre), according to the needs of the moment. ▪ There is an escape route – a doorway close to the throne room which leads to an underground passage with its own rooms, perhaps for storage and sleeping. ○ In AT-E1168-lecture19.t0:26:19-29:44 (details): Tokovinine provides many details about this building (given the designation “House E” and sometimes described as a “palace”): And this is what the main throne-room looks like – it’s actually white. It is white, it is painted with flowers, it was called “White Skin House” <i>Sak Nukul Naah</i>. So this is the image that Palenque court projected in terms of the source, the heart of kingship. You pass the threat of violence [just outside]. Now you meet the king, and you meet the king as the sacred centre of the kingdom. The king is not your |

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| | | | | | <p>usual person, the place where the king resides is not your usual place – it's a place of flowers, a place of fragrance; a place of power, [of] magical power. // So this is a reconstruction of all that beautiful painting. And the walls are decorated with signs for wind (smell) – once again, it's a place of air, a place of specialness. // Images of sky, and the king sits here on a throne, which literally places him in the middle of the sky – surrounded by images of stars and celestial bodies – a large inscription that details the foundation of the dynasty was once painted on the ceiling and the walls. It's mostly gone by now, but you can still see parts of it. // This building is fascinating in that it is an incredibly complicated internal space. Now, Mayas don't have doors: they use what we call cords – so basically frames with textiles, sort of like Japanese rooms and palaces. And so, in the walls you can still see the points of attachment – what we call "cord-holders", where you could attach those frames and those doors with a rope to the walls. This building has a tremendous amount of those. They are marked [on the drawing]. Some of these spaces can be closed from one side, some of these spaces can be closed from both sides – so potentially from the inside and the outside. So this is the main throne – you can see how the space is subdivided so that people can talk to each other – people can do things without being seen, and perhaps even without being heard. So this is the body politics of [the] Classic Maya court. It's all about control and flow of information: who can see whom, who can talk to whom. So this is the space which, being the principal court or throne room of Palenque, has the highest level of these internal subdivisions, allowing [you] to re-organize this space, depending on the nature of the event – separating the people who want to be together or who have to be together from people who do not want to be together or [who] must not be together at any point in time. // It also has an escape route. So there is a stairway, relatively close to the throne, that goes into the underground passage. And there is a bunch of really nice chambers which were used just for sleeping or storing things as well, especially during the hot dry-season days – it's kind of nice to have a second, underground floor with underbenches there and a couple of old thrones, so you can think of it perhaps as a kind of attic-like space where things just get eventually moved to and end up there forever. // But it was also an escape route, so you could get in, let your bodyguards [unclear] defend the narrow passageway, and then [you] escape through the other side of the palace. So once again, it's all about politics. You never build your throne room without an escape route.</p> <ul style="list-style-type: none"> • AT-YT2021-lecture17.t0:21:50-23:55: The Palenque Palace is one of the most studied Maya palaces. It's also relatively compact. It's built out of really good limestone with really good mortar. One of the only Maya palaces you visit where you feel you could actually live there: it actually has latrines – a big thing for palaces – a lot of palaces didn't have latrines. [... speculation about chamber-pots ...] 22:44 [So] this is the palace, and the term for the palace was "Five Platform House". This term that shows the stepped platforms remains undeciphered. We know it's an architectural term, and palaces were usually described as "houses", but with a certain number of platforms. It can be "Three", "Five", [or] "Nine". And very much like [in] present-day Mayan languages, the term "house" <i>naah</i> actually refers to something more than a single building. Like archaeologists... we usually call it [a] "patio-group" – so it's a group of houses sharing a courtyard. In [the] present-day Chorti-speaking area, a house will also include the courtyard in front it – so it would actually be the "edge of the house": <i>ti' naah</i> for the "mouth of the house". [...] So the palace at Sufricaya (where I work) is called "Three Platform House", basically there are three platforms around the courtyard. The palace at Palenque – initially at least – was called the "Five Platform House" – presumably the enclosed space with some central buildings in the middle. |
| title of ruler subordinate to Calakmul | N | TA | P | sak wahyis / sak wayis | <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 30%;">  <p>MartinEtAl-SaS.p2.fig2
CLK Stela 51 H2
SAK.<WAY:si></p> </div> <div style="text-align: center; width: 30%;">  <p>Stuart
CRN Panel 1 W6
SAK.<WAY{is}></p> </div> <div style="text-align: center; width: 30%;">  <p>GrubeEtAl-URSK.p25.fig7c
CRN misc 1 E2
SAK.<WAY:si></p> </div> <div style="text-align: center; width: 30%;">  <p>GrubeEtAl-URSK.p25.fig7e
K4644</p> </div> <div style="text-align: center; width: 30%;">  <p>GrubeEtAl-URSK.p25.fig7d
K5424</p> </div> </div> |

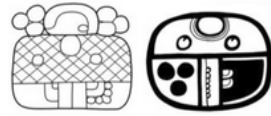
| | | | | | | | | |
|--|---|-----|---|--|---|--|--|--|
| | | | | <p>SAK.<WAY:si?></p>  <p>Grube&Olguin-TCfU.p5.fig4
unprovenanced
SAK.<WAY:si></p> | <p>SAK.<WAY:si:AJAW></p>  <p>GrubeEtAl-URSK.p22.fig5
UxL Stela 2 A12-D2
SAK.<si?:WAY></p> |  <p>GrubeEtAl-URSK.p25.fig7a
UxL stela 16 Cp8
CHAN.<WAY:si></p> |  <p>GrubeEtAl-URSK.p25.fig7b
UxL Stela 17 Ap4
<SAK?>.<WAY:si></p> | <ul style="list-style-type: none"> • A title: <ul style="list-style-type: none"> ◦ EB.p158.pdfp163.fn228: <i>Sak Wayis</i> is a title associated with the elite of Chatan. ◦ MartinEtAl-SaS.p4: SAK-WAY-si <i>sak wayis</i>, a title carried by the rulers of sites situated south of Calakmul and north of El Peru. ◦ Canuto&Barrientos-ILC.p2: the honorific title <i>sak wayis</i>, typical of Kaanal allies; 2 mentions of the term. ◦ Grube&Olguin-TCfU: It is part of the name-phrases of rulers from polities in the Northern Petén, such as La Corona, and Southern Campeche and is very common on codex-style ceramics—many of which were produced under the patronage of a lord bearing this title. Grube thinks that at some time, <i>sak wayis</i> was the name of an important local family from Uxul. This interpretation is supported by two other occurrences of the <i>sak wayis</i> glyph on Uxul Stelae 16 and 17. Stela 17 talks about <i>u mam sak wayis</i>, “the grandfather/the forefather of <i>sak wayis</i>” (Grube and Paap 2010). This stela was erected on top of the heavily looted pyramid M1, which probably was the ancestor shrine of the <i>sak wayis</i> family in Uxul. • This title is very often used in conjunction with another title – <i>k’uhul chatan/chatahn winik</i> (see AU-DSMaEPW, Lopes-TKaMPoA, MartinEtAl-SaS). • StuartEtAl-UE-GT-EN: A title found on La Corona that behaves similarly to the emblem glyph is the enigmatic term read as <i>sak wahyis</i> or <i>k’uhul sak wahyis</i>. It is found in several of the centers located in the region to the south and west of Calakmul, including Uxul (Grube and Delvendahl 2013), and also accompanies several names that are mentioned on ceramics known as “codex-style”. The precise meaning of the title <i>sak wahyis</i> is not yet understood at this time – apart from sak, “white”, it is difficult to translate – but it appears to function very similarly to emblem glyph titles on other sites, as it appears after personal names of rulers. The more specialized form <i>k’uhul sak wahyis</i>, which is a “sacred <i>sak wahyis</i>” possibly refers to a more sacred status within the same category. The restricted regional distribution of all <i>Sak Wahyis</i> titles may indicate the existence of a distinctive mode of political organization for the North Central Petén region, although this is still poorly understood. • GrubeEtAl-URSK: <ul style="list-style-type: none"> ◦ Has 11 mentions of the term. ◦ GrubeEtAl-URSK.p25.fig7c has a WAY which actually has the head of a jaguar, with the spots, but this is one of the known variants of WAY anyway, no suggestion of the BAHLAM. • The WAY part of the word is subject to the same variation as the WAY itself. |
| building associated with dance in Piedras Negras | N | U-B | P | sak yek naah |  <p>Montgomery
DO Unprovenanced Wall Panel E1
<AK’OT:TAJ:na>.<SAK:<ye[ke]>:NAAH></p>  |  <p>= Coe&Benson-TMRPaDO.p12</p> |  <p>= AT-E1168-lecture19.t0:19:37</p> | |

| | | | | |
|-----------|---|---|---|---|
| | | | | <p>Stuart
PNG Stela 8 W22
<ti:SAK>.<<ye:ke>.NAAH></p> <ul style="list-style-type: none"> • Not only do both PNG Stela 8 W22 and DO Unprovenanced Wall Panel E1 refer to the same building in PNG, they refer to the same <i>action</i> in that building, namely performing a ritual dance in the building called the <i>Sak Yek Naah</i>. In the case of the DO Unprovenanced Wall Panel, it was a future sajal of Yo’nal Ahk II who went to PNG to perform this ritual dance in his presence; in the case of the PNG Stela 8 it was Yo’nal Ahk II himself dancing, on the occasion of the 3rd k’atun anniversary of his birth. • Tokovinine-WC.p295.c2.l+5: The choice of white background may be related to the notion of fragrance as something <i>sak</i>. • Tokovinine-WC.p295.c2.l+7: At Piedras Negras, another building mentioned in the context of dances in the narratives on the Dumbarton Oaks panel in block E1 [...], as well as Piedras Negras Stela 8 W22 [...] and Stela 39, is called <i>sak yek naah</i> or <i>sak naah yek</i>. The only available gloss for <i>yek</i> is “the strength of tobacco and other spiritual things” in Yukatek [...]. • AT-E1168-lecture19.t0:19:37 (summary): <ul style="list-style-type: none"> ○ The slide glosses this as “White <i>Yek</i> House”. ○ Tokovinine explains that this was not a cosy room where they had a dance, but the courtyard of a palace. ○ The palace is actually mentioned in a couple of other references in Piedras Negras – “White Tobacco-Strength House”. ○ Tokovinine expresses his doubt about the translation of <i>Yek</i> as “tobacco-strength”, but says that it is connected to smell, as (for some reason) whiteness and smell are important aspects of royal palaces – they are supposed to be special ethereal, flowery places. Hence names like “White Flower House” (<i>Sak Aj-Nikte’ Naah</i>), “White Skin House” (<i>Sak Nuk Naah</i>), etc, as examples of other palaces, in addition to this one at Piedras Negras. • AT-E1168-lecture19.t0:19:37 (details): They danced in a house which means of course that this is not a tiny room in which they have a very cosy dance. It is dancing in a courtyard of a palace. And the palace is actually mentioned in a couple of other references in Piedras Negras – it’s called “White Tobacco-Strength House”. I’m not sure about the translation of <i>yek</i> as “tobacco-strength” but it refers to smell. For some reason whiteness and smell are important aspects of royal palaces. They’re supposed to be special ethereal, flowery places, and so they’re called “White Flower Places”, “White Skin Houses”; <i>Sak Wiin Te’ Naah</i>, <i>Sak Nuk Naah</i>, and other places in addition to Piedras Negras. • Two other papers in Spanish translate as “La Casa del Olor Blanco/Puro” = “The House of the White/Pure Smell”, so some epigraphers apparently gloss <i>yek</i> as “smell” in Spanish. |
| lose | V | | S | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Schele
PAL TI ET O8
<sa:ta>.<yi></p> </div> <div style="text-align: center;">  <p>Schele
PAL TI ET O9
<sa:ta>.<yi></p> </div> </div> <ul style="list-style-type: none"> • There is no known logogram for this verb. • EB.p159.pdfp164.#3 has only <i>sat</i> tv. “to destroy”, but all other derived (text only) dictionaries (K&H.p94.#10, K&L.p81.#10, BMM9.p94.#7, 25EMC.pdfp54.c1.S.1) have: “to lose”, “to destroy”. |
| ink; soot | N | H | L | <div style="display: flex; justify-content: space-around;">       </div> |

K&L.p30.#2 = KuppratApp [25EMC.pdfp46.#1.1&2 = K&L.p30.#2.3&4]
SIBIK / SABAK

TOK.p34.r3.c3
SIBIK?

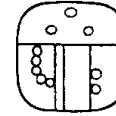
BMM9.p21.r1.c4
SIBIK



MHD.ZHG.1&2
SABAK / SIBIK?



0709st



T709



Law&Stuart-CM.p159.ex75
PAL TI Sarcophagus Lid Edge glyph-block #4
u:<SIBIK.ki>







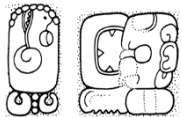


Law&Stuart-online-workshop-20??
PAL TI Sarcophagus Lid Edge glyph-block #14
u.<SIBIK+<TUUN:li>>



Zender-TRGiCMW.p12.pdfp7.fig9
Sculpted Throne Back, Museo Amparo (iconography)
SIBIK{TE'}

- No glyphs given in K&H (but the meaning *sibik/sabak* = “ink” is given, just no glyph).
- Zender-TRGiCMW.p13.pdfp8 has a passing mention to **SIBIK**:
 - “...a small, winged supernatural who elsewhere appears as a personified tree (TE’), and as the patron of the month Pax (**SIBIK-TE’**)” as portrayed on Sculptured Throne Back held in the Museo Amparo (a.k.a. the Sáenz Throne, after its first owner).
 - Sim: the **SIBIK**-glyph appears on the Pax God’s nose, somewhat like a tag to the iconography.
- See also http://research.mayavase.com/portfolio_hires.php?search=%2AShell%2A&date_added=&image=6580&display=8&rowstart=64.
- K&L.p30.#2.3: this is a representation of a split shell, with ink in it (black part).
- For PAL TI Sarcophagus Lid Edge glyph-block #14 Guenter-TKJP.p57 reads **KUCH?** instead of **SIBIK** but this reading is now considered outdated.
- Iconographic origin: a medium-sized seashell, sawn open to reveal inner chambers which can be filled with ink (lost reference, paper devoted to a shell).
- Features – this glyph is subject to quite extreme variation:
 - Top: (optional) “KUCH”: A KAWAK flanked by three touching dots in a triangular formation on each side (such a component is also present at the top of **t’o** and **k’o**).
 - Bottom – boulder *always* divided into 2 parts by a horizontal line (optionally bold):
 - Top: (often) 3 non-touching dots in a triangular formation, pointing up = “upside-down face” – but large variation in this: it can also be empty, or have a single or two non-touching dots). Often empty if the optional “KUCH” is present, as this is sufficient to identify the glyph.
 - Bottom – divided into 2 parts by a straight vertical band:

| | | | | | |
|---------|---|--|---|-----|--|
| | | | | | <ul style="list-style-type: none"> • (Often) (slightly) curved L-shaped band from ceiling to one side of the vertical band. • Two touching dots sticking out of the straight vertical band, on the side of the vertical band opposite to the curved L-shaped band (when L-shaped band is missing, the two touching dots can occur alone). • (Optionally) three non-touching dots in a triangular formation, on the side opposite to the two touching dots (i.e. they can replace the L-shaped band) – the dots can be optionally dark (representing the ink?). • (Optionally) the side with the two touching dots can be dark (representing yet more the ink?). <ul style="list-style-type: none"> ○ There is a head variant which has many of the distinctive characteristics from the more abstract variant infixed into an anthropomorphic head. • IB = “bean” and SIBIK = “ink/soot” have many characteristics in common (see also IB): <ul style="list-style-type: none"> ○ They both have an optional top part – “left and right protected scrolls” in the case of IB and “KUCH” in the case of SIBIK. ○ The non-optional parts of the two share many characteristic infixed elements: <ul style="list-style-type: none"> ▪ The 3-dot triangle pointing up, of non-touching dots. ▪ The vertical band with two touching dots on one side, resembling a TE'-like wood property marker. ▪ An L-shaped element on the other side of the vertical band. • Distinguishing between IB and SIBIK: <ul style="list-style-type: none"> ○ IB shares its optional “protected scrolls” top element with many other glyphs, and SIBIK shares its optional “KUCH” top element with t'o and one variant of k'o. ○ The most drastically reduced form – T709 – could really be either IB or SIBIK, as it has only the distinguishing elements which are common to both. ○ Context and the presence of one of their respective optional top elements helps to determine which of the two glyphs is present in an inscription. ○ The presence of three non-touching darkened (cross-hatched or fully filled black) dots in a triangular formation – in the lower half of the glyph – is a distinctive characteristic which immediately identifies SIBIK. |
| be born | V | | L | sih | <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p86.#4
SIH? / SIY</p> </div> <div style="text-align: center;">  <p>K&L.p39.#4
SIH</p> </div> <div style="text-align: center;">  <p>TOK.p28.r1.c4
SIH</p> </div> <div style="text-align: center;">  <p>BMM9.p17.r7.c3
SIJ</p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>25EMC.pdfp46.#2.2 [25EMC.pdfp46.#2.1 = K&L.p39.#4.4]
SIH? / SIY?</p> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>MHD (Montgomery)
PNG Panel 1
<SIH:ya>.ja K'IN.<CHAAK:ki></p> </div> <div style="text-align: center;">  <p>MHD (Graham)
UCN Stela 4 D1a-D2
SIH:ya{ } <K'IN:ni>.<CHAAK:ki></p> </div> </div> |



JM.p217.#5
SI-ji-ya

JM.p217.#4 = K&L.p39.#4.4
SI



K&L.p39.#6 = 25EMC.pdfp46.#2.3
SIH

SIH? / SIY?



TOK.p15.r2.c1
SIH



K&L.p39.#5
(probably from MQL Stela 11 B6a)
SIH

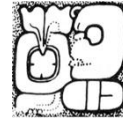


MHD.2S4.1&2

SIH



MHD (Graham)
MQL Stela 3 B1
<SIH{yaj}+K'IN:ni>.<CHAAK.ki>



MHD (Graham)
MQL Stela 3 F4
<SIH{yaj}+K'IN:ni>.<CHAAK.ki>


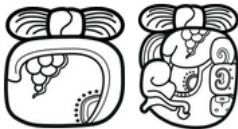





MHD (Graham)
MQL Stela 4 B3
<SIH{yaj}+K'IN:ni>.<CHAAK.ki>



MHD (Graham)
MQL Stela 11 B6a
<SIH{yaj}+K'IN>.<CHAAK.ki>

- No glyphs given in BMM9.
 - Pronunciation:
 - The reading SI given by JM has been superseded.
 - There is lack of agreement between **SIH**, **SIJ**, or **SIY** in other sources but the vast majority opt for **SIH**.
 - 25EMC is not even sure between **SIH?** and **SIY?**.
 - I'm going for **SIH**: partly because that is the majority opinion, but partly also to have an end consonant maximally distinct from the -j of the inflectional -yaj.
 - Variants (3):
 - A. An iguana head (facing left, like most animal and human head glyphs) rotated clockwise by 90 degrees, with an arc of touching blood drops all along the top (what used to be the face before rotation).
 - The blood drops distinguish it from **hu**, which doesn't have them.
 - In the early days of decipherment, before this glyph could be read, it had the nickname: the "upended frog" glyph.
 - B. Head or head and arms and torso emerging from a split.
 - C. "PAX-like" element – an element which resembles the top element in **PAX** (two leaf-like elements joined at the base):
 - This is found in primarily in MQL, e.g. Stela 3, 4, and 11 (the last is probably the example used for K&L.p39.#5).
- There are two other inscriptions (not from MQL) where the name Sihyaj K'in Chaak occurs (also given as examples above):

| | | | | | |
|--------------------------|---|---|---|--------|--|
| | | | | | <ul style="list-style-type: none"> ▪ PNG Panel 1 C1-C2 has: <SIH:ya>.ja K'IN.<CHAAK:ki> ▪ UCN Stela 4 D1b-D2 has: <SIH:ya(j)> <K'IN:na>.<CHAAK:ki> <p>In both cases, the SIH is written with variant "A" (the upended frog glyph) – the name can hence be confidently read as Sihyaj K'in Chaak. Because of the context, we can consider the PAX-like element of MQL Stela 11 B6a to be a substitution for the upended frog glyph. For this reason, we can also read with confidence the PAX-like element as SIH. That "B" and "C" are visually related to one another (perhaps "C" is a simplified form of "B") also helps to support reading "C" as SIH.</p> <ul style="list-style-type: none"> ▪ Do not confuse this logogram with some variants of the PA'. |
| rain god (in month name) | N | G | L | sihoom |  <p>MHD.ZCCa,1&2&3
SIHOOM</p>  <p>0186bv 0186hc</p>  <p>AT-E1168-lecture6.t0:45:33
IHK':SIHOOM</p>  <p>AT-E1168-lecture6.t0:45:33
YAX:SIHOOM</p>  <p>AT-E1168-lecture6.t0:45:33
SAK:SIHOOM</p> |



AT-E1168-lecture6.t0:45:33
CHAK:SIHOOM

- This glyph is for all intents and purposes identical to the full variant of **hi** – in essence, a KAWAK with a “knot” on top.
 - Unlike **hi**, it can – **with enough context** – lose the “knot” at the top (**hi**, if it loses anything, tends to lose the KAWAK, in its reduced form).
 - This **disambiguating context** is very often present, because of the common use of **SIHOOM** in the four **HAAB**-month names. Seeing a KAWAK in a position where a HAAB-month is expected (especially when preceded by a coefficient and one of the four colours), will immediately cue for **SIHOOM** rather than **TUUN** or **ku**. That’s why the “knot” is often not needed.
 - Unlike **TUUN** or **ku**, **SIHOOM** can have an end phonetic complement of **ma**, for the *-oom*. This can be either the 3-dot or the bowtie/butterfly variant of **ma**.
 - This means that all of the following combinations can and do occur, when writing a **HAAB**-month name:
 - <coefficient>-<colour>-KAWAK.
 - <coefficient>-<colour>-**hi**-KAWAK.
 - <coefficient>-<colour>-**hi**-KAWAK-**ma**.
 - <coefficient>-<colour>-KAWAK-**ma**.
- The **ma** is usually at the bottom and can be either the 3-dot or the bowtie/butterfly variant. However it can also be at the top (replacing the “knot”), in which case it’s only the bowtie/butterfly variant.
- AT-E1168-lecture6.t0:45:33-47:40: In the calendar you’re going to see a little bit later there are the four so-called SIHOOM months: the Black Sihoom, the Green-Blue Sihoom, the White Sihoom, and the Red Sihoom. We know now from a couple of examples – even though we don’t understand the meaning of the word Sihoom (we don’t have a good translation of the term) – we know it’s a kind of Rain God, or perhaps even a second name for the Rain God. [That’s] because we have names of rulers where Sihoom does catastrophic shaking, like thunder. So a creature who does that has to be a Rain God of some sort. The fact that there are four immediately brings forward the notion of cardinal directions, but only three of these colours are directional. The Yax colour is the centre of the world, or first. So you have one Sihoom who doesn’t come from anywhere – he’s already in the centre, or is already in the centre, or is the first Sihoom. And then three other Sihooms. So if you plot in terms of the significance of colours in the Maya worldview, there is a Black Sihoom who comes from the West, there’s a White Sihoom who comes from the North, and there’s a Red Sihoom [who comes from the East] – nobody comes from the South. Of course, in that part of the world... if you’re in the lowlands, [then] your weather is really not determined by the Pacific: there’s a huge mountain range of Guatemalan highlands. So for folks in the lowlands, when they think about rain – remember, these are Rain Gods, who give their name to months – so they can[’t?] presumably bring the rain from East, West, and North (South is not important). So when you think about wind perhaps, for the Maya, there were three directions from which the wind would come. They would never come from the South; because in the South they have the mountains – they block everything. So when people look for rains, they look East, they look West, they look North, they never look South.

Glyph-Y

N

CAL-SSY

L

sim? / sihm?



BMM9.p16.r7.c1
SIM?



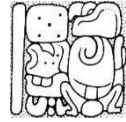
KuppratApp
SIM



T739a&b



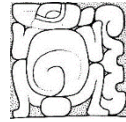
MHD.SMB.1&2



Mathews = Yesugi&Saito-GYotMSS.p2.fig2m = Andrews-GZaYotMSS.p30.fig1.b
 YAX Lintel 21 A5
 5.<bi:xi:ya>.SIM



YAX Lintel 21 A5a
 5.<bi:xi:ya>



Graham = Yesugi&Saito-GYotMSS.p2.fig2p
 YAX Lintel 29 B5
 SIM



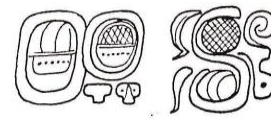
Andrews-GZaYotMSS.p30.fig1.d
 YAX Lintel 29 B5
 SIM



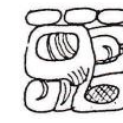
Graham = Yesugi&Saito-GYotMSS.p2.fig2j
 YAX Lintel 56 E1
 <5:<*bi+*xi>.ya>.SIM



Yesugi&Saito-GYotMSS.p2.fig2a
 COL Houston Panel A7



Yesugi&Saito-GYotMSS.p2.fig2b
 COL Kansas Panel C1-D1



Yesugi&Saito-GYotMSS.p2.fig2c
 COL Phoenix "Po" Panel A6



Yesugi&Saito-GYotMSS.p2.fig2d
 COL Brussels Stela A10



Yesugi&Saito-GYotMSS.p2.fig2e
 LAC Stela 1 A5
 5.SIM



Yesugi&Saito-GYotMSS.p2.fig2f
 TLA Stela B A7b-B7
 HUUN:na SIM



Beliaev-EGYdISSM.slide27 (Schele)
 CPN Stela A A6 (North Side)



Yesugi&Saito-GYotMSS.p2.fig2g = Andrews-GZaYotMSS.p30.fig1c = Graham
 YAX Lintel 46 C1
 2.SIM



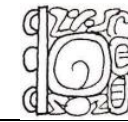
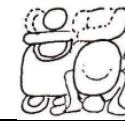
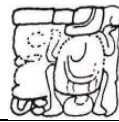
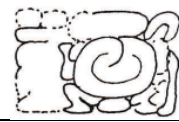
YAX Lintel 46 C1
 2.SIM


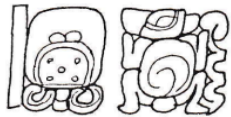







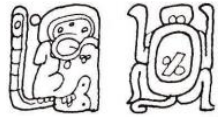



YAX Lintel 46 C1
 2.SIM





Yesugi&Saito-GYotMSS.p2.fig2h
 YAX Lintel 26 F1
 6.SIM



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| | | | | <p>Yesugi&Saito-GYotMSS.p2.fig2i
YAX HS 3 Step III A6</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2m
YAX Lintel 21 A5</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2p = Andrews-GZaYotMSS.p30.fig1d
YAX Lintel 29 A5-B5
5.<BIX:ya> SIM</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2q
YAX Stela 6</p>  <p>Graham
YAX Lintel 26 E1-F1
<NAH:“HEAD”>.<TI’:hu:na>.6.SIM
Glyph-G.Glyph-F.6.{no-Glyph-Z}.Glyph-Y</p> | <p>Yesugi&Saito-GYotMSS.p2.fig2j
YAX Lintel 56 E1</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2n
YAX Altar 3 D2a</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2r
YAX Stela 4</p>  <p>Safronov
Phoenix “Po” Panel A6
3:<<jj:ya>.SIM></p> | <p>Yesugi&Saito-GYotMSS.p2.fig2k
YAX Stela 11 D1</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2o
YAX Stela 1</p>  <p>Andrews-GZaYotMSS.p30.fig1e
Berlin Museum Lintel
SIM</p>  <p>Yesugi&Saito-GYotMSS.p2.fig2s
XLM Temple of the Initial Series A10-B10</p> | <p>Yesugi&Saito-GYotMSS.p2.fig2l
YAX Stela 11 Right 9</p>  <p>Andrews-GZaYotMSS.p30.fig1.c
YAX Lintel 46 C1
2.SIM</p> |
| | | | | <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, 25EMC. • Pronunciation: <ul style="list-style-type: none"> ○ Proposed pronunciation SIM? is recorded in BMM9, but actual article unknown, perhaps doesn't exist – just an informal proposal. Beliaev-EGYdISSM.slide20-22 is part of a presentation where the reading SIM is proposed, based on the Randel Stela, where this word is spelled in a full syllabogram-spelling: <si:mi> or <mi:si> (see syllabogram entry for <i>sim</i>, below). ○ KuppratApp has adopted SIM without question mark. ○ FKSLE.pdfp26 does have a question mark: SIM?. • Nicknames: | | | |

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| | | | | <ul style="list-style-type: none"> ○ “Baby K’awiil” (reference) – because it iconographically represents a baby emerging from the top, and that baby is often reduced to just a LEM or a LEM with flames – these being key elements of K’awiil. ○ The “beetle glyph”, because it was felt to resemble a beetle in the very early days of decipherment: <ul style="list-style-type: none"> ▪ Andrews-GZaYotMSS.p30.para2.l-1 (1938): Due to its peculiar appearance, Glyph Y has often been called the “beetle glyph”. ▪ Yesugi&Saito-GYotMSS.p2.pdfp4.para2.l+2 (1991): Glyph Y has been called the “beetle glyph” due to its somewhat peculiar appearance. <p>So Glyph-Y = “Baby K’awiil” = “beetle glyph” = SIM.</p> <ul style="list-style-type: none"> ● SIM/Glyph-Y and the so-called “Glyph-Z” (the latter being actually just an optional numeral classifier for the coefficient of SIM/Glyph-Y) are connected with a 7-day cycle, as part of the complex Maya calendar. They are occasionally found as part of the SS, but are very rarely present, mostly only in the Yaxchilan area: <ul style="list-style-type: none"> ○ Andrews-GZaYotMSS.p30.para1.l+1: The Supplementary Series at Yaxchilan is characterized by the presence of two glyphs usually absent at other sites. ○ Yesugi&Saito-GYotMSS explains that LC’s associated with Glyph-Z and Glyph-Y differ from one another by either an exact multiple of 7, or by some multiple of 7 plus a number between 1 and 6. This number can then be correlated to the coefficient of Glyph-Z and Glyph-Y. This coefficient hence gives the offset of the LC from a 7-day cycle. For example, YAX Lintels 21, 29 and 56 all have a Glyph-Z and Glyph-Y coefficient of “5”, and their LC’s differ by exactly a multiple of 7. Other monuments with a different coefficient of Glyph-Z and Glyph-Y than “5” differ from these three by a multiple of 7 plus a different offset. ○ Sim: while SIM/Glyph-Y occurs as part of the 7-day cycle expression in an SS, it also has an independent existence [more information needed]. ● Features – it consists of 3 stacked parts – top, middle, bottom: <ul style="list-style-type: none"> ○ Top – horizontal, 3-component element – head between two “shrugging” arms: <ul style="list-style-type: none"> ▪ Left: right arm and hand. ▪ Middle: “LEM” or stylized, reduced variant of “K’AWIIL”. ▪ Right: left arm and hand. <p>Note that the top element of YAX Lintel 21 A5 is slightly aberrant – it resembles a T’AB rather than the usual K’AWIIL or LEM (could be an artefact of the drawing rather than on the original monument).</p> ○ Middle – boulder outline: <ul style="list-style-type: none"> ▪ No indentation in the middle of the top. ▪ Bold ceiling. ▪ A scroll which can either hang from the middle of the ceiling or emerge from the middle of the floor (representing an umbilical cord?). ○ Bottom – horizontal, 3-component element (resembles the bottom element of Glyph-G₆) – two squatting legs with a circular element in between: <ul style="list-style-type: none"> ▪ Left: bent upper & lower leg and foot (right leg). ▪ Middle: washer. ▪ Right: bent upper & lower leg and foot (left leg). ○ Far right (top to bottom) – optional wavy band (representing an umbilical cord?). ● Do not confuse this glyph (SIM) with the visually similar Glyph-G₆. The latter also consists of 3 stacked parts – top, middle, bottom (in roughly the same proportions); but it is different and unrelated. This is because in Glyph-G₆: <ul style="list-style-type: none"> ○ Top: <ul style="list-style-type: none"> ● The left of the top part resembles a leaf-nosed bat whereas it’s an arm plus hand in SIM. ● The middle of the top part is (canonically) a washer whereas it’s a LEM or reduced K’AWIIL in SIM. ● The right of the top part is (canonically) a top-right bracket whereas it’s an arm plus hand in SIM. ○ Middle: the “feeler”/scroll (canonically) hangs upside down from the top whereas it can either hang from the top or emerge from the floor in SIM. ○ Bottom: here it seems to be identical to SIM – two bent legs with a washer in between ← this is the source of the confusion. <p>Note that Yesugi&Saito-GYotMSS.p7 (1991) has a whole section “Glyph Y as Glyph G₆”, in which the two are seen as the same glyph.</p> ● Do not confuse <i>some variants of this glyph</i> (SIM) with the (somewhat) visually similar “ADWH” / “AGED-DEITY-WITH-HANDS”. The only characteristic they share is the head in between two shrugging arms (or hands, in the case of “ADWH”). However: |
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| | | | | <ul style="list-style-type: none"> ○ SIM is a tripartite glyph with a (horizontal) rectangular top (K'AWIIL), a boulder-outline middle, and a (horizontal) rectangular bottom (a washer between two squatting legs), these three being stacked on top of one another. ○ "ADWH" is <i>only</i> a (horizontal) rectangle with a head between two hands or shrugging arms, not a stacked tripartite glyph. ● Do not confuse this glyph (SIM) with TIL = "burn". The only characteristic they share is the two arms on each side (and even then, the arms are slightly different): <ul style="list-style-type: none"> ○ SIM is a tripartite glyph with a (horizontal) rectangular top (K'AWIIL), a boulder-outline middle, and a (horizontal) rectangular bottom (a washer between two squatting legs), these three being stacked on top of one another. ○ In SIM, the element between the two arms is a "LEM" or a head while it's a KAWAK in TIL. ○ TIL is <i>only</i> a (horizontal) rectangle with a KAWAK between two shrugging arms, not a stacked tripartite glyph. ● Do not confuse this glyph (SIM) with Unen K'awiil (God-II of the Palenque Triad): <i>there is no relationship between the two – Unen K'awiil happens to translate (approximately) to the nickname for SIM ("Baby K'awiil"), but that is pure coincidence.</i> ● The top of SIM in the Mathews drawing of YAX Lintel 21 A5b has a "stairway"-like ("TAB") element instead of a "LEM". Sergei Vepretskii confirms that this is "LEM" (representing K'AWIIL). ● There are significant differences between YAX Lintel 29 B5 in the Graham drawing and that given in Andrews-GZaYotMSS.p30.fig1.d: <ul style="list-style-type: none"> ○ Top element: Graham has a distinct LEM/K'AWIIL element whereas Andrews is much more indistinct. ○ Right element: Graham has a thicker umbilical cord. ● There is only one minor difference between YAX Lintel 46 C1 in the Graham drawing and that given in Andrews-GZaYotMSS.p30.fig1.c: the absence or presence of cross-hatching in between the two slightly curved vertical bands near the bottom (just above the legs). ● Without more context, it is impossible to know if the example of SIM in the Berlin Museum Lintel inscription (Andrews-GZaYotMSS.p30.fig1.e) is Glyph-Y. However, as it appears in Andrews-GZaYotMSS, which is a paper dealing specifically with Glyph-Z and Glyph-Y, it is reasonable to think that it is Glyph-Y. ● Without more context, it is impossible to know if the BMM9 and KuppratApp examples are Glyph-Y. They are included here just to show the variation in writing SIM. ● Usage. Both Yesugi&Saito-GYotMSS.p2.para3 and Beliaev-EGYdISSM.slide7 identify four areas of usage for the SIM-glyph: <ul style="list-style-type: none"> ○ A. As Glyph-Y, in the SS: <ul style="list-style-type: none"> ▪ When it occurs in this "role", it is connected to a 7-day cycle. ▪ It can occur with or without Glyph-Z. The fullest form in the SS is: <number=coefficient> + Glyph-Z (= <i>bixiiy</i>) + Glyph-Y (= <i>sim</i>), but the Glyph-Z may be missing, because it is only a noun classifier for (the number of) days, and noun classifiers are optional in Classic Maya. When Glyph-Z is absent, the coefficient can appear directly to the left of Glyph-Y. ▪ Because <i>bixiiy</i> is just a noun classifier for the number of days, aside from being part of Glyph-Z, it can also be part of Glyph-D (e.g. YAX Lintel 21 B5), which is why this one is not given in Andrews-GZaYotMSS, which concerns Glyph-Z and Glyph-Y). ▪ The coefficient of Glyph-Y gives the offset from some 7-day cycle station (Yesugi&Saito-GYotMSS.p7.para5): <ul style="list-style-type: none"> ● Coefficients of 2, 3, 4, 5, 6 have been found, but not 0, 1, or 7. ● For this reason, we don't know if the coefficients are 0, 1, 2, 3, 4, 5, 6 or 1, 2, 3, 4, 5, 6, 7. ● However, the 6 lunations indicated by Glyph-C has coefficients 1, 2, 3, 4, 5, 6, with the absence of a coefficient being "1". For this reason it's believed that the coefficient of Glyph-Y runs in a similar style: 1, 2, 3, 4, 5, 6, 7. ○ B. As Glyph-G₆, (always) with a coefficient of "9". <i>Sim</i>: I notice a difference in the top 1/3 of the glyph when used in the Glyph-Y context vs. when used in the Glyph-G₆ context: <ul style="list-style-type: none"> ▪ In Glyph-Y, the top 1/3 is two arms and a head (or LEM). ▪ In Glyph-G₆, the top 1/3 the head of a leaf-nosed bat, a washer, and a top-right bracket. ○ C. In statements of the 819-day cycle, as an optional part of the WA'-K'awiil statement, where it comes after the "direction" + "deity" part of the 819-day cycle expression (e.g. PAL PT D2, YAX Lintel 30 F4, YAX Stela 11 A7). It is explained that we currently don't really know what it means in this context, aside from the fact that it's the name of a "terrestrial deity". ○ D. In various other contexts: Yesugi&Saito-GYotMSS.p10.para1 lists 6 instances. |
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| | | | | | <p>Note: Beliaev-EGYdISSM.slide26 gives CPN Stela A A6 (North Side) as an example of Glyph-Y occurring in a “non-calendrical context” (use “D”). However, here it is in exactly the right position, as Glyph-Y (use “A” – the 7-day cycle). The only odd thing is that 1) there is no coefficient, and 2) there is a K’awiil after it. Aside from that, it occurs in an SS, directly after Glyph-G and Glyph-F, before Glyph-DE, exactly the way it does in marking the 7-day cycle. EGYdISSM.slide30 does say that “In the Early Classic, the 7-day cycle seems to be associated with birth (and mucus) whereas in the Late Classic, it seems to be associated with the God K’awiil”. Perhaps this is the reason for the glyph for K’awiil after it.</p> <ul style="list-style-type: none"> Phoenix “Po” Panel A6 is quite an unusual variant – there seems to be a <i>-jiiy</i> clitic ending for the coefficient of “3”, and the only distinguishing characteristic of Glyph-Y left is the scroll in the centre of the main sign; the “squatting legs with washer” at the bottom and the tripartite element at the top (= “K’awiil-with-arms”) have disappeared. The cross-hatched element at the bottom could be a variant of the “washer” which is found as the middle of three elements across the bottom, in the more conventional variants of SIM. |
| Glyph-Y | N | CAL-SSY | S | sim? / sihm? |  <p>Martin
Randel Stela A8
SIP?:si:mi</p> <ul style="list-style-type: none"> This example is actually not Glyph-Y but SIM in another context – that of the optional deity-name preceding K’awiil in 819-day cycle expression. We know it is syllabogram mi in A8 because we have similar forms at I9 and I11 = CHAM:mi. The only question is that the SIP is not very typical, but can be assumed to be as such from context, for example because MHD query “blengl contains K’an Si’p Sihm” gives 4 hits, showing that this is a known phrase. From this one example si-mi with its synharmonic spelling, one would expect SIM, but MHD gives SIHM? (perhaps from linguistic reconstruction from the modern Mayan languages?). |
| scorpion | N | A-I | L | sinaan? |  <p>TOK.p29.r5.c3
?
AT-E1168-lecture6.t1:01:42 = AT-YT2021-lecture5.t0:21:34
SINAAN?</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, 25EMC. Not in S&Z, TC, M&L. AT-E1168-lecture6.t1:01:42 (2015) and AT-YT2021-lecture5.t0:21:34 (2021) give SINAAN? as the reading. Curiously, TOK.p29.r5.c1 (2017) gives only “?” for the pronunciation. Listed in EB.p160.pdfp165.#2: si-na-na > <i>sinan</i> “scorpion” Dresden 46b-2 (i.e. pure syllabogram spelling only) – apparently there is no way to link that to this logogram in a convincing manner. It could have been a long <i>-a-</i> in Classic times, with the typical shortening in the Late Classic would result in a synharmonic spelling like si-na-na (says who?). Note that scorpions are arachnids, not insects. As such they have eight legs, not six. These eight do not include the claws/pincers. This perhaps makes it even more unlikely that this glyph is SINAAN, as it very clearly has only four legs (and no pincers) – it’s possibly some sort of lizard. I nevertheless list this glyph under <i>sinaan</i> (which <i>does</i> mean scorpion), for ease of reference. |

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| <p>deer god, lord of the animals</p> | <p>N</p> | <p>G</p> | <p>L</p> | <p>sip / siip / si'p</p> | <div data-bbox="741 204 869 320"> </div> <p>TOK.p16.r2.c4
?</p> <div data-bbox="949 204 1043 320"> </div> <p>BMM9.p13.r4.c4
SIP</p> <div data-bbox="1167 204 1285 320"> </div> <p>Mathews
BPK Stela 2 E1
SIP:<pa.CHAN?></p> <div data-bbox="741 427 815 544"> </div> <p>BMM9.p21.r2.c1
SIP</p> <div data-bbox="972 427 1151 544"> </div> <p>KuppratApp
SIP</p> <div data-bbox="1211 443 1429 544"> </div> <p>MHD.PAC.3&4 [MHD.PAC.3 ~= YAX Lintel 21 D6b]
SI'P</p> <div data-bbox="741 635 1003 751"> </div> <p>MHD.PAC.1
SI'P</p> <div data-bbox="869 635 1167 751"> </div> <p>= Grube-Alfs.p138.pdfp1.c2.fig2b
Early Classic Ceramic Vessel
CHAK SIP</p> <div data-bbox="1256 635 1429 751"> </div> <p>Grube-Alfs.p138.pdfp1.c2.fig2c
Codex Style Vase
7.SIP</p> <div data-bbox="1621 651 1771 751"> </div> <p>Grube-Alfs.p140.pdfp3.c1.fig13
K1152
7.SIP</p> <div data-bbox="741 858 981 975"> </div> <p>Graham
YAX Lintel 5 B3-C3
TE'.<ku:yu> SIP</p> <div data-bbox="1084 858 1211 975"> </div> <p>Mathews = Grube-Alfs.p138.pdfp1.c2.fig3a
YAX Lintel 21 D6
<TE':ku:yu>.SIP</p> <div data-bbox="1563 858 2040 975"> </div> <p>Graham
YAX Lintel 34 C1
SIP</p> <div data-bbox="1727 858 2040 975"> </div> <p>= Grube-Alfs.p138.pdfp1.c2.fig2a
C1-D1
SIP ?</p> <div data-bbox="741 1086 869 1203"> </div> <p>Tate
YAX Stela 11 A8
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YAX Stela 11 A12
<TE':ku:yu>.SIP</p> <div data-bbox="1211 1102 1339 1203"> </div> <p>Schele
YAX Stela 12 C3
<TE':ku:yu>.SIP</p> |
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TOK.p25.r4.c1 = BMM9.p14.r7.c3

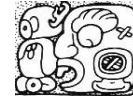
SIIP?

SIP



MHD.PAC.2

SI'P



Graham
YAX Lintel 1 C2

<TE':ku:yu>.SIP



= Grube-ALFS.p138.pdfp1.c2.fig2
C2-A3

<TE':ku:yu>.SIP <CHAN:na>.<"UHMAN":na>








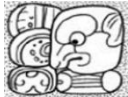


Grube-ALFS.p140.pdfp3.c1.fig10
PAL Murcielagos Vase E3-E4
ELK'IN CHAK.SIP SIM



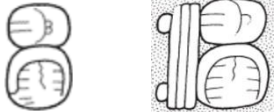


Grube-ALFS.p140.pdfp3.c1.fig11
Dresden Codex 19b
7.SIP

- No glyphs given in K&H, K&L, SM.
- Before decipherment, Grube-ALFS gave it the nickname "IVCB" (= "Inverted Vase (with) Crossed-Bands"). I don't know if this was a one-off, for the sake of the article, or whether the usage was more widespread. However, it's not really relevant today, as the glyph has been deciphered. Nicknames are only needed for glyphs which have not been (or have only been partially) deciphered.
- Variants (3):
 - A. Stylized:
 - Abstract:
 - An "inverted olla" with infixed AT₁, with optional deer antler preceding.
 - TOK.p16.r2.c4, BMM9.p13.r4.c4, BPK Stela 2 E1 show that the deer antler can be omitted if the "inverted-olla" (with lip and with infixed AT₁) is present.
 - BPK Stela 2 E1 has the head of a deer immediately to the right of the inverted olla (a long droopy ear is one of the characteristics of a deer head). In a way, this makes the antler unnecessary. The word which comes after that might be *pa'-chan*, but even if it is, it's not necessarily in connection with the EG for YAX.
 - BMM9.p21.r2.c1 has the deer antler, has an infixed AT₁, but lacks the "inverted-olla" – the deer antler is apparently sufficient to trigger the reading as SIP.
 - The "lip" of the "inverted olla" (at the bottom, because it is inverted) can have a reinforcement. As with other instances of "inverted olla":
 - The "lip" can become a single bar, separate from the main body of the vase.
 - There can optionally be three touching or non-touching dots below the "lip" – these perhaps represent droplets of water coming out of the "inverted olla".
 - A deity head with a deer antler as forehead ornament. MHD.PAC.3 is an example with an unusual forehead ornament – it is more "curved", and resembles leaves or flames more than it does a deer antler.
 - YAX Lintel 1 C2 shows that the abstract variant (= "inverted-olla" with infixed AT₁) can be optionally infixed in the deity head, to further reinforce the reading of SIP.
 - The head variant is also given in TOK.p25.r4.c1, BMM9.p14.r7.c3, and MHD.PAC.2.
 - C. **mo**-like variant:
 - An element resembling **mo**, with a deer antler above.

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| | | | | | <ul style="list-style-type: none"> ▪ Grube-ALFs.p139.pdfp2.c2.para-1: Another sign substitutes for the head of the Sip God or the IVCB sign in an 819-day count on a black background incised vase from Palenque (Fig. 10) [known as the Murcielagos Vase or Pedestal bowl / 'Wak Kimi Vase / Initial Series Vase]. Here, the position between the direction, the colour and the mysterious T739 [=SIM] compound is taken by a glyph which consists of a deer-antler superfix attached to a sign superficially resembling the syllable mo. This rare sign has no counterpart in monumental inscriptions. However, a very similar sign (Sign 52 in Zimmermann 1956;159 in Thompson 1962 and APJ in Macri andLooper 2009: 59) appears in the Dresden and Madrid Codices (Fig. 11). • Grube-ALFs (2012) is the paper where a reading is first proposed. This seems to have found wide acceptance (see the syllabogram-only spelling below). • Pronunciation: TOK gives SIIP, MHD gives SI'P, Grube-ALFs gives SIP. The other sources give SIP, but this doesn't mean the vowel is short, as all the other sources never indicate non-short vowels anyway. This means that there is a possibility that the vowel is not short. • Do not confuse this with the visually similar “female title associated with IX K'UH”, which is “INVERTED-OLLA” with infixed K'IN (and for which the pronunciation is unknown). • Sip means neither “deer” nor “deer antler” – it's the <i>name</i> of the Deer God (iconographically represented by a deer antler). Valencia-KyeCMD819D.p129.para3.l-4: The presence of Sip in the name of the 819-day cycle is not the only evidence of this relationship between K'awiiil and the Lord of the Animals, since we have ceramic examples where the latter appears through K'awiiil's leg. This is the reason that some of the examples show a head which isn't a deer but rather an anthropomorphic head. • Occurs very often as one of the aliases of Yaxuun Bahlam IV: Te' Kuy Sip. • KuppratApp.2 and MHD.PAC.2 = YAX Lintel 21 D6b: The apparent horizontal bar / “5” and the three dots are just part of the inverted vase – the “5” is part of the lip and the three dots are just droplets coming out of the vase. Both are not meant to be read separately. |
| deer god, lord of the animals | N | G | S | sip / siip / si'p

Grube-ALFs.p139.pdfp2.c2.fig8
Dresden Codex 13c
7.si.pu
<ul style="list-style-type: none"> • Grube-ALFs is the paper which uses this syllabogram-only spelling to propose a reading for the logogram. It's the equivalence between the syllabogram spelling si-pu of Dresden Codex 13c and the logogram of Grube-ALFs.p138.pdfp1.c2.fig2c / Codex Style Vase and Grube-ALFs.p140.pdfp3.c1.fig13 / K1152 (and several others in the Madrid Codex) – with the “7” in common – which enables the reading of the logogram as SIP/SIIP/SI'P. The equivalence of the two is established in the paper via a very much larger number of steps and pieces of evidence, including iconography in monuments, occurrences of different variants in the Madrid Codex and in the 819-day cycle expressions of the PAL Murcielagos Vase, etc – all sharing enough elements in common (the deer antler, “7”, inverted olla, etc) to justify the conclusion. | |
| dwarf | N | A-H | S | son

mayavase.com (MHD)
K8076 S
so.no

MHD (Graham)
YAX HS Step 7 U1
<so+no>:EK'

MHD (Graham)
YAX HS Step 7 X1
so+no
<ul style="list-style-type: none"> • No known logogram – syllabogram-spelling only. • In all three examples, there is a corresponding dwarf in the iconography – three different dwarfs: <ul style="list-style-type: none"> ○ One on K8076 – with the glyphic text <i>yaljiiy son</i> = “said (the) dwarf”. ○ Two on YAX HS Step 7 – in this case <i>son</i> is just a tag in the iconography. | |

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| | | | | | <ul style="list-style-type: none"> • <i>Ch'at</i> is another word for “dwarf”. On YAX HS Step 7, the second dwarf is tagged as <i>ch'at son</i> and perhaps the first dwarf as well (unclear because of erosion). <ul style="list-style-type: none"> ○ There is no reference to <i>son</i> in EB. ○ EB.p219.pdfp224 English -> Classic Maya for “dwarf” gives only <i>ch'at</i> and <i>mas</i>. ○ EB.p136.pdfp141 is an entry referring to YAX HS Step 7 X1 and it's glossed as no[NOL?] → <i>no</i> = “dwarf” – this is apparently an outdated reading, superseded by <i>son</i>. ○ I been unable to find a reference to a cognate in the modern Mayan languages in Kaufman-APMED – I looked under “dwarf”, “enano”, “petiso”, (Mexican Spanish) “nomo”. So currently the only connection between “dwarf” and <i>son</i> is via the iconography. |
| elder brother | N | TR | S | sukun / sakun /
sukun winik /
sakun winik |  <p>K&H.p44.r2.c1 = JM.219.#2
<su:ku{n}>.<WINIK:ki></p>  <p>BeliaevEtAl-LTJM.p196.figIII.4 (Stuart)
CRN Panel 1 G3
<sa:ku{n};WINIK>.<ch'o:ko></p>  <p>mayavase.com
K2914 X4-X5
yi.<chi:NAL> u.su.<ku{jun}></p> <ul style="list-style-type: none"> • Note the slight difference between <i>sakun</i> and <i>sukun</i> – perhaps a dialectical difference. |
| elder obsidian,
senior obsidian
(courtly title for
a scribe) | N | TA | P | sukun taaj / sakun
taaj |  <p>Saturno-AMCR.p6.fig8.b
sa.<ku:*nu> *ta.jj</p> <ul style="list-style-type: none"> • Saturno-UXNDiMSaA.t0:29:12 (Bill Saturno's audio-only Peabody lecture). • Note the slight difference between <i>sakun</i> and <i>sukun</i> – perhaps a dialectical difference. • AT-E1168-lecture25.t0:47:12-47:46 (Sim: unfortunately, a lot of sound problems in the recording sat that moment): We're still in the process of understanding Classic Maya courtly titles and hierarchy. // [inaudible] three or four years ago we discovered [that] there was an entirely new class of officials called "Obsidians" and they were in charge of learning and teaching [inaudible]. And nearly every Maya city [inaudible]. [inaudible]. We found them at Xultun, we found them at Copan, we found them at the site of La Corona, and they probably [inaudible]. • AT-YT2021-lecture4.t0:42:23-43:39: In the same [way] it's interesting that we see individuals who are "obsidian officials", [i.e.] their official title is Obsidians. These are in fact Maya scholars – specialists in astrology, or in [the] calendar, [or] in astronomical observations. And just like scholars of today, they have ranks. You start out as a stepping-up youth: <unclear> <i>Ch'ok</i>. You proceed to Junior Obsidian: <i>Itz'in Taaj</i>. And then the highest position is <i>Sakun Taaj</i>. And then you report to the king as the Wind God with Obsidian. // The king is still the patron of all Arts and Sciences, but in distinct supernatural manifestations. So the obsidians themselves are black: they paint their body black – at least the senior obsidians do. So their bodily paint reflects the nature of obsidian, even though they themselves are obsidians probably metaphorically, because they have special knowledge, priestly knowledge, that sets them apart for everybody else. |

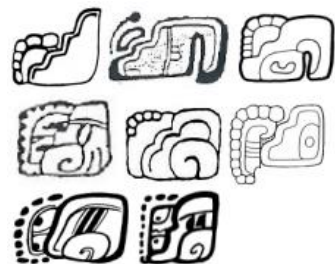
| | | | | | |
|-----|---|-----|---|--------|---|
| bat | N | A-M | L | suutz' |  <p>K&H.p58.tabXII
SUUTZ'</p> <p>K&L.p14.#9
SUTZ' / xu / tz'i</p>  <p>TOK.p30.r4.c1
SUUTZ' / tz'i / xu?</p> <p>BMM9.p17.r7.c4
SUTZ'</p> <p>JM.p218.#4
SOTZ'' / tz'i / xu</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Iconographically, it's the leaf-nosed bat (reference?). • Features: <ul style="list-style-type: none"> ◦ Leaf-nose on the left. ◦ A "mammal ear" in the top right. ◦ The "darkness" element in the bottom right. ◦ Optionally: a "darkness" element in the leaf-nose. ◦ Optionally: one or more sharp teeth. ◦ "Sound waves" from back of mouth to back of head. • In a calendrical context, this is the 4th month of the Haab calendar. |
| bat | N | A-M | S | suutz' |  <p>JM.p219.#1
su:tz'i</p> <p>Martin-AMP.p255.fig62
BPK-LAC Unprovenanced Column C1
17.<su:tz'i></p> <ul style="list-style-type: none"> • The BPK-LAC Unprovenanced Column C1 example is the month-name <i>Suutz'</i> spelled in syllabograms (unusual). • The JM.p219.#1 example is glossed with the meaning "bat", but there is no source information given so it's difficult to know if this is a syllabogram spelling for the month name, or for the word <i>suutz'</i> referring to a bat (in the context of either an actual bat, or part of a name/title incorporating the word <i>Suutz'</i>). It's even possible that the JM.p219.#1 example is a (different) drawing of BPK-LAC Unprovenanced Column C1, with the coefficient omitted. |

ascend; present

V

L

t'ab



K&L.p39.#7
T'AB[ji]



TOK.p17.r4.c2
T'AB



BMM9.p21.r2.c4
T'AB



StuartEtAl-GoP.pdfp35.#1
T AB[yi]



JM.p223.#1
T'AB[yi]



JM.p223.#2
T'AB[yi]



JM.p223.#4
T'AB[yi]



JM.p224.#1
T'AB[yi]



T843



StuartEtAl-GoP.pdfp22.#2.2



StuartEtAl-GoP.pdfp37.#1.2



M&L.252.ZY1
T'AB[yi]



Gronemeyer-FtG.p2.fig2.a
T'AB[yi?]]



Gronemeyer-FtG.p4.fig4.b
T'AB[yi?]



BMM9.p15.r1.c3
T'AB



StuartEtAl-GoP.pdfp35.#2.1&2&3&4
T'AB.yi



JM.p223.#3

T'AB[yi]



JM.p224.#2

T'AB[yi]



Zender-TRGiCMW.p12.c2.fig10.D1

T'AB[yi]



Stuart
PAL TS F8/O8
T'AB[yi]



Greene
PAL TS F8/O8
T'AB[yi]



StuartEtAl-GoP.pdfp13.#1.2
T'AB.ji



StuartEtAl-GoP.pdfp13.#2.2



StuartEtAl-GoP.pdfp20.#2.2



BMM9.p15.r7.c1 = TOK.p22.r4.c4
T'AB













TOK.p25.r4.c4
T'AB




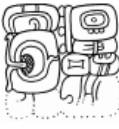





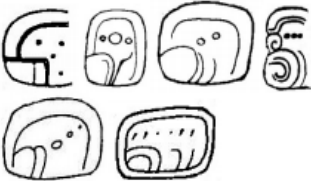










StuartEtAl-GoP.pdfp35.#4.1&2&3
T'AB T'AB:yi T'AB:yi



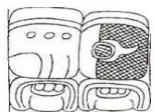

- No glyphs given in K&H.
- All other sources give T'AB but JM gives TAB: [Dorota Bojkowska confirms many, many modern articles give T'AB, so JM probably outdated.](#) JM on FAMS website (updated by Helmke) have moved the glyphs from T to T'.
- See *alay* for more glyph examples.
- Variants (3):
 - A. Abstract:
 - Outline of steps ascending from left to right.
 - What appears to be a protective covering of blood drops above (Gronemeyer-FtG.p3.l+3: [the blood drops are a] representation of the footprint ascending a stairway).
 - Dorota Bojkowska: the drops might have evolved from the toes of the foot (other interpretations not known).
 - TOK has an example with a foot instead of blood drops.
 - Optionally, "darkness" within the "blood drops".
 - Optionally, a slightly curved vertical line or bar with two vertically stacked touching dots attached halfway up the middle of the right side (wooden support for the steps?) – Dorota Bojkowska: wooden platform to make the steps, e.g. stages built for performing on during the ceremony.
 - B. God Head (God N) – older god with:
 - Cross-hatched head covering.
 - Cross-hatched forehead ornament is part of the head covering.
 - God head is interchangeable with the steps.
 - The "footprint" is optional.







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| | | | | | <ul style="list-style-type: none"> ▪ Do not confuse this with the visually similar “UHMAN”. That it sometimes has a scroll between the mouth and the back of the head does not make it “UHMAN”: <ul style="list-style-type: none"> • This is merely an infixed yi, whereas in “UHMAN” it is a much more extensive and curling spiral (<i>which would rarely be mistaken for a yi</i>). • The distinguishing characteristics of T’AB which “UHMAN” never have are: <ul style="list-style-type: none"> ○ Sunken cheeks due to a toothless mouth. ○ A cross-hatched head covering. ▪ This logogram is considered to be Pawahtuun / God N. ○ C. Skull: <ul style="list-style-type: none"> ▪ The forehead ornament is similar to one of the ones for the god head variant: a bold-T within a cartouche with a XUKUB-like element below it. • Note that although it is not at all clear that the Maya associated death with “ascending to heaven”, nevertheless, the god head and the skull variants meaning “ascend” do suggest some concept of rising (perhaps) when dying. • Zender-TRGiCMW.p11.c1.l+17: <ul style="list-style-type: none"> ○ Transliteration: T’AB-yi 6-?-CHAN-na NAAH-la 8-?-NAAH U-K’ABA’ yo-OTOOT-ti xa-MAN?-na. ○ Transcription: <i>t’ab[aj]-i-∅ wak ?-chan naahal waxak-?-naah, u-k’aba’ y-otoot xaman.</i> ○ Translation: He <i>goes up</i> to 6 ?-Sky, (to) the Northern 8-G1 Edifice, (which is) the name of the house of the north. ○ Dorota Bojkowska: <i>t’abay</i> means “raised up”, but <i>not passive</i>, and often present tense. ○ Sim: <i>t’abay</i> appears to the medio-passive form of a <i>transitive verb t’ab</i>. • The initial sections of Boot-000 give some information about the various forms of T’AB in connection with the PSS. <ul style="list-style-type: none"> ○ In this context, it seems to mean “to present” rather than “to ascend”. Perhaps an object was lifted up high in presenting it (e.g. to a crowd) and the verb hence acquired the extended meaning of “to present”. <ul style="list-style-type: none"> ○ It is unclear to me whether the “presenting” refers to the inscription on the ceramic or the ceramic itself. • <i>k’al</i>, <i>na’</i>, and <i>t’ab</i> are translated as “to present” in English, but they are quite different types of “presenting”: <ul style="list-style-type: none"> ○ <i>k’al</i>: a ritual object (e.g. a headband or stela) is the object of <i>k’al</i>. ○ <i>na’</i>: a human being (e.g. a bride or prisoner) is the object of <i>na’</i>. ○ <i>t’ab</i>: a ceramic (or perhaps the inscription / painting on the ceramic) is the object of <i>t’ab</i>. |
| ascend; present | V | | S | t’ab |  <p>Gronemeyer-FtG.p2.fig1
<t’a:ba>.yi</p> <ul style="list-style-type: none"> • Gronemeyer-FtG.p1.l-3: a unique instance of syllabic substitution for the typical “step verb” T843 T’AB? |
| rabbit | N | A-M | L | t’ul / t’uhl |  <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>K&H.p86.#10 = K&L.p14.#3.2</p> <p>T’UL</p> </div> <div style="text-align: center;"> <p>K&L.p14.#3.1
= 25EMC.pdfp47.#7.2</p> <p>T’UL</p> </div> <div style="text-align: center;"> <p>TOK.p31.r1.c4</p> <p>pe/T’UL/CHIT</p> </div> <div style="text-align: center;"> <p>BMM9.p18.r1.c3</p> <p>T’UL</p> </div> <div style="text-align: center;"> <p>JM.p236.#5
= 25EMC.pdfp47.#7.1</p> <p>T’UL</p> </div> </div> |

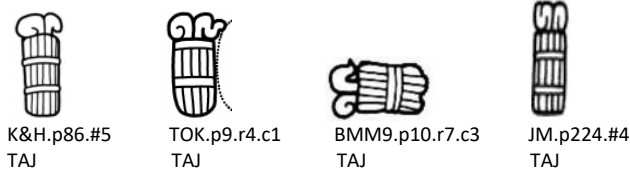



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| | | | | |  <p>T759a&b</p>  <p>Safronov
PNG Panel 3 M'1-N'2
T'UL chi[ki?] ch'o[ko] yo.<ki[bi]:AJAW></p> <ul style="list-style-type: none"> • So far, only encountered in a personal name incorporating the word “rabbit”, rather than as a noun naming an actual rabbit. • This logogram can also be read as CHIT. • This logogram can also be read as pe. • Features: <ul style="list-style-type: none"> ○ Floppy ear. ○ Mammal nose: slightly curved line of dots on the nose. ○ Optionally, “waterlily” motif on the ear, but here it isn't that motif, just a co-incidence, perhaps because of the visible lines (of blood) in the ear of a rabbit, or something independent, which evolved into a similar pattern. |
| rabbit | N | A-M | S | t'ul / t'uhl |  <p>Safronov
PSD Lintel 1 A4
<t'u:lu>.<chi:ku></p>  <p>Safronov
PSD Lintel 1 tag
<t'u:lu>.<chi:ku></p> <ul style="list-style-type: none"> • So far, only encountered in a personal name incorporating the word “rabbit”, rather than as a noun naming an actual rabbit. |
| obsidian | N | N | L | taaj |  <p>MHD.1M7.1&2
TAAJ</p>  <p>MHD (Van Stone)
Stela F B4
<<<K'IN:ni>.li>.<ka:me>>.TAAJ</p>  <p>MHD (Gomez)
JOY Bone Ap3
TAAJ.<K'UH:NAL></p>  <p>MHD (Graham)
YAX Lintel 25 G2
<WIIN:TE':NAAH>.<wi?/TAAJ?></p> |

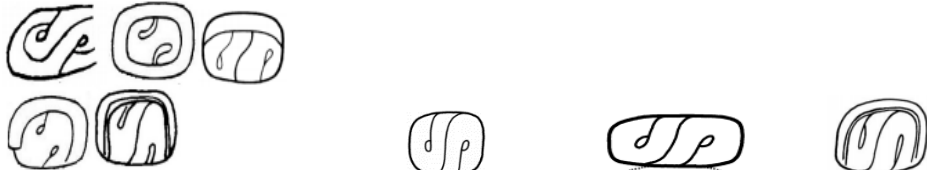

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| | | | | | <ul style="list-style-type: none"> This is quite a rare logogram – a search in MHD on “blcodes contains 1M7” returns only 4 hits, 3 of which are given as examples above (plus the Catalog entry itself makes 4). Even though it’s not a common logogram, the iconographic origin seems clear enough – an obsidian blade with a “darkness” property marker (as obsidian is a jet-black, shiny stone). Does the “hook” at the end represent a handle or a curved point to pierce things with? I haven’t been able to find a Bonn equivalent. I’m a bit unsure of the transliteration of YAX Lintel 25 G2: TAAJ?-wi-WIIN-TE?-NAAH, as given by MHD: <ul style="list-style-type: none"> The glyph on the far right is apparently thought to be TAAJ = “obsidian”. This makes sense, as there is a jagged edge of the blade clearly visible. But then, there shouldn’t be a wi transliterated as well. Or vice versa: if there is a syllabogram wi initial phonetic complement present, then there is no logogram TAAJ present. Furthermore, I’m not familiar with TAAJ = “obsidian” being associated with this toponym. |
| obsidian | N | N | S | taaj |  <p>JM.p224.#5
CPN Stela 11 A3
ta:ji</p> <ul style="list-style-type: none"> Beliaev&Houston-ASSIMW.p3: obsidian, <i>taaj</i>, cuts flesh in acts of sacrifice. Do not confuse this with the phonetically similar <i>taj</i> = “torch”. EB.p161.pdfp166.#3: <i>taj</i> (2) n. “obsidian”: <ul style="list-style-type: none"> EB never indicates long vowels, but the reference to CPN Stela 11 A3 gives <i>taaj</i> according to the Wichmann-Lacadena rules. EB also has a reference to K4655, but this K-number doesn’t seem to be associated with a Maya vase. |
| <plural marker> | G | | L | taak |  <p>JM.p225.#2
TAK</p>  <p>JM.p225.#5
TAK:ki</p>  <p>K&H.p30.fig11
IXZ Stela 4 B5
<yi:lL:a?>.<<8.<WINIK:ki>>:AJAW:TAK></p>  <p>Stuart
CRN Panel 1 K1
<ch’o:ko>.<TAK:ki></p> <ul style="list-style-type: none"> The plural is very rarely seen in Classic Maya inscriptions. The glyph for “dry” is used, but pronounced <i>taak</i>, with a long-a. See also <i>tak</i> = “dry”. Examples: <ul style="list-style-type: none"> IXZ Stela 4 B5: <i>yilaj waxak winik ajaw-taak</i> = “it was seen by 8 rulers”. |







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| | | | | | ○ CRN Panel 1 K1: <i>ch'ok-taak</i> = (a number of) noble youths / princes. |
| <plural marker> | G | | S | taak | 
JM.p225.#3
ta.ki |
| centre, half, chest, middle | N | B-H | L | tahn | <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p86.#6
TAN</p> </div> <div style="text-align: center;">  <p>K&L.p25.#5
TAN</p> </div> <div style="text-align: center;">  <p>TOK.p13.r1.c1
TAHN</p> </div> <div style="text-align: center;">  <p>BMM9.p12.r6.c2
TAN</p> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>JM.p226.#3 = 25EMC.pdfp46.#7.2
TAN</p> </div> <div style="text-align: center;">  <p>JM.p226.#4 = 25EMC.pdfp46.#732
TAN</p> </div> <div style="text-align: center;">  <p>JM.p228.#1
TAN:na</p> </div> <div style="text-align: center;">  <p>JM.p226.#5 = 25EMC.pdfp46.#7.1
TAN</p> </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>SJ.p314.2
TAN</p> </div> <div style="text-align: center;">  <p>MC.p165.r7.c1</p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>BMM9.p12.r6.c3
TAN</p> </div> <div style="text-align: center; margin-top: 20px;">  <p>WagnerEtAl-TNNT
PAL TS C2</p> </div> |

| | | | | | |
|-------------------------|---|-----|---|-------------|---|
| | | | | | <p><K'IN:ni>.<TAHN:na></p> <ul style="list-style-type: none"> Distinguish from: <ul style="list-style-type: none"> One of the variants of TZOLK'IN day-name MEN  <ul style="list-style-type: none"> One of the variants of jo  <ul style="list-style-type: none"> Features: <ul style="list-style-type: none"> Boulder outline. 3 non-touching dots, middle dot slightly larger. Quarter arc in bottom left (optionally reinforced ceiling and right wall). 2 additional slightly curved arcs to the right (curvature = right vertical half of circle). BMM9.p12.r6.c3 gives an unusual variant with a circle with bold edge, and cross hatching right up to the bold circumference. 25EMC gives this as “in the centre of”: <ul style="list-style-type: none"> Wichmann-TGotHPG.p327.l+5: The lexical morphemes [TAHN LAM] that enter into the half-period glyph are the adverb <i>tan</i> with the approximate meaning ‘half’ and the verb <i>lam</i> ‘to diminish’. Wichmann-TGotHPG.p328.l-3: The form <i>tan</i>, more precisely <i>ta[h]n</i>, is attested in the lowland languages with meanings ranging from ‘chest’ to ‘front’ and ‘face’. For Ch’orti’ (Wisdom 1950b) it is attested as <i>tahn</i> ‘inner side or surface of, center, interior, concave side of’. Has the transferred meaning of “chest” (K&L.p25: TAN; K&H.p116): <ul style="list-style-type: none"> Asserted in WagnerEtAl-TNNT.p5.pdfp5.para4: <i>K'in+ta[h]n+bolay?</i> “Sun-Chest-‘Feline” (published 2015; <i>bolay</i> → <i>k'ew</i> established in ZenderEtAl-SSw, published in 2016). Are we sure it is the transferred meaning rather than that this is the original meaning, with half, centre, middle coming later? The morpheme <i>tahn</i> occurs in many compounds, diverse in meaning from a Western point of view: <ul style="list-style-type: none"> <i>cha tahn winik</i>: title of rulers subordinate to Calakmul. <i>juun tahn</i>: beloved. <i>Toktahn</i>: an earlier capital of the Baakel polity, before the move to PAL (see Martin-AMP.p130.para3.l+7). <i>tahn ch'een</i>: a city. <i>tahn ha'</i>: the plaza of a city. <i>tahn lam</i>: half period (half exhausted). |
| city surrounded by land | N | U-S | P | tahn ch'een |  <p>CAY Altar 4 I'3 = MC.165.r7.c2
<TAHN:na>.<CH'EEN:na></p>  <p>TIK Wooden Lintel D6
<TAHN:CH'EEN:na>.MUT{ul}</p> |

| | | | | | |
|--------------------------|---|-----|---|----------|--|
| | | | | | <ul style="list-style-type: none"> The usual phrase is <i>tahn ch'een</i> <X> = “in the city of <X>” – literally “in the centre of the caves, (at) <X>”, where the major buildings (e.g. “temples”) are metaphorically speaking “caves”. Sergei Vepretskii: <i>tahn ch'een</i> refers to being in a city in general, whereas <i>tahn-ha'</i> is being at part of a place name, not necessarily a city. |
| city surrounded by water | N | U-S | P | tahn ha' | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Tokovinine-OLGaS.slide#4
MTL Stela 1 C8-D8
<TAHN:na>.<HA'.<IK':a>></p> </div> <div style="text-align: center;">  <p>Coll-1 (Graham?)
YAX Lintel 25 I3
<TAHN:HA'>.<[PA']CHAN:na></p> </div> </div> <ul style="list-style-type: none"> Sergei Vepretskii: <i>tahn ch'een</i> refers to being in a city in general, whereas <i>tahn-ha'</i> is being at part of a place name, not necessarily a city. Sometimes, instead of <i>tahn ch'een</i> <X>, an equivalent phrase <i>tahn ha'</i> <X> – literally “in the centre of the water, [at] <X>” – occurs. <ul style="list-style-type: none"> This happens, for example at YAX, where <i>tahn ha' pa' chan</i> is found. The naïve initial assumption is to think that this is because YAX/Pa'-Chan is 3/4 surrounded by an enormous loop of the Usumacinta River, hence “in the middle of the water”. However, this phrase also occurs in connection with MTL/Ik'a. While MTL/Ik'a is close to the lake of Petén Itzá, it's not actually on the shores of the lake, but actually 3 kilometres from it, and the water itself would probably not in any sense be visible “around” MTL/Ik'a (LuinEtAl-UNMdSWCK.p658.pdfp3.c1.para3: The Motul de San José archaeological site is located about 4 km from the current town of San José, Petén and 3 km from Lake Petén Itzá). MHD gives for YAX Lintel 25 U2 <i>tahn ha' pa-chan</i> = “in the middle of the plaza 'water' of Pa'chan (Yaxchilan)” and this provides the clue to the meaning of the <i>tahn ha'</i> phrase. There is a theory that the plazas of the Classic Maya cities were flooded with water during the rainy season and for this reason, the middle of the plaza was described as being “in the middle of the water”. So the phrase drifted a long way from its literal meaning, and can be used to designate a small part of the city, e.g. the middle of the plaza (of that city). |
| half period | N | X | P | tahn lam | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>SLT Panel 1 G12
<TAHN:na>.LAM</p> </div> <div style="text-align: center;">  <p>JM.p227.#3 = MC.p165.r7.c3
[TAHN]LAM</p> </div> <div style="text-align: center;">  <p>MC.p165.r7.c4
[TAHN]LAM</p> </div> <div style="text-align: center;">  <p>Helmke&Awe-StaST.p11.fig11.pB1
u.<<[TAHN]LAM>:wa></p> </div> </div> <ul style="list-style-type: none"> The variant given in JM.p227.#3 = MC.p165.r7.c3 is slightly unusual: <ul style="list-style-type: none"> The outer edge of the LAM in is not MIH, but instead a set of 5 somewhat irregular ovals. Near the top, there is an additional rectangular region between the two bars which has: <ul style="list-style-type: none"> Two touching circles in the centre, non-cross-hatched. Cross-hatched on both sides of the circles. Helmke&Awe-StaST.p11.c1: <ul style="list-style-type: none"> The expression refers to a period of time that is “half-elapsed,” and this is used especially for half-k'atun intervals as is the case here (although half-bak'tun intervals and relative time spans are also known). The example given is verbal, the subject is “it”, “time”, “the period” [is half elapsed]. |

| | | | | | |
|-------|---|---|---|-----|--|
| | | | | | <ul style="list-style-type: none"> • Wichmann-TGotHPG.p327.l+5: The lexical morphemes [TAHN LAM] that enter into the half-period glyph are the adverb <i>tan</i> with the approximate meaning 'half' and the verb <i>lam</i> 'to diminish'. • Wichmann-TGotHPG.p329.l+3: The root <i>läm</i> means 'diminish' in Ch'ol and is likely related to <i>lam</i> in Yucatecan, which means 'to sink'. • Note that there is a lecture where Stuart says that this long-held view is incorrect, and that <i>lam</i> means "peaceful" (or something similar) – lost reference. |
| torch | N | H | L | taj |  <p>K&H.p86.#5
TAJ</p> <p>TOK.p9.r4.c1
TAJ</p> <p>BMM9.p10.r7.c3
TAJ</p> <p>JM.p224.#4
TAJ</p>  <p>K&L.p30.#3
TAJ</p> <ul style="list-style-type: none"> • EB.p161.pdfp166.#2: <i>taj</i> (1) n. "pine torch". • Do not confuse this with the phonetically similar <i>taaj</i> = "obsidian". • Features: <ul style="list-style-type: none"> ○ Variable number of sticks laid parallel. ○ Bound together by 1 or 2 bands. ○ Bands can be plain or with a spine. ○ Band(s) can bind in the middle, or (if two bands). <ul style="list-style-type: none"> ▪ One in the middle and one at the "flames" end, or ▪ At the 1/3 and 2/3 point along the length. |
| dry | A | | L | tak |  <p>TOK.p16.r3.c2
TAAK</p> <p>K&L.p46.#1.1&2&3
TAK (tak)</p>  |

| | | | | |
|-----------------------|---|--|---|---|
| | | | | <p>BMM9.p12.r5.c4 25EMC.pdfp46.#5.2 [25EMC.pdfp46.#5.1&3 = K&L.p46.#1.3&2]
 TAK TAK</p> <ul style="list-style-type: none"> No glyphs given in K&H. Features – boulder outline, with, inside: <ul style="list-style-type: none"> An upright vine (i.e. growing upwards). A K'IN (usually on the left, but K&L.p46.#1.2 is one example with the K'IN on the right). Do not confuse this with the visually similar: <ul style="list-style-type: none"> UUN / UN = “avocado”, which has a cross-hatched stone in the top left (=the seed of the avocado fruit?) whereas TAK “dry” has K'IN. tzu, which has LEM in the top left whereas TAK = “dry” has K'IN. Pronunciation: <ul style="list-style-type: none"> TOK (which consistently marks long vowels), gives only one pronunciation, with long a: <i>taak</i>. KL&L (also consistently indicates long vs. short vowels), and gives <i>tak</i> (short-a) = “dry” vs. (the same logogram used as a rebus) <i>taak</i> (long-a) = plural marker. Mnemonic: <ul style="list-style-type: none"> For the meaning: the sun <i>dries</i> out everything. For long or short vowel: the sun <i>dries</i> out everything, among which, the branches of the vine (<i>tak</i> in Dutch). |
| ordinal number marker | G | | L |  <p>K&L.p44.#1
TAL</p> <p>TOK.p14.r4.c.3
TAL</p> <p>TOK.p7.r4.c.2
TAL</p> <p>BMM9.p12.r6.c1
TAL</p> <p>JM.p226.#1 = K&L.p44.#1.3</p> <ul style="list-style-type: none"> No glyphs given in K&H. Do not confuse this ordinal number indicator TAL with the word ta-li → <i>tal/tali</i> = “to arrive”. |
| arrive (from) | V | | S |  <p>IC.p28 = JM.p226.#2 Van Stone = Tokovinine-TWS.p18.pdfp2.col2.fig3 (Stuart)
 CPN Altar Q B4
 ta.li ta.li</p> <ul style="list-style-type: none"> Do not confuse this word ta-li → <i>tal/tali</i> = “to arrive” with the ordinal number indicator TAL. The -i is an integral part of the verb, for some “verbs of movement” (<i>ref?</i>). The IC.p28/JM.p226.#2 is very probably CPN Altar Q B4. Classic Maya only had the one “generalized preposition” <i>ti</i>. For verbs of motion like “to arrive”, whether one arrived at <i>from</i> place (original location) or at a place (destination) was encoded in the verb itself: <ul style="list-style-type: none"> <i>tal</i> = “to arrive from”. |

| | | | | | |
|----------------------------------|---|--|---|-------------|---|
| | | | | | <p>o <i>hul</i> = “to arrive at” (see HUL and hu-li → <i>hul</i>).</p> |
| decorate;
renew; repaint | V | | L | tap |  <p>MHD.XH9a
TAP</p>  <p>MHD (Mathews)
PMT Tablet of the 96 Glyphs K7
u.<TAP:wa></p> <ul style="list-style-type: none"> • This glyph somewhat resembles pu. (and hence also an upside-down CHAN = “sky”). • As with pu: <ul style="list-style-type: none"> o It has a horizontal line, dividing the boulder outline into a top and bottom half. o The middle of the top half has a lipped-U (upside down), with “blades of grass” growing downwards. o The top and sides of the top half have a U-shaped line of touching dots (an upside-down U in this case). o In the middle of the horizontal line, on the upper side, there are two or three touching dots. In these respects, pu and TAP both resemble an upside-down CHAN = “sky”. • The difference between pu and TAP is in the lower half, where pu has an upside down vault (= bold walls and ceiling) with two pillars between the vault and the horizontal dividing line (making it, in this respect, also exactly like an upside down CHAN = “sky”), TAP has 2 or 3 small, thin, “leaf-like” elements going from the floor to the horizontal dividing line – this being the main aspect where it differs from pu. This is hence also the main feature which distinguishes it from an upside-down CHAN = “sky”. • MHD is the only source I have seen which gives this as a logogram TAP = “decorate”. |
| decorate;
renew; repaint | V | | S | tap |  <p>Greene
PAL Tablet of the 96 Glyphs K5
u.ta.<pa:wa></p> |
| Tayel (part of
personal name) | U | | L | tay / tayel |  <p>TOK.p19.r4.c3 = BMM9.p16.r3.c3
TAY?</p>  <p>MHD.MA3.1&2&3</p>  <p>1720st</p> |



Polyukhovych
CNC Panel 1 K6-L6
1.<TAY+<CHAN:ya{!}>> a.<AJAW:TAK:ki>



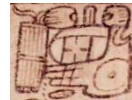
Martin & Tokovinine
NAR Stela 46 E4-F4
ta.<TAY{el?}+CHAN> a.<AJAW:TAK:ki>



TIK Stela 31 B22-A23
<TAY:(Y)AL[CHAN]>.K'INICH YAX.<NUUN:AHIIN>



TIK Stela 31 M2-N2
<TAY:(Y)AL:CHAN>.K'INICH YAX:NUUN:AHIIN



K955 C1
mayavase.com
ta.<<TAY+K'INICH:la?>





K1005 A5
mayavase.com
ta.<<TAY+K'INICH:la?>



K1302 C2
mayavase.com
ta.<<TAY+K'INICH:la?>

- No glyphs given in K&H, K&L, 25EMC.
- TOK (2017) gives the pronunciation is **TAY?** but BMM9 (2019) gives it only as **TAY** (no question mark) – **has the confidence in the reading increased in the intervening time?**
- Miscellaneous comments:
 - Meaning unknown, found in rulers' names, in particular as an additional name to the Tikal ruler Tayal Chan K'inich, Yax Nuun Ahiin.
 - The pronunciation is known because there is a substitution with pure syllabogram spelling in the Hombre de Tikal C3-D3 (see syllabogram-only spelling below).
 - K2573. The hieroglyphic text on the vase names Tayel Chan K'inich of Motul de San José with a female, likely his wife, from the Mutul dynasty (Tokovinine and Zender 2012: 50). ©Justin Kerr.
 - Tokovinine-OLGaS.p23 is part of a slide deck presentation covering the history of Ik'a, which lists Tayel Chan K'inich (though the name is spelled only with syllabograms).
 - Estrada-Belli&Tokovinine-CANCMD.p5.pdfp5.c1.l-1: There are at least two Classic Maya theonyms with **TAY**: Tayal/Tayel Chan K'inich and Juun Tayal Chan Ajawtaak, the latter being a common reference during period-ending ceremonies (Martin et al. 2017; Tokovinine and Zender 2012). [Sim:
 - The first reference is: MartinEtAl-LE46dN, which is a paper on NAR Stela 46 – E4-F4 are the relevant glyph-blocks.
 - The second reference is: Tokovinine&Zender-LoWW, which has 21 hits for "Tayel Chan K'inich".
 - https://www.wikiwand.com/en/Maya_rulers gives, for Motul de San José:
 - 701-c.710: Yichte K'inich I
 - c.700–725: Sak Muwaan
 - c.725–735: [Tayel Chan K'inich](#)
 - ?: Sihyaj K'awiil
 - c.742–755: Yajaw Te' K'inich (son of Sak Muwaan)

				<ul style="list-style-type: none"> ▪ c.755–779: Lamaw Ek'] • Features: <ul style="list-style-type: none"> ○ Left hand viewed from the back of the hand, thumb pointing upwards and fingers outstretched to the left, with partitive disk in bottom right corner (same hand as AL = “child of mother”, “say”, “throw down”). ○ The hand grasps a “JELLYFISH” element– this is recorded as an independent glyph with no known pronunciation in TOK.p16.r5.c3, now deciphered as ta in Looper&Polyukhovych-SICV. ○ On the left, a slightly curved string of touching dots, decreasing in size as they go downwards. • More than 30 hits can be found in MHD using the search criterion “blcodes = MA3”, glossed as <i>tayel</i>: <ul style="list-style-type: none"> ○ Of these hits, 10 of them occur on Maya vases. ○ Almost all the vases and many of the non-vases show a torch to the left of a hand grasping a K’IN and with a reduced variant of ma on top of it. ○ Whether these really are instances of a <i>logogram TAY</i> is an open question. They could also be read as ta-YAL-K’INICH: <ul style="list-style-type: none"> ▪ The torch is ta. ▪ The hand is a rebus for YAL. ▪ The K’IN with a reduced ma on top of it is K’INICH. ▪ The (optional) la at the bottom is the end phonetic complement of YAL. ○ Alternatively, they are indeed all TAY, with: <ul style="list-style-type: none"> ▪ An initial phonetic complement of a ta covering up the string of touching dots on the left. ▪ The “K’IN with a reduced ma on top” = K’INICH overwriting the “folded” / “jellyfish” element. ○ Both interpretations are possible, though it seems quite extreme to have all trace of the identifying characteristics of the TAY (i.e. the string of touching dots and the “folded” / “jellyfish” element) obliterated by phonetic complements and other words which follow. • Looper&Polyukhovych-SICV (2022) is a recent paper which proposes the reading ta for “JELLYFISH”. The implications for the more complex glyph (with the hand and the “tail of dots”) is unclear to me. The “JELLYFISH”-ta and the “torch”-ta would seem them to be playing the same role of initial phonetic complement. That leaves the hand and “tail of dots” to be TAY/TAYEL or the hand to be just YAL. All very unclear to me.
Tayel (part of personal name)	U		S	<p>tay / tayel</p>  <p>Fahren-ANECTfT.p4.pdfp4.fig4 (Ozaeta, Pinelo, Caal) TIK Hombre de Tikal C3-D3-C4 <ta+YAL>:la <CHAN:na>.<K’IN:ni{ch}> YAX.<NUUN:AHIIIN></p>  <p>Prager&Wagner-aPLX.p11.fig12 (Prager) = mayavase.com K4996 U1-V1 ta.<ye:le> <CHAN:na>.K’INICH</p>

tree; wood;
classifier for
time periods;
category of
scribes

N

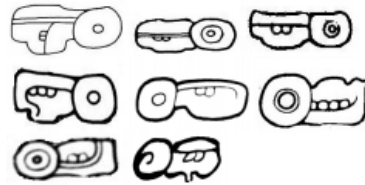
N

L

te'



K&H.p86.#7
TE'



K&L.p22.#5
TE'



TOK.p9.r2.c6
TE'



BMM9.p10.r7.c4
TE'



JM.p228.#4
TE'



JM.p228.#5
TE'



K&L.p22.#4.4-6
TE'



TOK.p13.r2.c4
TE'



JM.p229.#1
TE'



TOK.p32.r2.c3
TE'



BMM9.p21.r2.c2
TE'



JM.p229.#2
TE'



JM.p229.#3
TE'



JM.p229.#4
TE'



K&L.p22.#4.1-3
TE'



TOK.p32.r2.c4
TE'



JM.p230.31
TE'



BMM9.p21.r6.c1
YET



K&L.p23.#1
TE'



TOK.p25.r1.c4
TE'



BMM9.p14.r7.c4
TE'



JM.p230.#2 = 25EMC.pdfp46.#8.1
TE' TE'



25EMC.pdfp46.#8.2&4
TE' (25EMC.pdfp46.#8.3 is a mistake, should be "UHMAN")






ZenderEtAl-SSw.p43.pdfp9.fig8
FLD alabaster bowl E
TE'







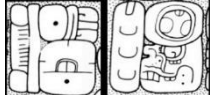









Boot-ANNAT.p40.c1.fig2 (Boot after Reents-Budet)
K4669 B3
<ja:wa{n}>.TE'




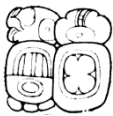


• Variants (5):

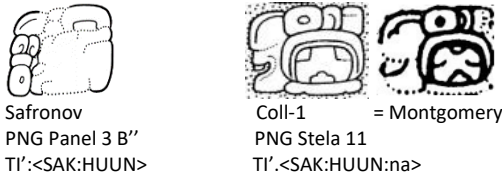
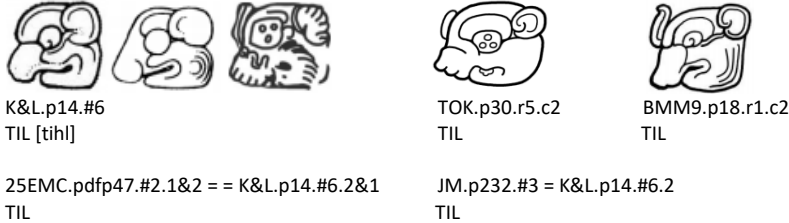

- A. Axe – long, rectangular outline – features:
 - Washer.
 - Axe-blade with internal reinforcement on the long and outside edges, with 2 touching dots.
- B. Boulder – features:
 - Asymmetric cave with reinforced ceiling.
 - Curved vertical band (sometimes just line).
 - 2 touching dots at half-height, on one side (the side which curves out).
- C. Axe + Boulder: Axe variant on top of Boulder variant.
- D. **CH'ICH'**-like / **"JELLYFISH"**-like (though probably related to neither of them):
 - Optionally, above the top – a hand-like element:
 - Left: (optionally bold) left feeler with protector.
 - Right: hand with fingers.
 - Top: (optionally bold) inverted lipped-U ceiling.
 - Bottom (the "wood property marker"):
 - Curved vertical band (sometimes just line).
 - 2 touching dots at half-height, on one side (the side which curves out).
- Do not confuse this with **"MIJIN"**. They don't really resemble one another that much:
 - This one has two indentations about 1/3 and 2/3 of the way along the bottom ("**CH'ICH'**-like" / blood-cartouche), which **"MIJIN"** never has.
 - **"MIJIN"** has an **AJAW**-face in the centre, which this one never has (instead it has the "wood" element).





					<ul style="list-style-type: none"> ▪ Interestingly, BMM9.p21.r6.c1 lists it as a separate logogram, pronounced YET (with no question mark). Perhaps there has been some <i>convincing</i> recent research which argues that this glyph – which has long been seen as a variant of TE' – is in fact a different logogram. ○ E. Head – also referred to as the Pax God, Paax God, Pax Deity: <ul style="list-style-type: none"> ▪ Eye: a large squarish eye: <ul style="list-style-type: none"> • Note that 25EMC.pdfp46.#8.3 is not TE' but “UHMAN”: <ul style="list-style-type: none"> ○ The eye is not square and it has a scroll inside. ○ The mouth region has two large and distinct scrolls , one going left and one going right. Both these characteristics are typical for “UHMAN”. ▪ Mouth: a CH'AB-like element. • ZenderEtAl-SSw.p43.pdfp9.c1.l-11: <i>itz'in te' [itz'in] taaj [...]</i> “junior trees and junior obsidians.” [...] This is almost certainly a reference to members of a ranked ritual order of priest-scribes.
battle	N	X	P	te' baj took' baj	 <p>HullEtAl-TFPSIPICC.p37.fig2&3 = mayavase.com K1398 B6-A7 TE'.ba{j} TOOK'.ba{j}</p> <ul style="list-style-type: none"> • Here the “gopher glyph” is being used purely as a ba, not as BAAH in its meaning of “image”. • There is an underspelled -j twice, giving <i>baj</i> = “hammer”, “strike”. • This is a “kenning” – a poetic phrase for a concept, in this case a “battle” – Carrasco&Wald-IICMAaW.p196.para1.l-3: ... a common kenning for "battle" <i>te' b'a tok' b'a</i>, used especially in the Dresden Codex Venus Pages and in the Paris Codex K'atun Pages.
wild	A		M	te'el	 <p>25EMC.pdfp17.r2.c1 = SJ.p152 TE':le</p> <ul style="list-style-type: none"> • This is not certain – SJ gives -VI as the suffix which derives adjective from nouns, with matching vowel of the noun – this is well-established for <i>k'uhul</i> and <i>k'ahk'al</i>, but less certain for <i>ha'al</i> and <i>te'el</i>.
step on	V		S	tek'	 <p>IC.p27 = JM.p230.#4 DO Unprovenanced Panel 2 (PAL) C3 <te:k'a>.ja</p> <p>= Coe&Benson-TMRPaDO DO Unprovenanced Panel 2 (PAL) C3 <te:k'a>.ja</p> <p>ZenderEtAl-SSw.p43.pdfp9.fig8 FLD alabaster bowl G u.<<[te]k'e>.we></p> <ul style="list-style-type: none"> • No known logogram. • JM.p230.#3 is only JM.p230.#4 with the ja removed.








<p>crested lizard, basilisk</p>	<p>N</p>	<p>A-R</p>	<p>L</p>	<p>teles / telech</p>	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p19.#3 T'ELES ~ TEL(ES) HUH ?</p> </div> <div style="text-align: center;">  <p>TOK.p29.r3.c4 TELES</p> </div> <div style="text-align: center;">  <p>BMM9.p18.r1.c1 TELECH</p> </div> <div style="text-align: center;"> <p>[25EMC.pdfp46.#9 = K&L.p19.#3] TELES / TELECH</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 10px;"> <div style="text-align: center;">  <p>KuppratApp.1&2 PAL Temple 18 Jamb A14a TELES?</p> </div> <div style="text-align: center;">  <p>HoustonEtAl-TLK.p1.fig1 a & b BPK Stela 1 K1 AJ.<SAK:TELES></p> <p>BPK Stela 2 G4 a{jj}<SAK:TELES></p> </div> <div style="text-align: center;">  <p>Coll-1 (unknown German artist/author, after Schele & Mathews) PAL Temple 18 Jamb B13-A15 <SIH:ya{jj}>.<ch'o:ko> TELES.<u:<XAAK/SAAK>:li> TIWOL.<CHAN:na> MAT</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Not text listing in EB, K&H, BMM9, 25EMC. • Pronunciation: lack of agreement between T'ELES, TELES, TELECH. I am unaware of the reasons for positing T'ELES and TELECH; TELES has a known syllabogram-only spelling / substitution. • Specific meaning of basilisk: <ul style="list-style-type: none"> ○ K&L.p19.#3: basilisk, lizard with a crest. ○ 25EMC.pdfp46.#9: basilisk, lizard with a crest. • KuppratApp: wrinkled basilisk? child{hood} name of Ahkul Mo' Nahb: <ul style="list-style-type: none"> ○ KuppratApp doesn't say I, II, or III. ○ KuppratApp.1 is from PAL Temple 18 jamb A14a, which relates that he is the son of Tiwol Chan Mat, so we know that this is in fact Ahkul Mo' Nahb III. • HoustonEtAl-TLK: Tzotzil <i>teleš</i>, for <i>Basiliscus vittatus</i>, a crested lizard with the surprising ability to run at a good clip over water. • Do not confuse this with the visually and semantically similar PAAT (also the longish head of a reptile – specifically, a lizard, and also meaning basilisk): <ul style="list-style-type: none"> ○ PAAT often has a ti phonetic complement (which of course TELES never has). ○ PAAT does not have anything fancy at the top of the head (except, optionally, three non-touching dots in an oval – the “bony” sign for reptiles and insects), whereas TELES often <i>does</i> have something fancy at the top of the head – either a distinct indentation / “bay” or parallel wavy lines (both possibly to signify the crest which TELES has).
<p>crested lizard, basilisk</p>	<p>N</p>	<p>A-R</p>	<p>S</p>	<p>teles / telech</p>	<div style="text-align: center;">  <p>HoustonEtAl-TLK.p1.fig1c Dumbarton Oaks LAC Panel 1 D1-C2 AJ.<SAK:te> le.<se></p> </div> <ul style="list-style-type: none"> • The se is just the full head variant.




throne, seat, bench	N	H	S	tem / te'm / temul	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>IC.p37 te:mu</p> </div> <div style="text-align: center;">  <p>Coll-2 CLK HB glyph-block C u.<te:mu></p> </div> <div style="text-align: center;">  <p>Stuart PNG Stela 3 E3 <u:CH'AM:wa>.<te:mu></p> </div> </div> <ul style="list-style-type: none"> • No known logogram. • Pronunciation: <ul style="list-style-type: none"> ○ CLK HB glyph-block C has (in theory) bu instead of mu. <ul style="list-style-type: none"> ▪ In early inscriptions, there is only “mu” (just the “feeler”, without any cross-hatched circles), which could be read either bu or mu. ▪ This is thought to have been because this glyph was borrowed from another language which didn’t distinguish <i>b</i> from <i>m</i> (ba and ma were also not distinguished at the time). ▪ It was only in later stages that the cross-hatched circles were added to “mu”, allowing a distinction to be made between bu or mu. (ba and ma were also distinguished with some modifications for each usage). <p>This doesn’t fully explain the bu instead of an expected mu in CLK HB glyph-block C (it would only explain mu instead of expected bu, in an earlier stage, before they were distinguished). Nevertheless, we read mu here, based on context. This is supported by MHD, which assigns a transliteration of bu but a transcription of mu: u-te-bu → <i>ute'm</i> = “his throne”.</p> <ul style="list-style-type: none"> ○ The u-CH’AM-wa-te-mu = <i>uch’amaw tem</i> = “she grasped (the) throne” of PNG Stela 3 E3 was a peaceful assumption rather than a seizure of power by Ix Winikhaab Ajaw, Ix Namaan Ajaw, perhaps in co-rulership with or taking over from her husband K’inich Yo’nal Ahk II / “Kooj”. ○ EB.p165.pdfp170.#5 gives: te-mu > <i>temul</i> “seat, throne” (giving PNG Stela 3 as a reference). [Sim: <ul style="list-style-type: none"> ▪ The reference in EB.p165.pdfp170.#5 is to F3, but this must be a typo for E3. ▪ The difference between <i>tem</i> and <i>temul</i> is the question of whether it’s a monosyllabic word where the vowel of the second syllabogram is silent, or a disyllabic word with an underspelled final consonant. ▪ It is rendered as <i>-l</i> in this case, though I don’t know why <i>-l</i> was chosen from the set of frequently underspelled consonants, <i>-l</i>, <i>-h</i>, <i>-j</i>, <i>-n</i>, <i>-m</i>, etc. ▪ In contrast, EB.p29.pdfp34.#14 gives: ba-te-mu > <i>ba[h] tem</i> “first of the throne”, with te-mu → <i>tem</i> rather than <i>temul</i>. Most epigraphers seem to have opted for <i>tem</i> in both cases.]
mouth	N	B-H	L	ti'	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&L.p24.#7.9-14 Ti'</p> </div> <div style="text-align: center;">  <p>TOK.p10.r2.c4 Ti'</p> </div> <div style="text-align: center;">  <p>BMM9.p11.r1.c1 Ti'</p> </div> </div> <div style="margin-top: 20px;">  </div>






				<p>K&L.p24.#7.1-8 TI'</p> <p>TOK.p21.r2.c1 TI'</p>  <p>TOK.p32.r5.c3 TI'</p> <p>BMM9.p15.r1.c1 TI'</p>  <p>BMM9.p21.r2.c3 TI'</p> <p>BMM9.p17.r1.c1 TI'</p> <ul style="list-style-type: none"> No glyphs given in K&H. Variants (3): <ul style="list-style-type: none"> A. Abstract / rectangular / 3-component – features: <ul style="list-style-type: none"> Left: cave-like element with 3 to 5 very small dots going from bottom left to top right. Middle: 2 – 3 dots stacked vertically, tending slightly towards to right as they go up, last dot can be a leaf (similar to the middle element of the 3-component ya). Right: bloated crescent with tips pointing down (or right bold feeler) – optionally with reinforcement of spine. B. Representational / human head: <ul style="list-style-type: none"> Largish nose. Open mouth with thick lips (optionally reinforced or bolded). Partitive disk in bottom right corner. The 3-component variant can optionally also appear above or infixed into the human head, in particular the far-left element of the three. <i>Note that BMM9.p15.r1.c1 is quite an aberrant variant – it doesn't have the open mouth with thick lips of the others, but instead has two scrolls (which the others don't have). Furthermore, it has a very large, squarish, cross-hatched eye and what might be a cruller under and to the right of the eye. TOK.p21.r2.c1 is also aberrant (but less than BMM9.p17.r1.c1) – it doesn't have any elements of the reduced variant at the top of the head. This is however also known from K&L.p24.#7.6-8, and from BMM9.p17.r1.c1.</i> C. Stylized-face: <ul style="list-style-type: none"> Above: two feelers with protectors. Below: stylize face: <ul style="list-style-type: none"> Top half: three non-touching dots in a triangular formation, with the triangle pointing up (“upside-down face”), the top dot touching the ceiling. Bottom half: resembles the bottom half of HAAB. <p>This variant forms (in combination with an old variant of HUL) one of the variants of Glyph-G₂ of the Supplementary series.</p>
first day of <month-after- month-name>	N	CAL	P	<p>ti' haab <month- name> / ti' <month-name></p>  <p>Greene PAL TC D9 <TI':HAAB>.<mo[lo]></p>  <p>Schele PAL Temple 17 A5 <TI':HAAB>.<YAX:K'IN></p>  <p>Law&Stewart-RPS.pdfp5 PAL TI Sarcophagus Lid #28 <2:EB>.<TI':CHAK:SIHOOM:ma></p>  <p>Coll-1 YAX Lintel 9 A2-A3 TI':HAAB YAX.<K'IN:ni></p> <ul style="list-style-type: none"> The edge of month <X> is actually the first day of the next month. The HAAB is commonly present but optional (e.g. absent in PAL TI Sarcophagus Lid #28).








					<ul style="list-style-type: none"> Grube-TLDoY is a paper which discusses the fact that in examining 60 inscription dates which involved either a <i>chum</i> (first day) or <i>ti' haab</i> (last day) expression: <ul style="list-style-type: none"> 35 were <i>chum</i> and 25 were <i>ti' haab</i>. Of these latter 25, more than half involve the month of Yaxk'in. <p>The former statistic (35 vs. 25) is not surprising, as the imbalance isn't huge and could just be due to random statistical fluctuation. But the latter statistic is surprising because of all the dates using a <i>ti' haab</i> expression more than half are used in connection with one specific month, whereas that month only represents about 1/18 of the possible choices – i.e. it occurs far more frequently than one would have expected if the choice were random.</p>
mouth (of the?) fiery headband	N	TA	P	ti' k'ahk' huun	<p>[No glyphs shown in AT-YT2021-lecture24 & AT-YT2021-lecture25]</p> <ul style="list-style-type: none"> A title/rank in the Maya courtly administration. AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the “military” half (as opposed to the “administrative” half) of the ruling structure: The Mouth of the Fiery Headband – the king's representative/substitute in war – these titles denote top commanders who may be credited with military victories. No glyphs shown for this title in this part of the lecture.
mouth (of the?) white headband	N	TA	P	ti' sak huun	 <p>Safronov PNG Panel 3 B'' TI':<SAK:HUUN></p> <p>Coll-1 = Montgomery PNG Stela 11 TI'.<SAK:HUUN:na></p> <ul style="list-style-type: none"> A title/rank in the Maya courtly administration. AT-YT2021-lecture25.t0:27:25 explains that this is the “King's Speaker” / “Crown Speaker” – “the substitute for the king” in civilian matters, so the top position at the court, except for the king himself.
tapir	N	A-M	L	tihl / til	 <p>K&L.p14.#6 TIL [tihl]</p> <p>TOK.p30.r5.c2 TIL</p> <p>BMM9.p18.r1.c2 TIL</p> <p>25EMC.pdfp47.#2.1&2 = K&L.p14.#6.2&1 TIL</p> <p>JM.p232.#3 = K&L.p14.#6.2 TIL</p>  <p>MHD.AS2a.1&2 TIHL</p> <p>MHD.AS2b.1&2 TIHL</p> <ul style="list-style-type: none"> No glyphs given in K&H.


					<ul style="list-style-type: none"> • The TIL “tapir” is used as a rebus for the homonym “to burn”, see M&G.p74.2 = M&G.p74.box2 (K’AHK’.<TIL{i}wi> <CHAN:na>.CHAAK) – confirmed as 25EMC.pdfp47.#2 lists “to burn, stoke” as one of the meanings of the tapir logogram. • There appears to be the use of TIL to indicate an actual tapir in the name Bahlam Yaxuun Til, a ruler of TNA, on TNA Monument 168 B5. • MHD: <ul style="list-style-type: none"> ○ Distinguishes AS2a (as a rebus in the meaning “to burn”) from AS2b (as a logogram meaning “tapir”). ○ Assigns a reading TIHL. ○ Gives a significantly long list (9) of cognates in the Colonial and modern Mayan languages meaning “tapir” (<i>tiil, tihl, tix, tixl</i>) from Kaufman and many other works. ○ Gives a significantly long list (9) of cognates in the Colonial and modern Mayan languages meaning “to burn” (<i>tii, tihl, tilel, tilen, tilun, tilili, tilesan</i>) from Kaufman and many other works. • Features: <ul style="list-style-type: none"> ○ Heart-shaped mammal ear. ○ Broad, roundish, optionally trilobate nose. ○ Optionally: sound waves rightwards, from right of mouth to right of head. ○ Optionally 3 dots in a triangular formation in the eye. • Do not confuse this with the visually similar CHITAM “peccary” – the distinguishing characteristics are that TIL: <ul style="list-style-type: none"> ○ Has a non-trilobate nose (though some examples of trilobate nose for TIL also exist). ○ Has a larger eye, optionally with the three non-touching dots in a triangular formation (the stylized “jaguar eye” variant) infixed. ○ Dorota Bojkowska confirms that it’s difficult to give criteria to distinguish them. • Pronunciation <i>tihl</i> given in K&L.p14.#6 as a transcription (they never show vowel length, aspiration or glottalization in the transliteration anyway).
Ich? Kan Tijo, Ich? Ka’n Tijo’ (Dzibilchaltun-Mérida) toponym	N	U-PT	P	tijo / tijo’	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Stuart-ONojaw.p1.fig3a = Voss (Coll-1) DBC Stela 19 ti.jo *AJAW</p> </div> <div style="text-align: center;">  <p>Stuart-ONojaw.p1.fig3b = Voss (Coll-1) DBC (Structure 42 Tomb) Inscribed Bone A5 ti.<jo:AJAW></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>AT-E1168-lecture11.t0:16:01-16:34 = Grube-TPSSoCSC.p322.c2.fig2 K4333 (DBC Chocholá Vessel) A6 ti.<jo:i></p> </div> <div style="text-align: center;">  </div> </div> <ul style="list-style-type: none"> • Stuart-ONojaw renders the name as ? <i>Kaan Tijo</i> (no attempt to read the initial part, except to note that the Colonial name for it was <i>Ichcaansihó</i>; long-a in <i>Kaan</i>; and no glottal-stop at the end of <i>Tijo</i>) whereas the slide presented in AT-E1168-lecture11.t0:16:01-16:34 renders it as <i>Ich Ka’n Tijo’</i> – i.e. it uses the Colonial pronunciation to guess at a reading for the first part; glottalized-a in <i>Ka’n</i>; and glottal-stop at the end of <i>Tijo’</i>). • If the reading <i>Tijo’</i> (with glottal stop) is valid, it is still not clear to me why the scribe wrote i instead of o.















noun classifier for people	G		S	tikil	 <p>Stuart CRN Panel 1 J1 7.<ti:ki:li></p> <ul style="list-style-type: none"> EB.p167.pdfp172.#4, gives a different reference (a shell from PAL Temple XVIII), but with identical context and syntax: <number> tikil ch'ok-taak. Unfortunately, I haven't been able to find a drawing or photograph of the said shell.
burn	V		L	til	 <p>Coll-2 QRG Stela J C12-C13 K'AHK'.<TIL:li:wi> CHAN:na YOPAAT</p>  <p>M&G.p218.1 = M&G.p218.box QRG Stela J E7-F7 K'AHK'.<TIL:li:wi> <CHAN:na>.<YOP:AAT:ti></p>  <p>= Coll-2</p>  <p>QRG Stela E West Side A8 <u:CH'AM:K'AWIIL>.<K'AHK':TIL{iw}:CHAN> <YOPAAT.?-></p>  <p>M&G.p74.2 = M&G.p74.box2 K'AHK'.<TIL{i}wi> <CHAN:na>.CHAAK</p>  <p>T175</p> <ul style="list-style-type: none"> The logogram for the word <i>tihl</i> = “tapir” is used as a rebus to write <i>til</i> = “to burn”. Distinguish TIL (T175) from SIM/Glyph-Y/“Baby K’awiiil”/“beetle glyph”: <ul style="list-style-type: none"> These are two unrelated logograms, with only the arms on each side giving some superficial parallels. For one thing, Baby K’awiiil is believed to end in <i>-m</i>, while TIL/T175 is known to end in <i>-l</i>. It is known that TIL/T175 ends in <i>-l</i> because: <ul style="list-style-type: none"> It is used in QRG Stela E West Side A8. There, we know that the name being written is <i>Tiliw</i>, but there is no li written. This means that the <i>-l</i> must be present in T175 itself, i.e. it is read TIL (with the <i>-iw</i> underspelled, as <i>-w</i> is one of the known underspelled sounds). TIL/T175 is a horizontal rectangle, consisting of three parts: a right arm, KAWAK, a left arm while SIM/Glyph-Y/“Baby K’awiiil”/“beetle glyph” (and there’s nothing else to the glyph) is a “full glyph-block” (boulder), with just a narrow rectangular top part (which happens to be tri-partite and consists of a right arm, head / LEM, a left arm (and there’s a lot more to the glyph)).






burn	V		S	til	 <p>Coll-2 QRG Stela J H6-H7 K'AHK'.<TIL:li:wi> CHAN:na YOPAAT</p>
rock outcrop, rock cliff; summit of mountain	N	N	S	titz	 <p>Schele DO Unprovenanced Panel 2 (PAL) L1 OCH.<K'AWIIL:<ta.<ti:tzi>></p> <ul style="list-style-type: none"> This is a reading provided by Tokovinine in three places, all with regard to DO Unprovenanced Panel 2 (PAL) L1: <ul style="list-style-type: none"> Tokovinine-PaliCMN.p29.pdfp38.para2.l-3: [...] It also refers to the location as <i>titz</i>, possibly a “summit” or a “rock cliff.” Tokovinine-DaPiCMT.p253.pdfp3.para1.l+6: The very same place is also referred to as a “house” (<i>naah</i>), a “temple” (<i>waybil</i>), a “rock outcrop” (<i>titz</i>), and a “mountain” (<i>witz</i>). AT-YT2021-lecture15.t0:23:50: And then the text continues referring to the same event: och k'awiil "k'awiil enters" (ochi k'awiil) ta titz – “into the mountain outcrop” – “[the] rock outcrop” – which is Uhx Bolon Chaak. So we know that Uhx Bolon Chaak is a rock. So, somewhere on that mountain there is a holy rock, very much like in [unclear]. And in that rock, there is a spirit that people come to talk to and ask for rain. And that's the real owner of this land. And even kings of Palenque have to come, and only in front of that rock can they summon their own gods into [unclear]. And there's a shrine either around that rock or next to that rock. And Palenque kings have to talk to this god, [they] have to embrace this god, basically, in order to rule the land. Unfortunately, Tokovinine does not give any further information about where the reading of <i>ti-tzi</i> → <i>titz</i> = “rock outcrop”, “rock cliff” comes from. Maybe from modern Maya languages: <ul style="list-style-type: none"> Looked for but not found in Kaufman-APMED, under “rock”, “roca”, “piedra”, “titz”. Kaufman-APMED.p435.pdfp435 given as <i>cumbre</i> = “back of mountain”, “summit”: <ul style="list-style-type: none"> TEK t-i7=wtz MAMt t-i7=ws MAMi t-i7=witz <p>However, TEK and MAM are not that closely relate to Ch'olan, and the phonetic similarity is not great.</p> <ul style="list-style-type: none"> Note: Modern Chuj <i>titz'am</i> is not connected with this <i>titz</i>. Hopkins-ADotCML.p314: <i>titz'am</i>, n. Salt mine, salt rights (< <i>ti' 'atz'am</i>). Literally, Mouth of the Salt.
Tiwol (name of a deity)	N	G	L	tiwol / tiwo' / tiwohl	 <p>TOK.p24.r2.c4 = BMM9.p14.r2.c2 TIWO' TIWOL</p> <p>25EMC.pdfp47.#3 TIWOL / TIWO'</p> <p>MHD.AM7 TIWOHL?</p> <p>0231st TIWOOL</p>







					 <p>Stuart-TCM.t0:00:00 = Miller&Martin-CAofAM.p200.fig58.r2.c3 TIWOL.<CHAN:ma:ta></p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. • Features: the anthropomorphic head has a pair of rather long, thick, “pouting” or “pursed” lips. • Meaning: <ul style="list-style-type: none"> ○ BMM9.p14.r2.c2, TOK.p24.r2.c4: no meaning given. ○ 25EMC.pdfp47.#3: name of deity. ○ EB.p168.pdfp173.#6: unknown meaning. • Mentioned in: <ul style="list-style-type: none"> ○ M&G.p172.l+2 (Tiwoh). ○ Unk-USoP.p2.para5 (Tiwoh). ○ Gonzalez&Bernal-DoT-XXI-MaP.p89.c2.l-10 (Tiwoh).
tribute, payment	N	X	S	tojool	  <p>Tokovinine&Beliaev-PotR.p176.fig7.2d = Stuart-DoaTfj JNT Panel Fragment Bp5b (bottom right) u:to:jo:li</p>   <p>Tokovinine&Beliaev-PotR.p176.fig7.2b = mayavase.com K1728 long non-PSS text u.<to:jo:li></p> <ul style="list-style-type: none"> • EB.p169.pdfp174.#1: <i>tojol</i> “payment, tribute”, giving JNT Panel Bp5b and K1728 as references. • Tokovinine&Beliaev-PotR.p175.c2.para2: <i>Tojool</i> — “payment,” “cost (of work),” and “price” — is a term attested in many Mayan languages (see Table 7.1), including colonial Yukatek (Ciudad Real 1995 [ca. 1590]:723) and colonial Tzeltal (Ara 1986 [1571]:385-386). Another example of <i>tojool</i> in Classic Maya inscriptions appears on a panel fragment that likely came from Jonuta (Figure 7.2d). [...] // The use of two terms, <i>patan</i> and <i>tojool</i>, potentially implies different types of transactions. It is probably significant that <i>patan</i> may also designate labor (but not in the context where it is mentioned on the vase discussed above), whereas <i>tojool</i> may involve <i>yubte</i>’ tribute mantles as well as precious <i>ikitz/ikaatz</i> jade or other extremely high-value items. Consequently, <i>tojool</i> might have been a more generic term encompassing tribute proper and more exclusive gifts of <i>ikaatz</i>.





cloud; storm	N	N	L	tok	 <p>BMM9.p11.r1.c2 TOK</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, TOK, 25EMC. Good examples in MHD.ZBC & MHD.AB4 and Bonn 0044xx. K&L gives only the “S surrounded by touching dots”, and even then, gives the reading as MUYAL / TOKAL (not TOK). Epigraphers have traditionally translated <i>tok</i> as “cloud”, and that is still the majority opinion, but S&Z.p159 gives “spark”. The traditional translation of “cloud” is based on the fact that many descendent Mayan languages have variations of <i>tok</i> or <i>tokal</i> meaning “cloud” and/or “fog”. Kaufman reconstructed Proto-Mayan <i>*tyoq</i> and assigned it the meaning “cloud”. However, Zender disagreed and reconstructed Proto-Mayan <i>*tyoqaal</i>/<i>*tyokaal</i> and assigned it the meaning “cloud”. He hence felt that only <i>*tyoqaal</i>/<i>*tyokaal</i> and Ch’olan <i>tokaal</i> mean “cloud”, leaving Ch’olan <i>tok</i> without the meaning “cloud”. Instead he associated <i>tok</i> with Modern Yucatec <i>tóok</i> “to burn” and felt that it lay in the semantic area “a type of flashing or sparking fire associated with lightning”. He hence chose the translation “spark”, which is how it’s rendered in S&Z (S&Z.p159). After that, he found Wastek <i>tok</i> “storm” and <i>tokow</i> “cloud”. He hence now recommends “storm” as a better translation than “spark” for Classic Maya <i>tok</i>. [Sim: paraphrased from a personal communication from Zender to Raven, 2016.] Variants (4): <ul style="list-style-type: none"> A. Full: <ul style="list-style-type: none"> Top: <ul style="list-style-type: none"> Three left scrolls, each with a dotted protector (optionally, two only). Bottom (three parts): <ul style="list-style-type: none"> Left: a series of parallel horizontal ticks, each ending in a dot. Middle: crossed bands. Right: mirror image of left. B. Reduced to bottom: bottom part of full variant. C. Reduced to top: top part of full variant. D. Monter head: full variant with Waterlily Serpent head underneath.
cloud; storm	N	N	S	tok	 <p>JM.p233.#6 to:ko</p> <ul style="list-style-type: none"> JM gives the meaning “cloud”. This could also be viewed as TOK with an end phonetic complement of ko.
Tok Tahn	N	U-PT	P	tok tahn	 <p>Greene PAL PT D17</p>  <p>Greene PAL TC H9</p>  <p>Greene PAL TC J2</p>  <p>Greene PAL TFC E9</p>  <p>Greene PAL TS P5</p>





				<p><to:ko:TAHN>.<WINIK:ki> K'UH{ul}.<TOK:TAHN:AJAW> to:<ko.<TAHN:na>> ko.<to:TAHN:AJAW> <to:ko>.<TAHN:na></p> <ul style="list-style-type: none"> • AT-YT2021-lecture17.t0:03:40: <i>Tok Tahn</i>, literally “in the middle of the clouds”. • The earlier seat of government of the Baakel polity (in “historical” times), before it was moved to Lakam Ha’ = PAL. • M&G.p156.para2: The first ruler to occupy normal historical time and thus the founder of Palenque's Classic dynasty was K'uk' Bahlam I ['Quetzal Jaguar']. Combining the two great emblems of Maya royalty, his name glyph consists of the quetzal bird fixed with a jaguar's ear. He is consistently given the title 'Toktahn lord', a reference to an unknown location, presumably the original home of the dynasty. • Skidmore-RP.p6.pdf6.para1: This ruler [K'uk' Bahlam], whose name glyph combines the royal symbols of the quetzal (<i>k'uk'</i>) and the jaguar (<i>bahlam</i>), is considered the founder of the Palenque dynasty. Although other, earlier candidates for this role appear in the inscriptions of Palenque (a legendary figure called “Bloodletter of the Snake” [UKokan Chan] is said to have acceded in Olmec times), K'uk' Bahlam is the first from a reasonably historical era corresponding to the foundation of other Classic Maya royal lines (Martin and Grube 2008:156). His “Toktahn Lord” title associates him with an unknown location that appears to have been the original seat of the dynasty (ibid.:156). • Martin-AMP.p130.para3.l+1: The same “settle, remain” verb [KAJ] appears at Palenque on a panel excavated from Temple XVII, where the third king of the dynasty Butz'aj Sak Chiik conducts such an event at <i>lakamha'</i> together with his presumed younger brother, Ahkal Mo' Nahb [I], in 490 (Martin and Grube 2000: 157; Stuart 2005a: 184, n.62; Stuart and Stuart 2008: 115–116) (Figure 22b). This is the earliest mention of the site we now call Palenque, with all previous activities performed by historical kings occurring at a place called <i>toktahn</i> (Stuart and Houston 1994: 30–31). First referenced in 435 and active in domestic affairs up to 496, Toktahn was an earlier base for the dynasty, made explicit in an important retrospective text that ascribes the emblem glyph <i>k'uhul toktahn ajaw</i> to the first and second Palenque monarchs (Bernal 2009: 123–126). • This is in fact probably within the wider PAL area – just another cluster of buildings within the same toponym: <ul style="list-style-type: none"> ○ Gronemeyer-LoTiMHW.p97.fn16: In Palenque, two major toponyms are recorded: <i>tok tahn</i> and <i>lakam ha'</i> (cf. Stuart & Houston 1994: 30-31). The former is related to the Early Classic (Martin & Grube 2000: 157) and possibly relates to the complexes south-west of the Cross Group, entrenched between the hill ridges and where mist often forms at dawn. It is also the location of the spring of the Otulum, which is also referred to in writing (TAN^{na} CH'EN^{na} LAKAM-HA' < <i>ta[h]n ch'en lakam ha'</i>, ‘amidst the well of Lakam Ha’’, PAL T19B-S, O7-O8). The usual <i>lakam ha'</i> toponym referring to Palenque is thus probably more the central plaza with the palace acropolis as the administrative heart of the site, located along the course of the Otulum. Specifically, we have a ‘shell-tun’ event at <i>lakam ha'</i> by Butz'aj Sak Chik (PAL T17P, B5-B6) that may relate to the foundation of the palace complex, also a <i>pat-l-aj</i> event for <i>lakam ha'</i> noted on PAL TFJ, B12. Interestingly, <i>lakam ha'</i> is also never used as a demonym (Bíró 2011: 40) except on BPK Lnt. 4, B1. ○ Erika Raven (personal communication 2022-07-18): Toktahn would have been an old part of Palenque itself (from the Preclassic Period), maybe the Picota Group or some other ancient settlement. ○ Information on Toktahn and Lakam Ha' is also available in Stuart&Houston-CMPN.p30-33.pdf35-38. • Sim summary: only from the third ruler onwards were the rulers of the Baakel polity associated with Lakam Ha' (the toponym of what is today called Palenque). Before that – i.e. for Ruler 1 (K'uk' Bahlam) and Ruler 2 (“Casper”) – were associated with Toktahn (an apparent toponym of currently unknown location, perhaps the original seat of the dynasty – could it also be a mythical place?).
lizard	N	A-R	L	<p>tolok / tolook</p>  <p>TOK.p29.r3.c3 TOLOK?</p> <ul style="list-style-type: none"> • Is this also a crested lizard / basilisk – the logogram has a crest? • Need reference to paper discussing this logogram.


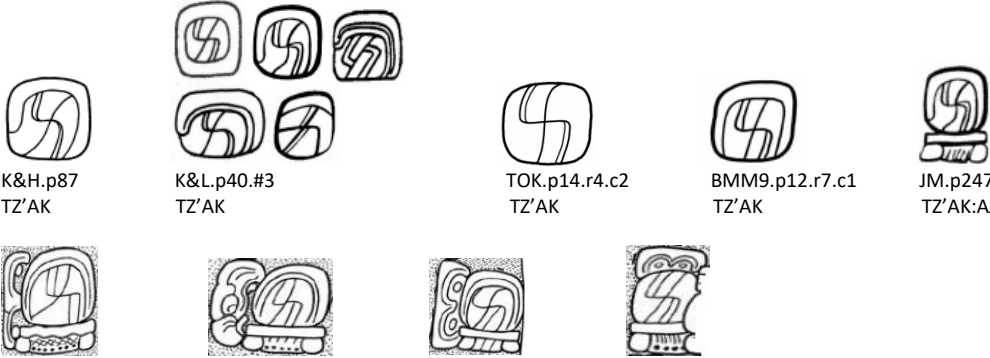
lizard	N	A-R	S	tolok / tolook	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>HoustonEtAl-TLK.p1.fig1d K3026 CHAK ch'o.ko KELEEM a{*la}.tzi <to:lo>.ko 4.e?{*k'e?}</p> </div> <div style="text-align: center;">  <p>HoustonEtAl-TLK.p1.fig1e Señor del Peten vase AJ YAX to:lo ki?</p> </div> </div> <ul style="list-style-type: none"> The CHAK is a skull/mammal-head with a long vertical element on the left is also seen in BMM9.p15.r4.c2 (though this is a side issue, as the entry here is for tolok / tolook; CHAK is merely part of the context). In KELEM, the long vertical element on the left is part of KELEM resembles a hand with the thumb in the mouth of the monkey. In HoustonEtAl-TLK.p1.fig1d, he reconstructs *k'e after the e, because the name of the ruler is known as Kan Ek', as given by K4387 M1 (although the translation/transcription in the Kerr site does not write the k with glottalization); this is such a popular name (especially in later times) that we can be quite confident that this ruler is also named Kan Ek', even if it the rulers on K4387 and K3026 do not refer to the same person.
flint	N	H	L	took'	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; margin: 5px;">  <p>K&H.p86 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>K&L.p8.#2.1-8 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>TOK.p7.r4.c3 TOOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>BMM9.p11.r1.c3 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>BMM9.p11.r1.c4 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>JM.p234.#4 = K&L.p8.#7 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>S&Z.p83.#27 TOOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>JM.p234.#5 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>JM.p235.#1 TOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>MHD.1C1.3 TOOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>0112st TOOK'</p> </div> <div style="text-align: center; margin: 5px;">  <p>T112a&b -</p> </div> </div>

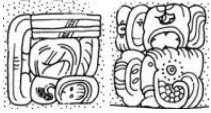

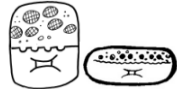

					 <p>K&L.p8.#2.9</p> <p>TOK.p22.r3.c3 = BMM9.p15.r6.c4</p> <p>TOK'</p> <p>TOOK' TOK'</p>  <p>Lacadena = Coll-1</p> <p>EKB West Hieroglyphic Serpent #9</p> <p>to:TOOK'</p> <p>EKB West Hieroglyphic Serpent #9</p> <p>to:TOOK'</p> <ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Stylized – flint with bays – features: <ul style="list-style-type: none"> ▪ 2 pools of water: <ul style="list-style-type: none"> • The pools of water can be actual bays (i.e. no longer be completely within the outline of the glyph, but actually form part of the outline). ▪ Separated by a (slightly curved) band: <ul style="list-style-type: none"> • The curvature varies from very slightly curved S to completely straight. • The band has optionally dotted reinforcement on both sides. ○ B. Stylized – flint with “wavy-X” in the centre: <ul style="list-style-type: none"> ▪ It consists of a rectangle with rounded corners, with a dot at each end – each dot is optionally protected by an arc on the inner side, either a solid or a dotted protector . ▪ There is a “wavy-X” in the centre, reminiscent of the “wavy-X” in the Tzolk’in day name <i>Etz’nab</i>. ▪ They perhaps represent tiny cracks and fissures in the surface of the flint? ○ C. Representational – skull: this variant is given only by K&L, TOK, and BMM9. • Beliaev&Houston-ASSIMW.p3 explains an interesting contrast between <i>took'</i> and <i>taaj</i>: if <i>took'</i>, “flint,” inflicts the injuries of war, often in connection with the Sun God, obsidian, <i>taaj</i>, cuts flesh in acts of sacrifice.
flint	N	H	S	took'	 <p>K&H.p73 DP HS stair 4, step5</p> <p>u.<to:k'a></p>  <p>JM.p235.#2</p> <p>to:k'a</p>
after; behind	P		P	tu' paat	 <p>Stuart-ACTaP.p1.fig1</p> <p>PAL Bench 1 L</p> <p><tu:?:>. <pa:ti></p> <ul style="list-style-type: none"> • Stuart-ACTaP.p2.para5.l-1 (in reference to PAL Bench 1 L): tu-u-pa-ti, for <i>tu-paat</i>, literally “on the back of...”. When combined with temporal statements in other inscriptions from the Palenque area, this carries the sense of “right after,” in references to dates that occur only a handful of days after a period ending (Stuart 1990). There is good reason to suppose, then, that the throne was dedicated within a very short time (perhaps days or months) following the K'atun ending.





					<ul style="list-style-type: none"> In AT-E1168-lecture14.t0:29:57-32:39 Tokovinine discusses what he terms “relational nouns”: [R]elational nouns are nouns which basically connect different sentences, most of the time. Or they describe relationships in space, or between agents. [...]. So in the hieroglyphic inscriptions, we have at least three identified relational nouns [<i>yichnal</i>, <i>yitaaj</i>, <i>tu paat</i>]. [...] // And then “<i>ti</i> plus ergative plus <i>paat</i>”, say, <i>tu paat</i>, for example, “on somebody's back”. It actually refers to spatial position, so “behind me”. You can say <i>u bi ta ni paat</i> or <i>ti ni paat</i>, literally “in my back”. But it can also mean time. So you can say <i>tu paat k'in</i> – “behind the day”, which means “yesterday”. Or you can say <i>tu paat haab juunajaw</i> “behind the year <i>juunajaw</i>”. So in a sense that it “happened after that year”. So relations in space primarily, but also, by extension, in time. Sim: <ul style="list-style-type: none"> Neither Stuart-ACTaP.p2.para5.l-1 nor AT-E1168-lecture14.t0:29:57 mention the phonological rule where in combining the preposition <i>ti</i> or <i>tu</i> (“with”, “at”, “on”, etc) with a possessed noun (<i>ti-u-<noun></i> or <i>ta-u-<noun></i>), the vowel of the preposition is dropped (to avoid a diphthong, as Classic Maya doesn't have diphthongs) and the u gets a glottal stop after it. The example shown on the slide in AT-E1168-lecture14.t0:29:57 seems to have only u-pa-ti, not tu-pa-ti. 												
pigeon	N	A-B	S	tukun	 JM.p236.#3  EB.p45.pdfp50.fig2b CPN Structure 11 Panels tu.<ku:nu> <ul style="list-style-type: none"> The meaning “dove” is given by JM, but hasn't been adopted by EB and later dictionaries. EB.p170.pdfp175.#4: n. <i>tukun</i> (noun of unknown meaning), the context of <i>tukun</i>, <i>tukun witz</i>, and <i>tukun witz ajaw</i>, with a reference to CPN Structure 11 Panels and Bench. The glyphs in the example of CPN Structure 11 Panels are to be read right to left. JM <i>perhaps</i> inferred the meaning from Colonial Spanish and/or modern Mayan languages. Kaufman-APMED.p622-623.pdfp622-623 (but the phonetic resemblance is not strong, and the number of cognates is extremely small): <table border="1" data-bbox="840 922 1276 1034"> <tr> <td>EM #tukumVS</td> <td></td> <td></td> </tr> <tr> <td>MAMt</td> <td>tikomis</td> <td>paloma silvestre</td> </tr> <tr> <td>SIP</td> <td>tukmux</td> <td>paloma silvestre</td> </tr> <tr> <td>TZU</td> <td>tukumuux</td> <td>paloma silvestre</td> </tr> </table>	EM #tukumVS			MAMt	tikomis	paloma silvestre	SIP	tukmux	paloma silvestre	TZU	tukumuux	paloma silvestre
EM #tukumVS																	
MAMt	tikomis	paloma silvestre															
SIP	tukmux	paloma silvestre															
TZU	tukumuux	paloma silvestre															
clashing noise	N	X	S	tum	 M&G.p96.pdfp96.#1 tu.<mu:{y}OHL>.K'INICH  Stuart-ACS.p5.fig4 CRC Altar 23 C4  Stuart-ACS.p5.fig4 CRC Altar 23 E4  Stuart-ACS.p5.fig4 CRC Altar 23 G4												





					<p>*tu.<*mu:{y}OHL>.*K'INICH *tu.<mu:{y}OHL>.K'INICH tu.<*mu:{y}OHL:K'INICH></p> <ul style="list-style-type: none"> This is the syllabogram-only spelling for Ruler 8 of CRC (M&G.p96.pdfp96.#1) – Tum Yohl K'inich. Tum Yohl K'inich (Ruler 8) is a different ruler from “Kan” 1, “Kan” 2, “Kan” 3 (= Ruler 2, Ruler 5, Ruler 12 / M&G.p86.pdfp86.#4, M&G.p88.pdfp88.#3, M&G.p96.pdfp96.#4 respectively). In particular, there is no certainty that the first part of his name/title is the same as that of “Kan” 1, “Kan” 2, “Kan” 3, even though all four have Yohl K'inich as the last part of their name/title – i.e. we cannot be sure that the tu-mu syllabogram-only spelling is a substitution for the logogram “TKWF”. If that <i>were</i> the case, then: <ul style="list-style-type: none"> “Kan” 1 would become Tum Yohl K'inich I. Ruler 8 would become Tum Yohl K'inich II. “Kan” 2 would become Tum Yohl K'inich III. “Kan” 3 would become Tum Yohl K'inich IV. <p>But M&G have kept Ruler 8 different from the other three (and kept their names as just “Kan”), precisely because we cannot be sure that there is a valid substitution.</p> <ul style="list-style-type: none"> For the reasons given above, it is very uncertain if “TKWF” should be read as the logogram TUM. See “TKWF” for more information.
stone	N	N	L	tuun	 <p>K&H.p86 TOK.p12.r5.c3 BMM9.p12.r6.c4 25EMC.pdfp47.#5.1 = JM.p237.#1 JM.p238.#3</p> <p>TUN TUUN TUN TUN TUN:ni</p>  <p>K&L.p7.#3 [25EMC.pdfp47.#5.3 = K&L.p7.#3.1] 25EMC.pdfp47.#5.2</p> <p>TUN</p>  <p>Greene Martin-AMP.p398.r1.c3</p> <p>PAL Tablet of the Slaves B3 <bu:ku>.<TUUN:ni:AJAW></p> <p><11:tu:TUUN>.<1:WINIKHAAB></p>  <p>K&L.p7.#3 TOK.p29.r2.c4 BMM9.p15.r1.c2 25EMC.pdfp47.#5.5</p>







					<p>TUN</p>  <p>25EMC.pdfp47.#5.4 = JM.p237.#2 TUN TUN</p> <p>TUUN</p> <p>TUN</p> <p>TUN</p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Boulder – features: <ul style="list-style-type: none"> ▪ Asymmetric cave with one or both of “stalactite” and “pool of water” (but must have one of the two). ▪ There is a sub-variant of the boulder-outline variant of TUUN where there are only a very few dots in the stalactite (canonically, three), and each of the dots has a tiny dot / single point in the middle. ○ B. Snake head – features: <ul style="list-style-type: none"> ▪ Infixing one or both of “stalactite” and “pool of water” (but must have one of the two). ▪ The boulder variant of TUUN very often has an end phonetic complement of ni, to help distinguish it from ku. However, the (snake-)head variant doesn't need this. • TUUN (=ku) has elements in common with the “cave” variant of WITZ, namely a “pool of water” and a “stalactite” – the distinguishing characteristic is that WITZ has a large proportion (sometimes all) of the inside in bold, with “curly” arcs protruding into the inside of the cave, in contrast to TUUN / ku which has the plainer outer outline of just a cave. The “stalactite” is also sometimes informally referred to as the “bunch of grapes”. • The traditional interpretation of the two elements inside the logogram is a “stalactite” (top left) and a “pool of water” (bottom right). However, Erik Boot told Dorota Bojkowska that they indicate the cracks in the stone when the stone is broken. It is currently unclear to what extent Boot's interpretation has been accepted by other epigraphers. Mark Van Stone, in his short clip explaining QRG Stela C (VanStone-MC-A2012.t0:07:36-08:01), still uses the traditional explanation. This video was uploaded in 2011, so is at least that old (perhaps older). So his use of that interpretation is not an indication that opinions haven't changed. • PAL Tablet of the Slaves B3: <ul style="list-style-type: none"> ○ Has an initial phonetic complement tu, which is much less common than end phonetic complement of ni. ○ Is the third place of the DN (=the year, after the K'IN and WINIK/WINAL place) with a reading <i>tuun</i>, which is much less common than with the reading <i>haab</i>.
ear-flare, earspool	N	H	L	tuup / tup	 <p>MHD.ZRQ TUUP</p>  <p>1951st TUUP</p>  <p>MHD (Schele) 'Brussels' Jade Ear Ornament glyph-block #1 <u:TUUP.<u:MAM></p>








					<ul style="list-style-type: none"> This is quite a rare logogram – a search in MHD on “blcodes contains ZRQ” returns only 2 hits, 1 of which (from the 'Brussels' Jade Ear Ornament) is given as an example above (plus the MHD Catalog (MHD.ZRQ) and Bonn (1951st) examples makes 3). Even though it's not a common logogram, the iconographic origin seems clear enough – the earspool is the element on the left. (Is the scroll with protector in the top right a stylized ear?). EB.p172.pdfp177.#2: <i>tup</i> n. earflare (EB never writes long vowels). The full syllabogram-only spelling tu-pa is slightly more common – a search in MHD on “bllagosyll contains tu pa” and “blmaya1 contains tuup” (optionally, and “blengl contains ear ornament”) gives 9 hits: <ul style="list-style-type: none"> 5 from PAL (PAL Temple of the Inscriptions). 1 from CLK. 1 from TIK. 2 from elsewhere.
ear-flare, earspool	N	H	S	tuup / tup	 <p>JM.p238.#4 tu:pa</p> <p>MC.p22.#5 tu:pa</p> <p>AT-E1168-lecture11.t0:06:01 u.<tu:pa></p> <ul style="list-style-type: none"> JM gives the pronunciation as short <i>tup</i> (but JM never indicates long vowels anyway). According to the Wichmann-Lacadena rules <i>tuup</i> should be written tu-pi, so it is unclear why this is usually given as <i>tuup</i>. This is perhaps from linguistic reconstruction, based on the modern Mayan languages.
count; put in order; stack; complete	V		L	tz'ak	 <p>K&H.p87 TZ'AK</p> <p>K&L.p40.#3 TZ'AK</p> <p>TOK.p14.r4.c2 TZ'AK</p> <p>BMM9.p12.r7.c1 TZ'AK</p> <p>JM.p247.#3 = JM.p247.#2 = K&L.p40.#3.2 TZ'AK:AJ</p> <p>Stuart CRN Panel 1 D7 u.<TZ'AK:AJ></p> <p>Stuart CRN Panel 1 S6 u.<TZ'AK:AJ></p> <p>Stuart CRN Panel 1 V2 u.<TZ'AK:AJ></p> <p>Stuart CRN Panel 1 V5a u:TZ'AK:AJ</p>




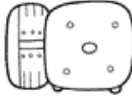



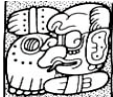

					 <p>Stuart CPN Stela 10 F8 u.<10:<TZ'AK.ka>:<bu.li>> <K'INICH.<[K'IN]chi>.ni>:<YAX:<K'UK'[MO']>></p> <ul style="list-style-type: none"> • Mostly written with the logogram rather than spelled with syllabograms, though the latter also does occur. • <i>Utz'akaj</i> – the “DNIG” – is the most frequent context where TZ'AK occurs. • <i>Tz'ahkbul</i> can be written with or without li, but when without, it's just an underspelling: <ul style="list-style-type: none"> ◦ MHD has an underspelled but inserted -h-. ◦ It has to do with succession, can be “nth in succession” (when u-bolon is not present). ◦ It has to do with “many counted” (of a dynasty) (when u-bolon is present). • <i>Tz'akbuj</i> is written with ji (and of course without li): <ul style="list-style-type: none"> ◦ Note the absence of the inserted -h-. ◦ It is a noun, “succession”, and is often preceded by u- (“his succession”). <p>Concrete examples:</p> <ul style="list-style-type: none"> • u-TZ'AK-AJ → <i>utz'ahkaj</i> = “DNIG” • u-TZ'AK-bu / u-TZ'AK-bu-li → <i>utz'ahkbul</i> = “his succession” [here u- is the possessive particle] • u-<number>-TZ'AK-bu / u-<number>-TZ'AK-bu-li → <i>u-<number> tz'ahkbul</i> = “nth in succession” [here u- is the ordinal indicator] • 9-TZ'AK-bu{!} → <i>bolon-tz'ahkbul</i> = “dynasty many-counted” • 9-TZ'AK-bu{!} AJAW → <i>bolon-tz'ahkbul ajaw</i> = “dynasty many-counted lords” • u-TZ'AK-bu-ji → <i>utz'akbuj</i> = “his succession” <p>Divide this into multiple entries for DNIG, successor, dynasty many-counted.</p>
count; put in order; stack; complete	V		S	tz'ak	 <p>Martin Randel Stela H4-I1-I2 18.<tz'a:ka> bu:li sa[ja]{!}</p> <ul style="list-style-type: none"> • A syllabogram-spelling, which is less common, but which does occur.
cushion throne	N	H	L	tz'am	  <p>K&L.p30.pdfp30.#4.2&3 TZ'AM</p> <p>TOK.p12.r3.c2 TZ'AM</p> <p>[25EMC.pdfp48.#5.1&2 = K&L.p30.pdfp30.#4.2&3]</p>

					 K&L.p30.psdp30.#4.1 TZ'AM TZ'AM  TOK.p12.r3.c1 TZ'AM
					<ul style="list-style-type: none"> No glyphs given in K&H, BMM9. Variants (2): <ul style="list-style-type: none"> Full - boulder outline divided by a horizontal line with bumps: <ul style="list-style-type: none"> Top: jaguar pelt. Bottom: "cushion" (= element resembling syllabogram po). Reduced – boulder line: just the "cushion". S&Z makes a distinction between a cushion throne (S&Z.p95) and a bone throne (S&Z.p97): <ul style="list-style-type: none"> In the cushion throne, the element in the middle of the bottom half represents the depression in the middle of the cushion, which the top half represents the jaguar skin covering the throne. Only the cushion throne is given the reading TZ'AM. In the bone throne, the hashed areas might represent the marrow of the two bones, with the circular arcs at the end the "knobs" of the bones (middle arcs are shared between the two bones), and the two vertical bands the cloth that binds the two bones together. Tokovine lists both the cushion throne (TOK.p12.r3.c2) and the bone throne (TOK.p18.r3.c1) but doesn't assign the pronunciation TZ'AM to the bone throne. JM is the only source to assign TZ'AM to the bone throne, and this is probably now an outdated view.
plant upright (stela etc); pile up	V		L	tz'ap	 TOK.p33.r2.c4 TZ'AP  BMM9.p21.r4.c1 = 25EMC.pdfp48.#6 TZ'AP? TZ'AP?
					<ul style="list-style-type: none"> No glyphs given in K&H, K&L. TOK gives the reading <i>tz'ap</i> with no question mark but both BMM9 and 25EMC are less certain. This word is found much more often spelled with syllabograms than as a logogram. Regarding the alternative meaning "to pile up", Lacadena-ETL.p24.pdfp2.fn2 (GT to EN) gives this, in connection with K4996 (<i>The Tribute of the Three Lakams</i>): Huston and Stuart (2001: 69) already contemplate this interesting second meaning of <i>tz'ap</i>, not with its usual sense of "drive, stick into the ground", but with that of "pile up", and they say as tribute, income. For <i>tz'ap</i> "to pile up", cf. YUCOL <i>ts'ap</i> «thing like this placed one on top of another», «piled up one on top of another, said of flat things», «piled up», «stacked flat things», "with a set of flat things, a set of papers, tables, tortillas or superimposed flat things", "putting one thing on top of another, like one book on top of another" (Barrera 1980: 878); YUC <i>tz'aap</i> "things arranged in layers, stowed, superimposed" (Bastarrachea et al. 1992: 126); ITZ <i>tz'apal</i> vi «heap up / pile up» (Hofling and Tesucii 1997: 633), <i>tz'apal</i> «atonado / piled» (ibid.: 633) <i>tz'apik</i> «amontonarlo, apilarlo, estivarlo / stack, piled neatly» (ibid.: 635). Although in colonial Yucatecan the sense of stacking flat things predominates – certainly very appropriate for tribute blankets – this is not the case in Itzaj, where the piling or stacking of objects is accepted regardless of their shape (see Hofling and Tesucun 1997: 635). It is possible that the difference between both verbs "to drive, to drive into the ground" and "to pile up, to pile up" is in their vowel length: thus <i>tz'ap</i> "to drive, to drive into the ground" and <i>tz'aap</i> "heap, pile up." For its part, for <i>patan</i> "tribute, income" cf. CHN <i>patan</i> "work, labor, activity" (Keller and Luciano 1997: 182), <i>ajpatan</i> a «worker, day laborer» (Keller and Luciano 1997: 21), <i>patonib</i> a «worker, place where crops are grown, place where work is done» (Keller and Luciano 1997: 189); CHT <i>patan</i> «tribute» (Moran 1935: Voc. 64); CHR <i>patna'r</i> [<i>patan-a-ar</i>] «work, task, work, occupation, cultivation», <i>patna</i> [<i>patan-a</i>] «to work, earn a living» (Perez et al. 1996: 164); TZO kick "taxes" (Hurley and Ruiz 1986: 97); TZEOL <i>patan</i> «tribute, business, work» (Ara 1986: 359), <i>patanighon</i>




					<p>"tribute", <i>qpatanin</i> "give tribute of something" (ibidem); YUCOL <i>patan</i> «tribute, chest, census and pay it, rent, contribution, tax, tax" (Barrera 1980: 633), <i>ah patan</i> "tributario, pechero, rentero" (Barrera 1980: 634).</p>
plant upright (stela etc); pile up	V		S	tz'ap	 <p>JM.p248.#3 tz'a[pa]</p> <p>JM.p248.#4 <tz'a:pa>.ja</p> <p>JM.p249.#1 tz'a[pa]:ja</p> <p>JM.p249.#2 <tz'a.pa>:<[ji]ya></p> <p>JM.p249.#3 <tz'a[pa]:wa</p> <ul style="list-style-type: none"> The pa can not only be infixed in central circle of the t'sa, but the two compressed outer three-quarter circles / crescents (flanking the washer) can disappear (or leave just a slight reinforcement line as vestige), leaving only a 3-pronged leaf, circle with hashed U, and wa. AT-E1168-lecture21.t0:29:11-32:48 explains how the <i>tz'ap lakam tuun</i> ritual was initially believed to be related to a metaphor of stelae being planted as trees, but it has since shifted to thinking of the ritual as being a descendent of an earlier ritual where precious celts were buried in the ground.
left hand (of the ruler)	N	TA	P	tz'eh k'ab	 <p>Coll-2 = AT-YT2021-lecture13.t0:26:44 = AT-YT2021-lecture24.t0:09:14 CLK Structure XX HB H u.<TZ'EH:K'AB></p>  <p>StuartEtAl-TNoLCS.p2.fig1.D CRN Panel D / Element 12 D2-D3 i.<tz'i{n}:WINIK> <SAK?:WAY?>.si u.<TZ'EH:K'AB>.K'INICH</p> <p>= Stuart-GfRaL.p3.fig6a CRN Panel D / Element 12 D3 u.<TZ'EH:K'AB>.K'INICH</p> <p>BeliaevEtAl-LTJM.p196.figIII.4 CRN Panel 1 P5 u.<TZ'EH:K'AB>.K'INICH</p>  <p>Stuart-GfRaL.p1.fig1.#2 = AT-YT2021-lecture13.t0:26:44 = Coll-1 TIK Marcador C4 TZ'EH:K'AB</p> <p>Stuart-GfRaL.p4.fig7.#3 = AT-YT2021-lecture13.t0:26:44 TIK Temple 4 Lintel 3 E4 <TZ'EH:K'AB>.<AJAW:wa></p> <ul style="list-style-type: none"> Proposed decipherment in Stuart-GfRaL (2002): <ul style="list-style-type: none"> Stuart-GfRaLp3.para2.l-3 entertains the possibility that tz'e is derived from TZ'EH. If read as tz'e, then all the examples here have an underspelled final-h, i.e. tz'e{h}-K'AB. The only references are Stuart-GfRaL (2002), AT-YT2021-lecture13, and AT-YT2021-lecture24 (2021) – not in K&H (2020), K&L (2018), TOK (2017), BMM9 (2019), 25EMC (2020), EB (2009), JM (2002). Except for JM, it is strange that this hasn't been taken up as a logogram in any of the other works, for a period of almost 20 years since the proposal – it has been accepted as a syllabogram by only K&H and TOK.








					<ul style="list-style-type: none"> In some ways, it doesn't matter that much whether this glyph is seen as a TZ'EH or a tz'e. In the former case, the sound and meaning are provided by the glyph, and in the latter case, just the sound <i>tz'e</i>, with the <i>-h</i> being viewed as underspelled. The <i>tz'e</i> + <i>underspelled</i> <i>-h</i> then produce <i>tz'eh</i>, meaning "left". So both interpretations produce the same sound and word. The same issue arises when writing the word <i>baah</i> = "image" using the gopher-head glyph: is it BAAH (used as a rebus) or ba (with underspelled <i>-h</i>)? Both analyses still lead to reading <i>baah</i> = "image" (in the appropriate context). Even if hi is present after the gopher-head glyph, the same ambiguity remains: the hi could be seen as simply supplying an "unnecessary" end phonetic complement to BAAH, or as supplying the <i>-h</i> after ba. Found only in combination with K'AB, exclusively in connection with the title of two major positions in a Maya ruler's court: <i>Noh K'ab</i> and <i>Tz'eh K'ab</i> – the Right Hand and Left Hand (of the Ruler). See also <i>Noh K'ab</i>. There are 10 hits on MHD for "blcodes contains ZZE MZ1" (= tz'e K'AB): <ul style="list-style-type: none"> MHD seems to refer to the one here called CRN Panel D / Element 12 as Hieroglyphic Stairway A. Mentioned in two different Tokovinine lectures: <ul style="list-style-type: none"> AT-YT2021-lecture13.t0:27:11-27:24: If you're a "Left Hand", you're presumably in [charge of] the household of the king, if you're a "Right Hand", you're in charge of the external relations. And sometimes people are called "Left Hand, Right Hand", assuming, I guess, a kind of double role. AT-YT2021-lecture24.t0:09:14: emphasizing the existence of (at least) three levels in the administration – Tz'eh K'ab → serving a Yajaw → serving a Kaloomte' (as recorded on CLK Structure XX HB H).
dog	N	A-M	L	tz'i'	 <p>TOK.p31.r2.c3 OOK / TZ'I'</p>  <p>K&L.p13.#4 [JM.p250.#5 = K&L.p13.#4.4] TZ'I' (not OK)</p>  <p>TOK.p31.r3.c1 OOK / TZ'I'</p>  <p>BMM9.p18.r2.c1 TZ'I' (not OK)</p>  <p>JM.p250.#4 TZ'I'</p>  <p>S&Z.p187.#79 TZ'I' / OOK</p> <ul style="list-style-type: none"> No glyphs given in K&H. OK vs. TZ'I': <ul style="list-style-type: none"> K&L and BMM9 both distinguish OK from TZ'I' as two distinct logograms. TOK and S&Z both explicitly indicate that they can be used / read interchangeably. JM does not have a final glottal stop, but this could be outdated reading. See <i>ook</i> = "dog" for more information.








dog	N	A-M	S	tz'i'	 <p>JM.p252.#1 tz'i:i</p>
write	V		L	tz'ihb / tz'ihba / tz'ib	   <p>K&L.p30.#5.1 = JM.p250.#1 = Stuart-NST.p1.fig2 = K&H.p44.Titles.r1.c5 K772 TZ'IB</p> <p>AJ.<TZ'IB:ba></p>  <p>Stuart-NST.p2.fig5 CRN Panel 6 P2 IX.[TZ'IB:WINKIL]</p>  <p>K&L.p30.#5.2 TZ'IB</p>  <p>TOK.p19.r5.c4 ?</p> <ul style="list-style-type: none"> • No glyphs given in BMM9, 25EMC. • Could be considered one of the “irregular” (i.e. non-CVC) verbs. L&D.p46 explains that the common non-CVC transitive verbs are: <ul style="list-style-type: none"> ◦ IL / ILA “see”. ◦ A'L “say”. ◦ TZ'IHBA “write” / “paint”. <p>Their classification as such seems to be based on a combination of their actual phonetic form and the inflections they take (e.g. they are different from CVC-verbs in the passive).</p> • Do not confuse <i>tz'ihb</i> = “to write”, “to paint” (a verb) with phonetically slightly similar <i>chehb</i> / <i>che'b</i> / <i>che'eb</i> = “paintbrush” (a noun). • Variants (2): <ul style="list-style-type: none"> ◦ A. Hand holding a “single-stemmed” writing-brush (K&H, K&L). ◦ B. Hand holding a “multi-stemmed” writing-brush, with dark dots (representing ink) below (K&L, TOK). • Stuart-NST: <ul style="list-style-type: none"> ◦ Stuart-NST.p3.note1: Questions the reading of K&L.p30.#5.2 as TZ'IB, saying that it's too different from K&L.p30.#5.1, with a TAJ-like element instead of a pen, and with SIBIK underneath. ◦ This is the paper which demonstrates that this logogram is equivalent to other instances of syllabogram-spelled tz'i-bi or tz'i-ba, because there are two instances referring to the same person, one written with a logogram TZ'IB, and the other spelled with syllabograms; <i>none of the commonly</i>

				<p>available drawings of CRN Panel 6 P2 (including David Stuart’s new drawing in Stuart-NDLCP (2013)) show the logogram TZ’IB to nearly the level of clarity to make the association to the “hand holding a paintbrush” logogram, e.g.:</p>  <p>However, Stuart may have re-examined photo or original inscription, to produce the one in his blog, which is much clearer (such photos exist, but are not currently releasable for publication).</p> <ul style="list-style-type: none"> • TOK.p19.r5.c4 lists the glyph but doesn’t assign it the reading TZ’IB.
write	V		S	<p>tz’ihb / tz’ihba / tz’ib</p>  <p>JM.p251.#2 tz’i:ba</p>  <p>JM.p251.#3 tz’i:ba</p>  <p>JM.p251.#4 tz’i:bi</p>  <p>JM.p251.#5 tz’i:bi</p>  <p>MC.p22.#7 tz’i:bi</p>  <p>Stuart-NST.p2.fig5 CRN HS2 Block 9 C2 <IX.<tz’i:bi>>:WINKIL</p>  <p>Coll-1 (Graham?) YAX Lintel 46 H2 <tz’i:ba>.<CHAAK:ki></p> <ul style="list-style-type: none"> • Stuart-NST is the paper which demonstrates that the logogram TZ’IB is equivalent to other instances of syllabogram-spelled tz’i-bi or tz’i-ba, because there are two instances referring to the same person <i>Ix Tz’ib Winkil</i> – it cites one instance written with a logograph for TZ’IB, and another spelled with syllabograms. [Sim: <i>Ix Tz’ib Winkil</i> is given as <i>Ix Tz’ibnal</i> by some epigraphers – these must be from before the general acceptance of the WINKIL reading.] • The source of Stuart-NST.p2.fig5 is CRN HS2 Block 9 C2 as documented in StuartEtAl-TNoLCS.p7.fig8. • Also, StuartEtAl-TNoLCS.p8.AppA gives a very useful table showing old and new monument naming conventions for CRN (i.e. cross-reference).
cosmic monster, celestial crocodile	N	G	P	<p>tz’ihbal paat ahiin</p>  <p>Stuart-ACTaP.p2.fig2 (Pérez de Lara) PAL Temple 19 Platform SS E4 <tz’i:{h}:ba:la>.<PAAT:AHIIN></p> <ul style="list-style-type: none"> • Stuart-ACTaP.p2.fig2 (label text): Name glyph of Starry Deer Alligator, possibly describing its “inscribed back” (tz’ibal paat?) ...

painting	N	X	S	tz'ihbnajal / tz'ihbaal	<div data-bbox="741 225 1227 320"></div> <div data-bbox="734 320 1193 399"> <p>AT-E1168-lecture18.t0:00:19 K791 u.<tz'i{h}:bi> na.<ja:la> u.<tz'i{h}:bi> na.<cha:la></p> </div> <div data-bbox="1328 225 1630 320"></div> <div data-bbox="1319 320 1456 399"> <p>mayavase.com K1398 u tz'i{h} ba.li</p> </div> <div data-bbox="1720 196 1984 320"></div> <div data-bbox="1720 320 1904 399"> <p>mayavase.com K1837 PSS-C - PSS-D u.<tz'i{h}:bi> na.ja{}</p> </div> <div data-bbox="741 440 981 552"></div> <div data-bbox="734 552 947 630"> <p>mayavase.com K2295 u.<tz'i{h}:bi> na.<ja:la></p> </div> <div data-bbox="1070 453 1323 552"></div> <div data-bbox="1066 552 1279 630"> <p>mayavase.com K2914 C1-D1 u.<tz'i{h}:bi> na.<ja:la></p> </div> <div data-bbox="1417 424 1630 552"></div> <div data-bbox="1411 552 1635 630"> <p>Boot-ANNAT.p40.c1.fig2 K4669 u.<tz'i{h}:bi> na.ja{}</p> </div> <div data-bbox="741 655 925 767"></div> <div data-bbox="734 767 947 845"> <p>mayavase.com K7460 u.<tz'i{h}:bi> na.<ja:la></p> </div> <div data-bbox="1039 655 1330 767"></div> <div data-bbox="1028 767 1218 845"> <p>mayavase.com K7786 u.<tz'i:bi> na.<ja[la]></p> </div> <div data-bbox="1406 655 1659 767"></div> <div data-bbox="1400 767 1610 845"> <p>mayavase.com K8728 u.<tz'i{h}:bi> na.<ja:la></p> </div> <div data-bbox="741 871 842 999"></div> <div data-bbox="734 999 902 1077"> <p>mayavase.com K9144 <u.<tz'i{h}:ba>>:li</p> </div> <div data-bbox="958 871 1440 999"></div> <div data-bbox="954 999 1093 1077"> <p>mayavase.com K9099 u bi ba li</p> </div> <div data-bbox="1529 884 1839 999"></div> <div data-bbox="1523 999 1789 1077"> <p>mayavase.com Vase from El Señor del Peten u.<tz'i{h}:ba> na.<ja:la></p> </div> <div data-bbox="741 1126 1032 1222"></div> <div data-bbox="734 1222 1115 1300"> <p>Krempel&Matteo-EPTaY.p246.pdfp4.Abb2 Berlin Museum Plate u.<tz'i{h}:bi> na.ja{}</p> </div> <div data-bbox="1223 1110 1783 1222"></div> <div data-bbox="1223 1222 1697 1300"> <p>González-EAFeePCTM.p305.pdfp316.fig4.70 (Martin) MSK844 (a.k.a. CLK Tomb 4 Plate) B-F tz'l bi na.ja ji chi</p> </div> <div data-bbox="757 1329 1798 1380"> <ul style="list-style-type: none"> • This abstract noun is found almost exclusively in the possessed form <i>utz'ihbnajal</i> / <i>utz'ihbaal</i> = "(the) painting of ...". • The examples show three forms which this expression can take: </div>
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					<ul style="list-style-type: none"> ○ <i>utz'ihbnajal</i>: from the examples I've looked at, this seems to be the most common form. ○ <i>utz'ihbnahal</i>: perhaps just a late form of <i>utz'ihbnajal</i> after the merger of <i>-h-</i> and <i>-j-</i>? ○ <i>utz'ihba(a)l</i> ○ <i>tz'ihbnajich</i>: an exceptional form, found on MSK844 (a.k.a. CLK Tomb 4 Plate): tz'l bi na.ja ji chi → tz'ihb-naj-jich → <i>tz'ihbnajich</i>. I'm not sure what role the <i>-ich</i> plays, grammatically and semantically. It appears to be an additional suffix <i>-jich</i>, with the double <i>-jj-</i> (as the scribe bothered to write both a ja and a ji – the first for the <i>-naj-</i> and the second for the <i>-jich</i>), simplifying to <i>-j-</i> as expected in Classic Maya phonology. • Variation in spelling: <ul style="list-style-type: none"> ○ The <i>-b-</i> can be written with either ba or bi. ○ The <i>-l</i> is sometimes underspelled. • The example for K4669 resembles a black and white photograph, but is actually a drawing done by Boot after Reents-Budet. • The drawing and the photograph of K791 are both from AT-E1168-lecture18.t0:00:19, but the drawing has been simplified by Tokovinine in two or three spots for pedagogical purposes. One major change was that he replaced CHAN = “sky” with the four dots of the “bar-and-dot” notation; another that he replaced ha with ja; yet a third was that he replaced a “CHAB-based” ALAY with the more regular “LEM-based” one. ○
eagle?	N	A-B	L	tz'ikin	 <p>K&L.p17.#1 = KuppratApp TZ'IKIN</p>  <p>TOK.p27.r1.c1 TZ'IKIIN</p> <p>MHD.SM3 TZ'IKIN?</p> <p>1320st -</p>  <p>Greene / “T1320” PAL Tablet of the 96 Glyphs J8 IX.<TZ'IKIN:<XAAK/SAAK>></p> <ul style="list-style-type: none"> • No glyphs given in K&H and BMM9, except for speculation that is might be the glyph in the Tzolk'in day-name MEN (K&H.p57.pdfp59.TabXI.#5) – but this is when it's enclosed in a blood cartouche. • T1320 is one of a run of 48 T-numbers from T1300 to T1347, given by Thompson in TCMH.p397-398.pdfp208-209, in a section at the end called “Unidentified glyphs”: <ul style="list-style-type: none"> ○ These are the only T-numbers for which Thompson did not provide any examples – in the rest of his work, each T-number is immediately followed by one or more examples. ○ However, in the entire work, Thompson provides extensive references to the inscriptions where a glyph with that T-number can be found. This holds also for the section of “unidentified glyphs”. From that reference information, it can be seen (TCMH.p398.pdfp209.l+8) that one example of T1320 is to be found on PAL Tablet of the 96 Glyphs J8. A drawing of this glyph-block (by Greene) is included in the examples above. ○ All except two of these 48 “unidentified glyphs” / T-numbers have not survived into the 21st century, in the sense that they have not been assigned codes by either MHD or Bonn. The two exceptions are: <ul style="list-style-type: none"> ▪ T1304, which has survived as MHD.ATC and Bonn's 1304st – neither source provides a reading. ▪ T1320, which has survived as MHD.SM3 and Bonn's 1320st – only MHD provides a reading of TZ'IKIN?, Bonn provides no reading. • The connection between TZ'IKIN and the Tzolk'in day-name MEN is reinforced in Boot-PhD.p252.para1.l+1: The main sign as used in the Classic period for the day “Men” indeed seems to resemble a “bird” with a hooked beak (possibly an eagle- or a hawk-like bird) and may thus provide a better

					<p>alternative in the interpretation of the second animal head in the above title sequence (Figure 3.21) [Sim: here Boot means the deity name <i>Huk Chapaat Tz'ikin K'inich Ajaw</i>].</p> <ul style="list-style-type: none"> Perhaps an eagle, and if not, then certainly a large predatory bird with a hooked beak. Also found in the name of the god Huk Chapaat Tz'ikin K'inich Ajaw. Features: <ul style="list-style-type: none"> Beak and large eye. LEM at the top of the head. Large square, <i>non-darkened / non-cross-hatched eye</i>. Do not confuse this with the visually (very slightly!) similar KAMIS: <ul style="list-style-type: none"> They both have a beak and large eye. TZ'IKIN has LEM at the <i>top</i> of the head, <i>not at the back</i> – and there is <i>no KAWAK</i> at the top of the head (which is <i>the</i> distinctive feature of KAMIS). TZ'IKIN has no cross-hatching in large square eye.
part, partition, province, district (#2)	N	U-PT	S	tz'un	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 F3 7.<9:<tz'u.ni>></p> </div> <div style="text-align: center;">  <p>Martin Randel Stela E3 AJ.<5:tz'u.ni></p> </div> </div> <ul style="list-style-type: none"> MacLeod&Bíró-DUDW is the paper where this glyph – T501[T544], i.e. a K'IN infixed in the boulder glyph common to HA', ba, ma, and t'u – is deciphered as tz'u. Do not confuse <i>tz'un</i> with the phonetically similar <i>tzuk</i> – <i>tzuk</i> is a much more common (and better understood) word for “part”, “partition”, “province”. Both <i>tz'un</i> and <i>tzuk</i> can have numbers preceding them – used to describe regions having that many <i>tz'un</i> or <i>tzuk</i>. This is then further used in titles of rulers (or administrators) of such regions. MacLeod&Bíró-DUDW.p387.para1.l-4: We understand <i>tz'un</i> to be a geopolitical concept similar to <i>tzuk</i> in behavior and co-occurrences, but we have also previously suggested an inherent relationship to <i>ch'en</i>.
hummingbird	N	A-B	L	tz'unun	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p17.#2 = 25EMC.pdfp49.#2.1 TZ'UNUN TZ'UNUN</p> </div> <div style="text-align: center;">  <p>TOK.p27.r4.c2 TZ'UNUN</p> </div> <div style="text-align: center;">  <p>BMM9.p19.r5.c2 = 25EMC.pdfp49.#2.2 TZ'UNUN TZ'UNUN</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp49.#2.3 TZ'UNUN</p> </div> </div> <ul style="list-style-type: none"> No glyphs given in K&H. The bill of the hummingbird goes through the centre of an iconic flower (NIKTE'). TOK gives <i>tz'unun</i>, with <i>-uu-</i> (long u) in the second syllable.
hummingbird	N	A-B	S	tz'unun	<div style="text-align: center;">  <p>JM.p252.#5</p> </div>

					tz'u. ^[2] nu / tz'u.nu{n}
coati	N	A-M	L	tz'utz'ih / tz'uutz'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p31.r3.c2 TZ'UTZ'IH</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp48.#3 = S&Z.p181.#76 TZ'UTZ'IH</p> </div> <div style="text-align: center;">  <p>0753st TAAK</p> </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Helmke&Vepretski-RtRNoRIIIaVoC.p6.pdfp6.fig4a (Helmke) K8342 F-H ya.<AJAW:TE'> K'INICH TZ'UTZ'IH</p> </div> <div style="text-align: center;">  <p>Helmke&Vepretski-RtRNoRIIIaVoC.p6.pdfp6.fig4b (Helmke) CRC Stela 6 B21-C21 ya.<AJAW:TE'>.wa K'INICH+TZ'UTZ'IH</p> </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Helmke&Vepretski-RtRNoRIIIaVoC.p6.pdfp6.fig4c (Helmke) CRC Stela 1 F2 ya.<AJAW+TE'+K'INICH+TZ'UTZ'IH></p> </div> <div style="text-align: center;">  <p>Helmke&Vepretski-RtRNoRIIIaVoC.p6.pdfp6.fig4d (Helmke) CRC Stela 26 pCp2 ya.<AJAW+TE'+K'INICH+TZ'UTZ'IH></p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, BMM9. <ul style="list-style-type: none"> ○ Only TOK, 25EMC = S&Z give a logogram with this reading. ○ MHD and Bonn also don't appear to have a code assigned to such a mammal head with a trilobate ear. • Absence of known logogram from a real-life inscription (<i>in publications prior to 2022</i>, see end of these notes): <ul style="list-style-type: none"> ○ It is not given as a logogram in EB, only as syllabogram-only spellings. ○ It does not seem to have been assigned a code in MHD and Bonn: <ul style="list-style-type: none"> ▪ Visual inspection of the entire list of examples in the MHD Catalog doesn't reveal a suitable candidate. ▪ Visual inspection of the entire list of examples in the Bonn list indicates that the only mammal head with a trilobate ear is 0753st, which is assigned the reading TAAK. ▪ There is no logogram glossed as "coati" in MHD (not even one for <i>chik</i>, though there is one for <i>tz'ik?</i>). ▪ A search on "blengl contains coati" returns 2 hits, but both of them are syllabogram-only spellings. There are more than just these two syllabogram-only spellings for tz'utz'ih / tz'uutz', but the others don't show up in the "blengl contains coati" search because they're part of royal names, which are then just transliterated into English, not translated as "coati". • S&Z: <ul style="list-style-type: none"> ○ Gives the trilobate ear as canonical / distinguishing feature. ○ States that there are many substitutions where the syllabograms spell <i>tz'u-tz'u-hi</i>. ○ S&Z.p181.para1.l+3: The TZ'UTZ'IH glyph is clearly a portrait of the coati, whose characteristic trilobate ear helps to distinguish it from portraits of dogs and jaguars. Glyphs associated with the coati in such scenes often spell its name out phonetically, usually as tz'u-tz'i-(hi). • Do not confuse this with the visually similar CHIK. Both mean "coati", and both logograms are a mammal head with a longish snout, but: <ul style="list-style-type: none"> ○ TZ'UTZ' has a trilobate ear (and no darkness).

o **CHIK** has a regular mammal ear (and darkness).

- The meaning of *tz'utz'* in modern Maya language (Erika Raven's notes of EMC2019, Advanced Glyph Workshop):

REC pM	<i>tz'utz'</i>	'pizote'
TEC	<i>tz'utz'</i>	'pizote'
MAM	<i>tz'utz'</i>	'pizote'
ACA	<i>tz'utz'</i>	'pizote'
JAC	<i>tz'utz'</i>	'pizote'
MOC	<i>tz'utz'</i>	'pizote, andasolo (coati), tejón (Nasua narica)
CHU	<i>tz'utz'</i>	'coati' (Nasua narica)
CHU	<i>tz'utz'</i>	'pizote'
TZO	<i>tz'utz'un-chab</i>	'oso hormiguero' (mierenereter)
CHL	<i>tz'utz'ub</i>	'tejón' (badger (Meles meles) which is not found on the American Continent)

- Memo (Guillermo) Kantun: In Mexican Spanish, *tejón* is the white-nosed coati (*Nasua narica*). Synonyms for the white-nosed coati: *antón, coati, coati de nariz blanca, coati pizote, chico, chico-ataj, chiic, choluga, pizote, puerco espín de la tierra, tejón mexicano, tejon pizote; tejón rojo*.
- Do not confuse *tz'utz'ih / tz'uutz'* with *chik* which also means "coati". They both are a mammal head, but *tz'utz'ih / tz'uutz'* has a trilobate ear while *chik* has a regular "mammal ear".
- For the association of the word *tz'utz'ih / tz'uutz'* with the mammal having a trilobate ear in the iconography, see *tz'utz'ih / tz'uutz'* in syllabogram spelling. [Sim: the evidence is overwhelming that *tz'uutz'(ih)* meant "coati" in Classic Maya – the only outstanding question is whether there was a *logogram* for this word.]
- This question is adequately answered by Helmke&Vepretski-RtRNoRIIIaVoC.p3.pdfp3.c2.para2-p7.pdfp7.para1. This paper gives four examples of the logogram, all four being in the name of the CRC "Ruler III" – Yajawte' K'inich Tz'utz'ih. Interestingly, only the first of the four has the logogram in isolation as **TZ'UTZ'IH**. In the second example, it's conflated with the preceding logogram **K'INICH**, and in the third and fourth examples, all of **YAJAW-TE'-K'INICH-TZ'UTZ'IH** are combined in one glyph-block, with all the characteristics of **AJAW, TE', K'INICH**, and **TZ'UTZ'IH** conflated.

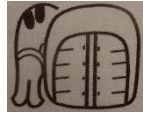
coati

N

A-M

S

tz'utz'ih / tz'uutz'



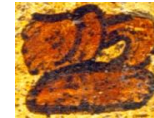
SJ.p249.c3.r8 = SJ.p320.entry+5
tz'u.tz'i{h}



EMC2021-AW-D3 / mayavase.com
K1181 K1-K2
K'AHK'.<ne(h)/NEH> tz'u.tz'i{h}



EMC2021-AW-D3 / mayavase.com
K4116 A1-B1
K'AHK'.<ne(h)/NEH> tz'u.tz'i{h}







MHD (Kerr)
K4548 N1
tz'u.tz'i{h}



Law&Stuart-CM.p160.ex78.c5 = MHD (Kerr) = Looper&Polyukhovych-TIPotPoR.p11.fig11.D2 = Looper&Polyukhovych-TIPotPoR.p10.I-4
K8076

tz'u.<tz'i:hi>

- EB gives only syllabogram spellings for this word:
 - Maya -> English: EB.p252.pdfp257.#17: tz'utz'ih "coati"; many other references to tz'utz'ih as meaning 'coati'.
 - English -> Maya:
 - EB.p180.pdfp185.#3.1: tz'utz'ih Figure 7b n. coati » tz'u-tz'i-hi > tz'utz'ih "coati" K8076.
 - EB.p180.pdfp185.#3.2: » tz'u-tz'i > tz'utz'i[h] K0927.
 - EB.p180.pdfp185.#3.3: » K'AK'-ne tz'u-tz'i > k'ak' ne[h] tz'utz'i[h] "fire-tailed coati" K0927.
 - Unusually, all four real-life examples appear to be references to actual (real or mythical) coatis, rather than being part of a ruler's name/title.
 - The two examples from EMC2021-AW-D3 (K1181 and K4116) refer to a k'ahk' neh tz'utzih = "fire-tail(ed) coati".
 - K4548 and K8076 refer to a more general coati.
- In all 4 cases, a mammal with a trilobate ear is depicted in the iconography.
- Evidence that, iconographically speaking, a mammal with a trilobate ear is a coati (the trilobate part is on the upper side, "outside" the head) – adapted from information provided by Erika Raven (personal communication May 2022):

K-number	Detail	Transliteration
K1181		K'AHK'.<ne{h}/NEH> tz'u:tz'i{h}
K4116		K'AHK'.<ne{h}/NEH> tz'u:tz'i{h}
K4548		tz'u:tz'i{h}
K8076		tz'u.<tz'i:hi>

- Sim: if many examples have spelling *tz'u-tz'i*, then it would have been believed that the final *i* is silent, and merely lengthens the first vowel, according to the Wichmann-Lacadena spelling rules; however, with the discovery of *tz'u-tz'i-hi*, it seems that the 2-syllabogram spelling is an underspelling with the *-h* left out, and so it should be *tz'utz'ih*. Unfortunately, the publication dates of the reference sources indicate the exact opposite. List of *tz'utz'ih* vs. *tz'uutz* by source and publication date:

Author	Reading	Year	Comment
S&Z	<i>tz'utz'ih</i>	2011	Logogram
SJ	<i>tz'utz'ih</i>	2013	Logogram & syllabogram spelling
TOK	<i>tz'utz'ih</i>	2017	Logogram
25EMC	<i>tz'utz'ih</i>	2020	Logogram
Law&Stuart-CM	<i>tz'uutz'ih</i>	2017	Syllabogram spelling
BMM9	<i>tz'uutz'</i>	2019	No logogram or syllabogram spelling, dictionary textual entry only
K&H	<i>tz'uutz'</i>	2020	No logogram or syllabogram spelling, dictionary textual entry only

- The above line of reasoning is confirmed by Helmke&Vepretski-RTRNoRIIIaVoC.p5.pdfp5.c2.fn4, which nevertheless argues for *tz'uutz'* as also a valid reading: In one example (K8076) we see a supernatural scene wherein a coati is seated before a ruler in a palatial setting, and the glyphic caption between them can be transliterated as *mi / o-na / pa-ta / AL-ji-ya / tz'u-tz'i-hi*, and transcribed as *mih o'n patan yalajiy tz'utz'ih*, for 'not much tribute, said the coati'. The variant form *tz'utz'ih*, has been taken as canonical (Helmke and Nielsen 2009: 65-66, n. 14, Table 1), regarding the other forms written *tz'u-tz'i* essentially as underspellings. Yet, given that all other examples are written in this manner it may be that the lexeme was originally *tz'uutz'*, with the *-ih* suffix in this one instance serving as a type of agentive marker.

conjure

V

L

tzak



K&H.p87.#1
TZAK



K&L.p39.#8.2-5
TZAK



TOK.p19.r5.c1
TZAK



BMM9.p16.r3.c4
TZAK



JM.p241.#3
TZAK

JM.p242.#1 = K&L.p39.#8.1
TZAK















JM.p242.#2
TZAK:wa



Boot-THHiCMHW.p14.pdfp14.para4.l+1 = K&L.p39.#8.1
K519 (Pearlman Incised Conch Shell) C5
TZAK

- Boot-THHiCMHW.p14.pdfp14.para4.l+1: The example on the left [referring to **TZAK**] is one of the earliest examples known (Pearlman Shell).

				<ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ Left hand grasping a fish, viewed looking at the palm. ○ K&H is the only source to show a right hand (could be a “mirror” inscription).
fresh	A		S	<p>tzih / tzihil</p>  <p>Coe-TMSaHW.p115 K4542 ti.<tzi:hi> li <ka.ka>:wa</p>  <p>= mayavase.com</p>  <p>mayavase.com K8728 ti.<tzi:hi(!)></p>  <p>mayavase.com K9099 ta tzi:hi:la <TE':TE'>.le {?}ka{w}</p>  <p>Brasdefer Vase of El Señor del Peten A6 ti.<tzi:hi(!)> {kakao}</p> <ul style="list-style-type: none"> • Not often found on monuments, mostly on ceramic vessels, as a qualifier for the type of cacao, in this case “fresh cacao”. • Pronunciation / reading: <ul style="list-style-type: none"> ○ Epigraphers give either <i>tzih</i> or <i>tzihil</i>. This seems to be because it's sometimes written tzi-hi and sometimes tzi-hi-li (or tzi-hi-la). In the case of tzi-hi this could be the well-known problem of whether the last syllabogram written has a silent vowel (used only for the final consonant of the word) – tzi-hi → <i>tzih</i> or has an underspelled consonant after it (usually a “weak” consonant, like a continuant, fricative, or nasal) – tzi-hi(!) → <i>tzihil</i>. The reason for suspecting the latter is indeed the existence of tzi-hi-li and tzi-hi-la spellings. ○ EB.p91-92.pdfp96-97 gives a few tzi-hi-li and a few tzi-hi-la, but sees an underspelled <i>-l</i> in all other instances with only tzi-hi; i.e. Boot thinks the word is simply always <i>tzihil</i>, even when written as just tzi-hi. K9099 might be an argument to consider <i>tzihiiil</i> (a long-i) as an alternative reading for the second syllable of the word. Boot gives <i>tzihil</i> even for K9099 with tzi-hi-la, but this is to be expected, as Boot never writes long vowels. ○ In the case of K8728 and the Vase of El Señor del Peten (“objabbr = COLK8728” and “objabbr = SDPSDPV”) and many other cases, MHD has only tzi:hi → <i>tzih</i> = “fresh”, not <i>tzihil</i>. MHD gives <i>tzihil</i> only when there is a li or la after tzi-hi. I.e. MHD reads two different forms for “fresh” – without and with an <i>-il</i> ending. ○ Both approaches (of Boot and MHD) seem equally valid (from the point of view of logic). For the sake of simplicity I read <i>tzihil</i> for all the spellings, irrespective of whether or not an <i>-l</i> is written (i.e., in the absence of an explicit <i>-l</i>, I assume it to be present and consider the <i>-l</i> underspelled).
Seibal (EG)	N	U-PP	L	<p>tzim?</p>  <p>TOK.p36.r5.c1 = BMM9.p21.r3.c1 ? TZIM?</p>  <p>K&H.45.2.3 ?</p>  <p>MHD.ZC6.1&2&3 -</p>  <p>0176st -</p>   

MC.p70.r5.c3

Martin-AMP.p395.pdfp419.r3.c2 ~ M&G.p19.pdfp20.r2.c4



Hunter
QRG Stela C A14
YAX.<?:NAL>



Houston-HB.p4.para2.l+1
SBL Stela 9 D2
<K'UH:HUL>.<?:AJAW>



Jackson&Stuart-AKT.p224.fig9
SBL Stela 8 A4
<K'UH:HUL>.<?:AJAW>



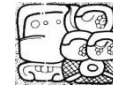
Coll-1
SBL Tablet 2 K1
AJ.<?:tzi>



Martin-AMP.p395.r3.c2
SBL Tablet 2 K2
K'UH{ul}.<?:AJAW:wa>









Coll-1
SBL Tablet 4 V1
K'UH{ul}.<?:AJAW:wa>



Coll-1
SBL Tablet 4 W1
<TAHN:na>.<?:mi>

- TOK.p36.r5.c1 = three KAWAKs with flanking “wings” / “leaves” / “flames” accompanying the top KAWAK. TOK (very appropriately) distinguishes it from TOK.p36.r5.c3 = three KAWAKs *without* flanking “wings” / “leaves” / “flames” on the top KAWAK (which is then correspondingly much wider than the bottom two KAWAKs, to completely fill the original width).
- Three KAWAKs with flanking “wings” / “leaves” / “flames” is the main sign in the EG of Seibal.
- There is a proposal for a reading of **TZIM**, based on two known phonetic complements: **tzi** and **mi** (no reference to proposal; relevant inscriptions unknown). There is even some idea that it might be *mitz*, but *tzim* is considered more likely. BMM9.p21.r3.c1 gives this proposed pronunciation with a question mark. However, this is only for the glyph with the flanking elements – no reading is proposed for the glyph without flanking elements. TOK.p36.r5.c1 = BMM9.p21.r3.c1 but TOK gives “?” for the pronunciation; only BMM9 gives **TZIM?**.
- Do not confuse this with the visually similar **KA’/CHA’** “metate” (the “bent cauc”), which has:
 - A large main KAWAK with a “step” in it (resembling **T’AB** and **EHB**, but only two steps = 1 rise).
 - A smaller KAWAK *mano* on the top left (in the indentation of the step).
 - One or two smaller KAWAKs under the main KAWAK.
- There are now very strong doubts whether the glyph without the flanking “wings” / “leaves” / “flames” should be considered to be related to “three hearthstones” at all. Formerly, it was considered that the top KAWAK was drawn wider to take up the space of the missing flanking elements, but the resultant glyph is so unlike “three hearthstones” that it seems unlikely that it would be an iconographic representation of them. For the glyph *with* the flanking elements, the association with “three hearthstones” of course still remains valid.
- Both MHD and Bonn distinguish the glyph with the flanking “wings” / “leaves” / “flames” (MHD.ZC6/0176st) from the one without (MHD.ZC9/1770st). Note that MHD.ZC9.3 does not have flanking “wings” / “leaves” / “flames” but is nevertheless (appropriately) classed with MHD.ZC9.1&2, which *do* have the flanking elements. This is because the top KAWAK doesn’t occupy the entire width of the glyph-block, but is, instead, the same width as the two KAWAK’s below it. This distinguishes it from the “proper” “3R”, where the top KAWAK occupies the entire width of the glyph-block.
- Summary:

					<ul style="list-style-type: none"> ○ The glyph with flanking elements has a possible pronunciation of <i>tzim</i>, while the one without flanking elements has no proposed pronunciation. ○ This distinction doesn't seem to be made in the K&L.p45 list of undeciphered glyphs. There, only the glyph with flanking elements is shown (K&L.p45.r10.c6).
bottle gourd	N	H	L	tzu'	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p77.pdfp79.r1.c5.#1 tzu/TZU{}</p> </div> <div style="text-align: center;">  <p>JM.p244.#2 tzu/TZU</p> </div> </div> <ul style="list-style-type: none"> • The syllabogram <i>tzu</i> is derived from the logogram TZU{'} • This could be a more recent insight, as it is not given in EB (2009). However, JM.p244.#2 (2002) and the upgraded electronic version also give both the syllabogram and logogram readings. • Groark-TAitGR has many references to words in the modern languages where a word resembling <i>tzu</i> means “gourd”, e.g.: <ul style="list-style-type: none"> ○ Tzotzil: <ul style="list-style-type: none"> ▪ <i>tzual moy</i> = “tobacco gourd”. ▪ <i>vinik tzu</i> = “Male gourds”. ▪ <i>antzil tzu</i> = “Female gourds”. ▪ <i>stzu jtotik</i> = “Our Father's tobacco gourd” = hummingbird (Chamula, Chiapas highlands, Tzotzil-speaking town). ▪ <i>bik'ital tzu</i> = “little tobacco gourd” – a species of hummingbird. ▪ <i>muk'ta tzu</i> = “big tobacco gourd” – a species of hummingbird. ○ Tzeltal: <ul style="list-style-type: none"> ▪ <i>sbakel stzual may</i>, “tobacco gourd's bone”. ○ The “shiner element”/“LEM” is presumably present because of the shininess of the outer skin. AT-YT2021-lecture4.t0:36:50 (=the shiny marker, specifically at 0:37:14) “the bottle gourd”.
part, partition, province, district (#1)	N	U-PT	S	tzuk	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p46.#7 tzu[ku]</p> </div> <div style="text-align: center;">  <p>MHD.SM5.1&2 tzu</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Graham NAR Stela 8 F6b 7:<tzu[*ku]></p> </div> <div style="text-align: center;">  <p>Graham NAR Stela 13 (front) D6 7:<tzu[*ku]></p> </div> </div>



mayavase.com
K635 bottom #2 = Grube&Schele-TitCMI.p2.fig3d
7.<*tzu[*ku]>



mayavase.com
K1398 PSS-15
7.<tzu[ku]>



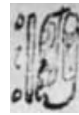
mayavase.com
K1837 PSS-L
13.tzu[ku]



mayavase.com
K2295 J3
13:<tzu[ku]>



mayavase.com
K2295 K5
7:<tzu[*ku]>



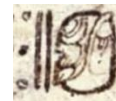
mayavase.com
K2358 last glyph-block in PSS
7.<tzu[*ku]>



mayavase.com = Grube&Schele-TitCMI.p2.fig3e
K2730 PSS-13
7.<tzu[ku]>

























K7149 #4 in the vertical column
13.<tzu[ku]>



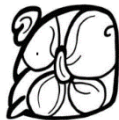





K8015 PSS-12 or PSS-13
13.<tzu[ku]>

- Do not confuse this with the phonetically similar *tz'un* – *tzuk* is a much more common (and better understood) word for “part”, “partition”, “province”.
- Both *tz'un* and *tzuk* can have numbers preceding them – used to describe regions having that many *tz'un* or *tzuk*. This is then further used in titles of rulers of such regions, or in indicating people from those regions with the “AJ <place>” phrase .
- Grube&Schele-TitCMI provides some early and basic information, including references to many occurrences of *tzuk*.
- Beliaev-WTaOT – the whole paper is devoted to the word *tzuk*, both in titles and in names of regions, with many examples.
- With *tzuk*, the most common numbers preceding it are “7” or “13”.
- Features:
 - An anthropomorphic head (often looking a bit scowling or glum).
 - A “tree trunk” growing vertically through the middle of the head (with “roots” at the base).
 - A “shiner” or single dot in the forehead.
- There is the possibility to read this glyph as a logogram **TZUK**, with an optional infixed syllabogram **ku** as an end phonetic complement. This is probably even the iconographic origin of **tzu**.
 - Such an interpretation is superior in cases where it's known from context that the word *tzuk* is intended, but where there is no **ku** written. As *-k* is not one of the sounds which is routinely underspelled. Far from it – it's almost never underspelled, and in the few situations where that's proposed it's not *totally* clear that it's a case of underspelling – perhaps a completely different word is intended (see *pek* = “to summon”).
 - However, for the sake of simplicity, I'm going to treat it as just **tzu**, but the other possibility should always be borne in mind.
 - Reading it as **tzu[ku]** → *tzuk* makes this word a syllabogram-only spelling.
- MHD takes the opposite point of view and sees this glyph as fundamentally a logogram – a search in MHD on “blecodes contains SM5” yields 32 hits:
 - 26 as **TZUK**.
 - 5 as **tzu**, to write some form of the verb *tzutz*.

					<p>Unfortunately, I didn't record the date of running the query which gave the results above. Running it on 2024-03-01 still produces 33 hits, but all of them are transliterated as tzu. It looks like MHD might have had the same doubts, but eventually decided on viewing it as a syllabogram.</p> <ul style="list-style-type: none"> The head / animal head in NAR Stela 8 & Stela 13, and K2730 comes from the head / animal head variant of ku – the tzu is just the single “tree trunk” in the middle and some roots at the bottom.
dog	N	A-M	L	tzul	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>T801 -</p> </div> <div style="text-align: center;">  <p>MHD.AP2b TZUL / PEK? Madrid Codex</p> </div> </div> <ul style="list-style-type: none"> The logogram for this word appears to be Madrid Codex C2 and is the only instance known – the search in MHD “All - Blocks” on “blcodes contains AP2b” gives only this one hit.
dog	N	A-M	S	tzul	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p11.fig3.#2 tzu.lu</p> </div> <div style="text-align: center;">  <p>JM.p244.#4 tzu.lu</p> </div> </div> <ul style="list-style-type: none"> Known from the Dresden Codex. Knorosov used the iconography (which portrayed a dog) and the syllabogram-only spelling (which labelled the iconography) and the fact that cognates in the modern Maya languages had words resembling <i>tzul</i> for “dog” to support his idea that some of the glyphs were sound-based.
complete, end, terminate	V		L	tzutz	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p78.r9.c4 7 p87.r2 = KuppratApp TZUTZ</p> </div> <div style="text-align: center;">  <p>TOK.p19.r2.c3 TZUTZ</p> </div> <div style="text-align: center;">  <p>BMM9.p16.r4.c1 TZUTZ</p> </div> <div style="text-align: center;">  <p>[unknown] CAY Altar 4 rim V TZUTZ:*yi</p> </div> <div style="text-align: center;">  <p>Stuart-MoTM6.p1.fig1 TRT Monument 6 O2 ²TZUTZ.<jo:ma></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>K&L.p40.#1 TZUTZ</p> </div> <div style="text-align: center;">  <p>JM.p244.#5 = K&L.p40.#1.r2.c2 TZUTZ</p> </div> </div>

				 <p>K&L.p40.#2 = KuppratApp TZUTZ</p>  <p>TOK.p30.r5.c1 TZUTZ</p>  <p>BMM9.p18.r1.c4 TZUTZ</p>  <p>JM.p245.#1 TZUTZ</p>  <p>= JM.p246.#2 TZUTZ.yi</p>  <p>KuppratApp TZUTZ</p>  <p>JM.p245.#3 = JM.p245.#2 = KuppratApp.#3 TZUTZ.ja</p>  <p>Graham = KuppratApp.#2 YAX Lintel 31 K5 TZUTZ.<jo:ma></p> <ul style="list-style-type: none"> • Variants (2): <ul style="list-style-type: none"> ○ A. Hand pointing at “JEWEL”: <ul style="list-style-type: none"> ▪ Do not confuse this with the visually similar hand-pointing variant of HUL, which points at a half crescent moon / “ja” (reduced variant) on the right. ▪ Dorota Bojkowska: “JEWEL” can also be a series of seeds, with the last one larger than the others (e.g. the last one in the KuppratApp, and JM.p244.#5). ○ B. Upside-down bat head. • KuppratApp.#1 is from YAX Lintel 31 K5 (Graham). • The future tense form is <i>tzutzjoom</i>, not <i>tzutzoom</i>, examples from TRT Monument 6 O2 and YAX Lintel 31 K5. • The glyphs in TRT Monument 6 O2 and YAX Lintel 31 K5 are substitutions for one another, which helps to show that the “main sign” with a large spiral / scroll starting from the bottom left and occupying a large part of the centre is a variant of jo. That it’s an early form of jo is explained in Stuart-ANVotSk.fig5. • Carl Callaway 2022-12-17: the object held/pointed to is a weaving shuttle.
complete, end, terminate	V		S	 <p>CAY Altar 4 top A2 <^tzu>.ja</p>  <p>JM.p245.#4 <^tzu>.ja</p> <ul style="list-style-type: none"> • One of the less common occasions when we have the passive voice <i>tzu(h)tzaj</i> instead of the more common medio-passive <i>tzutzuuy</i>. • Sim: add some examples of <i>tzutzuuy</i>.
listen?; listener?	N	H	L	 <p>MHD.PJG.1&2</p>

				<p>UB?</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Tunesi&Polyukhovych-PPSftKHG.p1.fig1.1 K1547 I U'B? / UUB?</p> </div> <div style="text-align: center;">  <p>Tunesi&Polyukhovych-PPSftKHG.p1.fig1.2 K4572 J U'B? / UUB?</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Tunesi&Polyukhovych-PPSftKHG.p1.fig1.3 = mayavase.com K1377 M U'B? / UUB?</p> </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  <p>Tunesi&Polyukhovych-PPSftKHG.p6.fig7 XLM Column 1 B4 U'B? / UUB?</p> </div> </div> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ A human head. ○ A strip of cloth tied in a knot, covering the eye “horizontally” (stretching from forehead to back of head), with the knot in the middle. ○ Tunesi&Polyukhovych-PPSftKHG is the paper which proposes a reading for this glyph. • Do not confuse this is the visually (slightly) similar “TROPHY-HEAD” glyph – in this glyph the knot is (approximately) horizontal, while in “TROPHY-HEAD” the knot is vertical. • Tunesi&Polyukhovych-PPSftKHG is the article that proposes: <ul style="list-style-type: none"> ○ A pronunciation of <i>u'b</i> or <i>uub</i>. ○ A meaning of “listener”, based on a number of cognates in the modern Mayan languages: <ul style="list-style-type: none"> ▪ Ch'ol: <i>ubin</i> "vt 1. escuchar 2. sentir" (Aulie, W. de Aulie, and Scharfe de Stairs 1998:134). ▪ Ch'orti: <i>ub'in</i> "vt oír, escuchar, consultar, tratar" (Pérez Martínez et al. 1996:235). ▪ Ch'olti: <i>ubi</i> "to hear, oír" (Robertson, Law, and Haertel 2010:337). ▪ Yukatek: <i>u'b</i> "oír, entender;" <i>ah u'bah t'an</i> "oidor, el que oye lo que hablan, escuchador" (Barrera Vásquez, Bastarrachea Manzano, and Brito Sansores 1980:896). ▪ Itz'aj: <i>ub'</i> "oír, hear" (Hofling 1997:647). ▪ Mopan: <i>ubi</i> "(vi) sentir, escuchar, saborear, averiguar" (Ulrich and Dixon de Ulrich 1976:229). <p style="color: red; font-size: small;">It is unclear to me why MHD goes for a noun “listener” while the cognates are all verbs.</p>
opossum	N	A-M	S	<p>uch</p> <div style="text-align: center;">  <p>Zender-TMMD.p5.fig1.r2 Late Classic cylindrical vase (in private collection) u.chu</p> </div>

- Not in MC, JM, SJ, S&Z (this would not be listed in K&H, K&L, TOK, BMM9, 25EMC anyway, as the five standard reference works give only inventories of the images of logograms, not inventories of images of syllabogram-only spellings).
- EB.p181.pdfp;186.#2: 'u-chu > uch "opossum" giving as reference COL LC Vase.
- Zender-TMMD.p5.c1.l-10 describes the Late Classic cylindrical vase shown in Zender-TMMD.p5.fig1.r2 (probably the same as EB's reference). The iconography depicts three "anthropomorphized" animals – a dog, an opossum (recognizable from its medium-length snout and small, beady eye), and a vulture. Each has tagging glyphs, respectively: **OOK.ki**, **u.chu**, and **u.su**. From the middle animal, we get *uch* = "opossum".
- This is well supported by Kaufman-APMED.p577-578.pdfp577-578:

pM *huhty' 'possum' [+ TK 1978 13.15]






















WASw	7uut'	s	tlacuache //	
IXL	uch'	s	tlacuache //	
IXL	ju7ch'		tacuazin	[OKMA]
USP	wuuch'		tacuazin	[OKMA]
KCH	(w)uuch'	s	tlacuache //	
KCHn	uuch'		tacuazin	[OKMA]
KCHn	uuch'		mapache	[OKMA]
KCHq	wuuch'		tacuazin	[OKMA]
KCHq	wuuch'		mapache	[OKMA]
KCHc	wuuch'		tacuazin	[OKMA]
KCHk	wuuch'		tacuazin	[OKMA]
SIP	uuch'		tacuazin	[OKMA]
SAK	och'		tacuazin	[OKMA]
TZU	wujch'	s	tlacuache //	
TZU	wuuch'		tacuazin	[OKMA]
TZU	wuuch'		puercoespín	[OKMA]
KAQ	wuch'	s	tlacuache //	
KAQp	wuch'		tacuazin	[OKMA]
KAQi	wuch'		tacuazin	[OKMA]
QEQ	#aj=u7ch	s	tlacuache //	[st]



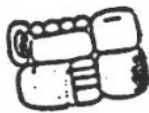





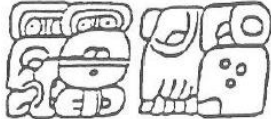


WM+LL *7uch

YUK	ooch	s	tlacuache // possum	[mq]
LAK	och	s	zorro //	
MOP	och		tacuazin	[OKMA]
pCh	*7uch	s	// opossum	[K&N 592]
CHR	aj=b'uch		tacuazin	[OKMA]
TZO	uch	s	tlacuache // possum	[tk]
TZE	uch	s	tlacuache // possum	[tk]
MCH	#uch	s	tlacuache // possum	[st]
MCH	7u7ch ~ 77u7ch	s1	t[ɬ]acuach[e] //	[TK67]
TUZ	7u7ch	s	tacuache [ETR] //	[TK67-68]
QEQ	uch		tacuazin	[OKMA]
QEQc&l	7aj=7uch		tacuazi*n //	[TK71]
QEQc&l	k'ix uch		cuerpo espina //	[TK71]

WM *7uhchum

TZE	7uhchum	s	tlacuache // possum	[tk]
TOJ	7ujchum	s	tlacuache // possum	
CHJ	7uchum	s	tlacuache // possum	
QAN	7utxum	s	tlacuache // possum	
QAN	7utxum		tacuazin	[OKMA]
AKA	7utxum		tacuazin	[OKMA]
POP	7utxum	s	tlacuache // possum	
POP	7utxum		tacuazin	[OKMA]

					<p>Spanish Wikipedia (https://es.wikipedia.org/wiki/Didelphimorphia) indicates the following regional usage:</p> <ul style="list-style-type: none"> o Tacuazines = "opossum" (El Salvador). o Tlacuaches = "opossum" (Mexico).
captor; master; guardian	N	TA	M	ucha'an	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>K&H.p73.r2.c5 DPL HS 4 step 5 I2 u.<CHAN:nu></p> </div> <div style="width: 33%;">  <p>K&H.p81.#2 cha?:CHAN:nu</p> </div> <div style="width: 33%;">  <p>TOK.p28.r2.c4 CHA'N</p> </div> <div style="width: 33%;">  <p>JM.p52.#1 cha:CHAN</p> </div> <div style="width: 33%;">  <p>Coll-1 YAX Lintel 25 F3a u:CHAN:nu</p> </div> <div style="width: 33%;">  <p>Graham YAX Lintel 25 W1a u:CHAN:nu</p> </div> </div> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>YAX Lintel 1 A7 u.<cha:CHAN></p> </div> <div style="width: 33%;">  <p>YAX Lintel 1 A9 u.<cha:CHAN></p> </div> <div style="width: 33%;">  <p>YAX Lintel 3 G1 u.<cha:CHAN></p> </div> <div style="width: 33%;">  <p>YAX Lintel 3 G2 u.<cha:CHAN></p> </div> <div style="width: 33%;">  <p>YAX Lintel 24 F1b u:cha:CHAN:nu</p> </div> <div style="width: 33%;">  <p>YAX Lintel 27 H1a u:cha:CHAN</p> </div> </div> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>M&G.p60.1 <u:cha:CHAN></p> </div> <div style="width: 33%;">  <p>Fahsen-RODPD.p15.fig8.r3.F2 DPL HS2 West Section <u:CHAN.nu></p> </div> <div style="width: 33%;">  <p>PNG Stela 8 Y14 u.<*cha:CHAN></p> </div> <div style="width: 33%;">  <p>YAX Lintel 9 B5 u.<cha:CHAN></p> </div> </div> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>YAX Lintel 10 B3a Zender-TtTfIS.p4.fig4a u:cha:CHAN</p> </div> <div style="width: 33%;">  <p>YAX Lintel 10 C3a Zender-TtTfIS.p4.fig4b u:cha:CHAN</p> </div> <div style="width: 33%;">  <p>YAX Lintel 10 F8a Zender-TtTfIS.p4.fig4c u:cha:CHAN</p> </div> </div> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 33%;">  <p>M&G.p60.photo</p> </div> <div style="width: 33%;">  <p>M&G.p63.bottom-fig TAM HS</p> </div> </div>

				<p>u.<CHAN:na> u:CHAN</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Mathews TNA Monument 159 F8 {u}CHAN.<AJ:chi:hi></p> </div> <div style="text-align: center;">  <p>Mathews LTI Panel 2 A4 {u}CHAN.<TAJ{a}:MO'></p> </div> <div style="text-align: center;">  <p>W. Coe JMB Stela 1 B7 <u.<CHAN:?.?>.<?:?></p> </div> </div> <ul style="list-style-type: none"> As is the case with many relationship terms, this always appears in the possessed form. The word <i>cha'an</i> (= "master" / "captor") is written with all 3 CHAN forms – CHAN-snakehead, CHAN-sky, CHAN-four, though the most common is CHAN-snakehead. In LTI Panel 2 A4, the preceding glyph-block (B3) is YAX JUUN WITZ', and the glyph-block after it (B4) is PA'CHAN AJAW, so this definitely refers to one of the rulers of YAX. Based on the date, we can confidently infer that this is Kokaaj Bahlam IV, and hence confirm that the unusual element at the top right of A4 is just a variant of TAJ (because Ucha'an Tajal Mo' is a known warrior-name of his). Note that using 4 for this is a later development, and Kokaaj Bahlam IV is a later ruler, so this also fits. JMB is Jimbal. According to the Bonn Maya Dictionary Project (https://mayawoerterbuch.de/archaeologicalsites/) this is a site close to Tikal.
captor; master; guardian	N	TA	S	<p>ucha'an</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>ZenderEtAl-SSw.p37.pdfp3.fig1 YAX Kimbell panel F1 u.<cha:nu></p> </div> <div style="text-align: center;">  <p>JM.p58.#1 cha:nu</p> </div> </div> <ul style="list-style-type: none"> ZenderEtAl-SSw.p37.pdfp3.fig1 is written right-to-left, not left-to-right.
child of father or mother	N	TR	P	<p>uchit ch'ab / usij uch'ab / usij uchit ch'ab / uch'ab ak'ab</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Kettunen&Helmke-RoB-MotT2020.p34.fig65 c MQL Stela 6 B1b <u.<CHIT:ti>>:CH'AB</p> </div> <div style="text-align: center;">  <p>d TIK Temple 1 Lintel 1/3 F4 <u:CHIT:ti>:CH'AB</p> </div> <div style="text-align: center;">  <p>e TIK Temple 4 Lintel 1/3 G8 <u:CHIT:ti>:CH'AB</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;">    </div>

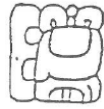
Kettunen&Helmke-RoB-MotT2020.p34.fig65

h

YAX Stela 11 "H3-G4"

<u:BAAH>.<u:CHIT:ki/ta> CH'AB.<ch'a?:ho?{m}>

USE LATER DRAWING



i

YAX Lintel 10 D6b

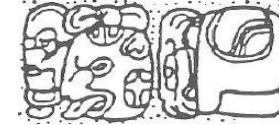
<u:BAAH:ji>.<u:[CHIT]CH'AB>>



m

TRT Stela (Monument) 6 J16-117

u.<BAAH:hi> u.<CHIT:CH'AB>



Kettunen&Helmke-RoB-MotT2020.p34.fig65

a

CPN Stela P

u:<BAAH:ji.[u]CH'AB:k'i?>

USE LATER DRAWING



b

Kuna-Lacanja Lintel 1

u.<ya?:CH'AB[*AK'AB?]:li>



j

CPN Altar U

u.<ba:hi> u.CH'AB



l

PAL TS C11-D11

u.<BAAH[ji?]:hi> u.CH'AB



Kettunen&Helmke-RoB-MotT2020.p34.fig65

f

YAX Stela 7 pD8

<u:si:ji>.<u[CHIT?]:CH'AB>

g

YAX Stela 10

<u:si:ji>.<la?:CH'AB>

k

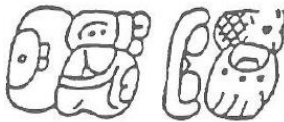
PAL TC Tablet E3

<u:BAAH>.<u:CH'AB[AK'AB]:li>

n

YAX Stela 7 pC6

<u:BAAH:hi>.<u:CH'AB[AK'AB?/CHIT?]>



Kettunen&Helmke-RoB-MotT2020.p34.fig65

o-1

Stokes Panel

u.<si:ji> u.<ch'a:ba>



o-2

MQL Stela 11 A6b

u.<si:ji> u.<chi:ta?/ti?>.<CH'AB:ba>

= Coll-1



o-3

ITB Stela 17

u.<si:hi> <u:CHIT>.<ch'a:ba>



Coll-1

PUS Stela E Fp8





u.<CHIT:ti:CH'AB>



Graham

TRT Monument 6

u.<CHIT:CH'AB>

				<ul style="list-style-type: none"> The history of decipherment: <ul style="list-style-type: none"> Stuart-TPM.p123 (2006) gives u-B'AAH u-CH'AB'(AK'AB')-li → <i>u-b'aah u-ch'ab'-ak'ab'il</i> = "His person is the creation, the darkness of". EB (2009) lists <i>ch'ab</i>-related compounds under "child (of parent)", but not the specific ones with <i>ak'ab</i>. Kettunen&Helmke-RoB-MotT2020.p34.fig65 lists at least two (fig65k = PAL TC E3 and fig65n = YAX Stela 7 pC6), giving explicitly the meaning "child of". Kettunen&Helmke-RoB-MotT2020.p34.fig65 gives many variants of this: <ul style="list-style-type: none"> <i>uchit uch'ab</i> – the most basic and straightforward form. <i>ubaah uchit uch'ab</i> – to what extent is this simply "(This is the) image of the child of"? the <i>ubaah</i> doesn't belong with the "child", it's just "the image of" ("the child"). <i>usih uch'ab / usij uch'ab</i> – is the first word the possessive of <i>sih / sij</i> "birth" / "gift"? <i>usij uchit ch'ab</i>. <i>uch'ab ak'ab</i>. Two of the CH'ABs seem to have an infix AK'AB (k, n. and perhaps b). Two of them have the hand variant of ji (a, g) and one has the mammal head variant of ji (f). Is this an example of "diphrastric kenning", where a single concept is expressed as a phrase containing two either parallel or opposing concepts, as a metaphor or in poetic usage? Kettunen&Helmke-RoB-MotT2020.p34.fig65 explains that it be found preceding the name of a male or female parent: <ul style="list-style-type: none"> Male parent: a, b, c, d, e, f, g, h, i. Female parent: j, k, l, m, n. Not specified o-1, o-2, o-3. Comments: <ul style="list-style-type: none"> b: This is possibly not <i>chit ch'ab</i>, but perhaps <i>uch'ab yak'ab</i>. g: The la is possibly part of <i>ch'abil</i>. i: This is a very special case. There is a rat-head glyph, but it clearly has an infix AK'AB not K'AN. Therefore, it cannot be part of the <i>ubaah</i> part of the expression. Furthermore, there is a ji underneath rather than a hi on top (though <i>that</i> could be a result of the Late Classic merger). Sergei Vepretskii: this [= the "rat head" glyph] is in fact a very rare form of si, making this <i>usij uchit (u)ch'ab</i> = the child of. This is cited in Kettunen&Helmke-RoB-MotT2020.p34.fig65i. n: the "ni" as the very last element (bottom right) is perhaps just part of the CH'AB, not to be pronounced, same as l; the infix is more likely to be CHIT than AK'AB. o-3: ITB (the -B is needed in the 3-character code of the toponym/polity because there are 2 Itzimte's – Itzimte'-Bolonchen and Itzimte'-Sacluk). <ul style="list-style-type: none"> Do not confuse this with <i>usijij</i> "vulture" (with a long final vowel -ii-) – this one is related to <i>sih / sij</i> = "birth" / "gift" (with a short final vowel -i-). In the fixed combination <i>chit ch'ab</i>, when written as a CHIT, it is almost invariably the abstract variant (resembling lo) which is used. <p>Coll-2 has many later versions.</p>	
moon	N	N	L	uh ₁	 <p>BMM9.p12.r7.c2 UH/WINIK</p>  <p>S&Z.p147 UH</p>  <p>SJ.p320.#3 UH</p>  <p>MHD.ZU1a.1&3 UH</p>





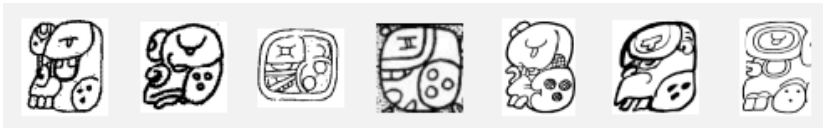















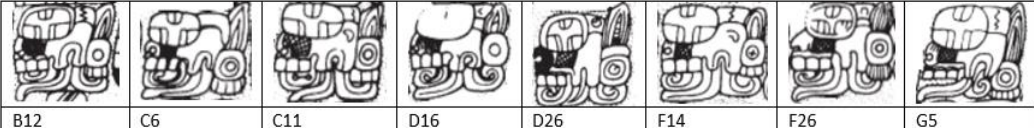
MHD.ZU1a.2
UH



K&L.p11.#2 = KuppratApph
UH

- No glyph given in K&H, TOK (TOK has **UH**, but for “necklace”, not for “moon”).
- The iconographic origin of this glyph is the crescent moon, with the two points meeting at the top being the endpoints of the crescent. It’s used to write the word “moon” as the logogram **UH**, but it’s also the syllabogram **ja**. There are no distinguishing characteristics between these two usages – it’s the “same” glyph, distinguished only by context. MHD distinguishes them with a lowercase suffix to the 3-letter MHD character code – ZU1a and ZU1s respectively:
 - MHD.ZU1a: used as logogram **UH**. A search in “Classic - Blocks” on “blcodes contains UAZ1a” gives 63 hits with the following usage statistics:
 - and “blcodes contains PL1b” gives 19 hits: Ixiim Uh = “Maize God Moon”.
 - and “blcodes contains PLB” gives 3 hits: Ix Uh = “Lady Moon”.
 - and “blcodes contains ST6a” gives 9 hits: Chuwaj Uh = “Jaguar God of the Underworld Moon”.
 - and “blcodes contains ZHE” and “blcodes contains AA2” gives 17 hits: infixed into the ISIG as the patron of the Haab month Ch’en.
 - and “blcodes does not contain “PL1b, PLB, ST6a, ZHE, AA2” gives 17 hits: none of the above.
 - MHD.ZU1b: used as syllabogram **ja**. A search in “Classic - Blocks” on “blcodes contains UAZ1s” gives 2,750 hits. The statistical analysis shows that the crescent moon glyph is used far more as **ja** than as **UH**.
- Variants (3):
 - A. Full form:
 - The outer form represents a crescent moon.
 - The 3 non-touching dots in the bay represent water (in the cave which is formed by the crescent, the home of the Moon Goddess).
 - As the moon brings rain; the cross-hatching represents darkness and death.
 - The 3 touching dots represent maize kernels.
 - BMM9 has a full cross-hatched circle in the bay instead of 3 dots → in most other contexts (with full cross-hatched circle), this is **K’AL**.
 - B. Reduced form:
 - It can be the left or right half of the full form.
 - It occurs as a matter of course in Glyph-C of the SS. There is no consensus on an **UH**- or **ja**-reading *in that context*:
 - MHD reads them all as **ja**.
 - The “Russian school” read them as **UH**.
 - C. Head:
 - K&L only gives head variant, no boulder variant for **UH** (it treats the non-head variants as **ja**).
 - The only source to give the head variant is K&L – would be good to have other examples where it is read **UH** and means “moon”. MHD gives quite a few, but views this as a conflation of an unknown head-glyph with the **UH** glyph – i.e. the head is not just a “head variant” of the partial .
 - It is a human head (female) with a reduced (half) form of the boulder variant infixed.
 - What is the small element protruding from her nose?
 - Sim: check Harri’s dissertation “Nasal Motifs in Maya Iconography (Kettunen, revised edition 2006)”.

					<ul style="list-style-type: none"> • Could be a stingray-spine nose piercing, like one of the Paddler Gods? • MHD distinguishes two glyphs by function, but not by appearance – both the full form and the reduced form are assigned the same code ZU1a if they are functioning as a logogram and ZU1s if they are functioning as a syllabogram. • EB.p80.pdfp85.#7: IX 'UH → ix uh "moon deity".
necklace, collar, jewellery	N	H	L	uh ₂ / u'h	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  TOK.p22.r2.c3 UH </div> <div style="text-align: center;">  BMM9.p15.r7.c2 UH </div> <div style="text-align: center;">  SJ.p320.#2 UH </div> </div> <div style="text-align: center; margin-top: 10px;">  K&L.p30.#6 UH </div> <div style="text-align: center; margin-top: 10px;">  KuppratApp.1-7 [25EMC.pdfp49.#3.1&2&3 = KuppratApp.7&2&6] UH </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  M&G.p126 IX.UH <CHAN:na>.LEM? </div> <div style="text-align: center;">  M&G.p186 = M&G.p189.box UH.CHAPAAT </div> </div> <div style="text-align: center; margin-top: 10px;">  TOK.p22.r2.c2 UH </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • Distinct from homonym UH "moon" – the only connection is the identical pronunciation, not the look of the glyph, nor the meaning. • SJ: 1. necklace, collar; 2. bead (SJ has <i>collar</i>, but this could be a mistake on his part, e.g. from K&L.p30.#6, where the Spanish word "collar", meaning "necklace" was misinterpreted as an English word; alternatively, the difference between a necklace and a collar is an English/European distinction, and

				<p>the two concepts really shade into one another – for example, S&Z.p45.para3 says that the God of the Underworld has a “eyeball-studded death collar”, which could also be described as a “eyeball-studded death necklace”.</p> <ul style="list-style-type: none"> • Can be used (acrophonically) to write <i>uht</i> = “to happen”, see <i>uht-iiy / uht-jiy</i>. • Variants (2): <ul style="list-style-type: none"> ○ A. Skull with IK': <ul style="list-style-type: none"> ▪ IK' (T-shaped) element on the forehead. ▪ 2-3 teeth on the bottom of an upper jaw, which is just a simple line or reinforced line. ▪ In the bottom right, 3 tiny non-touching dots in a triangular formation, pointing down. ▪ K&L.p30.#6.5 = KuppratApp.3 ~ KuppratApp.4 is a single instance which is more abstract than the others, but share common features with the IK' variant: <ul style="list-style-type: none"> • The IK' becomes more rounded, producing the appearance of a po infix in the forehead. • The jaw from which the 3 teeth hang becomes a straight bar SW-to-NE. • The teeth become smaller and rounder (if they were squarer and larger to start with). • The 3 dots in a triangular formation pointing down remain as before. ▪ K&L.p30.#6 lists it as “meaning unknown”, but this is their very idiosyncratic use of the phrase “meaning unknown” – here they mean the iconographic origin of the glyph. ▪ Found in the names of (at least) two people mentioned in M&G: <ul style="list-style-type: none"> • M&G.p126: <i>ix Uh Chan Lem?</i> – meaning “Lady Necklace Sky Jade-celt”. • M&G.p186 = M&G.p189.box1: <i>Uh Chapaat</i> – M&G list this as meaning “Moon? Centipede” – in normal circumstances, we would not read this as “moon”, but it is a late inscription, so perhaps the “necklace”- logogram is used purely for sound to mean the word “moon”, as “Moon Centipede” makes more sense than “Necklace Centipede”. ○ B. skull with “se”: <ul style="list-style-type: none"> ▪ “se” element on the forehead. 	
happen	V		S	uhti	 <p>JM.p76.#5 <i>eh'at</i> → <i>u{h}:ti</i></p>  <p>JM.p257.#1 <i>u{h}:ti</i></p>  <p>JM.p257.#2 <i>u{h}:ti</i></p>  <p>Zürich Panel E6 <i>u.<u:ti></i></p>  <p>YAX Lintel 29 H4a <i>u.u:ti</i></p>  <p>JM.p257.#3 <i>u:ti:ji[ya]</i></p>  <p>JM.p257.#4 <i><u.ti>:ya</i></p>  <p>JM.p258.#1 <i>u:ti:ya</i></p>  <p>Zender-TRGiCMW.p11.c1.fig9.D3 <i><u.ti>:ji[ya]</i> = K7821</p>  <p>JM.p258.#2 = TIK Stela 31 F14 <i><UH.ti>:ya</i></p>  <p>TIK Stela 31</p>

<UH.ti>:ya



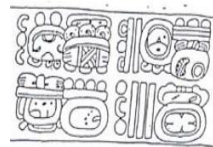
JM.p258.#3
u:to:ma



JM.p259.#1
u.<to:ma>




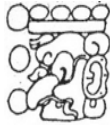











Stuart-MoTM6.p4 = Stuart-MoTM6.p2
u.<to:ma>















Fahsen-RODPD.p15.fig7.r5.A1-B2.HS2.East section
u:to:ma

- Montgomery incorrectly reads JM.p76.#5 as *ch'at* "dwarf" – Sergei Vepretskii (paraphrased): this cannot be right because the top glyph cannot be **ch'a**, at the best it could be **cha**, but **cha** never has teeth, and if it were, it would spell *chat* and not *ch'at*; instead, it's just a misreading of u(h):ti *uht-i*, using the skull variant of **u**.
- In AT-E1168-lecture20.t0:09:00 Tokovinine explains that in some places there was a regional shift in pronunciation from *uht* to *u't*, resulting in the writing of a double u to indicate the glottalization (see Zürich Panel E6 and YAX Lintel 29 H4a).
- In TIK Stela 31, the **UH** "necklace" is used as a rebus.
- It has three inflected forms, sometimes called PDI, ADI, and FDI:
 - ADI – Anterior Date Indicator: *uhtiiy*, used for an event which precedes the previously recounted event.
 - PDI – Posterior Date Indicator: *uhti*, used for an event which follows (in time) the previously recounted event.
 - FDI – Future Date Indicator: *uhtoom*, used for an event which follows (in time) the previously recounted event, but in the future:
 - Some epigraphers call the *-oom* suffix the "definite future" – used when something is known to be going to happen.
 - Some occurrences of *uhtoom* recount events in the future, and, specifically, events in the distant future which hadn't happened at the time of the commissioning and erection / dedication of the monument on which the inscription appears. However, there are also occasional instances where the recounted event is after other events on the inscription, and where the event itself has also already taken place. **It's not entirely clear why a PDI is not used in these circumstances.**
- There are two related but semantically quite different uses of *uht-iiy*:
 - When followed by a calendar round, then it's known as an **Anterior Date Indicator (ADI)**, e.g. it (had) happened (on) <CR>.
 - When followed by a toponym, then it's called a "**place name formula**", e.g. it happened (at) <toponym>.
- The term **place name formula** is explained in AT-E1168-lecture17.t0:01:10-01:40: the format is *uht-ti-ya* <place-name> <landscape-category>, where <landscape-category> = (for example) **CHAN-CH'EEN, CHAN-HA'**, etc.
- **The u- used in *uhtoom* is the crescent variant rather than boulder (or skull) variant of u (which is used in *i-uht-i* and *uht-iiy*) – is this a consistent difference? Dorota Bojkowska: probably not, but no counter examples known.**

local god of Palenque	N	G	P	uhx bolon chaak	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Schele DO Unprovenanced Panel 2 (PAL) C1 3.<9:CHAAK></p> </div> <div style="text-align: center;">  <p>Schele DO Unprovenanced Panel 2 (PAL) M1 3.<9:CHAAK></p> </div> <div style="text-align: center;">  <p>= Coe&Benson-TMRPaDO 3.<9:CHAAK></p> </div> <div style="text-align: center;">  <p>Greene PAL TFC F16/M16 3.<9:CHAAK></p> </div> </div> <ul style="list-style-type: none"> • A local PAL deity which the three PAL deities God-GI, God-GII, and God-GIII had to pay homage to. • Stuart-TPM.p93.para2.l+3: This god was not a member of the Triad, and he appears in only one other tablet [besides PAL TFC F16/M16] – the Palenque panel now at Dumbarton Oaks in Washington D.C. The Dumbarton Oaks Tablet obviously was taken from some unknown structure at or very near Palenque. • Stuart-TPM is correct in as much as PAL TFC and DO Unprovenanced Panel 2 are the only two known monuments with an <i>explicit</i> reference to Uhx Bolon Chaak. However, there is one additional indirect reference to him in PAL TS E7-E16/N7-N16. In that passage, K'inich Kan Bahlam II is described as ascending to the temple dedicated to Uhx Bolon Chaak on 3-Kaban 15-Mol, though only the name of the temple (and not the name of the god it's dedicated to) is mentioned. However, this is exactly the same date, location, and protagonist (K'inich Kan Bahlam II) as the event described in PAL TFC E5-E17/L5-L17 where Uhx Bolon Chaak is explicitly referred to. The latter is the PAL TFC example given here. • The following sources discuss Uhx Bolon Chaak, his temple/shrine – named K'inich K'uk' Naah – and the relationship of the Palenque Triad to Uhx Bolon Chaak: <ul style="list-style-type: none"> ○ Stuart-MaM.p3-5: Although the first segment has sometimes been translated as “descending,” I believe it more accurate to analyze it as <i>y-ehmal</i>, a relational noun that means “under, beneath” (cf. Proto-Ch'olan <i>ehm-öl</i>, “under” [Kaufman and Norman 1984]; Ch'orti' <i>ejmar</i>, “abajo” [Hull 2016]; Ch'orti' <i>uyehmar e kohn</i>, “the down[stream] current of a stream” [Wisdom 1950]). <i>Y-ehmal</i> is probably not part of the toponym but rather a preposition that comes before the name <i>K'uk' Lakam Witz</i>, perhaps the “Quetzal Banner Hill.” As I and others have suggested, this almost surely refers to the prominent hill known as Mirador, which rises behind the Temple of the Foliated Cross and dominates the landscape of central Palenque (Stuart and Houston 1994:84; Houston 1996; Stuart 2006). ○ Tokovinine-DaPiCMT.p253.pdfp3.para1: The narratives from the temples of the Cross group at Palenque and an unprovenanced panel in the collection of the Dumbarton Oaks Research Library provide the best illustration of the significance of the term (Stuart 2006; Houston and Taube 2012; Tokovinine 2013, 29–30). The royal protagonists “ascend” (<i>t'abaay</i>) or “step” (<i>tek'</i>) to a <i>ch'een</i> of the local patron god, Hux Bolon Chahk. ○ Tokovinine-PaliCMN.p29.pdfp38.para2: ○ Tokovinine-TPoP.p90-91,145.pdfp101-102,156: ○ AT-E1168-lecture17.t0:20:45-26:06: ○ AT-YT2021-lecture15.t0:18:23-24:44: detailed description of the three monuments with inscriptions relating to rituals performed in the shrine of Uhx Bolon Chaak (PAL TFC, PAL TS, and DO Unprovenanced Panel 2). ○ AT-YT2021-lecture20.t1:06:13-1:08:03 (with reference to PAL TS): whether the shrine devoted to Uhx Bolon Chaak is above or below the mountain (depending on whether <i>yehmal</i> is treated as a relational noun or as a part of the name of the mountain, with an implicit “at” before it). • Do not confuse Uhx Bolon Chaak with Bolon Okte' K'uh, a deity known over a wider area of the Classic Maya cultural region.
Rio Azul	N	U-PT	P	uhx haab te'	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>mayavase.com K2295 J1</p> </div> <div style="text-align: center;">  <p>mayavase.com K2914 O6b</p> </div> </div>

				<p>3.<HAAB:TE':AJAW> 3:HAAB:TE'</p> <ul style="list-style-type: none"> In AT-E1168-lecture11.t0:28:08-0:30:17, Tokovinine explains that <i>Uhx Haab Te'</i> is the Classic Maya name for Rio Azul. Beliaev-WTaOT.p66.pdfp4.col1.para1.l+5: <i>Oxhabte'</i> is a toponym connected with Rio Azul, as for example <i>ho-pet oxhabte' bakab</i> (K1383) and <i>bakab ho-pet oxhabte'</i> (MS2914) "the ruler of five parts of Oxhabte'" (Reents-Budet et al, 1994:130). Caution: there is a scenic spot also called Rio Azul in modern day Guatemala, <i>in the highlands</i>, about 60 km north-west of Guatemala City. It is more than 300 km from Motul de San Jose (MTL). <ul style="list-style-type: none"> This is quite different from the archaeological site of Rio Azul (RAZ), which is in the far north-east of the modern state of Petén in Guatemala and only about 100 km north-east of Motul de San Jose (MTL). Both Rio Azul (RAZ) and Motul de San Jose (MTL) are in the southern lowlands. The two Rio Azuls are more than 400 km apart, and the highland one was not part of Classic Maya civilization while the lowland one was. "Blue River" is in fact a rather obvious toponym, and it's perhaps surprising that there aren't more of them.
mountain of 24,000 scorpions	N	U-PT	P	<p>uhx pik te' sinaan? witz</p>  <p>AT-E1168-lecture6.t1:01:42 = AT-YT2021-lecture5.t0:21:34 3.<PIK:TE'> SINAAN?.WITZ</p> <ul style="list-style-type: none"> AT-YT2021-lecture5.t0:21:34: The Mountain of 24,000 Scorpions: the name of a place near the town of Tonina, (Chiapas, modern day Mexico). The reading SINAAN is uncertain. [Sim: indeed, even unlikely.]
Calakmul (whole city)	N	U-PT	P	<p>uhx te' tuun</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Polyukhovych CNC Panel 1 D8 uhx.<TE':<TUUN.ni>></p> </div> <div style="text-align: center;">  <p>StuartEtAl-PNLC.p2 =? Law&Stuart-CM.p166.pdfp39.eg97 CRN Ele 55 D6 uhx.<TE':TUUN>.ni 3.<TE':TUUN>.ni</p> </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  <p>Coll-2 CLK HB glyph-block 'S' <uhx:<TE'>.<TUUN.ni></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Helmke&Awe-StaST.p8.fig8c XUN Panel 4 pB4b 3:TE':TUUN</p> </div> <div style="text-align: center;">  <p>Helmke&Awe-StaST.p8.fig8d NAR HS Step 6 L3a 3.<TE':TUUN.ni></p> </div> </div> <ul style="list-style-type: none"> AT-E1168-lecture15.t0:34:15: Uhx Te' Tuun = CLK (as site/toponym). One of the sub-areas of central Calakmul – a wider area is covered by this than by Chik Nahb. Uhx Te' Tuun = "Three Stones" – the Te' is a numeral classifier, not "Tree" or "Wood".

Caracol	N	U-PT	P	uhx witza	 <p>AT-E1168-lecture6.t0:44:17 3:WITZ{a'}</p>  <p>Gronemeyer-LoTiMHW.p91.fig3j CRC Stela 3 B15a (Beetz) 3:WITZ:a{'}</p> <ul style="list-style-type: none"> • Literally 3 WITZ + HA' = "Three Mountain Water". • The -h- is dropped due to normal phonological processes in Classic Maya, so often written 3-WITZ-a. • AT-E1168-lecture6.t0:44:17-44:40: ... Caracol, the place name of that archaeological city – the ancient city – is Uhx Witza: "The Water of Three Mountains" or "Three Mountain Water". And they frequently dropped the A-part, so it's just "Three Mountains".
drink	V		L	uk' / uch'	   <p>K&L.p41.#3.1-3 UK' / UCH'</p>  <p>TOK.p24.r3.c1 UK'</p>  <p>BMM9.p14.r3.c1 UK'</p> <p>JM.p256.#2 = K&L.p41.#3.2</p>  <p>BMM9.p17.r1.c2 UK'</p> <p>= TOK.p21.r2.c3</p>  <p>K&L.p41.#3.4 UK'</p>  <p>TOK.p33.r1.c2 = BMM9.p21.r4.c2 UK' UK'</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • Variants (2): <ul style="list-style-type: none"> ○ A. Human head with HA' (water) in the mouth. ○ B. Small-graph (3-component) TI' (i.e. a mouth) above HA' (water).
drinking vessel	N	H	M	uk'ib / uch'ib	 <p>K&H.p33.pdfp35.r2.c1 yu.UK'ib}</p>  <p>K&H.p33.pdfp35.r2.c2 yu.UK'ib}</p>



MHD (Kerr)
K635 E
yu.<UK'[bi]>



K&H.p33.pdfp35.r1.c1
yu.<k'i:bi:la>



K&H.p33.pdfp35.r1.c2
yu.<k'i:bi:la>














AT-E1168-lecture6.t0:07:30(.4)
u.<k'i:bi>




- L&D.p23.pdfp23 explains that the *-ib* suffix derives nouns with instrumental meaning from verbs: *uk'* = "to drink" → *uk'ib* = "drinking vessel". [Sim: *we'* = "to eat" → *we'ib* = "utensil used for eating" = "plate".]
- It can be written either with the logogram **UK'** or purely with syllabograms; in the possessed form, that's **yu-k'i-bi**.
- MHD statistics (2024-02-28) – the pure syllabogram spelling is much more common than the logogram spelling:
 - Logogram:
 - Abstract **UK'** – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context) and "blcodes contains PXB" (abstract variant of **UK'**): 12 hits.
 - Representational/head **UK'** – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context) and "blcodes contains PM4" (head variant of **UK'**): 2 hits.








This shows that there are 12 + 2 = 14 instances where *yuk'ib* is written with the logogram **UK'** (of which, only two have the **bi** explicitly written – the other 12 have **yu-UK'**, with the **bi** just implied from context:






 - This can only be seen from inspecting the hits that come back from the queries.
 - The two with explicit **bi** are not the two with the representational/head variant (those 2 only have an implicit **bi**) but are instead 2 of the 14 written with the abstract **UK'** variant.
 - Syllabogram:
 - Quincunx variant of **bi** – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context) and "blcodes contains ZBF" (sole variant of **yu**) and "blcodes contains BX2" (sole variant of **k'i**) and "blcodes contains XQ6" (quincunx variant of **bi**): 493 hits.
 - Footprint variant of **bi** – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context) and "blcodes contains ZBF" (sole variant of **yu**) and "blcodes contains BX2" (sole variant of **k'i**) and "blcodes contains" HL1 (footprint variant of **bi**): 9 hits.
 - Head variant of **bi** – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context) and "blcodes contains ZBF" (sole variant of **yu**) and "blcodes contains BX2" (sole variant of **k'i**) and "blcodes contains" AC8s (head variant of **bi**): 68 hits.













This shows that there are 493 + 9 + 68 = 570 instances where *yuk'ib* is written solely with **yu-k'i-bi** (using the various variants of **bi**).
 - Cross-check:
 - The total number of confident *yuk'ib* readings in MHD – "blmaya1 contains yuk'ib" and "blmaya1 does not contain yuk'ib?" (to get only the confident readings and not those arrived at from context): 712 hits.
 - There is an apparent discrepancy between 14 (logogram) + 570 (syllabogram) = 584 confident readings vs. the 712 confident readings of *yuk'ib* (with no extra criteria): 712 – 584 = 128 hits.



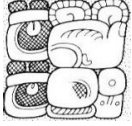

				<ul style="list-style-type: none"> These consist of the various other combinations where the yu or k'i or bi are implicit, i.e. where they are underspelled – “blmaya1 contains yuk'ib” and “blmaya1 does not contain yuk'ib?” and “blcodes does not contain ZBF PBX” and “blcodes does not contain ZBF PM4” and “blcodes does not contain ZBF BX2 XQ6” and “blcodes does not contain ZBF BX2 HL1” and “blcodes does not contain ZBF BX2 AC8s”: 131 hits. Examining these hits shows many other combinations of underspelling <i>yuk'ib</i> in syllabograms. Summary: <ul style="list-style-type: none"> The syllabogram spelling for <i>yuk'ib</i> is much more common than the logogram spelling. When written with the logogram, only yu-UK' is usually written, the bi is inferred from context. When written with syllabograms, all three syllabograms yu-k'i-bi are usually written (though there is some underspelling here too).
done under the auspices of, supervised by	P		M	<p>ukabjiy / ukabij / ukabaj</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 25%; text-align: center;">  <p>K&H.p44.r2.c3 u.<KAB:[ji]ya></p> </div> <div style="width: 25%; text-align: center;">  <p>25EMC.pdfp17.r3.c2 u.<KAB:[ji]ya></p> </div> <div style="width: 25%; text-align: center;">  <p>JM.p131.#1 KAB:[ji]ya</p> </div> <div style="width: 25%; text-align: center;">  <p>JM.p131.#4 KAB:ya</p> </div> <div style="width: 25%; text-align: center;">  <p>JM.p130.#3 KAB:ji</p> </div> <div style="width: 25%; text-align: center;">  <p>JM.p130.#4 KAB:ji</p> </div> <div style="width: 25%; text-align: center;">  <p>JM.p131.#4 KAB:ya</p> </div> <div style="width: 25%; text-align: center;">  <p>NAR Altar 2 B4 u.<KAB:AJ></p> </div> <div style="width: 25%; text-align: center;">  <p>Safronov BPK SS5 F1 u.<<[KAB]ji>:ya></p> </div> <div style="width: 25%; text-align: center;">  <p>Safronov PNG Panel 3 V10 u.<<[KAB]ji>:ya></p> </div> <div style="width: 25%; text-align: center;">  <p>Greene PAL Tablet of the 96 Glyphs A3 u.<<[KAB]ji>:ya></p> </div> </div> <ul style="list-style-type: none"> Note that there are 3 different inflectional forms for this verb – with -ji-ya, -ji, -ya (and even -AJ). JM gives these as 2 different inflections -jiy and -ij – perhaps these are dialectical or time differences: for the sake of simplicity, read these all as <i>u-kab-jiy</i> (can be treated as underspellings). The “standardized” literal translation I’ve decided to use for this is “he ordered it, <person-who-ordered-it>”. This comes from KAB meaning “(agricultural) land” → “the clearing and administration of the land” → administering, organizing, arranging, ordering in general. AT-E1168-lecture21.t0:32:52-33:39: Another set of metaphors that is sort of agricultural – the term <i>kabaj</i>. <i>Kabaj</i> literally means to cultivate a plot of land. But it also refers to the actions of the king. So the king does politics or time-rituals in the same way as the farmer prepares his plot of milpa – of his corn field.






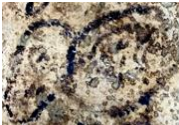



					<p>So literally “to manhandle the land”, “to handle the land”, “to work the land” is the main expression that describes the activities of the king: <i>kabaj</i> – “to tend” – we can translate it [as]. So <i>chabaj</i> in Tzotzil is “to cultivate” but also “to govern” – a really fascinating connection between the two terms.</p> <ul style="list-style-type: none"> • AT-YT2021-lecture20.t1:04:03-1:06:12 explains that <i>kab</i> – when not occurring in its literal meaning of “earth” – almost always occurs in the forms <i>ukabjiiy</i> or <i>ukabaj</i> – in particular, that the form <i>ukabaw</i> is not found. This suggests that it isn’t a freely combining verb, and that there are good reasons for considering <i>ukabjiiy</i> and <i>ukabaj</i> to be “relational nouns”; i.e. grammatical words which express relationships between other nouns. This is done using the possessed form of a noun, as in <i>yitaaaj</i> and <i>yichnal</i>, filling the role of prepositions in other languages. Tokovinine gives some very rare forms which argue against treating <i>ukabjiiy</i> and <i>ukabaj</i> in this way, but also gives counter-counter arguments to those rare forms. I’m accepting the original proposal, and group <i>ukabjiiy</i> and <i>ukabaj</i> with <i>yitaaaj</i> and <i>yichnal</i>. • Although it has the outward appearance of a possessed inflection of <i>kab</i>, I’m treating it as a fossilized inflection that functions as a fixed and independent word. That’s the reason that this entry is listed under <i>u-</i> rather than <i>k-</i>. • The usual form is u.<KAB:<[ji]ya>> with the KAB separate and the ji and ya conflated, where the ji is the “horseshoe” variant. However, there is a rarer form u.<[KAB]ji>:ya> (which nevertheless does occur from time to time) where the KAB and ji are conflated, and the ya is separate (where the ji is the “rat-head” variant). Some examples of this are: BPK SS5 F1, PNG Panel 3 V10, PAL Tablet of the 96 Glyphs A3. MatsumotoEtAl-STalitCMKoST.p16.c2.para2: Another salient form on Panel 1 is a conflation of the head variant T1521st ji with T0526st KAB in the phrase <i>u-kabjiiy</i> (“the doing of; the tending of”; [...]. Scarce in the Classic Maya corpus generally, occurrences in the western region are known at Bonampak and Piedras Negras but are overwhelmingly concentrated at Palenque, where scribes created at least nine examples on monuments dedicated between the mid-seventh and late eighth centuries [...]. The combination is somewhat more widespread in the Central and Eastern Peten, but the only other lowland site with a half-dozen or more uses in monumental inscriptions seems to have been Quirigua (Figures 19e–19h). These details hint at the wide-ranging networks of exchange into which Lacanjá Tzeltal’s scribes were integrated, however indirect their ties to more distant polities may have been.
atole, maize gruel	N	H	S	ul	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>AT-E1168-lecture6.t0:07:30(.18)</p> </div> <div style="text-align: center;">  <p>Martin-HftPP.p63.pdfp2.c2.fig5a CLK Structure Sub1-4 SE-S1 caption 2 AJ u.lu</p> </div> <div style="text-align: center;">  <p>Martin-HftPP.p63.pdfp2.c2.fig5b K4387 yu.<k'i:bi> ti.<u:lu></p> </div> </div> <ul style="list-style-type: none"> • EB.p215.pdfp 220 has: atole – <i>sa'</i>, <i>sak ha'</i>, <i>ul</i>. • EB.p184.pdfp189: <i>ul</i> “atole”: <ul style="list-style-type: none"> ◦ 'u-lu > <i>ul</i> K2730, K5022, K9112. ◦ 'u-li > <i>ul</i> K1670. • <i>Ul</i> = “atole” is maize gruel – do not confuse this with <i>chih</i> = “pulque”, which is an alcoholic beverage made from the fermented sap of the maguey (agave) plant. • CLK Structure Sub1-4 has the famous murals of the Chik Nahb marketplace. Martin-HftPP.p63.pdfp2.c2.fig5a: <i>yuk'ib ti ul</i> “his drinking vessel for atole”. • Loughmiller-DtUFaPoCMCC.p1.c2.para2.l-4 renders this as <i>uul</i>, with long-u. Most other epigraphers have <i>ul</i> with short-u. • BeliaevEtAl-SCaSA.p265.para4: ... whenever one or both glosses are attested in the Maya languages discussed above, <i>sa'</i> appears to be a generic term for maize gruel drinks or even gruel-like substances, whereas <i>ul</i> corresponds to more refined and exclusive beverages consumed on special occasions. • AT-YT2021-lecture11.t0:43:56: And <i>ul</i> means “fresh” – like, atole (corn-drink) from freshly harvested corn. And obviously you cannot drink something from freshly harvested corn every day. There seems to be a difference between sort of [an] aspirational drink – like, what a proper noble house should drink every day – every day it’s got to be fresh corn – and reality. I mean, corn is fresh only during harvest – and that’s pretty much it. • In AT-YT2021-lecture11.t0:43:33-45:24, Tokovinine explains the various types of <i>ul</i>: <ul style="list-style-type: none"> ◦ <i>ch'aj ul</i>: “bitter atole” (EB.p58.pdfp63.#4: ti-ch'a-ja 'u-lu → <i>ti ch'aj ul</i> = “for bitter atole” K3199; EB.p216.pdfp221.#19: bitter = <i>ch'ah</i>). ◦ <i>pah ul</i>: “sour atole” (EB.p144.pdfp149.#7: pa-ja → <i>paj</i> = “sour” K8780; EB.p186.pdfp191.#0: ta pa 'u-lu → <i>ta pajj ul</i> “for sour atole” K4387/8418). ◦ <i>kakawal ul</i>: “chocolate atole” (known suffix).
















					<p>o <i>is ul</i>: "sweet potato atole" (not found in EB).</p>
child of father; baby	N	TR	L	unen	 <p>K&L.p25.#3.1&2&3 = 25EMC.pdfp49.1&2&3 UNEN UNEN</p>  <p>TOK.p21.r5.c3 BMM9.p16.r7.c4 UNEN UNEN</p> <ul style="list-style-type: none"> No glyphs given in K&H.
child of father; baby	N	TR	S	unen	 <p>K&H.p44.r1.c1 = JM.p305.#2 = Stuart-aNCFRG.p7.fig1.b.2 yu:⁽²⁾ne yu:⁽²⁾ne</p> <p>JM.p305.#3 = Stuart-aNCFRG.p8.fig2.R yu:⁽²⁾ne</p> <ul style="list-style-type: none"> Hamann-PiCM.p6.para1: As with other relationship terms, this is practically never found without the possessive prefix (though this is one of them: <i>atan</i>, <i>ba'al</i>, <i>unen</i>).
God-GII of the Palenque triad	N	G	Q	unen k'awiil	 <p>MC.p118.r2.#2.1&2 UNEN+K'AWIIL</p>  <p>(lost reference, very similar to M&G.p159) UNEN+K'AWIIL</p>  <p>Schele PAL TI ET A9 UNEN+K'AWIIL Schele PAL TI ET C12 UNEN+K'AWIIL Schele PAL TI ET E10 UNEN+K'AWIIL Schele PAL TI CT E1 UNEN+K'AWIIL Schele PAL TI CT F6 UNEN+K'AWIIL Schele PAL TI CT K9 UNEN+K'AWIIL Schele PAL TI WT B5 UNEN+K'AWIIL</p>  <p>Stuart-TifTXIX.p80.fig54 PAL Temple 19 Platform South Side J6 UNEN+K'AWIIL</p> <p>Stuart-TifTXIX.p88.fig61 PAL Temple 19 Platform South Side O6 UNEN+K'AWIIL</p> <p>Stuart-TifTXIX.p104.fig75 PAL Temple 19 Platform West Side F8 UNEN+K'AWIIL</p>




					<ul style="list-style-type: none"> This glyph is very clearly a conflation of UNEN and K'AWIL, with the latter (normally a full head with “LEM” and “flames”) reduced to either “LEM” and “flames” or even to just “LEM”.
mosquito	N	A-I	S	us ₁	 <p>AT-YT2021-lecture15.t0:11:01 PAL Temple 16 Tablet F8 ta:u:su</p> <ul style="list-style-type: none"> There are only two sources I can find where <i>us</i> is given as the word for “mosquito”: <ul style="list-style-type: none"> Tokovinine-TPoP.p81.pdfp92.para2.l+3 [2008]: The only place name in the corpus where this paradigm can be securely identified is ta-'u-su ta us “mosquito place” (PAL Temple 16 Pn). AT-YT2021-lecture15, where the example given above is shown at 05:40 and 11:05, with the following verbal explanation at AT-YT2021-lecture15.t0:11:01-11:40: Now this is part of the ancient Maya city of Palenque. You can have a house by a waterfall or beautiful?/useful? stream? <unclear=they're very easy? to catch?>. Like, lots of waterfalls means a lot of standing water. This is the Western Maya approach – like, the Western Ch'olan approach – to this type of placename. [Tokovinine then refers to another place, whose glyphs are not shown on the slide:] In the swamps around the site of Holmul where I work there is a placename called <i>usul</i> that means exactly the same thing – “A Place Where Mosquitoes Abound” – <i>usul</i> or <i>usil</i>. [Tokovinine then refers back to the slide:] And this is <i>Ta Us</i> – “A Place Where Mosquitoes Are”, basically. I'm surprised there're not more placenames like that. Kaufman-APMED.p680.pdfp680 lists more than 40 modern Mayan languages where some form of <i>us</i> means “mosquito”. This is probably the basis for Tokovinine’s translation.
vulture	N	A-B	S	us ₂	 <p>Zender-TMMD.p5.fig1.r3 u:su</p> <ul style="list-style-type: none"> EB.p187.pdfp192.#3: ‘u-su > <i>us</i> “vulture” giving as reference COL LC Vase. Zender-TMMD.p5.c1.l-10 describes the Late Classic cylindrical vase shown in Zender-TMMD.p5.fig1.r2 (probably the same as EB’s reference). The iconography depicts three “anthropomorphized” animals – a dog, an opossum, and a vulture (recognizable from the distinctive hook at the end of its beak). Each has tagging glyphs, respectively: OOK.ki, u.chu, and u.su. From the last animal, we get <i>us</i> = “vulture”. It’s unclear to me whether it’s just a shorter form of <i>usijj</i>, or a different word.
vulture	N	A-B	L	usijj	 <p>K&L.p17.#3 USIJ</p>  <p>BMM9.p19.r6.c3 = TOK.p26.r1.c1 USIJ</p>  <p>MHD.BV2 USIJ</p>

					 <p>Law&Stuart-CM.p131.fig6.2a</p>  <p>Law&Stuart-CM.p131.fig6.2b</p>  <p>Gronemeyer-LoTiMHW.p89.fig1f BPK ScS.5 F6 u.USIJ[WITZ]</p> <p>USIJ</p> <p>u:<USIJ.ja>:si</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • In “BPK ScS.5”, the “ScS” stands for “Sculptured Stone”. There are five such known sculptured stones, in MHD designated as objabbr = BPKSS01, BPKSS02, BPKSS03, BPKSS04, BPKSS05. • Stuart-VHTPNoB is the paper which first proposes the readings <i>usij</i> / <i>us</i>. [get more examples from the paper] • The blcode in MHD for USIJ is MHD.BV2. A search in MHD on “blcodes CONTAINS BV2” gives 10 hits, 9 of which are in connection with the toponym Usij Witz. The remaining hit is in connection with a deity name. I.e. as is so often the case with words for animals, they are all in connection with names with a “vulture” component, not in connection with describing an actual real-life vulture.
vulture	N	A-B	S	usij	 <p>Law&Stuart-CM.p131.pdfp4.fig6.2c /Coll-1 YAX HS3 Step 1 C2 u.<si:ja></p>  <p>Graham YAX Lintel 46 F4 si:<u:ja></p> <ul style="list-style-type: none"> • The YAX HS3 Step 1 & YAX Lintel 46 examples are both in the context of the name Aj K’an Usij “He of (the) Yellow Vulture”, the name of a captive of Kokaaj Bahlam III. • K&H even suggests that K’an Usij may refer to a specific kind of vulture – K&H.p119.pdfp121.#1: [<i>usij</i> =] “vulture” type unspecified, though prefixed by the colour <i>k’an</i> “yellow” as “yellow vulture” may relate to King Vultures (<i>Sarcoramphus papa</i>).
face, visage, eye	N	B-H	L	ut / hut	 <p>K&L.p24.#6 = 25EMC.pdfp49.#8 UT / ut ~ hut UT / HUT</p>  <p>TOK.p32.r2.c1 UT / HUT</p>  <p>BMM9.p13.r1.c2 UT / HUT</p>  <p>SJ.p322.#3.2 UT</p>  <p>0650st -</p>  <p>BMM9.p13.r1.c1 = KuppratApp UT / HUT</p>  <p>SJ.p322.#3.1 UT</p>

					<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>M&G.p102.#3</p> </div> <div style="text-align: center;">  <p>Coll-1 NAR Stela 47 A4 <AJ:<XAAK/SAAK>:li>.<HUT.?.<CHAN:na>></p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H. • The two variants of UT / HUT are each listed twice in BMM9: <ul style="list-style-type: none"> ○ BMM9.p13.r1.c1 = BMM9.p16.r7.c2. ○ BMM9.p13.r1.c2 = BMM9.p16.r7.c3. • EB.p203.pdfp208.#6 gives that it could also be WUT? and gives 3 references to where it could be wu?-WUT?, glossing that as “eye, face”. • K&H, K&L, BMM9 dictionaries all give <i>hut</i> as an alternative pronunciation, and also add the meaning “visage”. • AT-YT2021-lecture13.t0:02:13-2:18: the slide says <i>wuut</i> for “eye, face”, but Tokovinine himself says: <i>ut</i> or <i>hut</i> is “eye”, but it can also mean “face” in general. • Bonn recognizes it as a separate glyph, but does not assign a reading. • Variants (2): <ul style="list-style-type: none"> ○ A. “Boulder-u”-like: <ul style="list-style-type: none"> ▪ One variant given by SJ is unique to SJ, possibly meant to be a flavour of the “boulder-u”-like one. ▪ Dorota Bojkowska: caution – SJ.p322.#3.2 may be IL not UT as it seems to have inside an eye with optic nerve and the outer edge has a gap in the middle of the left, like IL. ○ B. “3-triangle face”: note that the glyph given in BMM9.p13.r1.c1 is listed as an undeciphered glyph in K&L.p45: <ul style="list-style-type: none"> ▪ Three “wedges” (= “pie slices”) = non-touching, forming 3/4 of a circle, with the fourth quarter missing. ▪ Optionally, a triangular slit in the middle of the left side, with a non-touching dot in it. The dot might not be part of the logogram – so far seen only in real-life examples, not in any textbooks or workbooks. These variants are also suggestive of IL. • The M&G and NAR Stela 47 examples both write the name of “Sky Witness”, an early ruler of Kaanul. It’s probably the “face” / “eye” aspect of logogram HUT which influenced the coining of the “Witness” part. [Sim: I wonder why this is not read as <UT/HUT>.<CHAN:na> →Uh/Hut Chan.]
the army of, the military might of	N	ABS	P	utook’ upakal	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Coll-1 YAX HS3 Step 1 D8 <tu.<to:k’a>>.<tu.<pa:ka>.la></p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 46 G8 u:<<to:k’a>.<pa:ka:la>></p> </div> </div> <ul style="list-style-type: none"> • Literally: “(the) flint (and the) shield of” or “(the) flints (and the) shields of”. • The meaning has been rendered in a wide variety of ways, ranging from the very literal “(the) flint(s) (and the) shield(s) of” to the semi-metaphorical “the army of” (with the flints and shields” standing for the “army”, to the very metaphorical “military might of” (the most “abstract” interpretation of the phrase). • This is an example of “diphrastric kenning”, where a single concept is expressed as a phrase containing two either parallel or opposing concepts, as a metaphor or in poetic usage.

					<ul style="list-style-type: none"> The <i>u-</i> needs to be repeated in front of the <i>pakal</i>. If it's not "physically" repeated in the script (and it often is), or if a "doubler" element isn't used (also possible), then the single <i>u-</i> will (visually) "straddle" the <i>took'</i> and the <i>pakal</i>, to show that it applies to both. In all cases, a <i>u-</i> should be read out twice, once before <i>took'</i> and once before <i>pakal</i>.
avocado	N	P	L	uun / un	 <p>K&L.p46.#2 UN</p>  <p>TOK.p16.r3.c3 UUN</p> <p>BMM9.p12.r7.c3 UN</p>  <p>K&L.p14.#1 UN</p>  <p>TOK.p31.r3.c4 UN</p> <ul style="list-style-type: none"> No glyphs given in K&H. Variants (2): <ul style="list-style-type: none"> A. Boulder – features: <ul style="list-style-type: none"> An upright vine (i.e. growing upwards). Cross-hatched circle (=the seed of the avocado fruit?) – optionally occasionally with no cross-hatching. <p>Do not confuse this variant with TAK = "dry", which has K'IN in the top left whereas UUN / UN = "avocado" has a cross-hatched circle.</p> <p>Do not confuse this variant with tzu, which has LEM in the top left whereas UUN / UN = "avocado" has a cross-hatched circle.</p> <p>This is similar to HOP. It's not clear whether a distinction can be made between a cross-hatched circled and a non-cross-hatched circle because the non-cross-hatched circle examples might just be due to erosion.</p> B. Mammal head (probably a dog?) – features: <ul style="list-style-type: none"> Mammal ear. Open mouth with 1-2 fangs. Parallel arcs in cheek and back of head ("sound waves"). Pronunciation: <ul style="list-style-type: none"> Both TOK and K&L (which consistently indicate long vowels) give UUN for the "boulder with vine" variant. TOK.p16.r3.c3 (the vine-based variant) is given as UUN (long -uu-) while TOK.p31.r3.c4 (the mammal head variant) is given as UN (short -u-). I have not seen either variant used to write the concept of "avocado". All the instances of both which I've seen are as a rebus to write the month name <i>uniw</i>.
good	A		S	uutz	 <p>mayavase.com K1092 S2-S3 u tzi</p>  <p>mayavase.com (MHD) K2026 Q2 u.tzi</p>  <p>mayavase.com (MHD) K2026 R u.tzi</p>  <p>mayavase.com K7727 R2 u.tzi</p>  <p>mayavase.com K7727 R5 u.tzi</p>

					<ul style="list-style-type: none"> • EB.p189.pdfp194.#1: u-tzi → <i>utz</i> = “good”; giving only one reference (K7727). EB never writes long vowels. • An MHD search on “blmaya1 equals utz” (or “blmaya2 equals uutz”) gives 12 hits, all except one from vases (the criterion has to be “equals” rather than “contains” to avoid getting <i>tzutz</i>, <i>suutz</i>, etc). • To get the inflected forms (which couldn’t be found by searching blmaya1 or blmaya2 because of the reasons given above), use “blengl contains good”. This gives 20 hits – the previously found 12, and an additional 8 hits for inflected or compounded forms of <i>uutz</i>.
carving	N	H	S	uxul / ulux	 <p>JM.p260.#1 u.<xu[lu]></p>  <p>AT-YT2021-lecture11.t0:28:06 yu.<xu+lu> wa:ja:la</p>  <p>Mathews BPK Lintel 2 C1 yu.<lu:xu></p>  <p>Stuart CAY Altar 4 C1 yu.<xu:lu></p>  <p>ZenderEtAl-SSw.p46.pdfp12.col1.fig10 (Martin) CLK Stela 51 G1 & H3 yu.<xu[lu]> yu.<xu[lu]></p>  <p>Safronov Kimbell Panel J1/11 yu.<xu+lu></p>  <p>Martin Randel Stela K1 yu.<lu:xu></p>  <p>Coll-1 YAX Lintel 24 yu.<lu:xu></p>  <p>Graham YAX Lintel 25 yu.<xu:li></p>  <p>Graham YAX Lintel 26 yu.<xu+lu></p>  <p>MHD (Morley) YAX Lintel 45 yu.<xu[lu]></p>  <p>Graham(?) YAX Lintel xx yu.<xu+lu></p>  <p>Safronov Kimbell Panel J1 yu.<xu+lu></p>  <p>= Schele</p>  <p>Safronov Zürich Panel E5-F5 u.lu xu.1?</p> <ul style="list-style-type: none"> • It is commonly xu followed by lu, but they can also be found in reverse order. • AT-YT2021-lecture11.t0:28:06-28:38 explains that: it seems to be a couplet that actually means ... <i>ux</i> is “to carve” and <i>ul</i> is “to polish”, so “carve-polish”. Sometimes it is <i>uxul</i> and sometimes it is <i>ulux</i> –the order of these words doesn’t matter, and then you add a suffix to it -<i>waj</i> which just seems to be deriving a verb out of it or [rather] a verb and then a noun, [and then a further suffix -<i>al</i> which derives] then a noun yu-xu[lu] wa:ja:la → <i>yuxul-wajal</i>). • Note that in an expression like <i>baah uxul</i>, the word seems to mean “carver”/“sculptor” rather than “carving”. • Curiously, EB does not list <i>ul</i> or <i>ux</i> separately. Instead, there is EB.p213.pdfp218.#5: <i>yu</i> = “polished object”, with (possessed form?) <i>uyul</i> or <i>uyulil</i>.

kinkajou	N	A-M	S	uy / uyuj	 <p>Martin / AT-E1168-lecture15.t0:19:26 & AT-YT2021-lecture13.t0:44:08 “Randel” Stela E1-F2 (a.k.a. Randall Stela) u:yu</p> <ul style="list-style-type: none"> This sajal had the name Bahlam Chij Uy K’uk’ Maax = “Jaguar Deer Kinkajou Quetzal Spider-Monkey”. AT-YT2021-lecture13.t0:44:34-44:56: About kinkajous there is this famous passage from the <i>Books of Chilam Bahlam</i> naming the prophesies of the k’atun[s] – a twenty-year cycle. There was one which was positive and towards the end of it they say ‘<i>Even [the] kinkajou will not bite</i>’ – things will be so wonderful, so amazing, that even kinkajous will forget their nasty nature. Note: in the slide shown in both AT-E1168-lecture15.t0:19:26 and AT-YT2021-lecture13.t0:44:08 it is labelled as the “Randall Stela”. However, I’m following MHD and use the spelling “Randel”. Mora-tHlofRS.p31 reads “Randel” Stela E1-F2 as BAHLAM.<chi:li> cha:yu K’UK’.<ma:xi> → <i>Bahlam Chil Chay K’uk’ Maax</i> = “Jaguar Cricket Fish Quetzal [Spider-]Monkey”. I’ve gone for the Tokovinine reading because “Jaguar Deer Kinkajou Quetzal [Spider-]Monkey” seems a more appropriate mix of animals than “Jaguar Cricket Fish Quetzal [Spider-]Monkey”. Do not confuse the kinkajou with the (slightly) physically similar coati – kinkajous are primarily arboreal (and more solitary) while coatis are partly arboreal but also spend quite a lot of time on the ground (in groups). Kinkajous are more monkey-like, and coatis are more raccoon-like. Both are in the order Carnivora, family Procyonidae, but kinkajous are in the sub-family <i>Potosinae</i> (think “Potto”, an African primate) while coatis are in the sub-family <i>Procyoninae</i>. As is the case for quite a number of animal names, this word probably occurs in Classic Maya inscriptions more often as part of a personal name (human or god) than as a reference to the actual animal itself. The translating of <i>uy</i> = “kinkajou” receives support from Prager&Wagner-aPLX.p7.fig10b: u-CHAN-na CHAK A27-ma u-yu > <i>uchan chak A27-ma uy</i> “guardian of Chak A27 kinkajou” on Kerr 1439 (drawings by Christian Prager). Prager&Wagner-aPLX.p7.para3.l+3: ... an animal spelled u-yu denoting kinkajou or (CHL ‘<i>uyuj</i> / <i>uyú</i> “kinkajou; mico de noche”) (Josserand and Hopkins 1988). Stuart&Zender-EHLC.slide#18 sees an underspelling: u:yu{ij} → <i>uyuj</i> = “kinkajou”. Note that <i>uy</i> is not found in EB, which has only: <ul style="list-style-type: none"> EB.p108.pdfp113.#5: <i>k’an.max</i> cn. kinkajou » K’AN-na-ma-xi > <i>k’an max</i> “kinkajou” COL Incised Shell EB.p223.pdfp228.#8: kinkajou <i>k’an max</i>
there is, was	V		S	wa’	 <p>AT-E1168-lecture19 Assignment 10 / Zender-PhD.p543.fig72 CML Urn 26 Stingray Spine 3 A11 wa:<[i]ja>.<<[K’IN]TUUN>:ni></p>  <p>AT-E1168-lecture19 Assignment 10 / Zender-PhD.p543.fig72 CML Urn 26 Stingray Spine 3 A12 wa:<[i]ja>.<wi’:na:la?:la?></p> <ul style="list-style-type: none"> wa:<[i]ja>.<<[K’IN]TUUN>:ni> → <i>wa’ij k’intuun</i> = “there was drought”. wa:<[i]ja>.<wi’:na:la?:la?> → <i>wa’ij wi’naal</i> = “there was famine”. Sim: how closely related are wa-i-ja → wa’ij = “there was” and WA’ = “to erect, put upright” (often used in the 819-day cycle expression) – both share the meaning of “existing” / “being there” in some “positional” sense.

erect, put upright

V

L

wa' / wal



K&L.p41.#4.2&3&4&5 [K&L.p41.#4.4= 25EMC.pdfp50.#1.4]
WA' / WAL



TOK.p31.r2.c4



BMM9.p18.r2.c2



25EMC.pdfp50.#1.1&2&3



MHD.AX1.1
WA'



T588a



MHD.AX1.3
WA'



T588b



TOK.p22.r3.c4 = BMM9.p15.r7.c3
WA'



Graham
YAX Lintel 30 E3
<WA':[ji]ya>.ja



K&L.p41.#4.1
WA' / WAL



MHD.AX1.4
WA'





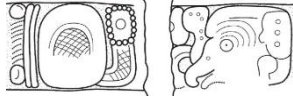
Graham
NAR Stela 24 D12
AJ.<WA':la>



MHD.AX1.2
WA'

- No glyphs given in K&H.
- The infixed element in T588b could be mistaken for a **K'IN** but it is in fact a **CHUWEN** / **WINIK**.
- Yesugi&Saito-GYotMSS.p8.para7.l+2 equate T588 to **WA'** (probably correctly so).
- Variants (4), with some sub-variants:
 - A. Animal head – features:
 - Animal head:
 - Mammal-head profile/nose with (optional) mammal ear with, or
 - Snake- or bird-head profile/beak without mammal ear.
 - (Optional) PAX-feelers on top, going into a split in the middle of the head.
 - (Optional) cross-hatched elements in the top of the head.
 - “**CHUWEN**”-like eye (or a **WINIK**-like eye, a codical form).
 - B. Skull – features:
 - Skull with bone-jaw and nose-hole.
 - PAX-feelers on top, going into a split in the middle of the head.
 - “**CHUWEN**”-like eye.
 - C. Reduced – features:
 - Above: bold left and right feelers (the equivalent of the PAX-feelers in the non-reduced variant).
 - Below: “**CHUWEN**”-like element (or a **WINIK**, a codical form) (the equivalent of the “**CHUWEN**”/**WINIK**-like eye in the non-reduced variants).
 - D. Reduced – features:
 - Animal (bird?) head with no CHUWEN-like element.
 - **PAX**-like feelers on top.
- This is a positional verb. As this category doesn't exist in English, they are often translated with “to be” + “past participle”, e.g. chum = “to be seated”. This then tends to give them a feeling of being a passive form of a transitive verb, but they are certainly not that in Classic Maya. Instead, they reflect a situation where an object or person occupies (or takes) a certain physical position, with respect to the surroundings. So they should feel more like intransitive or stative verb.
- EB.p196.pdfp201.#2: wa' pv. “to put upright, to erect”.
- K&H.p96.#3 =K&L.p83.#2 = BMM9.p96.#1 (non-glyphic dictionary) distinguish – in terms of meaning – the two verbs wa' pv. “to put upright, to erect” from wal tv. “to set up”. However, K&L. and 25EMC make no distinction in the glyphs, reading the glyph as either **WA'** and **WAL**, while TOK and BMM9 read only **WA'**, not **WAL**.



- Sometimes known as the “819-day-cycle dedicatory verb” 819DCDV – this is **one of its major uses** – it is the verb when performing the 819-day cycle Station ritual.
 - It does appear occasionally in other contexts, e.g. NAR Stela 24 D12, as a toponym.
 - However, neither *Wa’l Chak* nor *Wal Chak* are listed in Tokovinine-CMPNDP.
- Valencia-KyeCMD819D.p108-113 gives 22 examples of 819-day cycle expressions with 18 of them explicitly having a **WA’**-glyph. **An MHD search on “bcodes contains AX1” yields 52 hits. I have not yet determined how many of these correspond to 819-day cycle expressions.**
- Do not confuse **WA’** with the phonetically and semantically (but not visually) similar **WAL’** (they are distinguished by TOK and BMM9 but not by earlier works):
 - **WA’** is a complex mammal head or skull, with a “PAX”-element in the split in the middle of the top of head [a verb].
 - **WAL’** is a simple boulder shape, with 2-3 medium-sized to small non-touching circles vertically arranged [a noun or noun-related].




fan	N	H	S	waal / wal    <p>Gronemeyer-AFB.p6.fig5 Komkom Vase E8 AJ.<wa:la:TE’></p> <p>Gronemeyer-AFB.p7.fig6 K2914 tag for “Individual 1” <yo:ko>:<wa:li></p> <p>Tsukamoto&Olguin-AW.p38.c1.para2.I+11 PLM GuzmánGroup HS Step II E1-F1 AJ.pa.ch’a wa.li</p> <ul style="list-style-type: none"> • Gronemeyer-AFB discusses how PLM GuzmánGroup HS Step II E1-F1 (Aj Pach’ Waal), Komkom Vase E8 (Aj Walte’), and K2914 tag for “Individual 1” (yok waal) show that waal means “fan”: ○ Gronemeyer-AFB.p2: find a list of more than 50 cognates is given for *waal related items in the modern Maya languages (sometimes more than one item per language): <table border="1"> <tr><td>pM</td><td>*wel ~ *wal</td><td></td><td>(Kaufman 2003:933)</td></tr> <tr><td>WM</td><td>wel</td><td></td><td>(Kaufman 2003:933)</td></tr> <tr><td>LL</td><td>*wal</td><td></td><td>(Kaufman 2003:933)</td></tr> <tr><td>LL+</td><td>*wahl</td><td></td><td>(Kaufman 2003:933)</td></tr> <tr><td>EpM</td><td>wal</td><td>fan</td><td>(Boot 2009:197)</td></tr> <tr><td>pCh</td><td>*wehl-ä</td><td>abanicar // fan</td><td>(Kaufman and Norman 1984:136)</td></tr> <tr><td>CHT</td><td>Vaalh</td><td>abanico</td><td>(Morán 1695:81)1</td></tr> <tr><td>CHR</td><td>wahr</td><td>fanning, winnowing, fan, fly-brush</td><td>(Wisdom 1950:752)</td></tr> <tr><td>CHR</td><td>wajri</td><td>abanicar, splar, ventilar. blow, fan</td><td>(Hull 2016:476)</td></tr> <tr><td>CHR</td><td>wahri</td><td>u ut fan one's face</td><td>(Wisdom 1950:752)</td></tr> <tr><td>CHR</td><td>wahri e k'ahk'</td><td>fan a fire</td><td>(Wisdom 1950:752)</td></tr> <tr><td>CHR</td><td>wahrnib</td><td>fan, bellows</td><td>(Wisdom 1950:752)</td></tr> <tr><td>CHR</td><td>wajrnib'</td><td>soplador, ventilador. fan</td><td>(Hull 2016:476)</td></tr> <tr><td>CHN</td><td>welän</td><td>soplar (con algo)</td><td>(Keller and Luciano 1997:281)</td></tr> <tr><td>CHN</td><td>weli</td><td>soplé</td><td>(Pérez González and de la Cruz 1998:78)</td></tr> <tr><td>CHL</td><td>welēl</td><td>tendido, plano</td><td>(Aulie and de Aulie 1978:129)</td></tr> <tr><td>CHL</td><td>wejlan</td><td>soplar (con abanico)</td><td>(Aulie and de Aulie 1978:129)</td></tr> <tr><td>CHL</td><td>wejl-an /wejl-ō</td><td>abanicar</td><td>(Schumann Gálvez 1973:98)</td></tr> <tr><td>CHL</td><td>wejl-ō-ji'</td><td>abanico, soplador</td><td>(Schumann Gálvez 1973:98)</td></tr> <tr><td>YUK</td><td>wal</td><td>mosqueador, abanillo [nombre antiguo de abanico], aventador, abanico</td><td>(Barrera Vásquez 1980:909)</td></tr> <tr><td>YUK</td><td>wal</td><td>walt, fan; leaf through</td><td>(Bricker et al. 1998:299)</td></tr> <tr><td>YUK</td><td>wal</td><td>mosquear o hacer aire con el mosqueador a ventable</td><td>(Barrera Vásquez 1980:910)</td></tr> <tr><td>YUK</td><td>waltah</td><td>abanicar, hacer aire</td><td>(Barrera Vásquez 1980:910)</td></tr> <tr><td>YUK</td><td>wal</td><td>hoja de arbol, de yerba, de libro o de papel, de tabaco, platanos y de cosas así</td><td>(Barrera Vásquez 1980:909)</td></tr> <tr><td>YUK</td><td>wáal</td><td>page [folio]; leaf</td><td>(Bricker et al. 1998:299)</td></tr> <tr><td>YUK</td><td>chimal wal</td><td>abanillo [abanico] grande que hace sombra, mosqueador [sic!] [abanico]</td><td>(Barrera Vásquez 1980:100)</td></tr> <tr><td>YUK</td><td>k'inil wal</td><td>abanico grande que hace sombra</td><td>(Barrera Vásquez 1980:403)</td></tr> </table>	pM	*wel ~ *wal		(Kaufman 2003:933)	WM	wel		(Kaufman 2003:933)	LL	*wal		(Kaufman 2003:933)	LL+	*wahl		(Kaufman 2003:933)	EpM	wal	fan	(Boot 2009:197)	pCh	*wehl-ä	abanicar // fan	(Kaufman and Norman 1984:136)	CHT	Vaalh	abanico	(Morán 1695:81)1	CHR	wahr	fanning, winnowing, fan, fly-brush	(Wisdom 1950:752)	CHR	wajri	abanicar, splar, ventilar. blow, fan	(Hull 2016:476)	CHR	wahri	u ut fan one's face	(Wisdom 1950:752)	CHR	wahri e k'ahk'	fan a fire	(Wisdom 1950:752)	CHR	wahrnib	fan, bellows	(Wisdom 1950:752)	CHR	wajrnib'	soplador, ventilador. fan	(Hull 2016:476)	CHN	welän	soplar (con algo)	(Keller and Luciano 1997:281)	CHN	weli	soplé	(Pérez González and de la Cruz 1998:78)	CHL	welēl	tendido, plano	(Aulie and de Aulie 1978:129)	CHL	wejlan	soplar (con abanico)	(Aulie and de Aulie 1978:129)	CHL	wejl-an /wejl-ō	abanicar	(Schumann Gálvez 1973:98)	CHL	wejl-ō-ji'	abanico, soplador	(Schumann Gálvez 1973:98)	YUK	wal	mosqueador, abanillo [nombre antiguo de abanico], aventador, abanico	(Barrera Vásquez 1980:909)	YUK	wal	walt, fan; leaf through	(Bricker et al. 1998:299)	YUK	wal	mosquear o hacer aire con el mosqueador a ventable	(Barrera Vásquez 1980:910)	YUK	waltah	abanicar, hacer aire	(Barrera Vásquez 1980:910)	YUK	wal	hoja de arbol, de yerba, de libro o de papel, de tabaco, platanos y de cosas así	(Barrera Vásquez 1980:909)	YUK	wáal	page [folio]; leaf	(Bricker et al. 1998:299)	YUK	chimal wal	abanillo [abanico] grande que hace sombra, mosqueador [sic!] [abanico]	(Barrera Vásquez 1980:100)	YUK	k'inil wal	abanico grande que hace sombra	(Barrera Vásquez 1980:403)
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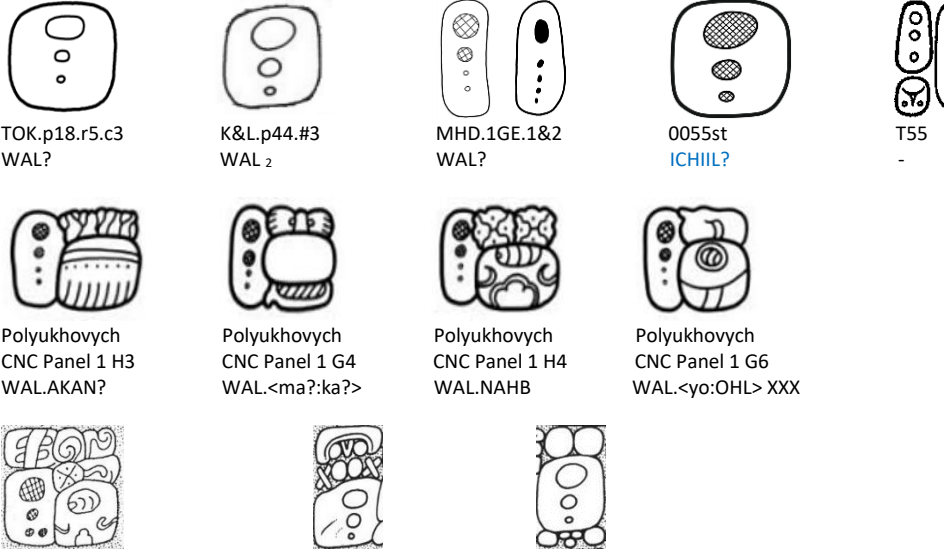
YUK	yok wal	cabo o palo de mosqueador	(Barrera Vásquez 1980:595)
YUK	wal nok'	figurita de trapo, muñeca de niñas para jugar	(Barrera Vásquez 1980:912)
ITZ	waal	palma, soplador. palm frond, fan of feathers for fire	(Hofling and Tesucún 1997:661)
ITZ	waläl	extenderse, tenderse, colgarse, mecerse (con aire). extend, spread out, hang out, sway (in wind)	(Hofling and Tesucún 1997:657)
MOP	waal	soplador, abanico	(Ulrich and Ulrich 1976:234)
MOP	waal	soplador	(Schumann Gálvez 1997:247)
MOP	waal	hoja de palma de tierra. young palm frond	(Hofling 2011:454)
MOP	waal	soplador, abanico. fan	(Hofling 2011:454)
MOP	QQ	soplador. fanner	(Hofling 2011:112)
TZE	uelvioghib	aventador, mosqueador	(de Ara 1986:405)
TZE	wel-	abanicar	(Robles Uribe 1962:77)
TZE	wehluyel	abanicar, aventar	(Slocum and Gerdel 1965:199)
TZO	veluy	fan, winnow. aventar	(Laughlin 1988:327)
TZO	velulan	brandish or shake (lance). blandear, sacudir como lanza	(Laughlin 1988:327)
TZO	veluyab pech'	fan, flyswatter. aventador o mosqueador	(Laughlin 1988:327)
TZO	vel	cut /weeds underbrush/, fan, lop off /branches/	(Laughlin 1975:367)
TOJ	wejl	soplar, abanicar	(Kaufman 2003:933)
CHJ	wel (te')	Plant name. < Spanish "barrumba." Cecropia sp.	(Hopkins 2012:380)
QAN	wel	Arbol [sic] de madera suave y hojas brillosas	(de Diego Antonio et al. 2001:338)
QAN	Welb'al	Objeto que se usa para soplar fuego	(Com. Ling. Q'anjob'al 2003:162)
POP	Welnehe'	Abanicar. Ventilar	(Ramírez Pérez et al. 1996:309)
QEQ	Uaal	1- soplador 2- hoja, sello, alas de mariposa	(Haeserijn 1979:356)
QEQ	Uaaluunc	1- soplar, avivar el fuego con soplador 2- volar (como la mariposa)	(Haeserijn 1979:357)
PQM	valeh	aviar de Abanillo	(Feldman 2000:430)
PCH	wahlanik	abanicar	(de Sedat 2001:812)
PCH	wahb'al	abanico	(de Sedat 2001:812)
PCH	wahloom	soplador	(Dobbels 2003:766)



- Gronemeyer-AFB.p3-4: [...] When grouping together the meanings of *wal* ~ *wel* in the different languages, three partially overlapping semantic domains can be identified:
 - 1) Floral: A variety of trees and underbrush, especially their leaves, e.g., palm fronds.
 - 2) Flat: Anything with a level surface, e.g., leaves, sheets, or feathers.
 - 3) Movement: Anything moving up/down or left/right, especially when swirling the air, e.g., leaves, wings, and their artificial counterparts such as fans or fronds; and the action of moving in this way.
















Of special interest is the Chuj entry that identifies *wel* as the genus *Cecropia*, the trumpet tree. Its fan-like, circular, lobed leaves and candelabrum-like branches resemble the large, rounded fans and parasols on long shafts that are known from Maya iconography (Figure 2). With this information, the less specific entry from Q'anjobal also might refer to the same species. Furthermore, it is possible that the name of this tree was extended to cultural artifacts of similar shape and movement patterns, including Classic Maya fans depicted as either flat (e.g., on K2914, Figures 1 and 6) or with a bent profile (e.g., on K5763, Figure 2b). A third type seems to be more like a parasol, with a circular or conical outline attached to a handle with a flexible joint (e.g., on Site R Lintel 3, Figure 2c; note the almost three-dimensional rendering of the braid).² The question of whether fly-whisks made of feathers or strips of paper or palm, which are frequently represented in iconography (Figure 3), were also named *waal* in Classic Mayan cannot be answered based on present linguistic evidence, e.g., from Ch'orti', Yukatek, Itzaj or, Tzotzil.
- Gronemeyer-AFB.p5.para2.l+1: Apart from the courtly function to be discussed shortly, [the lexeme *waal* only appears in two other contexts](#). The first is the designation of a person as *Aj Pach' Waal* on the hieroglyphic stairway of Structure GZ1 of the Guzmán Group to the north of the site centre of El Palmar, Campeche, Mexico (Tsukamoto and Esparza Olguín 2014). The phrase appears twice in the inscription (Step II, E-F; Step IV, R-S) (Figure 4). Epigraphic analysis of the monument suggests that *Aj Pach' Waal* was a *lakam* official and that he dedicated the stairway in AD 726 in the presence of the El Palmar ruler and possibly *Yuhknoom Took' K'awiil* of Calakmul as well ...
- Gronemeyer-AFB.p6.para1: The lexeme *pach'* is predominantly attested in Western Mayan languages with the meaning '(make) flat', 'crush', 'press' or the like Ch'orti has some very intriguing compounds with nouns following to describe certain, more specific actions (Wisdom 1950:562): *pach' k'uh'tz* 'tobacco-pressing', *pach'mut* 'bird trapping', or *pach'i e ich* 'crush chilli (in a bowl)'. Like other actions, these can also be prefixed by an

					<p>agentive to derive a profession, e.g., <i>ah pach'mut</i> 'bird trapper'. Therefore, it seems less likely that <i>Aj Pach' Waal</i> from El Palmar is a personal name (also considering an agentive prefix). As a <i>lakam</i> or an official in charge of collecting tributes for the royal court (Lacadena 2008), he probably received emissaries for audience at Structure GZ1, as the text on the stairway lists his predecessors in office (Tsukamoto and Esparza Olguín 2014:39). In addition, he might have carried out the profession of a fan and/or basket maker there.</p> <ul style="list-style-type: none"> ○ Gronemeyer-AFB.p6.para2: The second known context for <i>waal</i> in Classic Maya inscriptions is on the so-called Komkom Vase, where it is synharmonically written wa-la and used within the toponymic title <i>Aj Wal-te'</i> (Figure 5). It is the only mention of this locality in the corpus (Helmke, Hoggarth, and Awe 2018:61). Like the authors of the study of this ceramic vessel, I consider the Chuj entry for <i>wal</i> cited previously as a likely etymology for this designation, or alternatively any larger palm species that once may also have been named <i>wal te'</i> (see also the study of the generic <i>xan</i>, Prager and Wagner 2016). ○ A summary of what Gronemeyer-AFB has to say about the K2914 example would be good. ○ Sim: <i>Aj Pach' Waal</i> would hence appear to mean "he of flattening the fan", perhaps referring to the flattening of the palm leaves to make a fan. ○ Cerezo-Román&Tsukamoto-TLCoasB gives many more details about Aj Pach' Waal's life. ○ Smith-AMAGRHSDL provides a 3-page summary.
fox	N	A-M	L	waax / wax	 <p>Prager-ALfW.p6.fig4 Vessel of unknown provenance CHAK TAHN WAAX</p> <ul style="list-style-type: none"> • Prager-ALfW is the paper which shows the equivalence between this single known instance of the WAAX and four syllabogram-spellings wa-xi and wa-xa. The equivalence is known because the logogram and two of the syllabogram-spellings write the name Chak Tahn Waax = "red-breasted fox": <i>Chak Tahn Waax u-way <X></i> = "Chak Tahn Waax, the Way of <X>". This is apparently the <i>way</i> of <X> = a polity or city or ruler (the "possessor" <X> is currently undeciphered). • The long- and short-a readings for this logogram are probably precisely because of the wa-xi and wa-xa syllabogram spellings. • Prager-ALfW.p8.fig6 is a photograph of the grey fox <i>Urocyon cinereoargenteus</i>, which, indeed, is basically grey (body and face) with a reddish-brown chest and fore-legs. • Prager-ALfW.p7.para2: According to Kaufman and Justeson, the lexeme wax is a loan from the Mije languages and has been reconstructed as *wa7x. In the western Mayan languages, this lexeme is attested with the following meanings (Kaufman and Justeson 2003:568): <ul style="list-style-type: none"> ○ CHL wax "gato de monte," "zorra gris, <i>Urocyon cinereoargenteus</i>" (Aulie and Aulie 1978:214; Hopkins et al. 2011); <i>aj-wax</i> "fox, mountain lion; gato de monte" (Attinasi 1973; Schumann-Gálvez 1973), "gato montes, zorra; chacal; gato montes; zorro" (Torres Rosales and Gebhardt D. 1974). ○ TZE wax "gato de monte," "zorro" (Slocum et al. 1999; Slocum and Gerdel 1971:199). ○ CHJ wa7x "gato de monte". ○ QAN wax "gato de monte". ○ AKA waax "gato de monte".
fox	N	A-M	S	waax / wax	 <p>Prager-ALfW.p5.fig3a Prager-ALfW.p5.fig3b Prager-ALfW.p5.fig3c Prager-ALfW.p5.fig3d</p>

					<p>K927 CHAK.<TAHN:na> wa.xi</p> <p>K1901 CHAK:ta:na wa.xi</p> <p>K9098 <CHAK.ta>:na wa:xa</p> <p>Sotheby (1986:Lot132) CHAK.<TAHN:na> wa.xi</p> <ul style="list-style-type: none"> • Further confirmation of the meaning “fox” comes from a fox-like mammal head, portrayed in the iconography of K1901. • Two of the instances of <i>tahn</i> are written with TAHN, while the other two are written with ta.
tamale (maize-based “bread”)	N	H	L	waj / waaj	<p>[For glyph examples, see OHL = “Heart”.]</p> <ul style="list-style-type: none"> • This is the same glyph as for OHL = “heart”. • Glyph not given in TOK as WAJ, but given as OHL – no entry for both <i>waj</i> and <i>waaj</i>. • S&Z give WAJ instead of WAJ: • ZenderEtAl-SSw.p45.pdfp11.col2.para2.l+17: Classic Maya texts and iconography also indicate that human hearts were the principal food of the Sun God, but “the tamale was linked conceptually to the human heart” and “this organ or its symbolic substitutes may well have been the offering on the altar”. • For non-Spanish speakers: do not confuse <i>atole</i> with <i>tamale</i>. They are both maize-based foods, but <i>atole</i> is a liquid (or gruel) while <i>tamale</i> is a solid (bread-like). • Zender-CaCiAMF.t0:33:53-46:55 is a very long segment on tamales on ceramics and the Dresden and Madrid Codices, right down to the different verbs for eating different substances in Classic Maya and the modern Mayan languages.
Santa Elena Balancán	N	U-TT	S	wak'aab / wak'ib?	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Martin-AMP.p397.pdfp421.r2.c5</p> <p>wak'ib?</p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 16 A3a AJ:wa:<k'a[bi]></p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 16 E1 wa:k'a be:AJAW</p> </div> </div> <ul style="list-style-type: none"> • Pronunciation: <ul style="list-style-type: none"> ○ Martin-AMP.p397.pdfp421.r2.c5 gives the pronunciation as <i>wak'ib?</i> (with a question mark) – perhaps because of the disharmonic spelling of YAX Lintel 16 E1. ○ Prager-ÜAidKMR-p1.p244.pdfp258.tab16(continued).#1 gives <i>wak'aab</i>. • Dorota Bojkowska: a small site on the Río San Pedro Martir. Caution – there are (at least) three different (minor) Classic Maya sites with the modern-day name of Santa Elena: <ul style="list-style-type: none"> ○ SEB: Santa Elena Balancán (Tabasco, Mexico) ○ SEP: Santa Elena Poco Uinic (Chiapas, Mexico) ○ STP: Santa Elena (El Petén, Guatemala) <p>The one referred to in YAX Lintel 16 is SEB.</p> • The Bonn website lists SEB and SEP, but not STP. STP is given only on the FAMSI site, but with an asterisk, marking it as a “new site code-proposed by Mathews and/or Riese: i.e., not ‘officially’ listed in the Corpus of Maya Hieroglyphic Inscriptions (CMHI)”.

centipede	N	A-I	L	wak	 <p>K&L.p20.#5.1&2 WAK</p> <p>TOK.p29.r3.c1 wa</p> <p>25EMC.pdfp50.#3.1&2&3 [25EMC.pdfp50.#3.4&5 = K&L.p20.#5.1&2] WAK</p> <ul style="list-style-type: none"> No glyphs given in K&H, BMM9. EB.p196.pdfp201.#4 gives: <i>wak</i> (2) n. centipede(?). All adaptations of EB (without glyphs) give “centipede?”. K&L and 25EMC both give “centipede”, but K&L gives it with a question mark and 25EMC without. TOK gives it only as a wa, not as WAK. Do not confuse this with the semantically related <i>chapaat</i> / <i>chapaht</i>, and <i>kamis</i>, which are two other words for “centipede”. Do not confuse this with the abstract variant of <i>wak</i> = “6” which is has a rectangular/ovalish outline with an S-shaped element inside and a squarish element at each end. It forms one of the EG’s of El Peru-Waká, as extensively discussed in the MatL2022 glyph workshop.
<part of placename>	N	U-PT	L	wal?	 <p>TOK.p18.r5.c3 WAL?</p> <p>K&L.p44.#3 WAL₂</p> <p>MHD.1GE.1&2 WAL?</p> <p>0055st ICHIL?</p> <p>T55 -</p> <p>Polyukhovych CNC Panel 1 H3 WAL.AKAN?</p> <p>Polyukhovych CNC Panel 1 G4 WAL.<ma?:ka?></p> <p>Polyukhovych CNC Panel 1 H4 WAL.NAHB</p> <p>Polyukhovych CNC Panel 1 G6 WAL.<yo:OHL> XXX</p> <p>Schele PAL TI WT P12 <ta:WAL?>.<K’AHK’.NAHB></p> <p>Coll-1 YAX Lintel 10 B2a u:2:WAL?</p> <p>Coll-2 YAX Lintel 10 C1b 2?:WAL?:la</p> <ul style="list-style-type: none"> Found in four placenames on CNC Panel 1 and two personal names (?) on YAX Lintel 10. The reading WAL comes from TOK and MHD (with question mark), but Bonn gives ICHIL in brown (which means uncertain reading).

					<ul style="list-style-type: none"> ○ The Citations tab of the MHD Catalog for MHD.1GE gives the following information, for three different readings: <ul style="list-style-type: none"> ▪ "wal" in times of: Grube, Nikolai; Lacadena Garcia-Gallo, Alfonso; Martin, Simon 2003 <i>Notebook for the XXVIIth Maya Hieroglyphic Forum at Texas</i>, March 2003. Austin: University of Texas at Austin, p. II-23, 11-71. ▪ "lak"?: Knorozov, Yuri V. 1967 <i>Selected Chapters from The Writing of the Maya Indians</i>. Russian Translation Series 6. Cambridge, Massachusetts: Harvard University, p. 105. ▪ syllabic spelling of "i-chi-la" suggests "ich" or "ichil" 'within' at Chichen Itza. In southern lowlands, possibly "wuut-il": Stuart, David 2009 <i>The Symbolism of Zacpeten, Attar 1</i>. In <i>The Kowoj: Identity Migration, and Geopolitics in Late Postclassic Peten, Guatemala</i>, Rice, Prudence M.; Rice, Don S., ed. Pp. 317-326. Boulder: University Press of Colorado, p. 320 ○ The Knorozov reading (1967) is probably very outdated. Later papers and reference works (after Stuart's 2009 paper) still opt for WAL?. • The roundish internal elements are not cross-hatched in TOK.p18.r5.c3 and K&L.p44.#3 but are cross-hatched in MHD.1GE and on CNC Panel 1. They are still probably the same glyph as many other elements which are not normally cross-hatched elsewhere are cross-hatched on CNC Panel 1, for example AJ (B2, B8, D9, F8, F9, G9), KAB (D7), i (A4, A10, D10, F10), ju (F4), k'a (E4), and ta (K3) – this could be an idiosyncrasy of either the carver or the polity. • On CNC Panel 1, the cross-hatching in the largest of the internal elements gives it some resemblance to (the reduced variant of) o. But the cross-hatched internal circle-element of o usually touches the outer edge of the glyph, whereas it is distinctly within the glyph on CNC Panel 1. Also, none of the smaller dots in the reduced variant of o are ever darkened / cross-hatched, whereas they are on CNC Panel 1. This makes them more likely to be WAL. • The meaning of this glyph in the PAL TI WT inscription (indeed, the whole passage it's in) remains obscure: <ul style="list-style-type: none"> ○ It occurs in the expression ya:<AL:[ji]ya> tu:<u:k'a[ba]> "God-GI" <ta:WAL?>.<K'AHK':NAHB> → <i>yahl-(a)j-iiy tu'-k'ab' "God-GI" ta Wal? K'ahk' Nahb'</i> = "it was thrown from the hand of God-GI, into the Wal? Sea". ○ The above is a slight adaptation of Stuart-TPM.p103.pdfp20. Stuart leaves the WAL as "?" (and there are other more minor differences). ○ Stuart's comment on the obscurity of the passage: if it was a heart that was thrown, we might assume that the initial event was one of sacrifice. Overall, however, this episode is poorly understood. • Do not confuse WAL? with the phonetically and semantically (but not visually) similar WA' (they are distinguished by TOK and BMM9 but not by earlier works). <ul style="list-style-type: none"> ○ WAL is a simple boulder shape, with 2-3 medium-sized to small non-touching circles vertically arranged [a noun or noun-related] ○ WA' is a complex mammal head or skull, with a "PAX"-element in the split in the middle of the top of head [a verb] • Do not confuse WAL? with o. <ul style="list-style-type: none"> ○ This is perhaps more likely to happen for the CNC Panel 1 examples, where the internal circles have cross-hatching. ○ This artist (=carver) is particularly fond of cross-hatching anyway: glyphs like AJ (B2, B8, D9, F8, F9, G9), KAB (D7), i (A4, A10, D10, F10), ju (F4), k'a (E4), ta (K3), etc which don't have cross-hatching in other monuments, have cross-hatching here. So, it's totally in line with this artist's style, to put cross-hatching into the internal circle-elements of WAL. ○ Furthermore, the "last" cross-hatched internal circle-element of o usually touches the outer edge of the glyph, whereas in CNC Panel 1, it is distinctly within the glyph. • Perhaps this has a semantic connection to WA' / WAL = "to erect", "to put upright" (also used as the 819DCDV – the "819-day-cycle dedicatory verb").
turtle (freshwater turtle)	N	A-R	L	Waw	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>25EMC.pdfp50.#7 WAW</p> </div> <div style="text-align: center;">  <p>MHD.AK7.1&2 WAW</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9. 25EMC is the only source of this. • An MHD search on "blcodes contains AK7" gives 23 hits, all as part of a personal name:

					<ul style="list-style-type: none"> ○ 11 on ceramics. ○ 12 on monuments: <ul style="list-style-type: none"> ▪ 1 from Naachtun. ▪ 5 from Tamarindito. ▪ 5 from Tikal. ▪ 1 from Yaxchilan.
spirit companion, alter ego; sleep; dream	N	G	L	way 1 / wahy	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p87.#5 WAY</p> </div> <div style="text-align: center;">  <p>TOK.p15.r2.c3 WAY</p> </div> <div style="text-align: center;">  <p>TOK.p33.r4.c2 WAY</p> </div> <div style="text-align: center;">  <p>BMM9.p12.r7.c4 WAY</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp50.#8.1 = JM.p266.#1 WAY</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp50.#8.4 WAY</p> </div> </div> <div style="margin-top: 20px;">  <p>K&L.p24.#5.1&3</p> <p style="margin-left: 200px;">K&L.p24.#5.2 = K&H.p87.#5, K&L.p24.#5.4 = 25EMC.pdfp50.#8.1</p> </div> <div style="margin-top: 20px;">  <p>Hamann-PiCM.p6.sect2.3.l+8 K2777 mayavase.com WAY.si</p> </div> <div style="margin-top: 20px;"> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p34.#4 WAY? / WAYIS?</p> </div> <div style="text-align: center;"> <p>= 25EMC.pdfp50.#8.2 WAY</p> </div> <div style="text-align: center;">  <p>TOK.p33.r4.c3 WAY</p> </div> <div style="text-align: center;">  <p>TOK.p33.r4.c4 = BMM9.p21.r4.c3 WAY WAYIS</p> </div> </div> </div> <div style="margin-top: 20px;"> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p31.r4.c4 = BMM9.p18.r2.c4 WAY WAYIS</p> </div> <div style="text-align: center;">  <p>StuartEtAl-PNLC.p3 CRN Element 56 pF2 -pF3 SAK.<WAY:si></p> </div> <div style="text-align: center;">  <p>GrubeEtAl-URSK.p25.fig7c CRN misc 1 E2 SAK.<WAY:si></p> </div> <div style="text-align: center;">  <p>MartinEtAl-SaS.p2.fig2 CLK Stela 51 H2 SAK.<WAY:si></p> </div> </div> </div>





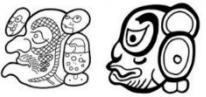
TOK.p17.r5.c4
WAY



25EMC.pdfp50.#8.3

- The iconographic origin of one of the variants of the logogram is a combination of “jaguar” and “lord” ([lost reference](#)).
- Tokovinine says that “spirit companion”, “alter ego” are old interpretations, and that the current thinking is that it means “evil spirit conjured up by rulers to attack their enemies” ([lost reference](#)).
- Variants (4):
 - A. Divided (right-side-up) “AJAW”-face – this glyph got the nickname “split ajaw” in the early days of decipherment:
 - Top: divided into left and right halves by a squiggly line, ending at the bottom with an optional “inverted v” (= the pointed element in the AJAW-face):
 - Left: single dot in the middle – the “eye” of the left of the (right-side-up) “AJAW”-face.
 - Right: jaguar spots.
 - Bottom: dot in the middle (= mouth of (right-side-up) “AJAW”-face).
 - Optional knot on top.
 - B. %-based:
 - Symmetric or asymmetric cave.
 - % in the centre:
 - Dorota Bojkowska: more connected to “underworld” and “supernatural” than stylized form of the divided “AJAW”-face.
 - Dorota Bojkowska: % is not necessarily connected with “death”, because it is found in connection with insects, and also with the god Akan.
 - Connected with sleep (see also S&Z.p231.index.percentage-sign).
 - Optional knot on top.
 - C. Jaguar (HIX):
 - The HIX typically has a “reduced HIX” in the eye, but this can be replaced by a (right-side-up) “AJAW”-face.
 - Optional knot on top.
 - D. Abstract knot:
 - Two interlinked rectangular bands, with non-touching dot spine in each.
- The first three variants seem to allow an optional “knot” on top – either a knot resembling a hi, or one resembling a SAK, but with an “AT”-element (crossed bands) infixed into the main circle of the SAK. Note that TOK and BMM9 take very different approaches to the “SAK-like” knot above the basic boulder outline.
 - TOK treats it as optional component with no effect on the pronunciation or meaning – the whole combination is still just WAY.
 - BMM9 in contrast treats it as creating a separate logogram WAYIS. So the additional “SAK-like” knot above is *not* treated as a si, whose addition changes the reading from just plain WAY to WAY-si → wayis. Instead, it seems to view it as a new (albeit related) logogram, read WAYIS. More investigation will be needed to ascertain which view fits the known facts and contexts best.

When present, this element is *definitely not* the SAK of *Sak Wayis*, as demonstrated by the fact that it is present in CRN Panel 1 W6, which has a further SAK to the left of it. This proves that the SAK-like element with infixed crossed bands is *not* to be read as SAK.
- Searching on MHD “blcode = ATK” is very helpful. It reveals that:
 - Just the SAK-like glyph alone – *as long as it has infixed crossed bands* – is sufficient to trigger the reading WAY(IS).
 - However, this is often accompanied by the “boulder with infixed percentage sign”.
 - The percentage sign can replace the crossed bands.

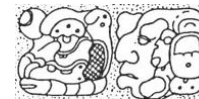
					<ul style="list-style-type: none"> ○ It is still unclear whether all of these combinations really read the whole word WAYIS in themselves (sometimes with an end phonetic complement of <i>si</i>), or whether they read WAY(IS), i.e. with an underspelled <i>-is</i>, being supplied by context. Either way doesn't really matter – the ability to read <i>waysis</i> will often be clear from context (e.g. if preceded by SAK). ● Do not confuse this with the homonym <i>way₂</i> = “cenote” (a.k.a. “mouth of Xibalba”).
cenote	N	N	L	way ₂	 <p>K&L.p9.#1 [K&L.p9.#1.4 = 25EMC.pdfp50.#9.4] WAY</p> <p>TOK.p30.r2.c2 WAY</p> <p>BMM9.p19.r1.c3 WAY</p> <p>25EMC.pdfp50.#9.1 = JM.p266.#2 WAY</p> <p>JM.p266.#2 WAY</p> <ul style="list-style-type: none"> ● No glyphs given in K&H for the meaning of WAY = “cenote”. ● Martin-GBoLMotMC.t0:14:00: From the point of view of the iconography, this represents simultaneously a hole in the ground as well as centipede pincers. ● Do not confuse this with the homonym <i>way₁</i> “spirit companion / alter ego / sleep / dream (are the glyphs interchangeable when writing?). ● The “cenote”-WAY is used to write WAY:HAAB → <i>wayhaab</i> = “wayeb”, the last month of the HAAB date of the calendar round.
sleeping room, dormitory shrine, temple	N	U-S	M	waybil	 <p>JM.p267.#1 WAY[bil]:li</p> <ul style="list-style-type: none"> ● Do not confuse <i>waybil</i> with the phonetically (slightly) similar <i>wayaab</i>: <ul style="list-style-type: none"> ○ <i>waybil</i> = “sleeping room”, “dormitory”, “shrine”, “temple”. ○ <i>wayaab</i> = “last month of the Haab year” – this comes from <i>way</i> + <i>haab</i>. ● There may nevertheless be some forms like <i>wayab</i> which are more directly related to the “sleep” meaning (i.e. not related to the calendar). This is explained in WagnerEtAl-TNNT.p5.fn5: By analysing syllabic and mixed spellings in a variety of contexts, Dmitri Beliaev (2004) was able to demonstrate the existence of the <i>-ib</i> ~ <i>-ab</i> allomorphs for the instrumental suffix in Classic Mayan, usually indicated by <i>-bi</i> and more rarely by <i>-ba</i> spellings. He argues that, in the present context, <i>-ab</i> functions as an agentive suffix for deriving a word related to “dreamer” (Beliaev 2004: 141), in contrast to the well-known interpretation of <i>way-ib</i> as “dormitory”. ● AT-E1168-lecture14.t0:40:27-41:07: We're not sure about the pronunciation of this suffix. We have some late examples where, instead of using bi, the scribes use ba. So maybe instead of being way-ya-bi → <i>way-ib</i>, it's actually <i>way-yaab</i>, <i>way-ya-ba</i>, or <i>way-eb</i>. Unfortunately, we don't have enough data. We don't have enough examples of this suffix to know what it's always <i>-ib</i>, or it's actually a long vowel which is actually a repeat of the vowel in the root – and [which] then later becomes short. The examples that we have only concern the term <i>way-ab</i>, where we do have some evidence that they had a long <i>-aab</i> rather than <i>-ib</i>.
Waywal (deity name?)	N	G	L	waywal / wahywal	 <p>MHD.PN2.1&2</p>



BMM9.p15.r2.c1
PAL Tablet of the 96 Glyphs G3
WAYWAL



Schele
PAL Temple 17 E3
WAYWAL



Greene
PAL TS E11-F11/N11-O11
BAAK:le WAYWAL



Greene = Stuart-PTotS.p2
PAL Tablet of the 96 Glyphs G3
<BAAK:le>.<WAYWAL:la>



Stuart-TPM.p131
PAL TC Q3
BAAK{el}.<WAYWAL[la]>



Stuart-TPM.p131
PAL TC U14
BAAK{el}.<WAYWAL[*la]>



Greene = Stuart-PTotS.p2
PAL Tablet of the 96 Glyphs I2
<BAAK:le>.<wa:WAY:<wa[la]>>



Stuart-TPM.p131
PAL TC U1b
BAAK{el}:WAY:wa[la]



Greene
PAL TFC H3/O3
BAAK{el}.<WAY:wa[la]>

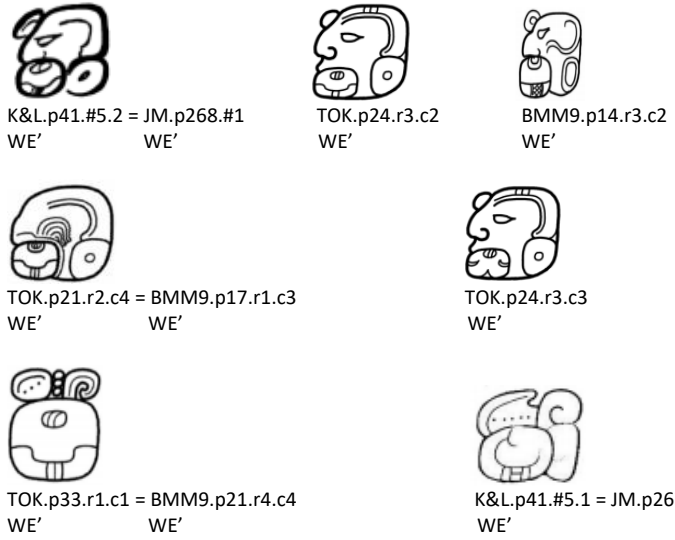




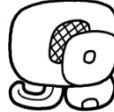

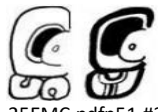




Greene
PAL TS H9/Q9
<BAAK:le>.<wa:WAY:la>











Stuart
PNG Stela 25 F2
<BAAK:le?>.<<WAY.wa>:<ya[la]>>

- No glyphs given in K&H, K&L, TOK, 25EMC.
- The BMM9 example is taken from PAL Tablet of the 96 Glyphs G3 (with <BAAK:le> and the end phonetic complement of **la** removed).
- The readings of PAL Tablet of the 96 Glyphs I2 and PAL TFC H3/O3 are given in Boot-AtCoINyKM.p33.para5.l-4 (apparently, H3 was according to an older glyph-block labelling, superseded by O3).
- The reading of PNG Stela 25 F2 is given in Pitts-BHPN.p44.
- Stuart-PTotS is the article with glyph examples from PAL Tablet of the 96 Glyphs (G3 and I2) for the title Baakel Waywal, where I2 shows Waywal spelled in the more common and familiar style of wa-WAY-wa-la while G3 shows a logogram with **la** as the final phonetic complement. This substitution enables the reading of the logogram as **WAYWAL**. Another two instances of a logogram spelling of **WAYWAL** are on PAL TC Q3 and U14.
- Baakel Waywal is a phrase, but Waywal itself can either be written with:
 - **WAYWAL** – features an anthropomorphic head with:
 - A protrusive lower lip.

					<ul style="list-style-type: none"> ▪ (Optionally) a thin, cross-hatched “crescent” (nearly 2/3 of a full circle) surrounding the eye (tips pointing left. i.e. surrounding the eye on the top, right, and bottom). ▪ (Optionally) slightly curved / floppy (S or mirror-image Z) snake-like element running from the top right to the bottom left of the head. ▪ (Optionally) wa end phonetic complement. ○ Phonetically, using WAY = “sleep”, “dream as a rebus – WAY-wa-la, with wa and la coming after the WAY.
eat	V		L	we'	 <p>K&L.p41.#5.2 = JM.p268.#1 WE' WE'</p> <p>TOK.p24.r3.c2 WE'</p> <p>BMM9.p14.r3.c2 WE'</p> <p>TOK.p21.r2.c4 = BMM9.p17.r1.c3 WE' WE'</p> <p>TOK.p24.r3.c3 WE'</p> <p>TOK.p33.r1.c1 = BMM9.p21.r4.c4 WE' WE'</p> <p>K&L.p41.#5.1 = JM.p267.#4 WE'</p> <ul style="list-style-type: none"> • No glyphs given in K&H (except for a whole series of nouns derived from verbs – ceramic forms). • Kaufman-APMED.p1195.pdfp1195 has many cognates with meanings related to “to eat” / “comer”. • Variants (2): <ul style="list-style-type: none"> ○ A. Human head with WAJ (maize-based food) in the mouth. <ul style="list-style-type: none"> ▪ In TOK.p24.r3.c3, it is not WAJ but a human (WINIK) in the mouth, but in this case, it doesn't represent a human being. ▪ This is in contrast to a similar-looking element in KOJ/KOOJ/CHOJ, where the WINIK does represent a human being. ○ B. Small (3-component) TI' above WAJ (maize-based food).
eating vessel	N	H	M	we'ib / we'em	 <p>Zender-ASoTUSTSV K5460 L-O u WE' i bi</p> <p>Zender-ASoTUSTSV K6080 H-J u WE' i.bi</p> <ul style="list-style-type: none"> • L&D.p23.pdfp23 explains that the -ib suffix derives nouns with instrumental meaning from verbs: uk' = “to drink” → uk'ib = “drinking vessel”. [Sim: we' = “to eat” → we'ib = “utensil used for eating” = “plate”.]

					<ul style="list-style-type: none"> • <i>In theory</i>, It could be written either with the logogram WE' or purely with syllabograms, e.g. we-e-i-bi or we-i-bi. However, in practice, it turns out that it's only ever written with WE'. • MHD statistics (2024-03-1): <ul style="list-style-type: none"> ○ A search in MHD on "blmaya1 contains we'ib" gives only 10 separate inscriptions (many more records because ceramics tend to have one glyph per glyph-block). ○ Of these 10, there are 9 which are definitely transliterated as WE', and one with uncertainty as WE'?. ○ In any case, no spellings with we-e-i-bi or we-i-bi. • K&H.p33.pdfp35.r6.c1-2 gives an alternative form WE'-ma → we'em = "eating vessel". <ul style="list-style-type: none"> ○ This <i>-em</i> suffix appears to function in a similar way to <i>-ib</i>, but I haven't seen a further explanation of it. ○ I haven't included it as an example here as I can't quite relate the given glyphs to the given transliteration WE'-ma.
last	A		L	wi'	 <p>K&L.p23.#2.1&2 = 25EMC.pdfp51.4&3 WI'</p>  <p>TOK.p13.r2.c2 WI'</p>  <p>BMM9.p21.r5.c1 WI'</p>  <p>25EMC.pdfp51.#3.1&2 WI'</p>  <p>Schele PAL TI WT T1 <u:WI'>. <k'AL: <TUUN.ni>></p>  <p>Teufel-PhD.p549 PNG Throne 1 K'2 WI'. <5:TUUN:ni></p>  <p>Graham YAX Lintel 52 A2 <WI'. <5:TUUN>>:li</p>  <p>Stuart CRN Panel 1 U5 WI'. <5:TUUN:ni></p> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9. • EB.p201.pdfp206.#2: <i>wi'il</i>₂ adj. "last" » WI' > <i>wi'[il]</i> "last" • K&L.p23.#2, 25EMC.pdfp551.#3 also give that WI' is used (with underspelling / as a rebus) to write <i>wi'il</i> = "last" • Features: <ul style="list-style-type: none"> ○ Top: Boulder with: <ul style="list-style-type: none"> ▪ Partitive disk or protected feeler or circle with crescent-pointing up in bottom right. ▪ One or two cross-hatched circles to the left ← this is what makes it similar to AK'/AK'OT "dance" [although commonly cross-hatched, this is not essential, as YAX Lintel 52 A2 and CRN Panel 1 U5 have no cross-hatching] ○ Bottom: an element which resembles a wa but is just an element in the logogram and is not pronounced • Do not confuse this with the visually similar AK'/AK'OT: "dance": AK'/AK'OT has two or three (typically cross-hatched) small circles attached to the washer in bottom right or middle of the right side, whereas in WI' there is only a single cross-hatched area. (K&L.p23.#2.2 is an exception to this, with two cross-hatched elements). • Do not confuse this with the visually similar IHK': "black": IHK' has the washer and the cross-hatched elements stacked vertically, whereas in WI' they are either at an angle (NW from the bottom right corner) or (almost) horizontal.

famine	N	X	S	wi'naal	 <p>AT-E1168-lecture19 Assignment 10 / Zender-PhD.p543.fig72 CML Urn 26 Stingray Spine 3 A12 wa:<[i]ja>.<wi':na:li?:?></p> <ul style="list-style-type: none"> • wa:<[i]ja>.<wi':na:li?:la?> → wa'ij wi'naal = “there was famine”. • Do not confuse this with the phonetically similar <i>winal</i> = “20-day ‘month’ of the Classic Maya calendar”. • Translated in both MHD and in the key (=answers) to AT-E1168-lecture19 Assignment 10 (extra credit question), though MHD gives “famine” and Tokovinine gives “hunger”. Tokovinine explains a lot of the inscription in AT-E1168-lecture26.t0:14:44-18:13 (but not all of it). • Doesn't occur very much: <ul style="list-style-type: none"> ○ No apparent mention in EB. ○ The only entry for “blengl contains famine” in MHD seems to be CML Urn 26 Stingray Spine 3 A11 (“objabbr = CMLSpn03”) – the example given by Tokovinine shown in the example above. ○ Tokovinine in his lecture (specifically, at AT-E1168-lecture19.t0:6:41) says that this is the only reference to drought and hunger in the Classic Maya inscriptions.
place Maya rulers derived authority from	N	U-PT	P	wiin te' naah	 <p>TOK.p18.r4.c2 WIIN</p>  <p>MHD.ZQB.1&2 WIN</p>  <p>Schele-TFoLaCaoMS.p142.fig8a.4 = MC.p57.ex5 CPN Altar Q B2 <WIIN:TE'>.NAAH</p>   <p>Schele-TFoLaCaoMS.p142.fig8a.9 = Estrada-Belli&Tokovinine-AKA.p159.fig7b CPN Altar Q A5 <WIIN:TE'>.NAAH</p>  <p>Schele-TFoLaCaoMS.p142.fig8c.1 CPN (monument unspecified) WIIN:NAAH:TE'</p>  <p>Schele-TFoLaCaoMS.p142.fig8d = Bíró-ASNOWTN.p15.c1.fig4a CPN Structure 33 WIIN:NAAH</p>



Schele-TFoLaCaoMS.p142.fig8e.1 = Biró-ASNOWTN.p15.c1.fig4b
CPN Structure 33
WIIN:NAAH



Schele-TFoLaCaoMS.p142.fig8e.2
CPN Structure 33
WIIN:NAAH



Estrada-Belli&Tokovinine-AKA.p159.fig7d
CPN Stela 12 E11-E12
?:<a.<[K'IN]chi>:ni> K'UH{ul}.<"xukpi":AJAW> <WIIN:na{ah}{TE'}>.AJAW?



Estrada-Belli&Tokovinine-AKA.p159.fig7f = Biró-ASNOWTN.p14.fig3
HLM Building-A Frieze
WIIN.na NAAH.<TE'?:AJAW>



Schele-TFoLaCaoMS.p142.fig8c.2 = MHD
QRG
<WIIN:TE'>.NAAH



Estrada-Belli&Tokovinine-AKA.p159.fig7a
TIK Stela 31 E15
wi{in}:<TE'.NAAH>




Estrada-Belli&Tokovinine-AKA.p159.fig7h
TRS Stela 2 K7-L3
?.<AHK:AJAW> 4.<bu.TZ'AK>:li wi{in}.<TE':NAAH> a:AJAW:wa

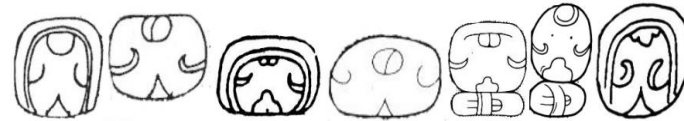


Coll-1 = Estrada-Belli&Tokovinine-AKA.p159.fig7c = Biró-ASNOWTN.p14.fig2a
YAX Lintel 25 G2
wi.<WIIN:TE':NAAH>

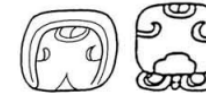


Estrada-Belli&Tokovinine-AKA.p159.fig7g

					<p>K1446 NUUN? <NAAH:TE'>.wi{in} AJAW</p> <ul style="list-style-type: none"> No glyphs given for WIIN in K&H, K&L, BMM9, 25EMC. Bíró-ASNOWTN.p15.para1.l+3: Winte' Nah was a quintessential place to which the subject lords travelled to receive the symbols of rulership, [...] (at present we have examples from the Classic at Tikal, Copan, and Piedras Negras). Metaphorically then, we might see Winte' Nah as "House of War" or "House of Weapons" or simply "House of Darts". Schele-TFoLaCaoMS.p142.fig8c.1&2 are simply labelled as "founder glyphs from Copan and Quirigua" without further indication of the monument they are from. MHD indicates that this is probably QRG Stela J D16, though the face is drawn very slightly differently. Schele-TFoLaCaoMS.p142.fig8d and Schele-TFoLaCaoMS.p142.fig8e.1&2 are simply labelled as "glyph from Copan Structure 33" and "glyphs from Copan Structure 33" respectively, without further indication of the monument they are from. Furthermore, both (i.e. all three) are labelled as being "from Copan Structure 33" which seems odd, because they were separated into Schele-TFoLaCaoMS.p142.fig8d and Schele-TFoLaCaoMS.p142.fig8e. If all three were from Copan Structure 33, they could all have been Schele-TFoLaCaoMS.p142.fig8d.1&2&3. Perhaps there is a typo in one of the "33s". EB&T-AKA.p159.fig7c (YAX Lintel 25 G2) is shown in mirror image, compared to the original monument. This is because the entire text of the original monument is shown in mirror image – reading from right to left instead of the usual left to right (reasons unclear). Mirroring it in the paper reveals the WIIN-TE'-NAAH structure more easily. Do not confuse this with the visually similar simplest (one-cross) variant of JAL: <ul style="list-style-type: none"> WIIN is an X formed from two bound bundles of sticks whereas JAL is only two crossed bands (with optional reinforcement or spine). WIIN has a face in between the two arms of the top half of the X whereas JAL has nothing. CPN Stela 12 E11-E12 and HLM Building-A Frieze are two places which have na as end phonetic complement to the logogram WIIN. MHD statistics: <ul style="list-style-type: none"> A search on "blcodes contains ZQB" produces 36 hits (2023-09-30) with almost half from CPN (and "objabbr begins with CPN" gives 16 hits). But there are also examples from HLM, MQL, PNG, RAM (Rio Amarillo), QRG, TIK, YAX. There are examples from both monumental inscriptions and from ceramics. Bíró-ASNOWTN.p14.para2.l-3 says also RAZ (Rio Azul) and TRS (Tres Islas), but these are not in MHD at the time I looked. All except two of them write the placename <i>Wiin Te' Naah</i>. Bíró-ASNOWTN explains that: <ul style="list-style-type: none"> For a long time, the location was thought to be <i>Wi' Te' Naah</i>, which was glossed as "Tree-root House", from <i>wi'</i> meaning "root". Another gloss was "Origin House", based on the same idea (and also because so many rulers associated this place with the founding of their dynasty or their accession to power). Now read as <i>Wiinte' Naah</i>, which Bíró suggests means "House of War", "House of Weapons" or "House of Darts". The <i>-n</i> which changes the reading from <i>Wi'</i> to <i>Wi(i)n</i> is because of the end phonetic complement of na in the HLM Building-A Frieze. [Sim: that it begins with <i>w-</i> is from the initial phonetic complement of wi from other inscriptions.] The logogram can be read either as WIN or WIIN, the latter if the Wichmann-Lacadena rules for disharmonic spelling are applied. Note that the two examples with na do not have TE'. Bíró-ASNOWTN.p14.para4.l-3 speculates that there is probably also a connection to the toponym for CPN, <i>Ox/Ux Wintik</i> (making it <i>Wintik</i> with underspelled <i>-n-</i> instead of the more commonly cited <i>Ox Witik</i>). AT-YT2021-lecture22.t0:46:27-46:45 (reading/translating an inscription on the fly): He ascends at Wiin Te' Naah [...]; Yax Nu'un Ahiin – this is the new king of Tikal – he ascends to a place called Wiin Te' Naah – we know it's a temple at the great Mexican city of Teotihuacan.
man, person, human being; calendar unit of 20 days = Maya "month"	N	CAL-U	L	winik / winak / winal	 <p>K&H.p87.#6 WINIK</p> <p>K&L.p26.#7 WINIK</p> <p>TOK.p14.r2.c2 WINIK</p> <p>BMM9.p13.r1.c3 WINIK</p> <p>25EMC.pdfp50.#11.1&2&3 WINIK/WINAK</p> <p>JM.p271#2 wi.<WINIK:ki></p>



K&L.p63.#3
WINIK / WINAL



IC.p16.pdfp20.#2.1&2
WINAL / WINAAK



K&H.p55.#4.1
WINIK



TOK.p28.r5.c1
WINIK /e



BMM9.p18.r3.c2
WINIK



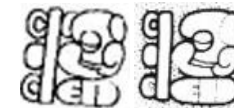
25EMC.pdfp51.#1.2&3
WINIK / WINAL



K&L.p63.#4.1-11
WINIK / WINAL



IC.p16.pdfp20.#2.3&4
WINAL / WINAAK



Montgomery = Coll-1
YAX HS2 Step 7 N2
6.<WINIK:ki>



K&L.p63.#4.12
YAX Lintel 48 D1-D2
WINIK / WINAL



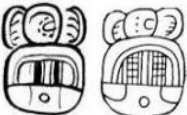
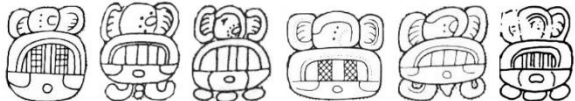
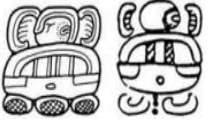
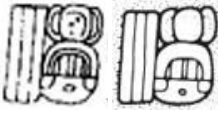













IC.p16.pdfp20.#2.5
PAL PT A9-B10
WINAL / WINAAK















[IC.p16.pdfp20.#2.6 = K&L.p63.#4.12]

















TOK.p27.r2.c2
WINIK

					<ul style="list-style-type: none"> • 25EMC seems to make a distinction of WINIK / WINAK when it means “man, person, human” and WINIK / WINAL when it means a period of 20 days = the Maya “month”. • Note that <i>winal</i> is with a short-a. <ul style="list-style-type: none"> ○ K&L (which does explicitly indicate length) has <i>winal</i>. ○ The spelling <i>winaal</i> with long-a does exist: a Google search on “winaal” “Maya” gives under 200 hits, but this seems to be the spelling in some of the <i>modern</i> Mayan languages. ○ In Classic Maya, it’s <i>winal</i>: a Google search on “winal” “Maya” gives more than 75,000 hits. • Do not confuse this with the phonetically similar <i>wi’naal</i> = “hunger”, “famine”. • Variants (4): <ul style="list-style-type: none"> ○ A. Abstract: as in “man” / “person” / “human being” – resembling a human face (but perhaps not iconographically related?). ○ B. Head: <ul style="list-style-type: none"> ▪ Distinguishing characteristic: the head of an iguana / frog / turtle. ○ C. Full figure: <ul style="list-style-type: none"> ▪ Iguana / frog / turtle. ▪ So far, only PAL PT and YAX Lintel 48. ○ D. “SHIELD”. <K’UH+“turtle head?”>: This variant is given in TOK.p27.r2.c2 and is a very unusual / aberrant form. • Do not confuse this with the visually similar boulder variant of HUUN, which has a triangular element with left and right sides slightly curved inwards, tip pointing upwards, at the centre of the bottom, whereas this has a “YAX-outline”). Note that K&L have quite a number of examples (K&L.p63.#3.1&2&4&7) which have this more “HUUN-like” element, but nevertheless listed as WINIK.
calendar unit katun	N	CAL-U	L	winikhaab	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p55.#2.2 WINIKHAAB?</p> </div> <div style="text-align: center;">  <p>TOK.p34.r3.c2 = BMM9.p21.r5.c4 WINIKHAAB WINIKHAB</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp51.#2.1&2 WINIKHAB / WINAKHAB</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>K&L.p62.#3 WINIKHAAB</p> </div> <div style="text-align: center;">  <p>IC.p16.pdfp20.#4.1&2 K’ALTUUN</p> </div> <div style="text-align: center;">  <p>Montgomery = Coll-1 YAX HS2 Step 7 N1 15.WINIKHAAB</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;">         </div>











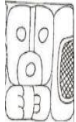

				<p>K&H.p55.#2.1 WINIKHAAB?</p>  <p>K&L.p62.#4.1-12</p> <p>WINIKHAAB</p>  <p>K&L.p62.#4.13 YAX Lintel 48 B5-B6 WINIKHAAB</p>  <p>IC.p16.pdfp20.#4.5 PAL PT A5-B6 K'ALTUUN</p> <p>[IC.p16.pdfp20.#4.6 = K&L.p62.#4.13]</p> <ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. Abstract: <ka.TUUN.ka>:HAAB. ○ B. Bird-head: <ul style="list-style-type: none"> ▪ AT-E1168-lecture6.t0:34:55-36:55 discusses the head variants of PIK, WINIKHAAB, and HAAB. For WINIKHAAB, Tokovinine explains: <ul style="list-style-type: none"> • It's an eagle-like bird. • The eye has a HIX infixed. This is either a “full” HIX [Sim: or just three non-touching dots in a triangular formation, triangle pointing downwards]. • It's very similar to (one of the variants of) the logogram for CHAN = “sky”. (Sim: see some of the variants of K'ahk' Hoplay Chan K'awiil and K'ahk' Yipyaj Chan K'awiil.) ▪ Summary of distinguishing characteristics: a bird-head (usually with two syllabogram o feathers, one on each side of the head) with <i>neither a hand-jaw nor a bone-jaw, just a downturned beak</i>. [Note that K&L.p62.#4.9&10 have the <i>top</i> of the abstract form of WINIKHAAB – i.e. the TUUN/ku between two syllabogram ka combs – on top of the bird head itself.] ○ C. Full figure: <ul style="list-style-type: none"> ▪ So far, only PAL PT and YAX Lintel 48. • Strictly speaking, “A” above (the “abstract” form, with the two “combs” and “TUUN” on top and the HAAB underneath) is not a logogram. However, because it behaves in many ways like the other variants which are logograms, it is treated as such. This is the reason that some epigraphers write WINIK.HAAB (even though the two “combs” and “TUUN” on top are not WINIK). I prefer just to treat it like a sort of “fossilized” logogram, and write WINIKHAAB. 	<p>TOK.p27.r1.c4 WINIKHAAB</p> <p>BMM9.p19.r6.c1 WINIKHAB</p> <p>25EMC.pdfp51.#2.3&4&5 WINIKHAB / WINAKHAB</p> <p>IC.p16.pdfp20.#4.3&4 K'ALTUUN</p>
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<p><class of supernatural beings?></p>	<p>N</p>		<p>L</p>	<p>winkil?</p>	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 15%;">  T84 </div> <div style="text-align: center; width: 15%;">  MHD.ZF2.1 winkil? </div> <div style="text-align: center; width: 15%;">  MHD.ZF2.2 winkil? </div> <div style="text-align: center; width: 15%;">  MHD (Grube) KAB HP bl06b <[yi]chi>:NAL:na </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 20%;">  Schele CPN Stela 10 E5 LEM.<<[mi]xi?>:WINKIL> </div> <div style="text-align: center; width: 20%;">  Stuart-NST.p2.fig5 CRN Panel 6 P2 IX.<TZ'IB:WINKIL> </div> <div style="text-align: center; width: 20%;">  Beliaev&Tokovinine-AEdMdeC.p237.figXVIII-1 El Chival/Buena Vista D7-C8 UNEN[BAHLAM?] NOH:la:WINKIL </div> <div style="text-align: center; width: 20%;">  Schele PAL TS B14 K'AWIIL:WINKIL </div> </div> <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center; width: 15%;">  (lost reference) = Graham YAX Lintel 1 A4 mi.<xi:WINKIL> </div> <div style="text-align: center; width: 15%;">  </div> <div style="text-align: center; width: 15%;">  (lost reference) = Graham YAX Lintel 3 D3 mi.<xi:WINKIL> </div> <div style="text-align: center; width: 15%;">  </div> <div style="text-align: center; width: 15%;">  Mathews YAX Lintel 21 B7a CHAN:WINKIL:SUUTZ' </div> <div style="text-align: center; width: 15%;">  Mathews YAX Lintel 21 C6b CHAN:WINKIL:SUUTZ' </div> </div> <ul style="list-style-type: none"> • Thompson considered T84 different enough from T86 to give it its own T-number. It has a “face rotated 90 degrees clockwise” instead of a tightly curled leaf on the left, in the variant which appears above the main sign (and in the corresponding position in all the other three rotated forms). • I've lost the sources for CPN Stela 10 E5, PAL TS B14, YAX Lintel 1, and YAX Lintel 3. <ul style="list-style-type: none"> ○ CPN Stela 10 may be from the EMC 2020 Glyph Workshop. ○ PAL TS is from neither the Schele nor the Greene drawing. ○ YAX Lintel 1 and Lintel 3 may be just darker versions of the Graham drawings. • Reading/pronunciation: <ul style="list-style-type: none"> ○ Many epigraphers just read this as NAL: it occurs as part of the extended name phrase of Yaxuun Bahlam IV, where in other contexts, it is confidently known that the theonym is Mixnal (but how many instances of these are because of the drawing rather than the original inscription). Note that YAX Lintel 3 context could be <i>slightly</i> different (no “Uhman”). ○ The reading “winkil” is a proposal by David Stuart – a contraction of winik-il – mentioned in Stuart-NST (2017): <ul style="list-style-type: none"> ▪ Stuart-NST.p3.Note2: The last sign in her name is T84, which I've recently presented as a logogram reading WINKIL, a term that refers to a class of human-like supernaturals and often used in names and titles of elite individuals (Stuart 2014). The translation of win(i)k-il is a bit challenging since it is an abstracted noun derived from winik, “person,” and “being” seems too general; “supernatural person” seems to be the sense of it. The woman's name, Ix Tz'ihb Winkil, if that is the correct reading, may refer to a supernatural scribe patron. ▪ Stuart-NST.p4.Thoughts: The article on the reading WINKIL has yet to be written — something I hope to get out this summer. • Further comments: <ul style="list-style-type: none"> ○ Sergei Vepretskii says this is a known controversy, Dmitri Beliaev is not convinced (said during BMM - what year?). ○ Memo (Guillermo) Kantun still does not accept WINKIL.
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					<ul style="list-style-type: none"> ○ My TTT of YAX Lintel 1 has a footnote about YAX Lintel 1 A4, YAX Lintel 3 D3, and CPN Stela 10 E5. <ul style="list-style-type: none"> ▪ It says that in the case of CPN Stela 10 E5, “Felix Kupprat has read this as MIH:WINKIL, with the infixed li (the “face”) providing the <i>-il</i> ending of the word”. ▪ This footnote was absent in TTT’s up to an including 2020-11-26, and present in all versions from 2020-12-03 onwards, so I probably got it from the EMC 2020 glyph workshop, where I met Felix. ○ At the Maya at the Lago 2022 glyph workshop, Zender confirmed that Stuart had given a presentation on WINKIL, but no one could find a paper (i.e. no one could provide a url nor say that they had a physical copy of such a paper). ○ All indications are that the article promised in 2017 has not yet been written. ○ Stuart-NST makes reference to <i>Four Interesting Logograms. Paper presented at the 1st Annual Maya Dictionary Meeting, Nordrhein-Westfälische Akademie der Wissenschaften und der Künste, Düsseldorf, Germany</i> (David Stuart; 2014). Stuart implies that some of the arguments for the WINKIL reading are presented there. Unfortunately, I have not been able to get hold of a copy of the paper. ○ Houston-T.fig2.label: reading of WINKIL suggested by David Stuart, personal communication, 2014). ○ MHD has tentatively accepted the WINKIL reading: <ul style="list-style-type: none"> ▪ It has the code MHD.ZF2. ▪ It has the reading “winkil?” ▪ It notes that it is still read as (only) <i>-nal</i> by some epigraphers: <ul style="list-style-type: none"> • notes: Some citations refer to the superfix T0084 only. • Sim: this is probably in the situations where the WINK part of the sign is covered up by something else (for example, by the xi in “<i>Mixnal</i>”, or by the K’AWIIL in PAL TS B14). ▪ MHD statistics: <ul style="list-style-type: none"> • Searching MHD using “blcodes contains ZF2” gives 121 hits. • Searching MHD using “bllogosyll contains winkil” gives 120 hits (one of the ZF2’s is read as NAL, not WINKIL). • The one aberrant hit (to explain the discrepancy between 121 and 120) is Kabah Hieroglyphic Platform (objabbr = KABHP, glyph-block reference bl06b) where there is a “face” present, but where it is probably correctly read as <i>nal</i> instead of <i>winkil</i> because of the context, where yi and chi are present, giving yi-chi-na-<ZF2=NAL> → <i>yichnal</i>. ○ Particularly in the extended name phrase of Yaxuun Bahlam IV it is still quite common to see “<i>Mixnal</i>”, which should be “<i>Mix Winkil</i>” if Stuart’s <i>winkil</i>-reading is accepted.
mountain	N	N	L	witz	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>K&H.p87 WITZ</p> </div> <div style="text-align: center;">  <p>K&H.p18 wi:WITZ</p> </div> <div style="text-align: center;">  <p>K&H.p45.r5.c3 EGs <K’AN:na>.<WITZ:NAL:AJAW></p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <p>K&L.p8.#1 WITZ</p> </div> <div style="text-align: center;">  <p>TOK.p12.r5.c4 WITZ</p> </div> <div style="text-align: center;">  <p>BMM9.p13.r5.c1 WITZ</p> </div> <div style="text-align: center;">  <p>JM.p270.#2 WITZ</p> </div> </div>

				 <p>BMM9.p19.r6.c4 = TOK.p26.r4.c2 = KuppratApp WITZ</p>  <p>YAX Lintel 10 B4b wi:WITZ</p>  <p>K&L.p8.#1</p>  <p>Grube-WwH.p171.fig5.c</p>  <p>Gronemeyer-LoTiMHW.p91.fig3j CRC Stela 3 B15a (Beetz) 3:WITZ:a{'}</p> <p>WITZ</p> <p>WITZ</p> <ul style="list-style-type: none"> • Variants (3): <ul style="list-style-type: none"> ○ A. "boulder" – features: <ul style="list-style-type: none"> ▪ Boulder with one or more indentations on the outside. ▪ The (bold) perimeter has one or more scrolls sticking into the inside of the boulder (often coinciding with the indentations on the outside). ▪ One or both of "stalactite" / "grapes" and "pool of water" (but must have one of the two) inside the boulder. ○ B. Bird head – features: <ul style="list-style-type: none"> ▪ A bird head. ▪ One or both of "stalactite" / "grapes" and "pool of water" (but must have one of the two) infixed in the head. ▪ In BMM9 = TOK = KuppratApp: <ul style="list-style-type: none"> • The "pool of water" is in the eye of the bird. • The bird is eating a worm or snake (a scroll with a dotted spine comes out of the mouth of the bird and curls to the right). This is similar to the worm or snake being eaten by the bird in the bird-head variant of li. ○ C. Waterlily Serpent – features: <ul style="list-style-type: none"> ▪ The boulder variant above the head of the Waterlily Serpent. ▪ The Waterlily Serpent here is very flattened, compared to how it appears elsewhere (for example, in WITZ'). This is perhaps not surprising as there is a large rock on its head (as opposed to water on top of the head in WITZ'). • The "boulder" variant of WITZ has elements in common with TUUN/ku, namely a "pool of water" and a "stalactite/grapes" – the distinguishing characteristic is that WITZ has a large proportion (sometimes all) of the inside in bold, with "curly" arcs protruding into the inside of the boulder, in contrast to TUUN/ku which has the plainer outer outline. • Do not confuse this with the phonetically almost identical WITZ' which means "Waterlily Serpent". 	
mountain	N	N	S	witz	 <p>JM.p270.#3</p> <p>wi:tzi</p>  <p>Polyukhovych CNC Panel 1 O6</p> <p>wi.tzi</p>

waterlily serpent, "Imix monster"	N	G	L	witz'	<div data-bbox="745 199 918 295"> </div> <p data-bbox="745 300 996 399">K&L.p32.#5.2&3 = KuppratApp [K&L.p32.#5.2 = 25EMC.pdfp51.#5.3 WITZ'</p> <div data-bbox="1070 199 1176 295"> </div> <p data-bbox="1070 300 1198 319">TOK.p28.r3.c3</p> <p data-bbox="1070 375 1131 394">WITZ'?</p> <div data-bbox="1294 199 1400 295"> </div> <p data-bbox="1294 300 1590 319">BMM9.p15.r2.c2 = TOK.p28.r3.c1</p> <p data-bbox="1294 375 1355 394">WITZ'</p> <p data-bbox="1467 375 1568 394">HA' / WITZ'</p> <div data-bbox="745 486 896 550"> </div> <p data-bbox="745 555 985 630">K&L.p32.#5.1= KuppratApp = 25EMC.pdfp51.#5.1 WITZ'</p> <div data-bbox="1086 430 1198 550"> </div> <p data-bbox="1086 555 1220 574">TOK.p28.r3.c2</p> <p data-bbox="1086 606 1142 625">WITZ'</p> <div data-bbox="1317 454 1444 550"> </div> <p data-bbox="1317 555 1467 574">BMM9.p15.r2.c3</p> <p data-bbox="1317 606 1377 625">WITZ'</p> <div data-bbox="1568 454 1668 550"> </div> <p data-bbox="1568 555 1758 574">25EMC.pdfp51.#5.2</p> <p data-bbox="1568 606 1624 625">WITZ'</p> <div data-bbox="745 654 952 750"> </div> <p data-bbox="745 754 1108 805">M&G.p200.2 <K'AHK'>.<u:Tl'> <HUUN:WITZ'>.K'AWIIL</p> <ul data-bbox="761 837 2094 1388" style="list-style-type: none"> • No glyphs given in K&H. • Aquatic monster associated with "springs", "flowing water". • The individual components are not to be read separately – the 2 or 3 elements all join to form a single logogram. • Features – variants (2): <ul style="list-style-type: none"> ○ Top: <ul style="list-style-type: none"> ▪ A. HA' ▪ B. WINIK – Stuart-RtWS.p1.para4 calls this a "dotted WINIK": <ul style="list-style-type: none"> • The dots are not clear in the article itself, the TOK example does not have dots, but the K&L, BMM9, and 25EMC examples do. • On the other hand, the BMM9 example is not totally a WINIK, as there is a le in the top, making it slightly like NAHB. • Kupprat "Los mayas y los otros: integración y distinción cultural en el paisaje urbano y rural de Copán".p47.fig2 shows many examples of WITZ' with a WINIK without dots, e.g. e, f, g, h, i (mostly from CPN and QRG). ○ Bottom: zoomorphic head, representing a Waterlily Serpent. • In both variants, there can be a third element – a knot (the floppy variant of "che"), or in some cases a "hairlock" (though this is probably just a variant of the knot). • Do not confuse this with the phonetically almost identical WITZ which means "mountain". • Do not confuse this with the visually similar animal head variant of K'AHK' – that one has a full variant K'AHK' "fire" on top, with a monster head underneath, whereas this one has HA' "water" or "dotted WINIK" on top, with a monster head underneath. • Usage in other contexts unrelated to the reading WITZ': <ul style="list-style-type: none"> ○ Written within a "blood cartouche", in the context of a CR, it is a variant of IMIX (the connection being "water" vs. "Waterlily Serpent"). ○ An animal head variant of HAAB as a calendar unit has the Waterlily Serpent with an (abstract) Haab, an element representing a waterlily, or with an element having a left feeler / scroll infixed in the head.
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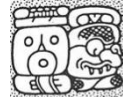
					<ul style="list-style-type: none"> An animal head variant of "13" has the Waterlily Serpent with an (abstract) Haab, an element representing a waterlily, or with an element having a left feeler / scroll infixed in the head.
glyph	N	H	S	wojool	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Greene PAL Tablet of the 96 Glyph L5b wo:jo{ol}</p> </div> <div style="text-align: center;">  <p>MHD (Mathews) PMT Tablet of the 96 Glyph L7b wo:jo{ol}</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Stuart-ONojaw.p1.fig2 (Graham) XLM Column 2 A2 u.<wo:jo>:<li:li></p> </div> <div style="text-align: center;">  <p>von Euw XLM Column 3 A1 u.<wo:jo>:li</p> </div> <div style="text-align: center;">  <p>Graham & von Euw XLM Jamb 1 A3 {u}<wo:jo:le></p> </div> </div> <ul style="list-style-type: none"> All three of the XLM examples are given as references in EB.p203.pdfp208.#2 <i>wojol</i> = "glyph, character" (Maya-English), and EB.p221.pdfp226 gives "glyph" = <i>wojol</i> (English-Maya).
seed, sprout; breath?	N	P	L	xaak? / saak?	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p15.r3.c1 SAAK?</p> </div> <div style="text-align: center;">  <p>BMM9.p12.r4.c2 ##K</p> </div> <div style="text-align: center;">  <p>MHD.ZA1a.1-6 MOK?</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>M&L.p65..AM1.1 ahaw / ajaw; nik / nich?</p> </div> <div style="text-align: center;">  <p>T533</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>[artist unknown] CAY Altar 4 F'1 <<XAAK/SAAK>:ki>.li</p> </div> <div style="text-align: center;">  <p>Stewart-PSaPSS.p51.fig14 Mexican Disc from the Tonina area K'A':yi u.<<SAAK/XAAK>:ki> SAK.<IK':li></p> </div> </div>



Coll-1 (unknown German author after Schele & Mathews)

[PAL Temple 18 jambs B13-A15](#)

<SIH:ya{ }>.<ch'o:ko> TELES.<u:<XAAK/SAAK>:li> TIWOL.<CHAN:na> MAT



Graham?

YAX Lintel 25 F3

<u:CHAN:nu>.<AJ:XAAK/SAAK:ki>
<XAAK/SAAK>.ki



Graham?

YAX Lintel 25 W1

<u:CHAN:nu>.<AJ:XAAK/SAAK:ki>



Graham

YAX Lintel 27 H1

<u:cha:CHAN>.<AJ:XAAK/SAAK:ki>



EMC2021-AW.p11 (Stuart)

PNG Stela 8 Y14-Y15

u.<cha:CHAN> AJ



TOK.p22.r3.c1

SAAK?



M&L.p66.AM1.2

ahaw / ajaw; nik / nich?



Greene

[PAL Tablet of the 96 Glyphs I5](#)

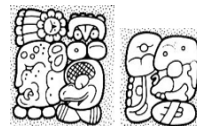
u.<<XAAK/SAAK>:li>







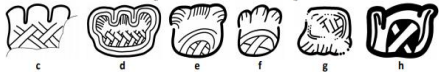

Coll-1 (Graham?)







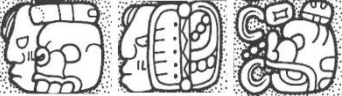


YAX HS3 Step 1 D3







<u.<cha:CHAN>>.<AJ:<<XAAK/SAAK>:ki>>













				<p>Coll-1 (Graham?) YAX Lintel 24 F1b-F2 <KOKAAJ:BAHLAM:ma>.<u:cha:CHAN:nu> a{j}.<<XAAK/SAAK>:ki></p>  <p>Schele YAX Stela 12 B4-A5 u.<cha:CHAN:nu> a{j}.<<SAAK/XAAK>:ki></p> <ul style="list-style-type: none"> This glyph occurs in 3 contexts: <ul style="list-style-type: none"> In parentage statements, with an -il inflection to give <i>xaakil/saakil</i>. <ul style="list-style-type: none"> Dorota Bojkowska: The <i>xaakil/saakil</i>-part was added to the “MIJIN” parentage statement later in the Classic period – in earlier inscriptions the phrase was only “MIJIN”. Sim: It can also occur independently of “MIJIN”, as in PAL Temple 18 jambas B13-A15. Within the euphemistic phrase “to die” <i>k’a’ay u-xaak/saak-sak-ik-il</i> (XAAK/SAAK infixed within SAK). In the warrior-name of Kokaaj Bahlam III – Ucha’an Aj Xaak/Saak (as a logogram with end phonetic complement ki). Polyukhovych-APPSft533 is a 2-page paper which seems to offer good arguments for MOOK (which supports MHD reading of MOK?). Outside of parentage statements, XAAK/SAAK was formerly read as MOK (MacLeod; 2006) or BOK (Prager; 2006), or, later, NIK (Stewart-PSaPSS.p3.para2, Stewart-PSaPSS.p37.para2; 2009, Stewart-PSaPSS.p49.l-2); for many years, the warrior-name of Kokaaj Bahlam III was Ucha’an Aj Nik (also mentioned on Stewart-PSaPSS.p40). BMM9 does not commit to initial consonant or actual vowel, giving only “##K”. Now read as XAAK/SAAK – most contexts where there is a final phonetic complement have ki as the phonetic complement. <ul style="list-style-type: none"> Note however that MHD reads it as MHD.ZA1a = MOK?. MHD makes a distinction between MHD.ZA1a (an “uncapped” AJAW) = MOK? vs. MHD.ZA3 (the “capped AJAW”) = MIJIN. In the Komkom vase, there is a final phonetic complement with ka, and with the disappearance of long vowels (in 8th century), we infer that the original medial vowel is -<i>a</i>- (and hence formerly long with final ki, invalidating earlier proposed readings of NIK, MOK, BOK); unfortunately, no initial phonetic complement has been found, so there is still uncertainty between <i>x</i>-/<i>s</i>-: <ul style="list-style-type: none"> With the meaning of “pumpkin seed” gives <i>s</i>- based on the meanings of modern reflexes (Stuart). With the meaning of “sprout” gives <i>x</i>- based on the meanings of modern reflexes (Davletshin). Variants (2) – features: <ul style="list-style-type: none"> A. Stylized: the “AJAW-face” / la-face (right side up). B. Skull: a skull with the stylized variant infixed into the top of the head. As there is generally less space in just the top of the head: <ul style="list-style-type: none"> The “la-face” can optionally be made to be shorter from chin to crown than from ear to ear. The “la-face” can then be rotated almost 90 degrees clockwise (as in YAX Lintel 24 and 26 and Stela 12). Do not confuse this with the visually similar Tzolk’in day-name AJAW. It’s only AJAW when it’s in the “blood-cartouche”, in the context of a Tzolk’in date. Do not confuse this with the visually similar MIJIN/“child of father”. XAAK/SAAK is very “plain” – just the “AJAW-face”, nothing more. MIJIN always has a “cap” (see MIJIN / “capped AJAW”), although whether or not the “flames” on the top are to be included is an open question. 	<p>Coll-1 (Graham?) YAX Lintel 26 H1 <u:CHAN:nu> AJ:<<XAAK/SAAK></p> <p>Graham YAX Lintel 45 C1 a{j}.<<XAAK/SAAK>:ki></p>
north	A	P	S	xaman	 <p>JM.p275.#3 MC.p124.r1.c1 MC.p124.r1.c2 Skidmore-UloENR.p28.fig1</p>














					<p>xa.<MAN:na> xa.<ma:MAN:na> xa:MAN:na</p> <p>NAR Altar 2 A6 xa:ma{n}</p> <ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, TOK. 																								
palm	N	P	L	xan	 <p>TOK.p16.r3.c4 ?</p>   <p>Prager&Wagner-aPLX.p1.fig1</p> <table border="1"> <tr><td>a</td><td>Abstract drawing ("textbook example")</td></tr> <tr><td>b</td><td>Abstract drawing ("textbook example")</td></tr> <tr><td>c</td><td>TRS Stela 1</td></tr> <tr><td>d</td><td>CPN Stela 49</td></tr> <tr><td>e</td><td>PAL Temple XIX, Platform, West Side</td></tr> <tr><td>f</td><td>CML Urn 26</td></tr> <tr><td>g</td><td>COL "Walter Randall Stela" [Sim: a.k.a. "Randel Stela]</td></tr> <tr><td>h</td><td>Dresden Codex 25c</td></tr> </table> <p>XAN?</p>  <p>Prager&Wagner-aPLX.p4.fig7</p> <table border="1"> <tr><td>a</td><td>Dresden Codex 25c</td></tr> <tr><td>b</td><td>Tayasal (Vase "T7B/6-22")</td></tr> <tr><td>c</td><td>CRC Ballcourt Marker 2</td></tr> <tr><td>d</td><td>PAL Temple 19, Alfarda Panel</td></tr> </table> <p>CHAK XAN?</p>	a	Abstract drawing ("textbook example")	b	Abstract drawing ("textbook example")	c	TRS Stela 1	d	CPN Stela 49	e	PAL Temple XIX, Platform, West Side	f	CML Urn 26	g	COL "Walter Randall Stela" [Sim: a.k.a. "Randel Stela]	h	Dresden Codex 25c	a	Dresden Codex 25c	b	Tayasal (Vase "T7B/6-22")	c	CRC Ballcourt Marker 2	d	PAL Temple 19, Alfarda Panel
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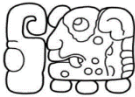


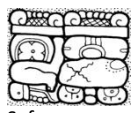

				  <p>Polyukhovych CNC Panel 1 F8-E9 AJ.<XAN?:na> MO'</p> <p>Prager&Wagner-aPLX.p11.fig12 K4996 Speech Text glyph-block #14 ka.<XAN?:la> te.<e:le></p> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ Basic boulder shape. ○ Top: tri-partite, with each part having multiple vertical ticks – representing the crest/top of a palm tree. ○ Bottom: multiple crossed bands or just two (=“AT”). • Pronunciation and meaning proposed in Prager&Wagner-aPLX, not definitive: <ul style="list-style-type: none"> ○ ka-XAN?-la te-e-le for <i>ka-xanal te'el</i>. We speculate that <i>ka-xanal? te'el</i> “our palmy sticks” may relate to palms, palm leaves, or object made of palm, potentially mentioned as tribute or tax items.
young man	N	A-H	L	    <p>K&L.p23.#4.1&2 XIB</p> <p>TOK.p23.r1.c1 XIB</p> <p>BMM9.p14.r2.c4 XIB</p> <p>25EMC.pdfp51.#7.1&2 XIB</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • There two listings for <i>xib</i> in EB.p203.pdfp208.#9&#10 referencing the Dresden Codex, but I have been unable to locate them as I don't understand the referencing system (63, 22C-2,3) used: <ul style="list-style-type: none"> ○ EB.p203.pdfp208.#9: <i>xib</i> (1) n. “young man” XIB-bi > <i>xib</i> Dresden 63. ○ EB.p203.pdfp208.#10: <i>xib</i> (2) n. “fear, fright” xi-bi > <i>xib</i> Dresden 22C-2,3. • K&L.p23.#4.1&2 could be based on the logogram XIB listed in EB as being on Dresden 63 (the other example glyphs don't look like Codex glyphs, so probably isn't one of the two referenced in EB). • The common meaning for XIB is “young man”, and the connection to the meaning “fear” is unclear.
spider; beetle	N	A-I	L	   <p>YAX Lintel 14 F2-F4 IX.<CHAK:XIM> IX.sa.ja{!} ya.<?:AJAW></p> <p>YAX Lintel 14 G4-G5 <CHAK:XIM>.<sa[ja]:la> u.<MAM:AJAW></p> <p>M&G.p131.box3 IX.<CHAK:<XIM.mi>></p> <ul style="list-style-type: none"> • Many epigraphers read JOLOM or JOL (formerly CHAM), XIM has been proposed by the Russian school, but no paper yet. • The alternative reading is probably a result of dissatisfaction with JOLOM as a solution to the mi end phonetic complement of the skull glyph. • Kaufman-APMED.p1002.pdfp1002.#1: more than 10 entries from the modern and colonial Mayan languages with some word resembling or identical to <i>xim</i>, for “spider”. <p>Hue *xiim</p>






					<table border="1"> <tr><td>CHJ</td><td>xim</td><td>S</td><td>aran*a //</td><td></td></tr> <tr><td>QAN</td><td>xim</td><td>S</td><td>aran*a //</td><td></td></tr> <tr><td>QAN</td><td>xim</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>AKA</td><td>xim</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>POP</td><td>xim, txim</td><td>S</td><td>aran*a //</td><td></td></tr> <tr><td>MAM</td><td>xim</td><td>S</td><td>aran*a //</td><td></td></tr> <tr><td>MAMo</td><td>xin</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>MAMi</td><td>xin</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>AWA</td><td>xiiin</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>IXL</td><td>xiim</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>CHJ</td><td>ch'a = xim</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> <tr><td>MAMt</td><td>ta+ xim</td><td></td><td>aran*a</td><td>[OKMA]</td></tr> </table>	CHJ	xim	S	aran*a //		QAN	xim	S	aran*a //		QAN	xim		aran*a	[OKMA]	AKA	xim		aran*a	[OKMA]	POP	xim, txim	S	aran*a //		MAM	xim	S	aran*a //		MAMo	xin		aran*a	[OKMA]	MAMi	xin		aran*a	[OKMA]	AWA	xiiin		aran*a	[OKMA]	IXL	xiim		aran*a	[OKMA]	CHJ	ch'a = xim		aran*a	[OKMA]	MAMt	ta+ xim		aran*a	[OKMA]
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centre (the very centre of something)	N	X	S	xin	 <p>mayavase.com K8728 H-I ta.<xi:ni> CHAN:AJAW:wa</p>  <p>Krempel&Matteo-EPTaY.p246.pdfp4.Abb2 Berlin Museum Plate (IV Ca 50512) glyph-block #6-#7 ta.xi.ni CHAN:na</p> <ul style="list-style-type: none"> • Currently known to me only from the name Ta Xin Chan, the Lakam of K'ahk' Yohl K'inich, the Lord of Yootz/Yomootz. • The reading and meaning are explained in AT-YT2021-lecture24.t0:58:34-1:01:04. The word <i>xin</i> means “the very centre”, and the name Ta Xin Chan Ajaw hence means “The Lord is in the Midst of the Sky”. 																																																												
shark	N	A-F	L	xook	 <p>K&H.p87.#8 XOK</p>  <p>K&L.p20.#1.1-5 XOK</p>  <p>TOK.p28.r1.c2 u/XOOK</p>  <p>BMM9.p18.r3.c3 XOK</p> <p>25EMC.pdfp51.#8.1-4 = K&L.p20.#1.2-5 XOK</p> <ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ A “blunt” pointed nose, characteristic of sharks. ○ Many parallel, slightly curved lines, representing fins: <ul style="list-style-type: none"> ▪ At the back of the head. ▪ Optionally: at the front of the head also. ○ A “LEM” element to indicate the glistening surface of a shark's body. ○ Optionally: <ul style="list-style-type: none"> ▪ A slightly wavy (non-spiral) tendril, towards the left, or ▪ A shark tooth towards the left, or ▪ (Even more uncommonly) one or more additional teeth on the far right of the mouth. 																																																												



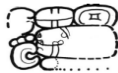







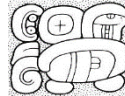
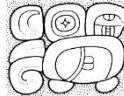
shark	N	A-F	S	xook	 <p>JM.p277.#3 xo:ki</p>
Bonampak? (EG)	N	U-PP	P	xukal naah / (tz'ikal naah)	 <p>Martin-AMP.p395.pdfp419.r2.c1 xu.<ka:la:NAAH></p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Stuart PNG Panel 2 B'3 <<xu:<ka.la>>.NAAH>:AJAW</p> </div> <div style="text-align: center;">  <p>Stuart PNG Panel 2 E'3 <xu:<ka.la>>.NAAH</p> </div> <div style="text-align: center;">  <p>Stuart PNG Panel 2 G'3 <xu:<ka.la>>.NAAH</p> </div> <div style="text-align: center;">  <p>Stuart PNG Panel 2 K'3 <xu:<ka.la>>.NAAH</p> </div> <div style="text-align: center;">  <p>Coll-1 YAX HS3 Step 1 B3 <xu:ka:la:NAAH>.<AJAW:wa></p> </div> </div> <ul style="list-style-type: none"> • Pronunciation: <ul style="list-style-type: none"> ○ There is uncertainty as to whether the head of the leaf-nosed bat should be read as tz'i or xu. (or perhaps even SUUTZ'). ○ TOK (2017) glosses the dictionary entry of the bat-head as SUUTZ'/tz'i/xu? and has TOK.p2.para2.l-4: The sign that looks like a head of a bat, for instance, has two confirmed readings in distinct contexts: a logogram SUUTZ' "bat" and a syllabogram tz'i. The third reading – a syllabogram xu – is plausible, but less well-proven. The corresponding catalog entry will show all these readings underneath the character. ○ AT-YT2021-lecture22.t0:37:36: Tz'ikal Naah is what is shown on the slide, and Tokovinine also reads it out as that. This is because the head of the leaf-nosed bat can be read as xu or tz'i. ○ AT-YT2021-lecture25.t0:01:50: Tz'ikalnaah is what is shown on the slide (though Tokovinine does not read this part out). ○ Martin-AMP (2020) glosses it with <i>xukalnaah?</i> rather than <i>tz'ikalnaah?</i>. ○ Wagner-APMotXET.p3-7 discusses the subtleties of the "Xukalnaah" toponym. In particular, that the "bat-head glyph" has multiple readings – as SUUTZ', xu, or tz'i. In many cases (including this one) it has not been determined which of these readings is the appropriate one. So the reading "Xukalnaah" (instead of "Suutz'kalnaah" or "Tz'ikalnaah") is tentative, for convenience, as being perhaps the most likely reading (based on personal preference). • In the Martin-AMP.p395.r2.c1 example, the wa under the xu is not part of the PMS, but a phonetic complement for AJAW. • PNG Panel 2 B'3 & E'3 & G'3 & K'3. While the main text has the obvious glyph-block labels, there are two slightly different systems of glyph-block labelling for the six kneeling vassal ajaws: <ul style="list-style-type: none"> ○ Schele&Miller-BoK: <ul style="list-style-type: none"> ▪ Continues with Y-Z for the first. ▪ Goes to A'-B' to I'-J' for the remaining five. ▪ Ends with K'-L' for the son of the ruler. ○ Pitts-BHPN: <ul style="list-style-type: none"> ▪ Omits the use of Y-Z altogether. ▪ Begins with A'-B' to K'-L' for the six.




					<ul style="list-style-type: none"> ▪ Ends with M'-N' for the son of the ruler. <p>The PNG Panel 2 labels above follow the Pitts-BHPN convention. The examples are from the names of four of them: #1, #3, #4, and #6.</p> <ul style="list-style-type: none"> • Tokovinine-TPoP has 56 mentions of Xukal (7 as Xukalnaah, 48 as Xukal Naah, 1 as Xukal<NewLine>Naah). Tokovinine-TPoP.p222.table6.16 gives an overview of monuments/inscriptions (13 in number) where Xukal Naah lords are associated with different toponyms: Sak Lakal, Bubul Ha', Xukal Naah, Usij Witz, and ?Patal. • Tokovinine-PaliCMN has 31 mentions of Xukal. 10 as Xukal/Tz'ikal Naah (but only 8 show up in the search because two of them has a Xukal<NewLine>/Tz'ikal), 14 as Xukal Naah (when quoting other works), 6 as Xukal<NewLine>Naah, and 1 more (can't find).
bird-staff (ritual object)	N	H	S	xukpi	 <p>JM.p232.4 = Graham YAX Lintel 2 G-H ti.<AK'OT:tajj><ti:xu[ku]>.pi</p> <p>Graham YAX Lintel 2 K-L <AK'OT:ta>.ja <ti:xu[ku]>.pi</p> <p>Graham YAX Lintel 5 B2-C2 a.<*AK'OT:*ta:ja> *ti.<<xu[ku]>.pi></p> <ul style="list-style-type: none"> • The <i>xukpi</i> – also referred to as a “bird-staff” in English – is a ritual object used in certain dances. It has the shape of a cross, of about 2/3 to 3/4 human height. It has two circular elements (resembling the abstract variant of <i>mo</i>, i.e. a circle of touching dots), one on each end of the arms of the cross. At the top there is the effigy of bird, with wings and tail outstretched (seen from the top), with the head pointing down. From the ends of the initial, shortish tail are more long, flowing tail feathers, apparently always with two or more curving off in one direction and a single, solitary long, flowing tail feather curving off in the opposite direction. At the bottom end of the vertical shaft of the cross there's a long stretch of what appears to be fabric, flaring out slightly at the bottom. • The <i>xukpi</i> features in the dance rituals recorded in YAX Lintel 2 and YAX Lintel 5 – in both cases it is represented in the iconography and referred to in the glyphic text: <ul style="list-style-type: none"> ○ YAX Lintel 2 features three(!) <i>xukpis</i>: one held by the junior participant in the dance, and two by the senior participant. ○ YAX Lintel 5 features two <i>xukpis</i>: both held by the male (i.e. main) participant in the dance.
deer antler	N	B-A	L	xukub	 <p>K&L.p12.#6 = KuppratApp XUKUB</p> <p>TOK.p9.r4.c4 = KuppratApp XUKUB</p> <p>BMM9.p19.r1.c4 XUKUB</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • The deer antler alone can also be read <i>sip</i> in the right context. • Do not confuse XUKUB = “deer antler” with the phonetically (slightly) similar JUKUB = “canoe”.
Copan (EG)	N	U-PP	S	xukuup?	 <p>Martin-AMP.p395.pdf419.r4.c2 ?</p>















					<ul style="list-style-type: none"> • Reading/pronunciation – some epigraphers transcribe <i>xukup</i>, others do not transcribe anything at all (probably because of uncertainty between reading xu or tz'i for the bat-head): <ul style="list-style-type: none"> ○ Looper-LW.p135.pdfp148.c1.para2.l-4 (2003): The name of Copan may have been Xukpi or Xukup, after the motmot, a type of flycatcher (<i>Momotus momota</i>). Additional toponyms at Copan derive from the names of birds, such as Mo' Witz ("Macaw Mountain"). ○ GutiérrezGonzález-PhD.p147.pdfp160.fn60 (in connection with QRG Stela E) (2012): About the doubtful <i>xukpi'</i> reading for Copán, see note 30. [Sim: English from Spanish via GT] ○ GutiérrezGonzález-PhD.p96.pdfp109.fn30 (2012): [English from Spanish via GT] The emblem glyph of Copán consists of three glyphic elements: T756.T528.T177. There have been some proposals for its translation from a transliteration xu-ku-PIH/xu-ku-pi that would be transcribed <i>xukpi'</i> or <i>Xukpi</i> (see Schele, Grube, and Fahsen 1994; see Montgomery 2002). Looper (2003:135) points out that it could be read not only as <i>xukpi</i> but also <i>xukup</i> by a direct derivation from the word motmot (<i>Momotus momota</i>), which is not a bat but a flycatcher bird. This work [Sim: meaning the PhD thesis itself] does not follow these proposals, so the glyph of the bat (T756) that is observed in the main sign of the emblem glyph of Copán is not transliterated or transcribed or translated, but is handled as COPÁN (without translation and in capital letters). Whenever there is a reference to this bat glyph preceded by the logogram IK' in the first part (or transliteration), the traditional name of Copán will be used under the "black COPAN" formula. ○ Martin-AMP (2020) doesn't assign a reading. ○ The reading <i>xukuup</i> is from Dorota Bojkowska's notes from the Stuart lecture on the CPN HS (Penn Pre-Columbian Society, 2022), where Stuart had <i>Xuk(uup?)</i> on his slide. The long-u is probably because of the disharmonic spelling, with Cu+Ci.
wound	N	B-H	L	yah ₁ / ya / ya'	 <p>TOK.p36.r3.c2 ?</p>  <p>BMM9.p14.r3.c3 A...?</p>  <p>25EMC.pdfp52.#1 YAH</p>  <p>Grube-ALfYW.p1.fig1.1 = Grube-WwH.p170.fig3.f YAH / YA'</p>  <p>Grube-ALfYW.p4.fig5 DPL HS1 Step III D3 <u:CHAM>.<YAH:hi?></p>  <p>Grube-ALfYW.p4.fig6 DPL HS2 Step V <u:CHAM>.<YAH:hi?></p>  <p>Grube-ALfYW.p5.fig7 Bolonkin area ballgame yoke u.<<YAH[TUUN].ni>:a></p>  <p>Grube-ALfYW.p8.fig10.a K2213 YAH</p>  <p>Grube-ALfYW.p1.fig1.2 YAH</p>  <p>Grube-ALfYW.p1.fig1.3 YAH</p>  <p>Grube-ALfYW.p2.fig2.1 YAX Lintel 37 A4 YAH</p>  <p>Grube-ALfYW.p2.fig2.2 CPN Stela J back YAH</p>  <p>Grube-ALfYW.p2.fig2.3 PNG Burial 13 incised shell <?:T'AB[yi]?>.<YAH:TE'?></p>





					<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  Grube-ALfYW.p3.fig4 Pearlman 58 <ya:YAH>.<ka:ba> </div> <div style="text-align: center;">  Grube-ALfYW.p8.fig10.c TIK Stela 10 G8 ya.<YAH:la> </div> <div style="text-align: center;">  Grube-ALfYW.p8.fig10.d BPK Structure 1 Room 1 North Wall caption I-36 a{j}.YAH </div> <div style="text-align: center;">  Grube-ALfYW.p8.fig11.a IXZ Panel 2 Block 4 S1-T1 [YAH]BAHLAM:ma </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L. The glyph given in BMM9.p14.r3.c3 (complete pronunciation not given) is not explicitly linked to the other examples here, but the similarity seems to justify it. • 25EMC.pdfp52.#1 glosses this as “opening, wound”. • Almost all the examples are from Grube-ALfYW, which proposes a reading of YAH/YA, and meaning “to wound”, “injure”. • Features: <ul style="list-style-type: none"> ○ Anthropomorphic head with a “stepped V” under the eye. ○ Optional obsidian blade, acting as a kind of “signific” (it can be above or to the left). • Grube-ALfYW (2020) proposes YAH or YA, but Grube-WwH.p169 and Grube-WwH.p170.fig3.f (2021) has YA'. • [JP: Write the Houston&Stuart update].
suffer, injure; wound, pain	V		L	yah 2	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  T358 </div> <div style="text-align: center;">  MHD.HL6 YAH </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  Safronov Denver-Brussels Panel D6 (a.k.a. Brussels Panel B6) <AJ:YAH:K'IN:a>.<AJ:CHAK:TOOK':la> </div> <div style="text-align: center;">  W. Coe TIK Stela 31 C23 ya.YAH+hi </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, TOK, BMM9, 25EMC. <ul style="list-style-type: none"> ○ With the exception of TOK, this is not surprising for the other four reference works, as they are very much based on the pronunciation of the glyph – without a confident pronunciation, a glyph will not be listed in any of these works. ○ TOK is an exception to this general rule, and it lists many glyphs whose pronunciation is totally unknown. Despite this principle, this glyph has not been included. ○ It is not included in the K&L.p45 list of undeciphered glyphs. • Features: <ul style="list-style-type: none"> ○ A headless body sitting on the ground. ○ No arms. ○ Only one leg visible. • Do not confuse this with the visually similar “half-kneeling legs” / HKL.

					<ul style="list-style-type: none"> This is not a very common glyph – There are only 10 hits on MHD for “blcodes contains HL6” (2022-10-27). Accompanying it are (the “floppy-pear” variant of) HUL, K’IN, ya, hi. Apparently, these last two are considered the initial and final phonetic complements of the logogram. The MMM-consensus is that it is read YAH – TIK Stela 31 C3 is considered to have initial and final phonetic complements. Where is the paper which discusses this reading? In TIK Stela 31 C3 it’s verbal (i.e. contributing significantly to the meaning of the narrative) whereas in the Denver-Brussels Panel it’s a toponym (i.e. noun-based, not contributing the “injure” meaning to the narrative – at most “Injure K’ina”?). Or perhaps it is a different glyph with K’IN? The relationship of this glyph to the “other YAH” (which also has a “wound”-related meaning) is unknown – are they just two very different glyphs, like “UHMAN”.
subordinate lord to	N	TA	M	yajaw	 <p>JM.p280.#4 ya.<AJAW:wa></p>  <p>AT-E1168-lecture6.t0:07:30(.12) ya.<ja:wa></p> <ul style="list-style-type: none"> In theory (grammatically speaking) this is just the possessed form of <i>ajaw</i>, but in practice it forms an independent word meaning “sub-ordinate” or “vassal” lord. One name/title precedes and another follows the word <i>yajaw</i>. The “possessed” person is the vassal and the “possessor” is the overlord: <X> <i>yajaw</i> <Y> = “<X>, the lord of <Y>” (in this context, “of” in the sense “owned by”, like “the house of”, “the torch of”, etc). In a different construction, <i>yajaw</i> can be followed by a noun like <i>k’ahk’</i> = “fire” or <i>te’</i> = “wood”/ “spear”: the “Lord of the Fire”, the “Lord of the Spear”. In that context: <ul style="list-style-type: none"> It’s a title held by various dignitaries in the Classic Maya administration. The lord is master of the noun which follows (see <i>yajaw k’ahk’</i>, <i>yajaw te’</i>). As an independent noun, <i>yajaw</i> can be preceded by a u-possessive particle, and followed by the name/title of the ruler of a polity: <X> <i>uyajaw-k’ahk’</i> <Y> = “<X> is the Lord of the Fire of <Y>”, i.e. serves ruler <Y> in the role of “Lord of the Fire”. The word <i>yajaw</i> can be spelled either a ya-AJAW(-wa) or ya-ja-wa. <ul style="list-style-type: none"> It’s a single word, not multiple words, to it can’t really be classified as a phrase. One of the spellings uses the logogram AJAW (not as a rebus), so it shouldn’t be classified as a “mixed” spelling (of syllabograms and rebuses) either. But this is such an unusual situation that the classification system is bent slightly, and it’s viewed (just from a technical perspective) as a “mixed” spelling.
lord of the fire (title), fire lord	N	TA	P	yajaw k’ahk’	 <p>JM.p280.#3</p>  <p>= Greene PAL Tablet of the Slaves E1</p>  <p>Teufel-PhD.p375. PNG Stela 12 B18-A19</p>

					<p>ya:AJAW:K'AHK' ya:AJAW:K'AHK' u.ya.<ja:{w}:K'AHK'> ?</p> <ul style="list-style-type: none"> This was a rank in the administration of the Classic Maya polity. It can be thought of as a single concept, and one can have <i>u-yajawk'ahk'</i> <X>: "The Yajaw K'ahk' of <X>", where <X> is the ruler of a polity. Safronov: this was the principal commander of the soldiers, the Lord of the Fire (Moscow, November 2021). AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the "military" half (as opposed to the "administrative" half) of the ruling structure: the Vassal of the Fire, presumably of the fiery headband of the king, the fire priest – these titles denote top commanders who may be credited with military victories. [Sim: No glyphs shown for this title in this part of the lecture.]
deity associated with palanquins	N	G	P	yajaw man	 <p>Polyukhovych CNC Panel 1 D5</p>  <p>AT-E1168-lecture19.assignment10 = StuartEtAl-DotD.p3.fig3 (Van Stone) TIK Temple 1 Lintel 3 B6</p>  <ul style="list-style-type: none"> This name is found in two inscriptions: <ul style="list-style-type: none"> CNC Panel 1 D5: it appears to be one of a list of three deities (in the presence of which a headband ritual for the ruler of CNC was performed). TIK Temple 1 Lintel 3 B6: it appears as the name of a deity captured when Jasaw Chan K'awiil of TIK defeated Yuknoom Yich'aak K'ahk' of CLK. This was the turning point in Tikal's long period of loss of influence to its greatest rival Calakmul. This name could be read as Yaman Ajaw, Yajaw Man, or Man Yajaw. In connection with CNC Panel 1 D5, Guenter-ARotCLP.p6.para3.Discussion.I+3 has gone for: "Yajaw Man, a palanquin deity also named at Tikal in connection with Calakmul". While the literal meaning of <i>Yajaw K'ahk'</i> and <i>Yajaw Te'</i> is quite straightforward, <i>Yajaw Man</i> remains obscure.
lord of the spear (title), war captain	N	TA	P	yajaw te'	 <p>JM.p29.#3 AJAW:TE':wa</p>  <p>JM.p260.#2 [u]ya.<AJAW:te':wa></p>  <p>JM.p281.#1 ya.<AJAW:<TE'.wa>></p>  <p>JM.p281.#2 ya.<AJAW:wa>.TE'</p>  <p>Mathews YAX Lintel 21 D1 ya.<<chi+CHA'>:AJAW>.TE'</p>  <p>Graham YAX Lintel 35 B3 ya:AJAW:TE'</p>  <p>Graham YAX Lintel 35 B7 ya.<AJAW:TE'></p>  <p>Graham YAX Lintel 37 D2 <u:ya>.<AJAW:TE'></p>  <p>Graham YAX Lintel 37 C5 ya.<AJAW:TE'></p> <ul style="list-style-type: none"> K&H and JM list <i>ajaw-te'</i> as a valid term as well, but I feel that it's better listed as <i>yajawte'</i> – "The Lord of the Spear" – the possessive is an intrinsic part of the term, as it provides the "of" for "Lord of the Spear". TE' can mean "wood" or "tree". Some epigraphers translate <i>yajaw te'</i> as "Lord of the Tree" but others read it as "Lord of the Spear", with "wood" being a metaphor for a spear. It can be thought of as "war-captain" – a single concept, and one can have <i>u-yajawte'</i> <X>, which means "The War-Captain of <X>". Alex: This is a military title, but not as senior as Yajaw K'ahk'. It is not a ranking title, but a professional title.

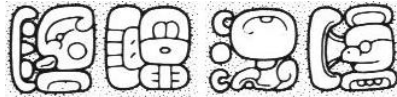
					<ul style="list-style-type: none"> AT-YT2021-lecture24.t0:26:21-27:00 – mentioned as one of the many titles in the “military” half (as opposed to the “administrative” half) of the ruling structure: Vassal of the Spear, presumably the spear of the king – these titles denote top commanders who may be credited with military victories. No glyphs shown for this title in this part of the lecture.
above	P		S	yak'ol / yahk'ol	 <p>Schele PAL TI CT E5 ya.<k'o:la></p> <p>Schele PAL TI CT I3 ya.<k'o:la></p> <p>Schele PAL TI WT A4 ya.<k'o:la></p> <p>MC.p57.ex5 CPN Altar Q E2 ya.k'o{l}</p> <p>Stuart-OFoAaG.p3.fig3 QRG Zoomorph P <ya.k'o{!}>.<K'AHK'.TIL{iw}:CHAN></p>
throw down	V		M	yal	<p>[For glyph examples, see AL = “child of mother”.]</p> <ul style="list-style-type: none"> Do not confuse with <i>al</i> = “child” and <i>yal</i> “child of mother”. The basic noun for <i>al</i> = “child” begins with a vowel, so the possessed form of that is <i>yal</i> = child of (mother). In contrast, the basic form of the verb is <i>yal</i> = “to throw down”, which begins with a consonant, so the ergative form with third person active would be <i>uyal</i>.
say; here is	V		L	yal	<p>[For glyph examples, see AL = “child of mother”.]</p>
noble	N	TA	P	yal yunen / yal umihiin	 <p>AT-YT2021-lecture24.t0:17:02 ceramic vase? (reference not given) ya:AL yu:ne{n}</p> <ul style="list-style-type: none"> The bottom part of the second glyph-block is not related to bu. Instead, it is an unusual variant of the ne (iconographically derived from NEH, the tail of a jaguar), where the spiral / scroll reflects the tail, and the dark dots represent the jaguar spots). Tokovinine explains that someone who is the “child of (a named) mother and child of (a named) father” is someone of note, i.e. someone belonging to the nobility, someone with ancestry. AT-YT2021-lecture24.t0:17:02 also gives <i>yal umihiin</i> with a ceramic given as an example, but I don’t think this is clear enough to include here.
daughter of father	N	TR	L	yatik?	 <p>Stuart-NDLCP.p1 CRN Panel 6 G5 YATIK?</p> <p>Stuart-NDLCP.p1 CRN Panel 6 K1 YATIK?</p> <p>Stuart-NDLCP.p1 CRN Panel 6 T1 YATIK?</p> <p>TOK.p18.r3.c3 ?</p>

					 <p>Martin-WaD.p1.fig1 (Schele) CRN "Dallas Panel" G5 YATIK?</p>  <p>Martin-WaD.p1.fig1 (Schele) CRN "Dallas Panel" K1 YATIK?</p>  <p>Martin-WaD.p1.fig1 (Schele) CRN "Dallas Panel" T1 YATIK?</p>  <p>Martin-WaD.p4.fig4a (Martin) CRN "Dallas Altar" G5 YATIK?</p>  <p>Martin-WaD.p4.fig4b (Leaman) = FK.p8.HumanHeads.r2.c5 CRN "Dallas Altar" K1a YATIK?</p>  <p>YATIK?</p>  <p>Martin-WaD.p4.fig4 (Martin) CRN "Dallas Altar" T1a YATIK?</p>  <p>Boot-CaACD.p4.fig3 = Boot-AtCoINYKM.p19.fig12.e Early Classic ceramic vessel F-G 5.YATIK? KOKAAJ</p>  <p>TOK.p18.r3.c4 ?</p>  <p>T831 -</p>  <p>MHD.ZTA.1&2 ATIK</p> <ul style="list-style-type: none"> • Martin-WaD is the paper in which Martin argues for the meaning "daughter of (father)". • The readings of YATIK in Martin-WaD are not based on the Linda Schele drawing (given in Martin-WaD.p1.fig1), but instead on his own re-drawings (given in p4.fig4a-c), which show the "tadpoles" much more clearly in the CRN "Dallas Altar" G5, K1a, and T1a. • TOK does not commit to a pronunciation, but gives only "?". • MHD gives ATIK instead of YATIK. • Variants (3): <ul style="list-style-type: none"> ○ A. Human head with "tadpoles" swimming around it: <ul style="list-style-type: none"> ▪ Typically on three of the four sides but they can be around all four sides as well. ○ B. The human head can be replaced by an element which resembles a le: <ul style="list-style-type: none"> ▪ With the "tadpoles" around it, it is T831 and TOK.p18.r3.c4. ○ C. MHD.ZTA.2 is a very different looking variant, where the "tadpoles" have become wavy lines.
blue-green; first	A	C	L	yax	 <p>K&H.p87.#9 YAX</p>  <p>TOK.p7.r2.c2 YAX</p>  <p>BMM9.p11.r2.c1 YAX</p>

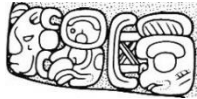
				 <p>K&L.p33.#1 YAX</p> <ul style="list-style-type: none"> • Contrasting with CHAK: <ul style="list-style-type: none"> ○ A full YAX and full CHAK are very easy to distinguish: <ul style="list-style-type: none"> ▪ A full YAX is asymmetric – one side (the “inside” edge, which attaches to main signs) is smooth, while the other side (the “outside” edge, away from the main sign) has two tiny indentations, giving it a tri-lobate edge. In contrast, a full CHAK is rectangular/oval with no indentations on the outer edge. ▪ A full YAX has – on the inside of the “inside” edge – an oval (optionally bold) with two non-touching dots, each with a “diagonal” alignment – sloping slightly NE-SW. In contrast, a full CHAK has two internal ovals, one on the inside of the inside edge and one on the inside of the outside edge. Each such oval has three non-touching very small dots; the dots don’t have a diagonal alignment and are perfectly round. ▪ A full YAX has two non-touching bars/bands, optionally cross-hatched, from the oval to the “outside” edge. In contrast, a full CHAK also has two non-touching bars/bands, optionally cross-hatched, but they go from one of the internal ovals to the other. ▪ A full YAX never has a single dot on the inside of each of the long ends of the outline. In contrast, a full CHAK does. These dots are not round, more semi-circles. ○ In the more reduced forms, YAX can lose the two tiny bumps <i>in the outline</i> of the “outer” side and CHAK can lose one (or both) of its ovals. When this happens, it is difficult to distinguish YAX from CHAK – however, the <i>absence</i> of two small internal dots at the left and right end are a useful diagnostic for YAX. If there is erosion in such reduced forms, then CHAK can also lose the single dot on the inside of each of the long ends of the outline. When this happens – CHAK has also lost one internal oval – then it’s practically impossible to know if a YAX or CHAK was written. • Contrasting with na: <ul style="list-style-type: none"> ○ Like YAX, na also has two tiny indentations on the outer edge, giving it a tri-lobate edge. ○ However, the distinguishing characteristics are: <ul style="list-style-type: none"> ▪ There is a tendency for the “middle third” of the YAX outline stick out, whereas the “middle third” of na tends to be level with the outside two or even be slightly further in. ▪ YAX has an internal oval on the “inside” edge with two <i>non-touching, diagonally oriented dots, totally within the oval</i>, while na has a curved reinforcement of the “inside” edge, with two (sometimes three) touching, <i>round dots touching</i> the curved reinforcement.
waterlily serpent deity	N	G	P	<p>yax chit juun witz' nah kan / yax chit nah kan / juun witz' nah kan / yax juun witz'</p>  <p>Bíró-ONoM.p4.fig3 (Mathews) BPK Stela 2 H1-H2 IX.<YAX:CHIT> <1:WITZ'>.<NAH:KAN></p>  <p>Mathews LTI Panel 2 B3 1:<YAX.WITZ'></p>  <p>Helmke&Kupprat-WSA.p40.fig1.d PMT Panel 1 (top right) <YAX:CHIT>.<1:WITZ'> NAH.<ka:KAN></p>



Coll-2
QRG Stela J D8-D9
YAX.<CHIT:ta> 1.WITZ' NAH.KAN



Coll-1
YAX HS2 Step 7 Q3-R4
u.<BAAH:li{aan}> YAX:<CHIT:ta> 1.WITZ' NAH.<KAN:na>



Graham
YAX Lintel 1 E2-F2
IX.1.WITZ' NAH:<ka:KAN>



Graham
YAX Lintel 15 B2,E1
YAX:CHIT NAH:KAN




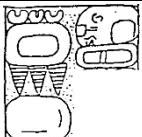


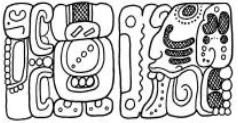
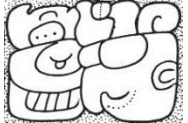



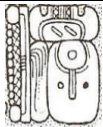





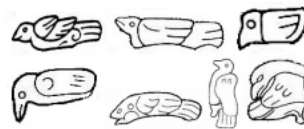


Coll-1
YAX Lintel 28 S2-T2
*IX.<*1:*WITZ'> <NAH:ka:*KAN>.<IX:*UH>



Mathews
LTI Panel 2 B3
1.<YAX:WITZ'>

- Chinchilla-ItCotMG.p438.pdfp15.para1.l+6: Stuart suggests a reading for its hieroglyphic name as Juun Witz' Nah Kan. In the hieroglyphic script, the Water-Lily Serpent served as the head variant of the number thirteen, and it also substituted for the **HAAB'** logogram. Several studies interpret it as symbolizing standing bodies of water. This may explain its association with the Maize God, who frequently appears in aquatic settings in ancient Maya art.
- The full name of the Waterlily Serpent Deity is *Yax Chit Juun Witz' Nah Kan* (3 examples above) but shorter versions are known:
 - *Juun Witz' Nah Kan* (YAX Lintel 1 & 28).
 - *Yax Chit Nah Kan* (YAX Lintel 15).
 - *Yax Juun Witz'* (LTI Panel 2).
- All three variants of **CHIT** are shown in the examples:
 - The one which looks like **lo**, or **IHK'** (black) without the “darkness” cross-hatching.
 - The one which looks like **pe** – the rabbit-head.
 - The deity head.
- Meaning: “First-Father, One Waterlily-Serpent(-Monster), First-Snake”.
- Sub-parts of his name end up as appellatives for humans – can be men or women; on BPK Stela 2, and some of the YAX lintels, it forms part of the extended title/name of some of the nobles.
- Comments:
 - In the example from PMT Panel 1 (top right), the **WITZ'** variant is the one with a **WINIK** above, rather than **HA'**.

God of the First Rain	N	G	P	yax ha'al chaak	 <p>Polyukhovych CNC Panel 1 D6-C7 YAX:HA' {al} CHAAK.ki</p>  <p>Stuart PNG Panel 2 J2-K1 YAX.<HA':la> CHAAK</p>  <p>Coll-1 & Coll-2 YUL Lintel 1 E1-F1 <ya:xa>.<<HA'AL:CHAAK>:ki></p>  <p>Coll-1 & Coll-2 YUL Lintel 1a C1-D1 <ya{x}>:HA'AL: *la? CHAAK:ki</p> <ul style="list-style-type: none"> • Yax Ha'al Chaak = "Primordial (or Blue-Green or Pure) Rain Chaak". • Lacadena-OtRoTGAotRG.p88-93 is the first paper in which HA'AL is translated as the noun "rain" rather than the adjective "watery". As per his paper, this deity name has a continuous tradition from the Classic monumental inscriptions of the Southern Lowlands to the Late Classic inscriptions of the Yucatan Peninsula to Colonial Yucatec (not explicitly said in this way, but implied). • CNC Panel 1 D6-C7, PNG Panel 2 J2-K1, YUL Lintel 1 E1-F1, YUL Lintel 1a C1-D1 are all given as examples in Lacadena-OtRoTGAotRG.p89.fig1 and Lacadena-OtRoTGAotRG.p93. • AT-E1168-lecture23.t0:35:38: Chaak of the First Rain, a popular god at Calakmul, and Calakmul was the most powerful dynasty, so the cult of this god spread to the royal courts of its vassals, during the heyday of the Calakmul hegemony. • AT-YT2021-lecture21.t0:04:45-06:36 (specifically, 05:18): Yax Ha'al Chaak is "Chaak (of the) First Rain" – the god responsible for the beginning of the Rainy Season. So at the end of the Spring, when everything is dry, you ask for the first rain [...] the important storms which bring moisture. • In the case of both CNC Panel 1 and PNG Panel 2, a ritual was performed in the presence of a number of gods, of which Yax Ha'al Chaak was one.
Yaxha	N	U-PT	P	yaxa	 <p>M&G.p72.box YAX.a{}</p>  <p>Gronemeyer-LoTiMHW.p91.fig3k YXH Stela 2 B1 (Schele) YAX.a{}</p> <ul style="list-style-type: none"> • Literally YAX + HA' = "blue/green water". • The -h- is dropped due to normal phonological processes in Classic Maya and a final glottal stop is often not written, so it's often written YAX-a (in glyphs). • The English version of the site name is often written <i>Yaxha</i>, without the final glottal stop, but I try to consistently write <i>Yaxha'</i>, in acknowledgement of its etymology. I'm inconsistent in that I write the etymological -h- in <i>Yaxha'</i> but not in <i>K'ina'</i>, but this is really to reflect common usage, which also has this inconsistency.
blue	A	C	M	yaxjal	 <p>K&H.p30.pdfp32.fig11 IXZ Stela 4 A3-B3 a.ya.<YAX:ja:la> BAAK."UHMAN"</p>  <p>Coll-1 YAX Lintel 10 B4 <YAX:ja{l}>.<wi:WITZ></p>  <p>Coll-1 YAX Lintel 14 C1 IX.<YAX:<ja[la]>></p>

					<ul style="list-style-type: none"> • K&H.p121.pdfp123.#6: <i>yaxjal</i> YAX-ja(l) / ya-YAX-ja-la → <i>yax-jal</i> adj “blue”. • EN-Wikipedia: Aj Yaxjal B’ak (ruled c. 780) was the only known ruler of the Maya city of Ixtutz, which was the most important city in the Dolores region. • The (tentative) meanings: <ul style="list-style-type: none"> ○ IXZ Stela 4: Aj Yaxjal Baak “Uhman” = “He of the Blue Bone Underworld-God”. ○ YAX Lintel 10: Yaxjal Witz = “Blue Mountain”. ○ YAX Lintel 14: Ix Yaxjal = “Lady Blue”. • Caution: there may be very good reasons not to read all three as “blue” but in fact to read them as three very different (practically unrelated) words. For example, the syntax of female titles might not allow Ix <adjective> without an Ajaw following, and there might be a deity Yaxal (from Yax-Ha’al = “First Rain”, “Primordial Rain”), with Ix <deity-name> being a perfectly acceptable syntax. That would prevent the merging of the readings for Yax Lintel 10 and 14. And perhaps it’s unknown anywhere else for the logogram YAX to have an initial phonetic complement of syllabogram ya. That would prevent the merging of either of the readings for Yax Lintel 10 or 14 with that of IXZ Stela 4.
El Cayo	N	U-PT	M	yaxniil	 <p>Stuart CAY Altar 4 B4 AJ.<YAX:<ni.la>></p>  <p>Coll-1 CAY Altar 4 J'4 YAX.<ni:la></p> <ul style="list-style-type: none"> • AT-YT2021-lecture15.t0:09:16-09:50: <i>Yaxniil</i> = “[The] Place of Many Lovely Cotingas” (that’s what a lovely cotinga looks like – a beautiful bird) [Sim: the right side of the slide has a colour-photograph of a lovely cotinga]. In fact the full name of that city today known as the archaeological site of El Cayo is <i>Yax Ahkul Ha’ Yaxniil</i> = “Green-blue / Precious Water, [the] Place of Many Turtles, the Place of Many Lovely Cotingas” – you kind of have a nice picture, you know: picturesque city, next to the river, probably a great place to be. <ul style="list-style-type: none"> ○ Sim: One place where the full name is given is CAY Altar 4 I’3-J’4: <i>Tahn Ch’een Yax Ahkul H’a Yaxniil</i>. But perhaps it’s not so much the “full name” but rather that <i>Yax Ahkul H’a</i> is a more localized / specific area within the main centre of the El Cayo polity / CAY site (in the same way as <i>Chik Nahb</i> is a more localized / specific area of <i>Hux Te’ Tuun</i> (CLK), the (later) main centre of the Kaanul polity / “Snake Kingdom”). ○ Sim: Altar 4 is referred to as Altar 1 in HoustonEtAl-TMoB.p127.pdfp138.col1.fig3.23. This is either a typo or based on a different nomenclature.
lovely cotinga	N	A-B	L	yaxuun	 <p>K&H.p18.c1.r1 YAX Lintel 21 D7 ya.<YAXUUN:BAHLAM></p>  <p>K&H.p18.c1.r2 YAX Lintel 30 G2 ya.YAXUUN.<BAHLAM:ma></p>  <p>K&H.p18.c1.r3 YAX HS Step VII Q6 <ya.YAXUUN>:BAHLAM</p>  <p>K&H.p18.c1.r4 YAX Lintel 43 B2 <ya:YAXUUN>.BAHLAM</p>  <p>K&L.p17.#4</p>  <p>TOK.p27.r4.c4 = BMM9.p19.r7.c1</p>  <p>25EMC.pdfp52.#4.1&2&3&4 =</p>



JM.p292.#3
ye{h}:TE'



JM.p292.#4 = YAX HS3 Step 1 D2b
ye.he.TE'



JM.p293#1
ye{h}.<TE'>



JM.p293.#2
ye.<TE':je>



JM.p293.#3
ye.<TE':je>



Stuart-ACS.p5.fig4
CRC Altar 23 E3
ye{h}:TE'



Stuart-ACS.p5.fig4
CRC Altar 23 G3
ye{h}:TE'



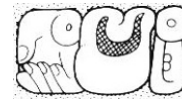
Safronov
PSD Lintel 1 C1
<ye:he>.TE'



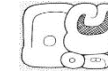
Graham
YAX Lintel 16 F1
ye.<he:TE'>



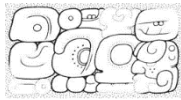
Coll-1
YAX HS3 Step 1 A4a
ye:he:TE'



Coll-1
YAX HS3 Step 1 D2b
ye.he.TE'




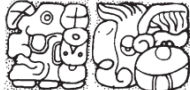



Coll-1
YAX HS3 Step 1 C8
ye.<he:TE'>

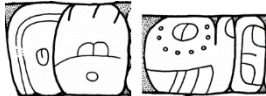











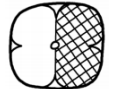

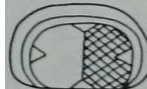



Coll-1
YAX HS3 Step5 A3-B3
<ye:he:TE'>.<TE':ku:yu>.SIP.<CHAN:"UHMANT">



- This term is found exclusively in the possessed form *yeh te'* / *yej te'*.
- K&H.p103.#20 (2020): *ehte'* / *ajte'* **ye-TE'-je** / [**ye**]TE'-je / **ye-he-TE'** / **ye-TE'** / **ya-TE'-AJ?** = *y-ejte'* / *y-ejte'* / *y-ehte'* / *y-e[h]te'* / *y-ajte'* (?) n "deed, feat" (?) in possessive constructions used to introduce the agent of martial actions; follows the names of captives and introduces that of the captor. [=K&L = BMM9]
- MHD translations this standardly as "his victim 'lance-point'?". The lance if from the **TE'**, and the -e- apparently is "point" (from EB.p62.pdfp67.#2 e = "point, edge"). It isn't clear where "victim" comes from – perhaps implicit, from the context.
- In two JM examples (JM.p293.#2 and JM.p293.#3), there is a **je** at the end, after the **TE'**. This is puzzling – perhaps it's meant to attach onto the end of **ye**, but due to practical reasons of the **ye** being rather narrow in the horizontal axis, it attaches to the **TE'** instead. But for the purposes of pronunciation, it's meant to come before the **TE'**.
- Both **je** and **he** are found. The former (giving *yejte'*) is perhaps the older form, with the latter (*yehte'*) arising out of the merger of -j- and -h- in the Late Classic. For example:
 - YAX Lintels 60-49-37-35 – commissioned by K'inich Tatbu Skull II, who reigned from 526 to 537 AD (M&G.p120.#2) – have *yejte'*
 - YAX Lintel 16 – almost definitely commissioned by Yaxuun Bahlam IV, who reigned from 752 to 768 AD (M&G.p128.#1) – has *yehte'*

			<ul style="list-style-type: none"> • O’Neil-OMaMaY (2011) has a discussion on the set of four lintels – YAX Lintels 60-49-37-35. These four lintels form one continuous narrative about the first 10 rulers of YAX. They were commissioned by the tenth ruler (i.e. the last on the list) – K’inich Tatbu Skull II (he was definitely not the last ruler of YAX, just the last ruler on the list). The rulers are listed in chronological order and a list of (probably) the captives of each one is given. As such, O’Neil views <i>yejte’</i> as a relationship term for captors and captives. O’Neil-OMaMaY.p255.c1.para2 (my emphasis):The king list would have given context and legitimacy to K’inich Tatbu Skull II’s reign, but it also may have served as a list of military victories. In particular, the accession phrases are followed by a relationship glyph and one or more names with titles identifying them as foreigners—some of them royalty—from other Maya polities such as Piedras Negras, Bonampak, and the Snake kingdom (Martin and Grube 2008:120–121; Mathews 1997:72, 84, 91–103) (Figure 16). // Schele and Mathews (1991) interpreted these relationship glyphs as signaling royal visits on the occasion of rulers’ accessions, but more recently, multiple epigraphers—including Nahm, Martin, Grube, and Houston—explain the relationship as one of captor-captive, with the foreigners named as captives to successive rulers (Houston et al. 2008:80–82; Martin and Grube 2008:118–121; Nahm 1997, 2006), although Stuart (2007b) favors the interpretation that they were royal visitors and not captives. There is still debate regarding the decipherment of this relationship glyph. When spelled phonetically, it appears as ye-TE’-je or ye-je-TE’ (the variation being a distinct problem in its decipherment), and there is no clear translation or understanding of this word’s form or meaning (Simon Martin, personal communication 2006). Nevertheless, examination of the Hieroglyphic Stairway 1 text and other monuments indicates the captive interpretation is more probable, for some records align with captures narrated on other monuments, including the capture of the Piedras Negras heir, T’ul Chihk, also appearing on La Pasadita Lintel 1 (Houston et al. 2008:80–82; Nahm 2006:36–37): <ul style="list-style-type: none"> ○ https://wikimili.com/en/Yo%27nal_Ahk_III: “T’ul Chihk, was captured by Yaxun B’alam IV of Yaxchilan”. ○ https://sites.google.com/site/s14anth137/naranjo-01: “Piedras Negras rivaled Yaxchilan for power, which perhaps created the capture of K’inil Ajaw T’ul Chihk, the Sun Lord of Piedras Negras, at La Pasadita, one of Bird Jaguar IV’s most prominent conquest[s].”. • The word <i>yejte’</i> occurs 14 times on the continuous narrative of Lintels 60-49-37-35: <ul style="list-style-type: none"> ○ Lintel 60: A3, C1, C5. ○ Lintel 49: C1b, C6, D7. ○ Lintel 37: A3, C1, C4a, D6a. ○ Lintel 35: A3a, A5, C1, C5. • The consensus is that it’s the “captive” interpretation, with a syntax <X> <i>yejte’/yehte’</i> <Y>. However, even with the acceptance of the semantic area being related to a captor and captives (rather than relating to a host and visitors), there remains one puzzling point: <ul style="list-style-type: none"> ○ On YAX Lintels 60-49-37-35 the meaning seems to be <X> is the captor and <Y> is the captive (or captives). ○ On YAX Lintel 16 the meaning seems to be <X> is the captive and <Y> is the captor. Perhaps the flipping in syntax is a historical development. For example, if <i>ehte’/ejte’</i> could mean either the verb “to capture” or the noun “captive” (in the same way as <i>jul</i> could mean either the verb “to piece” or the noun “spear”), then the earlier interpretation of the <i>y-</i> might have been the 3rd person singular ergative of a transitive verb with initial vowel, leading to “he captured” (<i>with fronting of the subject to before the verb</i>), followed by one or more names of captives, while the later interpretation of the <i>y-</i> might have been the possessive of a noun with initial vowel, leading to “the captive of”, followed by the name of the captor. But this is just wild speculation on my part. • A seemingly separate use of <i>Yeh Te’</i> is in the names of rulers or buildings. They can be found in MHD by doing a search on “blngl = yeejte’” because names are not translated into English, but simply transcribed. Displaying the fields “obsitecodeorigin” and “blsem” also helps to see the pattern behind these occurrences. There are 14 occurrences, and they fall into the following categories: <ul style="list-style-type: none"> ○ Personal name: <ul style="list-style-type: none"> ▪ <i>Yeejte’</i> K’inich, ruler of Lacanja-Tzeltal / “Sak Tz’i’” (2 occurrences, one on each of two different monuments – BPK Lintel 1 and BPK Lintel 2). ▪ <i>Yeejte’</i> K’inich I, ruler of MTL (2 occurrences, both on one monument – Stela 1). ▪ <i>Yeejte’</i> K’inich II, ruler of MTL (5 occurrences, on four vases from the MTL region). ○ Structure name: <ul style="list-style-type: none"> ▪ <i>Yeejte’</i> Naah: The name of a building in PAL, TIK and TZD (5 occurrences, one on each of five different monuments, three in PAL, and one each in TIK and TZD). <p>Note that the number of <i>hits</i> returned in MHD may be higher than the number of actual occurrences because hits correspond to glyph-blocks, and a single occurrence of a name may be spread over several glyph-blocks.</p>
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					<ul style="list-style-type: none"> • Tokovinine-OLGaS – a slide-deck presentation – mentions Yeh Te’ K’inich I & II several times, in connection with a list of rulers of Ik’a’ / MTL. • Sim: “The Deed of the Sun God” seems like a perfectly reasonable name. • Do not confuse <i>yehte’ / yejte’</i> = “the deed of” with (the first word of) <i>yet k’aba’(il)</i> = “the namesake of”. They are visually and phonetically similar – especially when the former is underspelled, with the omission of the he or je. They are semantically very different – the main commonalities are that: <ul style="list-style-type: none"> ○ They both are preceded by the name of a person and are followed by the name of another person. ○ The initial glyph in both cases is ye. ○ The final glyph is TE’ in <i>yehte’</i> and te in <i>yet k’aba’(il)</i>.
below	P		M	yehmal	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Stuart-MaM.p4.c2.fig5a PAL TS Sanctuary Jamb ye:ma:la K’UK.<LAKAM[wi?]:tzi></p> </div> <div style="text-align: center;">  <p>Stuart-MaM.p4.c2.fig5b PAL TS Main Tablet O15-N16 ye[la]:ma K’UK.<LAKAM:wi:tzi></p> </div> <div style="text-align: center;">  <p>Stuart-MaM.p4.c2.fig5c PAL Temple 18 Stucco Glyphs ye.<ma:?:la> *K’UK’.<*LAKAM:*WITZ></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Stuart-MaM.p4.c2.fig5d PAL Temple 18 Jamb <ye[ma]>:la K’UK’.LAKAM wi.tzi</p> </div> <div style="text-align: center;">  <p>Stuart-MaM.p4.c2.fig5e PAL PT R18-Q19 ye:*ma?:la *K’UK’.<*LAKAM:*WITZ></p> </div> </div> <ul style="list-style-type: none"> • Stuart-MaM.p4.c1.para4-p5 (2021): <ul style="list-style-type: none"> ○ Provides a good argument for treating the <i>yehmal</i> in the phrase <i>yehmal K’uk’ Lakam Witz</i> as being a relational noun / preposition qualifying the toponym <i>K’uk’ Lakam Witz</i> rather than as the first part of the name of the toponym (often in that case translated as “descending”). Stuart’s argument is based on the existence of Ch’orti’ <i>ejmar</i>, Spanish “abajo”, English “below”. ○ Proposes that <i>Lakam</i> be translated as “Banner” rather than “Great” based on the reasoning that: <ul style="list-style-type: none"> ▪ It’s unlikely that <i>k’uk’</i> and <i>lakam</i> would function as individual modifiers on <i>witz</i>, in that particular order. ▪ A representation of an actual quetzal banner (<i>k’uk’ lakam</i>) appears on Stela 5 of Piedras Negras, as part of the headdress of K’inich Yo’nal Ahk. • AT-YT2021-lecture20.t1:06:13-1:08:03 (in explaining PAL TS F15-E16/O15-N16 <i>yehmal k’uk’ lakam witz</i>) supports this view. Tokovinine also explains that: <ul style="list-style-type: none"> ○ Traditionally, the entire four words are seen as the location phrase, with an implicit/unwritten <i>ti</i> preposition preceding it: <i>Yehmal K’uk’ Lakam Witz</i> = “upon the Great Mountain of the Quetzal’s Descent”. ○ The new interpretation makes <i>yehmal</i> into a sort of preposition (also citing Ch’orti’ <i>ejmar</i>), here explicitly written: <i>yehmal K’uk’ Lakam Witz</i> = “beneath the Quetzal Banner Mountain... ”. <p>Tokovinine further explains that finding the temple itself would settle the matter, as the first interpretation implies that the location is (more or less) on top of the mountain, while the second interpretation would have the location if not at the very foot of the mountain, then at least not at the top, i.e. (more or less) at the bottom.</p> <ul style="list-style-type: none"> • Although it has the outward appearance of a possessed inflection of <i>ehm</i>, I’m treating it as a fossilized inflection that functions as a fixed and independent word. That’s the reason that this entry is listed under <i>y-</i> rather than <i>e-</i> (in a similar way to <i>yitaaaj</i>, <i>yichnal</i>, etc). • The head variant of ye is well-documented in the textbooks and teaching materials: 25EMC.pdfp27, BMM9.p7, TOK.p25.r5.c2; often with a trilobate element covering the eye, but not in the case of the examples given here.

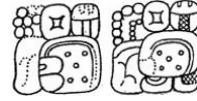
namesake	N	TR	P	yet k'aba' / yet k'aba'il	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Gronemeyer TRT region Wooden Box J2-K1 <ye.te>.<k'a[ba]{'il}></p> </div> <div style="text-align: center;">  <p>Pitts-BHPN.p113 PNG Shell Plaques from Burial 5 L2 <na:wa:ja>.<<ye:te>.<<k'a[*ba]>:li></p> </div> <div style="text-align: center;">  <p>Mathews BPK Stela 2 D6 <ye:ta>.<K'ABA':li></p> </div> </div> <ul style="list-style-type: none"> This term is found exclusively in the possessed form <i>yet k'aba'il</i>. Do not confuse ye-te → <i>yet</i> with ye-he-TE' → <i>yehte'</i> (particularly in some instances of the latter where the <i>-h-</i> is underspelled). They are phonetically (and graphically) similar, but: <ul style="list-style-type: none"> <i>yet</i>: is a monosyllable, with no <i>-h-</i> associated with the vowel, and does not end in a glottal-stop. Also, in its meaning of “namesake”, it’s always followed by <i>k'aba'(il)</i>. <i>yehte'</i>: is disyllabic, has an <i>-h-</i> associated with the first vowel, and the second syllable ends in a glottal stop. <p>The other resemblance is that they both have ye at the start, but <i>yet</i> has a te at the end while <i>yehte'</i> has a TE' (used as a rebus?) at the end. Semantically, they are very far apart – the former is associated with a namesake and the latter is a “(military) deed”. One of the reasons for confusion is that they share identical syntax: both are preceded by the name of a person and followed by the name of another person.</p> <ul style="list-style-type: none"> AT-YT2021-lecture22.t0:34:00-34:50 provides a vital clue to reading glyph-block L2 of the PNG Shell Plaques as <i>yet k'aba'il</i>. The series of references showing the “namesake” meaning is quite complex: <ul style="list-style-type: none"> Looper-ARotWBfT.p2 (1991) still reads TRT region Wooden Box J2 as “by the action of” / “by the work of”. HoustonEtAl-QaQIGNaA.p28.fig11.g and HoustonEtAl-QaQIGNaA.p29.table6.#12 (2001): ye-te-[k'a-b'a]-IL, <i>y-etkab'al</i>, followed by the name of what appears to be a goddess, Ixik matawi:l. [Sim: these show a drawing and a transliteration of PNG Shell Plaques from Burial 5 but do not appear to gloss this as “namesake”.] Zender&Guenter-TKoLCT.p7.c2.para3 (2000): Following this name are 3 glyph-blocks whose constituent signs can be read as ye-te k'ab'a-IL u-MAM. While these signs have previously been taken as introducing a fourth, otherwise unknown historical personage into the events surrounding this accession (Looper 1992), the ye- and -IL- signs are more likely to target a possessed nominal construction of the form <i>y-et-k'ab'a-il u-mam</i>, or “[Ik' Muuy Muwahn is] the <i>et-k'ab'a</i> of his grandfather”. As Houston et al (1999) have noted, the rare compound noun <i>et-k'ab'a</i> (literally “property-name”) – identified by them in the inscriptions of Bonampak and Piedras Negras – conveys the sense of “namesake” (cf. Yukatek /etk'ab'a/ “de un mismo nombre con otro” [GT: “of the same name with another”], Barrera-Vasquez 1980:160)] Thus, Ik' Muuy Muwahn is clearly identified in the box text as “the namesake of his grandfather”. If we assume, for the moment, that B'alam Ajaw was succeeded by his son (the predominant pattern in Maya succession throughout the Classic Period), then it stands to reason that the Ik' Muuy Muwahn of the Tortuguero Wooden Box ought to have had a grandfather of the same name, who should in turn have been the father of B'alam Ajaw. [→ Houston, Robertson, Stuart; 1999 paper at EMC. I can find only HoustonEtAl-QaQIGNaA = Quality and Quantity in Glyphic Nouns and Adjectives (Houston, Robertson, Stuart; 2001) – same title, same three authors, but with a publication date two years later.] Bíró-ONoM.p6 (2011): In D6 comes another rare collocation which can be transcribed as ye-ta K'AB'A'-a-li/ye't-k'ab'a'il or 'namesake' (see Zender and Guenter 2000). [Sim: this is Zender&Guenter-TKoLCT.] MHD (2022) transliterates, transcribes, and translates TRT region Wooden Box J2-K1, PNG Shell Plaques from Burial 5 L2, BPK Stela 2 D6 as “namesake”.
in the presence of	P		M	yichnal	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&H.p82.#9 yi[chi]:NAL:la</p> </div> <div style="text-align: center;">  <p>JM.p295.#1 = 25EMC.pdfp17.r4.c2 yi.<chi:NAL></p> </div> <div style="text-align: center;">  <p>[lost reference] <yi[chi]>.NAL</p> </div> </div>

				 <p>K&H.p44.r2.c6 yi.<T703vT704v:NAL></p>  <p>Pitts-BHPN.p113 PNG Incised Shell Plaques J1 yi.<ICHON:NAL></p> <ul style="list-style-type: none"> • There is a typo in the K&H.p44.r2.c6 reference: T703v should have been T704v:  <ul style="list-style-type: none"> • T703v (irrespective of whether it's a typo for T704v) is not the last of variants T703a, T703b, T703c, ... to T703v, but the -v just means "variant of". • TOK.p21.r5.c1 lists "T704v" as a separate ICH. Whether written with chi or ICH, the result is still <i>yichnal</i>. • Other sources give "T704v" as ICHON = "centre", yi-ICHON-NAL → <i>yichonal</i> → <i>yichnal</i> by the phonological rule in Classic Maya with the deletion of the middle vowel in derivations or compounds which result in three syllables in a row (<i>yaxuun-il</i> → <i>yaxnil</i>, <i>winik-il</i> → <i>winkil</i>). See ICHON / ICHAN = "chest". • In AT-E1168-lecture14.t0:29:57-32:39 Tokovinine discusses what he terms "relational nouns": [R]elational nouns are nouns which basically connect different sentences, most of the time. Or they describe relationships in space, or between agents. [...]. So in the hieroglyphic inscriptions, we have at least three identified relational nouns [<i>yichnal</i>, <i>yitaaj</i>, <i>tu paat</i>]. [...] // So, <i>yichnal</i> is "positioned in space" – so "within the eyesight", literally <i>yichonal</i> or <i>yichnal</i> – and it means "authoritative presence", something that happens "in your eyesight". • Although it has the outward appearance of a possessed inflection of <i>ich/ichon</i>, I'm treating it as a fossilized inflection that functions as a fixed and independent word. That's the reason that this entry is listed under <i>y-</i> rather than <i>i-</i>.
night sun; darken?	N	N	L	<p>yihk'in / yik'in / ik'in</p>  <p>K&L.p36.#9 (Y)IK'IN ?</p>  <p>TOK.p12.r3.c4 IHK'-K'IN</p>  <p>BMM9.p13.r1.c4 YIHK'IN</p>  <p>M&L.XQ5 -</p>  <p>T545 .</p>  <p>? (Bojkowska) NAR Stela 24 A2 <1:SUUTZ'>. <ta:YIHK'IN:ni></p>  <p>Safronov PNG Panel 3 O1 ti.<YIHK'IN:ni></p> <ul style="list-style-type: none"> • No glyphs given in K&H, 25EMC. • Caution: M&L.XQ5 is different from MHD.XQ5. • Meaning: <ul style="list-style-type: none"> ◦ K&L does not have an -h- in the word (which is unusual because, unlike some sources, K&L <i>does</i> indicate internal aspirated vowels, length etc). TOK and BMM9 have an -h-, and I'm following this. The word is hence (<i>y</i>)<i>ihk'in</i>. This is presumably from IHK' + K'IN → <i>ihk'in</i>, with the suppression of a double consonant arising from compounding or derivation (as in AJ-K'UH-HUUN → <i>aj-k'uhuun</i>). So this is "darkness" + "sun".

					<ul style="list-style-type: none"> ○ Dorota Bojkowska: it means “twilight” – given by Beliaev or Grube during a presentation. ○ Tokovinine says it means “midnight”: <ul style="list-style-type: none"> ▪ AT-E1168-lecture25.t0:20:55-21:20, in reference to PNG Panel 3 O1: <i>ti yihk'in</i> = “at midnight” ▪ AT-YT2021-lecture21.t0:34:43-35:45, in reference to NAR Stela 24 A2b: <i>ta yihk'in</i> = “at midnight” ○ Is the <i>y-</i> intrinsically part of the word, or is there unpossessed <i>i(h)k'in</i> and possessed <i>yi(h)k'in</i>? <ul style="list-style-type: none"> ▪ Dorota Bojkowska: TOK has no <i>y-</i>, so perhaps the basic word does start with <i>i-</i>, and the <i>y-</i> is an affix. ▪ Crüsemann (Washington Reading group meeting): The latest reading is: 1991 – 2002 Davoust (1995:585): “<i>yih k'in</i>” ‘soleil age’ // According to the Cordemex one of the meanings of <i>yi'h</i> is ‘viejo, antiguo’. Sim: analysing it in this way could help to explain the <i>y-</i> in contexts where there is no possessive/genitive required. So, one possible analysis is <i>yi'h + k'in</i>, instead of <i>ihk' + k'in</i>. And an “old” sun is one which is late in the 24-hour cycle, so could still mean “night-time”. ▪ Memo (Guillermo) Kantun: Zender says <i>-in</i> makes a verb, so this is “darkening”, i.e. “dusk” – not “midnight”. ● Glyphic appearance: <ul style="list-style-type: none"> ○ The cross-hatching represents the IHK “black”, “darkness” part, (partially) obscuring the K'IN = “day”, “light”. ○ The difference between (Y)IK'IN and the K'IN variant of CH'EEN is that in (Y)IK'IN the K'IN is large, <i>occupies (almost) the whole cave</i> and <i>half the K'IN is dark</i> (i.e. cross-hatched), whereas in CH'EEN the K'IN is small, <i>inside the dark part of the cave</i>, the K'IN itself is not dark, and <i>half the cave is dark</i> (or if the K'IN is not small, then there are no dark parts within the K'IN). ○ The difference between (Y)IHK'IN and CH'EEN is explained very well in Love-TEG.p20/fig.26, Love-TEG.p21/fig.27. This shows that Tikal “Ruler B’s” name is <i>Yihk'in Chan K'inich</i>, see Love-TEG.p22.c2.l+3/fig 29.
with, accompanied by	P		S	yitaj / yitaaj	 <p>K&H.p44.r2.c5 yi:ta:ji</p> <p>JM.p297.#2 yi:ta{j} or yi:ta[ji]</p> <p>JM.p297.#3 yi.<ta:ji></p> <p>JM.p297.#4 <yi[ta]>:ji or <[yi]ta>:ji</p> <ul style="list-style-type: none"> ● Dorota Bojkowska: JM.p297.#2 could also have an infixed <i>ji</i>, where the 3 short vertical lines on the right represent the “hand” part. ● Dorota Bojkowska: JM.p297.#4 the little scroll in the bottom left of the top half might be an infixed <i>yi</i>. ● In AT-E1168-lecture14.t0:29:57-32:39 Tokovinine discusses what he terms “relational nouns”: [R]elational nouns are nouns which basically connect different sentences, most of the time. Or they describe relationships in space, or between agents. [...]. So in the hieroglyphic inscriptions, we have at least three identified relational nouns [<i>yichnal, yitaaj, tu paat</i>]. [...] // <i>Yitaaj</i> means “together with”, or “accompanied by”. [...] And it's usually used when you have somebody who joined in on an event. Say, yet another captive, or perhaps yet another participant, yet another ball player. But the relationship of hierarchy is not obvious – it's not a supervisor, it's not somebody who orders; it's just somebody who accompanies – you can translate it as “together with”: “he accompanied them” or “she accompanied them”. ● Although it has the outward appearance of a possessed inflection of a noun, I’m treating it as a fossilized inflection that functions as a fixed and independent word. That’s the reason that this entry is listed under <i>y-</i> rather than <i>i-</i>.
Piedras Negras (EG)	N	U-PP	S	yokib	 <p>Martin-AMP.p396.pdfp420.r6.p5 <K'UH{ul};yo>.<<ki[bi]>:AJAW></p>



Montgomery
CAY Panel 1 E1
<K'UH{ul};yo>.<[ki]bi>:AJAW>



PNG – Altar 2 Supports F2 & I1
<<K'UH{ul}>;yo>.<<ki[bi]>:AJAW> <K'UH{ul};yo>.<<ki[bi]>:AJAW:wa>



Stuart
PNG Panel 2 M2-N2 & W7-X7 & M'4-N'1
<K'UH{ul};yo>.<ki:bi> AJAW <K'UH{ul};*yo>.<ki:*bi> AJAW.wa yo.<ki:bi> AJAW:wa



Saffronov
PNG Panel 3 I1 & N2 & V3 & V12 & N'2
<K'UH{ul};yo>.<<ki[bi]>:AJAW> <K'UH{ul};yo>.<<ki[bi]>:AJAW> <K'UH{ul};yo>.<<ki[bi]>:AJAW> <K'UH{ul};yo>.<<ki[bi]>:AJAW> yo.<<ki[bi]>:AJAW>




Stuart
PNG Stela 8 B10 & B13 & A24 & X12
<K'UH{ul};yo>.<<ki[bi]>:AJAW>.wa <K'UH{ul};yo>.<<ki[bi]>:AJAW>.wa <K'UH{ul};yo>.<<ki[bi]>:AJAW>.wa <K'UH{ul};yo>.<<ki[bi]>:AJAW>












Stuart
PNG Stela 8 D5 & V2 & X16
<K'UH{ul};yo>.<<ki[bi]>:AJAW:wa> <K'UH{ul};yo>.<<ki[bi]>:AJAW:wa> <K'UH{ul};yo>.<<ki[bi]>:AJAW:wa>

- The meaning of Yokib is not known.

Yomootz (EG)	N	U-PP	L	yomootz	<div data-bbox="748 199 875 316"> </div> <div data-bbox="748 323 1037 347"> <p>TOK.p16.r2.c2 = BMM9.p13.r5.c2</p> </div> <div data-bbox="748 373 808 397"> <p>YOOTZ</p> </div> <div data-bbox="1099 193 1227 323"> </div> <div data-bbox="1099 323 1254 400"> <p>Graham NAR Stela 21 A5 yo.<YOOTZ:tzi?></p> </div> <div data-bbox="887 373 947 397"> <p>YOTZ</p> </div> <div data-bbox="1330 193 1458 323"> </div> <div data-bbox="1330 323 1485 373"> <p>Graham NAR Stela 21 E2</p> </div> <div data-bbox="1330 373 1655 400"> <p>*K'UH{ul}.<*yo:*YOOTZ:*tzi:*AJAW></p> </div> <div data-bbox="1496 199 1624 323"> </div> <div data-bbox="1496 323 1762 347"> <p>= Boot-ANNAT.p40.fig1 = Sim</p> </div> <div data-bbox="1697 193 1825 323"> </div> <div data-bbox="741 424 869 549"> </div> <div data-bbox="741 555 938 628"> <p>mayavase.com K2573 "B4" IX.<YOMOOTZ:AJAW></p> </div> <div data-bbox="1010 451 1160 549"> </div> <div data-bbox="1010 555 1301 628"> <p>mayavase.com K4669 B7 <K'UH{ul}:yo>.<YOOTZ:tzi:AJAW></p> </div> <div data-bbox="1361 424 1464 549"> </div> <div data-bbox="1361 555 1592 628"> <p>mayavase.com K8728 K AJ.<YOMOOTZ:<mo.tzi>></p> </div> <div data-bbox="1644 424 1825 549"> </div> <div data-bbox="1644 555 2029 628"> <p>Krempel&Matteo-EPTaY.p246.pdfp4.Abb2 Ta Xin Chan's Plate glyph-block #15 yo.<YOMOOTZ:AJAW></p> </div> <div data-bbox="741 655 1010 772"> </div> <div data-bbox="741 783 931 857"> <p>Montgomery Cleveland Panel J2-J3 1.<na:ta:o> mo.tzi</p> </div> <div data-bbox="741 887 2103 1358"> <ul style="list-style-type: none"> Do not confuse YOMOOTZ with the visually similar (abstract/symmetric variant of) MUT, the EG of TIK and DPL. Both have "upside down U straws" bound together by horizontal bands, but: <ul style="list-style-type: none"> The abstract/symmetric variant of MUT has only <i>one</i> horizontal band halfway up/down (probably a strip of cloth), <i>tied with a knot in the middle</i>. YOMOOTZ has one <i>or two</i> horizontal bands, with <i>no bow in the middle</i> (i.e. is not so obviously made of cloth). In both cases, the bands seem to go all the way around the back of the bundle. Do not confuse YOMOOTZ with the visually (slightly) similar "KS" ("Knot-Site") glyph: <ul style="list-style-type: none"> YOMOOTZ is a <i>band</i> (possibly not of cloth) binding a bundle of "upside-down U straws" together (with no knot, and no drooping ends). "KS" is an <i>actual bow</i> (perhaps tied from a strip of cloth), with both ends drooping downwards. It doesn't apparently "bind anything together" – i.e. it is "just a bow/knot": there is nothing for it to "go round the back" of. Boot-ANNAT: <ul style="list-style-type: none"> This paper discusses the decipherment of the toponym YOOTZ (also its EG), a city/polity which was conquered by the Naranjo ruler K'ahk' Tiliw Chan Chaak. The conquest is recorded on NAR Stela 21. The location of Yootz is still unknown. It's unclear which tz-related syllabogram is written at NAR Stela 21 A5. It's probably tzi (which would also result in the long-o in Yootz). Boot-ANNAT.p39.c2. para1.l-5 points out that the EG very broadly resembles MUT, the EG of TIK (Sim: perhaps a straw bundle bound together in both cases; in one variant of MUT perhaps the head of an alligator, with the mouth bound shut). The salient difference is that YOOTZ does not have the "knot" or "bow" in the centre of the element which binds the straw, present in MUT. </div>
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					<ul style="list-style-type: none"> The transliteration of NAR Stela 21 E2 is given in Boot-ANNAT.p39.c2.para1.l-8. The outline of the much-eroded block (as per the drawing by Graham) is not incompatible with such a reading. Apparently Boot “re-stippled” E2 from a photograph. Here cited for the sake of completeness, with my attempt to see how such a reading might have been arrived at. From K4669, the syllabogram which is the end phonetic complement of the main-sign logogram <i>could</i> be the reduced (“three leaves”) variant of tzi (a reading which is not possible from NAR Stela 21 A5 or E2, not even tentatively (because they are too eroded). However, the possible “three leaves” tzi in K4669 is somewhat “confirmed” by the pure syllabogram spelling yo:tzi of K7786, which has the full “boulder” variant of tzi (and where it is hence much more obviously tzi) – see the syllabogram spelling of YOOTZ. Both K4669 and K7786 <i>together</i> suggest that the logogram is read YOOTZ. Although Boot, TOK, and BMM9 have gone for YOOTZ, there is an alternative proposal – Martin-AMP.p415.fn22: This “Yopmootz” name is no more than a provisional reading. This referent appears in several different spellings, most centred on a rare and undeciphered “inverted basket” logogram (Boot 1999b). The reading is problematic because their sign sequences are not consistent, apparently disordered for aesthetic reasons. We have versions featuring the logogram of yo-?-tzi on K4669 and yo-? on a plate not in the Kerr archive, but also ?-mo-yo on K8728 and a version without the logogram of mo-yo-tzi on K7786. The issue is complicated further because the yo sign can also be YOP, and its regular position ahead of the mystery logogram might suggest that it is an independent word rather than a phonetic complement. Since logograms usually represent CVC units then the “inverted basket” sign is potentially MOOTZ. Whatever this site was called and wherever it was situated, it was evidently a player of some note, perhaps somewhere on the scale of El Pilar, the largest site in the area to remain unidentified. The Martin reading of <i>Yomootz/Yopmootz</i> is a result of reading the “chain of dots” on the left of NAR Stela 21 E2 not as logogram K’UH but rather as mo. <ul style="list-style-type: none"> The argument for reading mo is that NAR Stela 21 E2 is “too round”, and “the chain of dots has three sides instead of two” (normally, the dots of K’UH only form two sides – like an L). This makes it more likely to be a partially obscured mo; i.e. just the right-most 7/8 obscured by the elements on the right side of the glyph-block. The argument for reading K’UH is that the element at the top right of glyph-block I in K7786 is <i>also</i> “very round and with three sides”, and there it <i>can</i> be confidently read as part of ya.<K’UH:HUUN:na> → <i>yaj-k’uhuun</i> = “the priest of”. This then matches the more probable reading of K’UH in the top left of K4669 (which <i>is</i> more L-shaped). Sim: <ul style="list-style-type: none"> There is a definite mo in K8728 K and a probable one in K7786 K. For me, this is sufficient to tip the balance to also reading mo in NAR Stela 21 E2. This leads the reading of YOMOOTZ for the logogram. It also means that NAR Stela 21 E2 has the logogram with initial, final, and even <i>internal</i> phonetic complement. It also means that most of the examples read only <i>Yomootz Ajaw</i> – the only example to read <i>K’uhul Yomootz Ajaw</i> is K4669 B7. It isn’t clear to me if the <i>Omootz</i> of Cleveland Panel J2-J3 is related to / the same as <i>Yomootz</i> (in terms of the meaning of the word, not in terms of the referent).
Yomootz (EG)	N	U-PP	S	yomootz	 <p>Boot-ANNAT.p41.fig3 = Boot-THToK7786&K4669. K7786 K-L = Small ceramic container K-L mo.<yo:tzi> AJAW:wa</p> <ul style="list-style-type: none"> In Boot-ANNAT.p41.fig3 (1999), the vessel is referred to as a “small ceramic container” and not given a K-number. It is only in Boot-THToK7786&K4669 (2003) that it is designated with its K-number of K7786. This is surprising, as Boot-THToK7786&K4669.p1 seems to imply that Kerr had already assigned the number K7786 in September 1997. Boot-ANNAT explains how K7786 helps the reading of the logogram YOOTZ itself. Here we have only the pure syllabogram spelling: yo-tzi → <i>yootz</i>. And this substitutes for (elsewhere) yo-<“BOUND-STRAW-LOGOGRAM”>-tzi (see YOMOOTZ).

					<ul style="list-style-type: none"> Warning: The reading in Boot-ANNAT is dependent on the element on the left of K7786 K being K'UH. Martin sees it as mo, resulting in a reading of <i>Yomootz</i> (if the element on the top right is seen as yo) or <i>Yopmootz</i> (if the element on the top right is seen as YOP). See logogram YOMOOTZ for more information. Sim's summary: Some epigraphers (e.g. Boot-THToK7786&K4669.p8) are of the opinion that the element on the left is K'UH{ul}. If so, then there is no <i>-mo-</i> being written in the remaining glyphs of PSS-K (yo and tzi). This in turn means that there is no <i>-mo-</i> in the placename. That is indeed Boot's conclusion, as he reads <i>Yootz</i> for the placename. However, I prefer <i>Yomootz</i>, due to the occurrence of undisputed mo in other equivalent contexts. For this reason, I prefer to see all of glyph-block K as a pure syllabogram spelling, with the left side being mo. This means the glyphs are "slightly out of sequence", being mo.<yo:tzi> → <i>Yomootz</i>. Without a <i>K'uhul</i>, this is then just "Lord of Yomootz".
Name of a god or animal; title	N	G	L	<p>yoon? / yook'in?</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p30.r4.c2 YOON?</p> </div> <div style="text-align: center;">  <p>BMM9.p18.pdfp18.r4.c1 YOK'IN?</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>MHD.AP5.1&2&3&4 -</p> </div> <div style="text-align: center;">  <p>MHD.AW4.1&2 -</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Schele PAL TI ET P12-Q2 9.<CHAN:na> YOON 16.*YOON 9.<<TZ'AK.bu>;AJAW></p> </div> <div style="text-align: center;">  <p>Schele PAL TI ET S6-S7 9.<<CHAN.ni>;<yo.*YOON?>> 16.<YOON:ni> 9.<TZ'AK{bu};AJAW:wa></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Guenter-TKJP.p21 PAL TI ET P12-Q2 9.<CHAN:na> YOON 16.*YOON 9.<<TZ'AK.bu>;AJAW></p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Schele PAL TI CT B9-C1</p> </div> <div style="text-align: center;">  <p>Schele PAL TI CT G10-J1</p> </div> </div>	



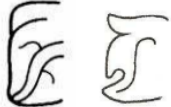















Schele
PAL PT P13
yo:<YOON?:ni>









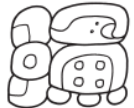

Coll-2 (Looper?)
QRG Stela A
<<no:NOH{ol}>:CHAN>.<<yo:YOON>:ni>

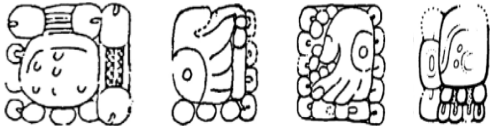


- No glyphs given in K&H, K&L, 25EMC.
- Readings:
 - Guenter-TKJP.p27 (2007): **YOON?** (with a question mark).
 - Villalobos-EGM-KJP.p89 (2017): “?”.
 - TOK.p30.r4.c2 (2012): **YOK’IN?**.
 - TOK.p30.r4.c2 (2017): **YOON?**.
 - BMM9.p18.pdfp18.r4.c1 (2019): **YOK’IN?**.
- Mammal head with infixed **K’IN**.
- Variants (2) – features:
 - A. Head of leaf-nosed bat: TOK.p30.r4.c2; PAL PT P13, PAL TI ET Q1.
 - B. Head of rodent (i.e. not a leaf-nosed bat): PAL TI ET R1 & S6 & T6; PAL TI CT A10 & B10 & H10 & I1.
- MHD assigns them two distinct blcodes: MHD.AW4 (bat head) and MHD.AP5 (dog head).
 - A search in MHD on “blcodes contains AW4” produces 24 hits:
 - The infixed **K’IN** is very often over the eye, but not always.
 - Sometimes it’s in the bottom right (as in the Catalog example MHD.AW4.1). In that case, the (optional) darkness property marker (**AK’AB**) normally in the bottom right has been displaced to the top of the head.
 - A search in MHD on “blcodes contains AP5” produces 65 hits:
 - The infixed **K’IN** is very often over the eye, but not always: sometimes it’s in the bottom right.
 - It is MHD which identifies the mammal head as a dog (which seems very plausible to me).
- Further considerations based on MHD stats:
 - The dog head is much more common than the bat head (65 vs. 24 respectively).
 - A large number of the hits have either an initial **yo** or a final **ni**, or both (though some have neither).
 - We don’t even know if the **K’IN** is an independent component (i.e. to be read out as *k’in*) or an integral part of the glyph (making the logogram what it is, and not read out as *k’in*).
 - The initial **yo** or a final **ni** occur with either the rodent head or the bat head, suggesting that they are both pronounced in the same way.
 - I’m inclined to treat them as variants of the same glyph because in the PAL TI inscriptions *balun chan* <x> *waklajuun* <x’> is a fixed, recurring pattern, but it’s *not* the case that <x> (which goes with *balun chan*) is always a bat head and <x’> (which goes with *waklajuun* (no *chan*)) is always the rodent head. Instead you get it the other way around also. That implies that they are the same word, and that the choice of bat head or rodent head is arbitrary.
- Both the reading and the meaning of this logogram is not very certain. The only examples I know are from PAL, and none of the papers I have read on it have ventured to say what *yoon* might mean. Villalobos-EGM-KJP.p85.fn197: Some years ago, Nikolai Grube proposed that this logographic sign could be read **ON** or **YON**. Due to the fact that it usually carries a **yo** affix —which can mark an initial logogram complement or perhaps the presence of a prevocalic ergative pronoun *y-*—, and a **ni** phonogram as a final phonetic complement, some epigraphers point out that their reading is *yook’in*. However, this proposal is not entirely satisfactory, although we know that [its] presence is related to expressions of kinship, dynastic sequences and

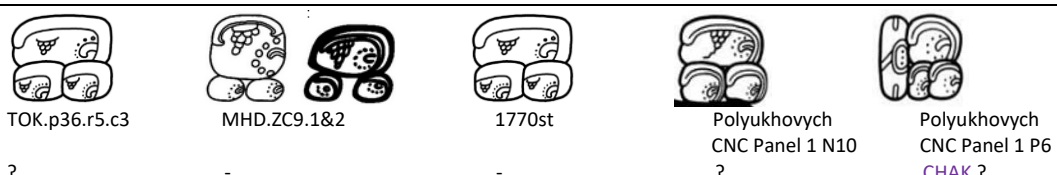
					<p>forecasts present in the almanacs of the codices. See Nikolai Grube, "The Auguries", in <i>Notebook for the XX1st Maya Hieroglyphic Forum at Texas, Austin</i>, The University of Texas at Austin, 1997, p. 79-88; Erik Velasquez Garcia, <i>Los vasos de la entidad política de 'Ik'...</i>, p. 662-667. [Sim:</p> <ul style="list-style-type: none"> o Other epigraphers have perhaps introduced a -k'- into the reading because of the K'IN as an element. o It's unclear to me whether Villalobos considers the reading ON/YON or <i>yook'in</i> (or both) to be not entirely satisfactory – probably the former.] <ul style="list-style-type: none"> • MHD glosses its yo-??-ni entries with the semantic marker "title". • EB.p211.pdfp216.#5: <i>yok'in</i> cn. Yok'in (title). [Sim: there are examples like K558 O (?-ni), K2206 K (yo-?-ni), K2352 M (yo-?-ni), which EB might have based its reading on. MHD does not commit to any reading at all for MHD.AW4.] • EB.p211.pdfp216.fn296: These two variants employ different signs for 'OK, namely a dog head (ok "dog") and a bat head (the origin of which still eludes me). The item <i>yok k'in</i>, if correctly deduced, perhaps is derived from *y-ok-k'in "the (y-) base/foot (-ok) of the sun (k'in)." The spelling yo-K'IN-ni > yo[k] k'in can be explained through a process of elision. [Dorota: there is an instance with the dog-head variant (K2206) and an instance with the bat-head variant (K558) where they either both refer to the same person, or if not the same person, then at least to the same title. This is because the title in both instances is connected with <i>nahol</i>. This in turn means that both the dog-head and the bat-head are the same glyph.]
leaf	N	P	L	yop	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>K&L.p23.#3.1&2 = 25EMC.pdfp52.3&4 YOP</p> </div> <div style="text-align: center;">  <p>TOK.p8.r3.c5 YOP / yo</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp52.1&2</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>MC.p83.r3.#1 YAX.pa sa.ja CHAN.na YOP.<AAT:ta></p> </div> <div style="text-align: center;">  <p>MC.p83.r5.#5 YAX.<PAS{aj}:CHAN> YOP.<AT:ta></p> </div> <div style="text-align: center;">  <p>MC.p83.r6.#7 YAX:pa sa{j}.<CHAN:na> YOP.<AAT:ta></p> </div> </div> <div style="text-align: center; margin-top: 10px;">  <p>M&G.p206.3 YAX:pa <sa:ja>.<CHAN:na> YOP.<a:AT:ta></p> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>Zender-BH.p4.Fig5c CPN SW Jamb of Temple 18 YAX:pa sa.ja CHAN:na YOP.<AAT:ta></p> </div> <div style="text-align: center;">  <p>Zender-BH.p4.Fig5d CPN NE Jamb of Temple 18 YAX:pa sa{j} CHAN:na YOP:AAT:ta</p> </div> </div> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9. • As can be seen from the examples, it was regularly used to write the name of the god Yopaat = YOP-AAT-ta or YOP-AT-ta or YOP-a-AT-ta, as in the name of the CPN ruler Yax Pasaj Chan Yopaat. In older works, his name was rendered as Yax Pasaj Chan Yoaat. This was at a time before it was realized that the leaf glyph could be read as either YOP or yo (the latter obviously being derived from the former by the acroponic principle).














Yopaat	N	G	L	yopaat	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  K&L.p32.#6.2 = BMM9.p15.r2.c4 YOPAT </div> <div style="text-align: center;">  K&L.p32.#6.1 YOPAT </div> <div style="text-align: center;">  TOK.p29.r2.c3 YOPAAT </div> </div> <p style="text-align: right;">25EMC.pdfp52.#6.1&2&3 = K&L.p32.#6.2&1&3</p> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  K&L.p32.#6.3 YOPAT </div> <div style="text-align: center;">  mayavase.com K4669 A6 <CHAN:na>.<YOPAAT:ta> </div> </div> <p style="color: red;">[Get some examples with phonetic complement ti (CPN Altar Q, and see EB), and ta for Late Classic]</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • 25EMC.p32.#6 gives that the pronunciation can be either Yopaat or Yopat (perhaps because of the end phonetic complements ti and ta). This is probably due to the shortening of long vowels towards the end of the Late Classic. • Variants (2): <ul style="list-style-type: none"> ○ A. god head – features: <ul style="list-style-type: none"> ▪ Top of head is a 2- or 3-feeler “to” (with “protectors”). ▪ Back of head (i.e., whole right side) has an infixed element which is a hand grasping an axe (without handles – the hand directly grasps the blade, which has a slot in it the centre, made for this purpose). ▪ Optional: phonetic complement ti – where the three god heads Chaak, K’awiil, Yopaat can sometimes be difficult to tell apart, the (occasional) phonetic complements of (respectively) ki, la, ti can be helpful. ○ B. god head – features: <ul style="list-style-type: none"> ▪ Absence at top of head of a 2- or 3-feeler “to” (with “protectors”). ▪ Back of head (i.e. whole right side) has an infixed element which is a hand grasping a rock (just before throwing it). • In K4669 A5, what appears to be a spondylus shell on the right (characteristic of Chaak) might actually be the hand grasping a more conventional axe, with a handle. The ta (or -ti) at the bottom and the three “to” scrolls at the top are also characteristics of Yopaat.
tribute cloth, cloth tribute, cotton	N	H	S	yubte’	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  mayavase.com K1728 yu:bu TE’ </div> <div style="text-align: center;">  mayavase.com K1728 AJ.{y}u TE’.bu ch’o:ko </div> </div>

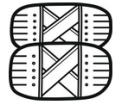
					<ul style="list-style-type: none"> • Cloth was a known item of tribute, as recorded on K1728 (and many other Maya vases). • On K1728, the ruler Lamaw Ek' of Ik'a speaks animatedly to his guests about <i>yubte'</i> as tribute (Raven, personal communication 2022). • HoustonEtAl-TMoB.p243.c1.para1.l+9 (discussing K1728): Another tributary scene, on a vessel from the area of Lake Peten Itza, uses the same term in a historical setting (Fig. 7.23): cloth tribute is mentioned (<i>yubte'</i>, a kind of textile held by a courtier to viewer's left). • The word occurs twice on K1728, one of the times with the glyphs in an unexpected sequence (and with the ch'o:ko quite far from the rest): AJ.yu TE'.bu ch'o:ko → <i>aj yubte ch'ok</i> = "he of the tribute cloth, youth". • I'm unsure whether the <i>y-</i> is intrinsically present or the result of a possessive prefix on a word beginning with a vowel. As underspelling of <i>u-</i> is a known (but not common) phenomenon, I'm currently inclined to the former (intrinsically <i>yubte'</i>), with <i>y-</i> underspelled when absent. • Various translated: <ul style="list-style-type: none"> ○ Not listed in EB. ○ K&H.p121.#12 and CMC4.p68.#3: "tribute cloth, tribute mantel". ○ Martin-AMP.p340.para2,l-6: "tribute cloth". ○ A Memory of Bones (p243): "cloth tribute ... (<i>yubte'</i>, a kind of textile)". ○ BMM-2022, lecture by Iveta Puchovanová: "cotton".
shake	V		L	yuk	 <p>K&L.p26.#2 = 25EMC.pdfp52 YUK YUK</p> <p>TOK.p20.r1.c2 YUK?</p> <p>BMM9.p16.r4.c3 YUK?</p> <ul style="list-style-type: none"> • No glyphs given in K&H. • EB.p212.pdfp217.#6: <i>yuk-</i> pv. "to shake": <ul style="list-style-type: none"> ○ EB provides only two references, both with syllabogram spellings <i>yu-ku</i>-[...]. All instances of the CLK rulers with the name Yuknoom are all also given with syllabogram spellings for <i>Yuk-</i>, so none of those names write it with YUK. ○ EB marks this as a <i>positional verb</i>. One might be tempted to wonder if this is a typo, but <i>baj-</i> "to hammer", <i>em-</i> "to descend", <i>jop-</i> "to fill", <i>k'al-</i> "to bind", <i>pan-</i> "to dig", <i>pitz-</i> "to play ball", are all marked as pv. also (in addition to the expected <i>chum-</i> "to sit", <i>pak-</i> "to turn over", <i>pat-</i> "to shape, to form", <i>wa-</i> "to put upright"). • Esparza-TYLiMHW is the paper which proposes this reading. Esparza-AaESiPB.p10.col1.para2-para3 also pre-empts this. • Sources are divided on whether the reading is made with confidence or with some doubt.
shake	V		S	yuk	 <p>Zender-BH.p10.fig8.a PAL T.XVIII stuccos <yu:ku[la]ja>.<KAB:nu></p> <p>Zender-BH.p10.fig8.v K3636 unprovenanced yu ku:la[j] CHAN.na K'AWIIL:la</p> <ul style="list-style-type: none"> • The two examples given appear to relate to "shaking" the earth or the sky: <i>yuklaj kab</i> / <i>yuklaj chan</i>.

shaker	N	TA	S	yuknoom	 <p>Zender-BH.p12.fig10.d CLK Tomb 4, Structure 2, Plate yu.<ku: no>:ma</p>  <p>Zender-BH.p12.fig10.a CRN HS 2 Block X yu[ku]{noom}</p>  <p>Zender-BH.p12.fig10.b DPL HS 4 N1-N2 yu.<ku: no>{om}</p>  <p>Zender-BH.p12.fig10.c PRU stela 33 pA3b <yu[ku]>:<no.CH'EEN>:ma</p>  <p>Zender-BH.p12.fig10.e unprovenanced vessel yu.<ku: no>:ma</p> <ul style="list-style-type: none"> • Commonly found as part of the name/title of CLK rulers. • CLK Tomb 4, Structure 2, Plate: a.k.a. CLK Structure 2B-sub Tomb Ceramic Vessel, CLK Tomb 4 Plate and other variations or MSK844.
fruity	A		S	yutal	 <p>K1398 PSS-9-10 ti.<yu: ta>.la? {2}ka.wa</p> <ul style="list-style-type: none"> • Commonly found in the PSS of ceramic vases. • Dütting&Johnson-TRRTNSAGL.p176.pdfp7 (1993) gives, in reference to K1398 PSS-9, ti.<yu: ta>.la? → <i>ti y-ut-al</i> = “for his sustenance/food”. This was seen at the time as a possessive <i>y-</i> inflection on <i>ut</i>, rather than an unpossessed <i>yut</i>. • EB.p214.pdfp 219 (2009) gives: <i>yutal</i> “food”, “fruit” (with “food” apparently being the preferred translation). • More recent sources give <i>yutal</i> as “fruity”: <ul style="list-style-type: none"> ◦ BeliaevEtAl-SCaSA.p258 (2009): The most common kind of cacao mentioned in dedicatory inscriptions on Classic Maya ceramics is <i>yutal kakaw</i>, which is usually spelled <i>yu-ta-la</i> or <i>yu-ta</i>. [other considerations] ... Therefore, we believe that the phrase <i>ta yutal kakaw</i> should be translated “for fruity cacao” or “for fruit cacao”. [Sim: refuting other possibilities]. ◦ AT-YT2021-lecture11.t0:25:39 glosses K1398 PSS-9-10 ti.<yu: ta>.la {2}ka.wa → <i>ti yutal kakaw</i> = “for fruity cacao”.
property marker	-	-	-	-	<p>There is a group of elements which are also used in the iconography as well as in the glyphs. They are the so-called “property markers” which indicate that the object, animal, or person has a certain property. AT-YT2021-lecture4.t0:33:54-43:38:</p> <ul style="list-style-type: none"> • Wood [line or band with two touching dots]: buildings (e.g. wooden houses), canoes, trees, a person becoming a tree. <ul style="list-style-type: none"> ◦ According to ZenderEtAl-SSw.p38.pdfp4.col2.para1.l+4, the dots are “globules of resin”. • Stone: altars [“stalactite”], buildings (e.g. if they have a stone instead of wooden platforms), the four Pawahtuuns (because they are mountains / columns holding up the sky). • Partitive disk [“washer”]: a cut bone sticking out of a body part – torsos, hands, feet, heads, arms; also branches of a tree. • Shiny [“LEM”]: glossy surfaces (e.g. blood-letting tools), celestial deities, the God of Lightning, flinty objects (e.g. sun-disk or moon-disk), bottle-gourds, fishes (including sharks) – the older “shiny” looks like later “wood”. • Yellow [K’AN]: yellow limestone, ripe corn cob, yellow flintstone, pocket gopher. • Yellow [K’AN] and blue-green [YAX]: precious things (blood droplets), the canoe paddles of the JP and SSP (made of precious shell rather than wood). • Sound and singing and breathing [IK’]: “T” – musical instruments (e.g. rattles), belt-pendants (because of their metallic sounds), a drum is shown on the slide, but not mentioned in the explanation. • Strong smell [a longish cross-hatched scroll, quite tightly wound at one end, with a long trailing tail]: wild boars, and hunters who need to cover their own smell with musk.

				<ul style="list-style-type: none"> Darkness or black [AK'AB]: nocturnal animals (e.g. fireflies, bats, jaguars) or animals which spend some time underground (some rodents); underground insects, obsidian. <p>There also appears to be (not mentioned in the Tokovinine lecture):</p> <ul style="list-style-type: none"> Bone [an oval outline, with three non-touching dots in a line down the centre of the long axis]: It appears infixed in skulls, but also on the bodies of insects, to reflect their hard, shiny, bone-like structure. It appears in AHIIN = "crocodile", perhaps because the horn-like plates of the scaly head and body also suggest bone. 																																							
agentive suffix, "-er"	G	S	-(n)oom / -(n)om	 <p>Prager-DEMHW.p77.fig5.7c&d&e&f</p> <p><ko:no:ma>.ko <tzut:ma>.no [CHOK:ma]no yu.<ku:ma:no></p>  <p>Polyukhovych CNC Panel 1 E5 a.<<AK'.no>:ma></p>  <p>Beliaev&Houston-ASSIMW.p9.fig8.a Museo VICAL Vase B1-B4 ku po:ma yo.OHL AHIIN</p> <table border="1"> <thead> <tr> <th>English</th> <th>Maya</th> <th>Reference (to where the -oom is described as the agentive suffix)</th> </tr> </thead> <tbody> <tr> <td>Offerer</td> <td><i>ak'nom</i></td> <td>MacLeod&Biró-DUDW.p390.para3</td> </tr> <tr> <td>Giver</td> <td><i>ahk'noom</i></td> <td>L&D.p26</td> </tr> <tr> <td>?</td> <td><i>ch'ahoom</i></td> <td>Grube-TLJ.p5.l+1</td> </tr> <tr> <td>Incense Scatterer</td> <td><i>ch'ahoom</i></td> <td>25EMC.pdfp16§4.1 Smit-TLFoMC.pdfp5</td> </tr> <tr> <td>Incense Scatterer</td> <td><i>ch'ahoom,</i> <i>ch'aho'm,</i> <i>ch'ajoom,</i> <i>ch'ajo'm</i></td> <td>SJ.p273.#1</td> </tr> <tr> <td>Incense Scatterer</td> <td><i>ch'ajoom</i></td> <td>YAX Lintel 3 J2</td> </tr> <tr> <td>Scatterer</td> <td><i>choknom</i></td> <td>Prager-DEMHW.p77.fig5.7e</td> </tr> <tr> <td>High king (hacker of trees/wood)</td> <td><i>kaloomte'</i></td> <td>(lost reference)</td> </tr> <tr> <td>Fisherman</td> <td><i>kayoom</i></td> <td>Grube-TLJ.p5.l+1</td> </tr> <tr> <td>Guardian</td> <td><i>kohknom</i></td> <td>BMM9.p107.#17: [U]sed in specific reference to the guardian patron deities of ancient Copan</td> </tr> <tr> <td>Guard</td> <td><i>koknom</i></td> <td>Prager-DEMHW.p77.fig5.7c Grube-TLJ.p5.l+1</td> </tr> <tr> <td>Winder</td> <td><i>kotz'om</i></td> <td>Gronemeyer&MacLeod-WChi2021.p54.fn57</td> </tr> </tbody> </table>	English	Maya	Reference (to where the -oom is described as the agentive suffix)	Offerer	<i>ak'nom</i>	MacLeod&Biró-DUDW.p390.para3	Giver	<i>ahk'noom</i>	L&D.p26	?	<i>ch'ahoom</i>	Grube-TLJ.p5.l+1	Incense Scatterer	<i>ch'ahoom</i>	25EMC.pdfp16§4.1 Smit-TLFoMC.pdfp5	Incense Scatterer	<i>ch'ahoom,</i> <i>ch'aho'm,</i> <i>ch'ajoom,</i> <i>ch'ajo'm</i>	SJ.p273.#1	Incense Scatterer	<i>ch'ajoom</i>	YAX Lintel 3 J2	Scatterer	<i>choknom</i>	Prager-DEMHW.p77.fig5.7e	High king (hacker of trees/wood)	<i>kaloomte'</i>	(lost reference)	Fisherman	<i>kayoom</i>	Grube-TLJ.p5.l+1	Guardian	<i>kohknom</i>	BMM9.p107.#17: [U]sed in specific reference to the guardian patron deities of ancient Copan	Guard	<i>koknom</i>	Prager-DEMHW.p77.fig5.7c Grube-TLJ.p5.l+1	Winder	<i>kotz'om</i>	Gronemeyer&MacLeod-WChi2021.p54.fn57
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				<table border="1"> <tr> <td>Cutter</td> <td><i>kupoom</i></td> <td>Beliaev&Houston-ASSIMW.p9.fig8.a</td> </tr> <tr> <td>Singer</td> <td><i>k'ayoom</i></td> <td>Grube-TLJ.p5.l+1 L&D.p26 25EMC.pdfp16§4.1</td> </tr> <tr> <td>Singer</td> <td><i>k'ayom</i></td> <td>EB.p111.pdfp116.#8</td> </tr> <tr> <td>Closer</td> <td><i>maknoom</i></td> <td>L&D.p26</td> </tr> <tr> <td>Closer</td> <td><i>makno'm</i></td> <td>Vepretskii&Davletshin-APTS.p24.l+9</td> </tr> <tr> <td>Opener</td> <td><i>pasno'm</i></td> <td>25EMC.pdfp16§4.1 Vepretskii&Davletshin-APTS.p24.l+8 Mathews&Biró-MHD</td> </tr> <tr> <td>["torch"]</td> <td><i>tajoom</i></td> <td>See notes</td> </tr> <tr> <td>Burner?</td> <td><i>tiloom</i></td> <td>Name of a Sajal of YAX – known on four PSD panels, but nobody has commented on a meaning</td> </tr> <tr> <td>Planter</td> <td><i>tzutznom</i></td> <td>Prager-DEMHW.p77.fig5.7d</td> </tr> <tr> <td>Shaker</td> <td><i>yuknom</i></td> <td>Prager-DEMHW.p77.fig5.7f Grube-TLJ.p5.l+1</td> </tr> <tr> <td>Shaker</td> <td><i>yukno'm</i></td> <td>Vepretskii&Davletshin-APTS.p24.l+10</td> </tr> </table> <ul style="list-style-type: none"> L&D.p26: In the case of nouns, verbal nouns, and intransitive verbs –<i>o?m</i> is directly suffixed to the root; in the case of transitive verbs, they have to be intransitivized first through antipassivization, using the –(o)n antipassive suffix (<i>doesn't seem to apply to kupoom</i>). Vepretskii&Davletshin-APTS.p24.l+4: –no-ma → –<i>n-o?m</i>, is the composite suffix of agentive nouns derived from CVC transitive verb roots. AT-E1168-lecture14.t0:34:35: usually derived from verbs although not necessarily. <i>Tahoom/Tajoom</i> might perhaps once have been thought to belong to this set, from <i>taj</i> = “torch” + –<i>oom</i> = “agentive suffix”: <ul style="list-style-type: none"> It's known from two names: <ul style="list-style-type: none"> Tahoom/Tajoom UK'ab K'ahk' – an early ruler of the Kaanul/Snake polity, referred to in M&G.p105.3/M&G.p106.box2, K6751, CRC HS, CRC Stela 3 & 22 (<i>are they namesakes of the same person?</i>). Tahoom/Tajoom UK'ab Tuun – and early ruler of PNG, referred to in PNG Panel 2 T1-V1 and in the Alvaro Obregon Box M1-L1 (MHD “objabbr = OBRBox”; a.k.a. PNG region Wooden Box, e.g. Estrada-Belli&Tokovinine-AKA.p161.pdfp13). If it's now Tahoom rather than Tajoom, this is not related to <i>taj</i> = “torch”. AT-E1168-lecture15.t0:21:38: we suspect that this is actually a translation of a foreign name, a non-Maya name, perhaps a Teotihuacan name, into the Mayan language. 	Cutter	<i>kupoom</i>	Beliaev&Houston-ASSIMW.p9.fig8.a	Singer	<i>k'ayoom</i>	Grube-TLJ.p5.l+1 L&D.p26 25EMC.pdfp16§4.1	Singer	<i>k'ayom</i>	EB.p111.pdfp116.#8	Closer	<i>maknoom</i>	L&D.p26	Closer	<i>makno'm</i>	Vepretskii&Davletshin-APTS.p24.l+9	Opener	<i>pasno'm</i>	25EMC.pdfp16§4.1 Vepretskii&Davletshin-APTS.p24.l+8 Mathews&Biró-MHD	["torch"]	<i>tajoom</i>	See notes	Burner?	<i>tiloom</i>	Name of a Sajal of YAX – known on four PSD panels, but nobody has commented on a meaning	Planter	<i>tzutznom</i>	Prager-DEMHW.p77.fig5.7d	Shaker	<i>yuknom</i>	Prager-DEMHW.p77.fig5.7f Grube-TLJ.p5.l+1	Shaker	<i>yukno'm</i>	Vepretskii&Davletshin-APTS.p24.l+10
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“three rocks”	N		L	 <p>TOK.p36.r5.c3 MHD.ZC9.1&2 1770st Polyukhovych CNC Panel 1 N10 Polyukhovych CNC Panel 1 P6 CHAK.?</p> <p>? - - ?</p> <ul style="list-style-type: none"> Do not confuse “THREE-ROCKS” with the visually similar TZIM? = “hearthstones” – see <i>Hearthstones / Three Hearthstones</i>. “THREE-ROCKS” has no “flames” flanking the top rock, whereas “hearthstones” does. (The “flames” might also be foliage.) Gronemeyer-LoTiMHW.p100.fig11b reads this as ku:pi → <i>kup</i>, making CNC Panel 1 P6 into a place-name (<i>Ho' Jan Witz</i>) <i>Chak Kup</i>. Given the existence of the TZIM? logogram, I'm inclined to think this one too is a logogram (with an independent reading), rather than a two-syllabogram spelling of <i>kup</i>. [There is another source (lost reference) which reads it as <i>uhx tuun</i>, which strikes me as even more unlikely as this is a 																																	

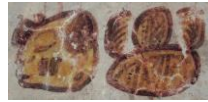
					principle for writing words which is not known anywhere else in the corpus (writing a particular logogram <N> times, and then reading is as <N> <logogram-reading>.)
"aged deity with hands"	N	G	L	"ADWH"	     <p>MHD.MB5.1&2 -</p> <p>0233st -</p> <p>T233a&b</p>   <p>Jones&Satterthwaite-TMaloT.pdfp165.fig4a-c (W. Coe) TIK Stela 3 B9 "ADWH":WITZ'</p> <p>W. Coe TIK Stela 31 B17-A18 <HA'[EK]':<ADWH" 1.WITZ'</p> <ul style="list-style-type: none"> • This nickname "AGED-DEITY-WITH-HANDS" is taken from MHD's description of the iconography. • It is currently undeciphered and the reading is not known. • According to MHD it occurs almost exclusively in the deity name / title HA'-"ADWH"-EK' → Ha' ? Ek' – a search in MHD on "blcodes contains MB5" yields 11 hits: <ul style="list-style-type: none"> ◦ 9 of these hits are confidently read as Ha' ? Ek'. ◦ In fact, TIK Stela 3 B9 is one of the 2 remaining occurrences of "ADWH" not associated with Ha' ? Ek'. • However, there still exists some doubt as to whether T233a and T233b are actually the same glyph. Sergei Vepretskii says that T233.1 is a baby (it looks helpless), and notes that T233.2 is probably not the same glyph as T233.1 (the head is not that of a baby).
architectural object?; 400?	N	U-S	L	"BAK"	   <p>TOK.p34.r3.c1</p> <p>MHD.ZX1.2</p> <p>0029bv</p>  <p>MHD.ZX1.1</p>   <p>T29</p> <p>0029bt</p>



0029ex



0029dt



Martin-HftPP.p64.pdfp3.fig6 (Martin) = Martin-HftPP.p65.pdfp3.c1.fig8 (Cases Martin)
CLK Structure Sub1-4 SE-E1 caption 2
IX BAK'?



Guenter-ARotCLP.p13
CNC Panel 1 L4
BAK'?



Gronemeyer
CNC Panel 1 L4
BAK'?



Polyukhovych = Kistler-TSFFM.p2.pdfp2.fig1
CNC Panel 1 L4
BAK'?



Safronov
PNG Panel 3 U11
AJ.<1:BAK'??> na.ku



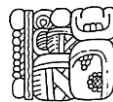
Teufel-PhD.p549 = Coll-1
PNG Throne 1 R
<AJ:1:BAK'??>. <na:ku>



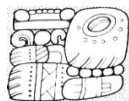
Teufel-PhD.p549 = Coll-1
PNG Throne 1 Left Leg C'D'4
AJ.<1:*BAK'??>. <*na:*ku>







= Montgomery (Coll-1)

























Teufel-PhD.p549 = Coll-1 = Montgomery (Coll-1)
PNG Throne 1 Right Leg I'J'3
AJ.<1:BAK'??>. <na:ku>



				<p>Graham YAX HS3 Step 1 D9 <AJ:1:BAK'?'>.<ba:ki></p> <ul style="list-style-type: none"> • No glyphs given in K&H, K&L, BMM9, 25EMC. • Variants (3): <ul style="list-style-type: none"> ○ A. Full form – vertically stacked, two-part – features: <ul style="list-style-type: none"> ▪ Top – tripartite: <ul style="list-style-type: none"> • Left: ka-comb. • Centre: a smaller version of “bottom”. • Right: mirrored ka-comb. ▪ Bottom: similar to top, but without ka-combs: <ul style="list-style-type: none"> • Bold ceiling or bold walls and ceiling. • Two vertical bands, dividing the space into three: <ul style="list-style-type: none"> ○ Left: Parallel short horizontal lines ending on the right in a dot. ○ Middle: crossed bands. ○ Right: Parallel short horizontal lines ending on the left in a dot. <p>The resulting bottom component is symmetrical.</p> <p>The above description is the most complex (i.e. full) variant. There are no known examples, and it is given only as a basis for describing the variants which <i>do</i> actually occur. There are two ways the sub-components can vary, with combinations of the two ways possible:</p> <ul style="list-style-type: none"> ○ B. Reduced form: <ul style="list-style-type: none"> ▪ Only the top half of the full form (the bottom half might be covered by another conflated glyph, leaving the top half to “stick out of the top”). ○ C. Simplified form – The bottom half is asymmetric/bipartite rather than symmetric/tripartite: <ul style="list-style-type: none"> ▪ There is only a single vertical band rather than two. ▪ This vertical band divides the bottom into two rather than three parts. ▪ The old left and middle part become the new left and right part and the old right part disappears. <p>Obviously, these two variations can be combined: the symmetric/tripartite bottom can be asymmetric/bipartite (in both top and bottom), <i>and</i> only the top half might be present. It seems that the theoretically “fullest” form (crossed bands in the middle, symmetric/tripartite in <i>both</i> top and bottom, with symmetric ka-combs on the top) never occurs – when it’s symmetric/tripartite in both top and bottom, then the symmetric ka-combs on the top disappear (=0029ex).</p> <ul style="list-style-type: none"> • The examples show the various possibilities: <ul style="list-style-type: none"> ○ TOK.p34.r3.c1, MHD.ZX1.2, 0029bv have both top and bottom, but the bottom part is symmetric (has the crossed bands in the middle) while the top part is asymmetric (has the crossed bands on the right). ○ MHD.ZX1.1 has both the top and the bottom and both are asymmetric (has cross-bands on the right rather than in the middle). ○ T29, 0029bt have only the top part and it is asymmetric (cross-bands on the right rather than in the middle). ○ 0029ex have both top and bottom and both top and bottom are symmetric (have crossed bands in the middle), but the top lacks the left and right ka-combs. ○ 0029dt has only the top part, but lacks the right ka-comb. ○ Most of the real-life examples I’ve included resemble MHD.ZX1.1 • This glyph can be found on CLK Structure Sub1-4 SE-E1 (once), CNC Panel 1 (three times), PNG Panel 3 (once), PNG Throne 1 (twice, both Left and Right Leg), and YAX HS3 Step 1 (once). <ul style="list-style-type: none"> ○ With reference to the occurrence at CNC Panel 1 L4, it is conjectured that it might be an architectural structure or a type of building, in the same way as a pyramid, plaza, temple, palace, stairway, etc is, or perhaps a physical object (<i>lost reference</i>). ○ With reference to the occurrences on the PNG monuments, it occurs in the expression AJ-1-?-na-ku:
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					<ul style="list-style-type: none"> ▪ One interpretation is that the “1” is a single dot between two fillers, but it (including the two “fillers”) could also be ya, as an initial phonetic complement to the main sign. ▪ If it is indeed a “1”, it could be a morpheme in its own right, and read aloud as Juun. ▪ Pitts-BHPN.p164 (PNG Throne 1 Q-R): <SIH:ya>.ja <AJ:1:?:>.<na:ku> → <i>sihyaj aj juun ? na’ak</i> = “he was born, Aj Juun ? Na’ak”. As the whole throne was carved for Yat Ahk II, this refers to his birth, and shows that it’s his pre-accession name. This is why AJ-1-?-na-ku occurs three times on PNG Throne 1 and once on PNG Panel 3. <ul style="list-style-type: none"> ○ With reference to the occurrence at YAX HS3 Step 1 D9, it occurs in the expression AJ-1-?-ba-ki → <i>Aj Juun ? Baak</i>: <ul style="list-style-type: none"> ▪ Without this instance, one might be tempted to that “<i>Aj Juun ?</i>” is always followed by na-ku, but here we see it followed by ba-ki. • AT-YT2021-lecture25.t0:19:30-20:14 discusses this glyph in connection with PNG Panel 3 U11. He ventures the opinion that it’s a number – he speculates “400”, making U11 = 1 x 400. He then tentatively offers the meaning na.ku → <i>nak</i> = “conquest(s)”, explaining that there would be some exaggeration and one-upmanship in a ruler giving himself the title of “He of 400 conquests”. <ul style="list-style-type: none"> ○ Campillo-ECdITJM.p615 – working with a drawing of YAX HS 3 Step 1 where D9a is <i>much</i> more eroded – translates this glyph as “mil” (Spanish) = “1000”. He seems to give no additional explanation, but it does show (as with Tokovinine’s proposal) that “a certain number” fits into the syntax here. ○ EB.p134.pdfp139.#5, EB.p218.pdfp223.#16, EB.p248.pdfp253.#28 give <i>nak-</i> “to conquer”, with the example u-na-ka-wa → <i>unakaw</i> = “he conquers”, giving as reference DPL HS 2 Center Step 3. ○ Sim: could this be the missing word <i>bak</i>’ for “400”, the “gap” for the missing word <i>bak</i>’ in “bak’tun”? This thought has made me give this glyph the nickname “BAK” (note the glottalized-k as final consonant).
ballcourt	N	U-S	L	“BALLCOURT” / halaw?	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>TOK.p17.r5.c3 = BMM9.p21.r6.c2 ? no pronunciation given</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp34.#7.1&2 HALAW?</p> </div> <div style="text-align: center;">  <p>MHD.ZY3 -</p> </div> </div> <div style="margin-top: 20px;">  <p>Tokovinine-DPMB.pdfp12.fig1.b (Graham) TNA Monument 141 C4 <<3.a.ha{}>:<“BALLCOURT”:na>>.<u:<“BALLCOURT”:na>> .</p> <ul style="list-style-type: none"> • The logogram is well understood, but the reading is unknown. • Iconographically, it represents the two sloped sides of a ballcourt, with the ball in the middle. • 25EMC.pdfp34.#7.1&2: <ul style="list-style-type: none"> ○ Gives a tentative reading of HALAW?. ○ Gives the meaning “ballcourt” without a question mark. • MHD is “one step” more tentative than 25EMC: <ul style="list-style-type: none"> ○ No reading given, not even with a question mark. ○ The meaning “ballcourt” is given with a question mark. • Summary: <ul style="list-style-type: none"> ○ 25EMC is the <i>only</i> source to associate the reading HALAW with the glyph. </div>

					<ul style="list-style-type: none"> ○ EB does not have a listing for <i>halaw</i>, but all the other sources with text-based dictionaries (descendants of EB) list <i>halaw</i> = “ballcourt” (without providing a glyph). ● TNA Monument 141 C4 has two instances of the glyph, apparently with an end phonetic complement of <i>na</i>, which doesn't fit well with a reading of HALAW.
“banded bird title”	N	TA	L	“BBT”	 <p>TOK.p26.r3.c4 = BMM9.p19.r7.c4 [derived from Stuart-TiftXIX.p132.fig105b PAL TFC Tablet F11 / M11]</p>  <p>JM.p100.#3 = PNG Panel 3 F'' HZ'AT</p>  <p>JM.p101.#1 HZ'AT.ta</p>  <p>MHD.BT8.1&2&3</p>  <p>Stuart-TiftXIX.p132.fig105a PAL Temple 19</p>  <p>Stuart-TiftXIX.p132.fig105b PAL TFC Tablet F11 / M11</p>  <p>Stuart-TiftXIX.p132.fig105c TRT Monument 8</p>  <p>Stuart-TiftXIX.p132.fig105d NTN Drawing 52 A8</p>  <p>Stuart-TiftXIX.p132.fig105f PAL Group XVI stucco glyph</p>  <p>Stuart-TiftXIX.p132.fig106 Unprovenanced TRT Region Wooden Box</p>  <p>Stuart-TiftXIX.p133.fig107a</p>  <p>Stuart-TiftXIX.p133.fig107b</p>  <p>Stuart-TiftXIX.p134.fig108a</p>  <p>Stuart-TiftXIX.p134.fig108b</p>  <p>Stuart-TiftXIX.p135.fig110b</p>  <p>Stuart-TiftXIX.p133.fig110c</p>    

				<p>Polyukhovych CNC Panel 1 K3 "BBT"</p>  <p>Coll-1 (Gronemeyer) TRT region Wooden Box P1 ta."BBT"</p>	<p>Stuart-TifTXIX.pdfp108 PAL Temple 19 Platform South Side S1 "BBT"</p>  <p>Stuart-TifTXIX.p132.fig105e TRT region Wooden Box V1 <AJ:k'a:xa>.<"BBT":ta?></p>	<p>Stuart-TifTXIX.pdfp108 PAL Temple 19 Platform South Side T3 "BBT"</p>	<p>Safronov Panel 3 F" "BBT"</p>
				<ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, 25EMC (as expected, as this glyph has no known pronunciation, and these works list logograms by pronunciation, and only give those with known readings). TOK.p26.r3.c4 (2017) doesn't commit to a pronunciation. In general, it is known that it ends in -t because of the frequency of the ta end phonetic complement. JM (2002) gives a reading ITZ'AT. This is outdated and this glyph is nowadays referred to only by its nickname of Banded Bird Title ("BBT"). An MHD search on "blcodes contains BT8" gives 40 hits, of which more than 20 from PAL. Stuart-TifTXIX.p133-136 discusses this title. BíróEtAl-HiPS.p133-137 (sic) discusses this title, referring also to Stuart-TifTXIX. Bassie-Sweet-TBBO is an entire 15-page paper devoted to the "BBT" (13 pages excluding references). Usage: <ul style="list-style-type: none"> CNC Panel 1 K3: unclear, perhaps connected to one of the protagonists, Itzam Chan Ahk. PNG Panel 3 F": tag labelling one of the less important figures in the iconography – a member of the prominent Muxkan family. TRT region Wooden Box: title of owner of the box. Tokovinine in one of his lectures discusses this title in quite some detail – AT-YT2021-lecture24.t0:46:56-50:41: [A slide is shown with a drawing of the TRT Wooden Box, owned by K'ax Bahlam. The text accompanying the drawing says: Within a year of the accession of a new Tortuguero ruler, he appoints a new "banded bird" official, Aj K'ax Bahlam. // Just like with sajal and aj k'uhun titles, this accession involved "seating into" office.] The other kind of very important officials are Banded Birds. At least, I say "Banded Bird" because we still don't know how to actually decipher the name. It looks like a bird-head in a particular kind of crown. And that crown is what we see on the heads of these officials. And it's so ancient that it's never recorded in any other way. These are some of the earliest known members of the court. This fellow – Aj K'ax Bahlam (literally "Forest Jaguar") – he had that job. And he had a little wooden box with his bloodletting instruments. So we know a little bit about him. And we know that he was supposed to be "seated into that office", very much like the royal office – it was an actual job. And you were doing bloodletting – and so that was part of the role of the Banded Bird officials. // [Pointing to a slide] And there he is with the staff of office and in that special crown. This is the only non-royal position that actually has a distinct kind of headdress. [47:59] [A slide with a drawing of PAL Temple 19 Platform South Side is shown. The text under the slide says: Three banded bird officials in the king's accession scene[,] including Janaab Ajaw who impersonates God D as he handles [hands] the crown to the king. The words Janaab Ajaw are highlighted in red, as are the corresponding glyphs. On the far left, the two banded bird title glyphs are also highlighted in red.] And we know that these people are important because they are the ones who help the king... who can hold the king, touch the king, interact with the king during the most important rituals. // They are a sort of personal priest or the high priests. So when the king is crowned as the god, there has to be another god that gives the crown to the king. So it's a very challenging role – and that's what this priest does. Janaab Ajaw helps the king. Janaab Ajaw in this case represents the Celestial King of Gods. // So in terms of the optics of those acts, it's a challenging place to be, right? – crowning the king. Only the most trusted advisors can be allowed to do that. And the interesting point is that we know that this Janaab Ajaw is actually a distant relative of the king. So Janaab Ajaw... his maternal grandfather is the same as the paternal grandfather of the king. So presumably King Janaab Pakal at some point, gave one of his daughters to a non-royal family. And that was the family of those priests. So they are part-royalty. It's the borderline between the royalty and the non-royalty. And that's why they [=that family] have this high-priest office. [49:24] [A slide is shown with the drawing of 			

the JP and SSP at each end of a canoe, with grieving animals and the Maize God in between. The text accompanying the slide says: The so-called "Paddler" gods apparently hold the "banded bird" title.] And it's very important to remember [that] there were only this many royal positions out there. // These Banded Bird officials actually have divine prototypes: the Gods of Twilight – the gods who transport the Maize God into the Waters of the Underworld – they are the Banded Bird officials. It's kind of interesting too, it's like, they have a role outlined for them, in mythology. [49:53] [YAX Stela 7 & DPL Panel 29] [Tokovinine points to the left side of the slide] And here we see one Banded Bird official helping the king, right? He's literally, like, there assisting the king with the positioning of the divine "stuff" from (I guess) the king's body parts, onto the altar. So they are allowed to help with bloodlettings. [Tokovinine points to the right side of the slide] And we see that too, as well: here's the young prince doing his bloodletting for the first time. And there is this priest – he's the one who is basically helping the boy – he is the one holding the bloodletting tool. So once again, they touch the king, they can do things. They are the only ones who can, presumably. And that helps to explain their importance in this kind of fabric of courtly life. [There is an equivalent explanation in AT-E1168-lecture25.t0:47:48-52:14 but the sound quality is so bad that 1/5 of it is inaudible. It seems to cover about the same points as in AT-YT2021-lecture24.]

- The glyph-block reference for the TOK.p26.r3.c4 example is PAL TFC Tablet F11 / M11 because there are two separate conventions for labelling the text columns. One convention labels the four columns on the left as A, B, C, D, and then the four columns on the right as E, F, G, H. It then goes on to use the letters I, J, K etc for the glyphs in the centre of the tablet (the ones which are "part of the iconography"). The other convention labels the four columns on the left as A, B, C, D, and then continues with E, F, etc for the glyphs in the centre of the tablet, with the four columns on the right as L, M, N, O. Depending on which convention is followed, the BBT glyph is F11 or M11 – in the second column of the four on the right, two rows below the central row.
- The example in TOK is meant to be more "abstract" and for this reason does not include the end phonetic complement **ki** of the glyph-block it is based on.
- Do not confuse this with the visually similar **TZ'IKIN** "eagle" which does not have any scroll/wavy elements in the top of the head (often having "**LEM**" instead).

CNC Panel 1 K3 "BBT"	TOK.p26.r3.c4 "BBT"	JM.p100.#3 ITZ'AT	JM.p101.#1 ITZ'AT.ta	TOK.p27.r1.c1 TZ'IKIIN

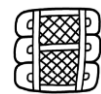
"bone throne"

N

H

L

"BT"



TOK.p18.r3.c1
?



JM.p248.#2
TZ'AM



T150bc



- No glyphs given in K&H, K&L, BMM9, 25EMC.
- TOK gives the pronunciation of TOK.p12.r3.c1 & TOK.p12.r3.c2 as **TZ'AM** ("cushion throne") vs. and TOK.p18.r3.c1 as "?" ("bone throne"). This suggests that in more recent times, these are not considered to be the same word.
- **The TZ'AM reading of JM is probably from a time before a distinction was made between cushion thrones and bone thrones.**
- Teufel-PhD.p370&p371&p372 equates the glyphs on PNG Stela 12 to T150 and reads them as **TZ'AM**.
 - TOK.p18.r3.c1 & JM.p248.#2 appear to be "bones bound together" whereas T150 appears to be "sticks bound together".
 - Equating these is hence a little dubious.
 - Even if correctly equated, "bone throne" is nowadays not given the reading **TZ'AM**.

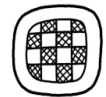
"chequerboard",
God-GIII of the
Palenque triad's
name (very last
part - part 2)

N

G

L

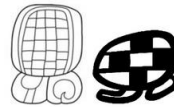
"CHEQUERBOARD"



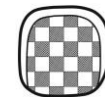
TOK.p15.r5.c4
?



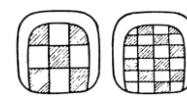
MC.p118.pdfp119.r3.#1
"Gi"



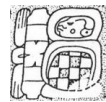
MHD.ZD4.1&2
?



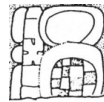
0594st



T594a&b



Schele
PAL TI ET B9
K'INICH.<MNA:?:wa>



Schele
PAL TI ET D12
K'INICH.<MNA:?:>



Schele
PAL TI ET F10
K'INICH.<MNA:?:>



Schele
PAL TI CT E7
K'INICH.<MNA:?:>



Schele
PAL TI CT M5
K'INICH.<MNA:?:>



Schele
PAL TI WT A6
K'INICH.<MNA:?:>



Greene
PAL TS O6/F6
K'INICH.<MNA:?:wa>



Stuart-TiftXIX.p80.fig53
PAL Temple 19 Platform South Side J4
<K'INICH:MNA>.<?:wa>



Stuart-TiftXIX.p88.fig61
PAL Temple 19 Platform South Side P6
<K'INICH:MNA>.<?:wa>



Stuart-TiftXIX.p104.fig75
PAL Temple 19 Platform West Side G2
<K'INICH:MNA>.<?:wa>



WagnerEtAl-TNNT.p2.fig1



Greene
PAL TS D1-D6
K'INICH.<TAJ{al}:WAY{bi}>

[?]tz'a.<NAAH:hi> SAK.<BAAK:NAAH>

<K'IN:ni>.<TAHN:na> K'EW:<we.la>

CHAPAAT <a:ti>.ni

K'AHK' TI':MIIN

K'INICH MNA.<?:wa>



Kettunen&Davis-SCSC.p3.fig2

K1256

SAK.<ba:ka> na.ja cha.<pa:ta> u:WAY BAK:le



mayavase.com

K1941 I-J-K

IX.<K'AN:na> AHK?. "CHEQUERBOARD".yu IX.<MUT:la:AJAW>



Coll-1





PAL Temple 14 F2

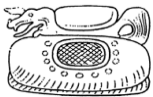











<SAK[BAAK]>.<NAAH:CHAPAAT>

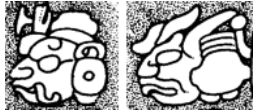
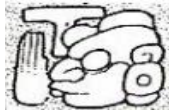




- God-GIII of the Palenque Triad has a very long, complex name, with many parts. The very last part consists of **K'INICH** and then two glyphs, both of which have not yet been deciphered.
 - Very last part (Part 1):
 - This is a glyph identified by MHD as **PY2** and by Bonn as **0239st**.
 - I have given it the nickname "MNA" = "Maybe Not Ajaw".
 - For more information see "MNA".
 - Very last part (Part 2):
 - This is a glyph identified by MHD as **ZD4** and by Bonn as **0594st**.
 - I have given it the nickname "CHEQUERBOARD".
 - "CHEQUERBOARD" often appears with a **wa** at the end, but this is optional.
 - TOK (TOK.p15.r5.c4) and Bonn (0594st) treat only the chequerboard as the glyph whereas MHD.ZD4 considers the **wa**-like element at the bottom to be an integral part of the glyph.
- Do not confuse "CHEQUERBOARD" with some variants of **PAKAL**. They resemble one another because both can have the "chequerboard". However:
 - Context and the presence of a circle at each of the corners can determine **PAKAL**, as "CHEQUERBOARD" never has a circle at each of the corners.
 - "CHEQUERBOARD" has bold walls and ceiling, which **PAKAL** never has.
 - "CHEQUERBOARD" can have a **wa**-like element at the bottom, never present in **PAKAL**.
- "CHEQUERBOARD" is most often a 4 x 4 grid, but Thompson gives an example of a 3 x 3 grid (T594a) and the Bonn example is a 6 x 6 grid (0594st). Indeed, it can be seen that most of the cases in the PAL Temple of Inscriptions are a 4 x 4 grid, but there are a few instances of a 3 x 3 grid (e.g. PAL TI WT A6).
 - This glyph occurs most frequently as the very last part of the name/title of God-GIII of the Palenque Triad. While his full name is very long, it is often shortened to just this glyph, preceded by an **AJAW**-like glyph which is read by some as **AJAW** (though this may not be correct).
 - Also, MC.p118.r3.#2 is given as a non-chequerboard variant of the God-GIII name/title. It has just a "KINICH-head" with a fish's barbel, and a large square eye. I haven't included it in the examples above as it doesn't involve the "CHEQUERBOARD" glyph, and (furthermore) I'm really not sure of its status (whether it really is an independent way of writing the deity's name).
- The pronunciation and meaning of "CHEQUERBOARD" are unknown.
- The naïve approach would be to read "MNA" as, indeed, **AJAW**, and to view the **wa**-suffix as its end phonetic complement (even though it's attached to the "CHECKERBOARD" rather than the "MNA"). For the sake of simplicity, all the bullet points which follow will do this. But it should be borne in mind that this is probably not correct, and the correct reading awaits the proper decipherment of "MNA".

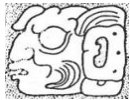












			<ul style="list-style-type: none"> • God-GIII's full name (as appears in PAL TS D1-D6) is: K'inich Tajal Wayaab, K'in Tahn K'ewel, Tz'atz' Naah, Sak Baak Naah Chapaat, Atin K'ahk' T'i Miin, K'inich "Chequerboard" Ajaw; meaning (adapted from WagnerEtAl-TNNT.p7.table2): <i>Glorious Torchy Dreamer/Shrine, Sun-Chest Pelt, Pool House, White Bone House Centipede, Who Bathed in Fire at SNB's Mouth?, Glorious "Chequerboard" Lord</i>. The variation in interpretation from WagnerEtAl-TNNT involves K'ewel = "Pelt" rather than "Feline" and "SNB" rather than "Sky". • Robicsek&Hales-MHS.p86.para2.l+3 (1974): Altar 5 at Tikal portrays two kneeling figures, both in the guise of God-GIII of the Palenque Triad (otherwise known as Jaguar God of the Underworld, Night Sun, Patron of the Month Uo, and God of Number Seven). [Sim: this is a very old paper, so perhaps insights have progressed a lot more since then – it doesn't mention the SNB part of his extended name/title and I'm unsure as to God-GIII's connection to JGU – is it perhaps because of the cruller under the eye of the K'INICH?] • WagnerEtAl-TNNT.p5.para2 (2015): In the text from the Temple of the Sun, the term <i>tz'atz'+nah</i> forms part of an epithet of a supernatural related to GIII (Figure 1, Table 2), the local manifestation of the Sun God as a war and fire god and one of Palenque's patron gods whose mythical birth is recorded in the panel's inscription (cf. Berlin 1963, Kelley 1965, Lounsbury 1985, Stuart 2005, 2006). [Sim: this paper gives a detailed explanation of the full name of GIII. For the sake of completeness, it covers the more "obvious" (and long-understood) parts of the name; then goes into a bit more detail about <i>atin</i> (because it isn't really obvious how this word functions in the whole name phrase); finally, it explains the decipherment of C3 as <i>tz'atz'-naah</i> (this is the main point of the paper, and where this decipherment was first given). There is one small aspect of the paper that I find puzzling: it makes an association between God-GIII and the Sun God K'inich. This doesn't seem to take into account the idea that K'INICH can play two very different roles in a name/title: <ul style="list-style-type: none"> ○ At the start of a name/title it's an adjective meaning "glorious", "radiant", "effulgent" (qualifying what follows). ○ At the end of a name/title it's a reference to the Sun God K'inich (and what precedes it are specific attributes of this particular version of the Sun God. In God-GIII's name, the K'INICH appears at the start, and so is not (as far as I can see) a reference to the Sun God.] • Shorter forms of God-GIII's name/title are common, but it's found in its longest form on PAL TS D1-D6. Parts of the name/title are found in the name/title of a number of rulers. • Estrada-Belli&Tokovinine-LSAPiCMP.p208.pdfp14.para3 (talking about SUF = La Sufricaya): The sides of Stela 6 also depict deities. Since only the upper third of the monument has been found, it is impossible to know if there were two full figures or several floating heads, as on Stela 1. One of the two deities is Sun God with the <i>tajal wayaab</i> ("torch wayaab") epithet in the headdress (see figure 7-7c). • K1941 J is one of the fewer instances of "CHECKERBOARD" which are not directly connected with the God-GIII of the Palenque Triad: <ul style="list-style-type: none"> ○ The element which resembles wa is at the top instead of the bottom. ○ I think this is supporting evidence that it's not an end phonetic complement of AJAW, but instead an integral part of the "CHECKERBOARD" glyph. • Occurrences of <i>K'in Tahn K'ewel</i> (formerly <i>Bolay</i>): <ul style="list-style-type: none"> ○ Tokovinine-TPoP.p185.pdfp196.para.l+4: The other two references to <i>Chak Tok Ich'aak's</i> grandfather are on Tikal Stela 7:B3 and Stela 3:D2 where the king is called "the grandson of <i>Tsik'in Bahlam</i>" and "the grandson of <i>K'in Tahn Bolay Tsik'in Bahlam sak chuwen</i>" (Tokovinine and Fialko 2007:10-12, Fig.15a-c). Now when we know that there was an early Classic Naranjo ruler named <i>Tsik'in Bahlam</i>, the most plausible explanation of these statements is that <i>Tsik'in Bahlam</i> of Naranjo was <i>Chak Tok Ich'aak's</i> grandfather. Taking into account what we know about the Tikal dynasty, <i>Tsik'in Bahlam</i> was likely the father of <i>Chak Tok Ich'aak's</i> mother (Tokovinine and Fialko 2007:12, Fig.16). The timing of such dynastic marriage could not be more appropriate as Tikal was at the peak of its Early Classic political expansion and its influence extended to the north and to the south of Naranjo (Martin and Grube 2000:35; Estrada Belli, et al. 2006). ○ Tokovinine&Fialko-St45oN.p11.c2.para-1.l-1-p12.c1.para1.l+3: The text on Stela 7 would then mention the period ending supervised by the "grandson of <i>Tzik'in Bahlam</i>", whereas the inscription on Stela 3 would refer to <i>Chak Tok Ich'aak</i> II as the "grandson of <i>K'in Tahn Bolay Tzik'in Bahlam Sak Chuwen</i>". ○ Prager-ÜAidKMR.p242.pdfp256.para1.l-13: Aus den klassischen Texten sind Kompositionen wie etwa der Eigenname der way-Akteure <i>chak tahn waax</i> "rotbäuchiger Fuchs" (Kerr 927, Kerr 1901) (vgl. Grube und Nahm 1994) oder <i>k'in tahn bolay</i> "sonnenbäuchiger Jaguar" (YAX St. 18) bekannt. [English: The names of the way actors such as <i>chak tahn waax</i> "red-bellied fox" (Kerr 927, Kerr 1901) (cf. Grube and Nahm 1994) and <i>k'in tahn bolay</i> "sun-bellied jaguar" (YAX St. 18) are known.]
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crossed legs	N	?	L	"CL"	<div data-bbox="745 212 880 264"> </div> <p data-bbox="745 268 790 288">T701</p> <div data-bbox="958 201 1178 264"> </div> <p data-bbox="958 268 1086 288">MHD.HL9.1&2</p> <div data-bbox="1261 212 1350 264"> </div> <p data-bbox="1261 268 1328 288">0701st</p> <div data-bbox="745 323 864 464"> </div> <div data-bbox="936 323 1055 464"> </div> <p data-bbox="745 467 1431 515">Grube-FoGX.p8.fig13i = Love-TEG.p20.pdfp20.fig25c = Vepretskii.pc20210103.2 PNG Stela 10 B7</p> <div data-bbox="745 555 880 667"> </div> <p data-bbox="745 675 943 722">Grube-FoGX.p8.fig13b TIK Stela 3 A6</p> <div data-bbox="1010 555 1093 667"> </div> <p data-bbox="1010 675 1205 722">Grube-FoGX.p8.fig13c CPN Stela 7 B6a</p> <div data-bbox="1272 555 1391 667"> </div> <div data-bbox="1462 563 1581 667"> </div> <p data-bbox="1272 675 1966 722">Grube-FoGX.p8.fig13d = Love-TEG.p20.pdfp20.fig25g = Vepretskii.pc20210103.1 PNG Stela 1 F1</p> <div data-bbox="745 762 835 882"> </div> <p data-bbox="745 890 1025 938">Grube-FoGX.p8.fig13g (Graham) YAX 46 F1</p> <div data-bbox="1093 762 1211 882"> </div> <p data-bbox="1093 890 1597 938">Grube-FoGX.p8.fig13h (Schele) = Vepretskii.pc20210103.3 PAL TFC Sanctuary Tablet / Jamb B3</p> <div data-bbox="1697 754 1794 890"> </div> <p data-bbox="1697 890 2045 938">Mathews = Love-TEG.p20.pdfp20.fig25e YAX Lintel 21 B6a</p> <div data-bbox="745 970 880 1106"> </div> <div data-bbox="1010 970 1144 1106"> </div> <p data-bbox="745 1106 1597 1153">Grube-FoGX.p8.fig13j (Grube) = Love-TEG.p20.pdfp20.fig25b (Graham) = Vepretskii.pc20210103.2 COB Stela 20 A10</p> <div data-bbox="1653 1010 1805 1106"> </div> <div data-bbox="1899 1010 2045 1106"> </div> <p data-bbox="1653 1106 2067 1153">Love-TEG.p20.pdfp20.fig25a =? Coll-2 CPN Stela E CPN Stela E 'B1'b</p> <div data-bbox="745 1185 891 1321"> </div> <p data-bbox="745 1321 992 1369">Love-TEG.p20.pdfp20.fig25d PRU Stela 25</p>
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				 <p>Grube-FoGX.p8.fig13a = Coll-2 = Vepretskii.pc20210103.1 CPN Stela 63 'B10'</p>  <p>Stuart-TPM.p162 B11 = Graham PAL TS B11</p> <p>Love-TEG.p20.pdfp20.fig25f (Graham) YAX Lintel 29 D2</p> <ul style="list-style-type: none"> Found in Glyph-X – the variant which goes with 3+DG or 4+DG: <ul style="list-style-type: none"> 3+DG: "CROSSED-LEGS" above "ECLIPSE-GLYPH". 4+DG: "CROSSED-LEGS" below "ECLIPSE-GLYPH".
"dotted Casper"	N	?	L	 <p>TOK.p21.r3.c2 ?</p> <p>FK.pdfp15.r7.c3 = KuppratApp = SM.pdfp8.#187 CH'AB? CH'AB? ?</p> <p>M&G.p156.#2 ch'a.CH'AB?</p> <ul style="list-style-type: none"> There is a glyph which resembles CH'ICH' but with three vertical rows of (non-touching) dots –at the position of the left eye, nose, and right eye. The canonical form of CH'ICH' does not have these three columns of dots: <ul style="list-style-type: none"> The dots go from almost top to almost bottom, i.e. they start at above eye and nose level (almost at the ceiling) and go all the way down (almost to the floor). There are no blood scrolls at the bottom – instead, there are multiple, evenly spaced indentations (two on the bottom and one on the lower portion of each side), which create a very similar overall impression, but which could be different (it could also be a very eroded form of CH'ICH'). TOK, FK, KuppratApp, SM all consider this to be a different glyph (i.e. it is not read as <i>ch'ich'</i> and it doesn't mean "blood"): <ul style="list-style-type: none"> FK.pdfp15.r7.c3 and KuppratApp give CHAB?. TOK.p21.r3.c2 and SM.pdfp8.#187 give only ?. BMM9 shows a variant of this glyph, where each column of dots does <i>not</i> go above the level of the eyes or nose. BMM9 considers this to be the CH'ICH' perhaps because there <i>are</i> definite blood scrolls at the bottom in BMM9.p16.r6.c2. Sim's nickname for the aberrant form with uncertain pronunciation: "Dotted Casper". An early PAL ruler is such a "Dotted Casper" (M&G.p156.#2) so his name glyph is still undeciphered, but "Tok Casper" an early ruler of QRG is just Tok Ch'ich' (M&G.p216.#1). We know that the former is not CH'ICH because it has an initial phonetic complement of ch'a, not ch'i.
"dragon"	N	?	L	 <p>MHD.AC4</p> <p>0369st</p> <p>T369</p>


					 <p>MHD (Luin) CNC HS (Fragment A) C2 ?:HA'</p>  <p>MHD (Fahsen) DPL HS2 (East Step 5) C2b ?:HA'</p>  <p>MHD (Fahsen) DPL HS2 (West Step 4) A2a ?:HA'</p>  <p>MHD (Fahsen) DPL HS2 (West Step 4) F1a ?:HA'</p>  <p>MHD (Fahsen) DPL HS2 (West Step 6) D1b ?:HA'</p>  <p>MHD (Graham) DPL Stela 8 G22 ?:HA'</p>  <p>MHD (Graham) DPL Stela 8 H15a ?:HA'</p>  <p>MHD (Houston) DPL Stela 11 E2 <u:ti:ya>.<?:HA'></p>  <p>MHD (Houston) DPL Stela 14 G2 <u:ti:ya>.<?:HA'></p>  <p>MHD (Houston) DPL Stela 15 F6 <u:ti:ya>.<?:HA'></p> <ul style="list-style-type: none"> • This is an undeciphered glyph having the nickname of “DRAGON”, most commonly found as part of a toponym associated with DPL. • Bíró-EGiCMI.p131.pdfp3.para1.l+1: The Main Plaza has a toponym which is composed of the T369 ('Dragon') [and] <i>Ha'al</i>. • A search in MHD on “blcodes contains AC4” yields 23 hits: <ul style="list-style-type: none"> ○ Almost all (21) of the 23 hits are “DRAGON”-HA' → “Dragon” <i>Ha'al</i> = “Dragon” Rain. ○ Almost all (19) of the 23 hits are from DPL. Of the 4 <i>not</i> from DPL: <ul style="list-style-type: none"> ▪ 2 of them <i>are</i> “Dragon” <i>Ha'al</i> (i.e. refers to a DPL toponym even though the inscription itself is not from DPL). ▪ The only 2 which are not “Dragon” <i>Ha'al</i> are not from DPL. • The preceding <i>utiy</i> in DPL Stela 11 E2, DPL Stela 14 G2, DPL Stela 15 F6 help to support the reading of it as being a location/toponym. • Summary: this is a glyph found almost exclusively only in DPL, and there (in DPL) it <i>always</i> writes the toponym “Dragon” <i>Ha'al</i>, which is the toponym of DPL’s Main Plaza. It is, however, very occasionally used elsewhere, to refer to things or people other than DPL’s Main Plaza.
“female GI title”	N	TA	L	“FGIT”	 <p>Tuszyńska-ALatEGIT.p7.pdfp7.fig8 (Greene) PAL Oval Tablet A1-C1 <K'AB[XAAK/SAAK].“GI”>:NAAH SAK.IX K'UK'</p>  <p>Stuart TIK Marcador G8 K'AB.< NAAH:[<XAAK/SAAK>]“GI”></p>










				 <p>Jones&Satterthwaite-TMaloT.pdfp165.fig4a (W. Coe) TIK Stela 3 D5 <NAAH.K'AB.<*XAAK/*SAAK>>:"G1" IX.<TZUTZ:<*XAAK/*SAAK>></p>  <p>Tuszyńska-ALatEGIT.p6.pdfp6.fig7 (Martin) TIK Stela 6 By2 K'AB.NAAH{<XAAK/SAAK>}?."G1"</p>  <p>Coll-1 (MHD: W. Coe) TIK Stela 31 B23-A25 K'AB.<<XAAK/SAAK>:NAAH> "G1" CHUWAJ</p> <ul style="list-style-type: none"> The characteristics of this title are: <ul style="list-style-type: none"> K'AB. NAAH. XAAK/SAAK. "God-G1": a specific variant of CHAAK which is the name of God-G1 of the Palenque Triad. <p>Furthermore, the XAAK/SAAK can be:</p> <ul style="list-style-type: none"> Separate: TIK Stela 3 D5 and TIK Stela 31 A24. Infix in the K'AB: PAL Oval Tablet A1. Infix in the top of the head of "God-G1": TIK Marcador G8. Absent (underspelled?): TIK Stela 6 By2. <ul style="list-style-type: none"> Tuszyńska-ALatEGIT.p2.pdfp2.para2: I find it intriguing that G1's title is attached to the names of women. As in the well-known "vase title" [Sim: a.k.a. "IOT"], the "G1 title" is always placed in front of the nominal phrase and this special placement is due to the divine reference it is implying. It was Linda Schele (1994) who first drew attention to this glyph block, which precedes the name of Lady Sak K'uk' on the Oval Palace Tablet at Palenque. Tuszyńska-ALatEGIT.p3.pdfp3.para-1: A most intriguing fact is she is mentioned in the parentage statement on [TIK] Stela 31 (Figure 5) erected by her son, the next Tikal ruler. Here, after the relationship expression ya-AL-la, <i>yal</i> (the child of woman) we do not find the typical glyph <i>ix</i> for a woman. Instead, <i>yal</i> is followed directly by the "G1 title" and the glyph representing the head of the deity known as Jaguar God of Underworld [CHUWAJ], an aspect of the Sun God K'inich Ajaw, and it is the reason why the word K'inich is used as the lady's nickname.
"God G1"	N	G	L	<p>"GOD-G1"</p>  <p>MHD.SNB1.1&2</p>  <p>1011st</p>  <p>T1011</p> <p>-</p> <p>-</p> <p>-</p>






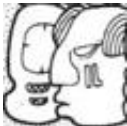


				 <p>Schele PAL TI ET B8 CHAAK</p>  <p>Schele PAL TI ET D11 CHAAK</p>  <p>Schele PAL TI ET F9 CHAAK</p>  <p>Schele PAL TI CT E6 CHAAK</p>  <p>Schele PAL TI WT A5 CHAAK</p>  <p>Coll-1 PAL Temple 14 H7 CHAAK</p>  <p>Stuart-TifTXIX.p96.fig68 PAL Temple 19 Platform West Side D3 ta.CHAAK</p>  <p>Stuart-TifTXIX.p99.fig70 PAL Temple 19 Platform West Side F1a CHAAK</p> <ul style="list-style-type: none"> • This is God-GI of the Palenque Triad. • Tuszyńska-ALatEGIT.p2.pdfp2.para-1: GI is one of the most mysterious Maya deities. He can be recognized by a shark tooth, a fish fin or barbel on the cheek, an eye with a scrolled pupil, and a spondylus shell earflare (Schele 1976). • He seems to be a manifestation of Chaak, as the glyph has the distinctive spondylus shell as the central part of his ear. • In addition to that, what makes him different from the “standard” Chaak are: <ul style="list-style-type: none"> ○ Fish fins: one as a forehead ornament and one immediately to the right of the mouth. ○ A shark tooth. <p>The above explanation is rather confusing, because many examples of “standard” Chaak have fish fins and a shark tooth as well – i.e. the fish fins and shark tooth do <i>not</i> serve to distinguish God-GI of the Palenque Triad from “standard” Chaak.</p> <ul style="list-style-type: none"> • It’s unclear whether (as a variant of Chaak) the glyph should be read as <i>Chaak/Chahk</i>, or whether it has its own, independent reading, due to the additional fins and shark tooth. In any case, this glyph has been given the nickname “GOD-GI” for ease of reference.
great blue heron ?	N	A-B	L	 <p>K&L.p17.#5.1&2&3 ?</p>  <p>TOK.p26.r2.c3 ?</p> <ul style="list-style-type: none"> • No glyphs given in K&H, BMM9, 25EMC. • K&L.p17.#5: Represents possibly the great blue heron (<i>Ardea herodias</i>). [Sim: photographs of <i>Ardea herodias</i> from the internet show a bird with a somewhat longer beak – not extremely long, but somewhat longer than what’s shown in the logogram. The nickname “HERON” was assigned on the basis of the speculation in K&L.p17.#5, but perhaps a nickname like “BIRD-HEAD-WITH-FISH-IN-MOUTH” might have been better.] • This glyph currently doesn’t have a reading. There is a syllabogram-only spelling for the word <i>i-chi-wa</i> = <i>ichiiw</i> = “heron”, but there’s no indication that this logogram corresponds to that syllabogram-only spelling.
“hand holding three blades”	U		L	   <p>“HH3B” / pew? / bew?</p>



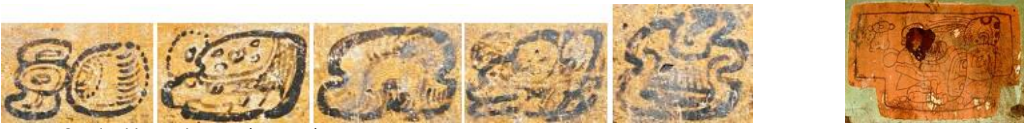
				<p>TOK.p19.r4.c4 ?</p>  <p>Coll-1 TIK Altar 5 #16 SAK.<?:TE'></p>  <p>Kelly (MatL2022) PRU Stela 44 'D4' (right side) ?</p>  <p>Coll-1 / MHD (W. Coe) TIK Altar 5 glyph-block #16 ti.<?:we></p>	<p>MHD.MA6.1 -</p>  <p>Coll-1 TIK Altar 7 #2 ?</p>  <p>Bíró-TCMWR.p82.fig69 Houston Panel F5 (Hohmann) ?</p>	<p>MHD.MA6.2 -</p>  <p>mayavase.com K1270 H ?</p>  <p>Coll-2 EKB MT 7 B5 ?</p>	 <p>mayavase.com K1398 S8 u.?</p>	 <p>mayavase.com K4930 B ?.<la:ja></p>  <p>Robicsek&Hales-MHS.p85.fig29a Edwin Pearlman Collection Unprovenanced Carved Conch Shell ?</p>
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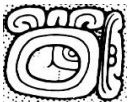

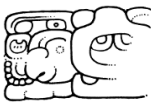
- No glyphs given in K&H, K&L, BMM9, 25EMC; i.e. of the standard 5 references I use, only TOK lists it, without pronunciation and meaning. This makes sense because:
 - The others list their glyph inventories alphabetically and so don't list glyphs with a totally unknown pronunciation.
 - TOK lists its glyph inventory grouped by visual similarity (human heads, deity heads, reptile heads, mammal heads, etc) and so can list this glyph in the subsection for glyphs of a hand holding something.
- Caution: in "EKB MT 7", the MT stands for "Miscellaneous Text", not "Monument".
- MHD:
 - It's quite a rare glyph – searching MHD with "blcodes contains MA6" gives only 9 hits.
 - MHD glosses it as "hand holding three blades?" and gives no pronunciation, tentative or otherwise, nor a meaning, tentative or otherwise.
- The consensus opinion seems to be that the hand is holding three flints/blades, but Memo (Guillermo) Kantun thinks that they are leaves rather than flints (see below for some – perhaps outdated – arguments in support of their being flints).
- Bíró-TCMWR thinks it's a noun:
 - Bíró-TCMWR mentions that this glyph occurs in Houston Panel F5 (Bíró-TCMWR.p82.fig69) and TIK Altar 5 #16 (Bíró-TCMWR.p83.fig71) and K1398 S8 (Bíró-TCMWR.p83.fig71).
 - Bíró-TCMWR.p83.c2.fn17: [In the latter two cases] it follows intransitive verbs, *k'u[h]b'aj* ~ 'he was delivered' and *ani* ~ 'he ran'. In neither case does it have any verbal suffix, and the preceding morphemes (*ti* ~ 'to, from, with' and *u* ~ '3rd person ergative pronoun' respectively) indicate that

					<p>the 'flints-in-hand' is a noun. Indeed, in the Houston Panel text, the first part of the glyph compound (F5a) is eroded; I suggest that once it contained a verb.</p> <ul style="list-style-type: none"> • Sim: <ul style="list-style-type: none"> ○ The Edwin Pearlman Collection Unprovenanced Carved Conch Shell has what <i>might</i> be TZAK = “conjure” as the preceding glyph. As this takes a direct object, this also argues for the logogram being a noun. ○ The <i>-laj</i> ending on K4930 B suggests that it might be a verb. The <i>u-</i> in K1398 S8 partially supports that; though it could also indicate a possessed noun, for a noun beginning with a consonant (c.f. Bíró-TCMWR.p83.c2.fn17). • Robicsek&Hales-MHS.p86.para1-4 (in the section entitled “HIEROGLYPHIC REFERENCES”): During the course of this study, it seemed appropriate to find out if there were any references to heart sacrifice in Maya hieroglyphic inscriptions. While we have yet to find a verb and/or event glyph that we can be positive refers to heart sacrifice, we did find four examples (Fig. 29) that refer to the tri-pronged claw-knife, which is connected in some way with sacrifice. These appear on an Early Classic period conch shell from the northern Peten (Fig. 29A [glyph D5]), a Bonampak-area panel (Fig. 29B), Tikal Altar 5 (Fig. 29c), and a Late Classic codex-style vase (Fig. 29D). // Of these latter examples, only Tikal Altar 5 (Figs. 17, 29C) portrays an adjacent sacrifice scene that involves the use of the tri-pronged claw-knife. Altar 5 at Tikal portrays two kneeling figures, both in the guise of GIII of the Palenque Triad (otherwise known as Jaguar God of the Underworld, Night Sun, Patron of the Month Uo, and God of Number Seven). The lefthand figure holds the tri-pronged claw-knife, while the figure on the right holds a sacrificial knife partially sheathed in (white?) cloth. Between these two, a human skull rests on a pile of long bones (femurs?)—perhaps the aftermath of the sacrifice. // Another allusion that links the tri-pronged claw-knife to sacrifice (though hieroglyphic in context), is the first example (Fig. 29A). Just prior to the tri-pronged claw-knife glyph (D5) is the “fish-in-hand” glyph or 1714 (c5), which is generally associated with blood sacrifice. // Because only two out of four hieroglyphic examples of the tri-pronged claw-knife can be linked by association to sacrificial events, we cannot as yet be sure that this is a reference to heart sacrifice. Whatever its meaning, the tri-pronged claw-knife hieroglyph definitely appears in contexts that link it with (blood) sacrifice as early as the Early Classic period. • Stross-MB puts forward the thesis that Maya bloodletting and the number “3” were very closely associated, in part because of traditions inherited from the Olmec. The latter in turn had this association because of the homophony of the word for “three” and the word for “cut” in Mixe-Zoquean (the culture from which the Olmec culture was at least partly derived). • Sim: The idea that the three parallel objects in the hand are blades of some sort is hence supported by both Robicsek&Hales-MHS and Stross-MB. However, both are quite old publications – 1974 and late 1980’s respectively – and later insights / discoveries may have decreased their validity. • ZenderEtAl-SSw.p51-52.pdfp17-18.col2.para-1 (in discussing TIK Altar 5): Following Lady Te’ Tuun Kaywak’s death (glyphs 10-14) we read that k’u-ba-ja ti-MRD-?we mu-ka-ja 9-AJAW-NAAH, k’u[h]baj ti ...w mu[h]kaj baluun ajaw naah, “she was put/placed in/with/as ... (and) buried in (the) nine lords house” (glyphs 15-18). There are only six examples of MRD (Macri and Looer 2003:124), which depicts a hand holding a series of stacked objects. Schele and Grube (1994:2) argue that the objects represent “flints or obsidians,” yet we note that they carry the “rough/wrinkly texture” marker which labels the skin of crocodiles, cacao pods, dried leaves, and testicles (Houston et al. 2006:16). The Tikal context is unique in providing MRD with a final phonetic complement (see Jones and Satterthwaite 1982:Fig. 23 glyph 16, Fig. 94c), which suggests the value CEW. One candidate would be Ch’ol <i>p’ew</i> vt. “aumentar (to increase, add to)” (Aulie and Aulie 1998:171). The presence of /p’/ in Classic times is still debatable (see Wichmann 2006), but Kaufman and Norman (1984:85) note that “[s]ome instances of /p’/ come from earlier /b’/, some from /p’/,” so this verb may have appeared as <i>bew</i> or <i>pew</i> if /p’/ was not present. Other contexts of MRD include: (1) the Houston Panel, F5, u-MRD, and note texture marker (Mayer 1984:Pl. 26-27; www.wayeb.org/drawings/col_houston_panel.png); (2) the Regal Rabbit Pot, K1398, C8-D9, a-ni u-MRD yi-bi k’e-se; (3) K4930, A2, MRD-ja; (4) El Peru Stela 44 (Stanley Guenter, personal communication 2015), and; (5) Ek Balam MT 7, B5 (Grube et al. 2003:25). [Sim: this is M&L.MRD not MHD.MRD. In the revision from M&L to MHD, the principles of assigning the codes remained the same, and many codes themselves remained the same, but some changed: <ul style="list-style-type: none"> ○ M&L.MRD = MHD.MA6 = “HH3B”, an undeciphered glyph. ○ M&L.MR9 = MHD.MRD = PUK/PUUK = “scatter (fire)” (though in M&L was, at the time, tentatively read as <i>hoch’</i> = “drill?”). So the ZenderEtAl-SSw discussion about MRD are in fact to MHD.MA6 = “HH3B”.]
half-kneeling legs	U		L	“HKL” / ajaw?	





				<p>K&L.p45.r4.c2 = BMM9.p17.r1.c4 ?</p> <p>TOK.p21.r4.c3 ?</p> <p>T700</p> <p>MHD.HLA AJAW</p> <p>0700st TAL?</p>
				<p> Graham YAX Lintel 35 B1</p> <p> Graham YAX Lintel 37 B1</p> <p> Graham YAX Lintel 37 B7</p> <p> Graham YAX Lintel 49 B7</p> <p> Graham YAX Lintel 49 D4</p> <p> Tate YAX Lintel 60 B1 ?:AJAW</p> <p> Tate YAX Lintel 60 A7 ?:AJAW</p> <p> Tate YAX Lintel 60 D3 ?:AJAW</p> <p> Tate YAX Lintel 60 C8 ?:AJAW</p> <ul style="list-style-type: none"> • No glyphs given in K&H, 25EMC (listed in K&L under “undeciphered glyphs”). • For convenience, I’ve assigned this glyph the nickname “HKL” = “Half-Kneeling Legs” (half because only one of the knees actually touches the ground). • Do not confuse this with the visually similar “headless body sitting on the ground” variant of YAH. • There exists a drawing by Mathews, of YAX Lintel 11, but this turns out to be the same inscription as the one designated as YAX Lintel 60 in the Tate drawing. As more than two recent papers refer to the fixed set of YAX Lintels 60-49-37-35, I’m going to take YAX Lintel 60 as the more generally accepted number. Note however that MHD designates it at Lintel 11. • While there isn’t a full consensus on the reading and meaning of this glyph, it has been inferred (from context) that its <i>meaning</i> is connected with rulership. The syntax is <“HKL”>:AJAW followed by <name -of-the-ruler>: <ul style="list-style-type: none"> ○ Some epigraphers read it to mean “ the accession to being ruler” of <name -of-the-ruler>. ○ The difference between <i>HKL-ajaw</i> and <i>chumwaan/chumlaj ti ajawlel</i> is not clear. It could be a regionalism, or it could be a slight difference in meaning, with the former meaning the very first “coronation” and the latter meaning “sitting in rulership” on any occasion = initially on accession and subsequently during period end rituals. Or it could be a noun, while <i>chumwaan/chumlaj ti ajawlel</i> is clearly a verb. ○ One source – “The Maya Glyphorarium” (https://sites.google.com/site/mayaglyphorarium/home) even reads it as CHUM. But I think it should be distinguished from CHUM and not seen as a variant of it: <ul style="list-style-type: none"> ▪ It doesn’t take the verbal complement / prepositional object <i>ti ajawlel</i>, (which <i>chum</i> does, in the context of accessions). ▪ It doesn’t have the end phonetic complement mu. ▪ It doesn’t take the suffix <i>-waan</i> or <i>-laj</i>. ▪ It might be a noun, whereas <i>chum</i> most often functions syntactically as a verb. • It corresponds to MHD.HLA: <ul style="list-style-type: none"> ○ The example glyph used by MHD is more symmetrical and less resembles kneeling than “HKL”, i.e.: <ul style="list-style-type: none"> ▪ “HKL” has both knees pointing left. ▪ MHD.HLA has both knees pointing inwards.















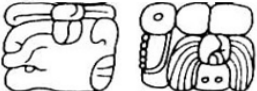

					<ul style="list-style-type: none"> ○ MHD treats the “AJAW” (= po + BEN, a.k.a. “ben-ich”) above the T700 as being an integral part of the glyph, whereas K&L, BMM9, and TOK do not include the “AJAW”. ○ MHD assigns HLA a reading of <i>ajaw</i>. ○ Statistics: <ul style="list-style-type: none"> ▪ A search in MHD on “blcodes contains HLA” gives 20 hits. ▪ The glyph is found in PAL and YAX inscriptions. There is one occurrence from NAR, but it’s very eroded and if it is an HLA, then this is more an inference from context than because it really looks like “HKL”. The PAL and YAX occurrences fall into two distinct sets. ▪ PAL hits (9 in total): <ul style="list-style-type: none"> • Have <i>symmetric</i> legs (though a few of the PAL examples are very eroded, and it’s difficult to actually distinguish the legs). • Always have a ni after it. • Found in several different inscriptions. ▪ YAX hits (10 in total): <ul style="list-style-type: none"> • Have <i>asymmetric</i> legs. • Never have a ni after it. • Found only on <i>one</i> inscription. The inscription may be spread over four lintels (YAX Lintels 60, 49, 37, 35), but it is one continuous narrative, commissioned by one ruler – K’inich Tatbu Jolom II / K’inich Tatbu Jol II. • “HKL” corresponds to Bonn’s 0700st which gives only the asymmetric form, reading it as TAL?. • Sim: <ul style="list-style-type: none"> ○ The falling of “HKL” and MHD.HLA into two such distinct groups, with such contrasting characteristics, makes me wonder whether these are two distinct glyphs. ○ However, one argument in favour of treating them both as the same glyph and reading it as AJAW is that in the PAL context, they can all be read as AJAW-ni → <i>ajawaan</i> = “become (the) ruler” while in the YAX context, they can be read as u-<X>-TAL AJAW = “(the) <X>-th ruler”. ○ The Bonn reading of TAL? makes less sense, as it would mean that the word <i>tal</i> occurs twice in succession, preceding the name of each of the 10 YAX rulers named in the inscription.
“inverted olla”	N	TA	L	“IO”	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p16.r2.c3 ?</p> </div> <div style="text-align: center;">  <p>MHD.ZV1.1&2&3</p> </div> <div style="text-align: center;">  <p>T182</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>YAX lintel 14 F1a</p> </div> <div style="text-align: center;">  <p>YAX lintel 15 D1a</p> </div> <div style="text-align: center;">  <p>YAX lintel 25 P2a</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>YAX lintel 27 C1a</p> </div> <div style="text-align: center;">  <p>YAX lintel 59 N1a</p> </div> </div>






				<ul style="list-style-type: none"> No glyphs given in K&H, K&L, BMM9, 25EMC (as expected, as this glyph has no known pronunciation). Features: an inverted vase (Spanish <i>olla</i>) with infixed K'IN. It is not totally clear to me if TOK.p16.r2.c4, MHD.ZV1, T182 are meant to be example of the "IO". Do not confuse this with the visually similar SIP, which is the inverted vase with infixed "AT"; the ya present at the bottom of the "IO" is <i>not</i> a diagnostic, as it can also occur with SIP. There is some connection with water in the <i>case of this female title only</i>: in the Madrid Codex there is a female goddess who carries an inverted vase and la is also connected with water (visual connection: the 3 dots look like drops of water). It is always associated with IX-K'UH, a female title: <ul style="list-style-type: none"> The whole "IO"-IX-K'UH is used as a title for multiple real-life women, associating them with a goddess (in the same way as K'uhul associates male rulers with gods). This compound may be given the nickname "IOT" = "Inverted-olla Title". It will be pronounced <X>-IX-K'UH, whatever the pronunciation of <X> = "IO" turns out to be. Ix K'uh means "goddess" because K'uh means "god" (literally "Female God") – do not confuse this with the semantically related female title K'uhul Ixik ("Divine Lady"). The "IO" is always associated with IX K'UH, but the converse is not the case – IX K'UH occurs in other contexts without the "IO".
"jellyfish"	U		L	<p>"JELLYFISH"</p>  <p>TOK.p16.r5.c3 ?</p> <p>MHD.AAG ta</p> <p>1715st -</p> <p>T155e -</p>  <p>MHD.MA3.1 ta+TAYEL</p> <p>1720st -</p>  <p>Looper&Polyukhovych-SICV (Looper) Mint Museum Bowl 1999.129.7 PSS yu.k'l bi ta? pa{aj} lu</p> <p>mayavase.com K5619 "UHMAN"[ta?]</p> <ul style="list-style-type: none"> I originally gave this glyph the nickname "JELLYFISH". It seems to be an independent glyph in the Mint Museum Bowl 1999.129.7 PSS (third glyph-block after <i>yuk'ib</i>) and K5619 (infix in the top right of "UHMAN"). It occurs as a component in <i>tay / tayel</i>. A <i>slightly</i> similar element occurs in one variant of TE'. However:



					<ul style="list-style-type: none"> ○ In “JELLYFISH” there are only <i>two</i> lobes on the bottom (with a long “bay” between the two lobes, stretching in from the outside to about halfway inside the “JELLYFISH”) whereas in the variant of TE’ there are <i>three</i> lobes on the bottom, with no “bay” (the place of the “bay” is taken by the middle lobe). ○ There is never a “wood property marker” in “JELLYFISH”, whereas (unsurprisingly) it is always present in the variant of TE’. ● It is given in TOK.p16.r5.c3 with no pronunciation. ● It is given as 1715st in the Bonn Maya Dictionary Project, with no pronunciation. ● Looper&Polyukhovych-SICV (2022) is a recent paper which proposes the reading ta for this glyph. This argument sounds very plausible, as the paper cites a newly photographed ceramic vessel (Mint Museum Bowl 1999.129.7), where ta pa u lu → <i>ta paaj ul</i> = “for sour/fermented atole” occurs in the PSS. It occurs in exactly the spot where <i>ta <adjective> <food-substance></i> would be expected, in the highly formalized syntax of a PSS (e.g. in the formulaic phrase of the PSS: <i>yuk’ib ta (yutal) ixiiim te’el kakao</i> = “(the) drinking vessel for (fruity) maize-tree-ish / maize-tree-type cacao”). [Sim: <ul style="list-style-type: none"> ○ For this reason, the reading of ta for the “JELLYFISH” glyph seems to be quite acceptable. ○ There are however still a number of issues which have to be sorted out regarding a glyph which has “JELLYFISH” in the centre, with a (slightly curved) “tail” of almost vertical touching dots (decreasing slightly in size from top to bottom) and with a hand grasping the “JELLYFISH” from below. This has had the reading TAY or TAYEL assigned to it in the past, but a reading of “JELLYFISH” as just ta casts some uncertainty on how the more complex glyph should be treated. Or perhaps the reading TAY/TAYEL can be retained, even if the “JELLYFISH” = ta reading is accepted, by viewing it as an initial phonetic complement of TAY/TAYEL. ● If the ta reading is accepted, then “JELLYFISH” needs to lose its nickname and just move to the list of syllabograms as an additional variant. In fact, this entry can disappear completely.
Jaguar Paddler, Paddler God #1	N	G	L	“JP”	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p34.r5.c1 = BMM9.p21.r6.c3 “JP”</p> </div> <div style="text-align: center;">  <p>IC.p61.pdfp65.r2.c2 “JP”</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>BMM9.p15.r3.c2</p> </div> <div style="text-align: center;">  <p>IC.p61.pdfp65.r3.c2</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Graham NAR Stela 23 H21 “JP”.na</p> </div> <div style="text-align: center;">  <p>Teufel-PhD.p375 (Schele) = MHD (Stuart) PNG Stela 12 B14 <u:k’UH:*ii>.<“JP”:*na?></p> </div> <div style="text-align: center;">  </div> </div> <ul style="list-style-type: none"> ● Braakhuis-TTMG.p16.para2 and Braakhuis-TTMG.p17.para2 have brief references to the Jaguar Paddler and the Stingray Spine Paddler. ● AT-E1168-lecture11.t0:35:25 (explaining HLM False Stingray Spine – a carved bone purporting to be the stingray spine of the SPP): There is a god, we call that god a Paddler – you’ve seen some images today. So he paddles on a canoe through the twilight of sunrise or sunset. There are two of them. One of them, we call him a Jaguar (Paddler) because he looks like a jaguar. And the other paddler, we call him a Stingray Spine Paddler, because he has a stingray spine that goes through his nose. Their full names are not known. One of their names is Fisherman of the Darkness, Fisherman of the Day. So







					<p>they're... they're sailing through the transition. They're the gods of uncertainty and change. So they ship people to the Underworld and back, and they also appear in the transition between day and night. In very late inscriptions, they're gradually replaced by the cult of Venus. That seems to be the Postclassic God of Transition. The... according to the Aztec religion, the mighty warrior who shoots arrows and basically wins over the forces of darkness, allowing the sun to rise. But in the Maya religion, these are the gods of that uncertain moment.</p> <ul style="list-style-type: none"> • AT-E1168-lecture11.t0:09:52 shows a “canoe bone” from TIK burial, showing a canoe with the Maize God in the centre and the Jaguar Paddler in the front on the right and the Stingray Spine Paddler in the back on the left (i.e. with the canoe travelling from left to right), with various animals in between. <ul style="list-style-type: none"> ○ All the animals and the Maize God have one arm held bent with the wrist on the forehead, an expression of grief (get additional reference). ○ Tokovinine explicitly says that the names of the Paddlers are not known. ○ Tokovinine explains that they are the Gods of Twilight. • Rohark&Manzanilla-DNDP is a paper written by two independent scholars proposing a reading for SSP (→YAKAWIT) and JP (→KOKAN). The paper explains that: <ul style="list-style-type: none"> ○ Phonetic complements – on JMB (Jimbal) Stela 1: <ul style="list-style-type: none"> ▪ SSP has an end phonetic complement ti. ▪ JP has an end phonetic complement na. ○ Iconography: <ul style="list-style-type: none"> ▪ SSP has a stingray spine element through his nose. ▪ JP has a “darkness” element. ○ There is a striking parallel between these two Maya gods and two Central Mexican gods: <ul style="list-style-type: none"> ▪ <i>Yacahuitztli</i> "Nose Thorn" (matching the stingray spine through the nose of SSP). ▪ <i>Yohualtecuhtli</i> "Lord of the Night" (matching the darkness element of the JP). ○ Fray Bernardino de Sahagún (1989: 436, Lib. VI, Cap. XXXVIII, 7) confirms, <i>Yohualtecuhtli</i> "is also called <i>Yacahuitztli</i>" and both gods are “gods of the sting”. ○ Other Nahua god names were borrowed and nativized by the Maya (resulting in words which have more than two syllables). The trisyllabic word YAKAWIT is very unusual for Classic Maya, but can be accepted because it's a borrowing from Nahua. [Sim: this part of the argument – specifically, the trisyllabic part – is only implicitly stated in Rohark&Manzanilla-DNDP.] ○ The proposal is: <ul style="list-style-type: none"> ▪ The stingray spine logogram is read KOKAN, and the JP name can have a phonetic complement of na, so JP can be given the reading KOKAN also. ▪ <i>Yacahuitztli</i> got borrowed into Classic Maya as YAKAWIT, the name for SSP, which can hence have a phonetic complement of ti. ○ Sim: there doesn't seem to be sufficient supporting evidence to accept so many steps in the argument. For example: <ul style="list-style-type: none"> ▪ Why weren't both names borrowed, rather than just one? ▪ How justifiable is collapsing the two gods so that the stingray spine of KOKAN can be given as a name to JP, just because his name can have a na as phonetic complement; i.e. how justifiable is this when his iconography is related to darkness rather than to a stingray spine? ▪ Even given that <i>-tli</i> is a particle in Nahua, how plausible is the idea that <i>Yacahuitz(tli)</i> (“ending” in <i>-tz</i>) would be borrowed into Classic Maya as a word ending in <i>-t</i>? (This is not to say that this part of the reasoning is wrong, only that no evidence is provided of other Nahua words ending in <i>-tz</i> being borrowed into Classic Maya as a word ending in <i>-t</i>.) • Variants (2) – features: <ul style="list-style-type: none"> ○ A. Abstract: <ul style="list-style-type: none"> ▪ Top: trilobate “leaf”: none of the leaves have pointed tips. ▪ Middle: horizontal band, very slightly curved downwards. ▪ Bottom: “lemon-shaped” outline with internal boulder shape showing AK'AB. The “lemon”-shape can also just be a regular boulder if it merges with the trilobate leaf above it, as shown in PNG Stela 12 B14. ○ B. Head: <ul style="list-style-type: none"> ▪ Left/main part: AK'AB in the forehead.
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					<ul style="list-style-type: none"> ▪ Right: <ul style="list-style-type: none"> • Top: a mammal ear with jaguar spots on it. • Middle: bi (=quincunx). • Bottom: distorted earspool? (Only if the entire right side is a fancy ear, which it probably isn't.) ▪ Jaguar spots on the cheek. • I wonder if the drawings of the non-head versions in IC (IC.p61.pdfp65.r3.c1 and IC.p61.pdfp65.r2.c2) were accidentally switched? The one labelled "Stingray" has an infixed AK'AB and the one labelled "Jaguar" has an infixed K'IN. I would have thought it should be the other way around. I've swapped them for this reason, until told otherwise.
"Kib" (part of personal name)	N		L	"KIB"	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>MHD.ZV3</p> </div> <div style="text-align: center;">  <p>Coll-1 YAX HS4 Step 3 C4 <*YAX."KIB">:*TOOK'</p> </div> <div style="text-align: center;">  <p>Graham YAX Lintel 16 B2 <chu{h}:ka{j}>.<YAX:"KIB":TOOK'></p> </div> <div style="text-align: center;">  <p>Graham YAX Stela 18 D1 <K'AHK':"KIB">.<OCH:CH'EEN:na></p> </div> </div> <ul style="list-style-type: none"> • MHD is the only source I've found so far which recognizes this glyph: <ul style="list-style-type: none"> ◦ MHD gives it the 3-character code ZV3. ◦ MHD gives it the description: inverted vase with large curl (which seems to me to be a very appropriate description). ◦ MHD doesn't commit to it being either a syllabogram or logogram. ◦ MHD doesn't give it even a tentative pronunciation. • It should be emphasized that <i>kib</i> is <i>not</i> the reading for this carved glyph on the two YAX monuments. It is merely nicknamed "KIB" based on its resemblance to the codical variant of the (Yucatec) day name KIB. There is probably no relationship between these two at all: <ul style="list-style-type: none"> ◦ They have different codepoints in MHD – the monumental glyph is ZV3 while the codical glyph is XH8 (what is the Bonn position on this?). ◦ The monumental glyph has an inverted-olla outline while the codical glyph doesn't. • A search on MHD with "blcodes contains ZV3" yields 8 hits, but only two hits are given (even) a tentative reading – the rest are rendered as ?? or __. • The two hits with a tentative reading are YAX HS4 Step 3 C4 and YAX Lintel 16 B2 (i.e. the examples given above). • In these two instances, the reading is not assigned as kib?, i.e. not in the usual way of other tentative readings. Instead, it's given (only) in the full context of "Yax Kib Took", with deliberate double quotes around the whole name, as a way of saying "not really this, but useful as a stopgap measure" (same as my usage of "UHMAN"). And this "reading" is only given to these two – context sensitive – usages of ZV3, i.e. when preceded by YAX and followed by TOOK', both from monuments from YAX. I.e., it's a sort of "placeholder" reading – i.e. one known not to be correct, but used nevertheless for convenience, with the double quotes acting as "scare quotes": <ul style="list-style-type: none"> ◦ The "KIB" (deliberately with double quotes) is because it resembles a variant of the Tzolk'in day name KIB, specifically the codex variant. ◦ Going into the "Codical - Blocks" option of MHD and searching on "blcodes contains XH8" returns 223 hits: <ul style="list-style-type: none"> ▪ DRE: 80 hits. ▪ MAD: 132 hits. ▪ PAR: 11 hits. <p>Spot checks on these hits show that they consistently have a large spiral in the middle – the inspiration for the nickname of the monumental glyphs of YAX.</p>

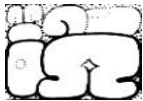

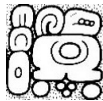


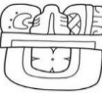


					<table border="1"> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>FGtMCG.pdfp9.#6.7&8</td> <td>DRE (MHD) 03a ZA4</td> <td>MAD (MHD) 2b-3b ZA1</td> <td>PAR (MHD) 21-22 C5</td> </tr> </table> <ul style="list-style-type: none"> Prager-ÜAidKMR-p1.p244.pdfp258.tab16(continued).#1&2 also supports this convention: <ul style="list-style-type: none"> YAX Lnt. 16: <i>yax kib took' aj wak'aab u sajal pay lakam chahk wak'aab ajaw.</i> YAX HS. 4: <i>yax kib took'.</i> Both MHD and Prager-ÜAidKMR-p1 support using <i>kib</i> as the nickname for this ruler “Yax ? Took’”, which is a good reason for me to want to record it here. It’s a handy way to search for and refer to this glyph, as long as it’s always referred to in double quotes, much like “UHMAN”. 					FGtMCG.pdfp9.#6.7&8	DRE (MHD) 03a ZA4	MAD (MHD) 2b-3b ZA1	PAR (MHD) 21-22 C5
													
FGtMCG.pdfp9.#6.7&8	DRE (MHD) 03a ZA4	MAD (MHD) 2b-3b ZA1	PAR (MHD) 21-22 C5										
“knot site”	N	U-PP	L	“KS” <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>MHD.HB3.1&2</p> </div> <div style="width: 50%;">  <p>1665bv 1665bb</p> </div> </div> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;">  <p>Mathews BPK Lintel 3 A6-A7 “U’B/UUB”+BAHLAM AJ.”KS”</p> </div> <div style="width: 50%;">  <p>Stuart LAC Panel 1 C4-D5 “U’B/UUB”+BAHLAM <<a+k’e>.wa>:AJAW xu+<ka:la:NAAH>+AJAW AJ.”KS”</p> </div> </div> <ul style="list-style-type: none"> The glyph for the “Knot site” (“KS”) toponym has not been deciphered – it has no proposed meaning nor reading. MHD treats the long rectangular element above the knot (resembling the top element of PAT = “make” / “shape” / “form” / “build”) as an integral part of the glyph whereas Bonn allows a variant with this element missing (1665bb). Nelson-PhD.p30.pdfp46.fig2.7, Nelson-PhD.p32.pdfp48.fig28, Nelson-PhD.p33.pdfp49.fig2.9 is a series of three maps covering a period from 641 AD to 759 AD showing that “KS” lay directly to the south-east of (and adjoining) the territory controlled by BPK/LAC. These maps are based entirely on the less colourful equivalents in Anaya-SlaPG.p69.pdfp80, Anaya-SlaPG.p74.pdfp85, Anaya-SlaPG.p76.pdfp87 respectively. However, Beliaev&Safronov-SAaX.slide#27 seems to directly disagree with this, as there is a huge red X over the polity designated as “KS” by the aforementioned maps. Wherever it might have been located, “Uub/U’b” Bahlam – nicknamed “Knot-Eye Jaguar” or “Trophy-Head Jaguar” – was said to have been “Aj KS”. He was at some stage the acknowledged ruler of Ak’e and Xukalnaah. Do not confuse this glyph with the visually similar YOMOOTZ: <ul style="list-style-type: none"> “KS” consists of <i>only</i> a “droopy” knot or “bow”, with optional rectangular element (optionally with an element between the two drooping-down ends). YOMOOTZ resembles many “upside-down U” bands (straw?) bound together with one or two horizontal bands (and these bands do <i>not</i> have a knot in them). Do not confuse this glyph with the visually similar (“abstract”/“symmetric” variant of) MUT: 									













					<ul style="list-style-type: none"> o “KS” consists of <i>only</i> a “droopy” knot or “bow” (optionally with an element between the two drooping down ends). o The “abstract” variant of MUT resembles many “upside-down U” bands (straw?) bound together with one horizontal strip of cloth tied with a knot in the centre. The long (main) part of the cloth is horizontal (and presumably goes all the way around the back of the “straw bundle”). Only in a few instances are there an additional two droopy ends – such instances make MUT resemble “KS” more, but MUT always has the cloth band horizontal going around the back, which “KS” never has – “KS” consists “only of the knot itself”: the knot <i>doesn’t bind anything together</i>, in contrast to the horizontal band or bands in MUT which <i>bind the inverted-U’s together</i>. See MUT = “Tikal (EG)” for more information. • Do not confuse this glyph with the visually similar (curved/“floppy” variant of) che: the ends of “KS” droop downwards, whereas the ends of che curve upwards.
“maybe not ajaw”; God-GIII of the Palenque triad’s name (very last part - part 1)	N	G	L	“MNA”	 <p>MHD.PY2.1&2 ? 0239st - T239a&b -</p>  <p>Schele PAL TI ET B9 K’INICH.<“MNA”:?:wa> Schele PAL TI ET D12 K’INICH.<“MNA”:?:> Schele PAL TI ET F10 K’INICH.<“MNA”:?:> Schele PAL TI CT E7 K’INICH.<“MNA”:?:> Schele PAL TI CT M5 K’INICH.<“MNA”:?:> Schele PAL TI WT A6 K’INICH.<“MNA”:?:></p>  <p>Greene PAL TS O6/F6 K’INICH.<“MNA”:?:wa></p>  <p>Stuart-TiftXIX.p80.fig53 PAL Temple 19 Platform South Side J4 <K’INICH:MNA>.<?:wa> Stuart-TiftXIX.p88.fig61 PAL Temple 19 Platform South Side P6 <K’INICH:MNA>.<?:wa> Stuart-TiftXIX.p104.fig75 PAL Temple 19 Platform West Side G2 <K’INICH:MNA>.<?:wa></p>  <p>WagnerEtAl-TNNT.p2.fig1 = Greene PAL TS D5-D6</p>

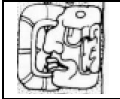

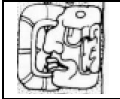

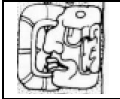


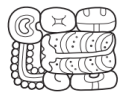
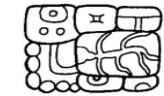

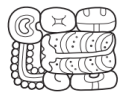
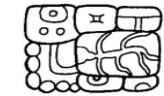

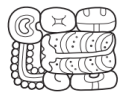
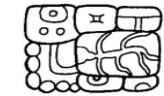
				<p>K'INICH "MNA".<"CHEQUERBOARD":wa></p>	<ul style="list-style-type: none"> • God-GIII of the Palenque Triad has a very long, complex name, with many parts. The very last part consists of K'INICH and then two glyphs, both of which have not yet been deciphered. <ul style="list-style-type: none"> ○ Very last part (Part 1): <ul style="list-style-type: none"> ▪ This is a glyph identified by MHD as PY2 and by Bonn as 0239st. ▪ I have given it the nickname "MNA" = "Maybe Not Ajaw". ○ Very last part (Part 2): <ul style="list-style-type: none"> ▪ This is a glyph identified by MHD as ZD4 and by Bonn as 0594st. ▪ I have given it the nickname "CHEQUERBOARD". ▪ For more information see "CHEQUERBOARD". • The naïve approach would be to read "MNA" as, indeed, AJAW, and to view the wa-suffix as its end phonetic complement (even though it's attached to the "CHECKERBOARD" rather than the "MNA"). However, neither MHD nor Bonn gloss (respectively PY2 or 0239st as AJAW). <ul style="list-style-type: none"> ○ Like AJAW, "MNA" also has a "beauty spot" (cross-hatched dot) on the cheek. ○ However, "MNA" has an "inverted-L" in the top and right of the head, which is distinctly different from the "ajaw-band": <ul style="list-style-type: none"> ▪ The horizontal and vertical sections of the "ajaw-band" meet more or less at right angles whereas the horizontal and vertical sections of the element in "MNA" are more curved where they meet. ▪ There appear to be (optionally) two struts (short, slightly diverging, cross-hatched bands) within the "inverted-L", which are never seen in the "ajaw-band" of AJAW. ▪ There is a cartouche around the head. The usual AJAW doesn't have a cartouche – there is only a cartouche when AJAW is used as a day-name, and in that context, the cartouche is always the "day-name cartouche", which has three "blood scrolls" at the bottom. The cartouche of "MNA" has no "blood scrolls" at the bottom. <p>These are probably the reasons that "MNA" is not read as AJAW.</p> • It's difficult to know how much weight to give to the similarities between "MNA" and AJAW and how much weight to give to the differences. The fact that the wa-element is so often present tends to favour an AJAW reading, but the fact that this wa-element is always attached to the "CHECKQUERBOARD" rather than to the "MNA" might argue against the AJAW reading. On the <i>other</i> other hand, genuine end phonetic complement wa is often written separated from the reduced ("ben-ich") AJAW, attached to the main sign of the EG itself, in the <i>K'uhul</i> <EG> <i>Ajaw</i> expression. It seems that both MHD and Bonn allow the negative factors to outweigh the positive factors, and leave "MNA" as an undeciphered glyph.
Machaquila (EG)	N	U-PP	L	<p>"MQL-EG"</p>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Martin-AMP.p396.pdfp420.r4.c3</p> <p>K'UH{ul}.<?:AJAW></p> </div> <div style="text-align: center;">  <p>Polyuhkovych CNC Panel 1 P10.</p> <p>K'UH{ul}.<?:AJAW></p> </div> </div> <ul style="list-style-type: none"> • It isn't even known if the two components "KUCH" and "su" independently contribute to the writing of the word, or if they together form a single logogram (with a reading unrelated to the reading of the two elements individually). For the moment, I've arbitrarily set it as being a single logogram. [Furthermore, the reading KUCH seems to be outdated anyway, as it no longer appears in the later pedagogical works.] The "KUCH" could be: <ul style="list-style-type: none"> ○ A reduced variant of k'o, in which case: k'o:su → <i>k'o's?</i> = ?. ○ A reduced variant of t'o, in which case: t'o:su → <i>t'o's?</i> = ?.











<p>“orthographic doubler”</p>	<p>-</p>	<p>0</p>	<p>“OD”</p>	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>MHD.22A.1&2 “doubler”</p> </div> <div style="text-align: center;">  <p>2000st “doubler”</p> </div> </div> <div style="text-align: center; margin: 10px 0;">  </div> <p style="text-align: center; color: red;">(lost reference = Tokovinine lecture?)</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p>²ka:wa kakaw</p> </div> <div style="text-align: center;"> <p>²k'u k'uk'</p> </div> <div style="text-align: center;"> <p>²tz'u.ja u.<1:WINIKHAAB:<la.ta>> tz'utz'aj ujuun winikhaab lat</p> </div> <div style="text-align: center;"> <p>²bu.<lu:HA'> Bubul Ha'</p> </div> <div style="text-align: center;"> <p>²u.<TOOK':PAKAL> utook' upakal</p> </div> <div style="text-align: center;"> <p>u.<²ne> unen</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  <p>Safronov BPK SS5 G5 tu.<²ji:ya></p> </div> <div style="text-align: center;">  <p>Safronov Phoenix ('Po') Panel D4 <².K'AN.na>:<bu.ta></p> </div> <div style="text-align: center;">  <p>Safronov Phoenix ('Po') Panel E2 <<K'AN.na>.<²>:<bu.ta></p> </div> </div> <ul style="list-style-type: none"> • This is not a word in Classic Maya. Instead, it is an orthographic feature of two (usually) touching dots, usually in the top left-hand corner of a glyph-block, which shows that the syllabogram it's attached to is “doubled” – i.e., it is an abbreviation for writing the syllabogram twice. • It was first explained in Stuart&Houston-CMPN.p46.pdfp51.col2.para3 (1994). • The most common position for the doubler is touching or very close to the top left corner of the glyph which is “being doubled”. However: <ul style="list-style-type: none"> ○ BPK SS5 G5 has a doubler which applies to the <i>preceding</i> glyph (tu, to the <i>left</i> of the doubler), not to the <i>following</i> glyph (ji, to the <i>right</i> of the doubler): tu.<²ji:ya> → tu-tu-ji-ya → tutjiy = “(since) he visited”, not tu-ji-ji-ya → <i>tujjiy</i>. Perhaps it was aesthetically more pleasing to attach the doubler to the left of a “wide”, even surface – the top left corner of the large ji glyph – rather than to the two small elements at the top of the tu, even though the doubling applies to the tu. [Sim: this is dependent on the correctness of reading the verb <i>tut</i> = “to visit” at this point in the inscription.] ○ Phoenix ('Po') Panel E2 has a doubler in the top right corner of the glyph-block, not attached or even near to any glyph, but which applies to the glyph in the bottom right; i.e. it's sort of to the top right of the glyph it applies to, but not placed near to it). [Sim: we can be quite confident of this reading because there is also a doubler at D4 of the same panel – in a more conventional position – and both instances write <i>K'an tatbu</i>, part of the name <i>K'an Tatbu Maax</i>, the <i>Anaab of Yat “Uhman”</i>, Lord of <i>Ak'e</i>.] ○ TNA Monument 149 N has a doubler on the top left corner of ko, not attached to any lo, which it doubles. [Sim: we can be quite confident of this reading because there is also a doubler at G of the same panel – in a more conventional position – and both instances write <i>Aj Kolol Te'</i>. Furthermore, we know that we should let glyph-block N influence our reading of glyph-block G and not the other way around – i.e. it isn't glyph-block G which has the doubler in the “correct” position – giving <i>Aj Koklo Te' / Aj Kokol Te'</i>. We know this because there are other inscriptions (e.g. TNA Monument 82 pB01) with just AJ-ko-lo-TE', with no doubler. The final consonant <i>-l</i> is frequently underspelled, whereas the final consonant <i>-k</i> is almost never underspelled. So the version with no doubler at all is far more likely to be <i>Aj Kolol Te'</i> than <i>Aj Koklo Te' / Aj Kokol Te'</i>.] • Interestingly, it's also occasionally written to accompany (monosyllabic) logograms which have the same initial and final consonant, like KUK, K'AHK' and TZUTZ. In such situations, it doesn't double the logogram itself – it's not the case that <i>k'ahk'-k'ahk'</i> etc is being written. Instead, the doubler only
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					<p>serves to (redundantly) reinforce the fact that the logogram begins and ends with the same consonant (lost reference; look for some examples to include). For example, searching in MHD on:</p> <ul style="list-style-type: none"> ○ “blcodes contains ZBBa” gives 854 hits (as of 2024-02-24): <ul style="list-style-type: none"> ▪ “blcodes contains ZBBa” and “blcodes contains 22A” gives 14 hits. ▪ “blcodes does not contain 22A” gives 840 hits. <p>ZBBa is the MHD code for K’AHK’ (both the full and the reduced variant) so we see that in about 1.64% of all the cases of K’AHK’ (in the Classic inscriptions), the doubler is redundantly written. This is a quite uncommon but not unknown practice.</p> ○ “blcodes contains MR6” gives 176 hits (as of 2024-02-24): <ul style="list-style-type: none"> ▪ “blcodes contains MR6” and “blcodes contains 22A” gives 1 hit. ▪ “blcodes contains MR6” and “blcodes does not contain 22A” gives 175 hits. <p>MR6 is the MHD code for TZUTZ (specifically, the “hand with finger pointing at ‘jewel’/JUUN” variant), so we see that in about 0.57% of all the cases of TZUTZ (in the Classic inscriptions), the doubler is redundantly written. Again, a quite uncommon but not unknown practice.</p> ○ A similar set of searches on ZRJ (read as KUK by Bonn) gives 18 hits, with 2 of them have the redundant orthographic doubler. ○ A similar set of searches on AW8 (the “inverted bat-head” variant of TZUTZ) gives 7 hits, but none of them have the redundant orthographic doubler. ○ A similar set of searches on ZZ3 (CH’ICH’) gives 77 hits, but none of them have the redundant orthographic doubler. ○ A similar set of searches on BP2 (K’UK’) gives 88 hits, but none of them have the redundant orthographic doubler. ○ A similar set of searches on BVD or PA7 (two different variants of MAM) gives, in total, 129 hits, but none of them have the redundant orthographic doubler. <p>It seems that of the common logograms with the same initial and final consonant, only KUK, K’AHK’, and TZUTZ exhibit this occasional phenomenon of having a redundant orthographic doubler (and in the case of TZUTZ, only for the hand variant, not the bat-head variant).</p>
“penis-headed body”	U		L	<p>“PHB”</p>  <p>MHD.HT2.1&2&3</p>  <p>M&L.p112 HT2</p>  <p>T703</p> <ul style="list-style-type: none"> • Do not confuse this with the visually similar PAAT = “back”. • M&L.p112 HT2 lists only one example: “penis-head man”. • The MHD Catalog lists three examples: <ul style="list-style-type: none"> ○ MHD.HT2.1: “penis-head man” (= M&L.p112 HT2). ○ MHD.HT2.2: the head is not penis-like but rather a darkened semicircle. ○ MHD.HT2.3: might be a woman? <p>All three have the same code, HT2, and are considered to be equivalent to T703. There is no pronunciation given.</p> <ul style="list-style-type: none"> • A search in MHD “Classic – Blocks” on “blcodes contains HT2” gives 16 hits: <ul style="list-style-type: none"> ○ 3 of the hits are from PAL (three different monuments – PAL Palace Tablet, PAL Temple 14, PAL TFC): IX-“PHB”-AJAW which is a name/title. ○ 1 of the hits are from CRC (CRC Stela 16): IX-“PHB” which is a name/title. ○ The remaining 12 hits are harder to categorize. 	
plaza	N	U-S	L	<p>“PLAZA”</p> 	

				<p>TOK.p21.r4.c2 ?</p>  <p>Graham YAX Lintel 32 C1 ti.<?:NAL></p>	<p>BMM9.p17.r2.c2 ?</p>  <p>Graham YAX Lintel 53 C1 ti.<?:NAL:la></p>	<p>Coll-1 DPL HS4 Step 1 K2 ?:NAL</p>  <p>Graham YAX Lintel 53 E2 ti.<?:NAL:la></p>	<p>MHD NAR Stela 46 pH1 ti.<?:NAL></p>	<ul style="list-style-type: none"> No glyphs given in K&H, K&L, 25EMC. The logogram is well understood, but the reading is unknown. The 'K2' glyph-block reference for "plaza" on DPL HS4 Step 1 is tentative as the available drawings haven't been provided with commonly accepted glyph-block labels. There is a strong indication that YAX Lintel 32 C1 and YAX Lintel 53 C1 & E2 are also instances of "plaza" (but where the legs are without visible "knees"). From a purely visual point of view, YAX Lintel 53 C1 & E2 might even be an "Inverted Olla". However, it can be safely inferred that they are "plaza" from context: <ul style="list-style-type: none"> There is no IX-K'UH following (required for "Inverted Olla"). The context of the inscription requires a place rather than a person. AT-YT2021-lecture17.t0:12:07: <ul style="list-style-type: none"> Explains that DPL HS4 Step 1 is "PLAZA"[la]:NAL (Sim: the "plaza" logogram doesn't have to end in -: the la can be an end phonetic complement for NAL). Rejects AK' as a possible reading. Suggests that XIB would be an acceptable reading because: <ul style="list-style-type: none"> SUF Stela 1 has an inscription with CHAK:"PLAZA":CHAAK, which is a substitution for the name of the god CHAK:XIB:CHAAK. XIB means "fear", "awe", and plazas were places which were meant to instill fear and awe (of rulers or gods) in the public. A small number of references also give a reading of XIB (which ones?). It is unclear if this is meant to be a different word from XIB = "young man" (and hence just, coincidentally, a homonym), or same word (and hence a variant glyph from the human head used to write XIB).
<p>"quadripartite badge"; sacrificial plate, sacrificial dish</p>	N		L	<p>"QB"</p>  <p>0272bv -</p>  <p>TOK.p15.r4.c2 ?</p>  <p>MHD.ZW4.1&2 ?</p>  <p>PAL TI CT D5 ?</p>  <p>PAL TI CT J8 ?</p>	<ul style="list-style-type: none"> Listed in K&L.p45 on the "List of Undeciphered Glyphs". 			

					<ul style="list-style-type: none"> The iconography is quite suggestive: the bottom part is a plate or bowl (see LAK), and the top has a stingray spine (and other paraphernalia), making the combination a representation of the sacrificial plate used in bloodletting rituals. MHD has only four hits for “blcodes contains ZW4”, two of them being from PAL T1 CT (D5 and J8) – the two real-life examples given. Also known as the “quadripartite badge”, it is regularly portrayed in the iconography. Do not confuse this with the “quatrefoil”, which is a totally different glyph, with a totally different meaning. The only thing they have in common is the “ quadri-/quatre-” with the Latin root of “four”.
“quatrefoil glyph”	N		L	“QG”	 TOK.p17.r3.c2 ?  MHD.ZC4.1 ?  MHD.ZC4.2 ?  Looper-TQTAC.pdfp2.fig3 CPN Altar S J1-K1 <KELEM??:?>. <u:CHUWEEN?:NAL?>  Looper-TQTAC.pdfp2.fig4 CPN Altar G1 A3 ?:li  Looper-TQTAC.pdfp1.fig1a CPN Altar G1 A3 ?  Looper-TQTAC.pdfp2.fig5 QRG Altar O' O'02 <?:?:?>. <u:CHUWEEN?:NAL?>  Houston-HaHaDP.p111.fig4.15 = Looper-TQTAC.pdfp2.fig2 = Looper-TQTAC.pdfp1.fig1b DPL Stela 15 B7 <?:na>. <ba/HA'>  K&L.p45.r6.c4 ? [ba/HA']  Lacambalam (Rohark) CNC Panel 3 D3 / 'C3' ?[ba/HA']  Coll-1 DPL Stela 11 B1 <?: <ba/HA'>>:na  = MHD DPL Stela 11 B1 <?: <ba/HA'>>:na <ul style="list-style-type: none"> No glyphs given in K&H, BMM9, 25EMC. Listed in K&L.p45.r6.c4 under “undeciphered glyphs”. As an undeciphered glyph, it is sometimes referred to as the “quatrefoil glyph”. Do not confuse this with the “quadripartite badge”, which is a totally different glyph. A search in MHD for “blcodes contains ZC4” produces 16 hits. The basic quatrefoil, with infixed: <ul style="list-style-type: none"> A. HA' (“water”) / ba, or B. “EK” (without the four circles, one in each corner), or C. “Bold cross” – this is probably just a very rectangular variant of “B”, without the four circles.

					<p>The sites are almost exclusively in the more eastern parts of the central lowlands: CNC, CPN, DPL, EDZ, QRG, RAZ, SBL – EDZ (Edzna) is the only one distinctly in the west (it's in the Yucatan Peninsula, in modern day Campeche, quite near the Gulf coast).</p> <ul style="list-style-type: none"> The basic logogram could be the one with the “bold cross” in the centre, with it being covered when HA' (“water”) / ba or “EK'”) is infixed as an additional word / syllable. Or they might be two different logograms (three, if the “EK'” is considered different from the “bold cross”). It seems to be a different glyph from PAL TS H8: <table border="1" data-bbox="819 357 1162 512"> <tr> <td data-bbox="819 357 938 456"></td> <td data-bbox="938 357 1162 456"></td> </tr> <tr> <td data-bbox="819 456 938 512">PAL TS H8</td> <td data-bbox="938 456 1162 512">KuppratApp K'IN = CPN Stela 9 B9</td> </tr> </table> <p>This one is also undeciphered, though some sources read it as just K'IN (probably incorrectly so).</p> <ul style="list-style-type: none"> Looper-TQTAC is a short (4-page) paper which is totally devoted to this glyph. It proposes that: <ul style="list-style-type: none"> The basic logogram is, indeed, the quatrefoil with the “bold cross” / “EK'” infixed (as an essential part of the logogram). It can be read as CH'EEN. The additional infixed or appended element is HA'. The compound <i>Ch'een Ha'</i> is written with the HA' either: <ul style="list-style-type: none"> Infixed (K&L.p45.r6.c4, CNC Panel 3 D3 / 'C3') or Appended (DPL Stela 15 B7). Indeed, it's the existence of DPL Stela 15 B7 which enables us to reach this conclusion: without it, we wouldn't be sure if “infixing” of the HA'-element resulted in a totally different logogram (i.e. wasn't infixing at all, but just a distinguishing element of a different logogram). [Sim: DPL Stela 11 B1 further supports this idea, as it too has a HA' written outside the “quatrefoil”, though in this case, the na phonetic complement is written under both logograms.] The paper furthermore proposes that this logogram: <ul style="list-style-type: none"> While maintaining a semantic relationship to “cave”, is not interchangeable with the (much) more common logograms for CH'EEN but instead has some related and more restricted meaning. Has a relationship to altars. Has a relationship to cenotes and plazas <i>when combined with HA'</i>. 			PAL TS H8	KuppratApp K'IN = CPN Stela 9 B9
									
PAL TS H8	KuppratApp K'IN = CPN Stela 9 B9								
Quirigua (EG)	N	U-PP	L	“QRG-EG” / tol?	<table data-bbox="741 1015 1603 1190"> <tr> <td data-bbox="741 1015 1043 1190">  M&G.p217 [CPN HS?] <to:“TOL”:la>.<K'AN:na> </td> <td data-bbox="1043 1015 1391 1190">  Martin-AMP.p397.pdfp421.r2.c1 QRG ? </td> <td data-bbox="1391 1015 1603 1190">  Schele QGR Stela C D8 K'UH{ul}.<?:AJAW:wa> </td> </tr> </table> <ul style="list-style-type: none"> “TOL” is an informal suggestion once put forward by Albert Davletshin (via Dorota Bojkowska), based on the apparent initial phonetic complement of to and end phonetic complement of la. It doesn't seem to have found much favour with other epigraphers. “TOL” resembles syllabogram tzu, but rotated 90 degrees clockwise. One further difference is that “TOL” (optionally) has tiny non-touching dots running parallel to the “branches”, which tzu doesn't have. Iconographic origin (speculation): <ul style="list-style-type: none"> Both tzu and “TOL” represent either the calabash plant or the fruit. 	 M&G.p217 [CPN HS?] <to:“TOL”:la>.<K'AN:na>	 Martin-AMP.p397.pdfp421.r2.c1 QRG ?	 Schele QGR Stela C D8 K'UH{ul}.<?:AJAW:wa>	
 M&G.p217 [CPN HS?] <to:“TOL”:la>.<K'AN:na>	 Martin-AMP.p397.pdfp421.r2.c1 QRG ?	 Schele QGR Stela C D8 K'UH{ul}.<?:AJAW:wa>							

					<ul style="list-style-type: none"> o The dots of "TOL" (absent in tzu) represent water. There are dots in "TOL" because it represents a hollowed-out calabash (one used for holding water etc). o Alternatively, the branches of the calabash (or avocado) tree (but then the "water" explanation for the dots doesn't work anymore).
Rio Azul (EG)	N	U-PP	L	"RAZ-EG"	 <p>Martin-AMP.p397.pdfp421.r2.c3 ?</p>  <p>mayavase.com K2914 N1 AJ.?</p>  <p>mayavase.com K2914 O4 nu.?</p> <ul style="list-style-type: none"> • The reading of this glyph is currently not known, but it is known to be the EG of RAZ. • It's unclear to me if this glyph is the same as "NUUN?", a logogram of unknown meaning.
"Stingray Spine Paddler", Paddler God #2	N	G	L	"SSP"	 <p>TOK.p34.r5.c2 = BMM9.p21.r6.c4 "SSP"</p>  <p>IC.p61.pdfp65.r3.c1 "SSP"</p>  <p>Graham NAR Stela 23 G22 "SSP".ti</p>   <p>Teufel-PhD.p375 (Schele) = MHD (Stuart) PNG Stela 12 A15a "SSP"</p>  <p>BMM9.p15.r3.c3 "SSP"</p>  <p>IC.p61.pdfp65.r2.c3 "SSP"</p>

					<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>Martin-ECCRoTTVI.p4.fig5 TIK Temple 6 C19 "SSP".*ti?</p> </div> <div style="text-align: center;">  <p>Martin-ECCRoTTVI.p4.fig6a QRG Stela C B8 "SSP"</p> </div> <div style="text-align: center;">  <p>Martin-ECCRoTTVI.p4.fig6b DPL Stela 8 G18 "SSP"</p> </div> <div style="text-align: center;">  <p>Martin-ECCRoTTVI.p4.fig6c IXL Altar 1 C4 "SSP".ti</p> </div> </div> <ul style="list-style-type: none"> • See "JP" or Paddler God #1 for general remarks on both "JP" and "SSP". • Martin-ECCRoTTVI.p4.para1.1+4: The name of this ferryman is undeciphered, but both here and elsewhere it bears a ti phonetic complement and must therefore end in <i>-t</i> (see Figure 6c). • Variants (2 or 3?) – features: <ul style="list-style-type: none"> ○ A. Abstract: <ul style="list-style-type: none"> ▪ Top: trilobate "leaf": none of the leaves have pointed tips. ▪ Middle (optional): horizontal band, very slightly curved downwards. ▪ Bottom: "lemon-shaped" outline with internal boulder shape showing K'IN. The "lemon"-shape can also just be a regular boulder if it merges with the trilobate leaf above it, as shown in PNG Stela 12 A15a. ○ B. Head: <ul style="list-style-type: none"> ▪ LEM in the forehead. ▪ Fancy ear – but very different from the normal fancy ear. ▪ Distinguishing characteristic: KOKAN (stingray spine) "piercing" the nose. ○ C. Head with "flames" (seem to have lost this example): <ul style="list-style-type: none"> ▪ It is unclear if this one even is a SSP. It has flames on top, as in the abstract variant, and a head underneath. The infixed K'IN is also something it shares with the abstract variant. It is just "parked" here for the moment; in case it really does belong with the other two. • I wonder if the drawings of the non-head versions in IC (IC.p61.pdfp65.r3.c1 and IC.p61.pdfp65.r2.c2) were accidentally switched? The one labelled "Stingray" has an infixed AK'AB and the one labelled "Jaguar" has an infixed K'IN. I would have thought it should be the other way around. I've swapped them for this reason, until told otherwise.
"two KAWAKs with filaments"	N		L	"TKWF"	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  <p>MHD.ZCH</p> </div> <div style="text-align: center;">  <p>HelmkeEtAl-ARotKV.p51.fig37c NAR Altar 2 A5-B6 C1 NOHOL ? :na xa:ma:*na "?:na AJ.sa{'al}</p> </div> <div style="text-align: center;">  <p>HelmkeEtAl-ARotKV.p51.fig37a NAR Stela 23 H4-H6 NOHOL ? :na xa.<ma:na> ? :na AJ.<sa:*li></p> </div> <div style="text-align: center;">  <p>HelmkeEtAl-ARotKV.p51.fig37b NAR Stela 46 C15-C17 NOHOL ? :na xa.<ma:na> ? :na AJ.<sa:li></p> </div> </div>



MHD
NAR Stela 46 C4
?:na



MHD
NAR Stela 46 C13
ti.<?:na>



MHD.ZCK.1&2



T351



M&G.p88.pdfp88.#3
<?:{y}OHL:K'INICH>.<SAK?:WITZ:??>



M&G.p96.pdfp96.#4
<?:na>.<{y}OHL:K'INICH >

- MHD distinguishes two different glyphs – ZCH and ZCK:

- ZCH (17 hits in “Classic – Blocks”):

- Main part:

- KAWAK+KAWAK (5 hits).
- KAWAK+TE' (1 hit).
- TE'+KAWAK (4 hits).
- TE'+TE' (2 hits).
- Unclear (5 hits).

If most of the unclear instances are treated as two KAWAK's, then one could say that most the ZCH's are two KAWAK's. However, it might be better to say that this is an *insignificant variation on two KAWAK's*.

- Two vertical filaments running between the two KAWAK's:

- The left one going to the left (above and below the left KAWAK).
- The right one going to the right (above and below the right KAWAK).

- A na underneath: *all 17 instances have a na underneath*.

There is only one instance in the 17 where there are no filaments below the two KAWAK's, but *overwhelmingly, there are filaments below the two KAWAK's*. In the case of the exception, it could be that the na covers up the filaments at the bottom.

- ZCK (33 hits in “Classic – Blocks”):

- Main part:

- KAWAK+KAWAK (1 hit).
- KAWAK+TE' (5 hits).
- TE'+KAWAK (3 hits).
- TE'+TE' (0 hits).
- Unclear (24 hits).

With considerable variation but with so many unclear instances, it might be better to say that this is an *insignificant variation on two KAWAK's*.

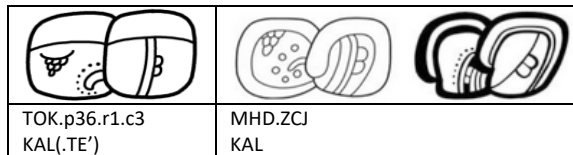
- Two vertical filaments running between the two KAWAK's:

- The left one going to the left (generally only above the left KAWAK, not below).
- The right one going to the right (generally only above the right KAWAK, not below).
- An **OHL** underneath: almost all 33 instances have an **OHL** underneath.

There is only one instance in the 33 where there is no **OHL** below the two KAWAK's. There are 4 instances of filaments above and below the two KAWAK's, but overwhelmingly, there are no filaments below the two KAWAK's. However, it's not advisable to class these four as ZCH because they have an **OHL** underneath, rather than a **na**.

The term "filament" is adopted from one of the major epigraphers – Martin(?). In the instances of ZCK with no filaments below the two KAWAK's (i.e. almost all of them), it might be better to view them as internal bolding of the boulder outline than as separate "filament" elements in their own right. However, for the sake of uniform terminology between ZCH and ZCK, I will continue to call them "filaments" (they need to be thought of as that in the 4 instances of ZCK where they are present below the two KAWAK's).

- MHD: Sometimes unclear distinction between ZCH and ZCK.
- Sim: there is a very strong correlation of the glyph after ZCH/ZCK:
 - **na** underneath, main glyph has filaments underneath it: ZCH.
 - **OHL** underneath, main glyph does not have filaments underneath it: ZCK.
 and for both ZCH and ZCK (concluded by visual scanning) with random variation between KAWAK+KAWAK's, KAWAK+TE', TE'+KAWAK (and also TE'+TE'?). The presence or absence of filaments underneath strongly correlates with ZCH and ZCK (respectively), but should not be treated as a distinguishing characteristic.
- In a nutshell: ZCH occurs in writing the name/title in connection with "south and north ZCH" while ZCK occurs in writing the name/title connected to the "K'an" rulers of CRC. However, there is one example that indicates that the differences between the two might be due to regional or time-related differences, and that both ZCH and ZCK are actually the same glyph. That example is, namely, M&G.p96.pdfp96.#4 – an instance of the name of "K'an" III. (Note that "K'an" is in quotes as this is not a decipherment of one of the glyphs writing his name/title. Instead, the "K'an" is simply a nickname based on the Yucatec day-name for the 4th Tzolk'in month (written inside a blood-cartouche) which has the form of the **OHL/WAAJ** logogram.) In any case, this instance of "K'an" III's name combines the characteristic features of ZCH and ZCK, in the sense that it has no filaments underneath, and yet has a **na** underneath. The fact that this parallels the names of "K'an" I & II, with the Yohl K'inich following in all three "K'ans" shows that ZCH and ZCK are in fact the same glyph, which I have given the nickname "TKWF" = "Two Kawaks with Filaments". For the rest of this entry, I will refer to "TKWF" and mean either ZCH or ZCK. As already shown, "TKWF" can have two KAWAKs, or a KAWAK and TE' (with either KAWAK or TE' on the left). When it is in the order KAWAK + TE', then what distinguishes it from the logogram **KAL** is the presence of filaments between and above them (and optionally below) and an optional **na** after. I.e. do not confuse "TKWF" with the "two-boulder" variant of **KAL** (ZCJ):
 - ZCJ always has KAWAK+TE': no variation – it's never KAWAK+KAWAK, TE'+KAWAK, or TE'+TE'.
 - ZCJ never has filaments: not between or above, let alone below.



When a **ma** is present (which is very often the case), this is read as *kaloomte'*. And even when a **ma** is not present, it is also often read as *kaloomte'*, presumably from context.

- Statistics of ZCH vs. ZCK:
 - ZCH. A large proportion of all the known instances of ZCH occur in NAR, but also in AGT, BPK, EKB, and CML. Of the 17 hits for "blcodes contains ZCH":










| Site | # of occurrences |
|------|------------------|
|------|------------------|












| | |
|-----|---|
| AGT | 2 |
| BPK | 4 |
| CML | 1 |
| EKB | 2 |
| NAR | 8 |

- ZCK. An overwhelming proportion of all the known instances of ZCK occur in CRC, but there is a small handful at MCW, NAR, REJ. Of the 33 hits for “blcodes contains ZCK”:

| Site | # of occurrences |
|------|------------------|
| CRC | 29 |
| MCW | 1 |
| NAR | 2 |
| REJ | 1 |

- “TKWF” (in its ZCH form) occurs in the combination *nohol* “TKWF” *xaman* “TKWF” in a number of different inscriptions – many from NAR (in particular NAR Altar 2, NAR Stela 23, and NAR Stela 46) and on the Komkom Vase.
- Usages differences of ZCH vs. ZCK:
 - In the case of ZCH it’s unclear if these references are to historical human beings or to deities. But the belief that they are titles for individual humans is supported by the fact that in the Komkom vase, *they are summoned to a meeting*. Furthermore, on NAR Stela 23, they accompany K’ahk’ Tiliw Chan Chaak in what was probably a military exploit. While this doesn’t exclude the possibility that they are deities (effigies of deities were taken into battles), it does lend a little support to the idea that they are probably office holders in K’ahk’ Tiliw Chan Chaak’s administration. Yet a third possibility is that South and North <“TKWF”> might refer to two *groups* of individuals, i.e. further qualified as being “South” or “North” <“TKWF”>’s.
 - In the case of ZCK it’s clear that most of these references are to one of the historically known rulers of Caracol: K’AN I, K’AN II, K’AN III. In fact, of the 33 hits in MHD, 32 of them refer to K’AN I, K’AN II, or K’AN III.
- Pronunciation:
 - HelmkeEtAl-ARotKV.p50.pdfp50.fig36 (2018) refers to this glyph as T351v (“v” for variant) and seems to treat ZCH (fig36b&c) and ZCK (fig36a) as being variants of the same glyph.
 - Stuart-ACS.5-6 (2019) discusses the capture of two individuals by Tum Yohl K’inich of CRC, but the reading in this case is uncontroversial as it refers only to the syllabogram-only spellings **tu-mu** of CRC Altar 23.
 - Sergej Vepretskii (Moscow, workshop during conference “XXI Sergeev’s Reading”, 2019):
 - The meaning is related to the sound of striking one object against another.
 - In iconographic origin, this logogram represents the coming together of two rocks (or a rock and some wood), creating a crashing noise *tum*.
 - BeliaevEtAl-PAEdPF6.p197.pdfp206 (2020) transliterates it as **TUM**. This is the only source I’ve come across which attempts to give this logogram a reading. This may be because BeliaevEtAl believes that “TKWF” and **tu-mu** are substitutions in the name/title of the same individual (or of two individuals with the same name). This might be based on Ruler 8 vs. Ruler 2, Ruler 5, Ruler 12 of CRC.
- But Yohl K’inich (Ruler 8) is a different ruler from “Kan” 1, “Kan” 2, “Kan” 3 (= Ruler 2, Ruler 5, Ruler 12 / M&G.p86.pdfp86.#4, M&G.p88.pdfp88.#3, M&G.p96.pdfp96.#4 respectively). In particular, there is no certainty that the first part of his name/title is the same as that of “Kan” 1, “Kan” 2, “Kan” 3, even though all four have Yohl K’inich as the last part of their name/title – i.e. we cannot be sure that the **tu-mu** syllabogram-only spelling is a substitution for the logogram “TKWF”. If that *were* the case, then:
 - “Kan” 1 would become Tum Yohl K’inich I.
 - Ruler 8 would become Tum Yohl K’inich II.
 - “Kan” 2 would become Tum Yohl K’inich III.
 - “Kan” 3 would become Tum Yohl K’inich IV.

| | | | | | |
|---------------|---|---|---|------|---|
| | | | | | But M&G have kept Ruler 8 different from the other three (and kept their names as just “Kan”), precisely because we cannot be sure that there is a valid substitution. |
| “trophy head” | N | H | L | “TH” |  TOK.p33.r5.c3
?
 MHD.SCN
?
 1760st
?
 M&G.p120.#1
Knot-Eye Jaguar I
 M&G.p120.#3
Knot-Eye Jaguar II
 Mathews
BPK Lintel 3 A6
“TROPHY-HEAD”+BAHLAM
 Stuart
LAC Panel 1 C4
<“TROPHY-HEAD”+BAHLAM>:ma
 Coll-1
YAX HS3 Step 1 B4
<<“TROPHY-HEAD”+BAHLAM>:ma>.<K’UH{ul};[PA’]CHAN:AJAW:wa>
 Graham
YAX Lintel 46 G8
“TROPHY-HEAD”+BAHLAM
<ul style="list-style-type: none"> • Features: <ul style="list-style-type: none"> ○ A human skull. ○ A strip of cloth (or cord/rope) goes “vertically” through the eye (from above) and is tied into a knot above the head. ○ This glyph occurs with or without the characteristics of a jaguar: <ul style="list-style-type: none"> ▪ Without the characteristics of a jaguar: in the idealized form given by TOK.p33.r5.c3. ▪ With the characteristics of a jaguar (jaguar spots and/or a single sharp tooth): this is found in the monumental inscriptions, in the names of rulers. <p>It’s possible that these are two distinct glyphs (with and without the jaguar features), but for the moment, I will go with the working assumption that the first is a unique glyph and the second is the first with BAHLAM (or some other jaguar glyph) conflated with it (rather than being a distinct glyph in its own right). This view is supported by some remarks made by Tokovinine in one of his Harvard lectures (see below).</p> <ul style="list-style-type: none"> • Do not confuse this is the visually (slightly) similar <i>u’b?</i> / <i>uub?</i> = “listen” / “listener” – in this glyph the knot is vertical, while in <i>u’b?</i> / <i>uub?</i> the knot is horizontal. • M&G uses the nickname “Knot-Eye Jaguar” and Tokovinine uses the nickname “Trophy-Head Jaguar” for the ruler’s name / glyph with jaguar characteristics. While “Knot-Eye Jaguar” is well established, I prefer “Trophy-Head Jaguar”. This is because the word “trophy-head” can stand alone and independent. With the working assumption that this is the name “<something> Jaguar” written as a conflation of an independent logogram <something> with a jaguar logogram, “TROPHY-HEAD” seems a better nickname for this logogram, as it has an independent existence, separate from its being in combination with “Jaguar”, in a way that “Knot-Eye” doesn’t have. |

| | | | | |
|---|---|---|---|--|
| | | | | <ul style="list-style-type: none"> Occurrences (YAX and BPK/LAC/Xukalnaah/Ak'e): <ul style="list-style-type: none"> o YAX: <ul style="list-style-type: none"> ▪ M&G.p120.#1 and M&G.p120.#3: two early rulers of YAX – “Knot-Eye Jaguar” I and “Knot-Eye Jaguar” II. For reasons given elsewhere, I prefer the names “Trophy-Head Jaguar” I and II. ▪ HS3 Step 1 B4: Kokaaj Bahlam III first describes “Trophy-Head Jaguar” II’s taking of a captive in the past, and then draws a parallel to his own military prowess in his own taking of captives. ▪ YAX Lintel 46: Kokaaj Bahlam III first describes his own taking of a captive, and then draws a parallel of his own military prowess to that of “Trophy-Head Jaguar” II’s taking of a captive in the past. ▪ In AT-YT2021-lecture22.t0:37:35-41:57 (specifically at 38:19-38:40): Unfortunately, we still don’t know how to read the name of that Yaxchilan king. We call him “Trophy-Head Jaguar” because the name of the king consists of the logogram for “jaguar” and a logogram that looks like a skull suspended on a knot. Here they are conflated, so that suspended skull looks like a trophy-head. So we call him “Trophy-Head [Jaguar]”, but we actually don’t know what the logogram signifies. o BPK/LAC/Xukalnaah/Ak'e: <ul style="list-style-type: none"> ▪ LAC Panel 1 – a ruler of Ak'e and Xukalnaah, under whom Aj Sak Teles served as Ch'ahoom and Anaab. ▪ BPK Lintel 3 – the ruler of an unnamed polity, whose Yajawte' – Ch'a-* – was captured by Aj Sak Teles. It's unclear to me who the ruler of Ak'e and Xukalnaah is at this point in time; either: <ul style="list-style-type: none"> • It's still “Trophy-Head Jaguar”, and Aj Sak Teles is still serving him as a vassal. In this scenario, the captured Yajawte' Ch'a-* has rebelled against “Trophy-Head Jaguar”, and Aj Sak Teles is just loyally defending his overlord, in defeating and capturing the rebel. • Aj Sak Teles is now ruler of Ak'e and Xukalnaah (in reality, or in the re-written history of his son). In this scenario, Aj Sak Teles has already rebelled against “Trophy-Head Jaguar”, and Yajawte' Ch'a-* was captured fighting Aj Sak Teles in a rear-guard action, where Yajawte' Ch'a-* had remained loyal to his already defeated overlord “Trophy-Head Jaguar”. |
| bloodthirsty god with no lower jaw, “uhman”, “Bloody-Mouthed God” | N | G | L | <p>“UHMAN” / “BMG”</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>TOK.p25.r2.c4
?
?</p> </div> <div style="text-align: center;">  <p>BMM9.p15.r1.c4 = CMC4.p30.pdfp23.#4 = Safronov
CRN Panel 3 C2
UHMAN?
'UHMAN?</p> </div> <div style="text-align: center;">  <p>CRN Panel 3 C2
3.“UHMAN”</p> </div> <div style="text-align: center;">  <p>K&H.p30
IXZ Stela 4 B3
BAK.“UHMAN”?</p> </div> <div style="text-align: center;">  <p>25EMC.pdfp46.#8.3
“UHMAN”</p> </div> </div> <div style="text-align: center; margin-top: 20px;">  <p>Stuart
CAY Altar 4 (top) 'F1' (actually E6)
<yi.ta.ji>.<2k'u.<UHMAN”></p> </div> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  <p>Greene
PAL PT F8
3.“UHMAN”</p> </div> <div style="text-align: center;">  <p>Stuart
PNG Stela 8 W3
IX.“UHMAN”</p> </div> <div style="text-align: center;">  <p>Schele
PSD Lintel 2 A7
“UHMAN”.na</p> </div> <div style="text-align: center;">  <p>Coll-1
TIK Stela 31 D13
“UHMAN”</p> </div> <div style="text-align: center;">  <p>MHD.ST8.1&2</p> </div> </div> |



Graham
YAX Lintel 1 A3
<CHAN.na>.<"UHMAN":na>



Mathews
YAX Lintel 21 C7
<CHAN:na>."UHMAN"



Graham
YAX Lintel 23 D1
<IX."UHMAN">.<XOOK:ki>



Graham
YAX Lintel 25 R1
IX."UHMAN"



Graham
YAX Lintel 26 L1
3."UHMAN"



Coll-1
YAX Lintel 28 W2a
<IX:"UHMAN">



Graham
YAX Lintel 59 O1
IX.<"UHMAN":na>



Schele (FAMSI)
YAX Stela 11 B5
<CHAN."UHMAN">



Schele
YAX Stela 12 D3
<CHAN."UHMAN">:na



TOK.p33.r3.c1
?



Schele
DO Unprovenanced Panel 2 (PAL) E1
3."UHMAN"











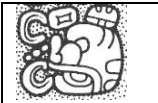


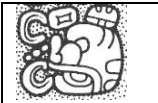


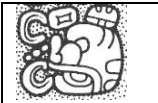


Graham
YAX Lintel 5 A1
CHAN."UHMAN"



Graham
YAX Lintel 24 G2
<IX:"UHMAN":na>.<XOOK:ki>

- AT-E1168-lecture15.t0:14:43: And at Yaxchilan, they venerated a god of sacrifice, who is like a huge bloodthirsty bird, with no lower jaw. It's generally a human face, but [with] the body of a bird, who basically is devouring the hearts of sacrificial victims, or perhaps taking them to the sky.
- LopesEtAl-OHHaHP.p78.para1.I+3: The Yaxchilan examples (Figure 2) are all confined to a rather opaque theonym, part of the long string of epithets carried by Kokaaj Bahlam "The Great". The theonym involves the so-called "Bloody-Mouthed God" (henceforth "BMG").
- In TIK Stela 31 D13 and MHD.ST8, the "UHMAN" has a **WAAJ** in the eye.
- It appears in the following names (among others):
 - Ix "Uhman" Xook: an additional name of Ix K'abal Xook, one of the wives of Kokaaj Bahlam III, a ruler of YAX.
 - K'uk' "Uhman" Yax Kokte' Ch'ok: a carver from CAY.
 - Te' Kuy Sip Chan "Uhman": an additional name of Yaxuun Bahlam IV, a ruler of YAX.
 - Uhx "Uhman" Chit K'uh: an additional name of Chakaw Nahb Chan, a ruler of CRN.
 - Uhx "Uhman" Mat: an additional name of K'an Joy Chitam II, a ruler of PAL.
- In fact, the specific combination "Uhx 'Uhman'" occurs in the names of two different individuals, one in CRN and one in YAX.
- The word appears only in names (mostly in additional names) – I haven't seen it in reference to the god himself.
- The TOK.p25.r2.c4 and TOK.p33.r3.c1 are intended to be an instance of "UHMAN", but no pronunciation is given.
- 25EMC.pdfp46.#8.3 is mistakenly classed as a head variant of **TE'**, but it is "UHMAN".
- Former proposed reading was *uhman*, but that is now rejected – Dorota Bojkowska doesn't know if the old reading was related to **UH** "moon".
- The only source I've been able to find which gives the reading "UHMAN" is CMC4.p30.#4, with the gloss ' "Messenger God"? '.
- Known to end in -n because of phonetic complement:
 - Some -na (implies glottalized).
 - Some -ni (implies long – i.e. glottalization started to be lost).
 - Implies that the root doesn't have -a- or -i-, but rather -e- or -u-, which is why UHMAN is now rejected.
- Former proposals for pronunciation:

| | | | | | |
|-------------|---|----|---|---------|--|
| | | | | | <ul style="list-style-type: none"> ○ AK'IN: CMHI Yax Lintel 25 R1b (mentioned by Zender as the name of the god, meaning “to clear the <i>milpa</i>”, 26th EMC (2021) at Bratislava with theme “Agriculture”, introductory lecture <i>Agriculture and Aborigiculture in Maya Art and Writing</i>). ○ CH'AKAN / CH'AKAHAN: Wald-PAHP.p14.para3.l+7, Wald-PAHP.p14.fn4 & Wald-PAHP.p15.fig16. ○ UHMAN: CMC4.p30.#4. ● More recent historical background of decipherment efforts: <ul style="list-style-type: none"> ○ Dmitri Beliaev and Albert Davletshin first proposed UHMAN. ○ In some instances of the logogram, there is a bird body. ○ <i>Uhman</i> is a known word for a nighthawk in Tz'eltal. ○ Some instances are shown with jaguar spots. ○ Early versions have what looks like a fish-fin, bird wing, human face. ○ It sometimes has a tamale on the head or in the eye (though a “spiral” is more common): TIK Stela 31 D13, <i>Throne from YAX, Collection Sotheby's</i>. ● In “Classic - Blocks”, MHD transliterates ST8 and ZL1 as “?? Mut” or “?? Mat”, with the “bird” (MUUT) component as a constant and integral part of the name. This is done for all instances of ST8 and ZL1 – obviously when a MUUT (MHD.BX1) is present or a syllabogram-spelling of mu (MHD.ALE) + ti (MHD.3M2) follow ST8 – <i>but even when neither are present</i>. ● Variants (2) – features: <ul style="list-style-type: none"> ○ A. Head variant: <ul style="list-style-type: none"> ▪ Simple oval forehead ornament (optional dotted or curved reinforcement on the outer side). ▪ Spiral on cheek starting at the mouth or bottom of the nose. ▪ No jaw to the left of the spiral, but instead a “tongue” going downwards from right to left (TIK Stela 31 D13 is one of the rare exceptions, with a jaw). ▪ It is a distinguishing characteristic that the “tongue” and the “spiral” touch one another – they both descend from the upper jaw touching one another, and then diverge to the left and right respectively. ▪ Optional spiral or inverted bold feeler on the top of the head. ▪ Optional “mammal ear”. ○ B. Boulder variant – a two-part glyph in the vertical dimension: <ul style="list-style-type: none"> ▪ Above: CH'AK (axe). ▪ Below: KAB (earth). <p>The equivalence of these two glyphs was first told to me by Dorota Bojkowska, who learned of it from Sergei Vepretskii.</p> <p>The alternation / substitution of the head variant and the boulder variant is demonstrated in:</p> <ul style="list-style-type: none"> ▪ Uhx “Uhman” Mat – the childhood name of K'inich K'an Joy Chitam II. ▪ Ix “Uhman” Xook – the most important of the three wives of Kokaaj Bahlam III. ▪ Te' Kuy Sip, Chan “Uhman” – part of the extended name of Yaxuun Bahlam IV. |
| mother (of) | N | TR | S | “yanax” | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Mathews
Tuszyńska-PhD.p63.tabV.r1
BPK Stela 2 F1
ya.<na:T756b></p>  </div> <div style="text-align: center;">  <p>Coll-1
Tuszyńska-PhD.p64.tabV.r3
FLD Stela 9 C2
<ya:na:T756>.<?:wa?></p>  </div> <div style="text-align: center;">  <p>Stuart (via TuszyńskaEtAl)
Tuszyńska-PhD.p64.tabV.r6
PNG Stela 8 B15
ya.<nu?/na?:T756b?></p>  </div> <div style="text-align: center;">  <p>Graham
Tuszyńska-PhD.p64.tabV (last row)?
YAX Lintel 54 G1 (see notes)</p>  </div> </div> |

| | | | | | | | | | | |
|---|--|---|--|---|---|--|---|------------------|---------------|---------------|
| | | | | <p>Graham
Tuszyńska-PhD.p64.tabV.r9
UXM Altar 10 L
ya.<na:T756></p> <p>Graham
Tuszyńska-PhD.p64.tabV.r12.#2
YAX Lintel 1 J1
ya.<T756b:na></p> <p>Coll-1
Tuszyńska-PhD.p64.tabV.r12.#1
YAX Lintel 14 F4
ya.<T756b(?)>:AJAW></p> <p>Coll-1
Tuszyńska-PhD.p64.tabV.r12.#4
YAX Stela 4 'A7'
na:T756b:AJAW</p> <ul style="list-style-type: none"> • Hamann-PiCM.p6.para1: As with other relationship terms, this is practically never found without the possessive prefix. • There are two versions of Tuszyńska-PhD on the net – an earlier version with 369 pages and no colourful cover and the final version with 420 pages and a colourful cover. In the official version, Table V is on pp63-64, in the earlier version Table V is on p55. The order of the rows is also somewhat different in the two versions of Table V. • We don't assume that the T756 is xu (leading to <i>axuun</i> meaning “mother” and <i>yaxuun</i> meaning “mother of”) because there are various types of bat-head glyphs (e.g. upside-down, or K'IN in eye, with WINIK in the mouth, etc), and only one of them is definitely xu; varieties of bat are just as varied as felines (which have very varied pronunciations – BAHLAM, HIX, KOOJ), and have varied pronunciations also – TZUTZ, xu, tz'i, SUUTZ'. • Dorota Bojkowska: YAX Lintel 14 F4 is probably the bat-head glyph with a “WINIK-like” element in the mouth, and that one doesn't have a known pronunciation (TOK.p30.r4.c3). Semantically, however, it fits with all the other “regular” bat-heads, because it's used to refer to the “mother of the ajaw” (the ajaw being written on top of the bat-head. <table border="1" data-bbox="808 619 1323 751"> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td>YAX Lintel 14 F4</td> <td>TOK.p30.r4.c3</td> <td>TOK.p31.r5.c3</td> </tr> </table> <ul style="list-style-type: none"> • The example for YAX Stela 4 'A7' is interesting because, unlike most of the others, it doesn't begin with the ergative pronoun (y-). Correspondingly, unlike the others, it also does not have the name of the son following this word. This means that whereas in most of the other inscriptions, the text reads “<name-of-mother>, mother of <name-of-son>”, here it only reads “<name-of-mother>, mother”. • Sim: in a large proportion of the examples, there is a bat-head and a na. In FLD Stela 9 C2, the order is very clearly ya:na:<bat-head>. Is this a good reason to think that the word is an-<something> (possessed: yan-<something>)? • Notes on YAX Lintel 54: <ul style="list-style-type: none"> ○ Tuszyńska-PhD.p64.tab5 (last row) lists YAX Lintel 54 as an instance of having a “the mother of” relationship/parentage statement. However, none of the other glyphs in this lintel reflect that. This leaves only G1. Perhaps Tuszyńska reads this as na:xa:AJAW or xa:na:AJAW, and interprets this as being the statement that Ix Chak Xim is the mother of the ruler? ○ All the other instances of this term have a na and (possibly) a xu (the bat-head, if it's to be read as xu here). Is there a connection with the fact that YAX Lintel 54 G1 has a na and a xa? The loss of complex vowels at the end of the Late Classic could have na-xu → <i>na'ax</i> go to na-xa → <i>nax</i>. We need an initial vowel <i>a-</i>, in order to have the possessed form with a <i>ya-</i>. Unfortunately, no such syllabogram a is discernible in YAX Lintel 54 G1. • Purely as a memory aid, this relationship term can be read as “<i>yanax</i>” with the idea that somehow the uninflected form is <i>ana(')ax</i>, with possessed form <i>yanax</i>, later simplified to <i>yanax</i>. As this is a “fake” form anyway, I use the “Late Classic” form with a short final syllable. As in the case of “UHMAN”, this is <i>known</i> to be incorrect, but is useful as a shorthand give the mind a “handle” on the term or glyph in question. It also enables one to search for this entry and to list it at a “known” spot in an ordered list (even if the reading is known to be incorrect). |  |  |  | YAX Lintel 14 F4 | TOK.p30.r4.c3 | TOK.p31.r5.c3 |
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| YAX Lintel 14 F4 | TOK.p30.r4.c3 | TOK.p31.r5.c3 | | | | | | | | |