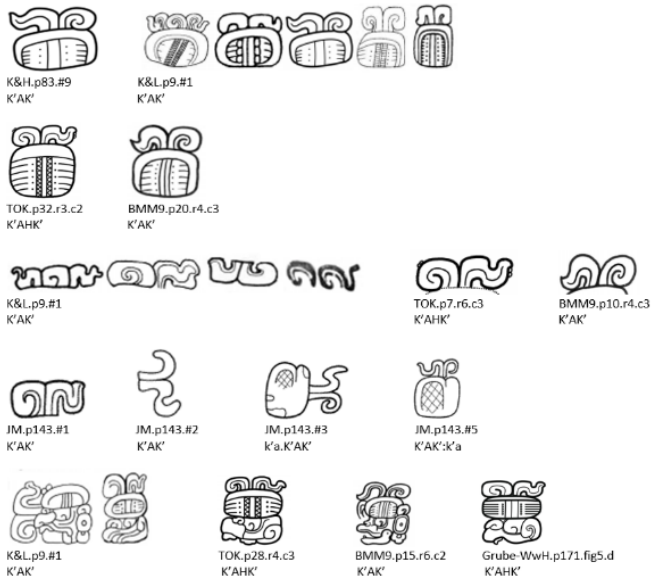# Appendix B - Example of the logogram **K'AHK'** and phrase *k'al huunil k'aba'*

Because syllabograms are so different in nature from logograms, the layout of the data for a syllabogram is quite different from the layout of the data for a logogram (more or less a "word" in Maya). However, I felt that words, phrases, and names/titles share enough characteristics for them to have the same layout (Classic Maya names/titles are often, in fact, phrases anyway).

English	CAT	SUBCAT	Type	Maya	Glyph examples and notes

fire	N	N	L	k'ahk'	
					
					K&H.p83.#9 — K'AK' K&L.p9.#1 — K'AK'
					TOK.p32.r3.c2 — K'AHK' BMM9.p20.r4.c3 — K'AK'
					K&L.p9.#1 — K'AK' TOK.p7.r6.c3 — K'AHK' BMM9.p10.r4.c3 — K'AK'
					JM.p143.#1 — K'AK' JM.p143.#2 — K'AK' JM.p143.#3 — k'a.K'AK' JM.p143.#5 — K'AK':k'a
					K&L.p9.#1 — K'AK' TOK.p28.r4.c3 — K'AHK' BMM9.p15.r6.c2 — K'AK' Grube-WwH.p171.fig5.d — K'AHK'
					
					• Variants (3):
					  ○ A. Full:
					    ▪ Above – "flames" (a horizontally stretched) rectangular element:
					      • (Usually) 2 volutes – one curled into itself and the other more S-like and with the far end waving freely (can very occasionally be 3 volutes).
					      • Each volute can have a spine. (Rare: 2D volutes with or without a "protector").
					    ▪ Below – boulder-outline:
					      • A "symmetric cave".
					      • Single or double vertical bar from ceiling to floor (double bars can be optionally cross-hatched).
					      • From each wall, a series of parallel ticks, each ending in a small or tiny dot. This results in two symmetrical parts:
					        ○ Left: tick then dot.
					        ○ Right: dot then tick.
					  ○ B. Reduced: "flames" only.
					  ○ C. Animal head – full variant with serpent monster head below:
					    ▪ 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.

accession name, coronation name	N	X	P	k'al huunil k'aba'	 Greene = Pérez de Lara PAL PT O10-P10 u.<K'AL:HUUN:li> <K'ABA'>:a • AT-E1168-lecture15.t0:07:24-08:09: So when you become king, you put a *huun*, a headband, a *sak huun*, or a *k'ahk' xook [huun]* – the fiery shark headband – on your head. Then your name changes, and it's called a *k'al huunil k'aba'*; 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 *k'uhul ajaw* – 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.

1. **English**: the meaning of the logogram/word, given in English (the "translation"). This can be:
    a. Just one word – if there is a single word equivalent.
    b. A descriptive phrase.
    c. A series of words of related meaning – when the Maya word covers a wider range than in English.
    d. Multiple meanings – when the Maya word covers a range of different meanings in English.

Of course, it's a grey area between "c" and "d" – what might seem to be very different concepts in English might be perceived ("emicly") to just be shades of the same concept in Maya. Within these limitations, the meanings are given according to a common convention in dictionary entries:

- Translations into English of very similar meaning are separated by commas.
- (Groups of) translations into English of significantly different meaning are separated by semicolons.

The meanings themselves have been gathered "organically". Unfortunately, I didn't have the discipline in the early stages to record the source of each English translation (indeed, in those days I didn't realize that this would one day be desirable). This means that there will be (some) translations which are a bit unorthodox, but for which I can't give a source for the translation in question. Some were perhaps formulated at a gut-level, and might even be slightly inaccurate.

2. **CAT** & **SUBCAT**: Short for Category and Sub-category.
    a. **CAT** distinguishes Nouns, Verbs, Adjectives, etc.
    b. In the case of Nouns, **SUBCAT** allows the recording of distinctions between animals, household objects, astronomical and natural phenomena, names/titles, toponyms, etc.

These are all still in a state of flux. It's problematic what happens when a logogram can be either a noun and a verb, and also when a noun has multiple, disparate meanings (which have different SUBCAT values). See Appendix C for what these **CAT** and **SUBCAT** values mean, for the moment.

3. **Type**:
    a. Type=L: The entry is a *logogram* for a single word in Maya, e.g. **OTOOT** = "house", **HUL** = "to arrive", **CH'AM** = "to grasp", **CHAK** = "great" / "red".
        i. Inflected nouns are listed under the root form of the noun. E.g. **yo-OTOOT** ➔ *yotoot* = "his/her house" is listed under **OTOOT**.
        ii. Inflected verbs (including passives) are listed under the root form of the verb. E.g. **u-CH'AM-∅** ➔ u*ch'am* = "he/she grasped it" is listed under **CH'AM**; **CH'AK-ja** ➔ *ch'ahkaj* = "he was executed" is listed under **CH'AK**.
        iii. Nouns and verbs written with single logograms, with initial or final phonetic complements are listed under the basic logogram. E.g. **wi-WITZ**, **WITZ-tzi**, **wi-WITZ-tzi** are listed under **WITZ**; **ch'a-CH'AM** is listed under **CH'AM**.
    b. Type=S: The entry is a *syllabogram spelling of a single word.* This is *not* an entry for a syllabogram itself – *that* information is recorded in the syllabogram table with a different layout (see Appendix A). Type=S is for words spelled entirely with syllabograms, e.g. **wi-tzi** ➔ *witz* = "mountain", **pa-ka-la** ➔ *pakal* = "shield". This includes words spelled with syllabograms and logograms of unknown meaning, used as rebuses, e.g. **AT-na** ➔ *atan* = "spouse", **na-MAN-ni**, **na-MAN-na**. In these cases, the "logogram" is used solely for its sound value, and so is acting "almost like a syllabogram".
    c. Type=M: The entry is a single word in Maya but is "mixed" – neither Type=L nor Type=S. E.g. **AJ-IXIIM** ➔ *aj ixiim* = "maize seller", **AJ-pi-tzi** ➔ *aj pitz* = "ballplayer", **AJAW-le{l}** ➔ *ajawlel* = "rulership", **AJAW-ni** / **a-ja-wa-ni** ➔ *ajawaan* = "become the ruler" are all Type=M. They are generally words which are derived from basic logograms.
    d. Type=P: The entry is a phrase – i.e. two or more words – in Maya, *not in English*. If it's a single word in Maya, then the Type will not be P, even if it's translated as a phrase in English. The entry only has Type=P *when it's a phrase in Maya*.

4. **Maya**: the Maya word or phrase.

5. **Glyph examples** – each example consists of:
    a. A small image file (= "screenshot"). This may be from a (pedagogical) resource: the "standard 5" (K&L, K&H, TOK, BMM9, 25EMC) or others (IC, FK, L&D, etc); MHD, the Bonn Project; papers and dissertations; or directly from drawings and photos of inscriptions.
    b. Source information:
        i. The publication which the example comes from and/or the artist or photographer, and/or
        ii. The inscription which the example comes from.
    c. A transliteration:
        i. Where possible, the transliteration is given in the conventions/orthography used by the source the example is taken from – (teaching) resource or academic paper / dissertation. However, in the interests of not introducing too much variation in this, MHD transliterations have the convention of "full uppercase for logograms and full lowercase for syllabograms" re-imposed on them, while the original MHD transliterations don't show this distinction in this way (though the distinction itself is, in fact, maintained within MHD, in a different way).
        ii. For examples directly from inscriptions, the transliteration is given according to the conventions adopted for the CMGG in general.

    For examples taken from real-life inscriptions the example may include preceding glyphs and/or those which follow, where it seemed useful to me to do so (e.g. where I felt that "context" would help throw light on the situation).

6. **Notes**: all manner of information relating to the entry is recorded here (sometimes in a summarized form) – the history of the decipherment of a glyph (including outdated readings); hints on not to confuse a word or glyph with another, because of phonetic, semantic, or visual similarity; information and statistics on usage; comments on unusual variants; etc.
    a. Notes are given in bullet points. Rather than just one paragraph of continuous text per (level-1) bullet point, I use sub-bullets and sub-sub-bullets, etc. I believe that this structured presentation makes the information easier to absorb.
    b. Where I cite an interesting point, I try to give the exact quotation, including a reference to the work the quotation comes from. As such quotes already may have quotation marks in them, I do not surround any of my quotations with double quotes; i.e., the quote begins immediately after the colon, can run for several sentences, and ends at the end of the bullet point.
    c. Where I wish to emphasize that some statement, remark, or observation is a personal one, rather than one generally accepted in the epigrapher community, I write: Sim: <statement>. Where this is a refinement and extension of a quote from an academic work or some generally known/accepted fact, I enclose my statement in square brackets: [Sim: <statement>.], again, to clearly distinguish my own comment / opinion from the quoted text of others.
    d. Statements made about MHD:
        i. These (obviously) reflect the state of MHD at the time the statement was made. As MHD itself is subject to extension and correction and change, such statements may not accurately reflect the most current state of MHD.

ii. Statements like "A search on MHD shows that…" are implicitly searches using the "Classic - Blocks" option of MHD. As my interest in glyphs lies more in those of the Classic period inscriptions, I mostly don't use the "Codical - Blocks" or "All - Blocks" options. Where the point being expressed includes considering the wider set (i.e. includes the codical glyphs), the "A search on MHD" statement will reflect this. But in the absence of such an indication, only non-codical glyphs are under consideration.

iii. Similar qualifications apply whenever I quote "MHD statistics", like "There are 31 hits for the 3-character code <XXX>." This means both "using the 'Classic – Blocks' option" and "at the time the statement was made".