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Further excavations in the Sepulturas area were conducted by an archaeological team working under William Sanders and Randolph Widmer. Among the major discoveries made is an extraordinarily well-preserved sculpted bench showing a sky-band with full-figure representations of the cosmic oppositions sun/night and moon/venus which are prominently represented throughout the Southern Lowlands. Figures of Pauhtuns are shown carrying the skyband on their shoulders.

New discoveries during the 1990 field season also include new incensario fragments. These fragments were found during construction of a new roadway in the village. A salvage operation involving two-meter-square test-pits was initiated, resulting in the discovery of four additional incensario fragments. The hieroglyphic inscriptions on the incensario fragments refer to Yax Pac and his brothers.

While studying the hieroglyphic inscriptions of Copan, project epigraphers Linda Schele and Nikolai Grube were able to identify the names of the second and third successor of the Copan dynasty, thus confirming the historical veracity of the list of kings on Altar Q. The third successor of Copan, nicknamed "Popol Hol" shows up on Quirigua Monument 26 as the overlord of this city, which, from the beginning of its history, was a subsidiary site of Copan.

Santa Rosa Xtampak: a Maya city recorded by geodetic-photogrammetric means

GRAZ (E. Heine, A. Reiter). The study of architectural structures has always been of major importance in the field of Maya research. The emphasis laid on the analysis of buildings is partly due to the fact that written documents that have come down to us are few in number and often fragmentary. 'Physical layouts' of pieces of ancient architecture are also valuable to archaeologists because they enable them to

derive significant data on different cultural areas. This, especially, is the case with the ancient Maya city at Santa Rosa Xtampak as it is situated in an area of overlapping cultural influences.

Santa Rosa Xtampak can be defined as belonging to the Late Classic period and as located in a particularly interesting area where the archaeological characteristics of the Puuc and Chenes regions overlap. One of the most significant buildings of Santa Rosa Xtampak is its main palace. It contains 44 rooms and 2 inner staircases, and consists of three floors. In the geodetic-photogrammetric recording of the site this outstanding building had to be handled with the utmost precision in order to provide reliable data for archaeological interpretation. This task proved extremely difficult because of the complex shape of the palace, several, almost collapsed, sections of which did not permit exact geometric definition; nor did such precise point-for-point measurements seem very effective here. Therefore, a method combining geodetic and photogrammetric techniques was selected.

As a basis for further measurements, a geodetic reference cube was installed with the help of a theodolite and EDM device. This cube consists of a series of points defined by their relative positions and altitudes. It covers a large number of selected points not only around, and all over the outside of, the structure but also on the platforms of the inner staircases, as well as in several rooms. The positioning of important single points, especially at higher altitudes, was done with the help of a series of single, overlapping recordings. Geometrically undefinable parts of the object were recorded by means of stereo pictures, the positions of which had to be chosen according to visibility.

A system of physical layout data has now been provided, consisting of geodetically defined coordinates for all three dimensions, as well as of the results of manual measure-

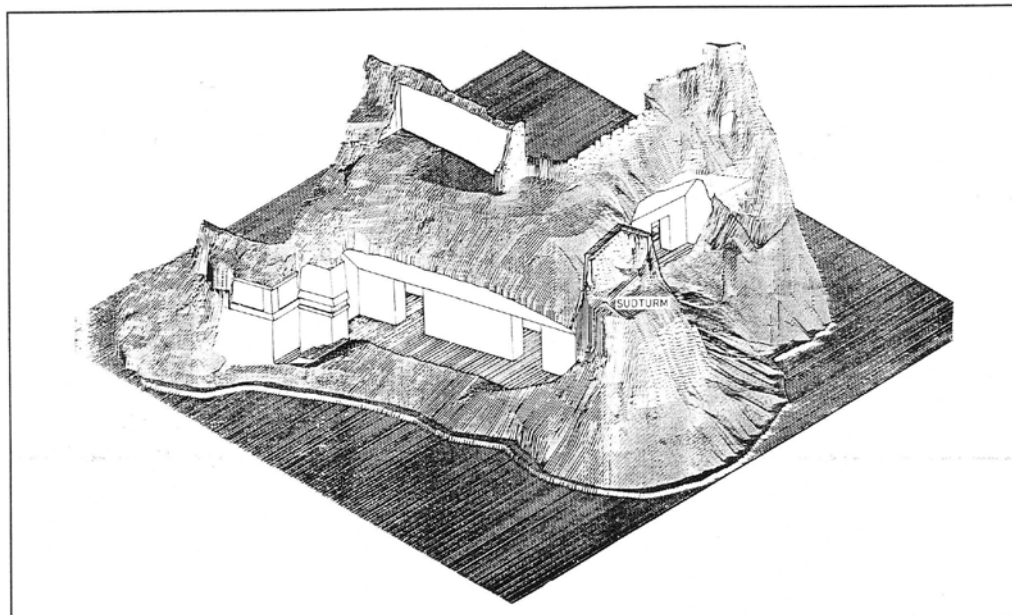


Fig. 1. The south tower of the main palace, Santa Rosa Xtampak. Detail of an axonometric representation utilizing equidistant profiles.

ments. Moreover, there are photogrammetrically defined points and graphical interpretations of stereo pictures showing significant sections of the palace. Amorphous surfaces were analyzed applying equidistant contour lines. A three-dimensional, graphical building consisting of single profiles was computed; it served as a basis for axonometric analysis (Fig. 1). This done, all data were of necessity transformed into and arranged in a local system which could be related to the reference cube and stored in a computer.

We are no longer restricted to mere ground plans and vertical projections. A complete, digital model of the building can be constructed, allowing archaeologists to single out and study thoroughly any interesting parts of the structure. This, of course, also applies to the inner staircases and rooms. AutoCAD 3D even enables us to provide exact simulations of the building.

The task that was set included not only the precise representation of the palace's actual (and topical) shape on a map, but also a three-dimensional, geometrically correct interpretation of this complex structure, so that detailed studies (mainly for the purpose of comparison) can be carried out and various possible reconstructions considered. Invaluable support has been provided by the following institutions: the Foundation for Latin American Anthropological Research (FLAAR); Mexico's Instituto Nacional de Antropología e Historia (INAH) and Universidad Autónoma del Sureste, Campeche; the Department of Photogrammetry, Technical University of Graz, Austria; and the Working Group on Maya Research, also of Graz, Austria.

Guatemala requests US import restrictions

PARIS (ICOM News). Guatemala has urged the United States to impose emergency restrictions on certain kinds of archaeological materials. It is hoped that the illicit transfer of works of art from Guatemala to the United States can be brought to a halt in this way. Guatemala is the fifth country to request such restrictions on the part of the US.

Deceased: Horst Hartung

One of the pioneers in the field of archaeoastronomy, Horst Hartung, has died at the age of 71. Well-known for his extensive work on Mesoamerican architecture and city planning, Hartung developed a strong interest in the relationship of astronomical features to the orientation and function of primary structures at Mesoamerican sites.

Much of his early work in the 60's was devoted to the analysis of site planning in the Maya area, Zapotec Oaxaca, and at Teotihuacan. From the 70's on, Hartung concentrated increasingly on the astronomical aspects of Mesoamerican architecture. An architect himself, Hartung also taught in this field as a professor at the University of Guadalajara, Mexico, from 1951 till his death.

To our readers

Effective in January 1991, the price for overseas subscriptions to **mexicon** will be adjusted upwards to US \$35. All other prices will remain at present levels.

Beiträge / Contributions

The Maya Ballgame as a Metaphor for Warfare

Mary Ellen Gutierrez

According to Schele and Miller (1986:209-228, 241-258), the ballgame and warfare were important components of ancient Maya culture. The ballgame was played on I-shaped courts by players who wore large yokes made from various materials around their waists. Other ballgame equipment could include knee pads and gloves as seen in some inscriptions (Figs 2, 6a, 6b). A large rubber ball would be put into play and the ball players would endeavor to hit the ball with the sides of their yokes as they tried to guide the ball through hoops that were set into the side walls of the court.

There were two types of ballgame: the first was played for sport, perhaps by professional ball players, and the second would result in the sacrifice of the losing ball player (Schele and Freidel 1990:126). In some inscriptions it is obvious that some players defeated in the ballgame were captives of war. On Lintel 8 from Yaxchilan, Bird-Jaguar captures Jeweled Skull and, on Step VI of Structure 33 at Yaxchilan, Bird-Jaguar has himself depicted as defeating Jeweled Skull in the ballgame (Schele and Miller 1986:249). It is apparent from such examples that there was a connection between the Maya ballgame and warfare.

It is now known that the Maya engaged in periodic warfare, which in many instances was associated with Venus (Schele and Freidel 1990:164). The main goal of warfare for the Maya was the acquisition of captives who would be kept by the victors and would periodically be forced to let blood (Schele and Miller 1986:210). Eventually they would be sacrificed and the ballgame was one of the means toward this end (Schele and Freidel 1990:126).

Schele and Miller (1986:250) assert that for the ancient Maya there was a definite connection between the ballgame and warfare. In this paper I offer additional explicit evidence that for the Maya the ballgame served as a metaphor for warfare. This evidence comes from the iconography and epigraphy of the Vase of the Seven Gods, Grolier 49 (Tedlock 1985:108).

Seven lords of Xibalba are depicted on this vase wearing ballgame yokes (Fig. 1). To the ancient Maya, Xibalba was the Underworld, the realm of gods of death and other creatures (Schele and Miller 1986:56). Tedlock (1985:108) identifies the figure on the right as the Underworld lord One Death of the Popol Vuh. The Popol Vuh was the mythological story of creation that included "the adventures of the Hero Twins and the legendary origins and history of the Quiche Maya" (Schele and Miller 1986:32). On the Vase of the Seven Gods One Death smokes a cigar while seated on a jaguar throne. The other six lords sit in two rows of three lords each and face One Death.

Tedlock uses this vase to illustrate the portion of the Popol Vuh in which the Hero Twins meet the lords' challenge to a ballgame. All seven lords wear ballgame yokes inscribed with crossed bands; and they have hachas protruding from their yokes like Classic Period ball players (Figs. 2, 6a, 6b).

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