

THE QUADRIPARTITE BADGE: NARRATIVES OF POWER AND RESURRECTION IN
MAYA ICONOGRAPHY

by

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ABSTRACT

Ancient Maya iconography primarily depicted elite individuals in idealized states of being and rationalized their power and authority through ideological concepts and otherworld beings. This study aims to reexamine previous assumptions made concerning the Quadripartite Badge. This motif is examined based on iconographic associations and contexts, as well as temporal and spatial distributions. The dataset was created from currently identified examples of the Quadripartite Badge, although only a select group is extensively examined. The spread of this motif is demonstrated through time and its spatial dispersals are noted for their political consequences. Indicating the liminal status of its user, the Badge is frequently placed in scenes of transformation, accompanying rites of passage. It is also established that as elite women became more prominent, women from Tikal and Calakmul circulated this iconography through marriage alliances, as seen in the number of newly ‘arrived’ women carrying the Badge. Other iconographic associations of the Badge revealed strong ties with the Maize God and the cyclical nature of agriculture. For the continuation of the maize cycle and renewal of universal forces, sacrifice was required; the completion of ritual sacrifice was demonstrated through the depiction of the Quadripartite Badge. This one expression of power simultaneously validated earthly and otherworldly authority, ensuring the continuation of the cosmos and the perpetuation of the sun and maize cycles.

To Mike: for accompanying me on this adventure.

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CHAPTER 1: INTRODUCTION AND BACKGROUND

The Quadripartite Badge is a thematically conservative, stylistically vigorous motif, thus named for its four main parts: a cross-banded cartouche, stingray spine, and *Spondylus* shell surmounting a *k'in* infixed bowl (Figure 1). This grouping of elements rests on the often partially skeletonized head affixed to the rear of the Cosmic Monster. The Badge is primarily found represented on stone monuments, especially stelae, and less frequently on ceramics. This assemblage of items can be described in their entirety as a power object, which provides ritual might to the bearer. First fully analyzed by Greene in 1974, she suggested that this Badge was a symbol of kingship and the bearer's right to rule. Greene (1974) also noted the Badge's compositional relation to both the Upperworld and the Underworld, as expressed by its elements. While it has been said that the Quadripartite Badge is so layered in meanings and connotations that it cannot be defined (Stone and Zender 2011:155), this study aims to do just that. The Badge's associations will be accessed, and new data will be applied to its interpretation, allowing for a greater understanding of ancient Maya world view.

The cross-banded cartouche is the least understood of all of the Badge's elements. Often seen worn as a pectoral ornament, this cartouche has been associated with conjuring and Underworld deities (Guenter 2007:28). Dating back to the Olmec period, this symbol has been interpreted as the sign of the ecliptic as it crosses the Milky Way in the center of the night sky (Freidel et al. 1993:367) and as a place of the Maize God's emergence (Quenon and Le Fort 1997:887). This understanding is supported by the interpretation of the glyph T552, the crossed bands themselves, as "in the middle/midst of" (Macri and Looper 2003:200).

Incorrectly identified as a leaf by Spinden (1970 [1913]:68) and as a feather by Schele (1974:41), the stingray spine is always depicted in the center of the Badge. Archaeologically, stingray spines frequently accompany other ritual objects associated with the elite act of bloodletting. Regularly placed in burials and caches, evidence of stingray spines use dates as far back as the Late Preclassic, and are a sign of wealth and status (Davletshin 2003:1; Haines et al. 2008:93).

Likewise, *Spondylus* shells are introduced to the archaeological record by the Late Preclassic (Freidel et al. 2002:43-44). Iconographically, these spiny oysters are affixed as adjectives to figures and objects, marking them as holy (Stone and Zender 2011:167). Shells are also seen as places of divine emergence, especially of God N, again relating to ideas of rebirth (Stuart 2005:169). Commonly seen on elite regalia, the spondylus shell is often connected with the Xoc head, to become the Xoc Shell Girdle, ideologically associated with the womb and ideas of fertility, renewal, and birth (Freidel et al. 2002:67). While some scholars associate this garment with powers of femininity and thus female elites (Freidel et al. 2002:67; J. Miller 1974:154), others argue that it is a primarily male garment worn in their feminine ritual roles (Stone 1991:195).

This discussion will begin with a basic outline of ancient Maya worldview and the ways in which it is expressed and introduced into the physical world. An introduction to the iconography of the Quadripartite Badge will be given and a brief overview of previous research will be undertaken. Chapter Two will illustrate specific examples of the overall dataset in an attempt to inform the later analysis. While descriptions and analysis of each example cannot be presented here, examples shown will be used to address the problem questions. The analysis in

Chapter Three will address the specific associations of the Quadripartite Badge drawn from all known examples and discuss its development and spread through time and space. This analysis will include a summary of the Badge's first expression at each site represented in the dataset in the hopes of revealing a pattern of political interaction. A discussion of the patterns observed in the analysis will be presented in Chapter Four. These patterns will be discussed in reference to the Quadripartite Badge and its interactions and expressions of power. Closing remarks and topics for future research are presented in Chapter Five.

Problem Statement

Discussions of the Quadripartite Badge have long focused solely on its iconographic elements. This research will discuss four main topics, including the Quadripartite Badge's: 1) temporal and spatial spread; 2) correlation with an increase in the importance of women; 3) association with periods of political strife and the Badge's first appearance; 4) indication of liminal status. These topics are designed to flesh out our understanding of the Quadripartite Badge, and apply new data to its interpretation.

Beginning this research, the questions raised included whether or not the Quadripartite Badge fit previously defined parameters, specifically the premise put forth by Greene (1974) that this badge gained significance at Palenque. This initiated the gathering of all known examples and plotting them both temporally and spatially. Through this preliminary research, several other patterns and problems came to light. Substitution patterns and associations will be noted, while also giving attention to the political climate surrounding the Badge's first appearance at a site. The first appearance of a new symbol can be telling of its nature and function because it

usually accompanies a change in the definition of relationships surrounding, and affected by, its use.

While patterns can be noted, drawing conclusions about the meanings and implications of these patterns is quite another matter. Discussions of power must accompany any examination of elite Maya iconography. Yet, how does an iconographic motif influence the definition of power for the rulers of a polity? This discussion will necessarily address several other questions which arose throughout this research. One of the major points that arose was the Badge's apparent correlation with the increased role of women at specific sites. This led to a more in-depth look at the gendered roles of the Maya elite, as well as their impersonations of various deities. Discussions of gender in Maya studies have long focused on the role of male elites, and their supposed usurpation of women's power, fertility, and life giving roles (Stone 1991). Thus, we would expect to see indications of political strife if in fact the male lineage was in question, or if the matriline became more prominent in the epigraphy and iconography. Political strife was visualized in the amplified need for elite legitimization.

Finally, the specific meanings of the Quadripartite Badge will be addressed. While examining the dataset, it will be asked if the Badge indicates a specific state of being. Because of its consistent appearance with figures of liminal status, it was hypothesized that the Badge was a display of this state of being. Liminality was in many ways vital to the elite expression of power, as this power connected them directly to Otherworld beings. These complex questions will be addressed throughout this discussion in the hopes that the complex mesh of symbols and meanings will be elucidated.

Ideologies, Art, and Iconography

While many modern cultures have ‘art for art’s sake,’ art often formed a statement of power or privilege in which past societies invested great efforts. This is especially true for the ancient Maya, whose towering pyramids and decorated monuments attested to the power of the ruling class (Bardsley 1994:1; Lucero 2007). Because of these records of power, modern scholars are able to compare and contrast multiple lines of evidence – archaeological, iconographic, and epigraphic – when constructing theories of ancient Maya society. However, this study will depend on the iconographic and epigraphic data to make interpretations, as the specific grouping of objects composing the Quadripartite Badge is not currently known from the archaeological record.

In order to inform our study of ideology’s visual manifestations, a definition is necessary. Sharer and Ashmore (1987:406) note that ideologies are the values and beliefs of societies, and that the symbolic expressions of these ideologies are outward codifications of internal cultural existence. Demarest (1992a:4) adds that ideology can move beyond religion and ritual becoming explicit symbol systems which define specific behaviors. Ritual is generally understood as the way in which reality is created, defined, and prescribed by symbolic performances which are often politically regulated (Looper 2003:21). Religion follows as a specific codification of ideology which focuses on prescribed rituals and methods of presentation (Demarest 1992b:135). Thus, Maya religion and ritual are the dictated actions on, and manipulation of, the interrelationships between phenomena within their set ideology. Therefore, power is the differential access to the mechanisms able to implement ideology through ritual for prestige (Freidel 1992:116). Freidel (1992:120) also notes that if ideology is to aid in our understanding

of the ancient Maya as a whole, we must apply it to our interpretations of power. If the Quadripartite Badge was an iconographic expression of prestige, then it must follow that its use was restricted, and that it represented a specific ideology.

Yet it is difficult to extrapolate the intricate power relations that are defined, negotiated, and transformed through ideologies because of ideology's use in political propaganda, especially in the Maya region. Propaganda is information targeted toward a specific portion of society in order to influence the status quo; it can be divided into horizontal and vertical types. Horizontal propaganda is the presentation of ideas targeted at influencing members of the same level or rank within society (Marcus 1992:11). Conversely, vertical propaganda is used by the elite to influence people at all levels of society and is most obviously demonstrated in public works. Appearances of the Quadripartite Badge are evaluated based on their appearance in public or private space, as the use of space indicates the level of propaganda intended by its bearer. Ideology and its use in propaganda is becoming more intertwined in interpretations of political power, and this study relies heavily on the link between political dominance and the iconography that supports its ideological legitimacy.

Ancient Maya iconography is seen in the representations of primarily elite individuals recorded in idealized notions of their being, rationalizing the ideological concepts and Otherworld beings that gave power to these individuals. Because these monuments were generally a combination between imagery and text, each work formed a single narrative in which text and imagery reinforce the other's meaning (Reents-Budet 1989:191-192). However, scholars must also be mindful that these invaluable sources were also created to generate and communicate power relations between elites and others within (and outside of) their polity and,

thus, cannot be truly understood outside of their total cultural context (Demarest 1992b:148; Fitzsimmons 2009:10; Proskouriakoff 1950:182). Also noteworthy is that in many cases the action described in the text will differ from the action depicted iconographically because each medium emphasizes a different aspect of the narrative (Stuart 1984:10).

As noted by Freidel and Schele (1988a:550), the composition of Maya images is divided into three primary positions: the central agent, the objects the central agent manipulates, and the supernatural beings and powers which interact with the central agent and/or frame the composition. The Quadripartite Badge is primarily classified in the second category as a manipulated object, as will be shown in this paper.

Worldview

Defined by Schele and Freidel (1990:425) as an “invisible, pervasive, ambient presence,” the Otherworld was revealed in trance and consisted of upper and lower realms, each with their own deities and associations. The Upperworld was the daytime sky, a place of life and sacred power; the Underworld was a watery place below the surface of the earth, and was manifested in the night sky (Schele and Freidel 1990:66). Thus, the middle world was the earth’s surface endowed with its own sacred spaces, where humans floated between the Otherworld realms (Chase and Chase 2009:225; Schele and Freidel 1990:66-67). These three levels of the cosmos were conceptually connected by the ‘World Tree’ or *axis mundi*, often pictured as a cross-shaped tree with infixed signs denoting holiness (Cohodas 1982:120; Schele and Villela 1996:6; Schele and Freidel 1990:67). This tree axis is also described by Freidel and colleagues (1993:71) as the *Wakah-Chan*, which they translate to mean the “Raised-up-Sky.” This *Wakah-Chan* is the Milky Way (Freidel et al. 1993:76), which is alternatively described as a road and depicted as a double-

headed beast known as the Cosmic Monster. The Cosmic Monster is characterized by its transportation of the Quadripartite Badge through these Otherworld spaces, and when ‘raised up’ the Badge appears at the base of the World Tree. Freidel and colleagues (1993:87-88) attribute the World Tree to the Milky Way’s north-south orientation, while the Comic Monster represents it in the east-west positioning.

Inhabiting these Otherworld realms was a pantheon of deities, which rather than having distinct attributes, were “clusters of ideas” (Hunt 1977:55) which merged and overlapped, creating entities with a multiplicity of natures, forms, and roles (Demarest 2004:179). While these three worlds are separate, beings were not confined solely to their realm of origin. Humans were able to access the Otherworld through portals, often opened by self-sacrifice, which created a liminal space depicted as jaws, water bands, shells, bowls with bloodletting implements, or a cleft in the earth (Chase and Chase 2009:225; Fitzsimmons 2009:49; Freidel et al.1993:216; Schele and Mathews 1998:113; Stuart 2005:169). In their role as shamans, rulers were uniquely empowered by their exclusive access to the “ideal instruments and facilities for implementing ideology” (Freidel 1992:116). Through this access, members of the elite ruling class were uniquely situated to accomplish their objectives in the physical world and served as the mediators between supernatural beings and the people at large (Demarest 2004:179). Mediating between elites and the Otherworld were liminal beings who could easily traverse the three realms of existence and included ancestors, gods, animate forces, animal spirits, and sometimes deified (or semi-deified) elites (Demarest 2004:176-177; Marcus 1992:442). The Quadripartite Badge accompanied figures of liminal status, and was a symbol of the sacrifice which enabled transformation.

Bloodletting was a ritual of primary importance as demonstrated from its many appearances in both the hieroglyphic and iconographic records, as well as the implements found archaeologically (especially stingray spines and obsidian lancets). This bloodletting allowed the opening of a portal through which Otherworld beings could pass into the world (Demarest 2004:184). Stuart (1988:181-182) noted that this blood is often represented in iconography by scrolls, often beaded and affixed with symbols of precious things, including the *Spondylus* shells. These markings indicate *k'ulel*, which can be interpreted to mean “god”, “holy” (Schele and Mathews 1998:409, 413), or the indestructible soul stuff of the universe brought forth by a sacrificial act (Freidel et al. 1993:217). This celestial ‘birthing’ is referenced in both texts and imagery, and is associated with specific deities (like the Paddler Gods) and cycles of time (Stuart 1988:182-189, 193; Demarest 2004:183, 188). Iconographically, this idea is most clearly exemplified in the travelers which appear in blood scrolls (Jimbál Stela 1, Ixlu Stelae 1 and 2), as well those figures emerging from vision serpents (for further discussion of “travelers”, see Chase and Chase 2009; Mosley 2006; Stuart 1988; Wilson-Mosley et al. 2010). It has been suggested that these events could also represent the birth of the heir apparent (Houston and Stuart 1989:7; Stuart 1984:19, 1988:208) or the manifestation of an ancestral figure (Tate 1992:90). Representations of the Quadripartite Badge often accompany figures who are in a liminal state, and may represent the past act of the sacrifice itself.

Yet bloodletting was not only used as a method of communication with the supernatural Otherworld, it was also given as offerings to Otherworld beings to ensure agricultural fertility, the coming of rain, and the daily rising of the Sun (Schele 1976:23; Stuart 1988:203). This was not only a sacred rite, but a necessity in order to continue the reciprocal relationship between

humans and the universe (Tate 1992:18). As the gods had created man from maize (Christenson 2003:192-195), so must man give thanks for their creation and continued sustenance by offering what is most holy on the earth: blood. This act also inextricably tied humanity to maize and its yearly agricultural cycles.

This ideology of reciprocity, and the ritual system that expressed it, had a pivotal impact on the development of political institutions. Rulers became identified by the otherworld beings they could contact or impersonate. One of the most commonly impersonated deities was the Maize God, whose costume is a distinctive jade bead netted skirt often with affixed Xoc shell girdle, which became a symbol of both fertility and renewal. This regalia was worn by both men and women, suggesting a conceptually equal role in the ritual drama. This costuming ties together the ideas of death and rebirth, referencing the cyclical nature of the lunar and solar movements, as well as the agricultural cycle wherein death is needed for new life (Taube 1992:44).

The Cosmic Monster and the Quadripartite Badge

The Quadripartite Badge has long been identified as a defining characteristic of the Cosmic Monster, an otherworldly reptilian creature with two heads. Serpent imagery is pervasive throughout Maya iconography and a connecting theme of this imagery is its continuously liminal properties. Serpentine creatures are frequently depicted with two heads, exemplified in the ceremonial bar frequently held by rulers, and the Cosmic (or Bicephalic) Monster. While these two examples are similar in this regard and have even been called “iconographic twin[s]” (Clancy 1994:32), they are structurally and functionally dissimilar. The

ceremonial bar is depicted as a power object wielded by the elite to show their power over the universe, while the Cosmic Monster may represent an Otherworldly place or a state of being.

First identified by Spinden (1970 [1913]:53), the Cosmic Monster has been called by many names including the Two Headed Dragon (Spinden 1970 [1913]:53), the Celestial Dragon (Proskouriakoff 1960:458), and the Bicephalic Monster (Cohodas 1982:109). Here it will be referred to as the Cosmic Monster, as this name is specific to its contexts and qualities, yet broad enough to encompass the multiple aspects of the creature. It is commonly depicted as a large four-legged saurian, with a defining second attached head at its rear bearing the Quadripartite Badge, and has either *cauac* (Earth) symbols or a sky banded body (Cohodas 1976:109). The facial features of the front head differ between a more saurian figure with cross banded eyes, and a creature identified as the Starry Deer Crocodile, thus named for its deer-like features and eye infixed with the ‘star’ (T510) glyph (Kubler 1969:38; Stuart 2005:71). While these have traditionally been described as the same creature, Stuart (2005:71-73) suggests that the Starry Deer Crocodile is the Underworld or night sky aspect, and the “traditional” aspect of the Monster is the earthly passage of the sun during the day. These aspects mesh with the idea that serpents are the physical representations of transformative processes and liminality (Noble 1998:68). Thus, the Cosmic Monster in both aspects is a being through which transformation takes place in the Otherworld, a transformation permitted by the presence of the Quadripartite Badge.

The Cosmic Monster is directly related to this cycle of death, renewal, and rebirth, demonstrated through the many depictions of figures emerging from the jaws of this Monster. The Cosmic Monster may have acquired the role of transformer from its function in the first creation. Nowhere is this role more explicit than in Temple XIX at Palenque, where Stuart

suggests that this cosmic caiman was sacrificed by GI (the primary Otherworldly bearer of the Badge) in order to create the present world (Stuart 2005:68, 177). Here again the necessity of sacrifice for creation is demonstrated. Sacrificial acts of this nature can also be recognized in the imagery of dynastic succession. The blood that spills from the caiman for the birth of the world is analogous to the sacrificial act reenacted by elites, often directly before accession and, thus, the transformation and rebirth of a new ruler (Cohodas 1982:106; Velasquez Garcia 2006:4). Rites of transition move individuals between states of being and can be translated into power by the ability to move between plains of existence.

The Quadripartite Badge was likewise identified early, although only discussed broadly until Greene in 1974. Spinden (1970 [1913]:53, 66) identifies this motif as a sun sign with a “triple symbol” and discusses its attachment to the skeletal rear head of the Cosmic Monster, which he identifies as the “Long-nosed God.” Little is said as to the Badge’s function beyond the rear head of the Cosmic Monster and its general associations with water and the sun (Spinden 1970 [1913]:55, 66). Kubler’s (1969:34) study identified this triadic symbol (lacking the *k’in* bowl) in three iconographic positions: “1) as costume and paraphernalia; 2) at the meeting of underground and above-earth regions; 3) on animal shapes having heads at both ends”. Further connecting the Badge with fire ceremonies, Kubler (1969:36) discusses the so called triadic symbol as a burner used in yearly rain and agriculture renewing ceremonies. While this is a plausible explanation, evidence of the Quadripartite Badge as a physical object is currently lacking. Greene’s 1974 study coined the term Quadripartite Badge, as she recognized the *k’in* infixed bowl as an integral part of the symbolic whole. While recognizing its earlier

appearances, Greene (1974) focused on the Badge's occurrences at Palenque, and noted that it gained significance in the repertoire of iconographic expressions of rulership and lineage.

CHAPTER TWO: DESCRIPTION OF THE CORPUS

This corpus has been gathered in order to give a full account of all representations of the Quadripartite Badge found in the Maya area. However, due to the large volume of examples, only a select few will be discussed in detail. A list of all currently identified examples can be found in Figure 3, which will be discussed below; examples are arranged and presented by dedication or completion date in Figure 4. Figure 5 lists examples by site, while noting their position within the scene, their association with male or female figures, their appearance in public or private space, whether or not they appear in periods of political strife, and finally the events depicted in the iconography. The examples chosen for in-depth discussion are those that appear first at every site represented (thus, each site is represented by at least one example), and those that display a unique context or explanatory power. This will inform later interpretations of the Badge by illustrating its contexts, associations, and substitutions.

Tikal

Incised Blackware Cache Vessel

This blackware plano-relief vessel was found under the stairway of Tikal's Central Acropolis (Cache 198), Structure 5D-46, built between A.D. 360 and 378 (circa 8.17.0.0.0) by Chak Tok Ich'aak I (Jaguar Paw) (Freidel et al. 1993:244; Martin and Grube 2008:28). This vessel (Figure 6) shows a central figure identified as the Maize God (Freidel et al. 1993:244) holding a winding bicephalic serpent from which the Paddler Gods emerge at either end (Kubler 1969:37). Opposite the Maize God figure is the Quadripartite Badge atop its skeletal head. Like the much later Temple of Inscriptions sarcophagus lid from Palenque, this depiction of the Badge

shows the replacement of the *way* (T509) sign for the crossed bands, suggesting a transitional environment.

Stela 2

Stylistically very early – dated between 9.1.0.0.0 and 9.2.10.0.0 (A.D. 455-485) by Michel (1989:93) – this stela is broken just above the figure’s knees, yet the top portion is preserved remarkably well (Jones and Satterthwaite 1982:10). While the back of this stela originally carried a text, it is now severely eroded and unreadable. The figure (potentially K’an Chitam [Martin and Grube 2008:37]) is standing and holding the ceremonial bar from which deity figures emerge (Figure 7). Sacrificial themes abound throughout this image, and include several disarticulated heads, bones, and the ritual bloodletter head topped by three knots. Surmounting this scene is the Quadripartite Badge, making up the majority of the figure’s headdress. Interestingly, on this example there is a glyph block in front of or on the stingray spine. This early form of the Badge has also been identified on numerous cache vessels and incensarios (see Hellmuth 1987), as well as on Naachtun Stela 26 (Figure 11).

Stela 6

This stela was found in front of Structure 5D-32-1st in the Great Plaza, and was severely broken so that only three fragments survive (Michel 1989:103). The remaining inscription dates this monument to 9.4.0.0.0 (A.D. 514) (Martin 1999), while the front depicts a figure (now mostly gone), whose headdress contains the Quadripartite Badge (Figure 8). The costuming of this figure is completely gone, although a staff is seen in the figure’s remaining hand. This dedication date falls within the reign of a female figure, the daughter of Chak Tok Ich’aak II (Jaguar Paw Skull) known simply as the “Lady of Tikal;” she would have been ten years old at

the monument's erection, although she already carried the Ajaw title (Martin 1999; Martin and Grube 2008:38). Martin and Grube (2008:38) also suggest that she may have been paired with a male they call "Kaloomte' Bahlam" as a co-regent.

Stela 25

Dated to 9.4.3.0.0 (A.D. 517) by Jones and Satterthwaite (1982:55), the front of this stela is badly eroded, and broken at the waist of the central figure. The left side of the monument (Figure 9) is better preserved, and the outline of the Quadripartite Badge can be seen in the figure's headdress. The figure is also wearing the jade netted outfit of the Maize God. Originally covered with a glyphic text, the back of the stela is highly eroded; only four rows remain legible and give only a date (Michel 1989:107). Jones and Satterthwaite (1982:57) suggest that the figure on this side of the monument was Jaguar Paw Skull's (Chak Tok Ich'aak II) mother. Martin and Grube (2008:38-39) alternatively suggest that this monument was erected by Kaloomte' Balam, co-regent with the Lady of Tikal, whose patriline had first begun using the badge at this site.

El Zapote

Stela 5

This stela (Figure 10), while depicting a variant of the badge, clearly fits the pattern that will be established. Here, the figure is the woman Ix Ayiin (Reese-Taylor et al. 2009:63). Dedicated 9.0.4.0.0 (A.D. 439), this is the earliest dated monument bearing the Quadripartite Badge. Stylistically similar to the Deletaille Tripod and Naachtun Stela 26, this monument depicts a chunky and less codified variation of the Badge frequent in the Early Classic. Along with Naachtun Stela 26, Tikal Stela 2, and the later Copan Stela I, these monuments make up a

grouping which closely reflects the iconographic style of the Early Classic cache vessel types described by Hellmuth (1987). This stela's epigraphy commemorates the 9.0.0.0.0 *bahk'tun* ending overseen by a lord from Tikal, as well as the death of Spearthrower Owl of Tikal (Martin and Grube 2008:35; Schele and Grube 1994:67).

Naachtun

Stela 26

This stela, while not bearing a date, can be placed stylistically very early in the Classic Period (Figure 11). Its dedication may date during the reign of K'an Chitam, between A.D. 458 and 488. The Quadripartite Badge, while partially eroded, can still be clearly seen rising above the disembodied head that is the main focus of this monument. This is an early form of the badge, as the *k'in* sign has been replaced by three glyphs which also occur on the back of the Cosmic Monster on Yaxha Stela 6. The bowl rests on a zoomorphic head making up the main figure's headdress. The central anthropomorphic head then sits upon a scaffold device and a zoomorphic head with an infixed *akbal* sign, flanked by two serpentine heads. The anthropomorphic head is very reminiscent of Early Classic Tzakol cache vessels (see Hellmuth 1987) with its 'jeweled' face surround and large earflares. Showing this monument's connection with the Underworld are two hands which emerge from either side of the main figure head. The left hand carries a 'seven *kan*' sign, while the right carries a nine over an eroded glyph, potentially a sign for darkness or blood (Stone and Zender 2011:53). These signs appear throughout the corpus, and are especially notable on the Copan Ballcourt Markers. It is fairly certain that these are place names, denoting an Otherworld location, and that this figure is a supernatural being. While dating to a different period, this is reminiscent of the scene on

Yaxchilan Hieroglyphic Stairway 3 step III, which also shows a deity resting upon the disembodied head of a zoomorph. This indicates that the idea being expressed had longevity in both thought and expression.

Caracol

Stela 1

Celebrating the date 9.8.0.0.0, this monument depicts a male figure dressed in the jade netted costume and Xoc shell girdle of the Maize God, surmounted by the Quadripartite Badge in the figure's headdress (Figure 12). The figure is holding the ceremonial bar with emerging deity figures, and is attended by a dwarf. The text names the figure as Yajaw Te' K'inich II (Lord Water), and also references the first penis perforation of his young son and eventual successor K'an II (Chase and Chase 2008:100). This period ending occurred shortly after the figure Batz' Ek' became a prominent fixture of Caracol's political landscape.

Piedras Negras

Stela 25

Erected by K'inich Yo'nal Ahk I on 9.8.15.0.0, this is the first of the niche stelae (Figure 13) (Martin and Grube 2008:142). This monument's text records his accession, the taking of a prisoner, and a sacrifice or bloodletting (Pitts 2011:44). Setting the example for future accession stela, this depiction shows the adorned ruler on his jaguar cushion throne, framed within a skyband niche resting above the Starry Deer Crocodile whose body is made of reeds and whose rear end carries the inverted Quadripartite Badge. This niche rests upon scaffolding associated with sacrifice and death, here transformed into a place of rebirth and transcendence (Clancy 2009:30). This imagery will be repeated by later rulers with very little variation. The

composition itself may be seen as a reflection of Preclassic motifs and ideas, replicating the imagery of La Venta Altar 4 and the murals of San Bartolo (Clancy 2009:28-30).

Stela 3

Depicting Lady Katun Ajaw, wife of K'inich Yo'nal Ahk II (Ruler 3), and their daughter Lady Huntan Ahk, this monument (Figure 14) is a variant of the characteristic niche stela (Martin and Grube 2008:145). The glyphic text on the front of the monument describes the birth of both women, as well as the 25th tun anniversary of the seating of Yo'nal Ahk II (Pitts 2011:86-87). Originally carved on all four sides, the sides of the monument switch focus to Yo'nal Ahk II himself, and giving the dedication date of the stela at 9.14.0.0.0 (Pitts 2011:91-92). The 'front' of the stela is now completely eroded (Clancy 2009:88). The image itself shows mother and daughter sitting together on a cosmic throne within a niche created by the text. Along the seat of the throne is a figure holding a serpent; the legs depict the "Five Flower Place" noted byLooper (2003:68-69) and also appearing on Copan Structure 10L-22. The Quadripartite Badge can be found resting atop Lady Katun's headdress, which along with her dress, is almost remarkably simple compared to other costumes found in association with the Badge. Clancy (2009:89) connects the Quadripartite Badge, which she calls an "unsheathed bloodletter," with Lady Katun's ability to recall ancestors and inhabit the Five-Flower place of creation.

Stela 14

Marking the accession of Yo'nal Ahk III (Ruler 5), this monument (Figure 15) was erected circa 9.16.10.0.0, and displays further variation from the original niche stela (Martin and Grube 2008:151). The most notable difference is the presence of a female figure standing at the base of the scaffold. The differences continue when, rather than surrounding himself in a

skyband, Yo'nal Ahk III is surrounded by earth signs, and rests upon the skyband which forms the body of the Starry Deer Crocodile. The rear head of this creature bears the Badge, opposite the standing female figure. This monument has limited glyphic text attached to the ribbon of footprints which run up the scaffold. The sides of the monument originally bore a text, of which only his accession date of 9.16.6.17.1, and the female figure's name, Lady Huntan Ahk (also seen on Stela 3 as a child) survive (Clancy 2009:136; Josserand 2002:130).

Palenque

Palace Bench I

Found in a subterranean room within the Palace, this bench is the earliest appearance of the Quadripartite Badge at Palenque (Figure 16). Appearing as the rear head of the Cosmic Monster, this version of the monster is interesting because of the text running through its 'body.' The text has been discussed in detail by Stuart (2003), where he especially notes glyph blocks D and E, translated as "passing in the sky, passing in the earth" (2003:2). It goes on to describe the location of the bench as the Starry Deer Crocodile place in the house of Pakal, and its dedication date on or near 9.11.0.0.0. This is the only example of a physical place being directly associated with the Starry Deer Crocodile and the Quadripartite Badge.

Palace House E North Doorway

This building, built by K'inich Janab Pakal and completed in A.D.654, was a place of enthronement for many of Palenque's rulers (Freidel 1992:122; Martin and Grube 2008:163). The only structure in the Palace to be painted white, this structure was aptly named the *Sak Nuk Naah* the 'White Skin? House' (Martin and Grube 2008:163). The doorframe (Figure 17) depicts the Starry Deer Crocodile with its cosmic banded body carrying the inverted

Quadripartite Badge on its eastern end. Each of the monster's heads drip liquid with 'sacred' markers, indicating the presence of blood. Centrally located within the band is the Principal Bird Deity holding sprouting cords. If descending into the building through this doorway, one would be entering a symbolic cave, and reciprocally, emergence from the doorway could be characterized as rebirth from the Underworld (Fitzsimmons 2009:72).

Temple of Inscriptions Sarcophagus

Described in detail by Greene (1983:55-89) and Schele and Mathews (1998:109-132), this monument served K'inich Janab Pakal as a plea and a promise of rebirth (Figure 18). Shown at the moment of his transition between worlds, Pakal is seen falling into the maw of the earth monster while resting on the Quadripartite Badge (Greene 1974:81). Interestingly, Fitzsimmons (2009:16) argues that Pakal is rising rather than falling. He supports this argument by associating Pakal's *ochb'ih* (road entering) with the World Tree iconography on the lid (Fitzsimmons 2009:125). Whether rising or falling, what can be determined is Pakal's liminal state, a depiction of the point of transformation when he does not wholly exist in any of the three realms. This deathly transformation is also indicated by the substitution of the *way* sign for the cross banded cartouche. This substitution may indicate either a place within the Underworld, or the stage of transformation being depicted. This notion would link the sarcophagus lid with the iconography depicted in the temple above, showing the stages of death and rebirth as an ancestor. Like the other examples of the Quadripartite Badge below the World Tree, this example is visible only to the ancestors and inhibitors of the Otherworld.

Temple of Inscriptions Center Tablet

The Temple of Inscriptions, while it may have originally been commissioned by K'inich Janab Pakal, was completed by his son K'inich Kan Balam II (Martin and Grube 2008:168). The center tablet (Figure 19) contains some 140 glyphs dealing with the 9.11 and 9.12.0.0.0 period endings and the adornment of GI by Pakal (Brisko and Hinton 1988; Stuart 2005:166). The Quadripartite Badge (T272) appears twice on this tablet at D5 and at J8. Interestingly, the example at D5 has a suffix of the phonetic *-la*, while the example at J8 shows a prefixed *yax*. In both of these passages, the Badge is described as part of GI's ceremonial dressings, presented as offerings by Pakal (see Stuart 2005:166-167, Guenter 2007:25 for a discussion of the text).

Temple of Inscriptions Piers b, c, d, and e

Appearing on the Northern face of the structure, these piers each depict a figure standing upon a monstrous head with a stingray spine emerging between their feet (Figure 20). Each of these figures holds a reclining child figure with a snake emerging from its foot. These child figures are alternatively identified as K'inich Kan Balam II (Greene 1983:30-49), or as K'inich Janab Pakal (Guenter 2007:5). A skyband border surrounds each scene, although these are highly eroded on all of the piers. The costumes vary, and are discussed in detail by Greene (1983). As identified by Schele and Mathews (1998:99), these piers depict Palenque's dynastic founder, Kan Balam II's mother, Pakal, and Kan Balam I (see Guenter 2007 for alternate identifications). The presence of the stingray spines is intriguing, yet only on Pier e is the shell seen; and only Pier e has a space for the cross banded cartouche (now eroded). While these elements may have been present on the other figures as well, no evidence now exists of their presence. The masks themselves may represent Otherworld places (Guenter 2007:5). Greene

(1983:49) argues that these piers show Kan Balam II's divine right to rule through both his lineage and his manifestation (from birth?) of K'awiil. Guenter (2007:5) suggests that these figures instead represent Pakal's divine rebirth as K'awiil.

Temple of the Cross Tablet

Built by Kan Balam II, and dedicated together with the Temples of the Sun and Foliated Cross in A.D. 692 (9.13.0.0.0), this temple is the largest of the Cross Group (Martin and Grube 2008:169). This tablet (Figure 21) shows one of the four examples of the Quadripartite Badge as it emits the World Tree. Recorded in this temple is the birth of GI of the Palenque Triad, to whom the temple is dedicated, as well as a dynastic sequence which secures the rulers of Palenque in both mythological and historical contexts. This tablet depicts the close of the accession rituals of Kan Balam (Haines et al. 2008:91), who is pictured on the right side of the World Tree (Greene 1991:20). The shorter figure to the left of the Tree is named as "he of the Pyramid," who has been identified as Pakal (Greene 1991:20). This figure is holding a second Quadripartite Badge, seen emitting sacred liquid and sprouting vegetation from the stingray spine.

The West Jamb of this temple (Figure 22) shows Kan Balam II holding the upside-down Quadripartite Badge, again discharging precious liquid. He is elaborately dressed, wearing the same style 'turtle' pectoral worn by Pakal on his sarcophagus lid (Greene 1991:32-34).

Palace House D Pier c, and d

The completion date of this house is unknown, although it has been suggested that they were completed by Kan-Xul at 9.14.8.15.18 (A.D. 720) (Schele 1988:313; M. Miller 1993:369). These piers (Figure 23) depict what Greene (1974:84) describes as funerary rites. Pier c shows

the deceased Pakal holding the Quadripartite Badge, which is sprouting a flowered and bejeweled ‘square-nosed’ monster. Here again, Pakal is pictured in the short netted skirt. Below him is a water band, complete with water-lilies sprouting from skeletal heads. Pier d likewise shows Pakal in the netted skirt along with a female figure who carries the Badge in her backrack. Both of the figures grasp a serpentine creature stretched between them.

Copan

Temple 26 Cached Jade I

This jade plaque (Figure 24) was a part of a dedication cache for Temple 26 (Schele 1987b:243). It is one of four examples of the Quadripartite Badge below the World Tree, although it is significantly earlier in date than the others. Although no concrete date exists, it can be stylistically placed early in the Classic Period. Like the other examples of the Quadripartite Badge below a World Tree, this example was in private, inaccessible space, visible only to its dedicators and beings of the Otherworld.

Stela I (CPN 18)

Erected by Smoke-Imix-K’awiil and originally paired with an altar (CPN 19), this monument’s dedication is dated to 9.12.3.14.0 (A.D. 676) (Newsome 2001:86). Baudez (1994:66, 69) suggests that this figure is a deceased ruler wearing the deity mask of GI, whom he identifies as the night-time sun (Figure 25). The figure holds an unusual depiction of the ceremonial bar, with only a spinal column connecting its two skeletal heads which simultaneously release K’awiil figures. The back and sides of this monument bear text concerning the stela’s dedication witnessed by GI.

Ballcourt A-IIb Markers

Dated circa 9.13.16.6.8 (A.D. 708) by Newsome (2001:68), these markers are very well preserved. Dedicated by Waxaklajun Ubah K'awiil, these monuments were placed in a previously erected ballcourt, before being covered over in the ballcourt's final construction phase (Fash 1991:114). Each of these markers shows a pair of figures facing a ball, standing over a double banded ground line. Each scene is also encapsulated within a quatrefoil frame, potentially indicative of a portal opening. According to Cohodas (1982:136), the positioning of the Quadripartite Badge below the ground lines establishes the Cosmic Monster as an earth monster through which the sun must pass before resurrection. Baudez (1994:164) suggests that these markers form one drama, which shows Waxaklajun Ubah K'awiil's triumph over the Lords of the Underworld in the ballgame, allowing for the sun to resurrect and continue giving life to the earth.

The Center marker (Figure 26) bears a glyphic text identifying the player on the left as Waxaklajun Ubah K'awiil, who plays ball with the God of the Number 0 (Fash 1991:114). This identification of Waxaklajun on the left has been disputed, and this figure has instead been interpreted as Hun Ajaw (Schele 1987a:1; Newsome 2001:92). Below the ground-line are two depictions of the Quadripartite Badge, which like the other markers are lacking their stingray spines. The North and South markers are iconographically similar. In these scenes, the place is marked with a 9 in the north, and a 7 in the south, probably naming Underworld places. The figures stand on either side of a ball suspended by a rope from a beam overhead. The figures both wear ballgame gear while each has attributes of a different deity.

Temple 22 (Structure 10L-22)

Built by Waxaklajun Ubah K'awiil, this structure's façade is adorned with a sculptural cosmogram (Figure 27) showing the three levels of the universe. On either side of the doorway referencing the underworld is a pair of skulls. Above these are two *Bacabs* who are holding up either side of the Cosmic Monster. Making up the body of the Monster are what have been described alternatively as blood scrolls (Stuart 1984:16), clouds (Stuart 1988:203), or the Milky Way (Milbrath 1999:277). Suspended within these scrolls are a variety of figures, which have been described as celestial bodies and constellations (Milbrath 1999:279)

Dating this structure has proven difficult, but it is generally considered to have been dedicated on 9.14.3.6.8 (A.D. 715) (Newsome 2001:73). Several suggestions as to this structure's use have been made, including Webster's (1989:31) statement that this structure may in fact be a royal residence, rather than a temple. However, as noted byLooper (2003:68), part of this structure's inscription references a 'Five Flower' place, which he demonstrates is an Otherworld place related to death and world creation.

Altar D' (CPN 82)

One of the more famous altars from this site, this altar depicts the Cosmic Monster on the East face of the stone (Figure 28). The body of this Monster is marked with *cauac* signs, while the front head has cross banded eyes and an emerging figure identified as a ruler (Baudez 1994:141). This depiction of the Monster is also more saurian than many other examples, with scale markings on the belly and legs, and claws instead of hooves. The Northern face of the monument shows what Baudez (1994:141) identifies as a toad and jaguar pair. The remaining sides are covered in glyphic text, dating the monument to 9.17.0.0.0 (A.D. 771) (Baudez

1994:141). On the toad, Baudez (1989:74) identifies a stylized waterlily usually indicative of *Bacabs*, and associated with the earth and fertility.

Structure 9N-82 Hieroglyphic Bench

Also known as the House of the Bacabs – believed to be a scribal house by Fash (1991:120) – the center room of this structure houses a large bench with a full figured glyphic text running along its seat (see Riese 1989), which forms the body of the Cosmic Monster (Figure 29). Stylistically analogous to Bench 1 from Palenque, this bench bears the calendar round date of 11 Oc 3 Yax, placed at 9.17.16.13.10 (A.D. 787) by Riese (1989:83). Unusual remnants of red paint were found on the bench seat; the glyphs and figures were once painted blue (Webster 1989:30). Emerging from the jaws of the front head is an aged figure, identified as a *Bacab* (Baudez 1989:75); resting upon it is a full-figured costumed elite, who may be the protagonist of the inscription. A similar figure is seen resting on the rear head of the Cosmic Monster, although this image has been broken off. This Quadripartite Badge is unusual, primarily because rather than the *k'in* sign, a hand is inscribed upon the bowl. Also substituted out is the crossed banded cartouche, here replaced by the *way* sign.

Yaxchilan

Hieroglyphic Stairway 3, Step III

This step bears the long count date of 9.12.8.14.1 (A.D. 681), and its glyphic text primarily records the prisoners of Shield Jaguar III (Itzam Balam). Dedicated 9.14.11.10.1 (A.D. 723) (Tate 1992:258), the iconography reinforces the text by showing one of Shield Jaguar's most notable prisoners, Ajawal, who is kneeling above a Cosmic Monster (Figure 30). This depiction of the Monster is unusual, yet bears several similarities with HS2, Step VIII discussed

above. These include: 1) a cartouche with a small animal; 2) a cartouche in the monster's back; 3) a sprout or stream emitting from the Quadripartite Badge on the monster's tail; 4) a fleshy rear head. This sprout, like that of HS 2 Step VIII, is a leaf-like segment with small ovals with three dots which have an unknown function. Below the Cosmic Monster is a disembodied bird's head with a cleft.

Lintel 14

Depicting Lord and Lady Great Skull, this monument depicts the conjuring of a figure which has been described as an ancestor (Figure 31) (Tate 1992:90-91). This monument bears the date 4 Imix 4 Mol, which Tate (1992:194) places within the long count at 9.15.10.0.1 (A.D. 741). Both figures are shown holding perforators (Joralemon 1974:65), and are each supporting a portion of the *way* serpent which emerges from an offering bowl held by Lady Great Skull (Houston and Stuart 1989:7). The Quadripartite Badge is seen in the headdress of Lady Great Skull, although the standard stingray spine is replaced by a jaguar spotted tail and an unusual shell-like item.

Hieroglyphic Stairway 2, Step VIII

Set in front of Structure 33, this hieroglyphic stairway was dedicated by Bird Jaguar IV, and is assumed to date to the same completion date as the structure at 9.16.6.0.0 (A.D. 757) (Tate 1992:224). The risers depict historical male elites in ballgame scenes, and elite women holding God K scepters (Tate 1992:215). This step in particular (Figure 32) bears the date 9 Lamat 16 Ch'en, which Tate (1992:224) correlates to the date 9.10.3.11.8. The figure pictured is Bird Jaguar III (Bird Jaguar IV's grandfather) who is playing the ballgame with an elaborate backrack. This backrack is made up primarily of a caiman figure with a cartouche infixed into

its back, and the Quadripartite Badge affixed to its rear. A stream or sprout emerges from the Badge where the creature's tail should be, similar to Hieroglyphic Stairway 3 step III and Quirigua Zoomorph B.

El Peru

Stela 34

Previously called the Cleveland Stela (Figure 33), this monument has been ascribed to several sites including Calakmul (J. Miller 1974:146), but has now been firmly attributed to El Peru-Waka', where its mate's base (Stela 33, the Kimbell Stela) was found in situ (Wanyerka 1996:74). The central figure is a woman who wears the netted skirt and Xoc girdle of the Maize God, while prominently displaying the Quadripartite Badge in her headdress. Holding implements of war, this female shows her supreme power over life and death. Glyphic texts fill the spaces throughout the main frame, and two glyph blocks in her headdress give the woman's name or titles which is translated by Wanyerka (1996:78) as Na Kan Ajaw, by Martin and Grube (2008:109) as Ix Kaanal Ajaw, and by Reese-Taylor et al. (2009:40) as Ix K'ab'el. The sides of this monument were once covered in text, now broken and eroded so that little is discernible. This woman seems to come from Calakmul (or at least the Kaan polity), and was married to K'inich Balam, an underlord of Yuknoom Ch'een II who ruled between A.D. 636 and 686 (Martin and Grube 2008:108-109). The dedication date of this stela is in question, although it seems to celebrate the 9.13.0.0.0 (A.D. 692) Katun ending (Wanyerka 1996:88).

Dos Pilas

Panel #19

Dating between 9.14.18.0.0 and 9.15.9.0.0 (A.D. 729-740) (Martin and Grube 2008:61), this panel depicts the bloodletting of a young Dos Pilas lord (Figure 34), thought to be Ruler 4, who is attended by a male figure, and ‘witnessed’ by four other individuals (Martin and Grube 2008:60). These witnessing figures from left to right are a Lady from Cancuen, Ruler 3, a figure named “he of the Kaan polity,” and the figure on the far right who bears a name common at Tikal (Martin and Grube 2008:61; Palka 1997:300). Martin and Grube (2008:61) suggest that this young lord is under the ‘guardianship’ of the witnessing Kaan lord, which they interpret as a statement of Calakmul dominance over Dos Pilas. The Quadripartite Badge is present in the headdress of the Lady from Cancuen, and while badly damaged, the stingray spine and cross banded cartouche can be seen atop the standard zoomorphic head.

Site Q

Altar 1

Also known as the Dallas Altar (Figure 35), it is an unprovenienced monument attributed to Site Q – currently thought to be La Corona – which celebrates the 9.15.0.0.0 (A.D. 731) period ending (Freidel and Guenter 2003; Martin 2008:2). It is unusual for its depiction of a pair of women, each standing on a palanquin and surrounded by protector figures (Lindley 2012:28-29). Here, the woman in the left structure wears the jade netted costume and Xoc shell girdle of the Maize God, as well as the Quadripartite Badge in profile making up her headdress. This identification is somewhat speculative, as the available drawings show different features and levels of detail (compare Schele Drawing 7207, and Montgomery JM00937). Working from

Schele's drawing the rear head of the Cosmic Monster can be seen with its bowl surmounted by a shell and the sprouting square-snout. The crossed bands are not visible. The woman wearing the Badge is named Ix Ti' from Calakmul, who married an unknown ruler of La Corona (Reese-Taylor et al. 2009:39). The structure surrounding Ix Ti' has been described by Freidel and Guenter (2003) as the Yax Hal Witznal, "First True Mountain Place," which they cite as the place where the Maize God was reborn.

Xultun

Stela 24

Dated to 9.16.10.0.0 (A.D. 761) (Egan 2012:141), this monument displays a very unusual iconography. The central figure is wearing a long netted skirt and cape, and prominently displays the Quadripartite Badge in his headdress (Figure 36). Here the stingray spine has been replaced by the square-snouted serpent, and the cartouche displays a dotted center rather than the crossed bands. In the figure's right hand is an infantile jaguar, while in his left is a serpent with the "Venus, Star" (T510) glyph along its body (Montgomery 2002:89).

Quirigua

Zoomorph B

This complex monument (Figure 37), dedicated 9.17.10.0.0 (A.D. 780), shows a condensed cosmogram emphasizing rebirth (Looper 2003:172). Discussed in detail by Looper (2003:172-178), this monument closely reflects the accession niche stelae at Piedras Negras. The south face of the monument depicts a ruler, K'ahk' Tiliw Chan Yopaat (Martin and Grube 2008:218), emerging from the mouth of the Cosmic Monster; footprints lead up from the mouth of the monster to the emerging ruler. The Monster's back is made up of a giant *witz* mask. The

Quadripartite Badge can be found on the north and west faces of the monument under a full-figured glyphic text (Looper 2003:174-175; Sharer 1990:28). This depiction of the Badge is linear, due to the nature of the monument. The skeletal head can be seen below a *k'in* sign and a stingray spine, from which volutes of liquid can be seen. Emerging from behind the spine, and continuing along the liquid, are small disks with three linear dots, recalling the same imagery found on Yaxchilan Hieroglyphic Stairway 2, step VIII.

Seibal

Stela 10

Erected by Aj Bolon Haabtal at 10.1.0.0.0 5Ajaw 3 Kayeb (A.D. 849), this stela is one in a series erected at this date to record his arrival to Seibal, as well as his period ending rituals (Figure 38) (Schele and Mathews 1998:184; Martin and Grube 2008:227). It depicts the ruler in full regalia holding the ceremonial bar, which is a more typical of depiction of the Cosmic Monster with its skyband body and serpentine front head. Unusually, the Quadripartite Badge emerges from a serpent tail materializing from the end of the ceremonial bar. Schele and Mathews (1998:185-187) note that the text records a scattering event that was witnessed by three lords from nearby polities: Tikal, Calakmul, and Motul de San Jose. This stela is unusual for several reasons. First, it is the latest dated example of the Quadripartite Badge, which itself is in an unusual iconographic context. Secondly, it is the only example that appears in association with a “scattering” event. Finally, this example does not show the conventional stingray spine in the center, but rather an unusual bifurcated scroll device.

Portable Objects

K501

This polychrome vessel is unprovenienced, but is believed to come from the northern Peten or southern Campeche (Coe 1978:106). Currently in the Walter Randel collection in New York, this vase shows a complex iconographic scene of several enthroned gods in the underworld (Figure 39) (Coe 1978:106). At the apparent focal point of the scene, a young figure emerges from a quatrefoil while gesturing to the old God N emerging from his shell. On this quatrefoil rests the rear head of the Cosmic Monster, complete with the Quadripartite Badge and sprouting World Tree.

Observing this scene are two figures whom Coe (1978:106) identifies as the “Monkey-Man Gods of writing,” the Popol Vuh characters of Hun Batz and Hun Chen. These figures both perch upon a *cauac* head. On the opposite side of the scene is an anthropomorphic jaguarian figure who carries the Quadripartite Badge strapped to its back. This figure has scale-like features running down its legs, although it is not clear if this is a clothing element or an aspect of the creature itself. Like the scribal figures, this figure is also perched upon a *cauac* throne.

K1270

This polychrome plate displays a wholly unique scene, in which a vision serpent emerges directly from the *k'in* marked bowl of the Quadripartite Badge (Figure 40). Emerging from the mouth of the serpent is a humanoid head, which has the T-shaped upper tooth, as well as painted barbells on his cheeks. While Stuart (1988:215) suggests that this serpent is “a semantic substitution for the blood icon” seen flowing from the Quadripartite Badge in other representations, it is more likely that this is the after effect of a bloodletting ceremony: the

emergence of a deity. This scene is comparable to Yaxchilan Lintels 15 and 25, where females are seen holding bloodletting implements while interacting with vision serpents emerging from sacrificial bowls (see Tate 1992:198, 206).

Deletaille Tripod

Originally estimated by Freidel and Schele (1988b:76) to date between 9.1.0.0.0 and 9.2.10.0.0 (A.D. 455-485), this funerary vessel from the Peten displays unique and convoluted iconography, as well as a text naming the Tikal Lord Sihyaj Chan K'awiil (Hellmuth 1988:152; Martin and Grube 2008:34). Hellmuth (1988) describes the iconography of this vessel in great depth, and only a few relevant elements will be reviewed here. First is the Quadripartite Badge, which lacks an attached figure (Figure 41a). While the bowl and stingray spine are clearly present, the shell and cartouche seem to have been substituted out for foliage elements. This form closely resembles other Early Classic examples like the Wray Mask, and may simply be an earlier version of the Badge. The element to the right of the spine also appears several other times throughout this scene, once as the tail feathers of a bird. Similarly interesting is the Badge's place along the serpent which winds itself through the frame, identified as a Celestial Monster (Freidel and Schele 1988b:78). A second figure to the right of the Badge wears a headdress Freidel and Schele (1988b:78) describe as a variant of the Quadripartite Badge specific to GIII. This variant, rather than having the *k'in* sign, shows the *Ik* glyph, sprouting zoomorphic snout, and a rounded, nearly L shaped, shell (Figure 41b). This substitution or addition of the 'jeweled' zoomorphic snout for the stingray spine becomes fairly common moving into the Late Classic.

Wray Collection Mask

This unprovenienced early mask has been ascribed to Rio Azul, based on the inscription present on the back. The front of the mask (Figure 42) depicts a deity who has been identified as Chak (Coe and Kerr 1997:44), but is more likely GI, who wears an early example of the Quadripartite Badge in his headdress. Incised on the back is a glyphic text which begins with the portrait glyph of GI followed by the Quadripartite Badge. Hellmuth (1987:100) identifies this simply as GI's name phrase, yet nowhere else does this glyph follow GI's portrait glyph, and to the author's knowledge, only at Palenque does the Badge appear in glyphic form.

The Cosmic Plate (K1609)

Newsome (2001:94) notes that this unprovenienced vessel shows Chaac rising from the primordial ocean as Evening Star (Figure 43). The Five Flower toponym occurs on this plate (as on Piedras Negras Stela 3), along with two toponyms referencing Black Hole and Black Lake places, which are presumably the places of emergence depicted in the lower portion of the scene (Looper 2003:69). Stretched along the upper rim of the pot is the Starry Deer Crocodile, whose body is absent save for the T510 glyphs spanning the gap between its heads. Carrying the inverted Quadripartite Badge, the rear head is shown sprouting a square-snout from the spine itself. At the base of the scene appears the Three Stone Place, with a figure emerging from the central head (Taube 1998:444).

Calakmul Area Lidded Vase

Depicting Yuknoom Ch'een II and a paired female figure (Figure 44), this vase is dated to 9.12.0.0.0 (A.D. 672) (Martin and Grube 2008:108). These figures are depicted above the shoulders within cartouches, dressed in full regalia. The female figure wears the Quadripartite

Badge atop a jawless zoomorph as her headdress. Her 'cape' is adorned with jeweled heads which dangle over the border of the cartouche. This protrusion and that of her headdress and hand may indicate a liminal state, or one of emergence. The same can be said for the male figure, who wears the crossed-banded pectoral and jaguar headdress.

Hellmuth's Tzakol Phase Vessels

These five Tzakol horizon cache vessels, collected and drawn by Hellmuth (1987), are largely unprovenienced (Figure 45). The Tzakol horizon contains the first "periods of maximum ceramic complexity in the Maya Lowlands," and spans the Early Classic Period from approximately A.D. 250-550 (Willey et al. 1967:298, 313). These vessels all share common motifs. They show three stacked faces with the jeweled face of GI in their center. The top zoomorphic head carries the Quadripartite Badge. However, because of the early date of these cache vessels, there is a great variety in the way the Badge is depicted.

CHAPTER THREE: ANALYSIS

The dataset consisting of the fifty-eight known examples of the Quadripartite Badge was created in order to elucidate the Badge's primary associations and contexts. Several interpretations can be made of the function of the Quadripartite Badge motif by looking at its distribution over space and time, as well as the specific individuals who introduced its use in the iconography of their site. Figure 2 maps the sites at which the Quadripartite Badge appears.

Iconographic Associations and Contexts

In order to elucidate the nature and function of the Quadripartite Badge, its appearances were evaluated based on sets of associated iconographic themes and figures, the placement of the Badge within the scene, and the location of the medium within the site. The majority of the Badge's appearances are on sculpted monuments, which were divided by the space they occupy within the site – either public or private space. Private spaces were those with restricted access (for example, the Palenque Temple of the Cross Panel), as these examples could only be seen by a small group of individuals. This division helps provide a background for interpretation based upon the intended audience and, thus, the political power of the statement. Portable items and ceramics displaying the Quadripartite Badge are more prevalent in the Early Classic, but most of these are unprovenienced, and thus can only be partially addressed in this study. They have been included primarily to show the temporal change of the Badge's elements. The Quadripartite Badge appears in seven different contexts within the image (see Figure 5): 1) in the figure's headdresses; 2) in a figure's arms; 3) in the figure's backrack; 4) on the back of the Cosmic Monster; 5) below the feet of the main figure; 6) below the World Tree; and 7) in glyphic form.

Most frequently, the Quadripartite Badge appears in headdresses worn by elite females or the deity GI. Out of 58 examples in the data set, 22 (38%) examples appear in headdresses, 13 of which are on women (59% of the 22 examples). These examples often show a jawless zoomorphic head surmounted by the Quadripartite Badge. Quenon and Le Fort (1997:890) suggest that this jawless head is that of the Xoc fish, defeated by supernaturals including GI in a yet unknown drama of the Maize God's rebirth.

The second most frequent context is on the back of the Cosmic Monster, which accounts for 31% of the dataset (18 examples). This context has long been recognized and has been discussed by many authors (Cohodas 1982; Freidel and Schele 1988b; Milbrath 1999; Wanyerka 1996). In contrast to the Badge's appearance in headdresses however, when these appearances are associated with human figures, they are male or divine. Examples on the Cosmic Monster primarily accompany themes of accession and rulership, deity emergence, or death and sacrifice. Examples include the Piedras Negras niche stela, Copan Altar D', and the Temple of Inscriptions sarcophagus.

While many people have discussed the Badge's appearance below World Trees (Coe 1978:88; Newsome 2001:131; Schele 1974:41; Stuart 2005:164), only four examples (7%) show this imagery: the Temple of the Cross panel and the Temple of Inscriptions sarcophagus lid at Palenque, a Late Classic unprovenienced polychrome (K501), and the Early Classic Jade from Copan Temple 26. The sacrifice indicated by the Quadripartite Badge allows for the (re-) centering of the world at the place where the World Tree is raised. This context at Palenque possibly may be tied to its location in the western extremity of the Maya region (see A. Miller 1974). As a point of celestial descent, the west was connected to ideas of death and transition,

and the Badge is connected with sacrifice and transitional events. Thus, the Copan jade may have a similar function, depicting the sacrificial offering which allows for the centering of the cosmos on this building, and the endowment of this space with sacred energy.

Another strong iconographic association includes the jade-net skirt, which accompanies 22% of the dataset. This skirt has alternately been linked with the Maize God or the Moon Goddess (Joyce 2000), and has been called a period ending costume by Josserand (2002:138). This costuming may relate to the turtle carapace from which the Maize God is reborn, an interpretation reinforced by the presence of the Xoc girdle worn by many of these figures (Quenon and Le Fort 1997:895).

The final category with relatively large numbers includes examples of the Badge occurring below the main figure (making up 20.6% of the dataset). The majority of these examples appear at Palenque. While the remaining percentages are not numerically significant, they may eventually add to the overall understanding of the Quadripartite Badge.

It is also worth noting that 34 examples (making up 58.6% of the dataset) are displayed in public space. The remaining 24 examples are in private or restricted space, viewable only to a select group of people. The similar number of examples in each category suggests that the Quadripartite Badge was used to establish both horizontal and vertical propaganda. This suggests that the Badge was a widely understood symbol of power which could be used to influence other elites as well as non-elite populations.

Temporal and Spatial Distribution

This emblematic set of iconographic elements appeared at many sites throughout the Lowlands over a short 250 years. The sudden increase in its use on public monuments coincides

with the Early to Late Classic shift, and may represent a shift in the definitions of power at increasingly large sites. As the number of examples is lengthy, only the first appearance of the Badge at each site will be specifically addressed here, and the political interactions of these sites at the time of first expression will be briefly discussed.

Early Classic

Occurring almost simultaneously in the Early Classic, the Quadripartite Badge adorns a large number of unprovenienced cache vessels (see Hellmuth 1987), the Deletaille Tripod vessel, the Tikal Incised Blackware vessel, and the Wray Mask. These artifacts are all thought to come from the central Lowlands, conforming to the geographic distribution of later sites demonstrating the Badge. Although only one of these portable artifacts can be securely dated, they are all Early Classic in style. While later examples of the Badge occur primarily on publically viewable stone monuments, these cache vessels and mask were probably seen by a limited number of people – those directly involved in their creation and ceremonial life. This seems to indicate that early expressions of the Badge were used in small scale rituals and dedications, only later shifting to public expressions of elite power.

In the Early Classic period, we can see that the Quadripartite Badge was most frequently displayed as a headdress, only twice appearing on the Cosmic Monster – on the Deletaille Tripod, and the Tikal Incised Blackware vessel. These two examples, both on Tikal area ceramics, are dissimilar to the Late Classic examples in that the Quadripartite Badge does not appear on the Monster's tail. Rather, on the Deletaille Tripod, it is placed on the body of the Cosmic Monsters which fill the scene.

The Incised Blackware vessel from Tikal (Figure 6) is likewise differentiated because it shows the Badge between the Paddler Gods who emerge from the ceremonial bar (Freidel et al. 1993:244). This example of the Badge is also unusual because of its substitution of the *way* sign for the crossed bands – a variation which will not be seen until it appears centuries later on Pakal of Palenque’s sarcophagus lid. This vessel is the earliest dated example of the Badge, coming from the reign of Chak Tok Ich’aak I, between A.D. 360 and 378 (Martin and Grube 2008:28). This ruler oversaw the early flowering of Tikal, as seen in his large building programs including the Central Acropolis and the Mundo Perdido E-Group complex.

The Tzakol phase cache vessels, amassed and drawn by Hellmuth (1987), account for five examples of the dataset (although there are many more of these style vessels with the Badge) (Figure 45), but are considered as a group here because of their similar style, function, and lack of provenience. These vessels all display the Early Classic variation of the Badge, where vegetal elements replace either the crossed bands or the shell. They each sit atop an ornate deity head, probably representative of GI, complete with stacked zoomorphic heads, T-shaped front teeth, barbells, large ear flares, and, in all but one example, a water bird.

Nearly sixty years after Chak Tok Ich’aak I’s reign, the Quadripartite Badge begins appearing on stone monuments at El Zapote, Naachtun, and Tikal (Stelae 5, 26, and 2, respectively). Dating between A.D. 439 and 485, these monuments stylistically typify an intermediate variation of the Badge between the early ceramic examples and the Late Classic monuments. All of the Early Classic examples exhibit stylistic differences from their Late Classic counterparts, including vegetal elements in place of one or both of the crossed-bands and the shell. Reese-Taylor et al. (2009:63) suggests that El Zapote Stela 5 and Naachtun Stela 26

depict prominent females from Tikal, who were married to successive rulers at that site.

However, the glyphic compound used to identify the figure on Naachtun Stela 26 occurs on other stela, including Yaxha Stela 6, as well as a pair of jade ear flares from Rio Azul (Coe and Kerr 1997:Plate 44), making this interpretation somewhat uncertain.

Nearly one hundred years later in A.D. 593 (9.8.0.0.0), the erection of Stela 1 at Caracol followed some thirty years after their successful star war against Tikal and was the last monument erected by Lord Water (Yajaw Te' K'inich II) (Martin and Grube 2008:90). Alternatively, this stela may be a retrospective monument used to tie K'an II (whose second bloodletting is referenced in the monument's text) to his predecessor. This appearance is not surprising due to the long history of interaction between these two sites. This period ending occurs after the 'arrival' of the enigmatic figure known as Batz' Ek', whose gender is still in debate (Chase and Chase 2008:100; Martin and Grube 2008:91). If female, this would fit the pattern which demonstrates that the Badge's first appearance comes at the same time a female (often foreign) becomes prominent at a site. Although the date and distance in time between this appearance and that of Tikal suggests that this monument might belong to the Late Classic sample, the design of the Badge suggests that it is more similar in style, and in thus function, to Early Classic examples.

Geographically, these Early Classic examples are all limited to a relatively small section of the eastern portion of the Southern Lowlands. El Zapote is within 25km of Tikal, and while Naachtun is more than double that (65km), it was still within Tikal's sphere of influence. Caracol, as mentioned earlier, was under Tikal's dominion until Lord Water's star war action against the Tikal polity in A.D. 562 (Martin and Grube 2008:89).

Late Classic

During the Late Classic period, the focus of monumental art shifts from depictions of the supernatural world and toward images of rulership (Lucero 2007:412). This period sees the blossoming of monumental representations of the Quadripartite Badge, as well as the standardization of its representation. These monuments also begin to define elite power in new ways, leading to the redefinition of numerous iconographic motifs, potentially including the Quadripartite Badge.

Piedras Negras has the next known appearance of the Badge after Caracol's Stela 1, seen on Stela 25 in A.D. 608 (9.8.15.0.0). This is the first monumental example of the Late Classic standardized form of the Badge. This stela's innovative style, along with the Badge's appearance, suggests a shift in the definitions of power at the site at this time. K'inich Yo'nal Ahk I brings the accession niche motif to the site to publically demonstrate his heavenly mandate and divinity (Martin and Grube 2008:142). This also appears to introduce the Quadripartite Badge into the Usumacinta River basin, from which it spreads further in the Late Classic Period.

After Piedras Negras, the use of the motif explodes at Palenque after A.D. 652 during the reign of K'inich Janab Pakal, whom K'inich Yo'nal Ahk I had been fighting for dominance of the Usumacinta (Martin and Grube 2008:143). Appearing some forty years after Piedras Negras's first example, Palenque's use of the Badge is unprecedented in number (totaling 16 currently identified examples). K'inich Janab Pakal's reign began a revitalization of the site, which had previously suffered several military defeats (Martin and Grube 2008:162). He inherited the throne from his mother, Lady Sak K'uk', who reigned for three years and carried the GI title discussed by Tuszynska (2011:3). She is depicted by Pakal many times throughout

the site wearing the Quadripartite Badge. This period at Palenque was especially tumultuous, and Josserand (2002:147) shows that Lady Sak K'uk's reign, or interregnum authority, marks a shift in the ruling patriline. The prevalence of the Badge continues with Pakal's son and successor, Kan Balam II, who completed his father's mortuary monument (the Temple of Inscriptions) as well as built the Cross Group and probably the Palace House D as well; his reign seems to have been less tumultuous, although multiple conflicts with neighboring Tonina occurred during his reign (Martin and Grube 2008:170).

Calakmul presents an interesting case, as most of its monumental sculptures have been severely eroded. Judging from the Badge's Late Classic spread from this site (see below), it is likely that there were monuments erected depicting the Quadripartite Badge; however, no examples are now undoubtedly visible. One exception may be Stela 28, depicting a female in the jade-net regalia, although it has not been included in the dataset because it is not clear from drawings that her headdress does in fact contain the Quadripartite Badge. The one distinguishable example of the Badge is found on a looted vessel, depicting a male and female pair (Figure 44). This ceramic is one of the few portraits of Yuknoom Ch'een II, who produced a large number of stelae (all badly eroded) and presided over Calakmul's "golden age" (Martin and Grube 2008:108). Constantly at war with Tikal, Yuknoom Ch'een II showed his prowess in war by defeating Dos Pilas, and eventually Tikal in a star war event (Martin and Grube 2008:108). He also oversaw the inauguration of K'inich Balam of El Peru, which would erect its own depiction of the Quadripartite Badge (on a woman from Calakmul) within twenty years.

Copan's first exemplar Quadripartite Badge occurs on Stela I (A.D. 676), a beautifully elaborate representation of GI wearing the Badge as a headdress (Figure 24). This site's location

on the far eastern extremity of the Lowlands makes their interaction with the central Lowlands especially intriguing. Smoke Imix K'awiil's monument erection program placed monuments in wholly unusual positions around the valley, potentially as signs of his territorial dominance (Martin and Grube 2008:201). Baudez (1994:66, 69) has suggested that this depiction shows a deceased ruler, which is plausible when considering the frequency of life transitions accompanying the Badge.

Yaxchilan's first depiction of the Badge comes from Lintel 32, depicting Shield Jaguar III and his wife, Lady Ik Skull. Shield Jaguar is well known for his conquests, and he may have ruled much of the Usumacinta region after liberating Yaxchilan from its overlords (potentially Piedras Negras) (Martin and Grube 2008:123). His reign is also notable because of the sudden prominence of elite women in the iconography. He is said to have three wives, although their roles and relationships are not fully understood. However, Lady Ik Skull - mother of Bird Jaguar IV - is the only one to be depicted wearing the Quadripartite Badge. Interestingly, she is said to have come to Yaxchilan from Calakmul (Martin and Grube 2008:123).

El Peru's only known example of the Badge appears on Stela 34 (A.D. 692), and depicts a woman bearing the Kaan emblem glyph dressed in the typical jade-net costume. This stela is unusual as it shows this woman holding war implements and standing on a captive. As suggested by Reese-Taylor et al. (2009:65), this stressing of female status may have been tied to El Peru's military alliance with Calakmul through Ix K'ab'el's marriage to K'inich Balam.

The identification of the Badge on Dos Pilas Panel 19 is somewhat uncertain, as erosion has obliterated the area around the stingray spine, still clearly visible in the headdress of the "Lady of Cancuen." It has been included in the dataset because its appearance in the scene is

consistent based on the rest of the dataset, and it is the only known example of the Badge from this site. This panel's figures indicate regional political ties, as the witnesses include a Kaan lord. Like El Peru, this example appears just after military alliances with the Kaan polity were formed, suggesting an origin point and method of transfer for these examples.

On Altar 1, Site Q is said to have received three elite women from the Kaan polity¹. The most recent arrival by Ix Ti' was reinforcing and continuing a marriage alliance which seems to have been established circa A.D. 520 (Reese-Taylor et al. 2009:39). This is the only monument in the dataset to depict the wearer of the Quadripartite Badge standing within a structure, and it is telling that this structure may be representative of the place of the Maize God's rebirth (Freidel and Guenter 2003).

Xultun's Stela 24 depicts the Quadripartite Badge within the headdress of a male, presumably a Late Classic ruler of the site. Little data has been published on this site and, as such, this interpretation can only be based on the iconography of the monument. The figure is identified as male because of the loincloth that drapes over the top of the jade-net skirt, much like the later Seibal Stela 10, although this identification is not certain. This example of the badge begins to show variation from the standardized form seen earlier in the Late Classic. The stingray spine is replaced by a square-snout, and a pair of dots within a cartouche are substituted for the crossed bands. This site is geographically closest to Tikal, which had erected the stylistically similar Temple II Lintel 2 some thirty years before.

¹ Site Q is currently thought to be La Corona (Guenter 2005). The enigma known as Site Q was created to deal with the large number of unprovenienced monuments bearing the Kaan emblem glyph, and the apparent shifting nature of this emblem glyph (Martin 1993). Generally tied to the site of Calakmul (Marcus 1987; Martin 2005), over the course of the Classic Period the Kaan emblem glyph seems to have represented many sites of varying size; the exact location(s) of the Kaan polity is still unknown.

Quirigua Zoomorph B is an iconographic culmination of the mythoi surrounding the Quadripartite Badge. Depicting ruler K'ahk' Tiliw, this iconographic medley may depict his apotheosis into rulership. In this regard, the monument is akin to the niche stelae of Piedras Negras (Stela 14 being dedicated some nine years earlier). This site's interaction with neighboring Copan and its ruler Waxaklajuun Ubah K'awiil – who himself erected at least three examples of the Quadripartite Badge at Copan – is complex. Waxaklajuun Ubah K'awiil is said to have supervised K'ahk' Tiliw's accession, yet the Copan ruler was captured and supposedly beheaded fourteen years later, leaving Quirigua in control of the Motagua river and its trade routes, and allowing K'ahk' Tiliw to assert his own power and divinity (Martin and Grube 2008:218-219).

The last known example of the Quadripartite Badge appears at Seibal (A.D. 849) nearly sixty years after the previous example (Copan Structure 9N-82 Bench). Seibal's fortunes were in many ways opposite to those of surrounding polities like Dos Pilas and Tikal. While these sites dominated the landscape in the Late Classic, by the Terminal Classic these sites were declining and Seibal was on the rise. Stela 10 describes a ceremony which was witnessed by lords from Tikal, the Kaan polity, and Motul de San Jose (Schele and Mathews 1998:185-187). This stela was a political statement by Aj Bolon Haabtal in which he took iconographic elements (including the Quadripartite Badge) used by previous Lowland elites and used them to establish his own legitimacy and equivalent status. This final representation may denote the temporal boundary of the 'divine kings,' the last holdout of the Classic ideology.

CHAPTER FOUR: DISCUSSION

The preceding analysis provided a framework through which interpretations can be made as to the function of the badge. Associations and patterns were addressed, and will be used to suggest potential meanings and functions for the Quadripartite Badge within the sociocultural environment in which it occurred. Our understanding of these political statements is informed by the iconography, which was tightly controlled in the quest for elite power (see Joyce 2000). It is also important to state that these interpretations rely almost exclusively on current epigraphic interpretations of political interactions which may sometimes be at odds with archaeological data (Chase, Chase, and Cobos 2008; Chase et al. 2008:138; Chase and Chase 2008). Epigraphy is exclusively used because the archaeological record is silent on many of the points of interaction discussed here.

Rites of Passage and Liminality

There are several points that may be made, the first of which is to address the function of the Quadripartite Badge in transitions. The Badge often appears in scenes of transition through stages of life and death. These rites of passage (van Gennep 1960:vii), seen in the dataset, form a life cycle narrative. During each event, the protagonist is first separated from the group, transformed, and finally reincorporated with new roles and powers (van Gennep 1960:vii). If one begins with Dos Pilas Panel 19 and Palenque's Temple of Inscriptions piers, we see the designation of the heir apparent; the first major rite of passage for a future ruler. The widespread association of the Badge with accession constitutes the next transitional rite, when the ruler becomes divine and is depicted thereafter in supernatural contexts (Piedras Negras Stela 25, Palenque Bench 1). Several events follow this, and include the conjuring of deities and ancestors

(Tikal Stela 2, Yaxchilan Lintel 14), arrivals (Site Q Altar 1), and sacrifice (Yaxchilan Hieroglyphic Stairway 3 step III, Palenque Temple of the Cross). Death, while seen by many cultures to be the final transition, is here represented as a rite of passage into a separate state of being. Seen most explicitly on the Temple of Inscriptions sarcophagus lid, this transition seems to be followed by rebirth and ancestral deification, demonstrated on Copan Stela I (see Baudez 1994:66, 69) and on the Palenque Temple of the Cross Tablet. In death, elites were often transformed into the Maize God, and elaborate burials often reflect their prayers for rebirth. As Fitzsimmons (2009:67) writes: “In carving a chamber from the bedrock, the Classic Maya were cutting into the turtle carapace, the alligator’s back. In setting a body within this space, the Classic Maya were ‘sowing’ versions of the Maize God.” While not all examples fit neatly into this framework – Palenque Palace House piers, Copan Ballcourt markers, Tikal Temple II Lintel 2, Yaxchilan Lintel 32 – it can be proposed that after the Badge’s initial introduction into the iconography, it often becomes a companion of transitional events, indicating new phases of power.

Gender Roles and Politics

Next, the political pattern underlying the Quadripartite Badge’s meaning will be demonstrated, showing that the Badge’s use coincides with the increased importance of females. This increased importance is based on the increase in depictions of women in iconography. While this study did not include a survey of the men to women ratio in Classic Period art, Reese-Taylor et al. (2009:64-66) show a similar increase in the importance of matrilineal roles, and the roles of women in warfare during the seventh and eighth centuries A.D.

While found more frequently in association with male figures over time, the first examples of the Quadripartite Badge are more frequently found on women. Women are the first figures to be shown with the Badge at seven sites out of the fifteen sites represented in the dataset. Of these seven sites – Calakmul, Dos Pilas, El Peru, El Zapote, Naachtun, Yaxchilan, Site Q – only the example from Dos Pilas is seen on a woman not directly tied to Tikal or the Kaan polity. A temporal pattern is also established, as women from Tikal are seen bearing the Badge in the Early Classic (Naachtun and El Zapote); this association ends with Caracol's successful star war and Tikal's monumental hiatus. In the Late Classic, between A.D. 672 and 731, Calakmul (or the Kaan polity) is clearly the source of the Badge's spread through alliances and marriage, often achieving one through the other. This pattern independently supports Reese-Taylor et al.'s (2009) argument for the increased status of women being directly tied to the rise of the Kaan emblem glyph at Calakmul. While it has long been argued that women became prominent because of their wealthy or powerful local patriline (M. Miller 1993:375-378), this evidence suggests a broader network of alliances and power relations enabled by women.

The net skirt, so commonly associated with the Quadripartite Badge, has been the source of much debate (for discussions see Joyce 2000;Looper 2002; Quenon and Le Fort 1997). Generally, this lattice work motif is associated with the surface of the earth, a representation of the turtle carapace from which the Maize God is resurrected (see K1892). Thus, by donning the netted skirt and the Xoc shell girdle, the wearer is attesting to rebirth in emulation of the Maize God.

Because Maya dress is usually indicative of gender, many have tried to argue the net skirt's association with one deity and gender. However, the skirt's use by the Maize God, GI,

and a Moon Goddess suggest that this regalia has a general underlying meaning not specifically tied to gender. Dual or ambiguously gendered figures (especially the Maize God and GI) are often depicted performing acts of creation in both real and mythological time. This “third gender” (neither fully male nor female) has often been discussed in reference to males using feminine attributes to consolidate their own power (Joyce 2000; Stone 1991:195). However, this role was more likely conferred on individuals who undertook a specific ritual role as a liminal being, commissioned with sacrifice and Otherworld contact. The role as sacrificer is denoted by the presence of the Quadripartite Badge, which is often seen dripping precious liquid – the after-effect of the sacrifice. From this context, we can see the Badge’s use in the definition of power rather than gender, showing authority over life and death; an authority made possible through the sacrifice indicated by the Quadripartite Badge. Thus, the Quadripartite Badge designates a state of being, indicating the figure has made the proper sacrifices, and has been transformed, reborn as divine.

These divine or semi-divine elites made offerings that appeased the gods and allowed for continued agricultural success. This elite power of life sustaining sacrifice was encoded in the Quadripartite Badge motif. While all of the Badge’s elements relate to sacrifice, they also relate to rebirth. In this cycle, it is necessary to give blood in order rejuvenate the maize by which birth was possible. If the Badge is interpreted as a physical object, an offering bowl, it can be understood as a portal through which humans may enter divine space, and deities can enter the physical realm.

Otherworldly Roles

The continuity of sacrificial themes surrounding the Quadripartite Badge may help clarify some of the substitutions made for its elements. The most notable substitution is the square-snout for the stingray spine. It is found on several examples including Tikal Temple II Lintel 2, Site Q Altar 1, El Peru Stela 34, and Xultun Stela 24. This flowering square-snouted monster, or *zip* monster – so named for its glyphic form representing the month Zip – is a representation of the flower stamen of the Ceiba tree (Looper 2003:42; Wanyerka 1996:77). Examples can be seen on the Temple of the Cross tablet, where square-snouts terminate the horizontal branches of the World Tree. Hellmuth (1988:161) and Kubler (1969:27) have suggested that these snouts represent the renewal of life that comes from death (and thus sacrifice), and when seen by themselves constitute a pars-pro-toto version of the entire World Tree (Joyce 2000:77). This model could indeed fit representations of the Quadripartite Badge with this substitution; however, in all examples of the fully formed World Tree rising out of the Badge, the stingray spine is always present at its base. Thus, when the stingray spine is not present in examples with the square-snout, their identification as the World Tree is questionable. A more in-depth study would be needed to look specifically at this substitution pattern.

The Quadripartite Badge's attachment to the Celestial Monster denotes further Otherworldly roles. This Monster has been described in specific terms as the Milky Way before it is raised in the night sky as the World Tree (Freidel et al. 1993:87; Freidel and Suhler 1999:259). This fits well within the greater drama of creation, as there are numerous examples of crocodilian creatures at the base of World Trees (see Izapa Stela 25). The assumption that this monster represents the Milky Way on the edge of the sky is best supported by the 'Cosmic Plate'

(K1609), where the body of the monster is not visible, and is instead represented by star signs (T510). This example also demonstrates an example of the Quadripartite Badge directly associated with a deity emerging from the watery Underworld. This context directly connects the Badge, when seen emitting liquid, with the act of rebirth, creation, and emergence. From this model, the interpretation of the Badge as a celestial ‘seed’ of the World Tree seems plausible, and may actually be visible on the Copan Temple 26 Jade.

While several scholars have argued for the association of each of the Cosmic Monster’s heads with a specific celestial body (Schele 1976:17; Wanyerka 1996:76), Milbrath (1999:277-281) suggests a more accurate interpretation of the Cosmic Monster. She argues that the Monster’s body is a celestial map, in which the variable elements making up the Monster’s body represent the constellations and parts of the sky the Milky Way is passing through. If this interpretation is correct, then the Cosmic Monster’s Starry Deer Crocodile variation would represent a different aspect of the night sky, potentially giving the Quadripartite Badge different aspects as well. More specifically, Stuart (2005:72) suggests that the Starry Deer Crocodile is the cloudy Milky Way, the specific nocturnal version of the more general Cosmic Monster. This may suggest that the ‘road entering’ event depicted on the Temple of Inscriptions sarcophagus lid was literally Pakal’s entering onto the Milky Way on his journey towards rebirth. While space prevents an in-depth discussion of this topic, this hypothesis may eventually help clarify other associations of the Badge.

In other examples of rebirth imagery and the Quadripartite Badge, male figures are seen emerging from the front head of the Cosmic Monster. While the Piedras Negras niche stelae show this theme covertly, overt examples include Copan Altars D’ and M (CPN 82, 25), where

the ruler is seen emerging from the front head of the Cosmic Monster. This emergence has been described as the emulation of the Sun's nightly passage through the Underworld, and resurrection at dawn (Noble 1998:68; Schele 1976:21). However, it is equally likely that aspects from several Otherworld beings are taken and conflated into composite structures. Suggested by Stuart (1988:205), these figures may be taking the place of the sacred liquid, supporting the idea that these figures emerge from the Otherworld as an outcome of sacrifice.

Finally, the Quadripartite Badge and the deity known as GI have an intimate relationship in the mythology and iconography of the Classic period. Although the exact nature of this relationship is still murky, it is clear that the Badge was a piece of GI's regalia. As recounted on Palenque's Temple of Inscriptions center panel, the Quadripartite Badge is described as a helmet presented to GI by Pakal (along with other regalia) on two consecutive k'atun endings (Stuart 2005:166-167). While GI is often referenced by his membership in the Palenque Triad, this figure is clearly not only a local deity, as his appearance spans the entire Maya Lowlands. As mentioned previously, GI was responsible for several events at the beginning of the present creation. A better understanding of these events would significantly increase our comprehension of the Quadripartite Badge and its function. Unfortunately, these mythological events are not fully understood, and texts describing these events have not been fully deciphered. What is clear, however, is that these events involve at least one sacrifice (but likely several) enacted by GI (Stuart 2005). GI also has conceptual links to K'inich Ajaw, as much of their iconography is shared. This has led to the interpretation that GI is the watery aspect of the sun as it rises and falls through the waters of the Underworld, making the Quadripartite Badge the vessel which carries the sun, and allows its passage, for its resurrection in the east (Stuart 2005:168, 170).

CHAPTER FIVE: CONCLUSION

Future Research

Although an attempt has been made to collect all of the known examples of the Quadripartite Badge, there are undoubtedly examples that have been overlooked in the course of this study. For this reason, continuing study is necessary. Attention has been drawn toward those themes which help answer the specific research questions asked, creating a foundation for future studies.

This discussion has focused on the standardized version of the Quadripartite Badge. However, there are quite a number of variations that include the elements of the Badge, and each of these could warrant a study of its own. Greene (1974) noted several examples of the ‘Quadripartite Badge by Substitution’, in which elements of the Badge are displaced around the scene. Further research into each of the Badge’s elements and their substitutions should be conducted.

Several specific associations and substitutions noted but not included in this study hold a greater explanatory power over the understanding of the mythoi and power relations surrounding the Quadripartite Badge. The “*Ik* headdress” substitutes for the Quadripartite Badge on several Early Classic cache vessels (Hellmuth 1988:160), as well as on a few later monuments (Tikal Temple II lintel 2). The association of the GI title with women bearing the Quadripartite Badge (Martin 1999; Tuszynska 2011) must also be explored, along with the complex nature of GI. The hieroglyphic titles associated with possessors of the Badge may similarly aid in the decipherment of the glyphic form of the Badge. Likewise, the Early Classic cache vessels also warrant a new study.

Conclusion

The iconography of the Classic Period focused on a select few themes, each relating to powers held, embodied, or influenced by the elite who commissioned these works. Contact with the Otherworld – and specific deities that inhabited it – was of paramount importance to people throughout Mesoamerica, as shown in the widespread and continuous depiction of such places and beings. Classic Maya iconography brought a standardized set of motifs into elite definitions of power; one of these motifs of power was the Quadripartite Badge. Depicted on monuments erected to honor Maya elites and gods, the Quadripartite Badge was an indispensable piece of the larger narrative defining rulership, its powers, and sacrifices. The discussion of the Quadripartite Badge found here applied nearly forty years of new data to this motif; examples have been presented and discussed in terms of broader implications of both the iconography itself and the elites who commissioned it.

Although a specific point of origin is not indicated by the present data, it does appear that specific sites or lineages were the focal point of the Quadripartite Badge's dissemination. In the Early Classic, Tikal's superpower status in the lowlands allowed for the manifestation of particular expressions of power perhaps earlier than other centers. But when Tikal's fortunes turned, the Kaan polity became the dominant ideological base for the Quadripartite Badge. Women from the Kaan polity may have carried this canon throughout the Maya Lowlands and changed definitions of power by creating regional alliances and identities. This iconographic motif defined rulership through the use of liminality. The Quadripartite Badge is seen in rites of transition as a marker of the transformation taking place. The Badge influenced the expression of elite power by directly connecting elite persons to the perpetuation of universal creative

forces, in some cases linking them directly to creation in mythological time. This one expression of power simultaneously validated their Earthly and Otherworldly power, classified them as liminal beings, and placed them in a semi-deified state. Liminality was vital to the elite expression of Maya authority, as this emblem connected them directly to Otherworld beings and powers of regeneration and renewal. These powers ensured the continuation of the cosmos, the perpetuation of the sun and maize cycles, and favorable dispensation from the gods.

APPENDIX A: FIGURES

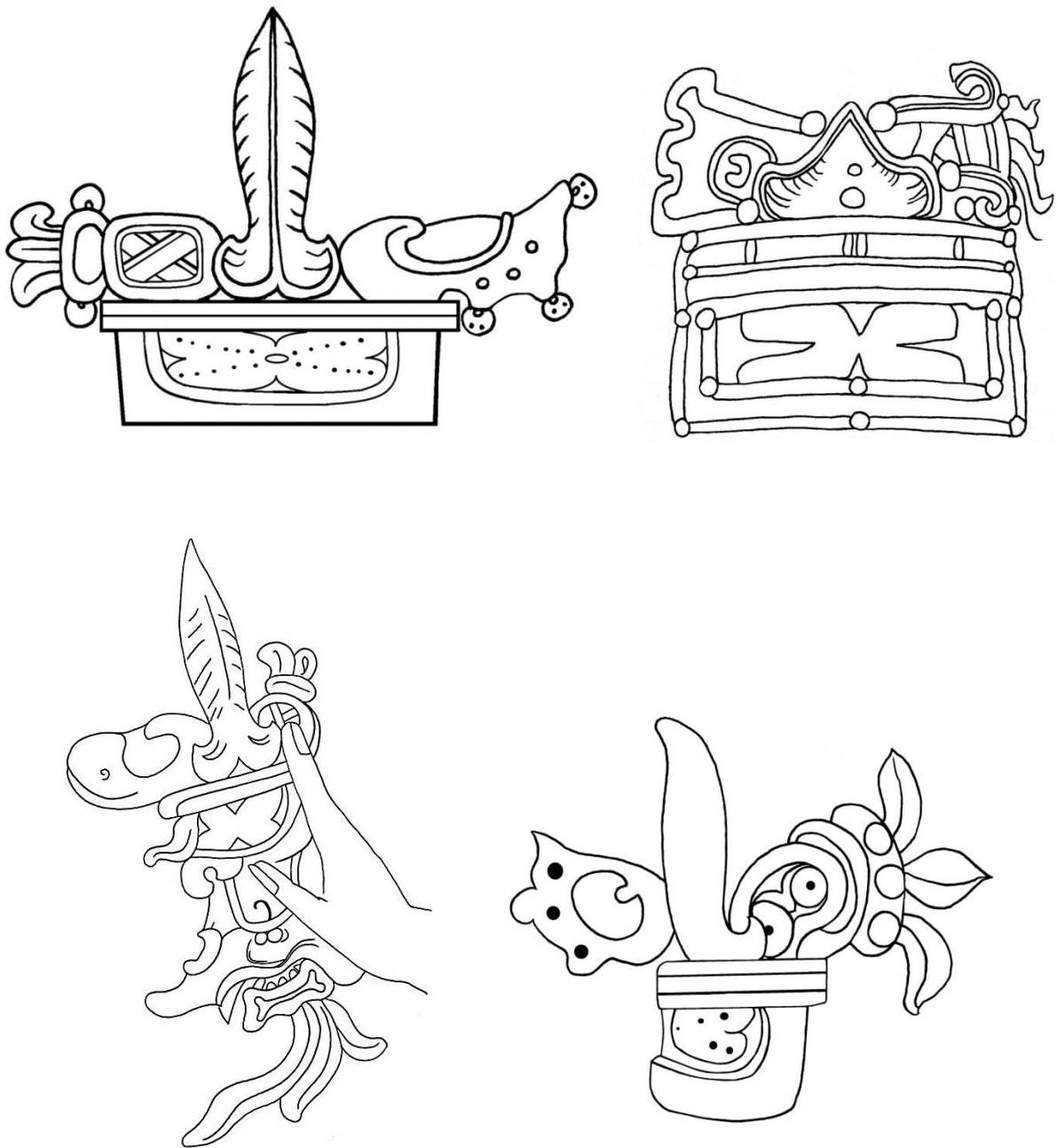


Figure 1: The Quadripartite Badge

Drawings by author.

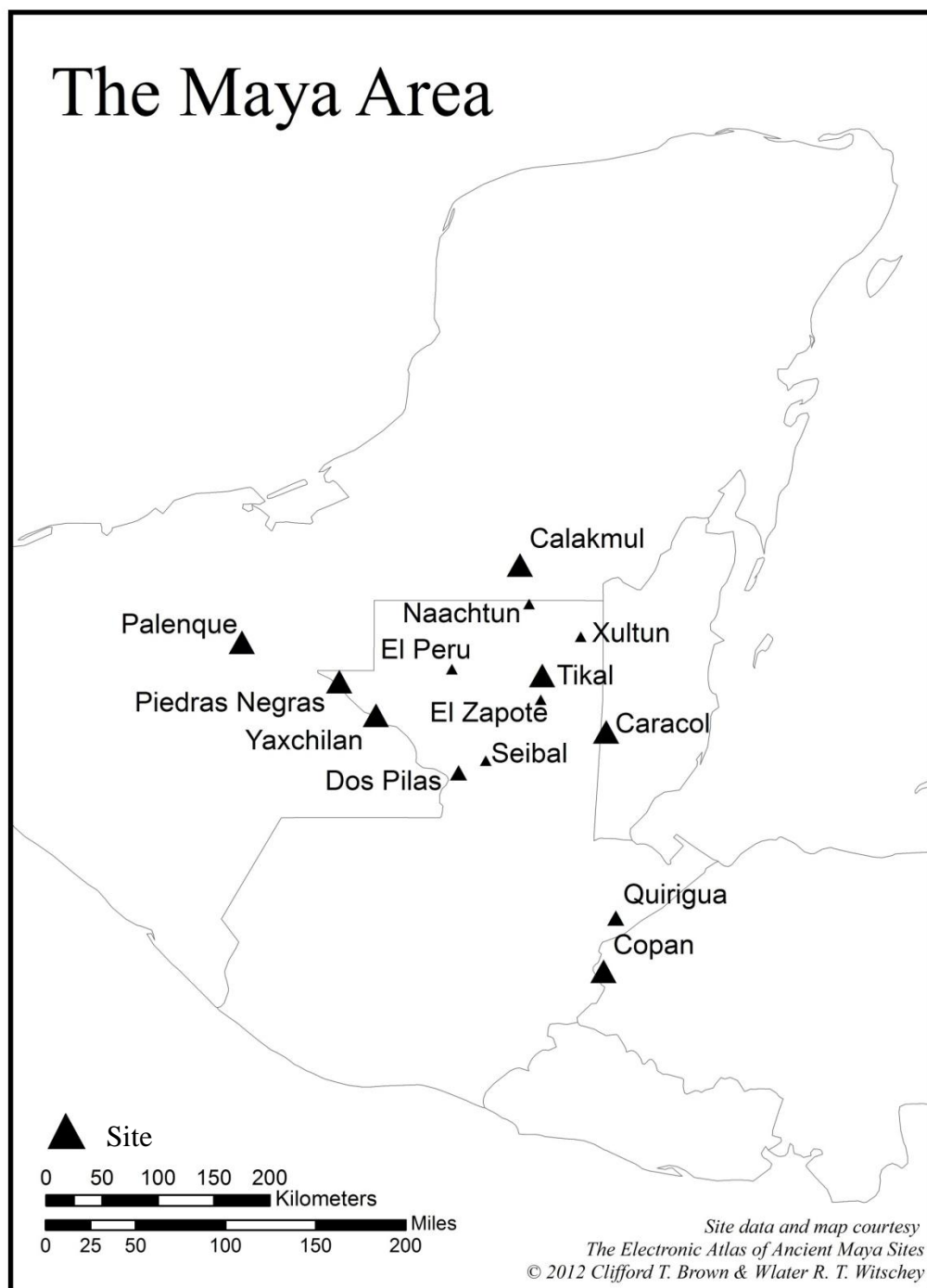


Figure 2: Maya Area Sites with the Quadripartite Badge

Courtesy of Clifford T. Brown and Walter R. T. Witschey.
© Electronic Atlas of Ancient Maya Sites.

SITE	MONUMNET	SITE	MONUMENT
Calakmul	Lidded Vase	Piedras Negras	Stela 25
Caracol	Stela 1		Stela 6
Copan	Stela I		Stela 3
	Ballcourt II-B Markers		Stela 11
	Stela H		Stela 14
	Structure 10L-22	Quirigua	Zoomorph B
	Altar D'	Seibal	Stela 10
	CPN 25 (Altar of St. M)	Site Q	Altar 1
	Temple 26 Jade Plaque	Tikal	Incised Blackware
	Bench Str. 9N-82		Stela 2
Dos Pilas	Panel 19		Stela 6
El Peru	Stela 34		Stela 25
El Zapote	Stela 5		Temple II Lintel 2
Naachtun	Stela 26	Unprovenienced	Wray Collection Mask
Palenque	Bench 1		Tzakol Cache Vessels (Hellmuth 1987)
	House A, Pier c		K1270
	House E North Doorway		K501
	House E West Doorway		K1609 (Cosmic Pot)
	TI Sarcophagus Lid		Deletaille Tripod (Hellmuth 1988)
	TI Center Panel		K2796 (Vase of Seven Gods)
	TI Piers b, c, d, e		Incised Early Classic Earspool (Taube 2010:Figure 2)
	TC Panel		Polychrome Chama vase (Coe 1978:Plate 13)
	Temple XIV Panel	Xultun	Stela 9
	House E West Doorway		Stela 24
	TS Sanctuary Roof	Yaxchilan	HS 3, Step III
	TS South Jamb		Lintel 32
			Lintel 14
			HS 2, Step VIII

Figure 3: Currently identified examples of the Quadripartite Badge by Site

Figure 4: Currently identified examples of the Quadripartite Badge by Date

Site	Medium	Dedication	Gregorian Date (A.D.)
Copan	Temple 26 Jade Plaque		Early Classic
Tzakol Cache Vessels	Vessels	8.10.11.6.6 - 9.5.15.12.19	250-550
Wray Collection	Mask	8.10.11.6.6 - 9.5.15.12.19	250-550
Tikal	Incised Balckware	8.16.3.10.2 - 8.17.1.4.12	360-378
El Zapote	Stela 5	9.0.4.0.0	439
Unprovenienced	Jade Ear Flare (Taube 2010:205)	ca. 9.0.14.4.15	450
Deletaille Tripod	Vessel	ca. 9.1.0.0.0	455
Naachtun	Stela 26	9.1.3.0.0 - 9.2.13.0.0	458-488
Tikal	Stela 2	9.1.0.0.0 - 9.2.10.0.0	455-485
Tikal	Stela 6	9.4.0.0.0	514
Tikal	Stela 25	9.4.3.0.0	517
Caracol	Stela 1	9.8.0.0.0	593
Piedras Negras	Stela 25	9.8.15.0.0	608
Palenque	Bench 1	9.11.0.0.0	652
Palenque	House A, Pier C	9.11.1.12.6	654
Palenque	House E West Doorway	9.11.2.1.11	654
Palenque	House E North Doorway	9.11.2.1.11	654
Calakmul Area Vase	Vase	9.12.0.0.0	672
Copan	Stela I (CPN 18)	9.12.3.14.0	676
Yaxchilan	HS 3, Step III	9.12.8.14.1	681
Palenque	TI Sarcophagus Lid	9.12.11.5.8	683
Piedras Negras	Stela 6	9.12.15.0.0	687
Palenque	TI Center Tablet	9.12.19.14.12	692
Palenque	TI Piers b, c, d, e	9.12.19.14.12	692
Palenque	TC Panel	9.13.0.0.0	692
Palenque	TC West Jamb	9.13.0.0.0	692
Palenque	TS Sanctuary Roof	9.13.0.0.0	692
Palenque	TS South Jamb	9.13.0.0.0	692
El Peru	Stela 34	9.13.0.0.0	692
Yaxchilan	Lintel 32	9.13.5.12.13	697
Palenque	Temple XIV Panel	9.13.10.6.8 - 9.14.8.14.15	702-711
Piedras Negras	Stela 3	9.14.0.0.0	711
Palenque	House D Pier c, d	9.14.8.15.18	720

Dos Pilas	Panel 19	9.14.18.0.0 - 9.15.9.0.0	729-740
Copan	Ballcourt II-B Markers	9.14.19.0.0	730
Copan	Stela H (CPN 16)	9.14.19.5.0	730
Piedras Negras	Stela 11	9.15.0.0.0	731
Tikal	Temple II, Lintel 2	9.15.0.0.0	731
Site Q	Altar 1 (Dallas Altar)	9.15.0.0.0	731
Yaxchilan	Lintel 14	9.15.10.0.1	741
Copan	Structure 10L-22	9.15.15.0.8	746
Copan	CPN 25 (Altar of St. M)	9.16.5.0.0 (Stela)	756
Yaxchilan	HS 2, Step VIII	9.16.6.0.0	757
Piedras Negras	Stela 14	9.16.10.0.0	761
Xultun	Stela 24	9.16.10.0.0	761
Copan	Altar D' (CPN 82)	9.17.0.0.0	771
Quirigua	Zoomorph B	9.17.10.0.0	780
Copan	Bench Str 9N-82	9.17.10.11.0	781
Seibal	Stela 10	10.1.0.0.0	849
Unprovenienced	K501 Vessel		Late Classic
Unprovenienced	K1270 Vessel		Late Classic
Unprovenienced	K1609, Cosmic Pot		Late Classic
Unprovenienced	K2796 (Vase of Seven Gods)		Late Classic
Unprovenienced	Polychrome Chama vase	See Coe 1978:Plate 13	Late Classic

Figure 5: Currently identified examples and their associations

Site	Medium	Cosmic Monster	Headress	Arms/ Hands	Backrack	Below Figure	In Glyphs	Below WT	Female	Male	Public	Private	Political Strife	Events
Calakmul Area	Vase		X						X			X	X	?
Caracol	Stela I		X							X	X		X	Legitimization
Copan	Altar D' (CPN 82)	X								X	X			Emergence
Copan	Ballcourt II-B Markers				X					X	X			Ballgame
Copan	Bench Str 9N-82					X				X		X	X	House Dedication
Copan	CPN 25 (Altar of St. M)	X								X	X		X	Emergence, Legitimization
Copan	Stela H (CPN 16)				X					X	X			Deity impersonation ?
Copan	Stela I (CPN 18)		X							X	X			Deity impersonation ?
Copan	Structure 10L-22										X			Cosmos Centering?
Copan	Temple 26 Jade Plaque							X				X		Raising of World Tree
Dos Pilas	Panel 19		X						X		X		X?	Bloodletting, Presentation of Hier
El Peru	Stela 34		X						X		X			Warfare
El Zapote	Stela 5		X						X		X			Period Ending, Death?
Naachtun	Stela 26		X						X		X			?
Palenque	Bench I											X	X	Accession/Rulership
Palenque	House A, Pier C		X						X	X	X			?
Palenque	House D Pier c			X					X	X	X			Funerary Dance
Palenque	House D Pier d				X				X	X	X			Funerary Dance
Palenque	House E North Doorway											X		?
Palenque	House E West Doorway	X										X		?
Palenque	TC Panel			X				X		X		X		Raising of World Tree, Bloodletting?
Palenque	Temple XIV Panel		X						X			X	X	Funerary Dance, Presentation of God K
Palenque	TI Center Tablet						X					X		Presentation of Regalia to Deities
Palenque	TI Pier b					X				X	X			Presentation of Hier, Legitimization
Palenque	TI Pier c					X			X		X			Presentation of Hier, Legitimization
Palenque	TI Pier d					X				X	X			Presentation of Hier, Legitimization
Palenque	TI Pier e					X				X	X			Presentation of Hier, Legitimization
Palenque	TI Sarcophagus Lid					X		X		X		X		Death/Transformation
Palenque	TS Sanctuary Roof	X									X			?

Site	Medium	Cosmic Monster	Headress	Arms/ Hands	Backrack	Below Figure	In Glyphs	Below WT	Female	Male	Public	Private	Political Strife	Events
Palenque	TS South Jamb				X					X		X		?
Piedras Negras	Stela 11					X				X	X		X?	Accession
Piedras Negras	Stela 14					X				X	X		X	Accession
Piedras Negras	Stela 25					X				X	X			Accession
Piedras Negras	Stela 3		X						X		X			Births, Geaneologies
Piedras Negras	Stela 6					X				X	X			Accession
Quirigua	Zoomorph B									X	X			Emergence
Seibal	Stela 10	X		X						X	X		X	Scattering, Legitimization
Site Q	Altar 1 (Dallas Altar)		X						X		X			Arrivals
Tikal	Incised Balckware	X								X		X		House Dedication
Tikal	Stela 2		X							X	X		X?	Legitimization
Tikal	Stela 25		X						X		X		X	?
Tikal	Stela 6		X							X	X		X	?
Tikal	Temple II, Lintel 2		X						X			X		?
Unprovenienced	Deletaille Tripod	X										X		?
Unprovenienced	Jade Ear Flare	X										X		?
Unprovenienced	K 1270 Plate											X		Emergence
Unprovenienced	K1609 Cosmic Pot											X		Emergence, Creation
Unprovenienced	K2796		X							X		X		
Unprovenienced	K501 Vase				X			X				X		Emergence, Enthroned Deities
Unprovenienced	Polychrome Chama vase											X		?
Unprovenienced	Tzakol Cache Vessels		X									X		Worn as Regalia by Gl
Wray Collection	Gl Mask		X				X					X		Worn as Regalia by Gl
Xultun	Stela 24		X								X			?
Xultun	Stela 9		X								X			?
Yaxchilan	HS 2, Step VIII	X			X					X	X		X?	Ballgame, Ancestor
Yaxchilan	HS 3, Step III	X				X				X	X		X?	Prisoner Capture, Legitimization
Yaxchilan	Lintel 14		X						X			X	X	Conjuring, Emergence
Yaxchilan	Lintel 32		X						X			X		"Dance"

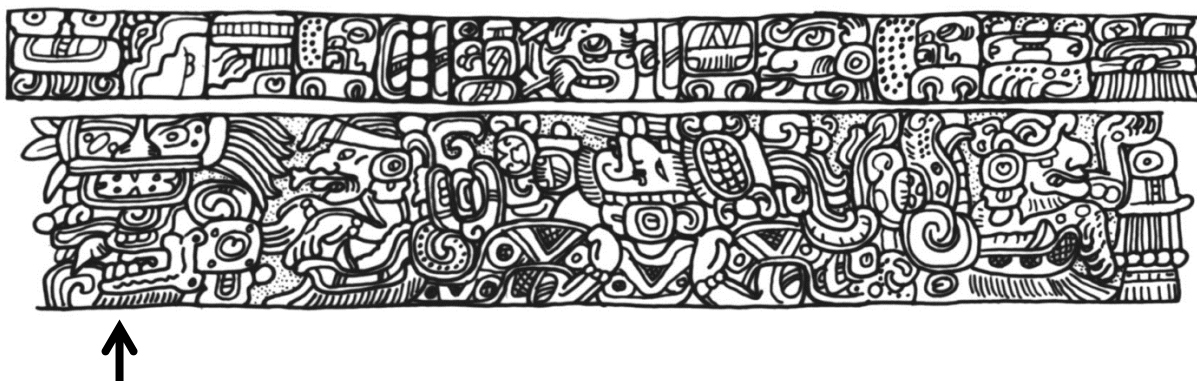


Figure 6: Tikal Incised Balckware Cache Vessel

Gregorian Date: Between A.D. 360-378

Long Count: Circa 8.17.0.0.0

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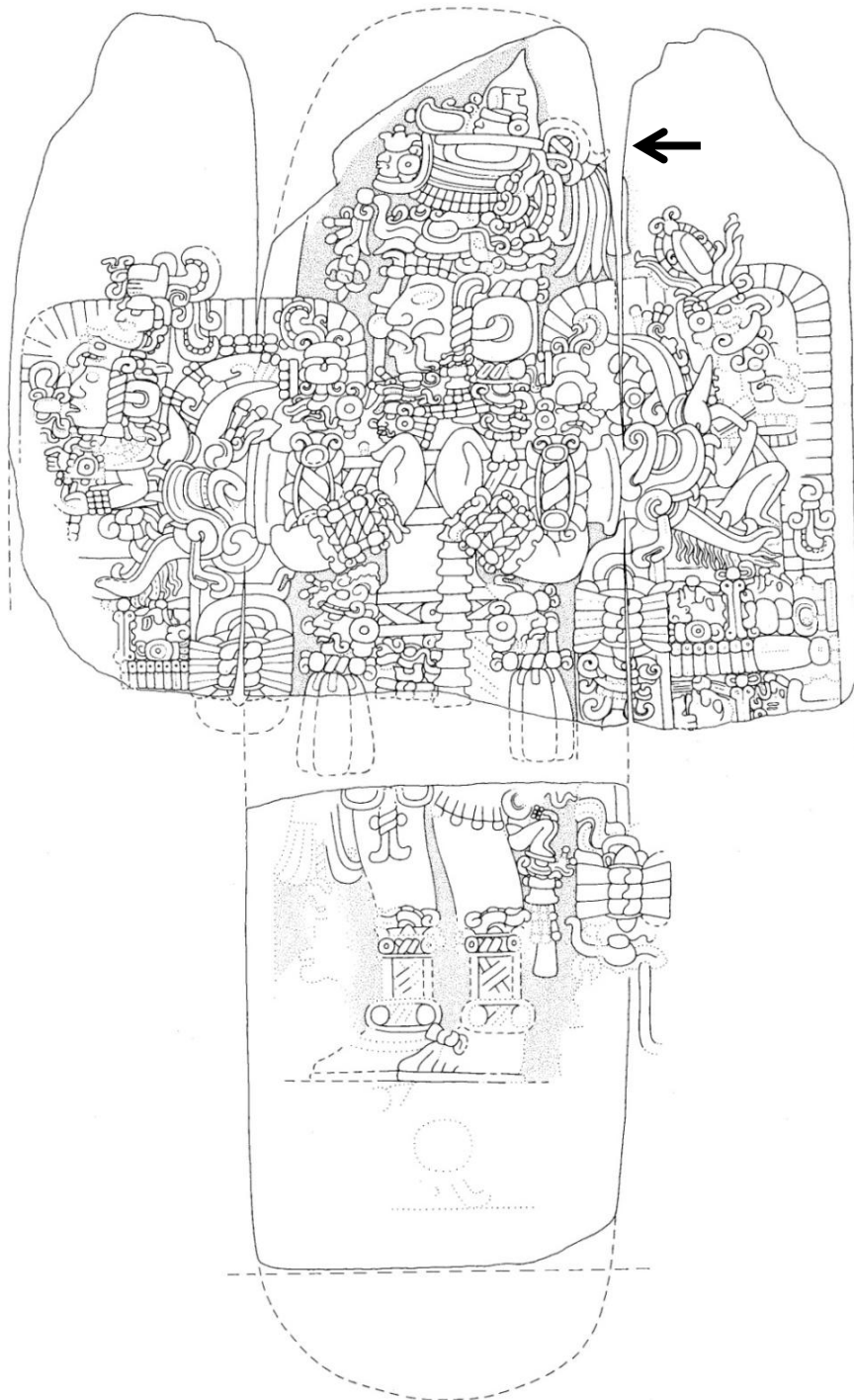


Figure 7: Tikal Stela 2

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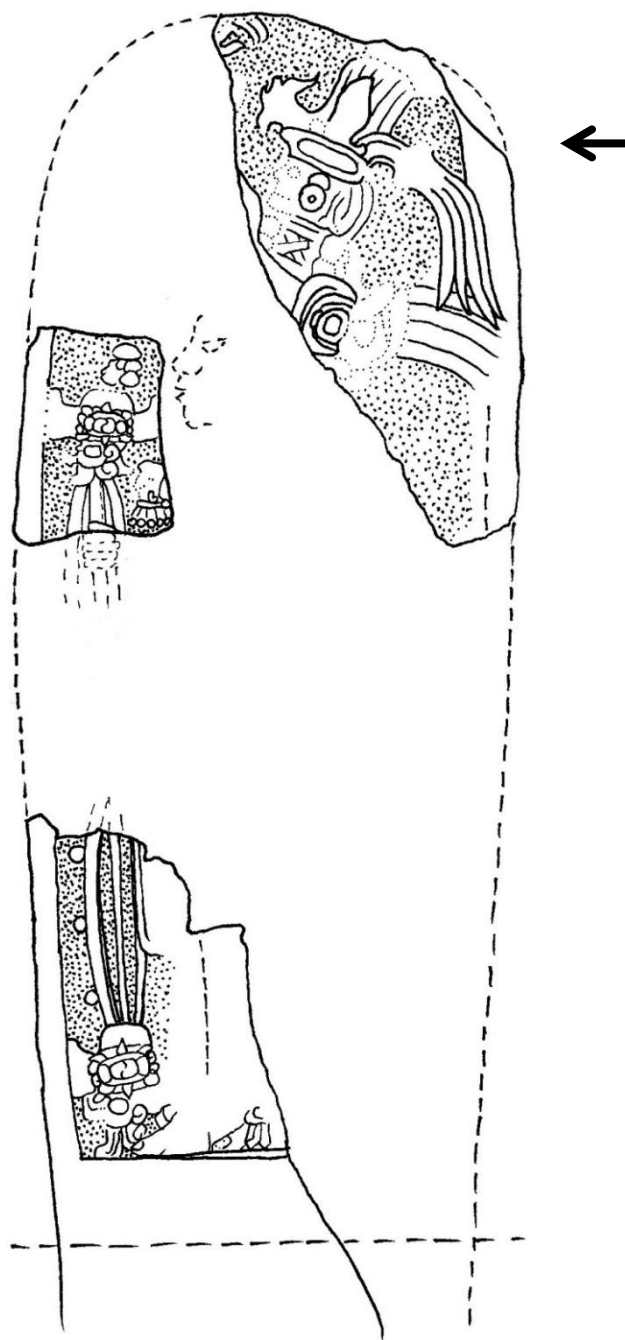


Figure 8: Tikal Stela 6

Drawing by author, after Jones and Satterthwaite (1982:Figure 9).

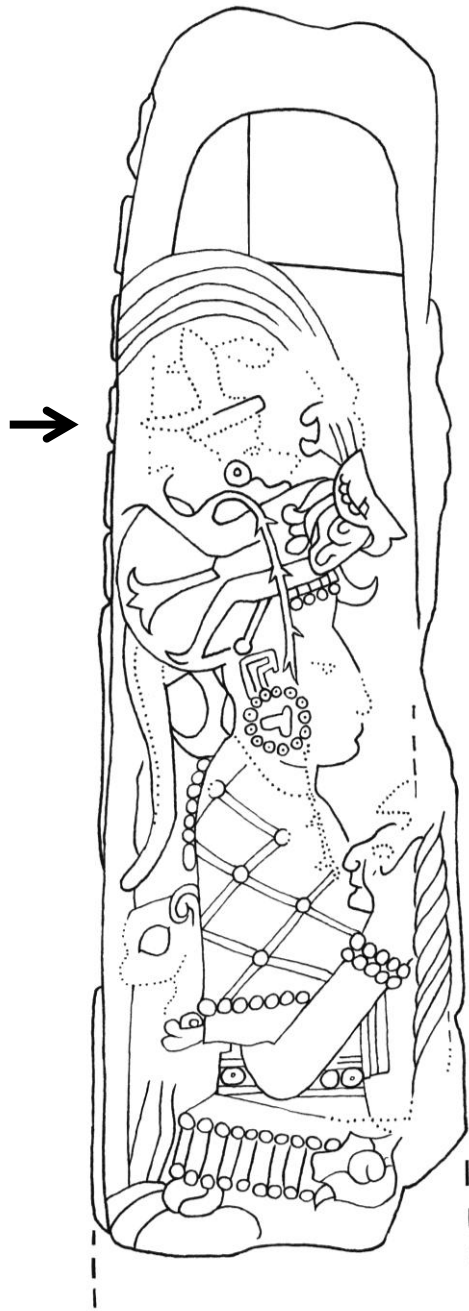


Figure 9: Tikal Stela 25, left side

Drawing by author, after Jones and Satterthwaite (1982:Figure 42). Text omitted.

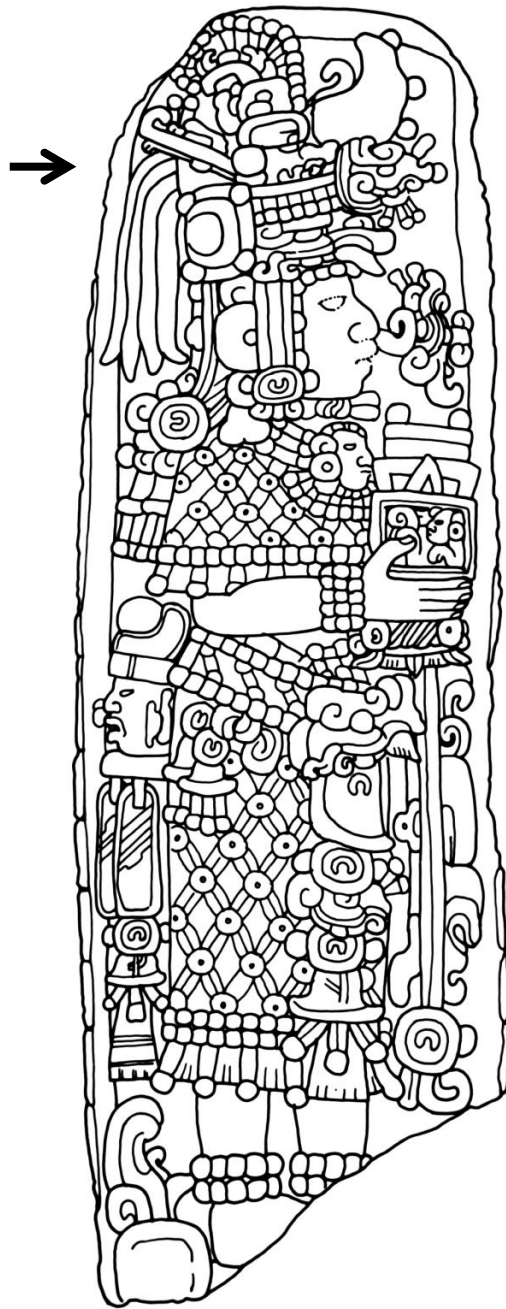


Figure 10: El Zapote Stela 5

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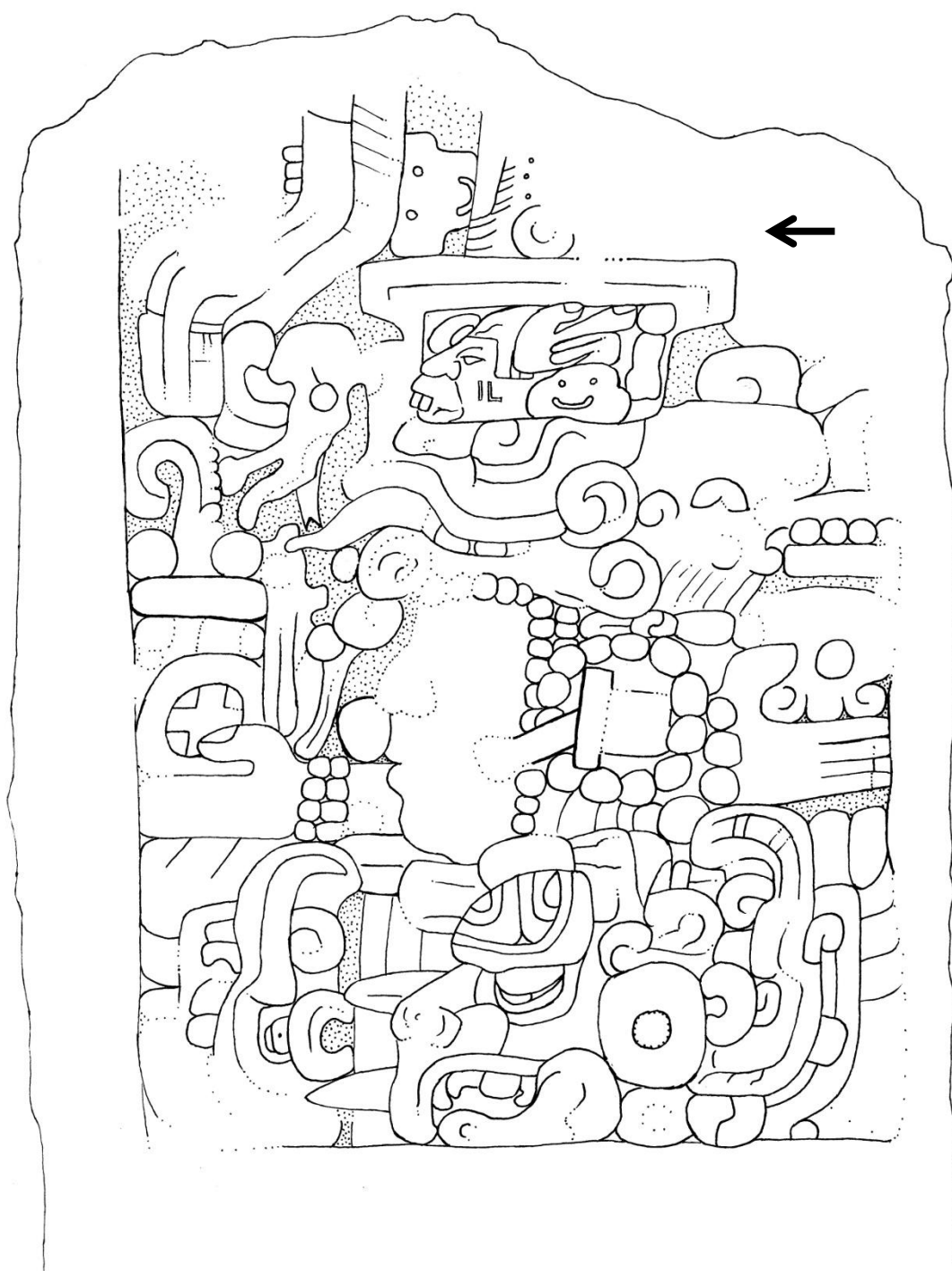


Figure 11: Naachtun Stela 26

Drawing by author.

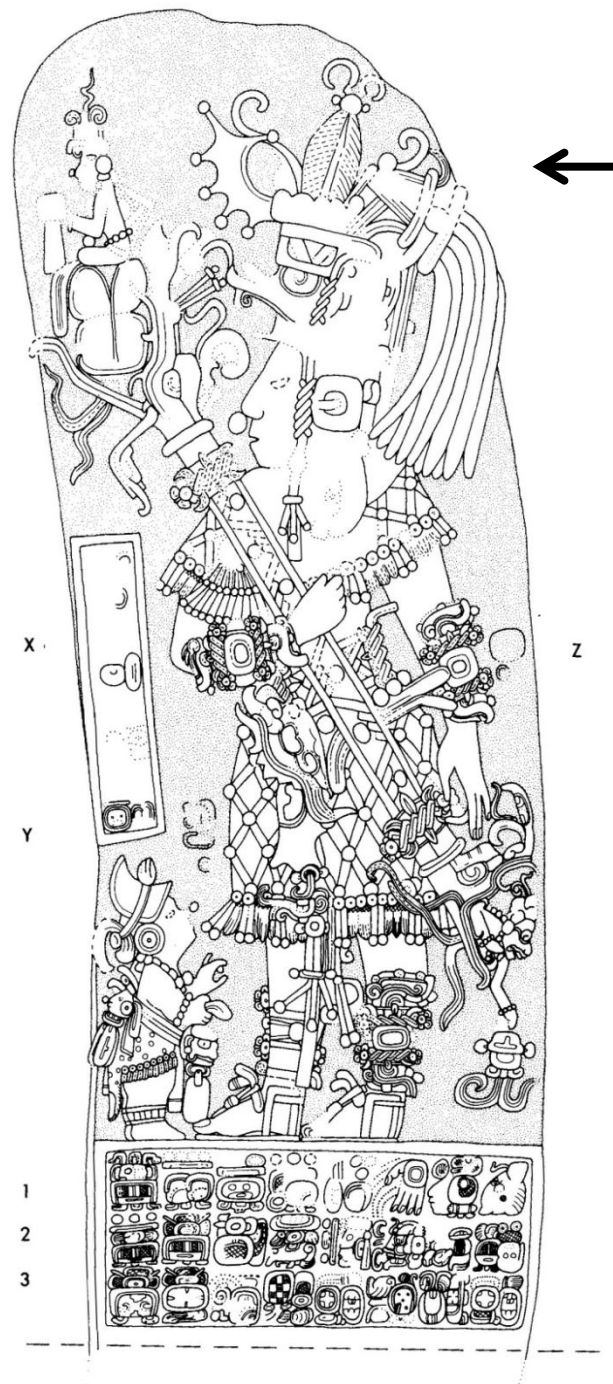
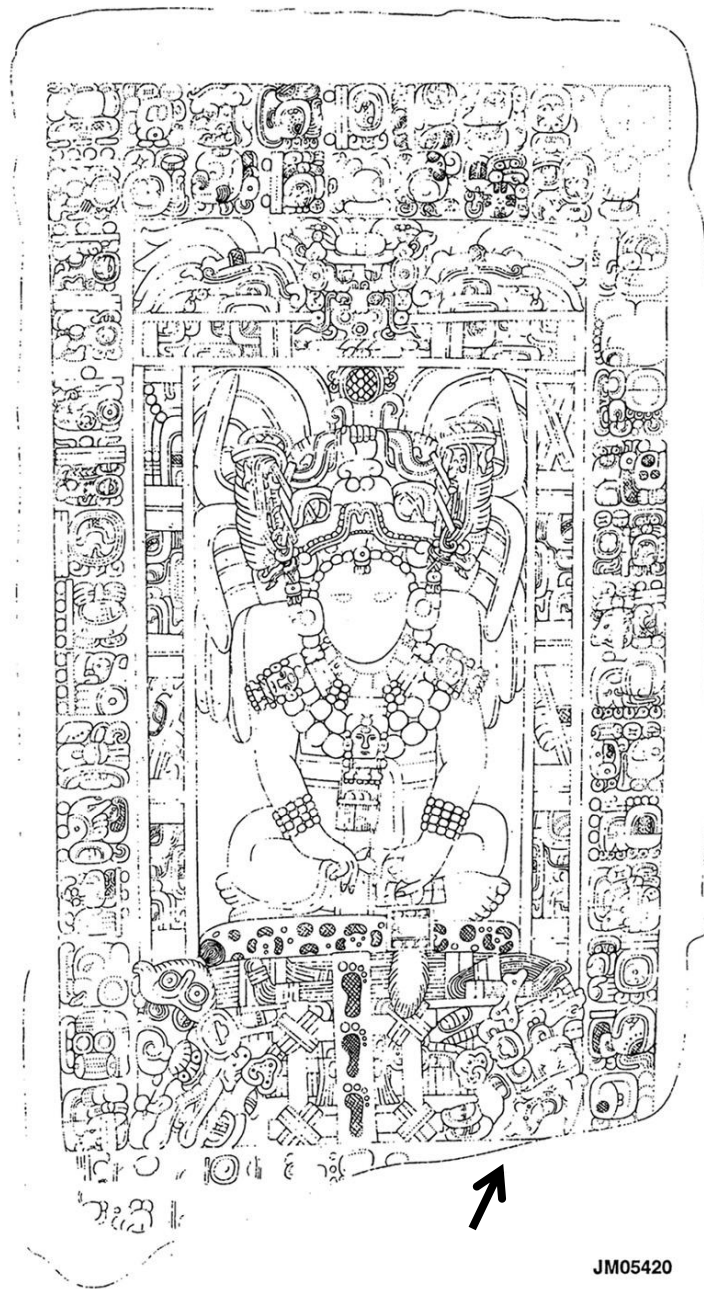


Figure 12: Caracol Stela 1

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Piedras Negras, Stela 25, Front

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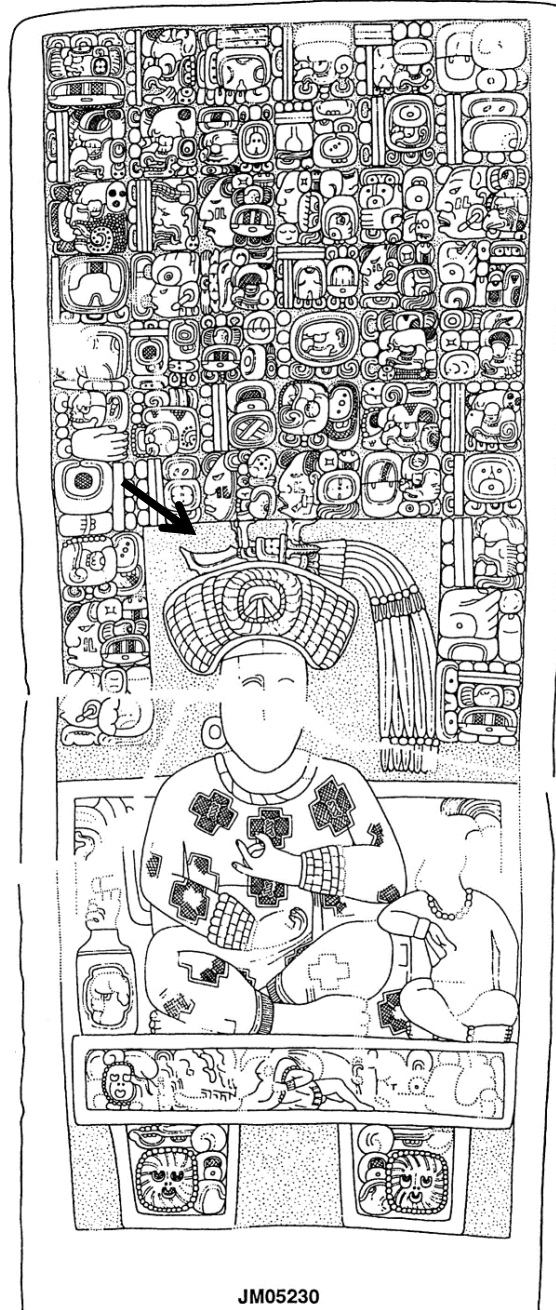
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Figure 13: Piedras Negras Stela 25

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Piedras Negras, Stela 3, Back

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JM05230

Figure 14: Piedras Negras Stela 3

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**Piedras Negras, Stela 14,
Front**

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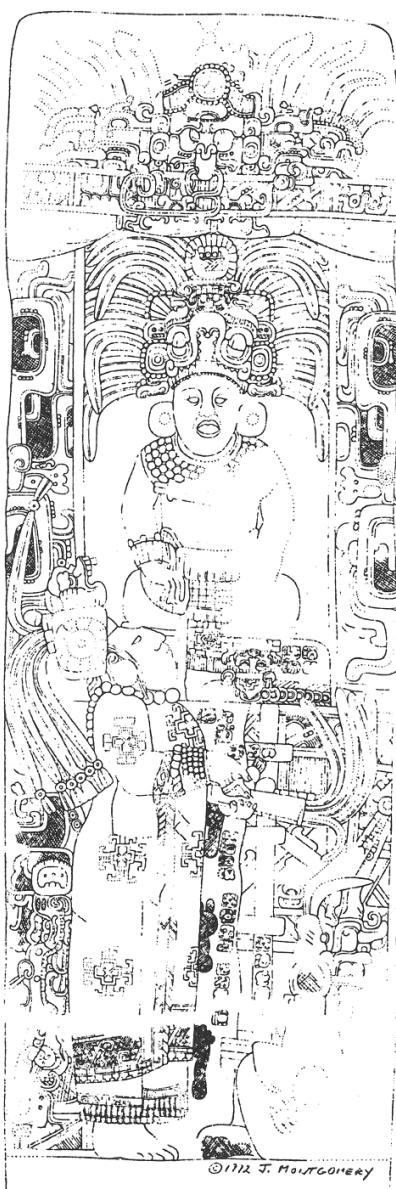


Figure 15: Piedras Negras Stela 14

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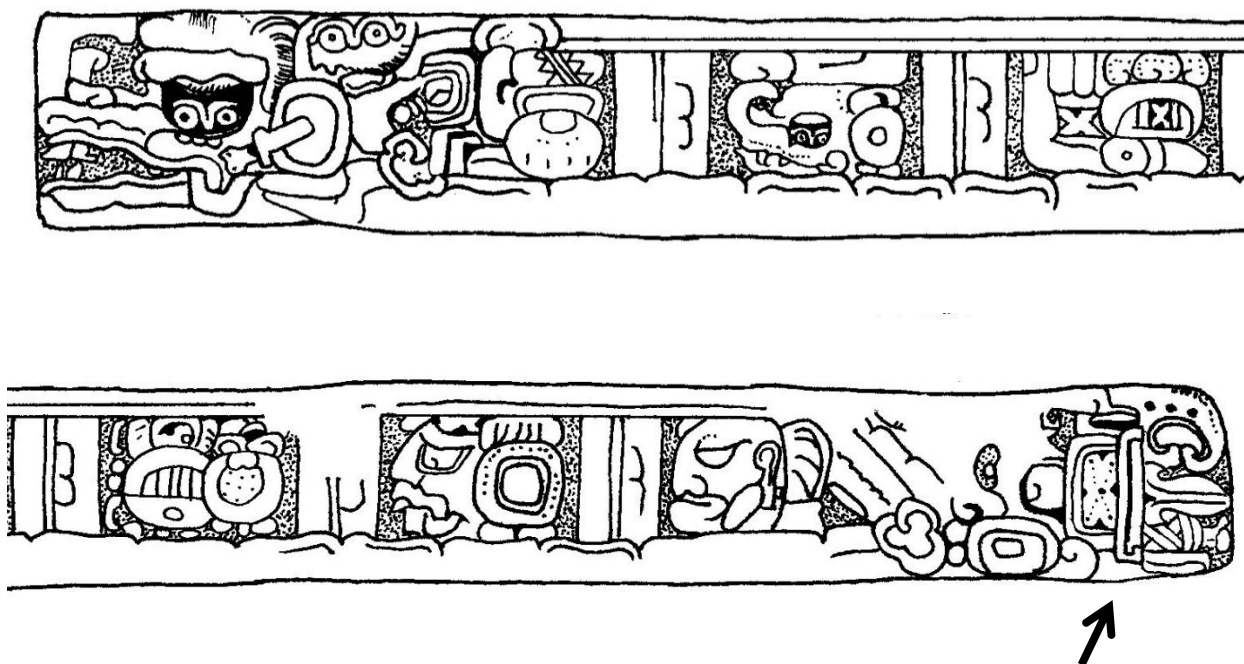


Figure 16: Palenque Palace Bench 1

Drawing by author, after Stuart (2003:Figure 1).

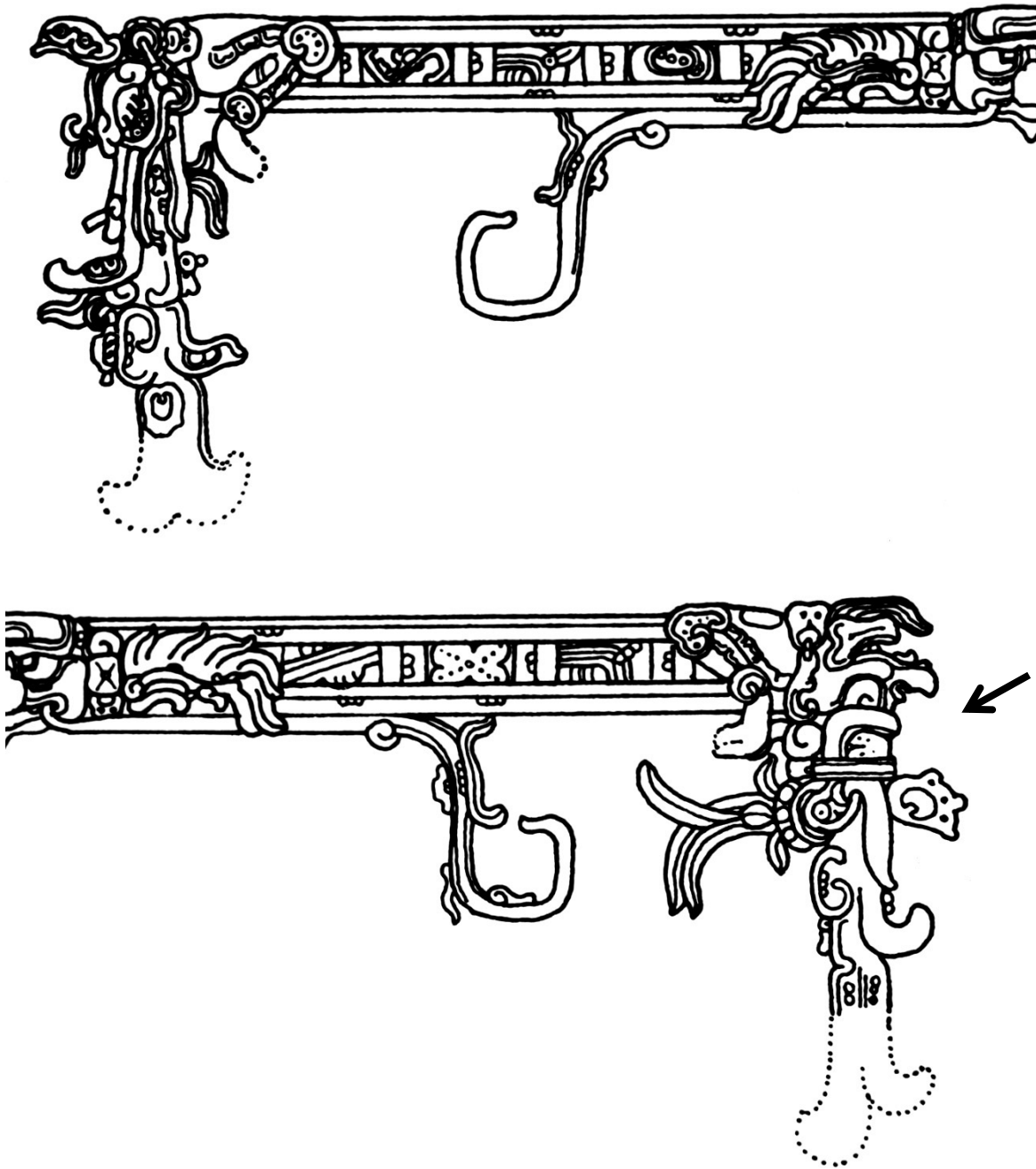


Figure 17: Palenque House E North Doorway

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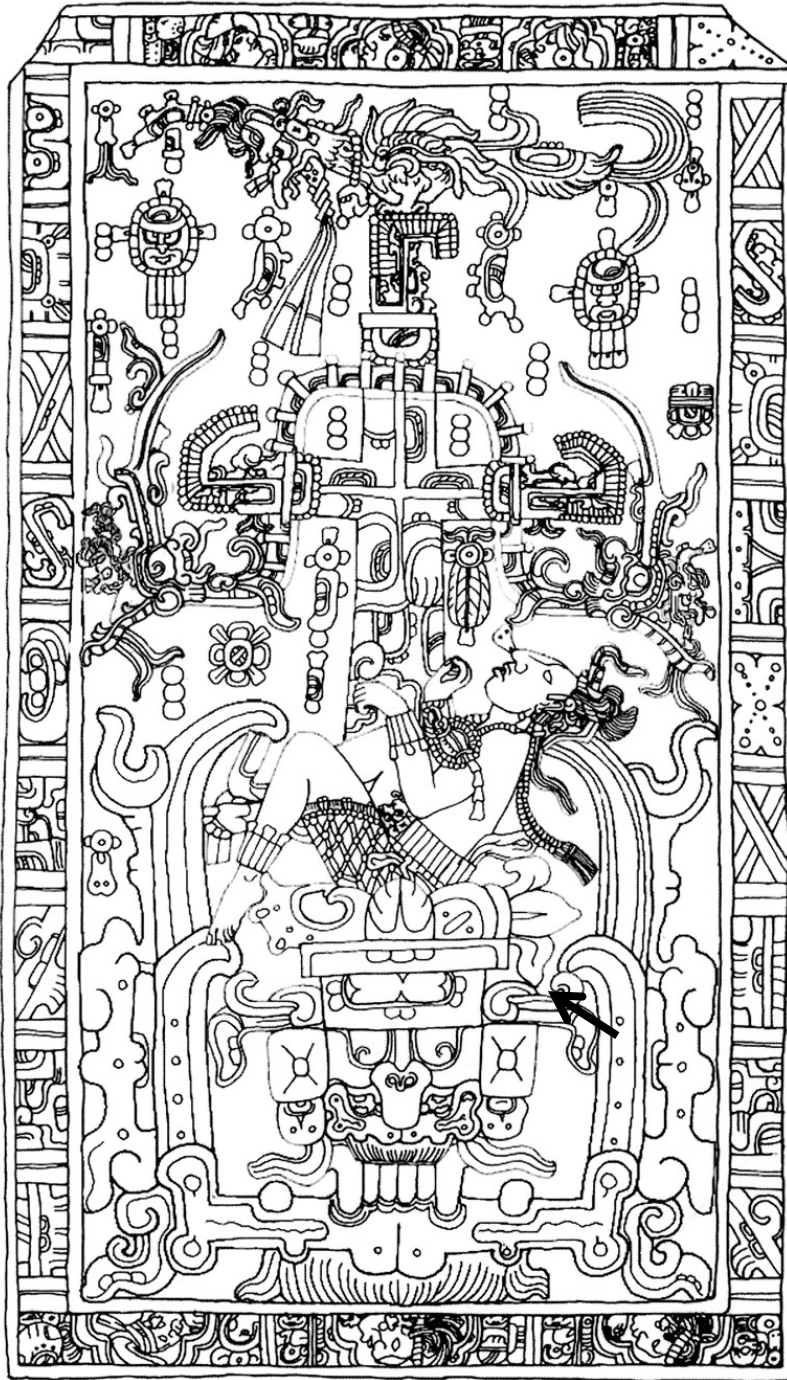


Figure 18: Palenque Temple of Inscriptions Sarcophagus Lid

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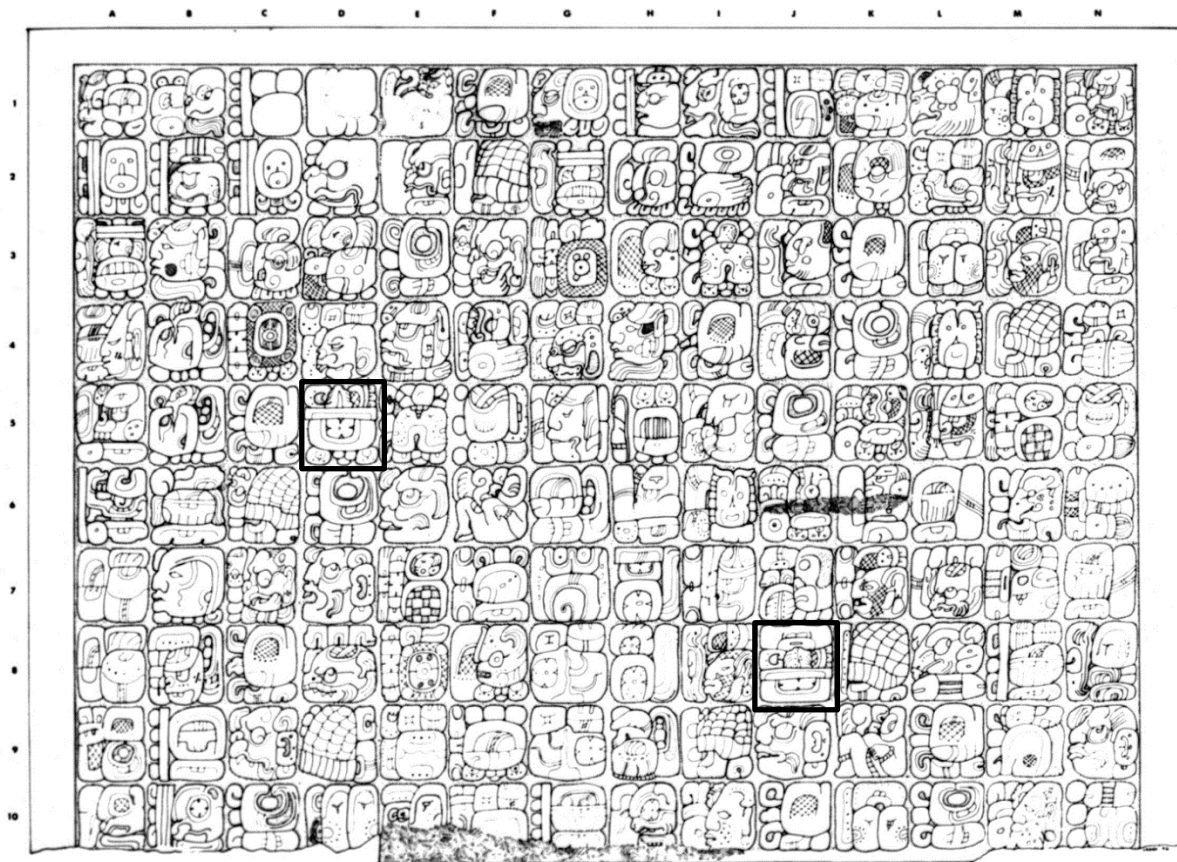


Figure 19: Palenque Temple of Inscriptions Center Tablet

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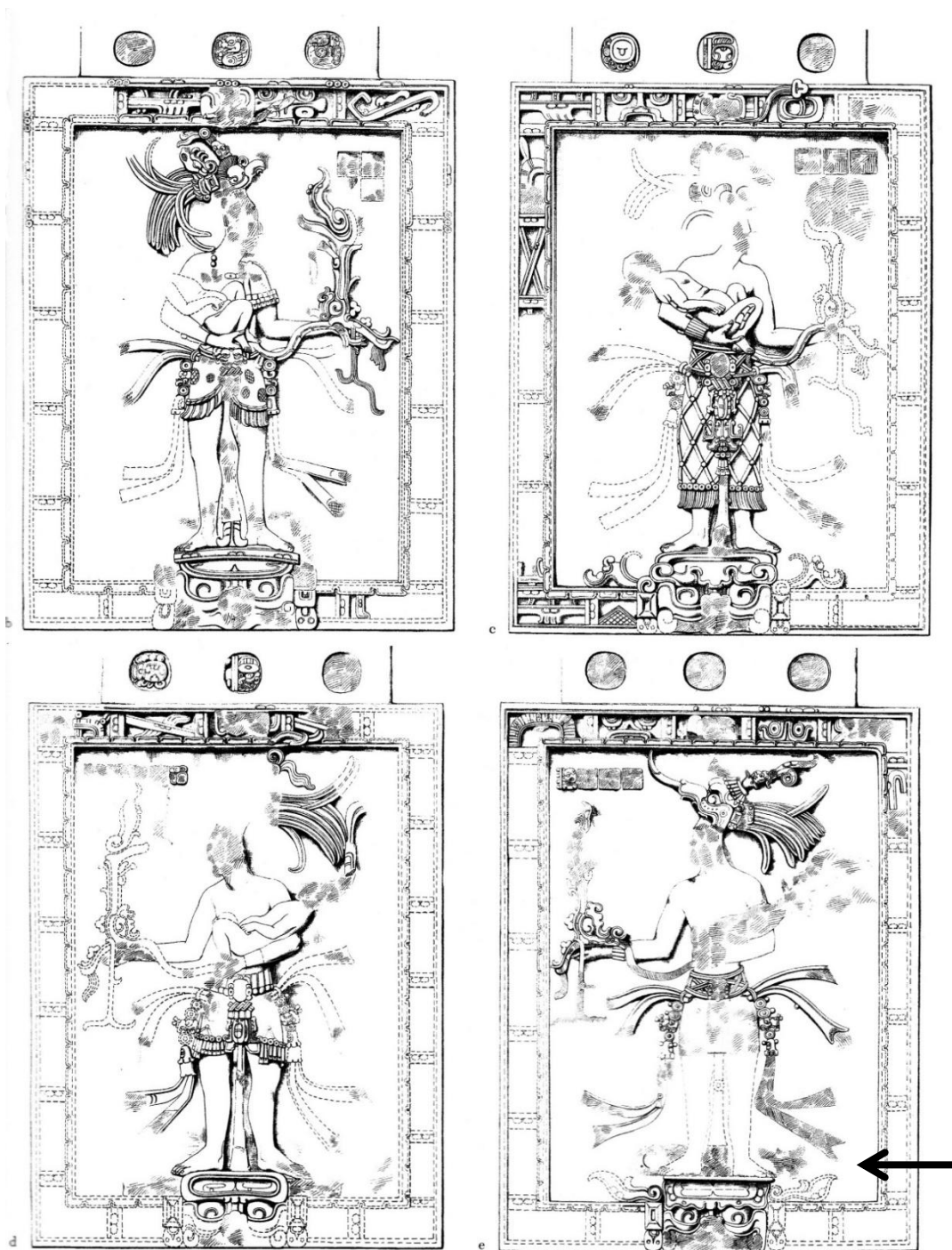


Figure 20: Palenque Temple of Inscriptions Piers b, c, d, and e

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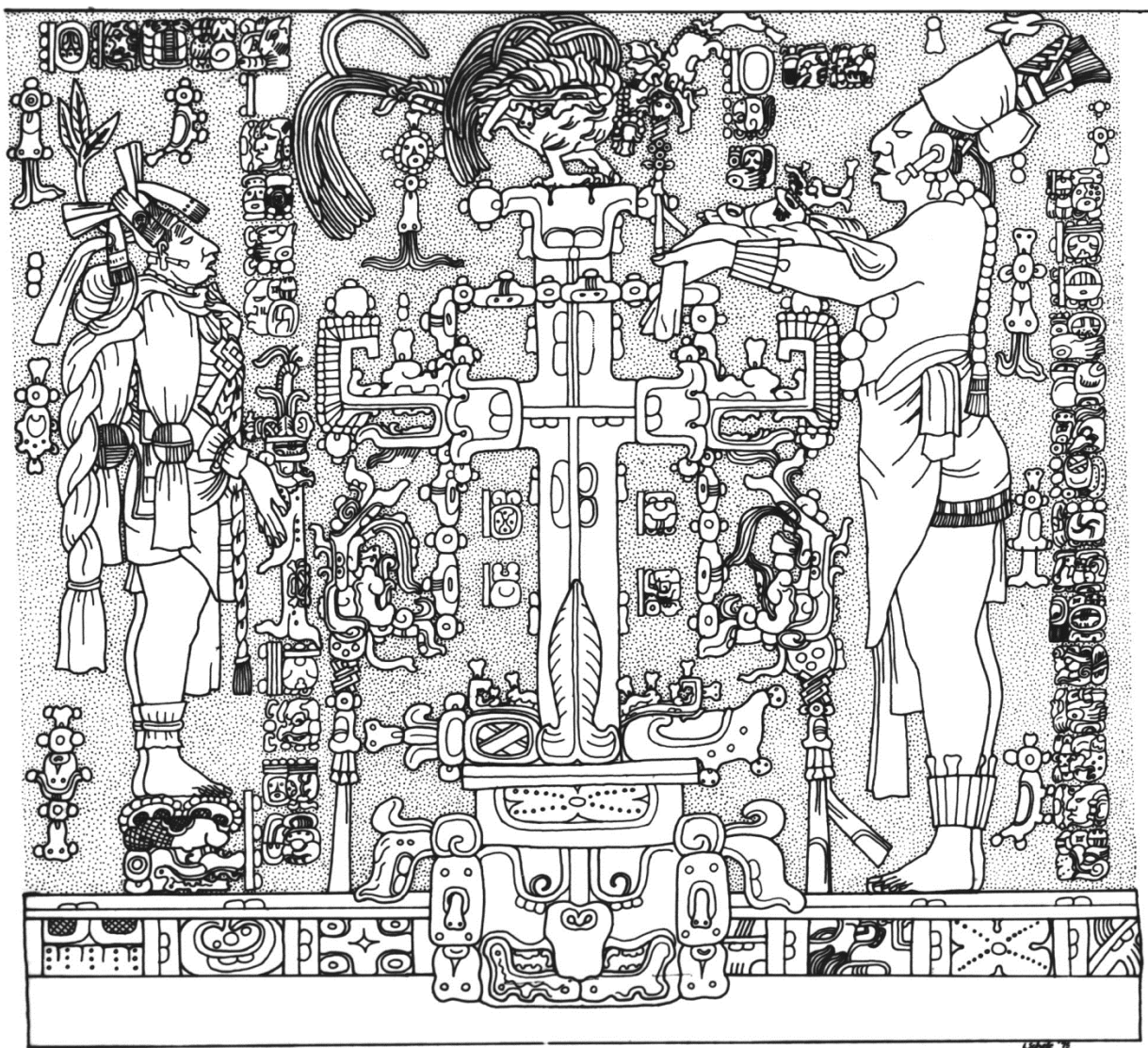


Figure 21: Palenque Temple of the Cross Tablet

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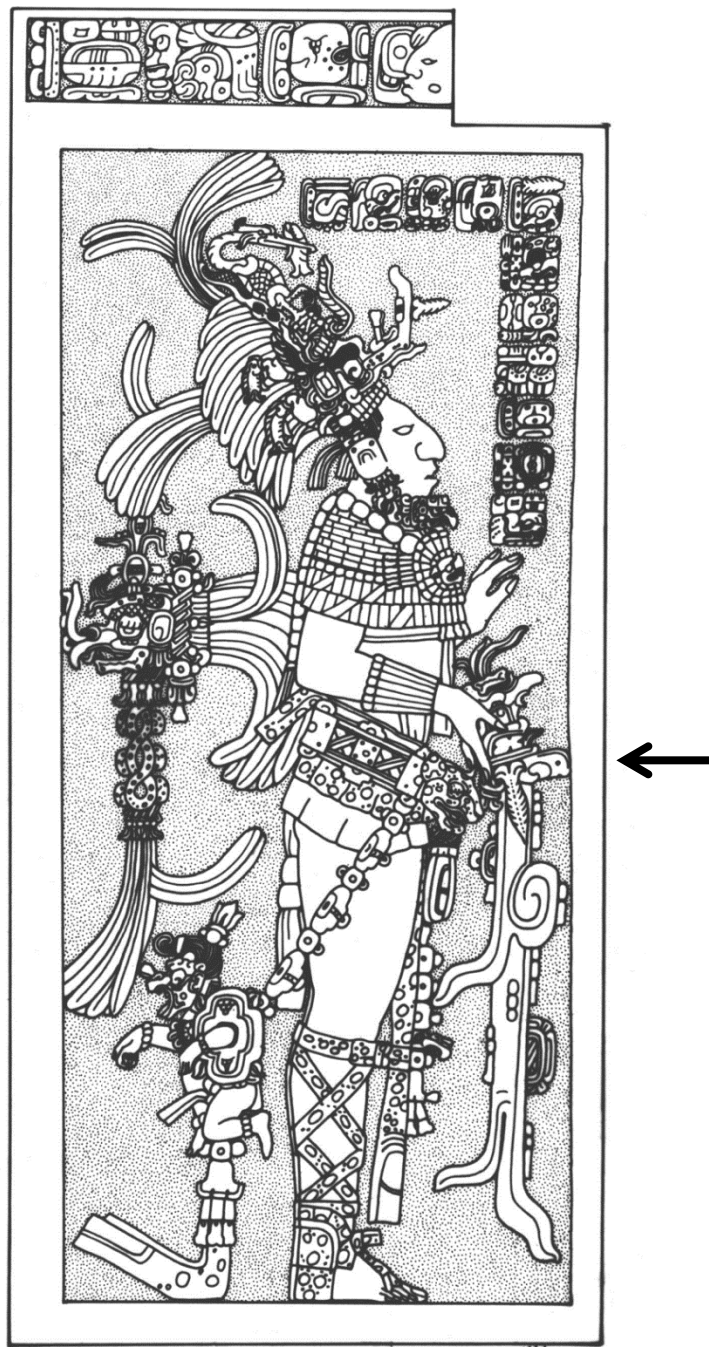


Figure 22 : Palenque Temple of the Cross West Jamb

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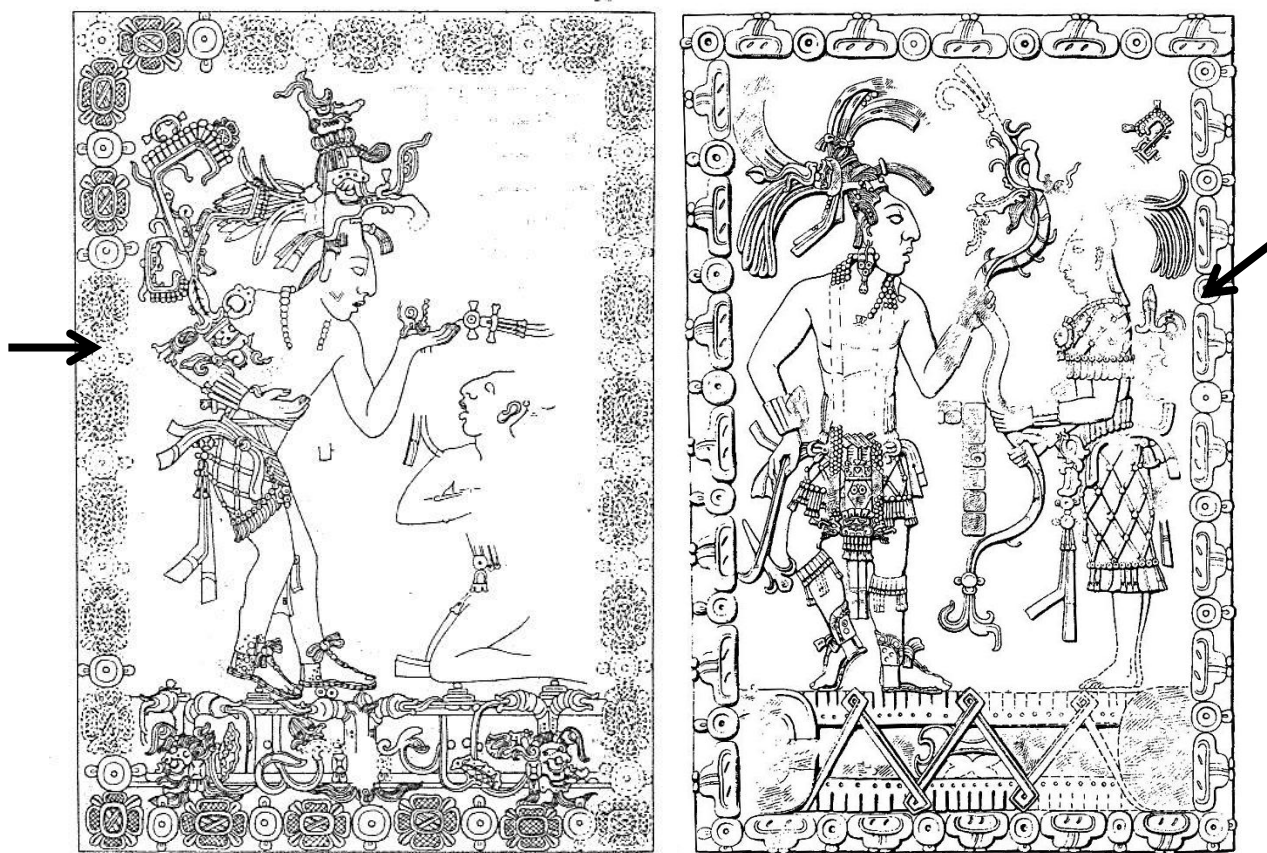


Figure 23: Palenque House D Piers c, and d

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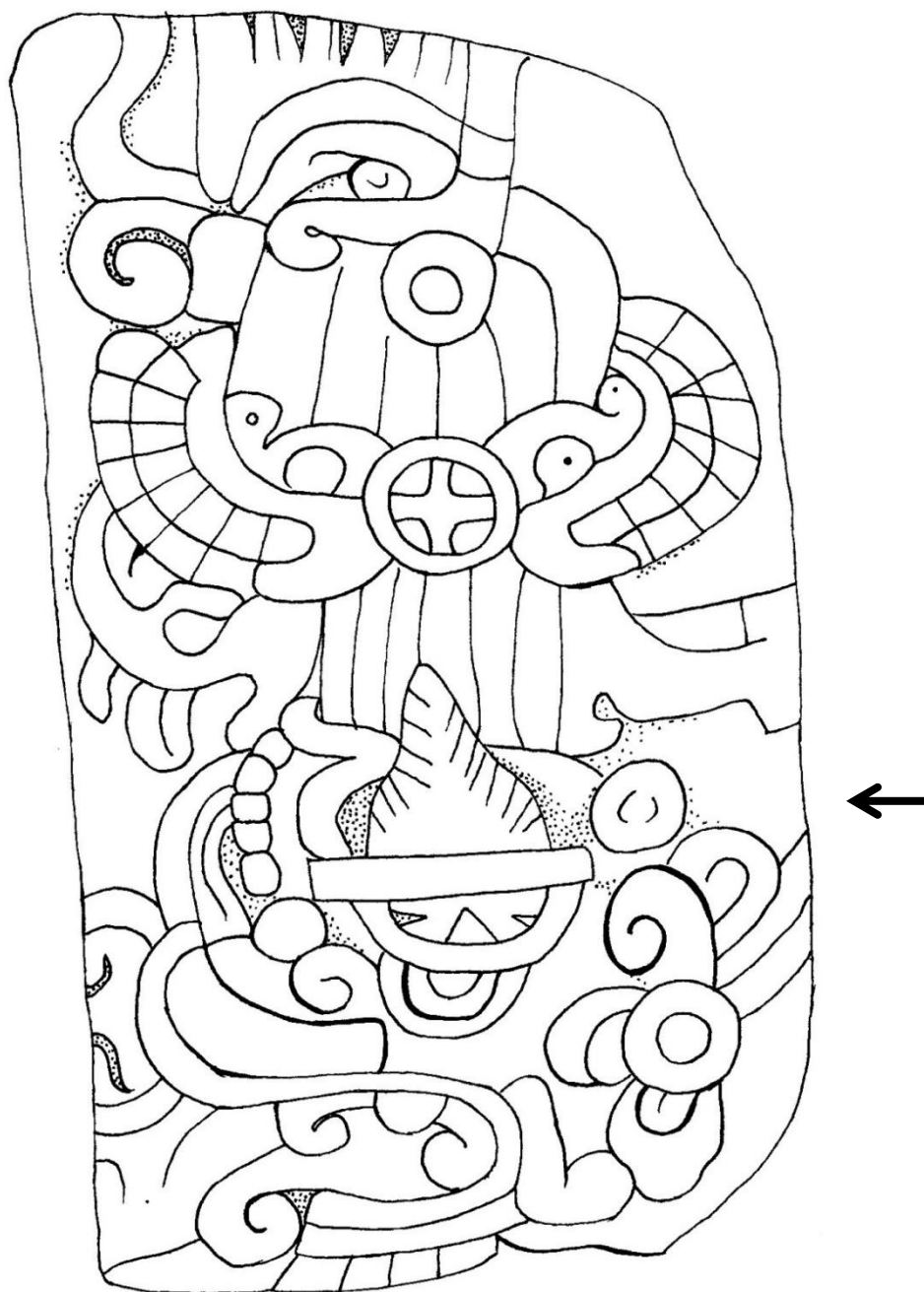


Figure 24: Copan Temple 26 Cached Jade

Drawing by author, after Schele (1987b:Figure 1).

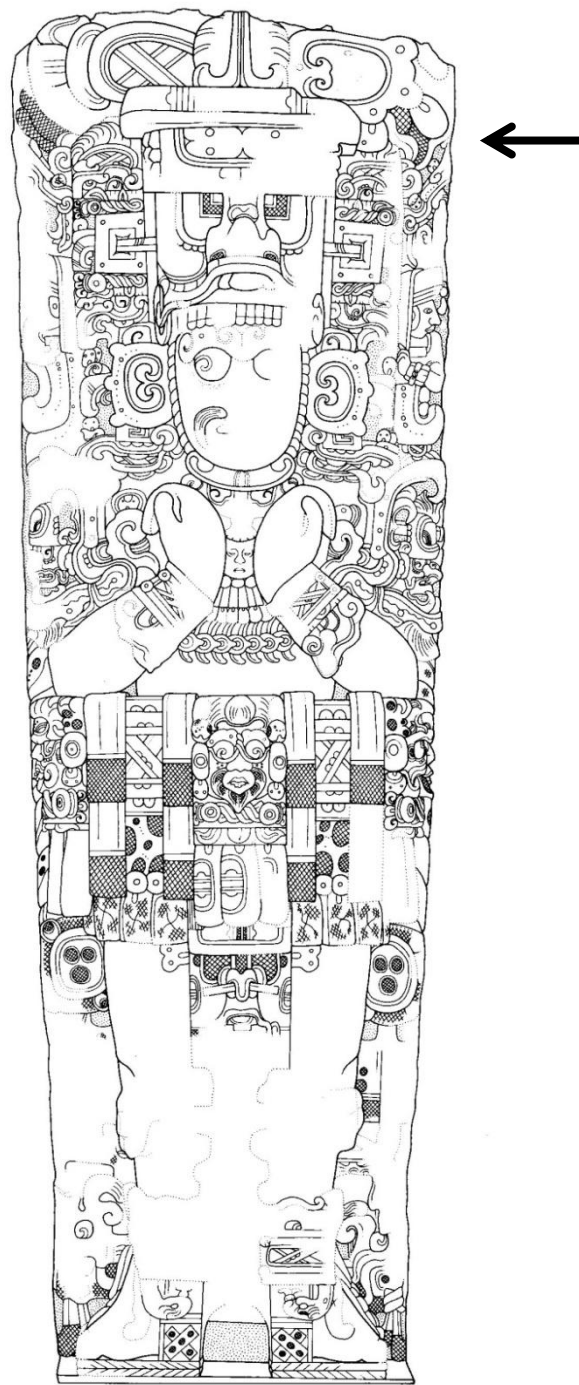


Figure 25: Copan Stela I (CPN 18)

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Copan, Ball Court BII, Center Marker

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JM00600

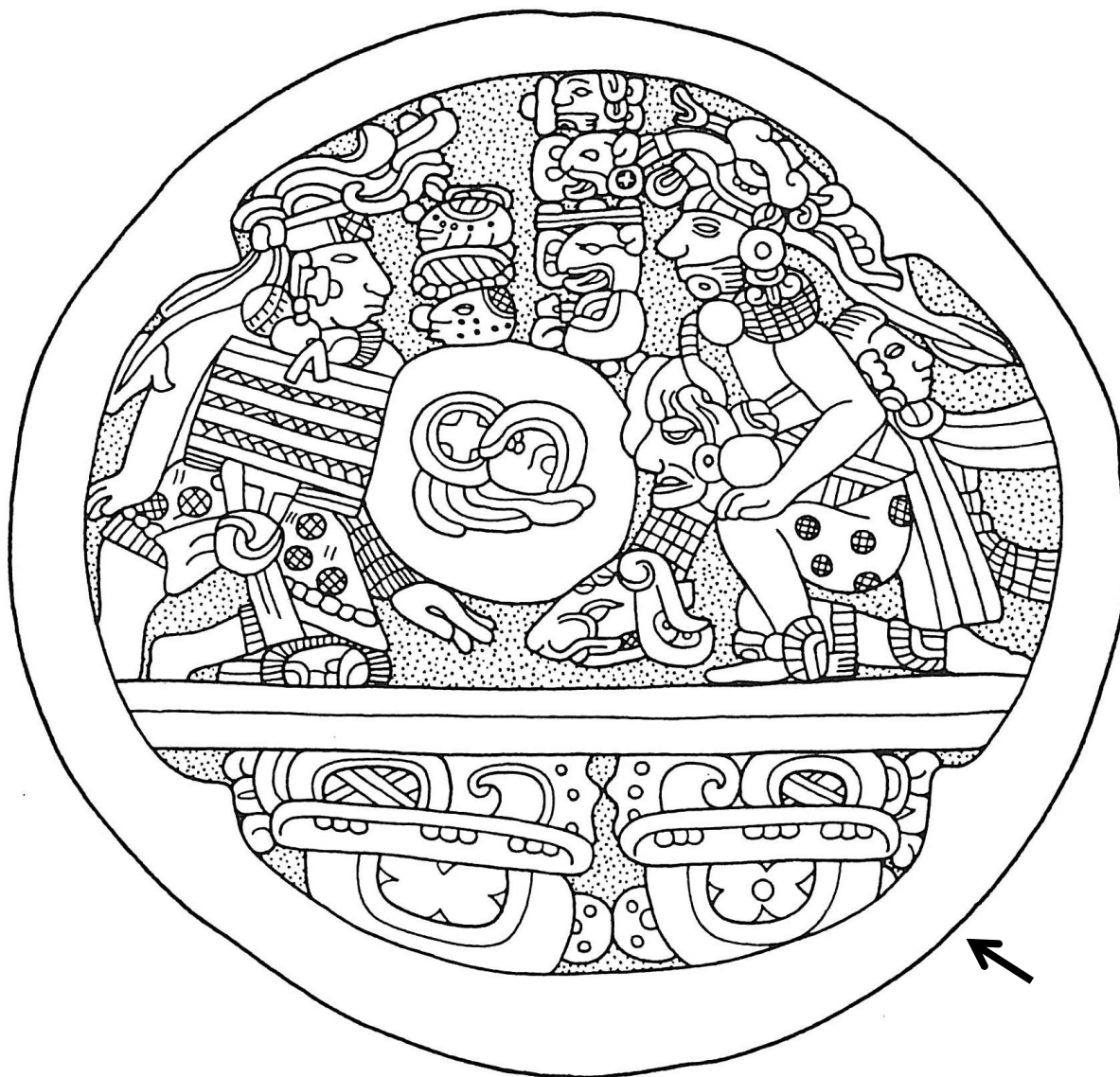


Figure 26: Copan Ballcourt A-IIb Center Marker

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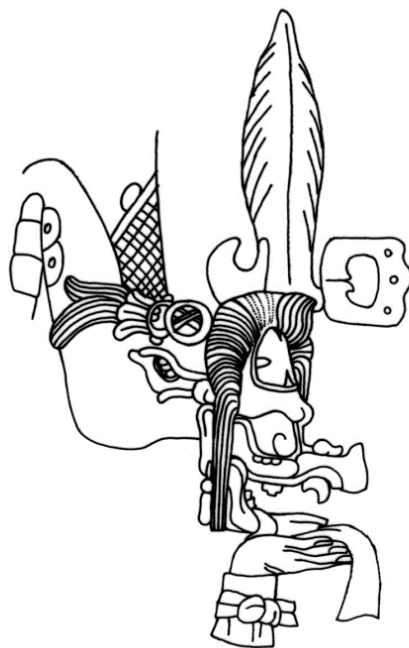
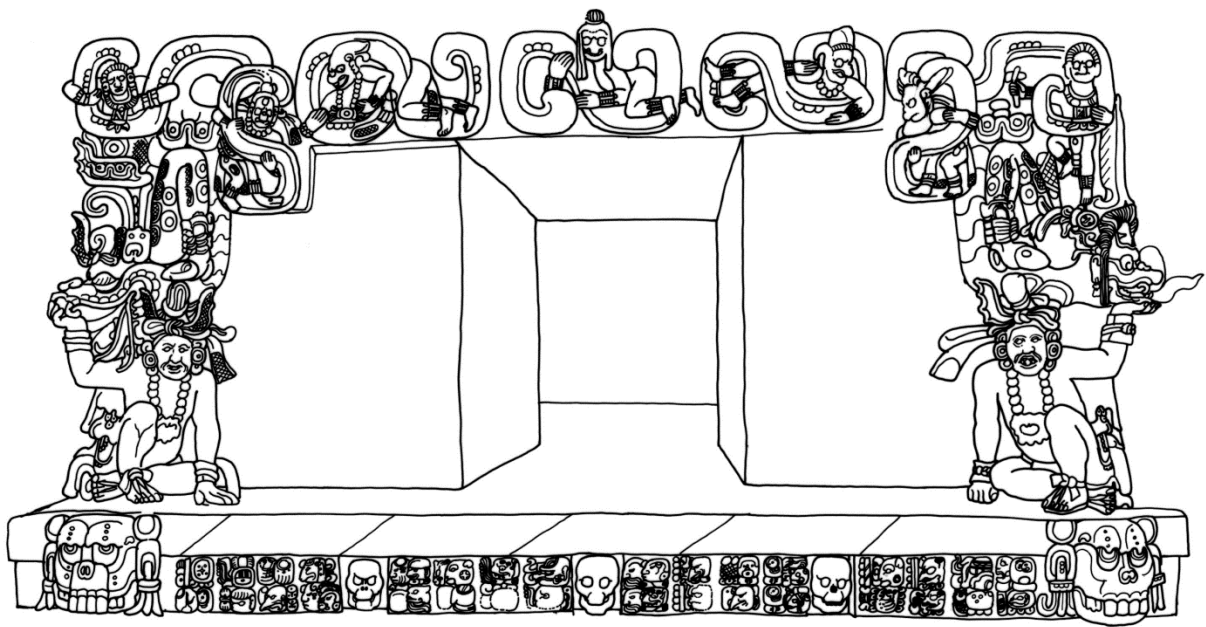


Figure 27: Copan Structure 10L-22

Drawings by Linda Schele © David Schele, courtesy Foundation for the Advancement of Mesoamerican Studies, Inc., www.famsi.org.

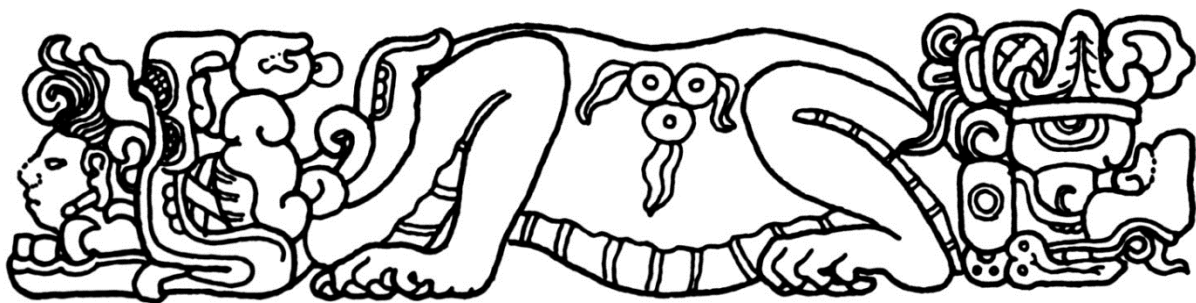


Figure 28: Copan Altar D' (CPN 82)

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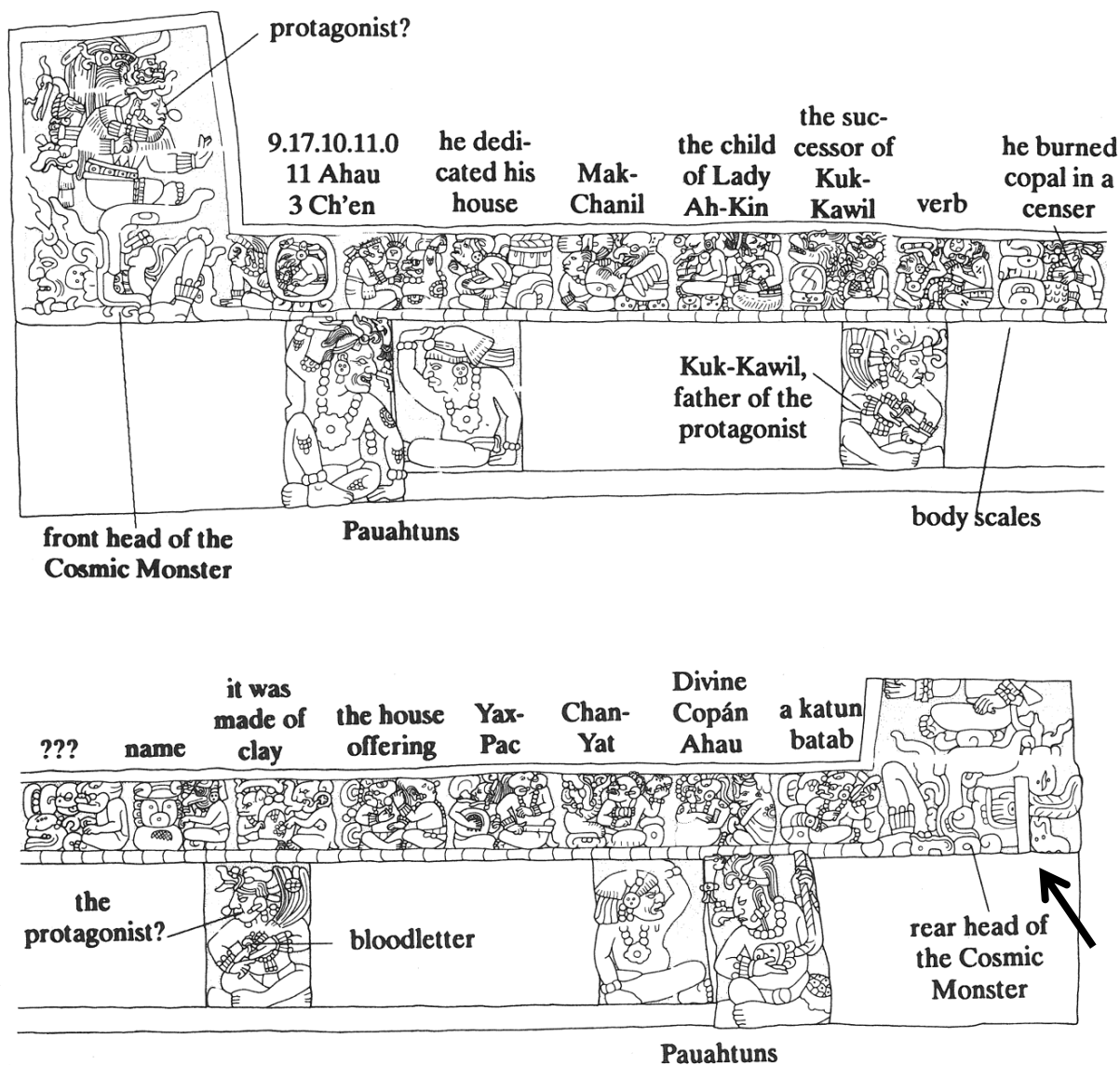


Figure 29: Copan Structure 9N-82 Hieroglyphic Bench

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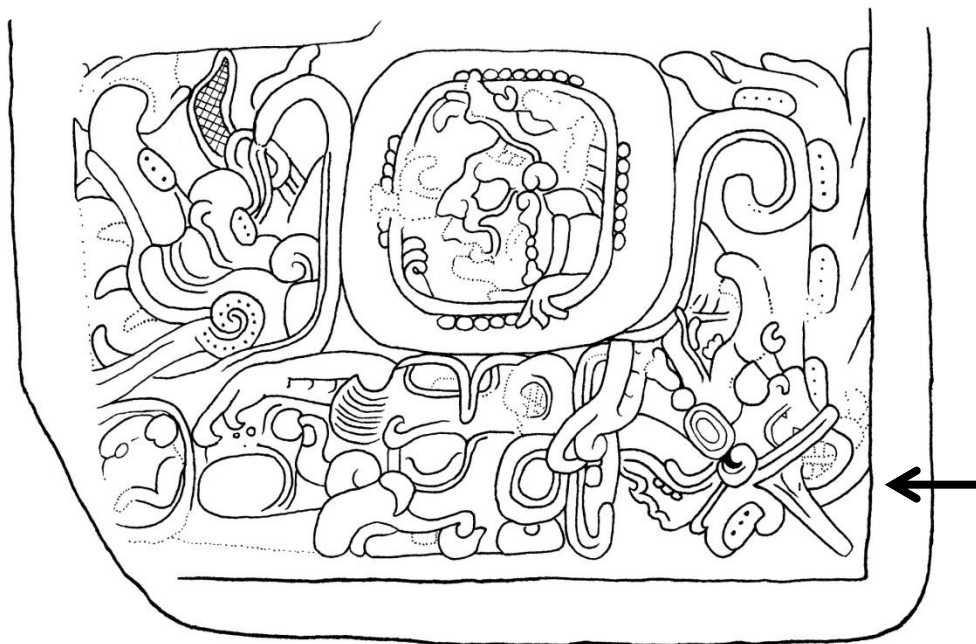


Figure 30: Hieroglyphic Stairway 3 Step III

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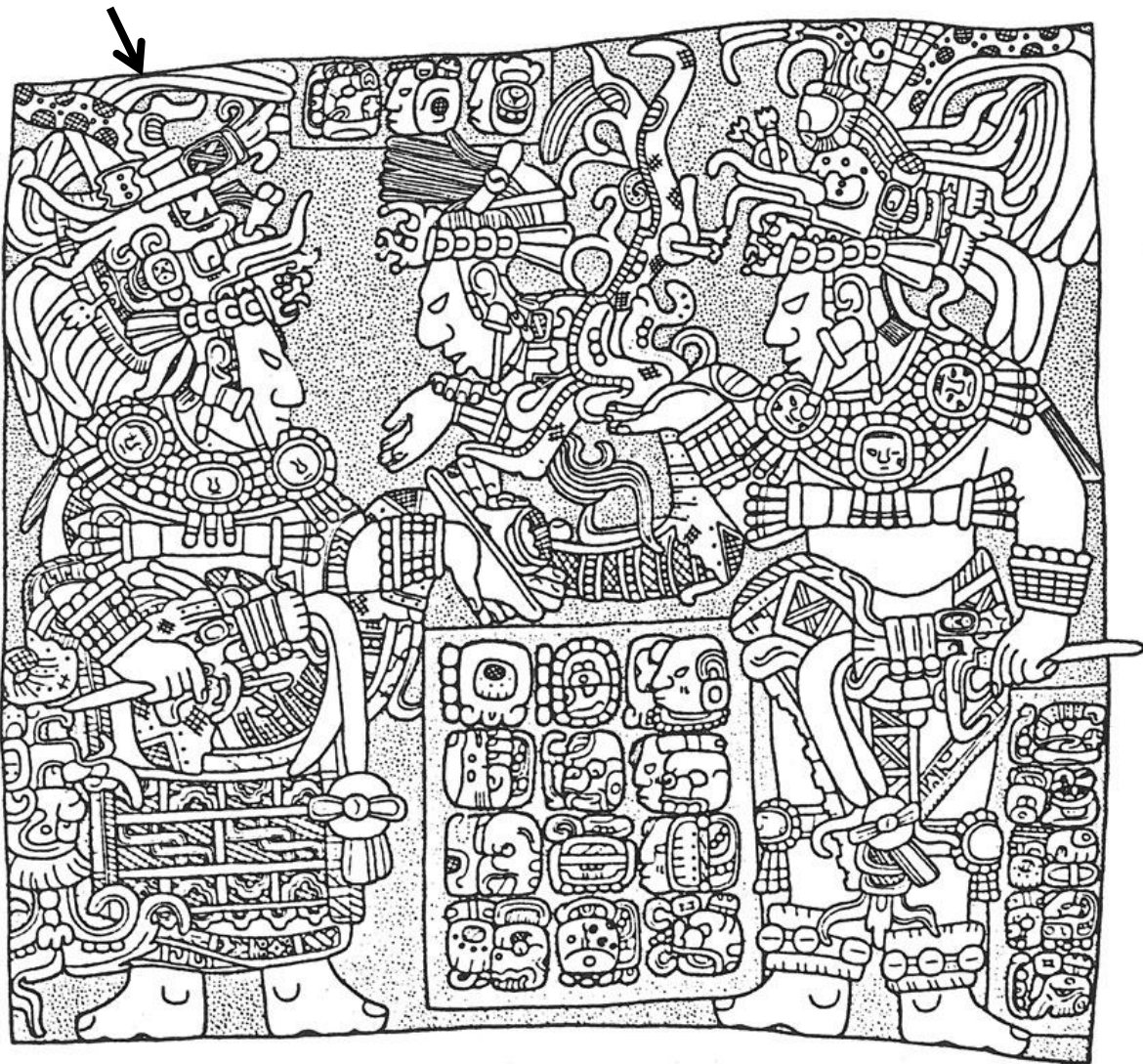


Figure 31: Yaxchilan Lintel 14

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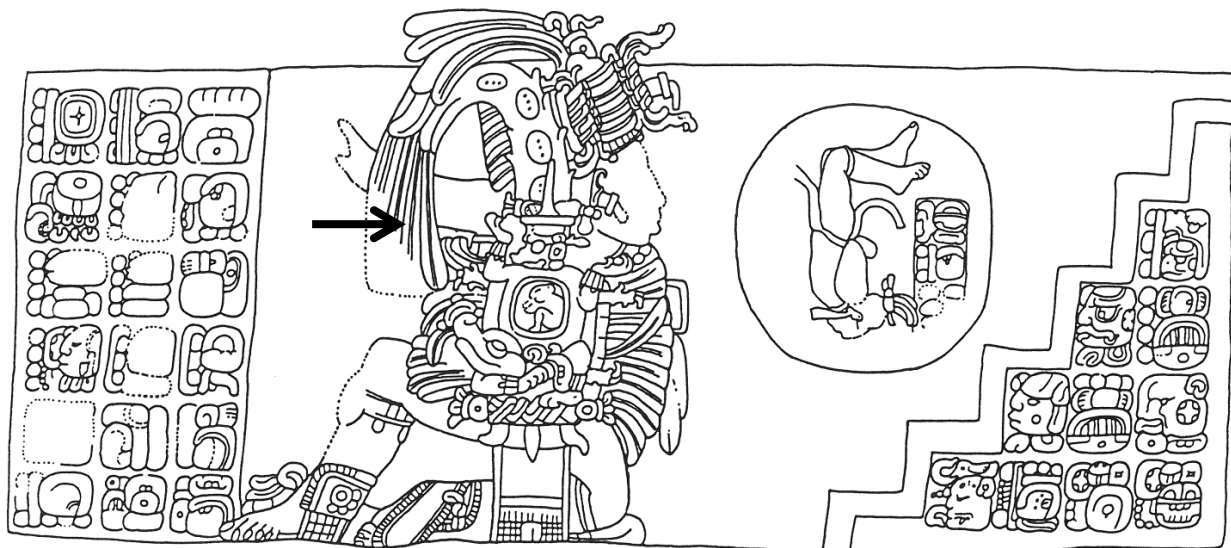


Figure 32: Yaxchilan Hieroglyphic Stairway 2 Step VIII

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El Peru, Stela 34, Front Upper Registers

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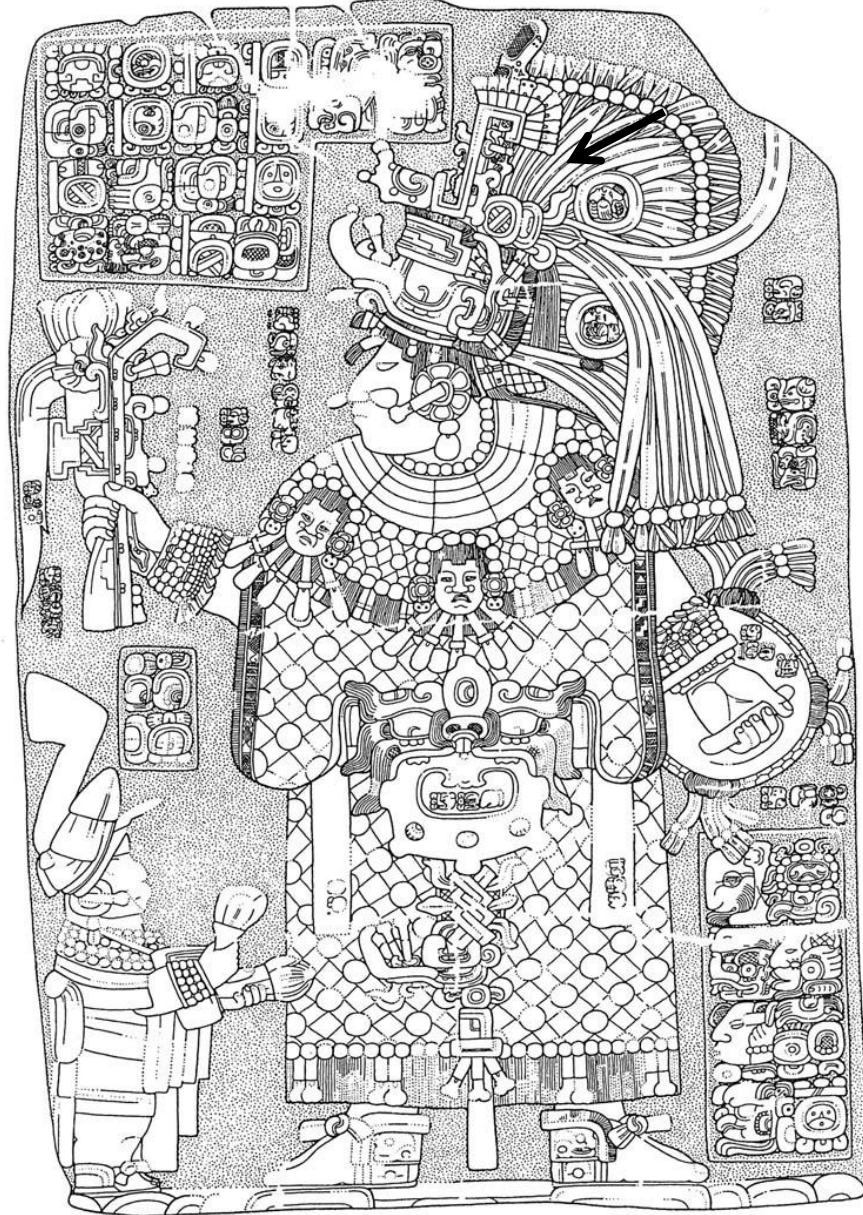


Figure 33: El Peru Stela 34

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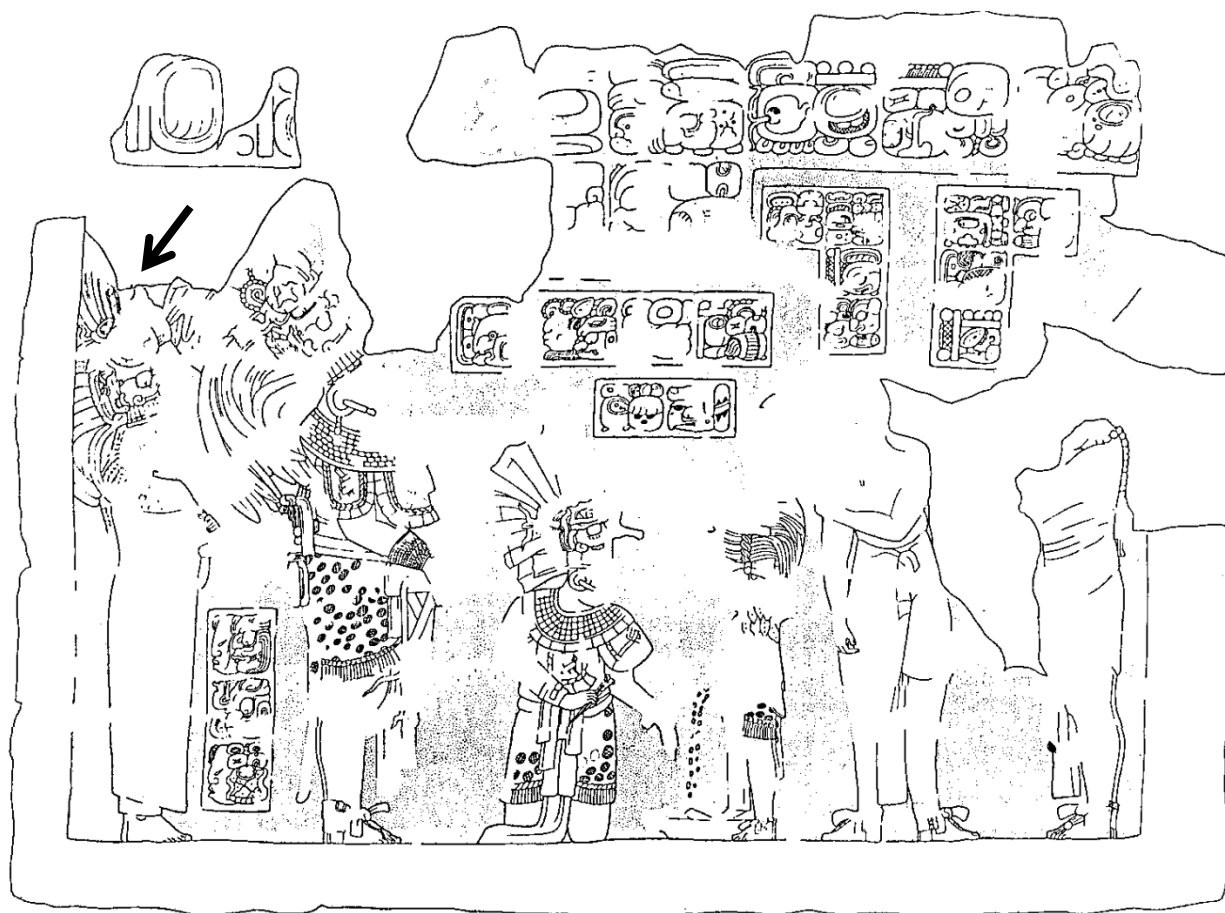


Figure 34: Dos Pilas Panel 19

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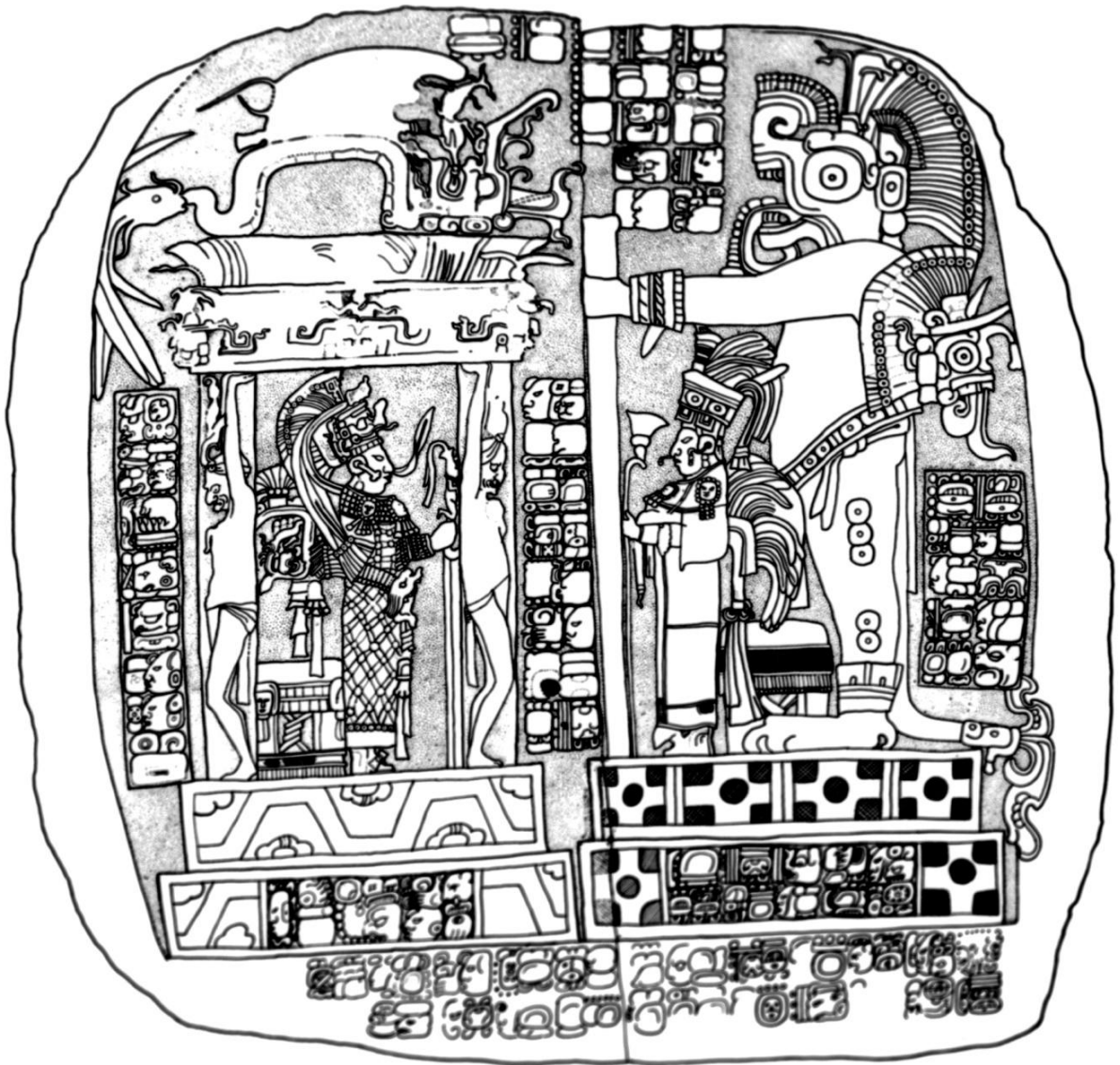


Figure 35: Site Q Altar 1

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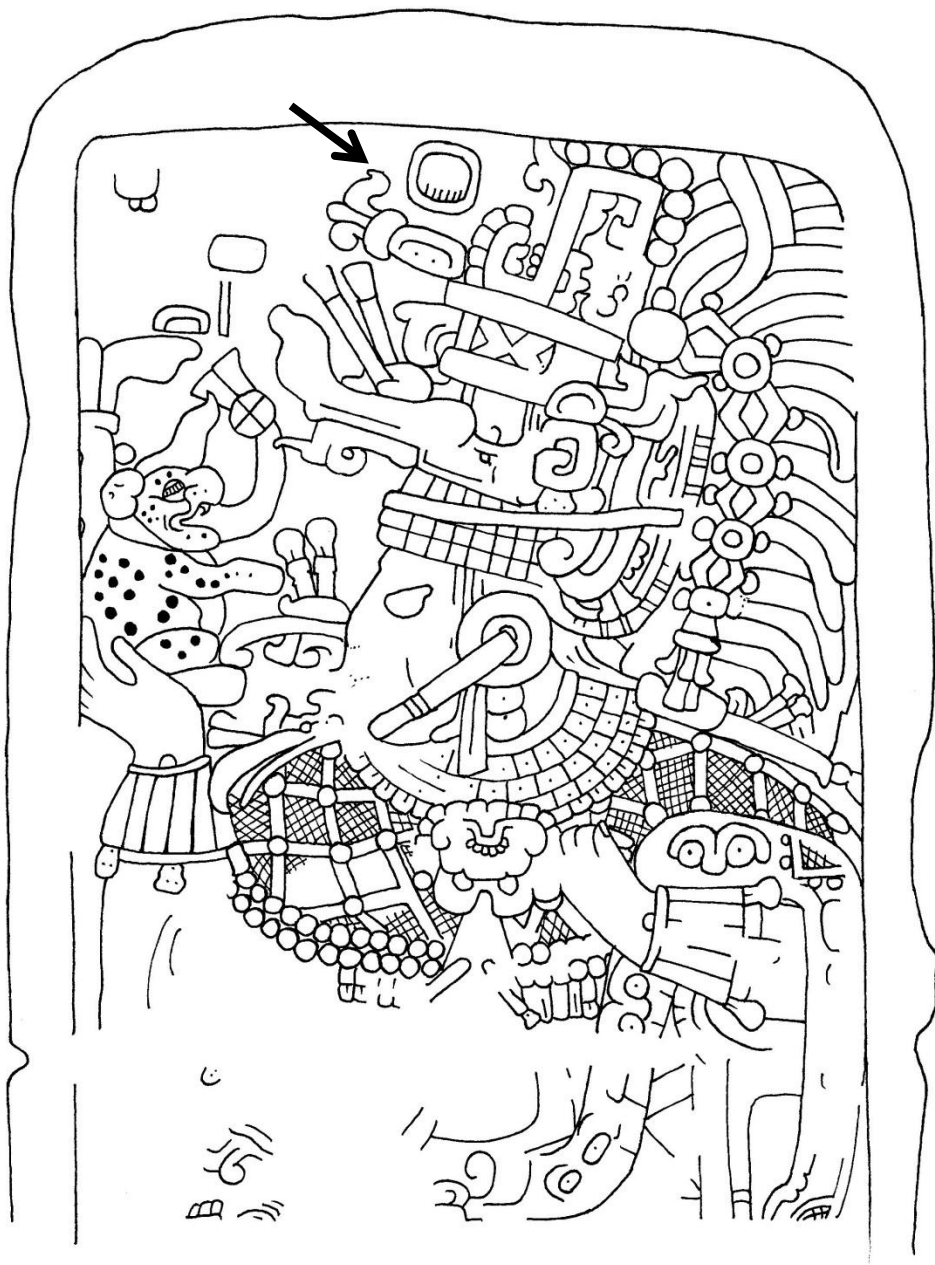


Figure 36: Xultun Stela 24, detail

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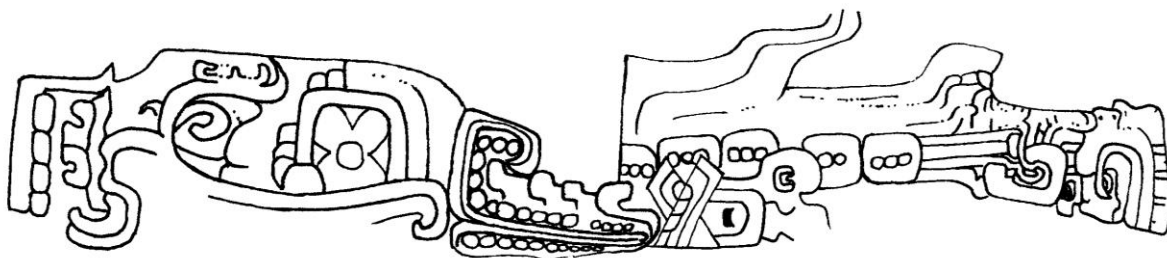


Figure 37: Quirigua Zoomorph B, detail

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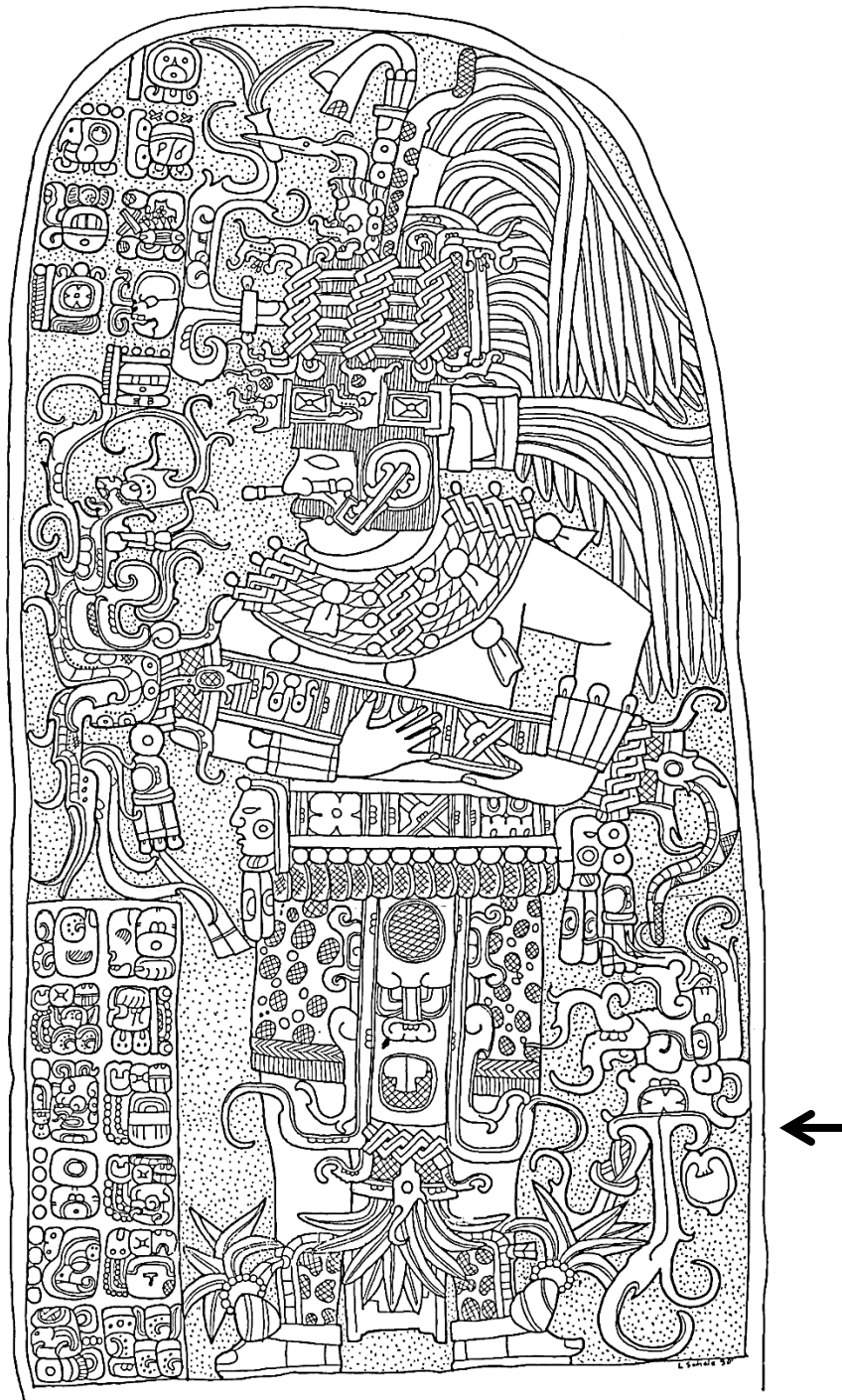
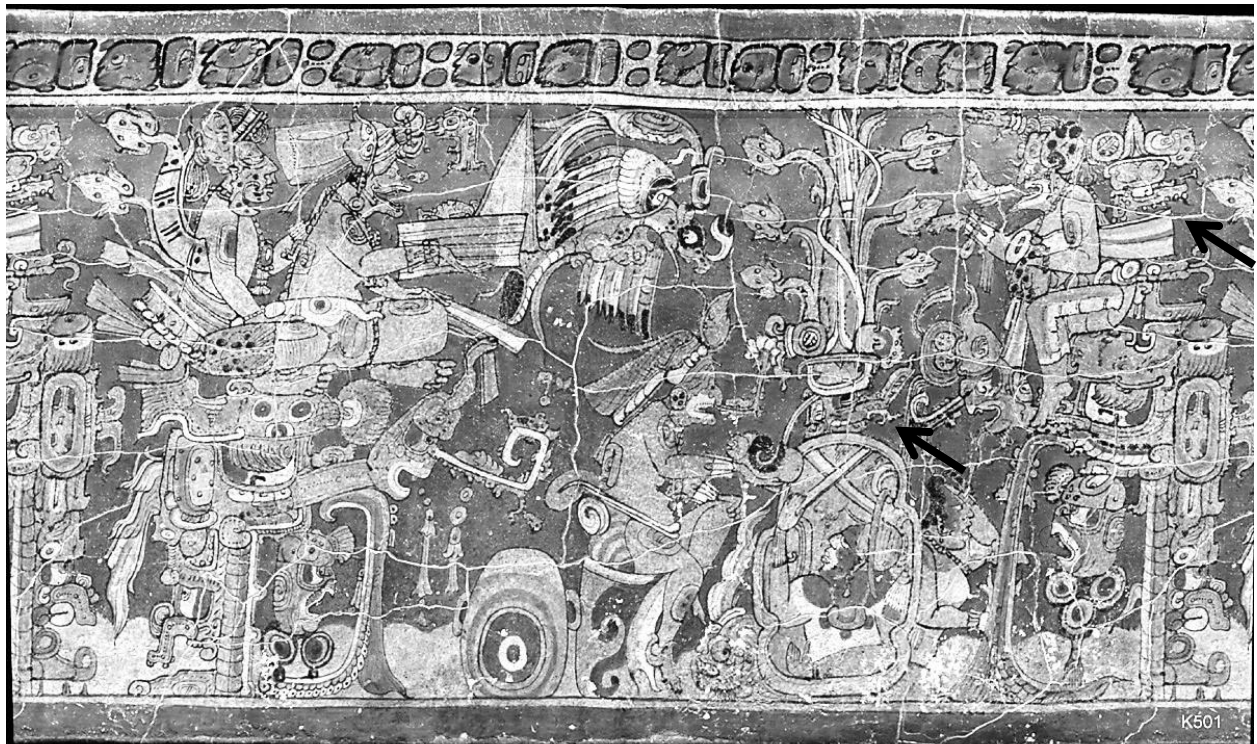


Figure 38: Seibal Stela 10

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Photograph © Justin Kerr File no. K501

Figure 39: K501

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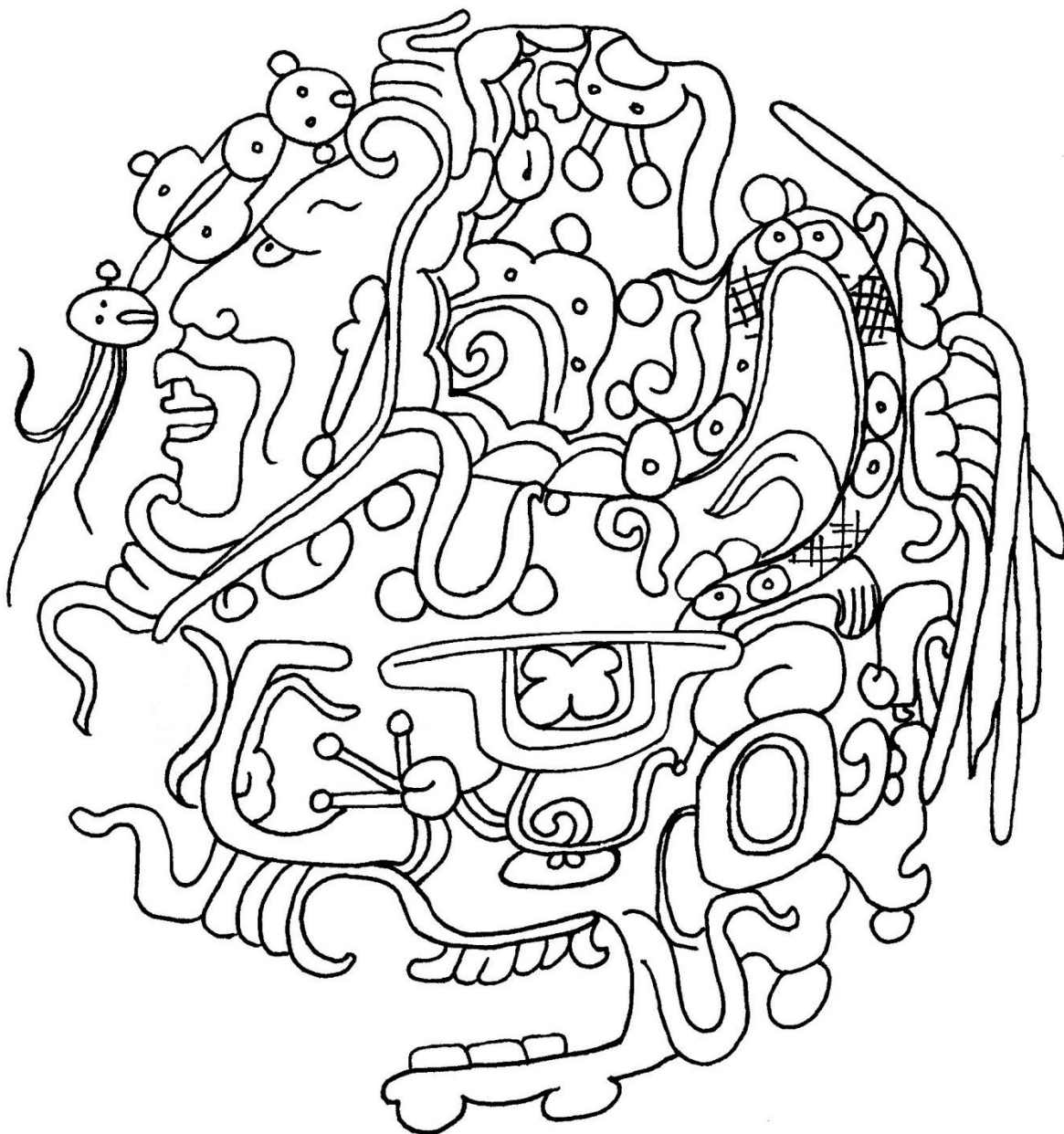
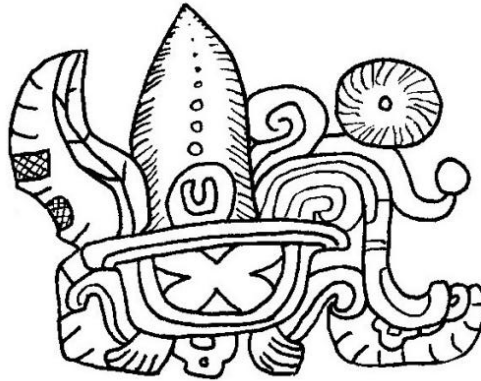
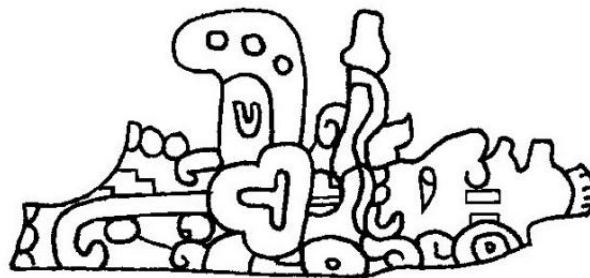


Figure 40: K1270, detail

Drawing by author.



A



B

Figure 41: Deletaille Tripod, detail

Drawings by author.

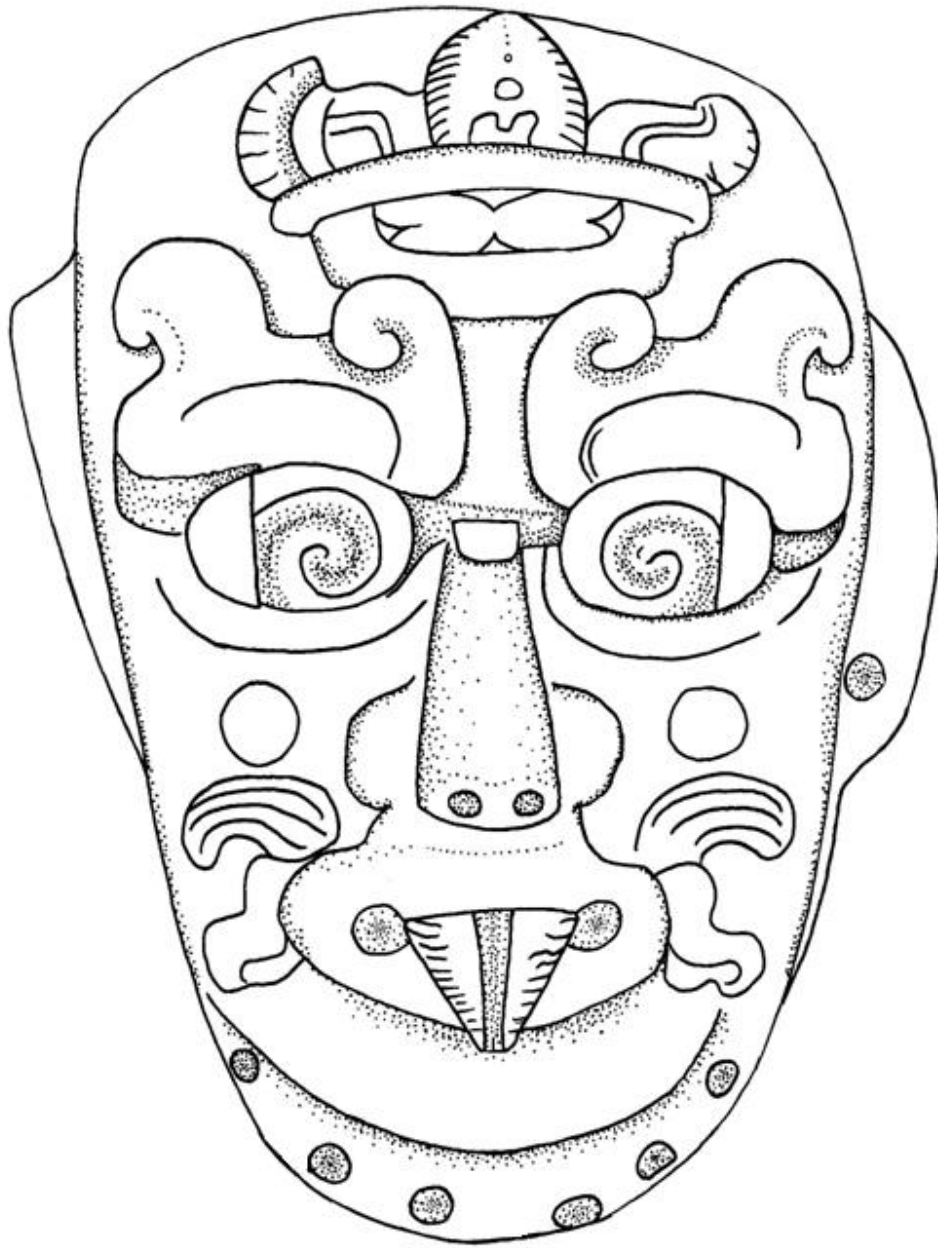


Figure 42: Wray Collection GI Mask

Drawing by author, after Coe and Kerr (1997:Plate 21).

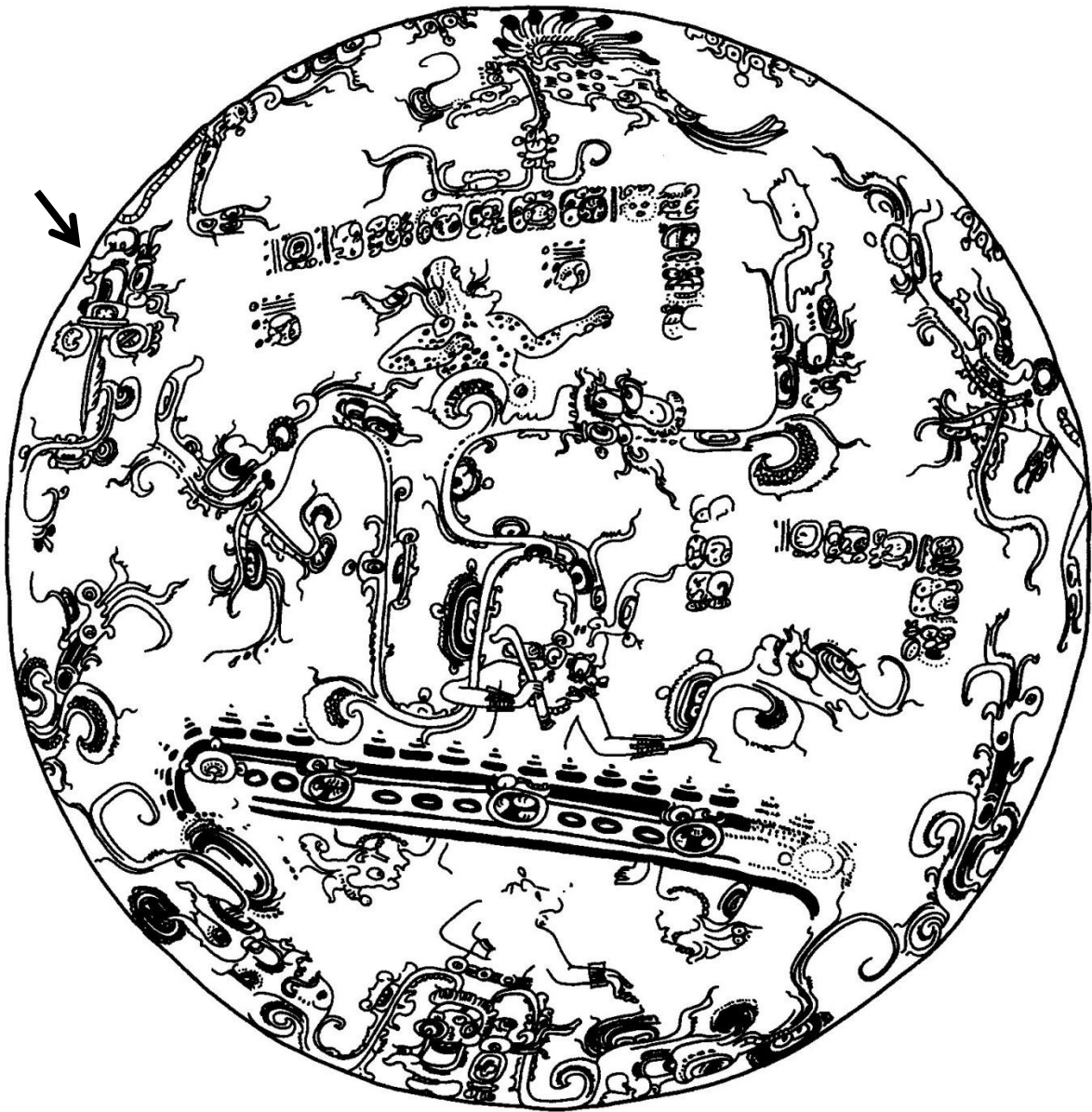


Figure 43: The Cosmic Plate (K1609)

Drawing by Matthew Looper.

Lightning Warrior: Maya Art and Kingship at Quirigua, Figure 2.25.

© 2003 University of Texas Press.

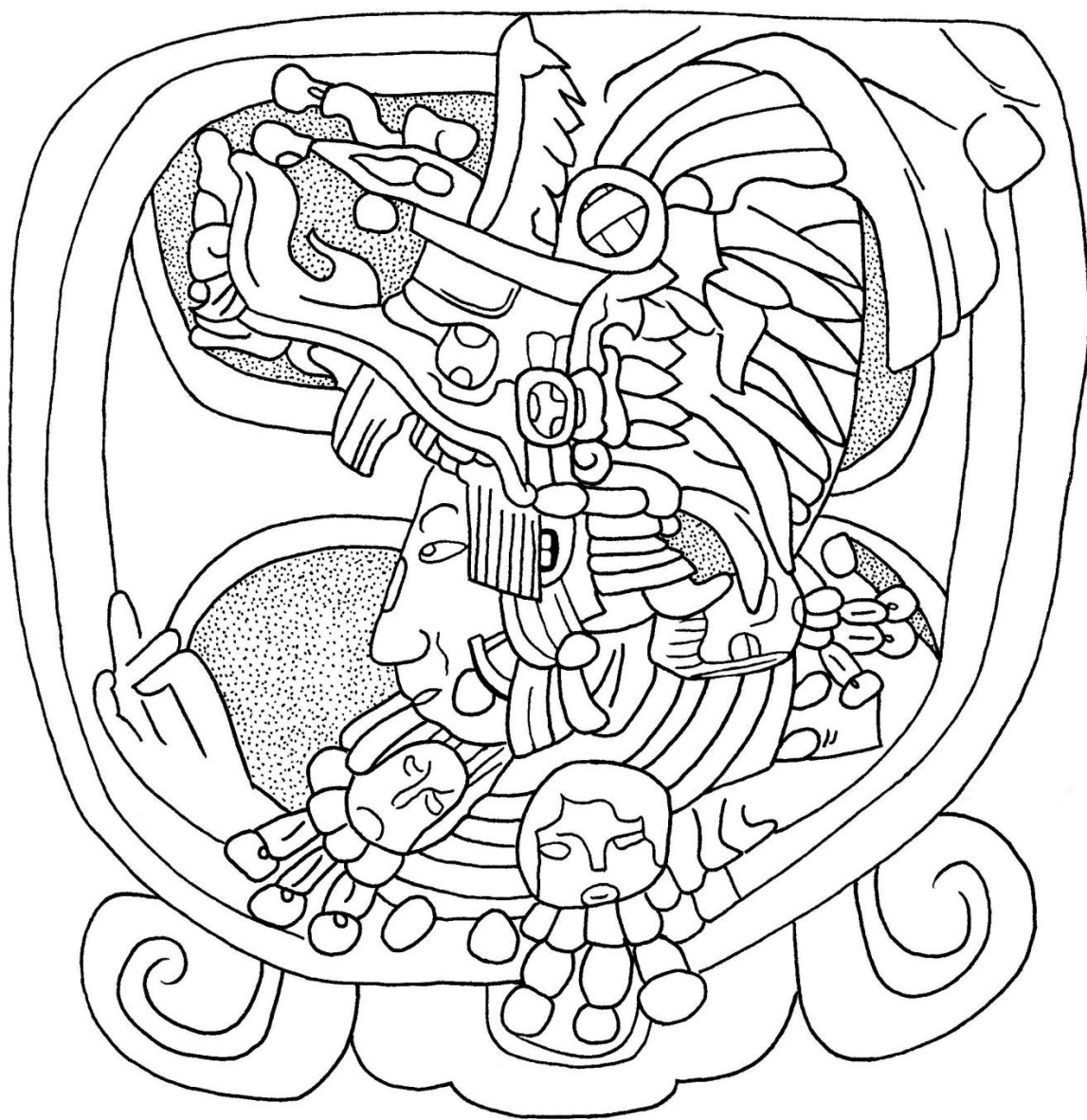


Figure 44: Calakmul area Lidded Vase, detail

Drawing by author.



Figure 45: Tzakol Phase Cache Vessels

Drawings by author, after Hellmuth (1987: Figures 8, 9, 10, 161).

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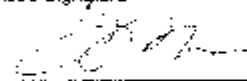
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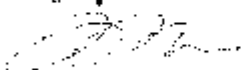
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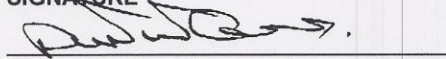
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