

Figure 6.1- Zapotec genealogical slabs found in tombs.

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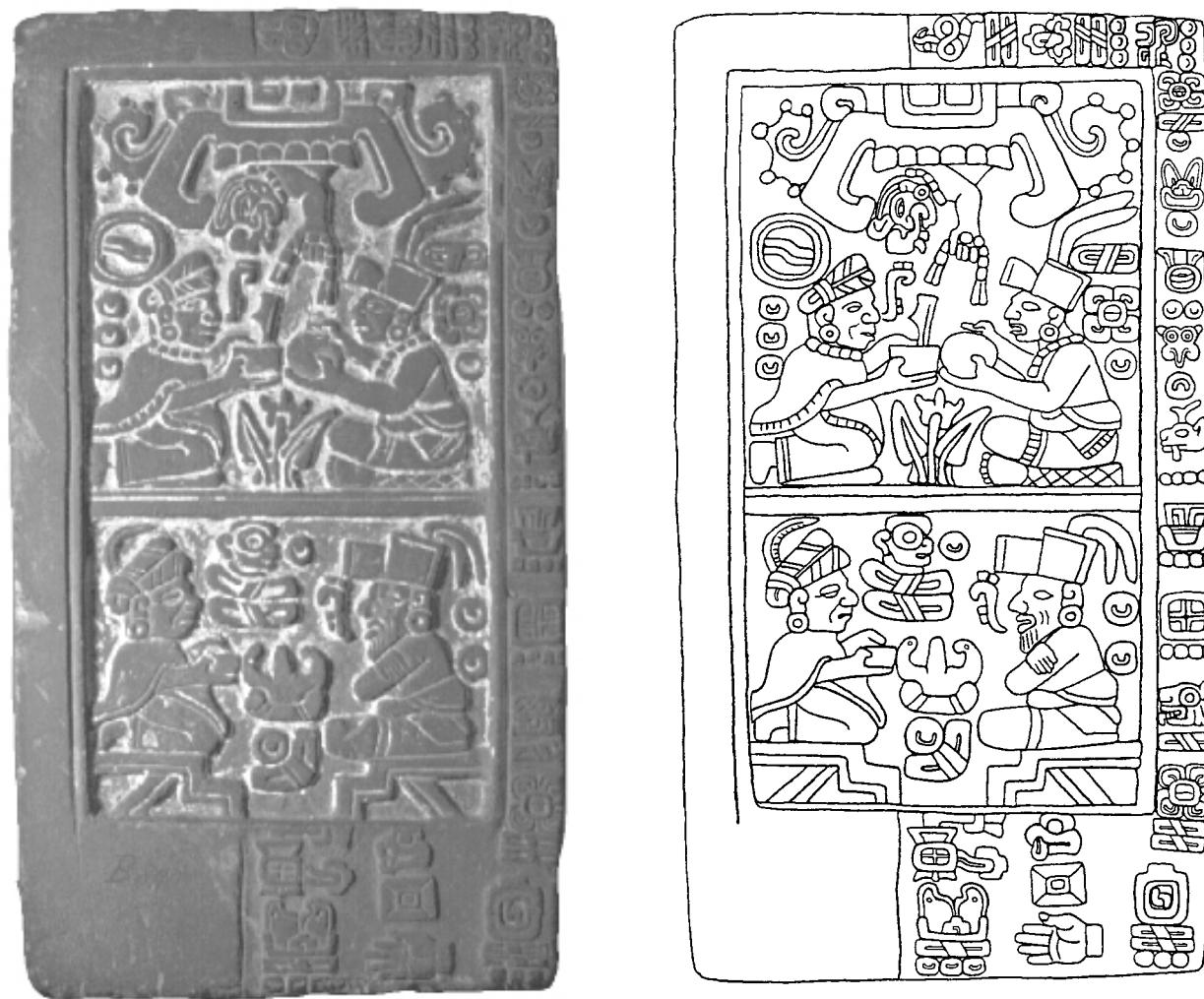


Figure 6.2- Carved slab of unknown provenience in the Museo Nacional de Antropología e Historia (cat. no. 6-6059) (height 60 cm).

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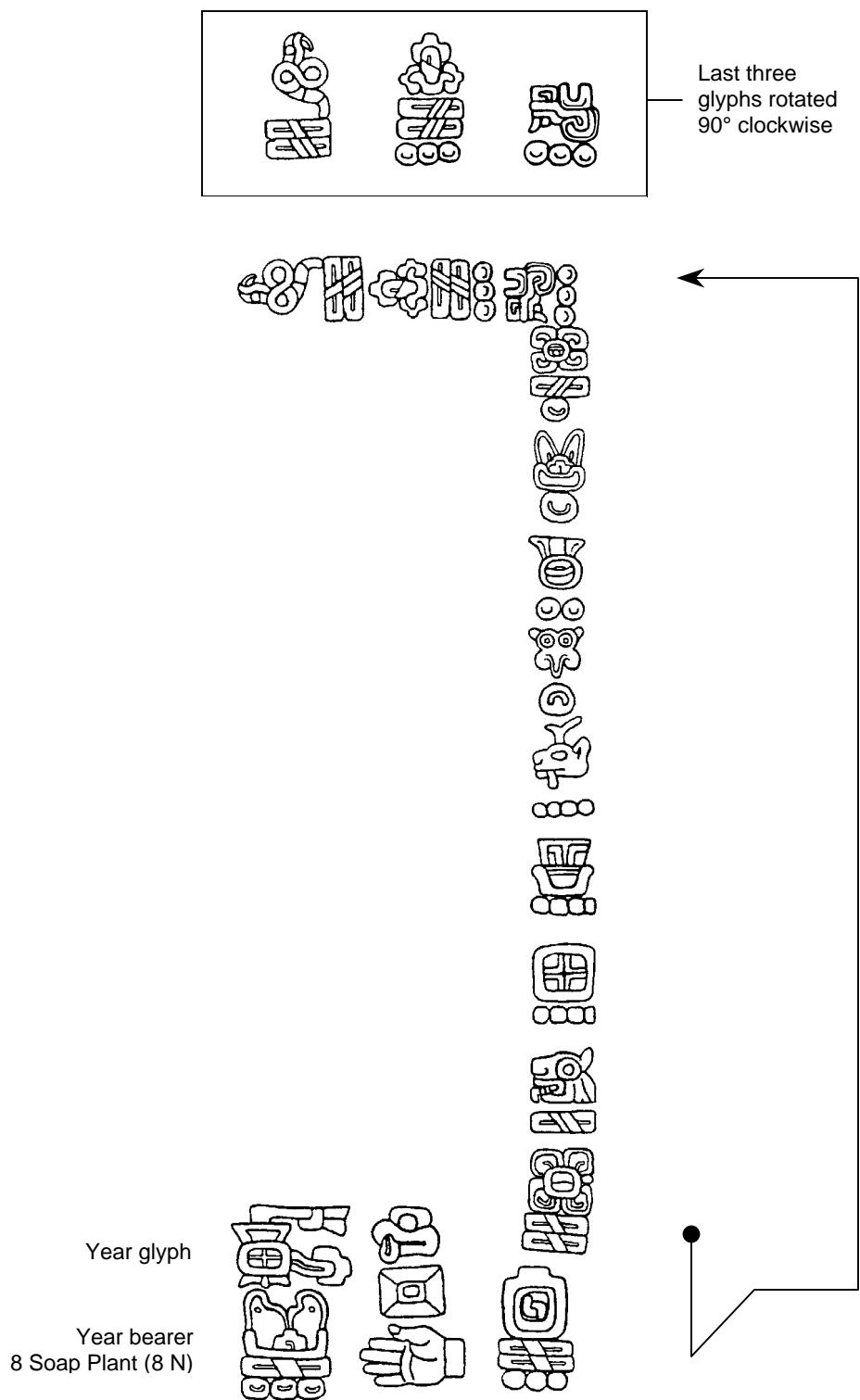


Figure 6.3- The text in slab MNA-6-6059 and its structural sequence.



Figure 6.4- The imagery in slab MNA-6-6059 glossed.

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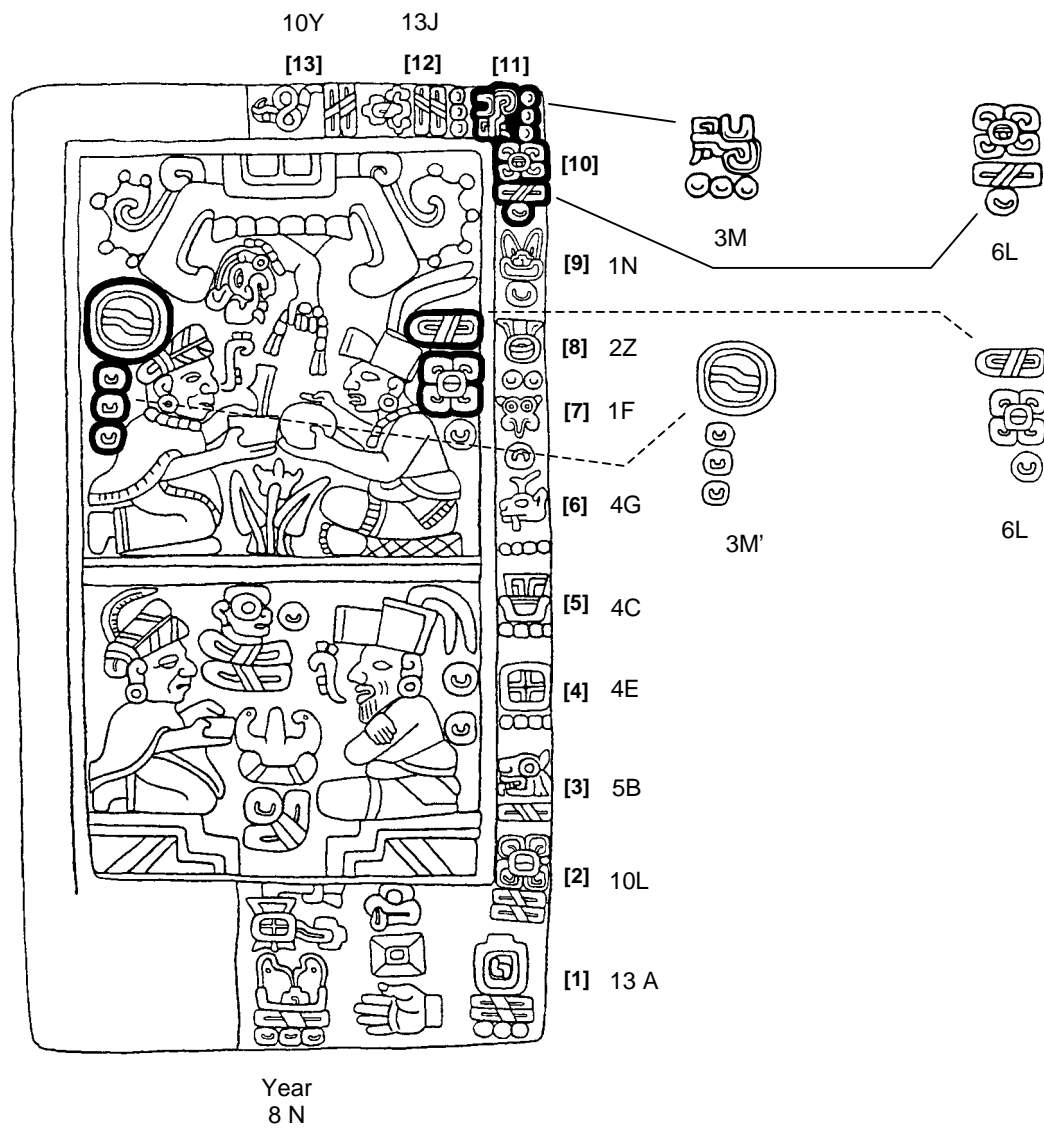


Figure 6.5- Reading by Caso of the signs with numerals in the slab
(numbers in parenthesis identify the position of the glyphs in the text).

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




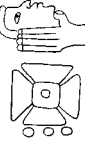



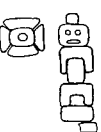
























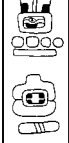


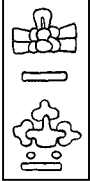

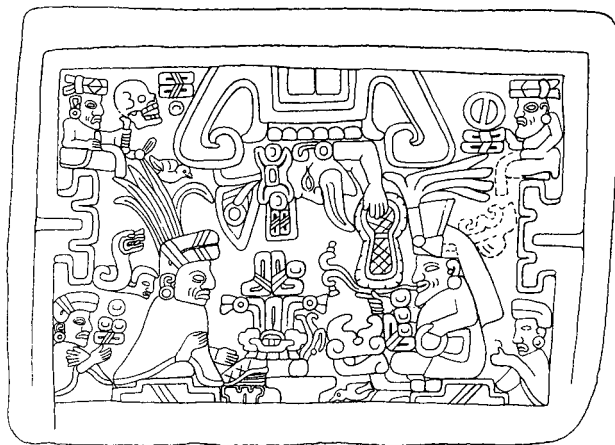
| | MNA-6-6059 | CCA-t5-text I | CCA-t5-text II | CCA-t5-stela | MA-tomb 104c | |
|--|--|---|--|--|---|---|
| Introductory glyph (synecdoche of glyph U) | | | | |  | |
| Year sign |  |  |  |  |  |  |
| Year bearer |  |  |  |  |  |  |
| Compound with glyph I and glyphs that refer to mortuary offerings |  |  |  |  |  |  |
| Calendrical name of apical or anchoring ancestor(s) |  |  |  |  |  |  |
| Variable signs, including toponyms, generic reference to the cornfield, and to boxes of ancestors | |  |  | |  |  |
| Calendrical names of succeeding couples; the named individuals within rectangles commissioned the inscriptions |            |     |    | |  | |

Figure 6.6- Comparison of the text in slab MNA-6-6059 with other texts discussed in this essay that have the glyph I compound.



Zaachila, stone 13. Now in the National Museum of Natural History, Smithsonian Institution, Washington D.C. (height 31 cm)

①



Zaachila, stone 12. Embedded in a niche inside the church (data on height not available)

②



Slab of unknown provenience. Now in the American Museum of Natural History, New York (cat. no. 30-3.1211-12) (height 50 cm)

③



Slab of unknown provenience, Leigh collection (LGH- 12537), ex-Museo Frissell, Mitla (height 34 cm)

④

Figure 6.7- Other Zapotec slabs depicting burning of rubber balls in braziers (slabs 3-4), and descending personages (slabs 1-3).



Photograph by John Paddock, taken in Mita ca. 1956 when someone attempted to sell the slab to Mr. Howard Leigh.

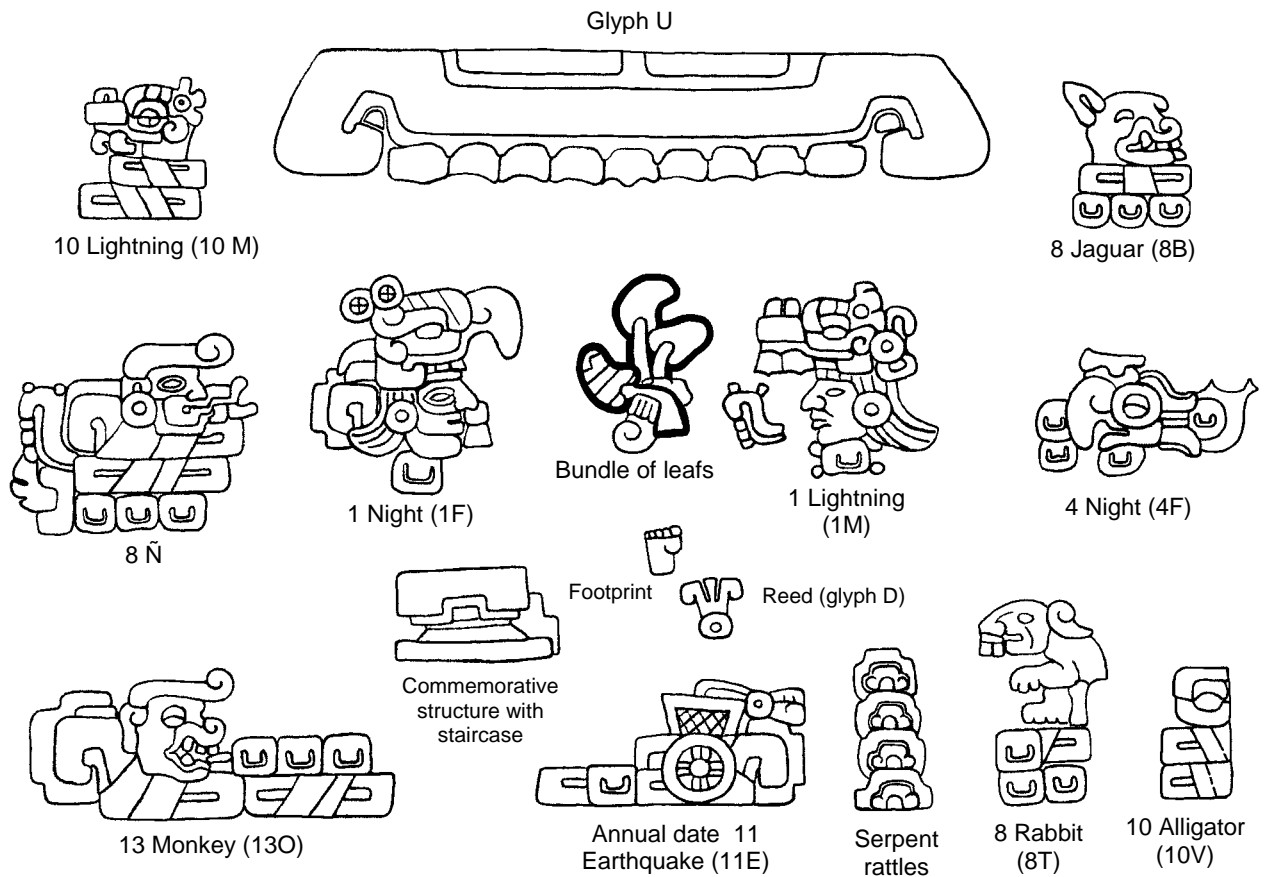
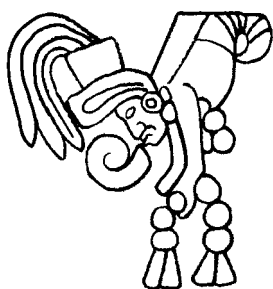


Figure 6.8- Genealogical slab attributed to San Baltazar Chichicapam with a scene of a personage offering a bundle of leaves to an ancestor in front of a commemorative structure (present location of the slab is unknown).



Zaachila, slab 12



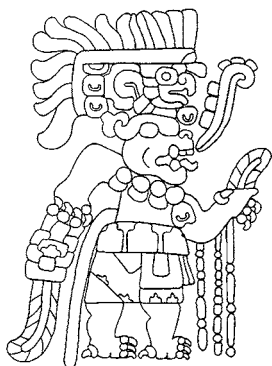
Unknown provenience,
American Museum of
Natural History (cat. no.
30-3.1211-12).



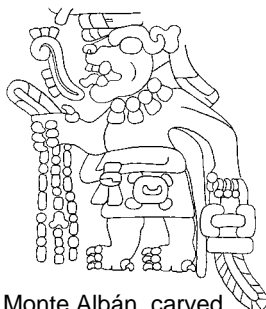
Unknown provenience
Museo de las Culturas
de Oaxaca (cat. no.
10-140376).



Noriega slab 1



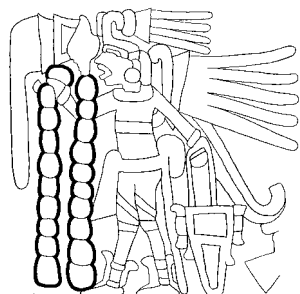
Monte Albán, carved
column (MA-VG-06)



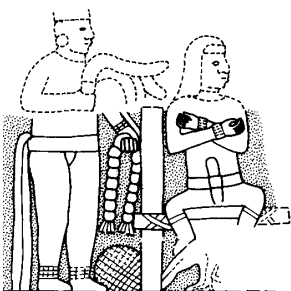
Monte Albán, carved
column (MA-VG-05)



Maltrata, Orizaba (right
side of carved boulder)



Las Higueras, Veracruz
(portion of painted mural)



El Tajin, Building of the
Columns, column 1
(after Kampen 1972)



El Tajin, Building of the
Columns, column 5
(after Kampen 1972)

Figure 6.9- Representation of beaded strands in carved and painted scenes from Oaxaca and Veracruz.

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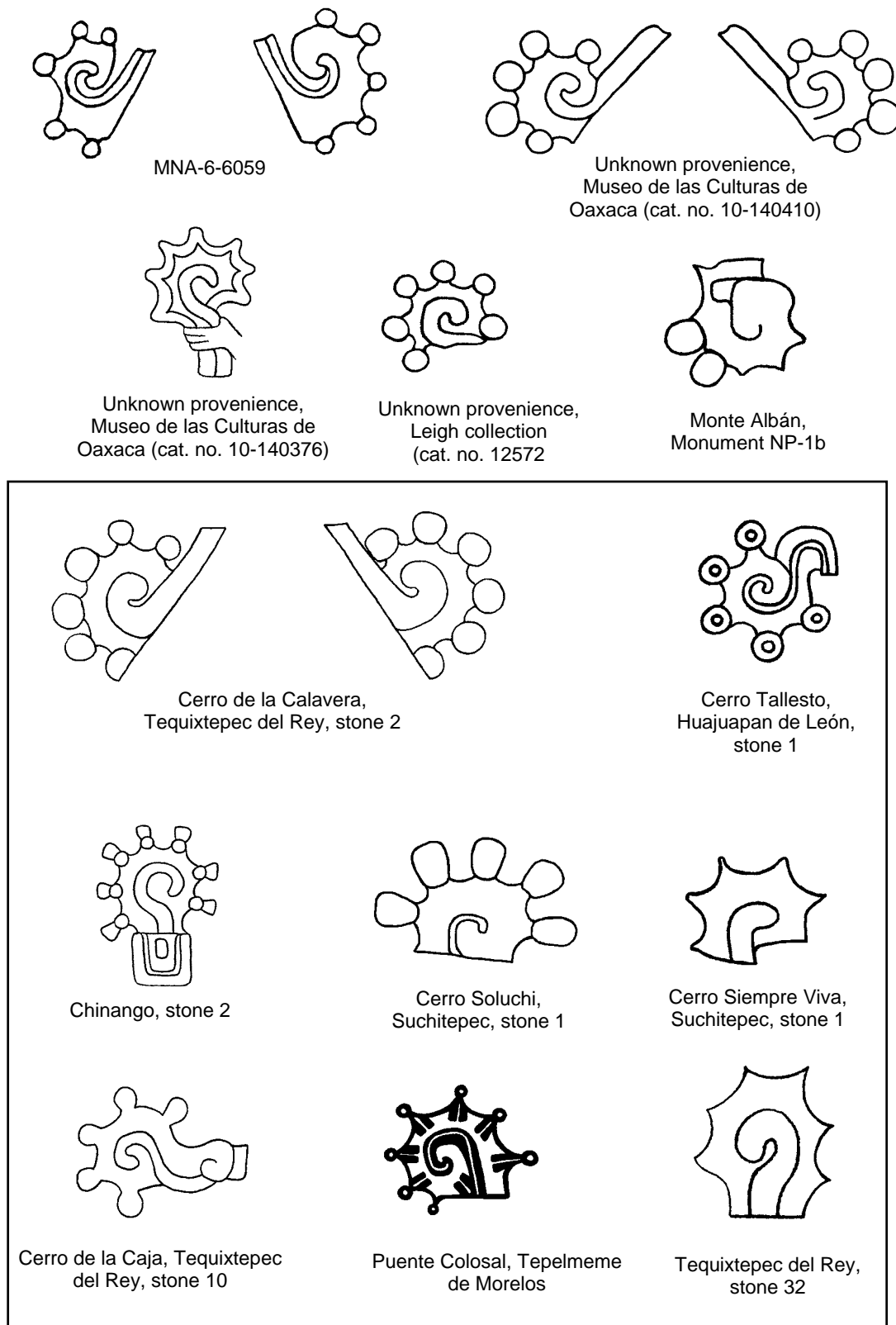
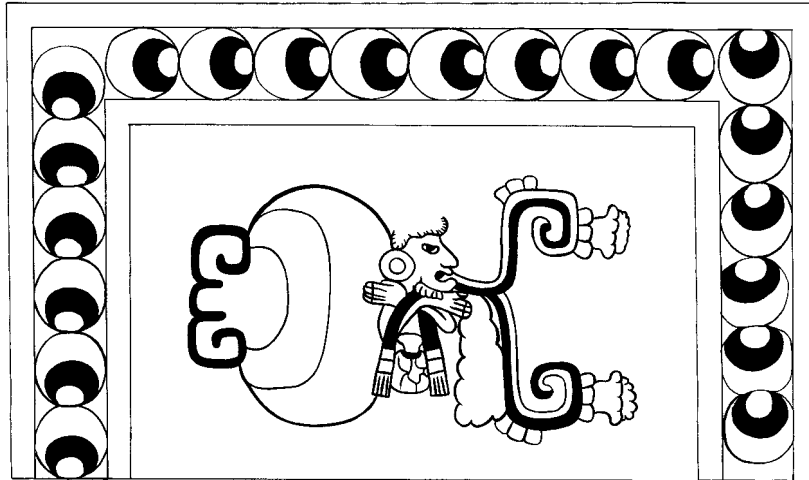
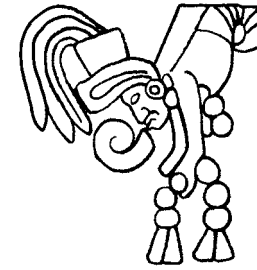


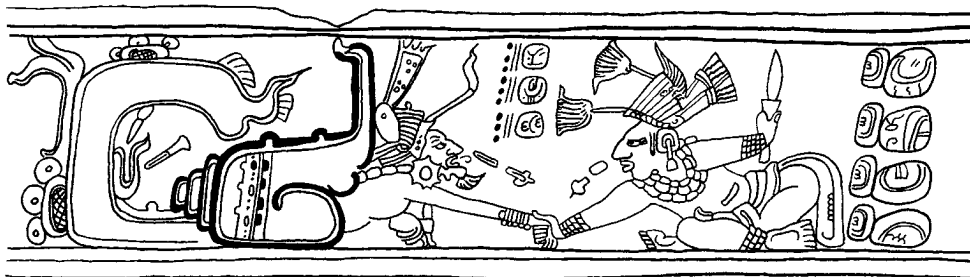
Figure 6.10- The 'Spiral' glyph in Zapotec (above) and Nuiñe style writing.



An elder personage emerging from a shell,
mural 2 in NE wall of room 7, Tetitla,
Teotihuacan



Descending personage
seemingly emerging from a
shell, Zaachila slab 12, Oaxaca



Maya God N being pulled from a shell by Hunahpu in order to be
sacrificed. The scene is a metaphor for the resurrection of the human
soul after death. Rollout drawing of a Late Classic polychrome vessel of
unknown provenience. The Art Museum, Princeton University



A personage named 7 Alligator (7 RE
glyph) emerging from a shell being held by
a ruler-priest named 3 Deer. South jamb,
building A from Cacaxtla, Tlaxcala

Figure 6.11- Shells as conduits for the emergence of humans.

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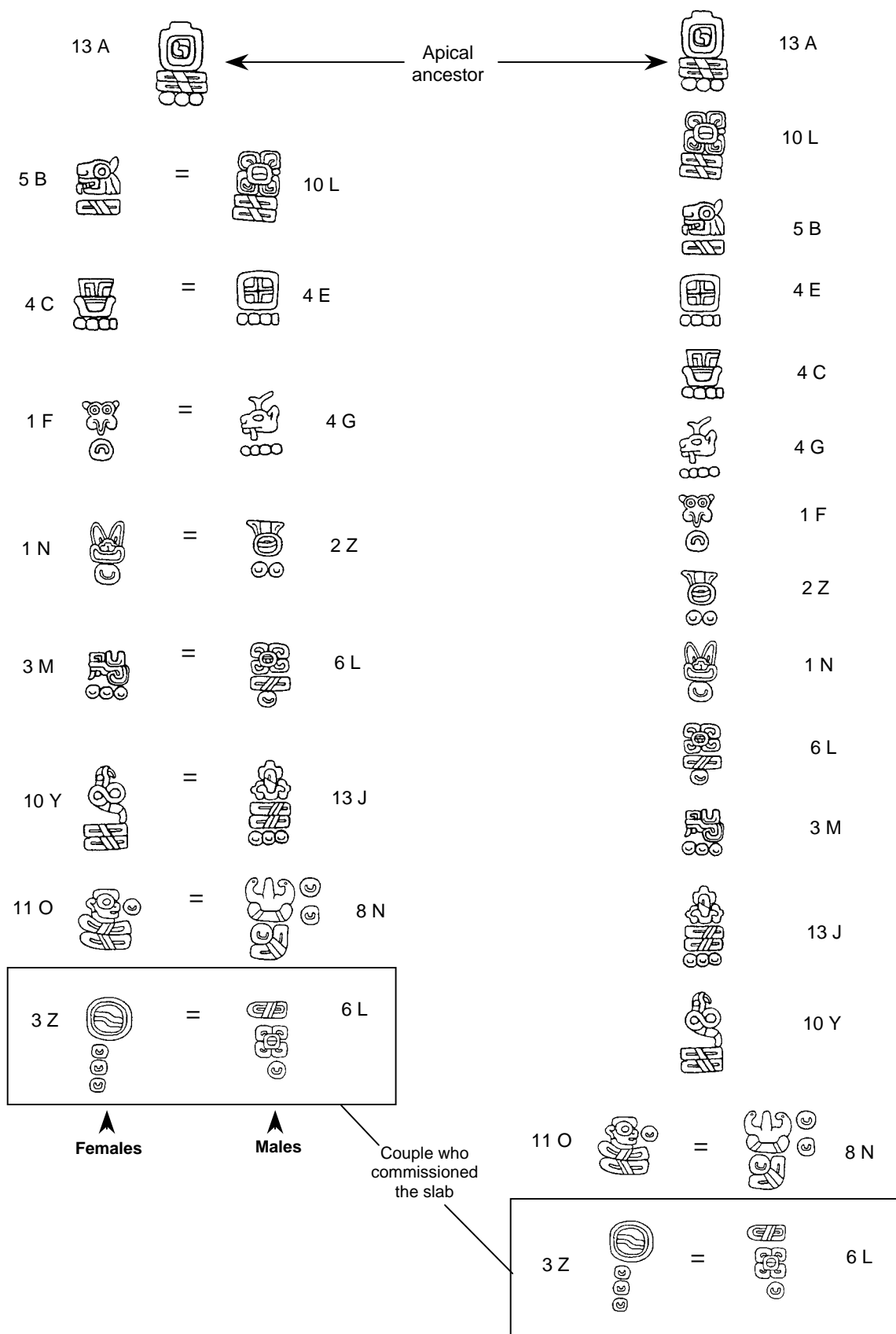
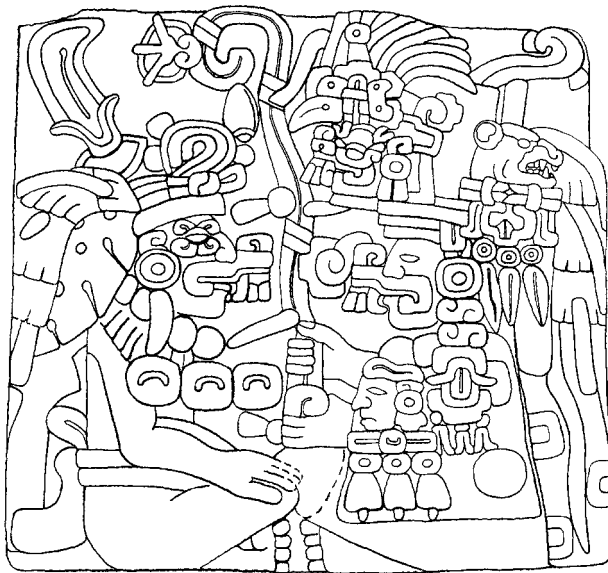
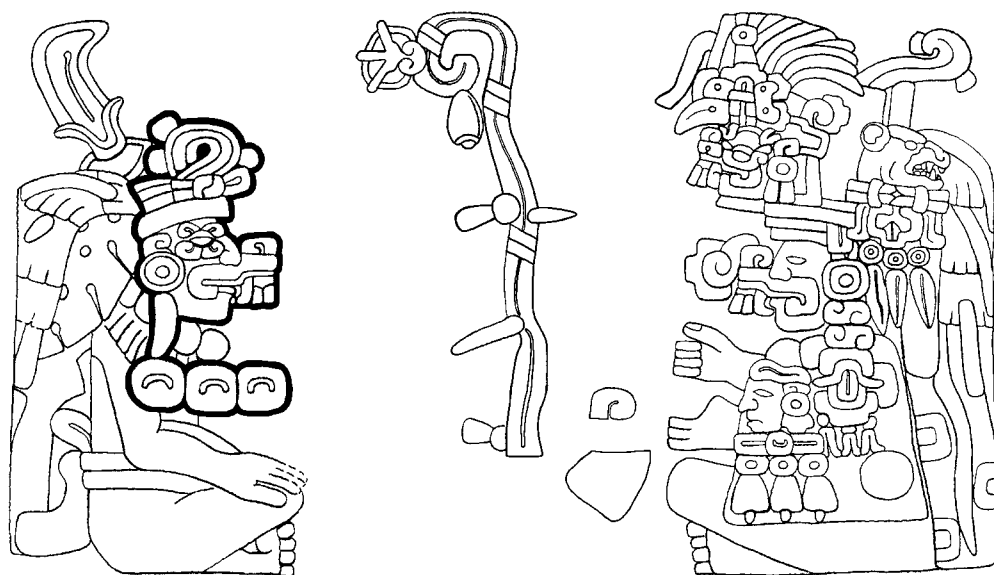


Figure 6.12- Alternative unfolding of the genealogy carved on slab MNA-6-6059.

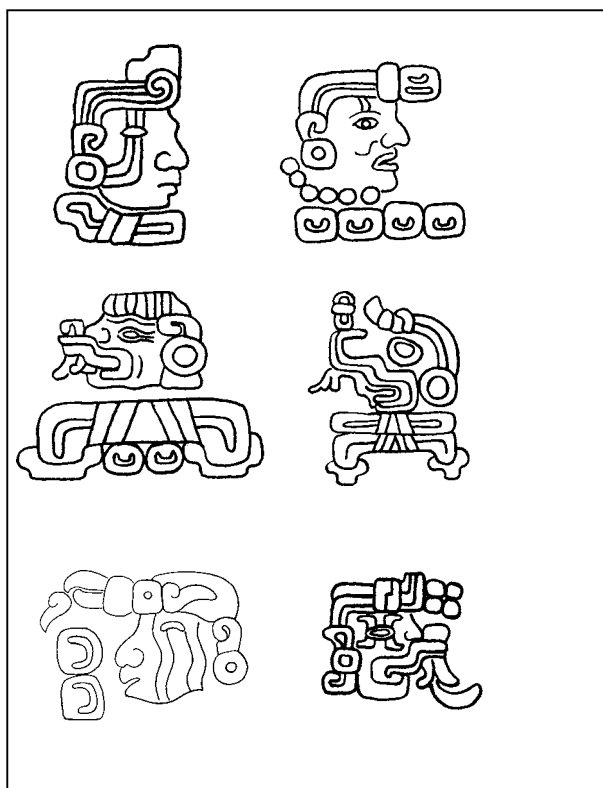


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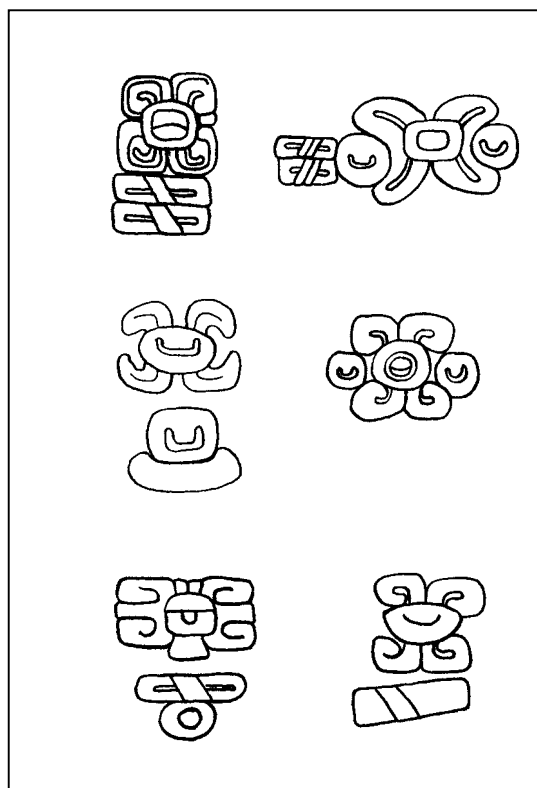
Figure 7.1- Zapotec carved stone in the Friedenbergs collection
(photograph courtesy of Daniel M. Friedenbergs).



A



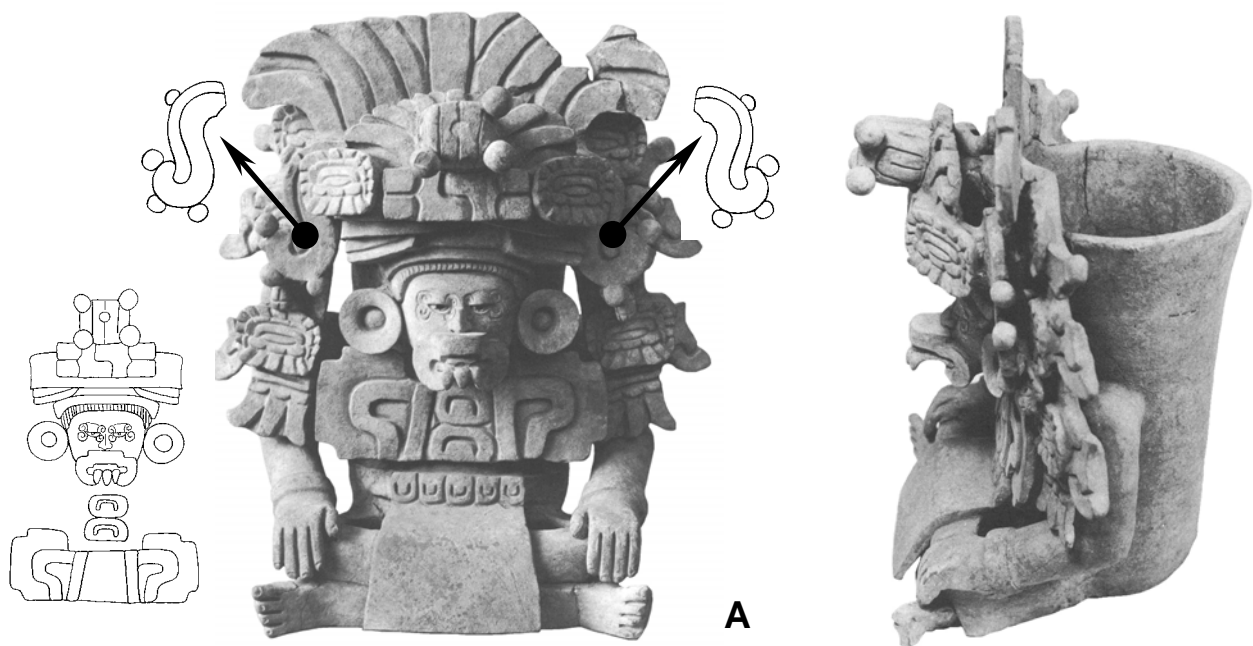
Examples of glyph Ñ



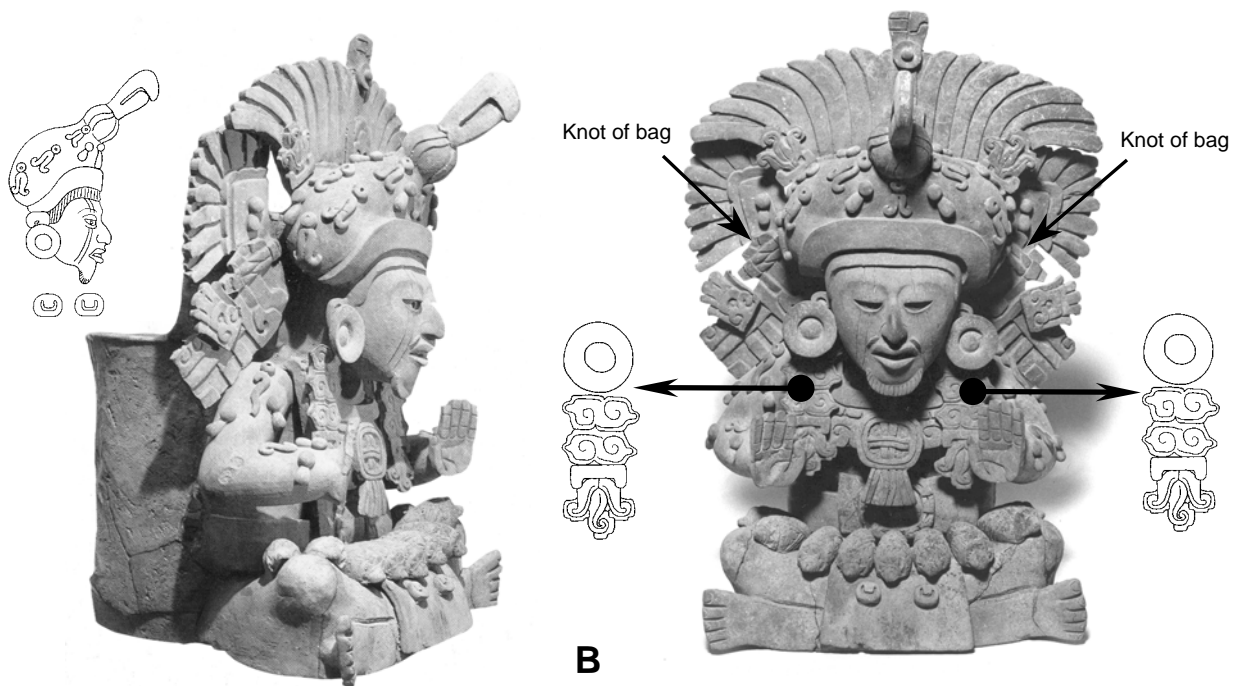
Examples of glyph L

B

Figure 7.2- [A] Initial analytical glossing of the imagery in the stone; and [B] variations in the representation of glyph Ñ and their comparison with examples of glyph L.



Effigy vessel in the Kerr collection, on loan to the Metropolitan Museum of Art, New York (photographs after Easby and Scott 1970, no. 157);



Effigy vessel formerly in the collection of the Munson-Williams-Proctor Institute, Utica, New York State (left photograph after Furst and Furst 1980; right photograph courtesy of the Institute).

Figure 7.3- Zapotec effigy vessels with attributes of glyph Ñ.

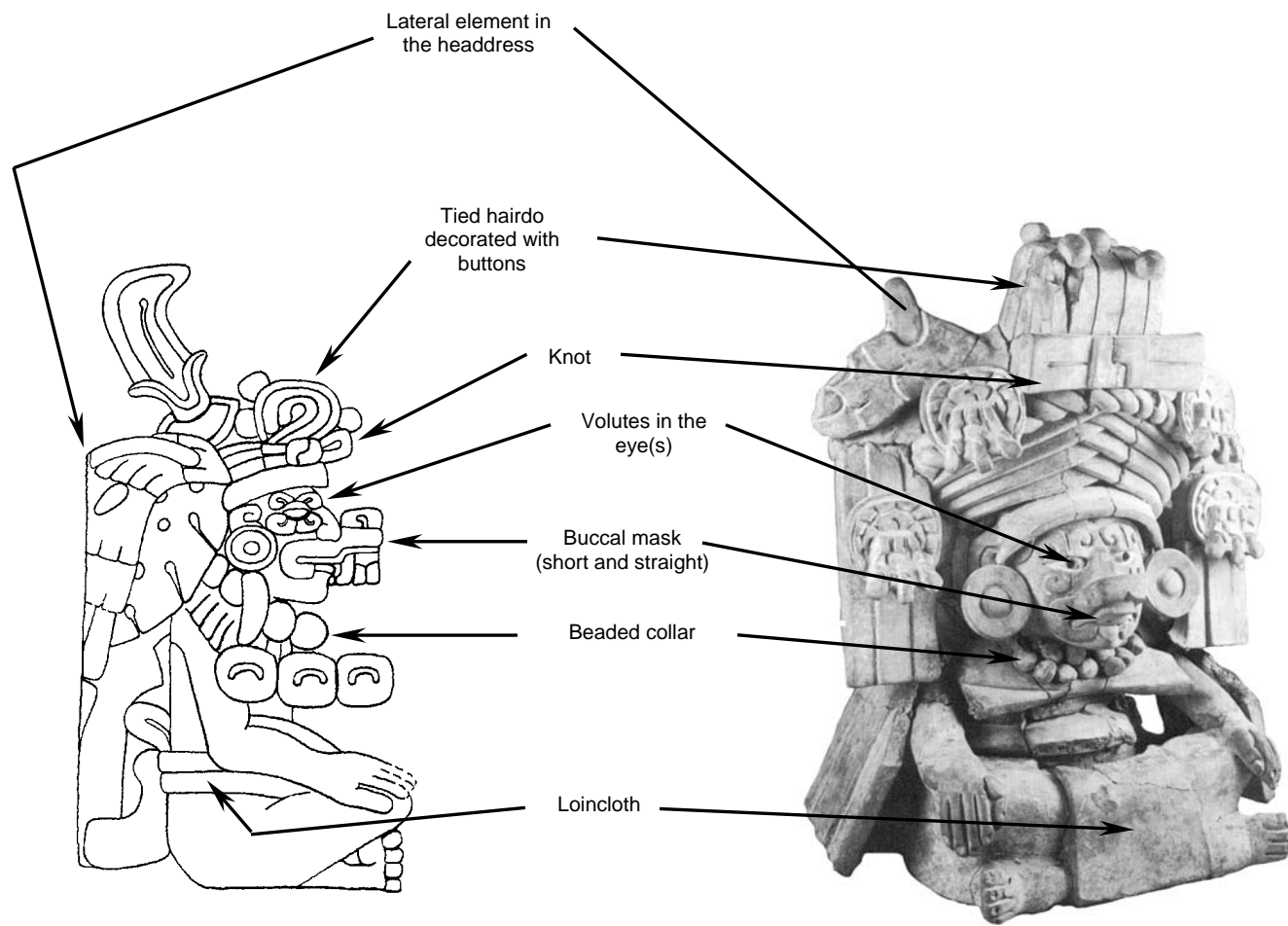


Figure 7.4- Comparison of lord 3Ñ and the representation in a ceramic effigy vessel of unknown provenience now in the City Art Museum in Saint Louis, catalogue no. 179.1979 (photograph after L. Parsons 1980, no. 216).

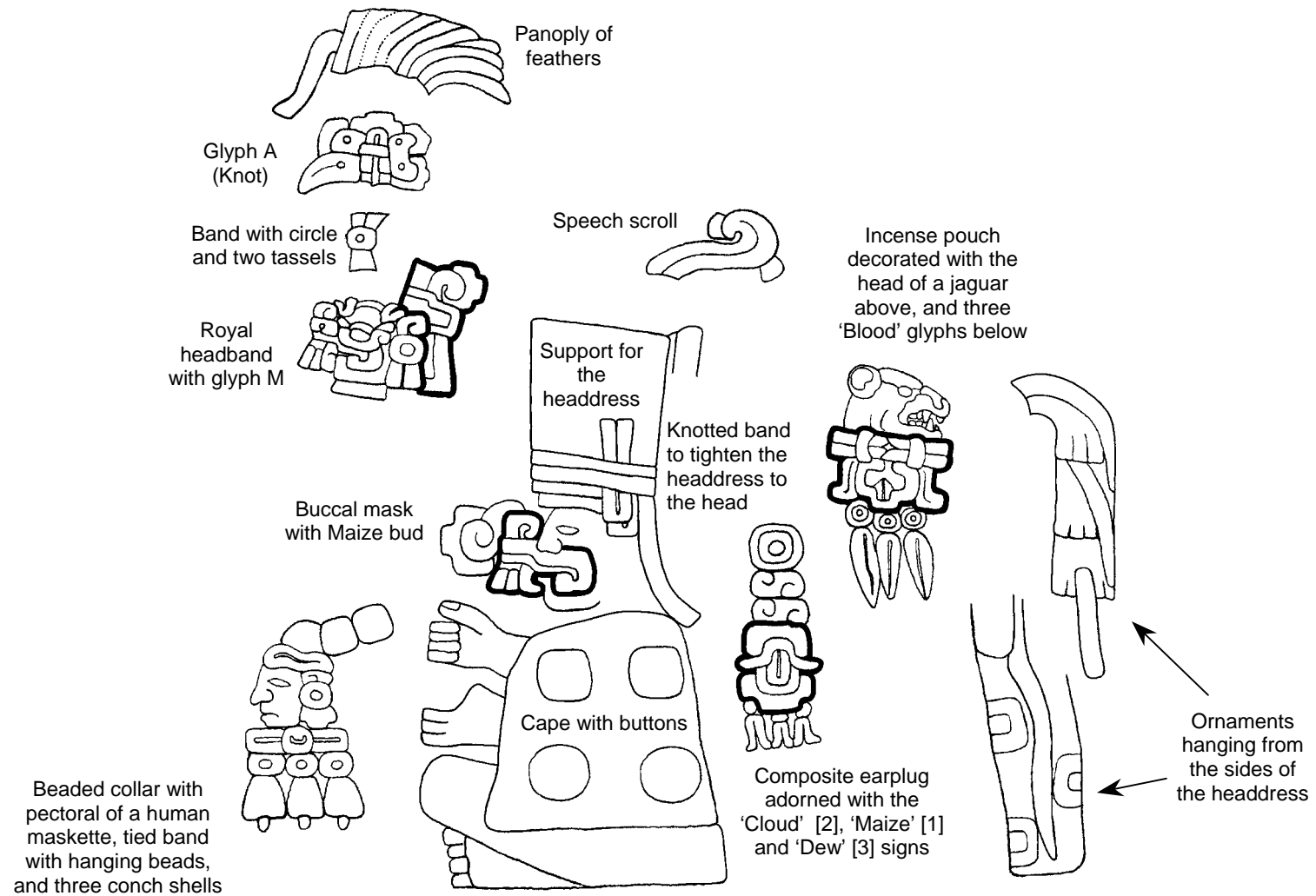


Figure 7.5- Analytical glossing of the second personage carved on the stone in the Friedenberg collection.

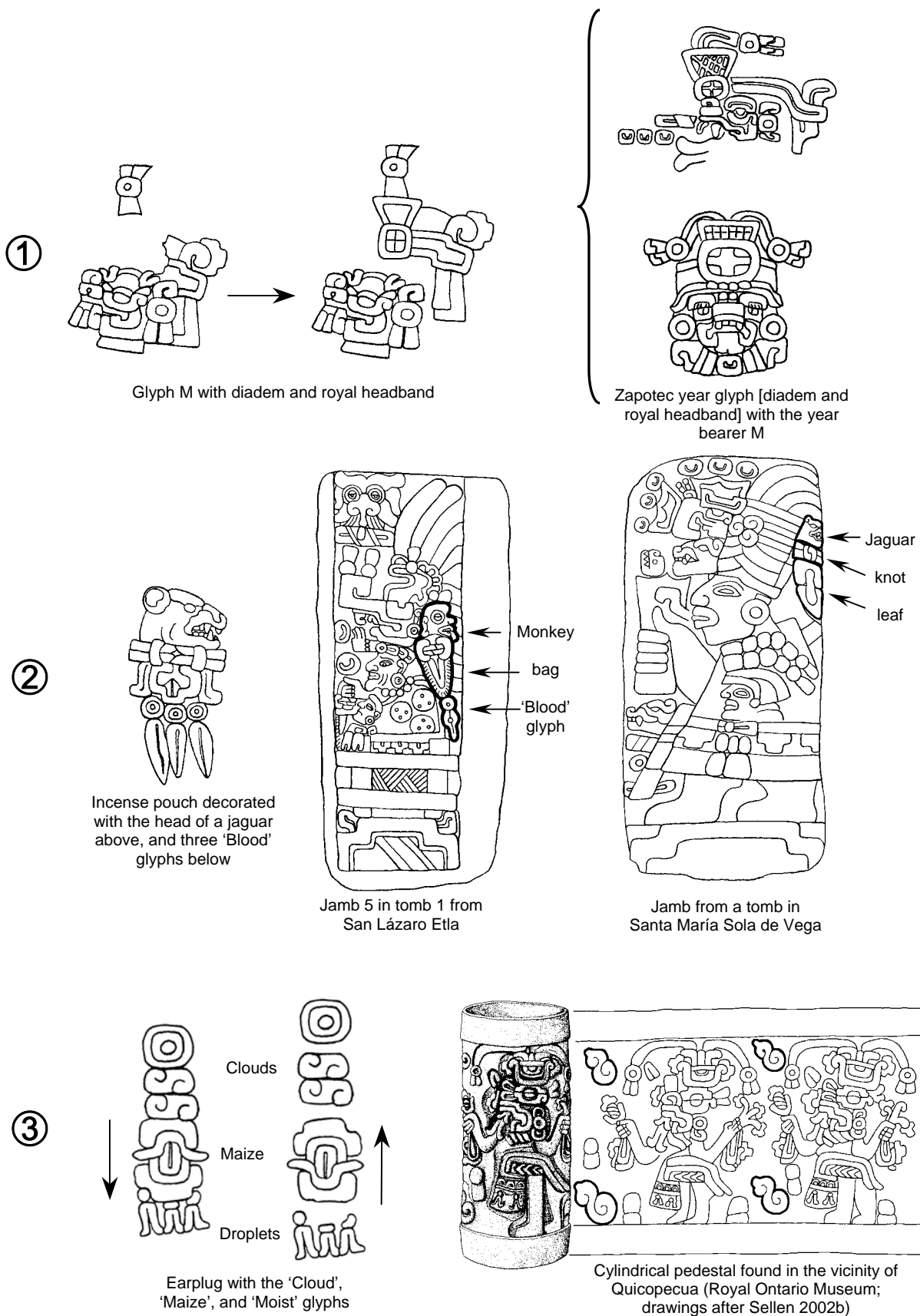


Figure 7.6- Glyphs in the garments of the second personage carved on the stone in the Friedenbergl collection.

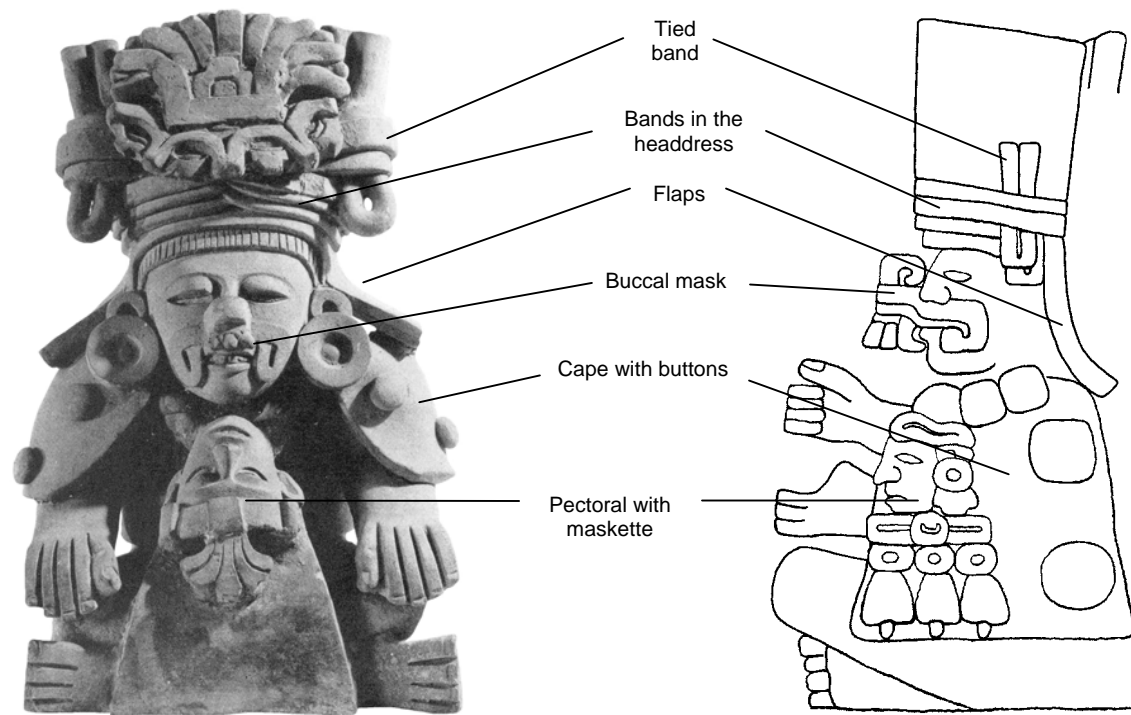


Figure 7.7- Comparison of the personage on the right side of the carved stone in the Friedenbergr collection and the representation on a ceramic effigy vessel attributed to Tlacoahuaya (photograph after Caso and Bernal 1952: fig. 284).

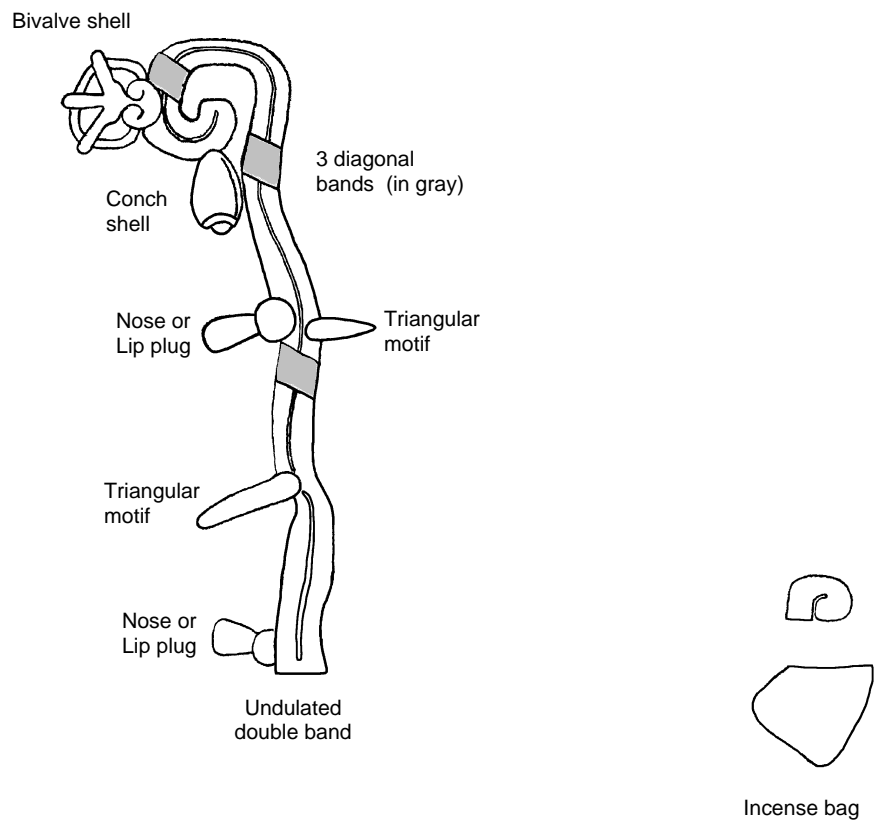
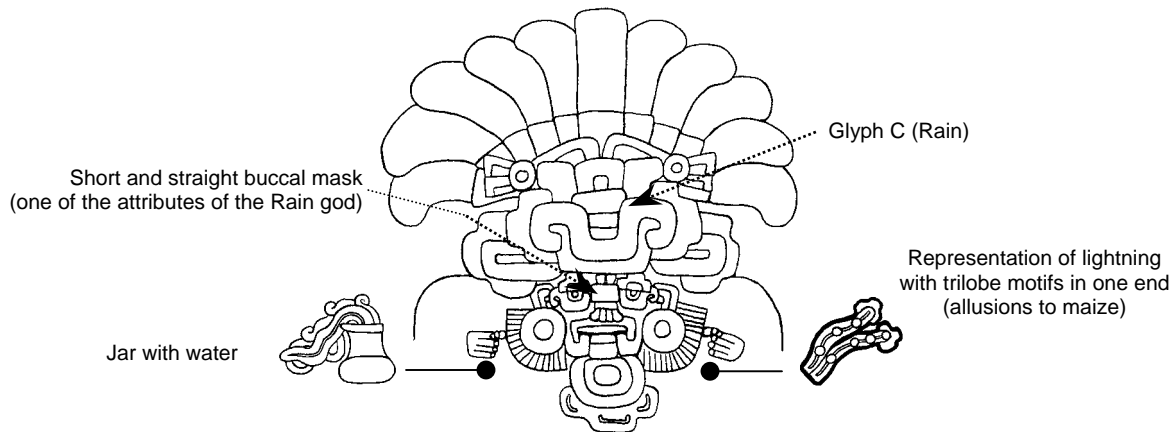
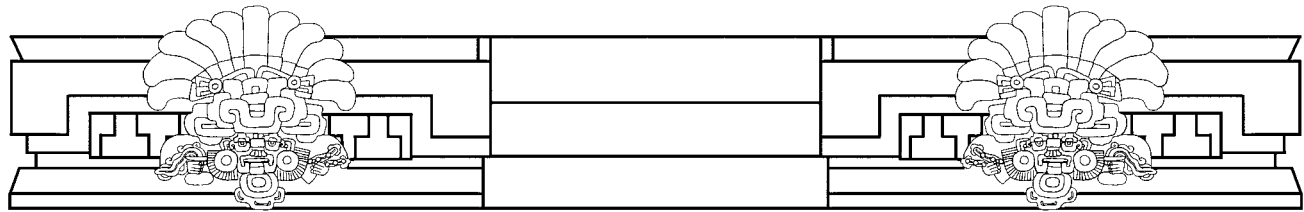
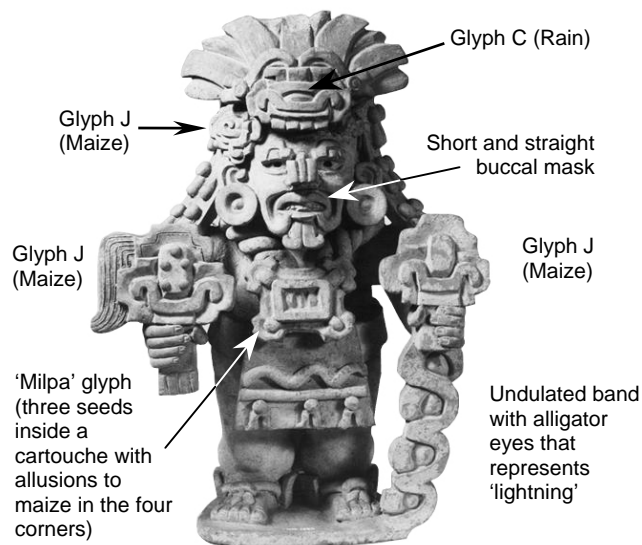


Figure 7.8- Items held in the hands of the second personage carved on the stone in the Friedenberg collection.

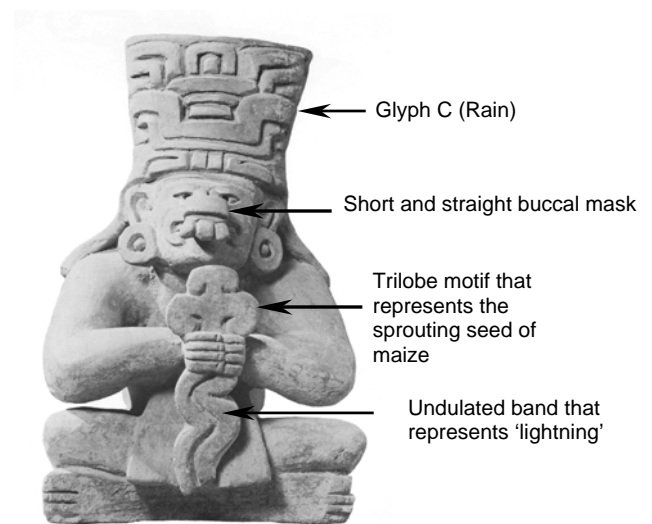
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Glossing of the imagery in the representations of Cociyo modeled in stucco that decorate the facade of the west room in the second Patio Complex in one of the superimposed houses excavated in mound 190 from Lambityeco, Tlacolula.



Effigy vessel of a standing personification of Cociyo. Santo Domingo Jalieza, Royal Ontario Museum, catalogue no. H 1399 (photograph courtesy of Adam Sellen).

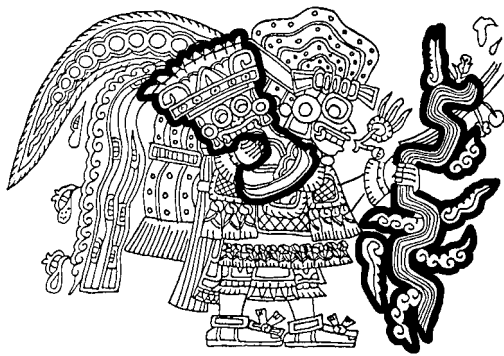


Effigy vessel of a seated personification of Cociyo. Without provenience, Brooklyn Museum, New York, catalogue no. 36.895 (photograph after Boos 1966: 215).

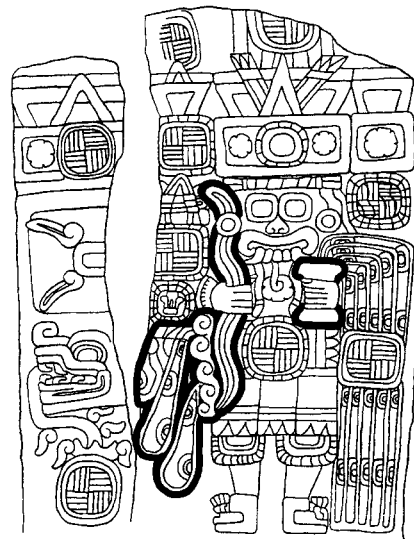
Figure 7.9- Representations of 'lightning' in Zapotec material culture.



Figure 7.10- Impersonator of the god of Rain Tlaloc in codex Ixtlilxochitl (after van Doesburg 1996).



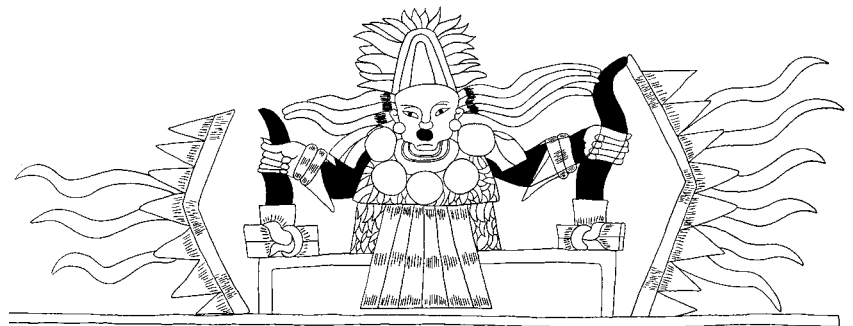
Personage with attributes of the Rain god, Mural from Teotihuacan, specific provenience and present location unknown (after Berrin 1988: 190)



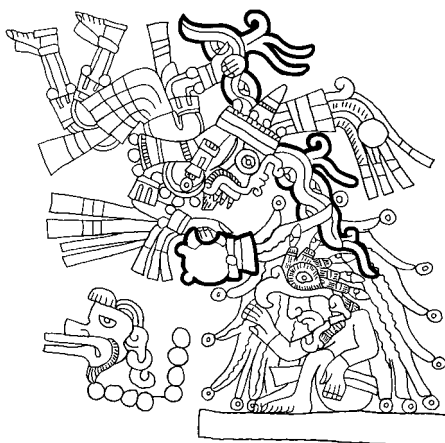
Ruler named 1 Reed in his role as rainmaker (Stela 1 from los Horcones, Cerro Bernal, Chiapas; drawing based on Navarrete 1976, plates 4 and 7)



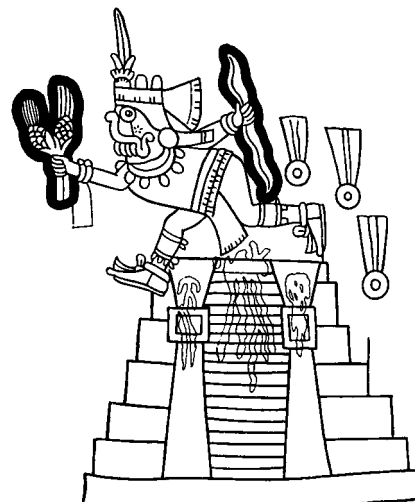
Ruler named 7 Alligator in his role as rainmaker (North jamb in building A from Cacaxtla, Tlaxcala)



Apical ancestor controlling lightning (East wall in the main chamber of tomb 2004-1 from Ixcaixtla, Puebla)

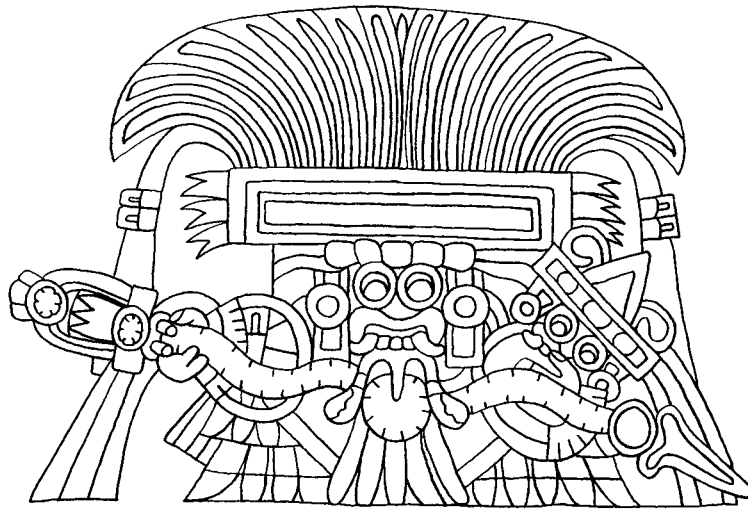


Lord 8 Wind-Eagle being entrusted with the role of rainmaker (screenfold Tonindeye, page 5, Mixteca Alta).

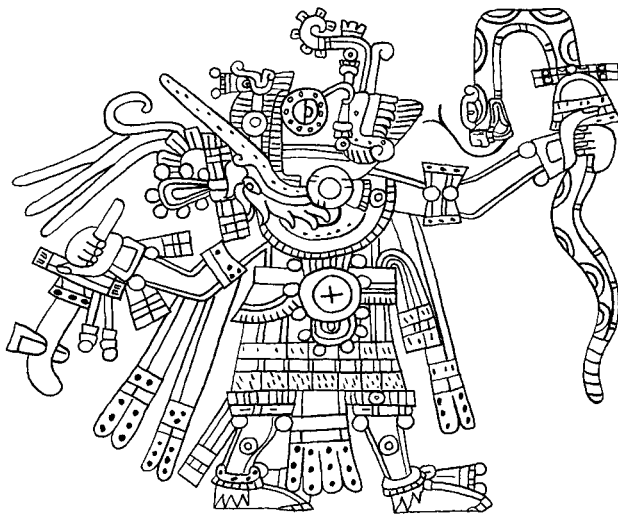


Ruler in his role of rainmaker during the Atemoztli (bringing down of water) festival, codex Magliabechiano, page 91, Basin of Mexico.

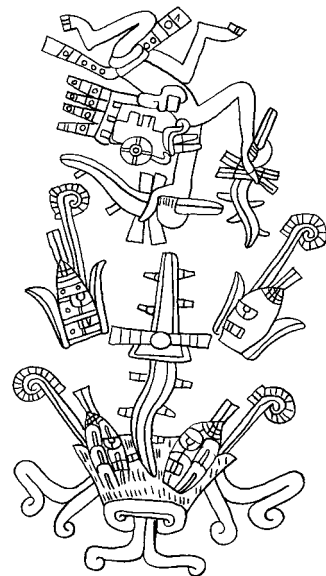
Figure 7.11- Representations from various regions of Mesoamerica of political leaders in their role as rainmakers.



Representation of a Rain god impersonator brandishing a bolt of lightning in the shape of a dart hurled with a thrower, mural in corridor 21 at Tetitla, Teotihuacan

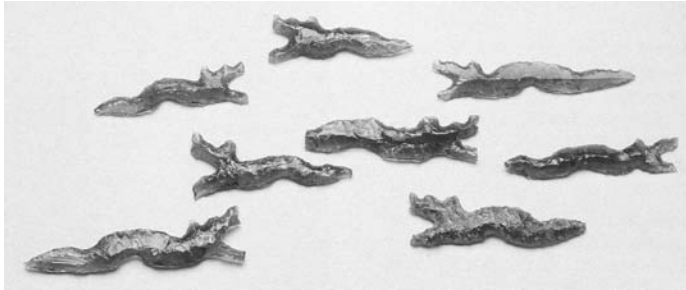


Representation of a Rain god impersonator brandishing a bolt of lightning in the shape of a serpent, screenfold Tonalpouhqui, page 43

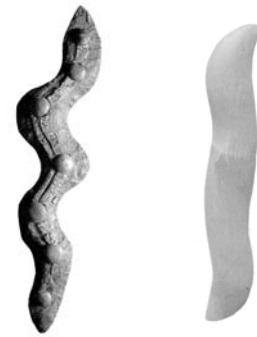


Representation of a Rain god impersonator throwing bolts of lightning onto a cornfield, screenfold Yoalli Ehecatl, page 20

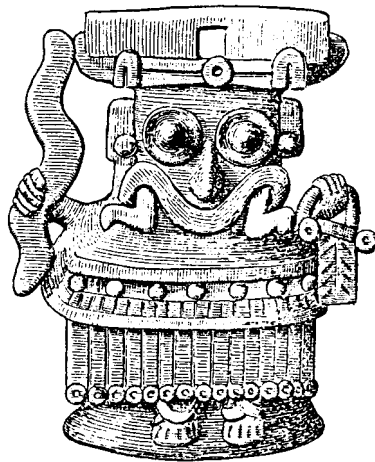
Figure 7.12- Some visual metaphors associated to graphic representations of 'lightning' in Mesoamerica.



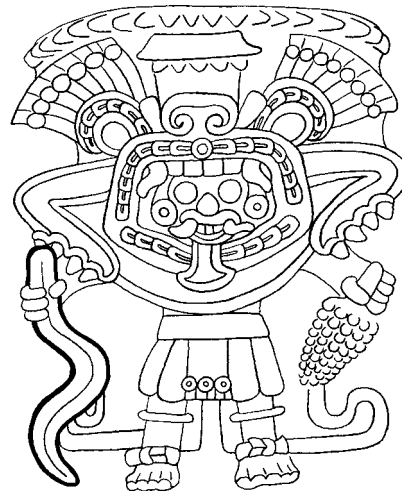
Miniature representations of bolts of lightning shaped as serpents. Maximum length 3.6 cm. Green obsidian, Burial 4 in the Temple of the Feathered Serpents at Teotihuacan (after Berrin and Pasztory 1993: 268).



Miniature representations of bolts of lightning from offerings associated to the Main Temple at Mexico-Tenochtitlan. The one on the left is 36 cm long; the other is smaller (after Matos Moctezuma 1990: 148 (left) and 137 (right)).

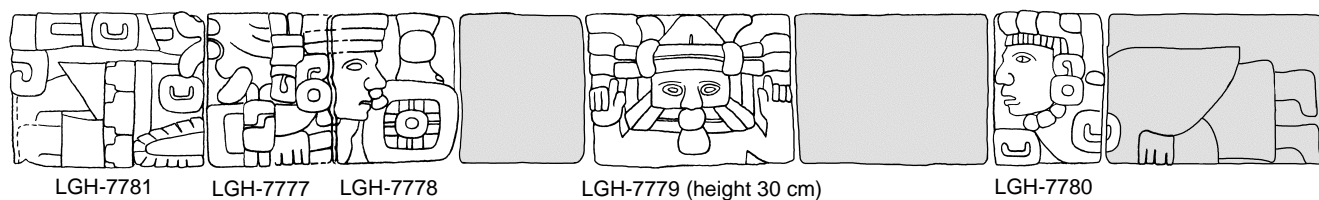
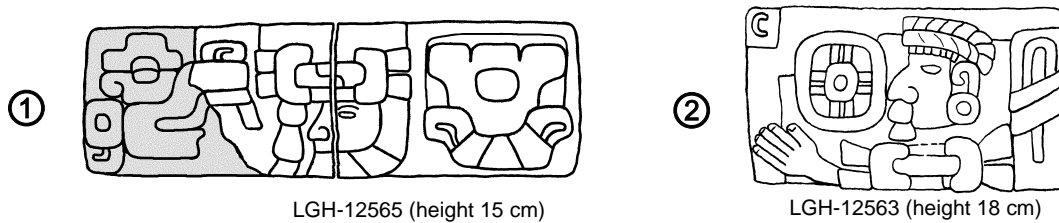


Effigy of the Rain god in black ceramics, Tlaxcala (Pantaleon Lara collection) [after Seler 1998 (VI): 248]

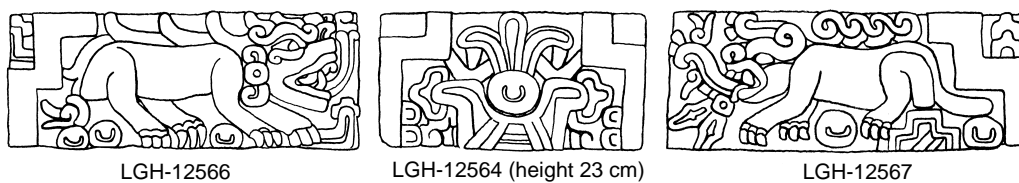


Ceramic effigy of the Rain god wearing a jaguar helmet and pelt with the anterior claws, Cacaxtla, Tlaxcala (drawing based on a photo in Morales Gómez 1999: 161, fig. 7)

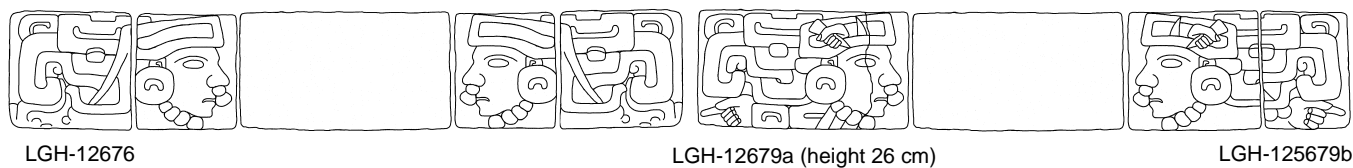
Figure 7.13- Representations of bolts of lightning in the material culture from the Central Highlands.



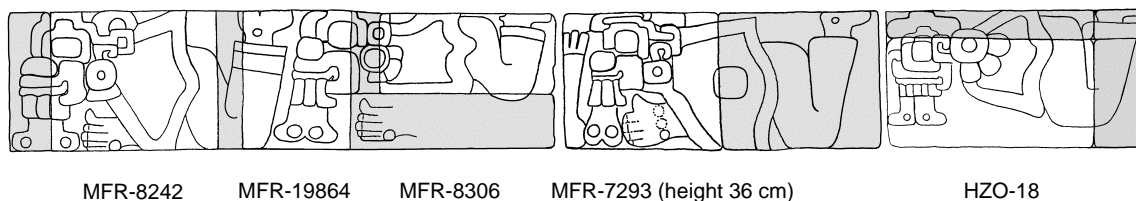
③



④



⑤



⑥

Figure 7.14- Genealogical programs rendered in joint blocks
(sections in gray color are hypothetical reconstructions).
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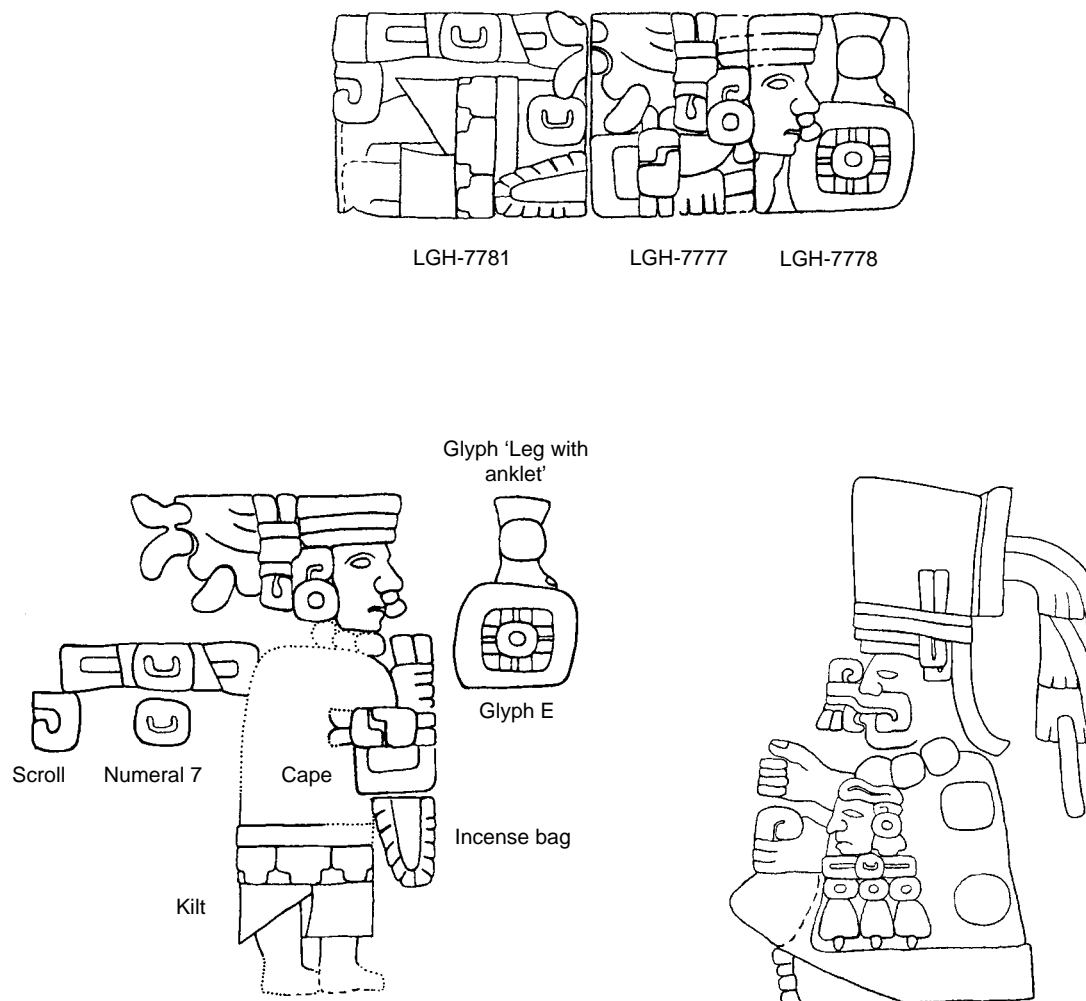


Figure 7.15- The personage carved in blocks LGH 7777, 7778 and 7781 compared to the personage on the right side of the carved stone in the Friedenberg collection.

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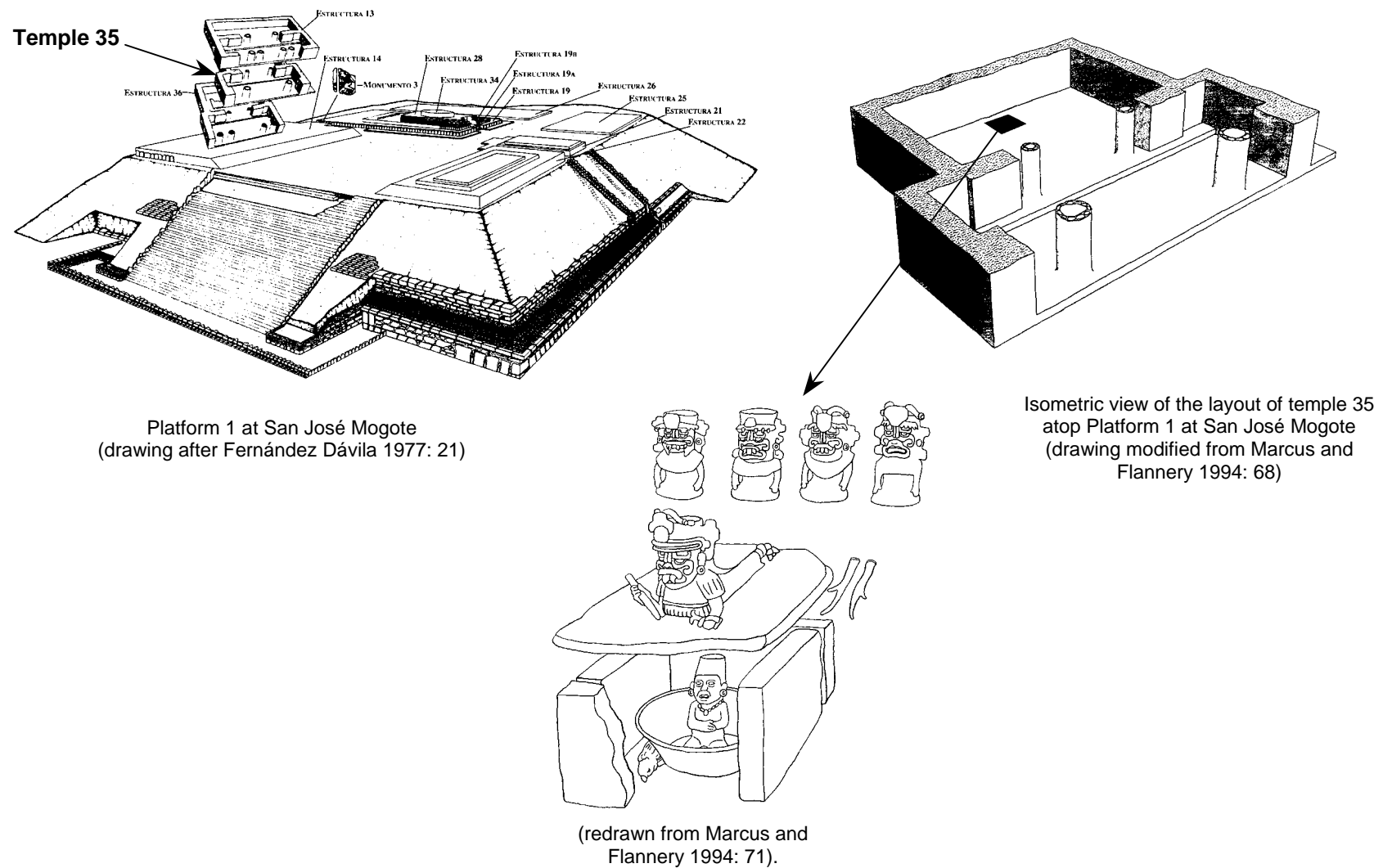


Figure 7.16- Tableau of ceramic effigy vessels found underneath temple 35 on Platform 1 at San José Mogote.

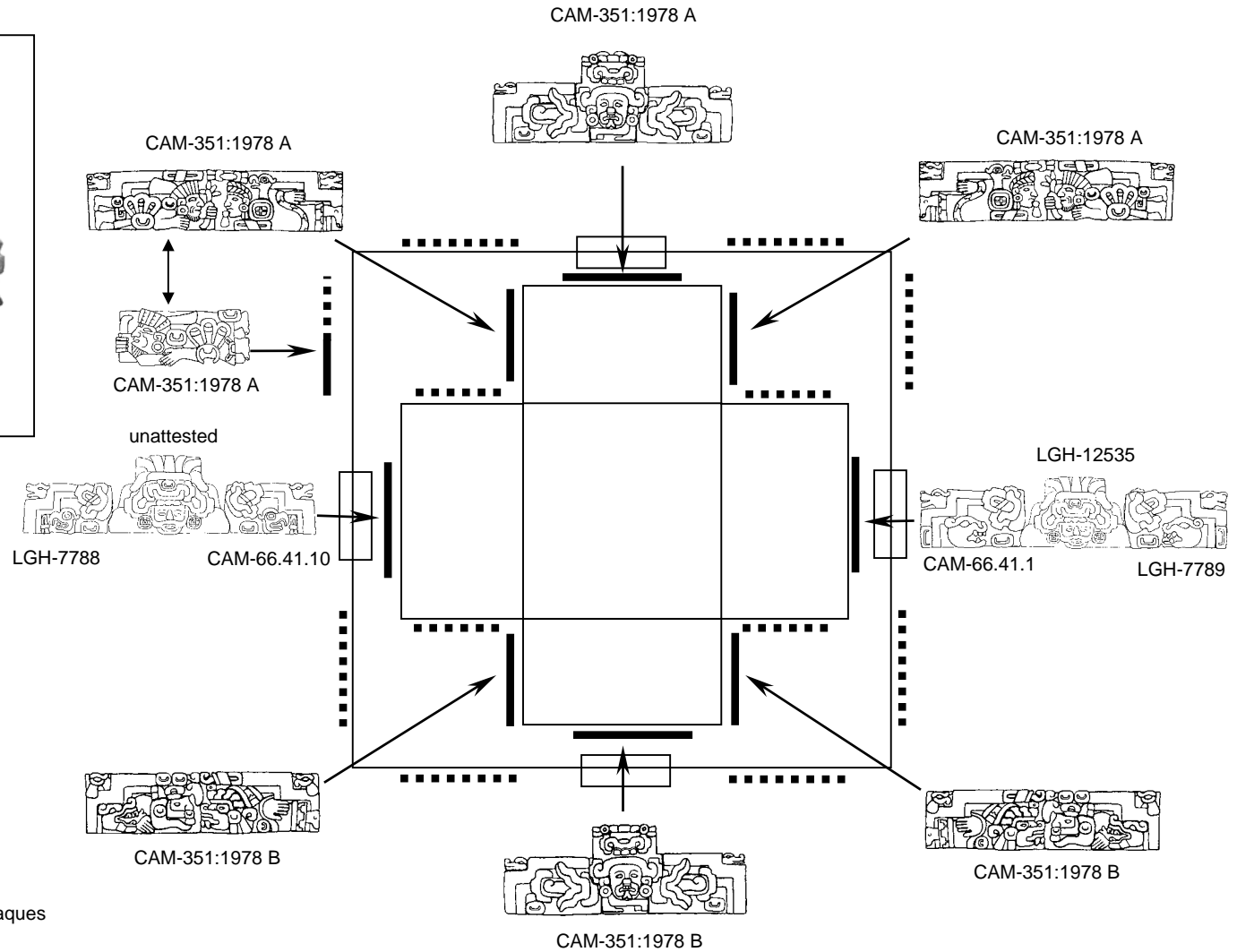
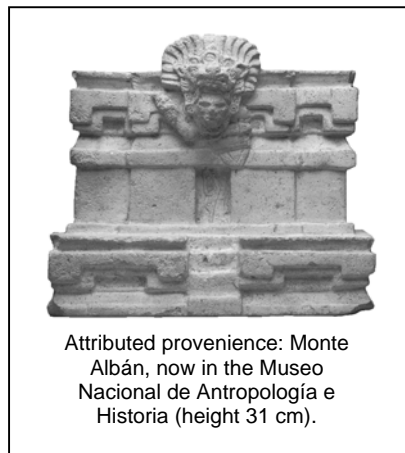
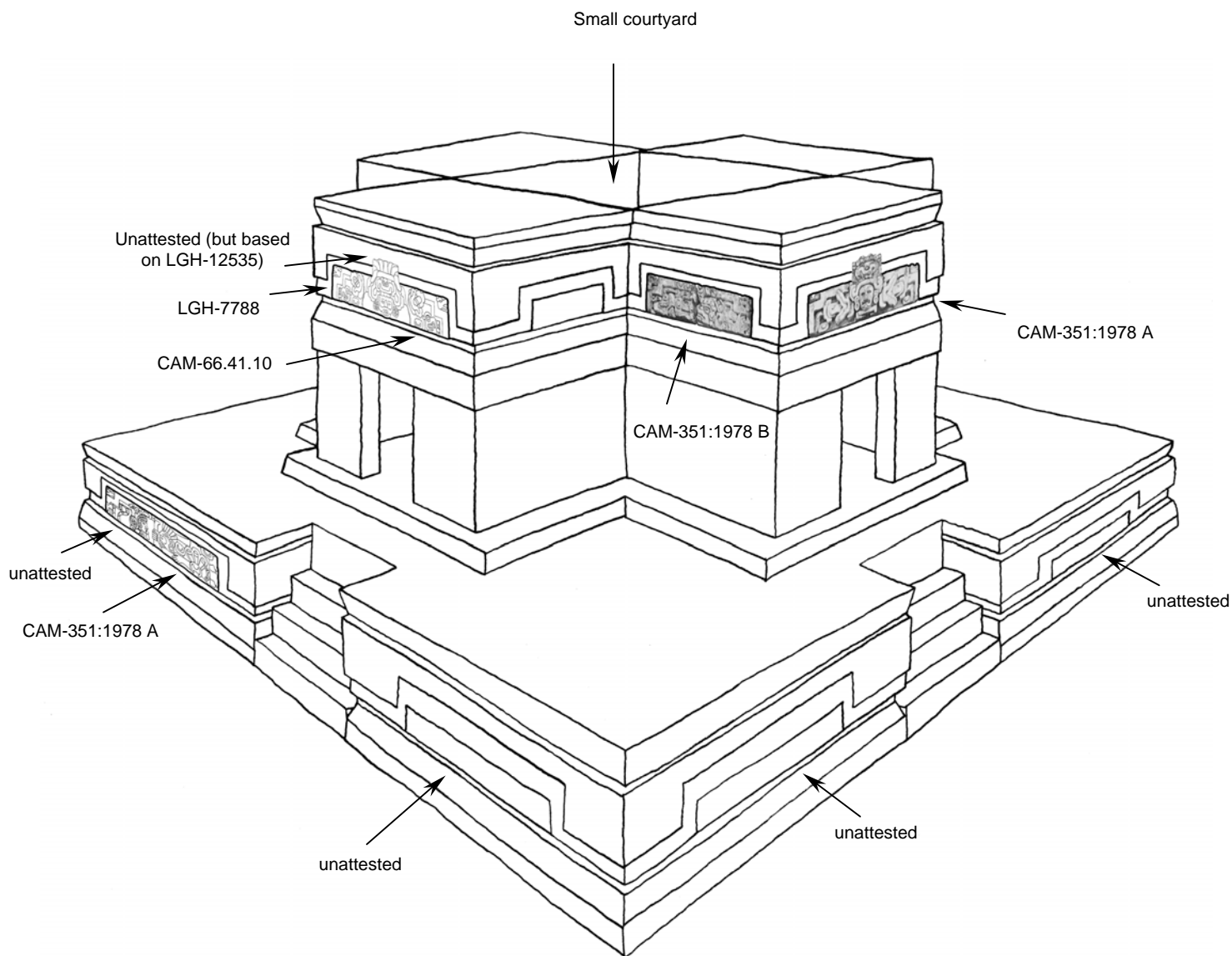
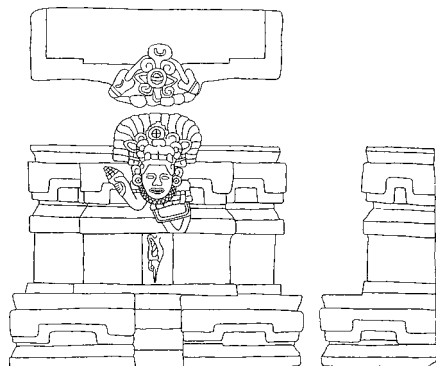


Figure 7.17- Several clay friezes now in the City Art Museum in Saint Louis (CAM) and in the Leigh collection (LGH, ex Museo Frissell in Mitla) that must have decorated a mausoleum like the stone miniature version shown on the left (height of plaques 20 cm).



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Figure 7.18- Three dimensional reconstruction of the mausoleum decorated with the friezes illustrated in Figure 7.17 (photographs after L. Parsons 1980: 154).



Miniature stone representation of a mausoleum (shown in Figure 7.16). Above the entrance is the representation of an apical ancestor. His name 1 Eye (1 L) is carved on the superior surface. Incised on the entryway is a descending hummingbird.



Miniature stone representation of the facade of a tomb carved with the glyphs 1 Maize (glyph J in the center), 5 Eye (glyph L on the left) and 4 Water (glyph Z on the right). Attributed provenience: San Pedro Quietongo [Quiatonij]. Museum für Völkerkunde Berlin, cat. no. IV CA-26837 (height 30 cm).



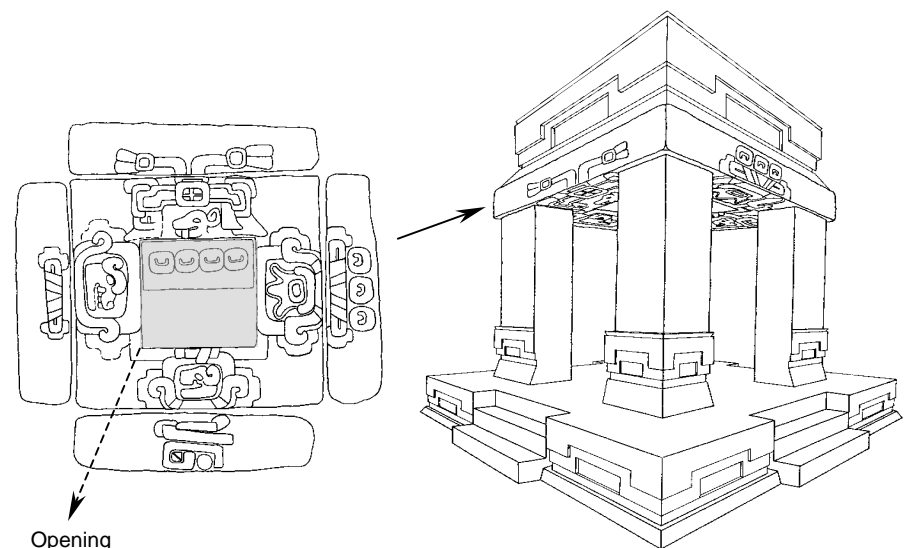
Miniature stone representation of a mausoleum carved with the glyphs 1 Skull (glyph H in the center), 4 Reed (glyph D on the left) and 5 Eye (glyph L on the right). Unknown provenience. Leigh collection, ex-Museo Frissell, Mitla, cat. no. 12582 (height 52 cm)



Miniature stone representation of a mausoleum carved in the entryway with the glyph 3 Earthquake (glyph E). Provenience and present location unknown (no data on height available) (after Caso 1969:



Miniature stone representation of a mausoleum with the bust of an apical ancestor above the entrance. Unknown provenience, private collection in Switzerland (height 25 cm) (after Whittaker and Dhinaut 1999: 94).



Hypothetical reconstruction of a mausoleum built at the center of a plaza and decorated with a genealogical record on a monolith of unknown provenience now in the Museo de las Culturas in Oaxaca (cat. no. 10-4379). The carved stone measures 1.20 x 1.20 m.

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Figure 7.19- Miniature stone representations of mausoleums and tomb facades carved with genealogical records, and an example of an actual mausoleum built at the center of the plaza in a commemorative building of the TPA type.

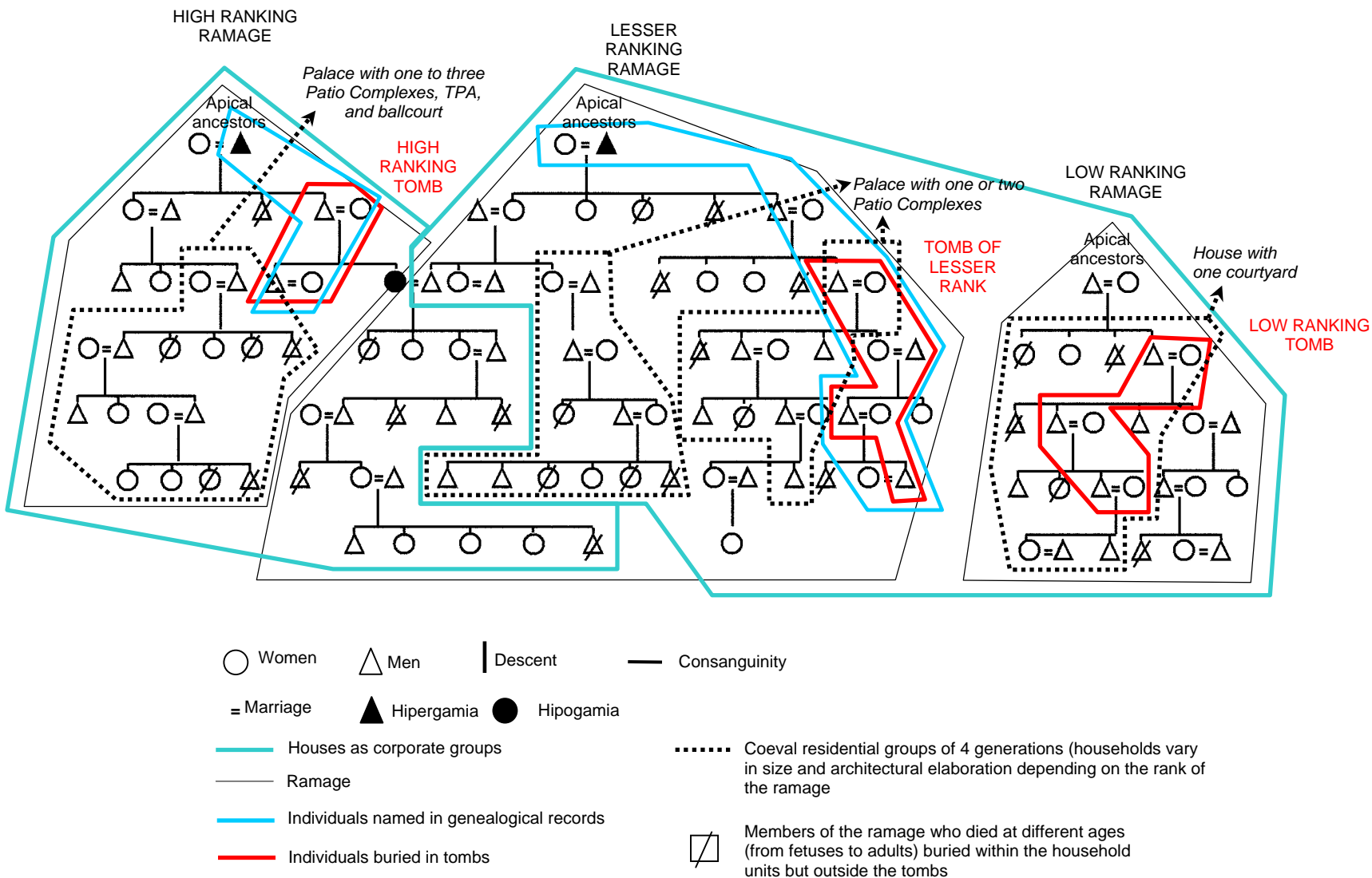


Figure 8.1- Model of ancient Zapotec social organization.

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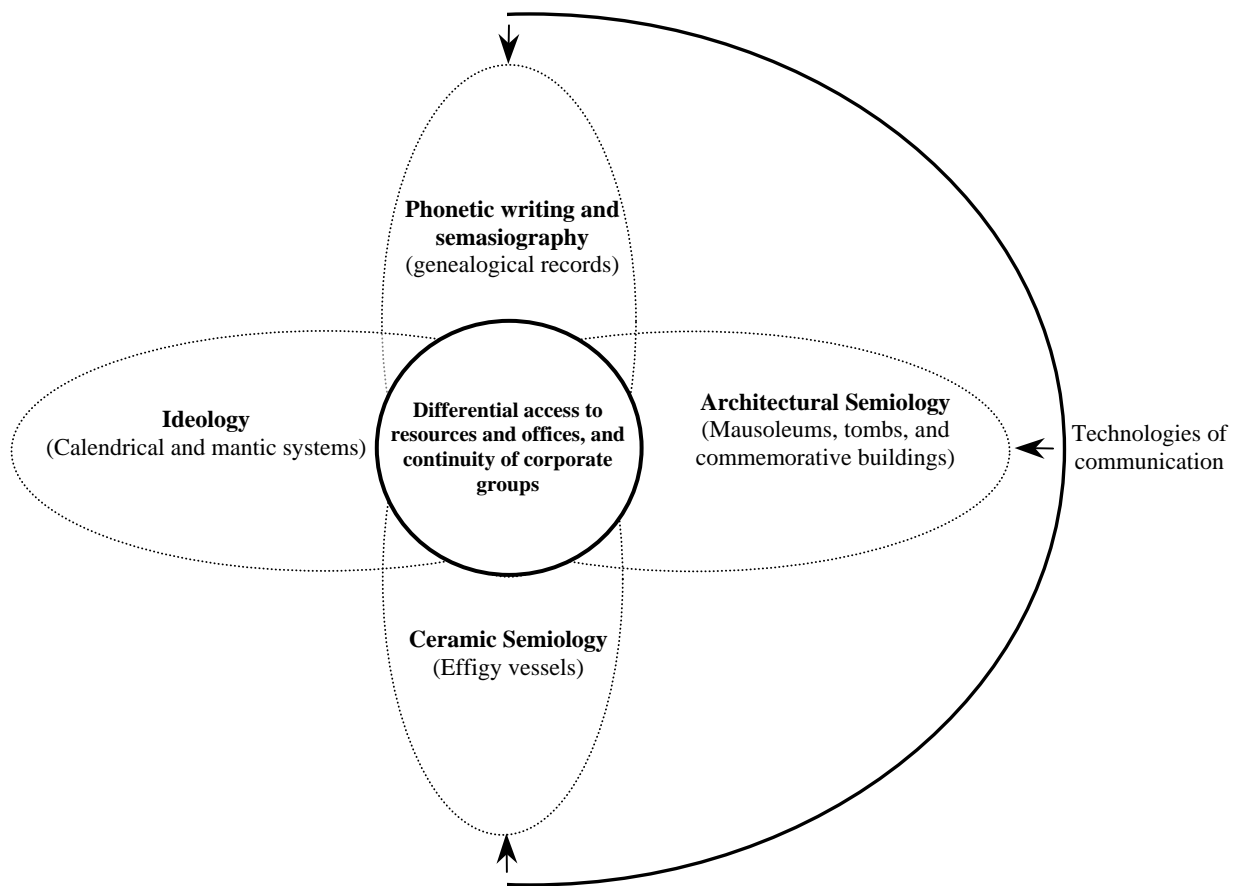


Figure 8.2- Model of the relationship between several aspects of society, ideology, and technologies of communication among the ancient Zapotecs.