Stela in tomb 5, Cerro de la Campana (height 1.30 m)

Slab in tomb 1, Quiwopecua (height 41 cm). Now at the American Museum of Natural History, New York (cat no. 30/11172)

Incomplete slab in tomb 6, Lambityeco (max. height 17 cm)

Incomplete slab in tomb 20, Lambityeco (maximum height 19.2 cm).

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.

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

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.

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

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

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

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

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

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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 Ñuiñe style writing.

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Figure 6.11- Shells as conduits for the emergence of humans.
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Couple who commissioned the slab

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 Friedenberg collection (photograph courtesy of Daniel M. Friedenberg).
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.

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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.

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

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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.


Figure 7.9- Representations of ‘lightning’ in Zapotec material culture.

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Figure 7.10- Impersonator of the god of Rain Tlaloc in codex Ixtilxochitl (after van Doesburg 1996).
Ruler named 7 Alligator in his role as rainmaker (North jamb in building A from Cacaxtla, Tlaxcala)

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 Ixcaquixtla, 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 Atemoztle (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.

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

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)

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Figure 7.14- Genealogical programs rendered in joint blocks (sections in gray color are hypothetical reconstructions). © Javier Urcid. All rights reserved.
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 8.1- Model of ancient Zapotec social organization.
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Technologies of communication

Architectural Semiology
(Mausoleums, tombs, and commemorative buildings)

Ideology
(Calendarical and mantic systems)

Differential access to resources and offices, and continuity of corporate groups

Ceramic Semiology
(Effigy vessels)

Phonetic writing and semasiography
(genealogical records)

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