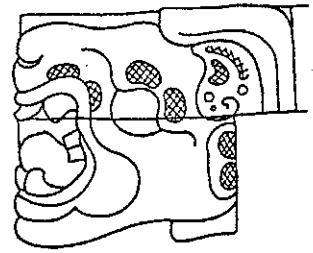


Copán Mosaics Project

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The Reviewing Stand of Temple 11

by Linda Schele

The inscription on the Reviewing Stand of the south facade of Temple 1 records the dedication of that part of Temple 11 and confirms an identification made by Mary Miller (n.d.) of the Reviewing Stand as a false ballcourt. The dating of this stairway test has presented problems to epigraphers. Morley (1920:321-323) identified the opening Calendar Round as 8 Ahau 13 Zip, by rejecting the first glyph in the upper stair as a day sign and using the 7 or 8 Ahau written on the second step as the tzolkin. Using this reading he proposed the following chronology:

A2-B1	9.17. 0. 3. 0	8 Ahau	13 Zip
	[3. 0]		
Q1-R1	9.17. 0. 0. 0	13 Ahau	18 Cumku
U1-V1	9.17. 0. 3. 0	8 Ahau	13 Zip
E'2-E'3	9.17. 0. 0. 0	13 Ahau	18 Cumku

The katun ending 9.17.0.0.0 is undoubtedly correct, but a new decipherment makes the 8 Ahau reading extremely unlikely. The katun ending CR at Q1b-R1 and E'5-E'5 are preceded by a DN (O-P, E'3) and a glyph at T1a and E'3d that reads phonetically as *u-to-ma* or *utom*. This latter glyph was first noted by Riese¹ as occurring with quarter katun endings. David Stuart (personal communication, 1986) noted that in addition to this condition, the glyph always occurs with dates that had not yet happened at the time of the writing of the text. The most frequent context is to record the katun, or portion therefore, in which a particular event occurred, but at the time of the writing the period ending had not yet occurred. Stuart further suggested that the glyph had to record a future event in some way. His sugges-

1. I attribute this suggestion to Riese based on personal communication with Peter Mathews in 1975.

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tions are exactly correct: *utom* is the future participial of the verbal root *ut* "to occur" or "to come to pass."² With this reading we can identify 13 Ahau 18 Cumku as a future date that "will come to pass" in the content of the temporal sequence of this text. The opening CR cannot, therefore, be later than this future event as Morley's chronology requires.

The solution to the problem is complicated. Firstly the Ahau day he read at A1 must be associated with the 10 or 15 tun notation recorded at Ab. 9.16.10.0.0 was a 1 Ahau, leaving the most likely reading to be 9.16.15.0.0 7 Ahau 18 Pop, the last hotun before the historical events recorded. The identification of this CR as a holahuntun date appears to be supported by the glyph following it at A2. A very similar glyph occurs on the east panel of the South Door of the upper temple with the date 9.14.15.0.0 (Fig. 2). As we will see the text from the upper temple related directly to those of the Reviewing Stand.

The glyph at A1 must then be taken serious as a day sign written in mirror image and with the number below the cartouche instead of above or in front of it. The skull in the cartouche is one identified by Stuart (personal communication 1987) as phonetic *xi*, but this value is not related to its function as a day sign. To make that identification we must go to the second occurrence of this CR at U1-V1, where the day is clearly written as Eb.

The CR date is then 8 Eb 13 Zip, a combination that is impossible in the Maya system. Either the day sign is in error and was intended to be Ahau, Chicchan, Oc, or Men, or the month coefficient is in error and was intended to be 0, 5, 10, or 15. The most useful constraint on which of the many possible dates was intended here is to be found in the DN at O-P. P appears to be 2 tuns and O1b is clearly the shell version of days that is often found in Distance Numbers, giving us a DN of two tuns and some quantity of days and perhaps uinals. The Long Count of our CR date should occur within three years before 9.17.0.0.0.

Only one of the possibilities using 13 Zip (9.16.6.17.15 8 Men 13 Zip) occurs in the katun before 9.17.0.0.0, and it is much too early, before the protagonist's accession, to qualify as the date of the featured event. Of the 8 Eb dates, again only one occurs in the katun before 9.17.0.0.0, giving the following chronology:

A1-B1 9.16.18.2.12 8 Eb 15 Zip 3/2/769
O-P 1.15.8

Q1b-R1 9.17.0.0.0 13 Ahau 18 Cumku 1/24/771

This chronology is not a perfect solution to the problems posed by this text, for the DN does not match well, but the inscription from the upper temple tends to confirm the chronology.

Working with the fallen pieces of the door panels of Temple 11, David Stuart was able to reconstruct large sections of the west panels of both the north and south doors. The new west panel from the North Door appears to repeat our CR (Fig. 3), giving 8 Eb G1 ?? Zip. Only two possible dates occur with G1 during Late Classic history--9.14.10.8.12 8 Eb 10 Zip and 10.0.0.17.12 8 Eb 5 Zip. The last date can be eliminated automatically, while the first is a distant though unlikely possibility. More likely is the probability of an error in the Lord of the Night, a condition unfortunately that is all too prevalent at Copan.

This last observation is supported by additional chronological data from the east panel facing the 8 Eb passage. Beginning with the Initial Series date 9.12.16.5.17 6 Caban 10 Mol and the accession of Yax-Pac, the protagonist of both the Reviewing Stand and the temple inscriptions, the text concludes with a DNIG (C5), a DN of 6 tuns, and "since he had been seated as *ahau*." This sequence of events clearly establishes that the next date should be 6 tuns after the accession date. The proposed LC placement is 5.12.15 after the accession date. If the DN is rounded up, the chronology fits, but just as importantly none of the other possibilities comes remotely close to fitting this DN of six tuns. 9.16.18.2.12 8 Eb 15 Zip is the most likely reading for the date found on

2. In October of 1987, I explained this history of the *utom* glyph in two contexts--to Ben Leaf who was visiting me here at Copan and one week later to a glyph workshop held at Cleveland State University. At that workshop, Terrence Kaufman identified the reading *utom* as the future participial of the verb *ut* 'to occur' or 'to come to pass.' Simultaneously and independently, Ben Leaf identified the future ending *-om* in Yucatec and proposed the same read *ut-om* 'it will happen.'

both the Reviewing Stand and the east panel of the North Door.

The Reviewing Stand inscription can now be broken into two passages recording the same event in a couplet form. Each part is begun by the 8 Eb 13* Zip CR date and concludes with the future period ending. The first passage records the verbal phrase at C and D. C is composed of T130 *wa*, an eroded sign, and the head variant of T236. D is phonetic *yowal*, a glyph that appears with some frequency at several sites, including Palenque, but for which I have no suggested meaning. The actor is named at E-J as Yax-Pac, with his name continuing with a "successor" statement at K-N. The "successor of" is recorded at K followed by a series of names that most closely resemble the name of Smoke-Monkey, the 14th successor. L seems to contain the Smoke-Monkey component of the name phrase and M includes God A³ and N records God K, both known to be part of this king's name phrase. The passage seems a bit strange since Yax-Pac was the 16th successor and thus followed Smoke-Shell in office, as is recorded in the second occurrence of his name at C'1-E'2.

The first half of the text then concludes with the DN, "it will occur (*utom*) 13 Ahau 18 Cumku" and the event that was to happen on the katun ending at S-T.

The second half opens again with the CR date *ti* 8 Eb 13* Zip followed by a long predicate expression that needs to be examined in sections. W contain T4 *na*, T528 *cu*, and T756 *tz'i*. I cannot find a reading for the bat glyph that makes much sense, but the verbal root *nac* seems appropriate

to the context. Barrera (1980:553) glosses *nak* as "corona, trono, diadema" as well as "carátula o máscara." As a verb, he glosses *nak* as "subir, subirse, elevarse, empinarse, encaramarse, ascender." As Mary Miller has shown, the central image on this Reviewing stand is GI "rising" through water, defined iconographically by the monolithic conch shell resting above this hieroglyphic stair.

W1b-X1 do not make sense to me, but Y and Z are the *ox witik chaan* location identified by Stuart and Houston as the possible name of the acropolis. Note that T598 'impinged bone' appears in head variant form at Z1b as a bird of some sort.

A'1 seems to repeat the *nak* verb in an alternative form read *pa:ta.na.wa:pa.vl^A* or *pat nawapal* or some similar word arrangement. Barrera (1980: 632, 912) lists *pat* as "formar, dar forma a alguna cosa." Kaufman and Norman (1985:128) list the proto-Cholan root *pät* as "formar, hacer (casa) / construct, build."

Importantly, portions of this verbal phrase are repeated on the east panel of the North Door above (Fig. 3), where the spelling is *pa:ta.na.wa* or *pat naw⁵*. The remaining part of the glyph at A'1 and B'1 on the Reviewing Stand very probably once occurred in the now vacant course below the *patnawa* verb on the panel.

Thus, in the second passage on the Reviewing Stand the first verb refers to the act of rising or ascending, an action portrayed on the stair itself, and the second action to building or constructing something. In the first verbal expression, the action is located at *ox witik chaan*, which may be the acropolis. In the second, the verbal phrase is fol-

3 On the Hieroglyphic Stairs this God A' name glyphs is combined with the number three, while on the base of STela N, it has both three and eight affixed to the main sign. The occurrence of eight with the God A' glyph here is therefore in keeping with the various forms of the Smoke-Monkey name.

4 David Stuart (personal communication, 1985) noted the substitution of a head in versed orientation for T130 *wa* in the *wan* suffix to positional verbs on the Structure 26 Hieroglyphic Stairs.

5 Barrera (1980:563) lists *nawal* as "andarse cayendo the flaqueza como el borracho" and as "baile de mujeres antiguo, baile vedado, baile prohibido." Neither reading makes much sense, and I suspect that the *nawa* may function as inflectional affixing on the verb.

lowed by "his ballcourt" (B'1). Mary Miller (n.d.) has identified this stair and the Venus stair of the East Court as false ballcourts, a proposal now confirmed by the presence of this ballcourt glyph as the object that was constructed.

The protagonist, Yax-Pac, is recorded in a name phrase including his personal name written in its logographic form with the sky-penis title at C'1 and "16th successor of the founder" at D'1, the "shell-fist title" and "15th successor Smoke-Shell" at E'1, and another title and Emblem Glyph at E'2. Most curiously, the text of the east panel records only Smoke-Shell, naming him again as the "fifteenth successor of the founder." It appears to me that Smoke-Shell is being named as the actor of a posthumous event, for the date is after the accession of his successor, which presumably did not occur until he died. On the Reviewing Stand it is clearly that Yax-Pac was in fact the actor, perhaps presiding over the apotheosis of his predecessor.

The second passage of the text then closes in a structure parallel to the first. A DN⁶ precedes *utom* "it will happen" 13 Ahau 18 Cumku, which is the day on which the current katun was to have ended.

Summary

The Reviewing Stand of Temple 11 can now be confirmed as a false ballcourt and a location of sacrificial ritual. A new reading of its date as

9.16.18.2.12 8 Eb 15 Zip (March 2, A.D. 769) has been proposed and the same event have been identified in the upper temple. David Stuart has identified the dedication date of the upper temple in the South Door, west panel as 9.17.2.12.16 1 Cib 19 Ceh (September 26, A.D. 721). The span between these dates, 4.10.4, may well represent the time it took to complete construction of the upper temple.

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⁶ These glyphs appear on a tread rather than a riser and thus are must more eroded than the main text. Morley drew the tun coefficient as a four,, and today the original stone clearly shows four circles, but the one at the extreme right may be a filler. If it is then the number of tun is two, as at P. The glyph to the left of the tun is a head variant number with a skeletal lower jaw. This jaw is clear, but the identification of the main head is not.

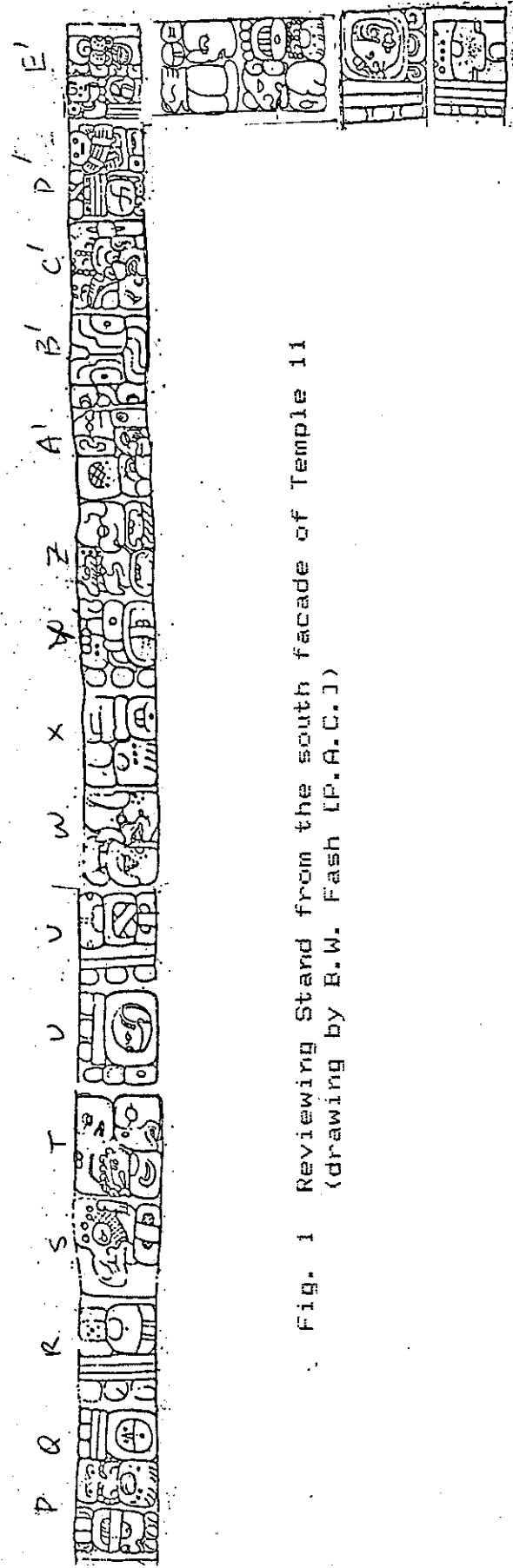
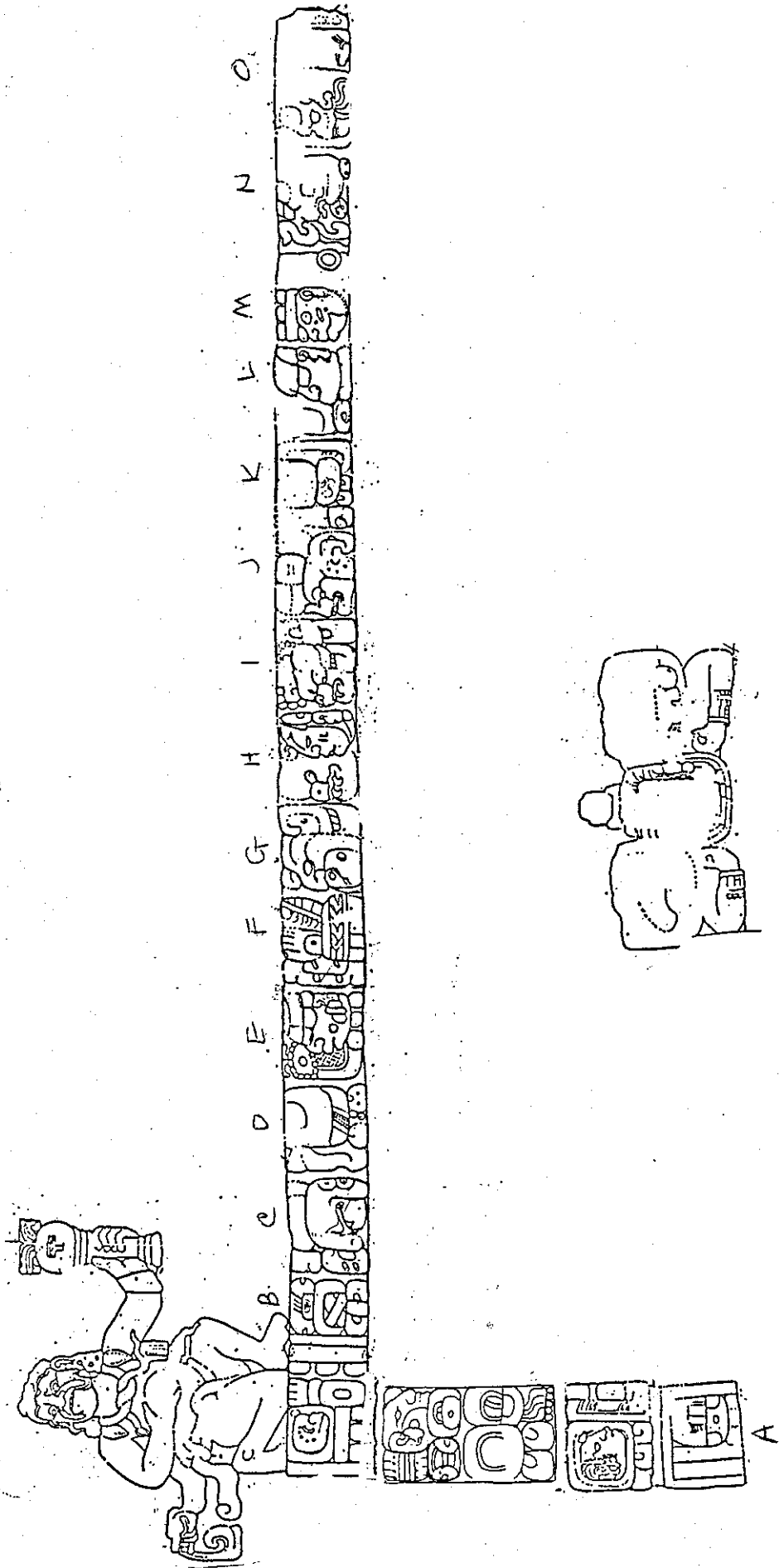


Fig. 1 Reviewing Stand from the south facade of Temple 11
 (drawing by B.W. Fash [P.A.C.J])

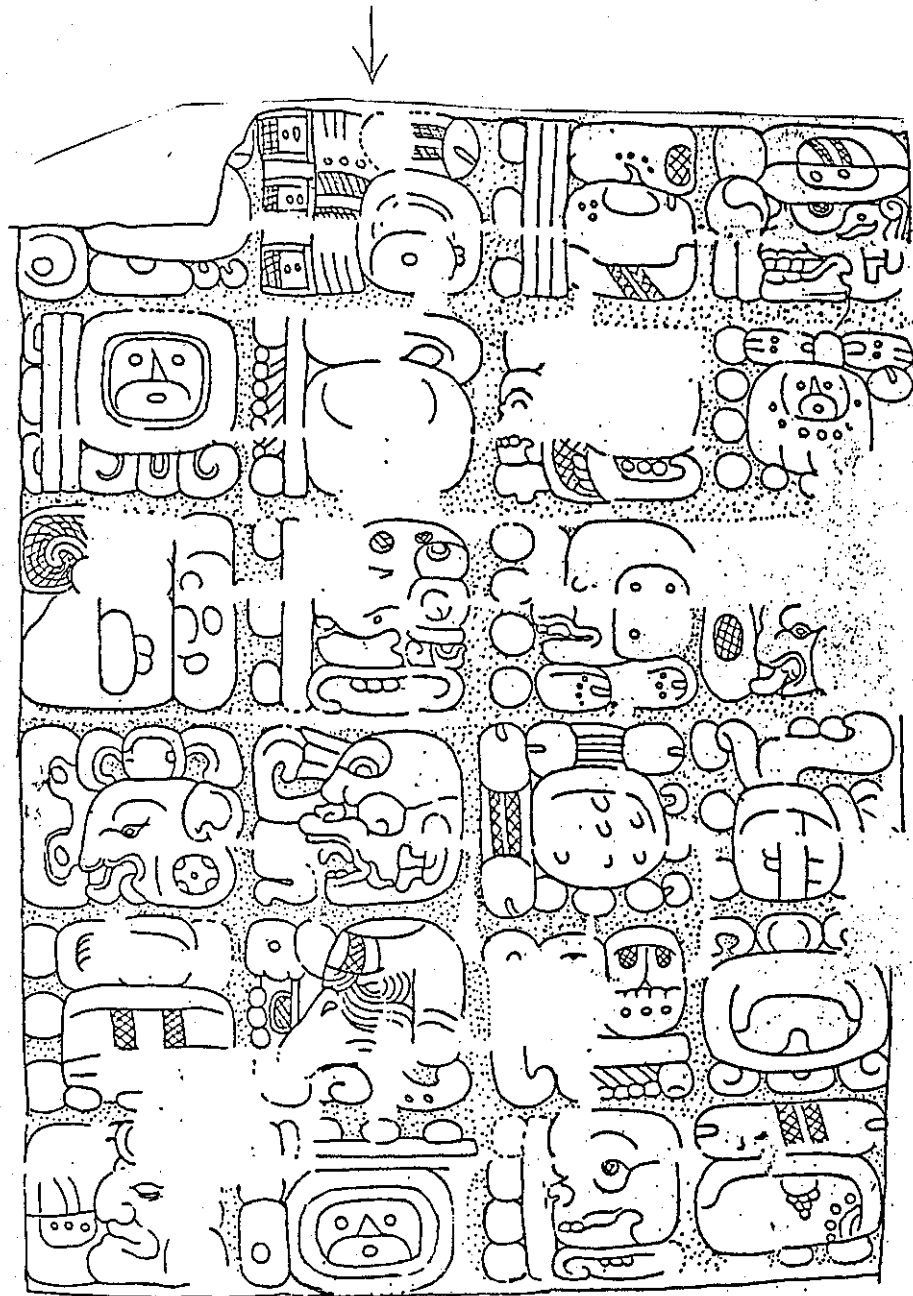
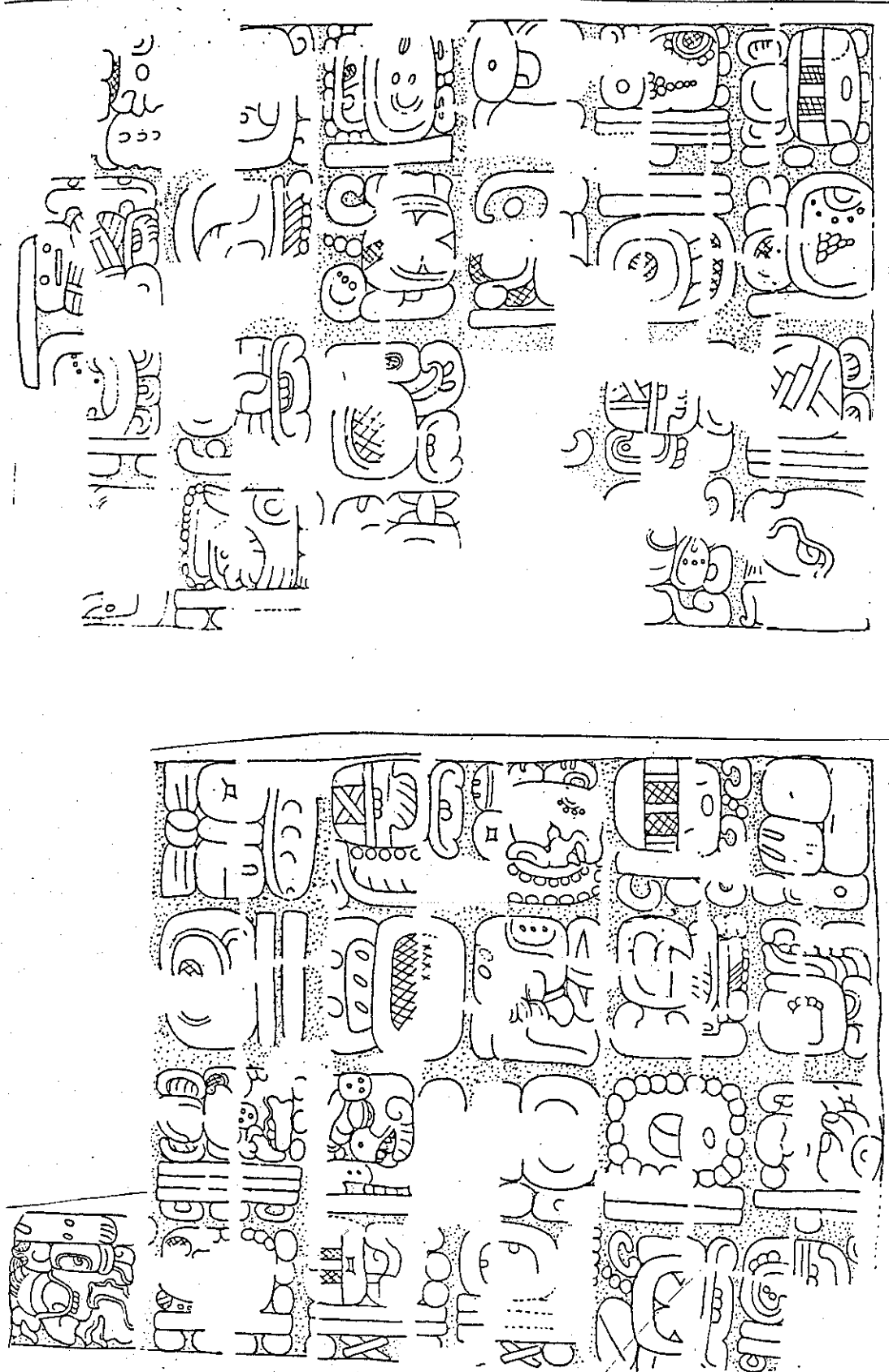


Fig. 2 Temple 11, South door, west panel



west panel

east panel

Fig. 3 Temple 11, panels from the North Doorway