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Hunt Institute was dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.

Chenopodium ambrosioides
"epazote"

19-VI-1991

Mexico, D.F

from Evangelina Perez-Silva.

Chenopodium ambrosioides L.

"epazote"

19-VI-1991

Mexico, D.F.

from Evangelina Pérez-Silva

GARY
REVIEWS
4-IV-72

MANUSCRIPTS 10-IV-72

MUSHROOM SYMBOLISM IN MAYA CODICES

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SUMMARY

The 24-page Gahlnho Codex has been found to correspond closely with the figures and glyphs on 12 pages, entire or in part, of the Codex Madrid. A new interpretation, based upon evidence in the Dresden, Madrid and Gahlnho Codices suggests that a sacred mushroom cult existed among the Maya.

By the 1500's the principal indigenous civilizations of the Americas, the Aztec, Maya and Inca, were languishing under the domination of the Spanish conquistadors. As the conquerors expanded their influence throughout the continent, old ways were demolished and a new order firmly established. Schooled in the ways of the Inquisition at home, the Spaniards adopted appropriate measures in the new world to discourage native inclinations toward the practise of heathen ceremonies, for it was believed to be indispensable that all manifestations of idolatry be extirpated. A notably zealous prelate in Yucatan at that time was Diego de Landa, who relentlessly dedicated himself to this end. On July 12, 1562, at Mani, he accordingly had assembled some thousands of idols that were wrested from the populace only after resort to extreme methods of persuasion and these together with other possessions venerated by the Maya were burned or otherwise destroyed. According to one account, among the treasures that perished were "27 rolls and signs of hieroglyphics." The *auto de fe* was laconically related by Landa (1966 ed.) in his "Relacion de las Cosas de Yucatan" in these words: "Hallamosse gran numero de libros de estas sus letras, y porque no terian cosa en que no hubiese superstición y falsedades del demonio, se los quemamos todos, lo cual sintieron a maravilla y les dio mucha pena."¹ Landa had occasion to reflect on his actions which

¹ "We found among them a great number of books written in these characters and as they contained nothing in which there were not to be found superstition and devilish lies, we burned them all, which they regretted to an amazing degree and caused them great affliction." had caused such extraordinary affliction, for he was recalled to Spain and in 1564 an inquiry was begun into charges that he had exceeded his authority and engaged in unjustifiable conduct in the pursuit of his responsibilities. It was during this period, probably about 1566, that he wrote his "Relacion." In 1569 he was nevertheless exonerated and rewarded by his appointment in 1573 as Bishop of Merida, a position he held until his death in 1579.

It is Landa's "Relacion" that has not only saved him from complete denigration in the eyes of the scholarly world but has won him high praise for his incomparable contribution to the knowledge of some Maya glyphs, particularly those relating to the calendar. The vigesimal Maya system of recording time is therein explained and the meaning of pertinent glyphs illustrated and clarified.

Although we may never know exactly the magnitude of the destruction at Mani, it is certain that not all the documents and idols extant at that time were lost in this way. Some survived the conflagration and among them are the three Maya Codices which, through circumstances largely unknown to us, eventually reached their present locations in Madrid, Paris and Dresden. These unique records constitute all that has been found of this genre of Maya writing. Consequently, it was of great interest when by chance I was introduced to a Guatemalan codex that had not previously been described. Examination of photographs of this document, which I took in the summer of 1971 in Guatemala, showed it to be a reasonably faithful transcription of part of the Codex Madrid, also known as the Tro-Cortesianus.² But nu-

² The Madrid Codex was originally divided into two parts: a 70-page Codex Troano and the Codex Cortesianus of 42 pages. These were found to be part of the same manuscript and were united to form the Codex Tro-Cortesianus, now generally designated as the Codex Madrid.

merous questions remain unanswered, including the circumstances of its fabrication and the motivation of the copyist who reproduced with surprising fidelity a document of great complexity. A notable feature that draws one's attention to the Guatemalan codex is the material on which the paintings have been executed. In contrast to the known Maya Codices which are reported to be made of the inner bark of a species of *Ficus* and coated with calcium carbonate before being painted, the Galindo Codex (I so designate it after its present owner) is on parchment. Curiously, in an enumeration of the objects destroyed under

Landa's direction, Dr. Justo Sierra (Tozzer, 1941) mentions that the previously cited "rolls and signs of hieroglyphics" were "on deer skin."

The Galindo Codex is composed of 12 panels painted on both surfaces and constructed in the characteristic folded screen manner of the three surviving Maya Codices. Its total length is 107.5 cm, with some variation in the dimensions of each panel which is approximately square and measures ± 9.5 -10 cm. The age of the codex is unknown but it is in a very good state of preservation. From information given to me by the elder Sr. Galindo (now deceased) whom I met in Huehuetenango on July 3, 1970, it has been in his family since about the beginning of this century. I have numbered the panels in the codex consecutively from I-XII and the reverse of the corresponding sequence IR-XIIR. At three places the panels are coarsely sewn together with material that appears to be identical with that of which the codex is made. This occurs between panels three and four, six and seven, and nine and ten. A study reveals that all the 24 paintings in the Galindo Codex have their counterparts in the Madrid, from which it has presumably been copied. On many pages of the Galindo, however, there are some details either of glyphs or figures that are not found in the Madrid.

Not all the objects depicted in the religio-astrological paintings of the codices have been unequivocally identified and often we are confronted with a choice of possible explanations. A conspicuous device held by the standing figure on page Llb (Fig. 1) of the Madrid Codex

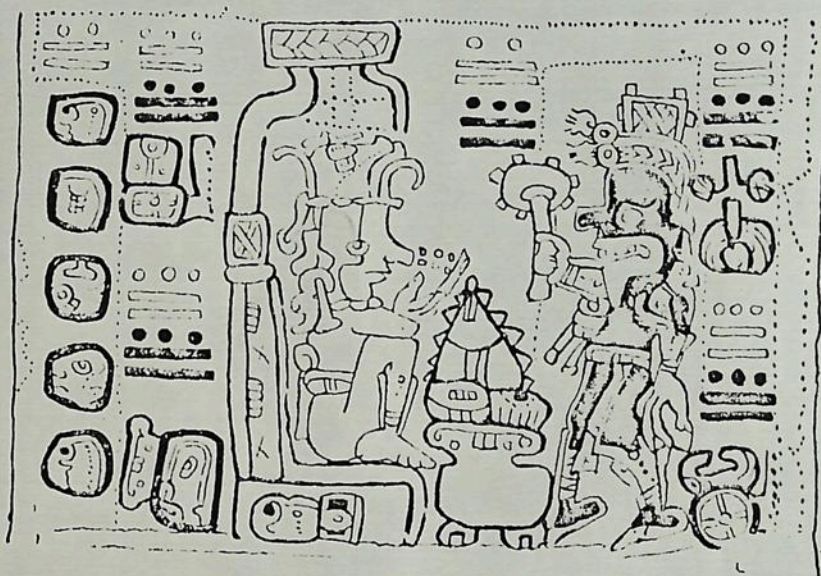


FIG. 1. Page Llb of the Madrid Codex. The mushroom offering is held outstretched by the standing figure. The protuberances are interpreted as a stylized representation of the irregular wart-like patches associated with the pileus of *Amanita muscaria*.

is identified in Villacorta's (1933) notes as "... la rueda del calendario, o quiza una matraca." Fig. 2 shows the corresponding painting in the Galindo codex. I would reject the interpretation of this object as being either a calendar wheel or a rattle and suggest instead that it represents a sacred mushroom. In the Dresdensis XXVa, XXVIa, XXVIIa, and XXVIIIa, the mushroom is also prominent. On these pages, Villacorta (1933) identifies it as a fan ("abanico"). In XXVIa, XXVIIa (Fig. 4) and XXVIIIa the base is enlarged, making the resemblance to *Amantia muscaria* (L. ex Fr.) Hooker more striking. A painting

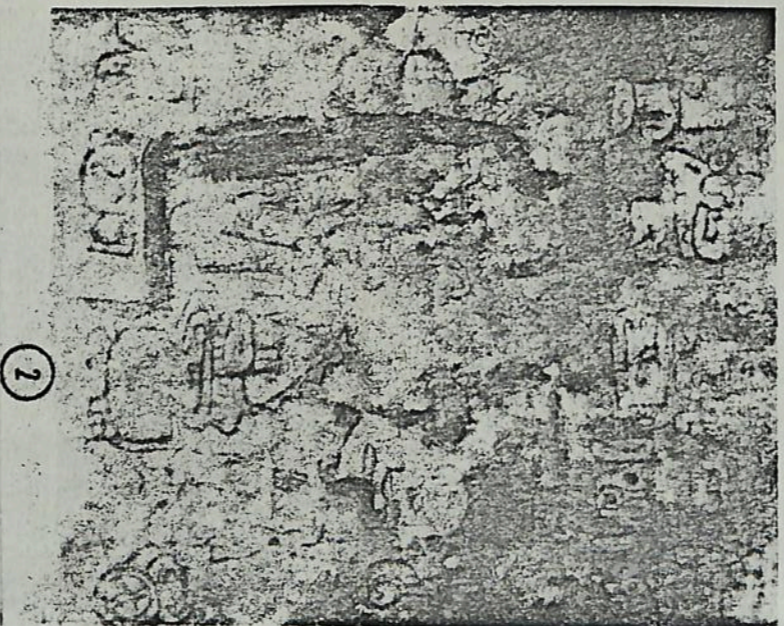
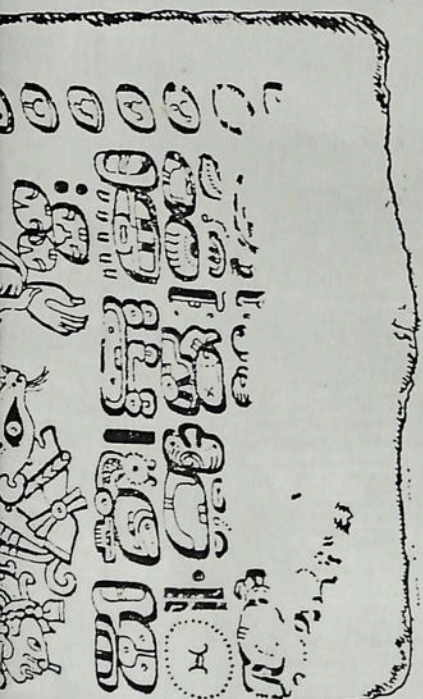
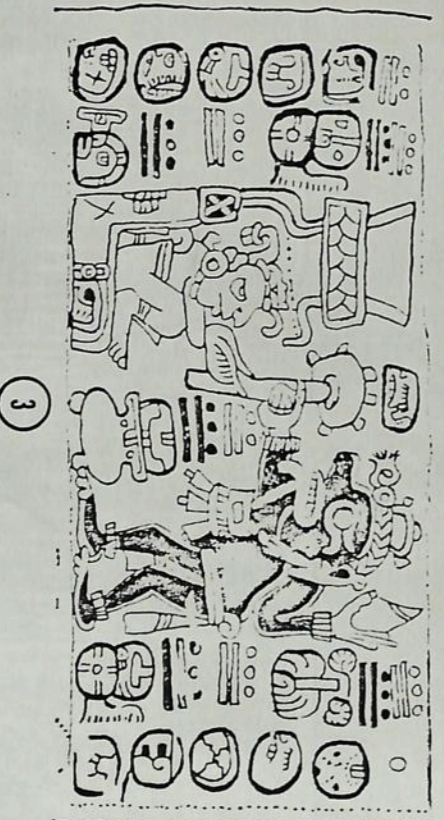


Fig. 2. Page XI of the Galindo Codex, showing close resemblance with the figures of Page 11b of the Madrid Codex, from which the former is presumed to have been copied.





4

FIGS. 3-4. 3. Page XCVb of the Madrid Codex. The glyph "cimi" is directly above the mushroom cap. 4. Page XXVIIa of the Dresden Codex, showing the mushroom held in the left hand of the animal deity.

very similar to the one in Madrid LIb (FIG. 1) and in Galindo XI (FIG. 2) is shown on page XCVb of the Madrid Codex (FIG. 3) in which the mushroom is still more prominently displayed. Very significantly, in this panel there is the solitary glyph "cimi" directly above the mushroom cap. "Cimi" is a death symbol and it is seen here intimately associated with the mushroom. Is it not possible that we are witnessing in these paintings the enactment of an ancient hieratic ritual among the Maya, in which sacred, hallucinogenic mushrooms played a critical role? *Amanita muscaria* is common throughout the Guatemalan sierra and I have collected it frequently there, most recently on June 30, 1970, in coniferous woods at Rancho de Lemoa, between Chichicastenango and El Quiché. It grows in abundance in that region and is locally called by the name "shtantilok" or "shtantilok," known and avoided because of its toxic properties. The evidence from Guatemalan mushroom stones, as pointed out earlier by the author (Lowy, 1968, 1971), although highly suggestive, is not sufficient in itself to enable us to link the Maya with a mushroom cult that has apparently disappeared in Guatemala, but if the interpretation offered is correct, as I believe it to be, then we have at hand a glimpse of one of the powerful and motivating factors governing the religious life of the Maya.

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GALINDO & MADRID CODICES EQUIVALENTS

Sacred mushroom illustrated in Codex Madrid

Pl. XXI d. (V. 266) "Rueda del calendario"

Pl. XXII a, d. (V. 268) "Rueda - Círculo - del calendario". "CIMI"

Pl. XXIII a. (V. 270) ibid. "CIMI"

Pl. ~~LXI~~ b. (V. 326) Original of Galindo XI. Mushroom offering.

Pl. LXVII a. (V. 358) "Adorned" mushroom . CIMI"

Pl. XCV b. (V. 414) Mushroom offering. "CIMI" directly above mushroom cap.

"CIMI" is a death symbol. Here it is extremely suggestive, ^{and significant} for it indicates the latent power of the mushroom. The mushroom is held in the right hand of the priest while in his left hand he holds a sharpened, 'sacrificial knife (probably obsidian). The personage seated on his throne is touching the mushroom symbolically or perhaps establishing a spiritual communication with it as indicated by the curious snaillike device shown touching the mushroom stipe. The scene is pregnant with symbolism and the mushroom obviously is the key to its meaning. Here are the High Priests engaged in ceremonial handling of the sacred mushroom, potent and hallucinogenic and fatal if not handled with care ("CIMI"). This is as close as we may be able to come in having prima facie evidence of the existence of a sacred mushroom cult among the Maya. Förstemann's interpretation here is unconvincing. Sahagún's observations on the mushroom cult lay buried until recently, so in spite of the striking similarity of this object to a mushroom no one dreamed of this interpretation since it was outside of their knowledge and experience. Consequently, the mushroom was identified as a "rattle" or "calendar wheel" in keeping with more familiar objects known to students at that time.

Pl. CVIII b. (V. 440) Mushroom shown twice in this panel.

Tabulation of the chief similarities and differences between the Madrid and Galindo codices.

GALINDO¹

MADRID

I

XLIX. V.322a

Obs. The same animal is depicted caught in a rope snare hanging from a tree limb. There is no glyph correspondence.

II

XLV. V.314b

Obs. Animal caught by front left foot. There is partial glyph correspondence.

III

XLIX. V.322c

Obs. The same animal is shown in both and approximately in the same position. The glyphs also mostly correspond.

IV

LX^a. V.344a

Obs. Three seated figures generally correspond but in the Madrid a fourth (largely effaced) figure is missing in Galindo. Upper rows of glyphs in Madrid are mostly effaced but are clearly shown in Galindo.

¹Roman numerals under "Galindo" refer to pages of that codex and to the reverse of the correspondingly numbered panel, when followed by the letter "R." Roman numerals under "Madrid" refer to the pages of that codex. "V", followed by an arabic number refers to the page on which the Madrid plate is reproduced in Villacorta's "Codices Mayas."

GALINDO

V

MADRID

LXII, V.348b

Obs. Top row of glyphs in both correspond, also in part, lower two rows which in Madrid, constitute part of the lowest of three panels (c); figures are nearly identical.

VI

LXI, V.346b

Obs. Two figures holding sacs are similar. The Madrid panel has 3 figures of which the extreme left is missing in Galindo; lower 2 rows of glyphs of Galindo are part of lowest of 3 panels (c) in Madrid but all glyphs correspond. Vertical row of glyphs at left in Galindo and in Madrid read (top to bottom) Ahau, Lamat, Cib, Kan, Eb.

VII

LXIV, V.352b

Obs. Two seated figures roughly correspond; but first of these is easily recognizable as Chac (Dios B) of Codex Dresden. A 3-tiered "altar" is before each squatting figure. Most of upper 2 rows of glyphs correspond; lower 2 rows of glyphs in Galindo are partly faded but correspondence is evident. The lower 2 rows of glyphs of Galindo are part of lowest of 3 panels (c) in Madrid.

GALINDO

VIII

MADRIDLIV^{b.}_A V.332b

Obs. Three figures correspond very closely as do the upper and lower rows of glyphs. Again the lower row in Galindo is part of the lowest of 3 panels (c) in Madrid.

IX

L^{b.}_A V.324b

Obs. Figures of "Dios M" (Villacorta) correspond closely; deer headdress, lance in hand (left), stylized snake (?) in right; Galindo has upper row of glyphs not seen in Madrid; lower 2 rows of glyphs in Galindo are part of lowest of 3 panels (c) in Madrid, but 2 extreme right glyphs of Madrid not in Galindo. Madrid has many number glyphs but none in Galindo; left hand vertical rows of glyphs in Madrid & Galindo correspond; right hand vertical row of glyphs in Madrid are missing in Galindo.

X

LXIV^{a.}_A V. 352a

Obs. Two snake heads correspond; also a few glyphs in upper row. Lower row of glyphs in Galindo are not found in Madrid.

XI

LI^{b.}_A V.326b

Obs. Figures in both are nearly identical. The mushroom offering is held in outthrust

GALINDOMADRID

hands of the standing figure. Two upper rows of glyphs in Galindo missing in Madrid; "signo del oeste" and "signo del sur" (Villacorta) are identical to right of standing figure.

XII

^{a.}
LV_A V.334a

Obs. Figures closely correspond in both; upper 2 rows of glyphs also; extreme upper right glyph in Madrid is effaced but is clear in Galindo. Lower 2 rows of glyphs in Galindo are part of panel below (b) in Madrid; most numeral glyphs in Madrid panel are missing in Galindo.

IR

LXII. V.348c

Obs. Upper row of glyphs of Galindo corresponds to the lower of 2 rows of Madrid. Figure is holding the glyph "Kan"; in Madrid, individual's face is largely destroyed, but is complete in Galindo. Aggregate "decorative" symbols in Galindo (also in Galindo VIIIR) are not found in Madrid. There are 3 figures on the Madrid page but only one in Galindo.

- IIR LXII. V.348a
- Obs. Figures (right hands and forearms in vessel) correspond closely; also almost all glyphs, but numerical glyphs are missing in Galindo; lower row of glyphs in Galindo correspond in part to upper row in center panel (b) of same page.
- IIIR LVIII. V.340a
- Obs. Madrid has 4 seated figures, Galindo only first 3 from left, but these correspond quite well; upper rows of glyphs in Madrid are mostly effaced but are clear in Galindo; lower 2 rows of glyphs in Galindo correspond in part with upper row in panel below (b) of Madrid.
- IVR LIXb. V.342b.
- Obs. Madrid has 3 pairs of horizontally oriented figures, Galindo has 2 pairs; glyphs correspond.
- VR LII. V.328b
- Obs. Figures are almost identical; lower row of glyphs of Galindo found in bottom panel (c) of same page of Madrid. Madrid has a single row of vertical glyphs on left which correspond with Galindo, but a 2nd row in Galindo are not found in Madrid.

GALINDOMADRID

VIR

LIXc. V.342c.

Obs. Two figures in boats (Galindo); same figures in Madrid without boats. No glyph correspondence.

VIIR

LII. V.328a

Obs. Figures and glyphs are almost identical in both, but left hand vertical row of glyphs are missing in Galindo.

Lower row of glyphs in Galindo correspond to upper row of middle panel (b) on the same page.

VIIIR

LII. V.328c

Obs. Figures are nearly identical in both.

In Madrid a single upper row of glyphs is missing in Galindo, which has instead, a single aggregate "decorative" symbol.

Galindo has a single vertical row of number glyphs at left not found in Madrid.

Two lower rows of glyphs in Galindo are not found in Madrid. A row of number glyphs at right in Madrid are not found in Galindo.

IXR

LX. V.344b

Obs. Three figures are identical or nearly so. Upper 2 rows of glyphs correspond closely in both. Lower 2 rows of glyphs in Galindo are part of panel c, below on same page. Right and left vertical rows of glyphs in Madrid are missing in Galindo.

Some number also not found in Galindo.

GALINDO

XR

MADRID

L. V.324a

Obs. Figures nearly identical in both.

In Madrid upper row of glyphs are effaced but clear in Galindo. Vertical left row of glyphs in Madrid missing in Galindo. Lower row of glyphs in Galindo missing in Madrid.

XIR

LI, V.326c

Obs. Figure identical in both. Upper and lower single rows of glyphs in Galindo missing in Madrid. Three vertical rows of glyphs at left in Madrid are missing in Galindo.

XIIR

L. V.324c

Obs. Four seated figures in Madrid, but only 3 in Galindo (first from left in Madrid is missing in Galindo). Lower row of glyphs in Galindo is missing in Madrid. Upper 2 rows of glyphs correspond in both but glyphs above 1st figure in Madrid is missing in Galindo.

9-XI-71
KODACHROME S

	<u>Print</u>	<u>Plate</u>
<u>Madrid Codex</u>		
	1	49abc ✓
	2	49a ✓
	3	60abc ✓
	4	60a ✓
	5	62abc ✓
	6	62b ✓
	7	61b ✓
	8	64abc ✓
	9	64b ✓
	10	54abc
	11	54b
	12	50abc
	13	50b
	14	51b ✓
	15	51c
	16	64a ✓
	17	55abc ✓
	18	55a ✓
	19	62c
	20	62a
	21	58a
	22	59b
	23	59c
	24	52abc
	25	52a
	26	52b
	27	52c
	28	60b
	29	50a
	30, 31	50c
<u>Vindobonensis Codex</u>	32-35	24
<u>Dresden Codex</u>		
	36	53
	1	15abc
	2	15b
	3	54abc
	4	54a
	5	55abc
	6	55a
	7	56abc
	8	56a
	9	57abc
	10	57a
	11	63abc
	12	63a
	13	69abc
	14	72abc
	15	72c

20-36 ↙ 108b, 95b, 67b, 51b,

1st draft

Comparative study of codices Galindo and Tro Cortesianus

B. Lowy

GALINDO

TRO CORTESIANUS

I*	XLIX. V. 322 top; 406, 410 Obs. Same animal depicted caught in rope snare hanging from tree limb; note hair on both.
II*	XLV. V. 314 center Obs. Animal caught by front left foot. Close correspondence.
III*	XLIV. V. 322 bottom Obs. Glyphs also correspond; same animal in both and approximately same position.
IV	LX. V. 344 top Obs. 3 seated figures correspond but in Tro C. a fourth (largely effaced) is missing in Galindo. Upper row of glyphs in Tro C. is mostly effaced but clearly shown in Galindo.
V*	LXII. V. 348 center. Obs. Top row of glyphs in both correspond, also in part, lower 2 rows which in Tro C. constitute part of bottom of 3 panels; figures nearly identical.
VI	LXI. V. 346 center. Obs. 2 figures holding sacs similar; Tro C. panel has 3 figures of which the extreme left is missing in Galindo; lower 2 rows of glyphs of Galindo are part of lowest of 3 panels in Tro C, but all glyphs correspond. z.b. vertical row of glyphs at left in Galindo and in Tro C. reads (top to bottom) Ahau, Lamat, Cib, Kan, Eb.

NOTE: Roman numeral under "Tro C." refers to page of codex; "V." followed by arabic number refers to page on which it is found in Villacorta's "Codices Mayas." Under heading "Galindo", roman numerals followed by letter "R" means that this panel is located on the reverse of the panel with the corresponding but unlettered roman numeral. * marks panels with overlapping glyphs.

GALINDO

VII*

TRO CORTESIANUS

LXIV. V. 352 center.

Obs. 2 seated figures roughly correspond; but first of these is easily recognizable as Chac (Dios B) of Codex Dresden. Also 3-tiered "altar" before each squatting figure. Most of upper 2 rows of glyphs correspond; lower 2 rows of glyphs in Galindo partly faded but correspondence is evident. As above in Galindo V, lower 2 rows of glyphs of Galindo are part of lowest of 3 panels in Tro C.

VIII*

LIV. V. 332 center

Obs. 3 figures correspond very closely as do the upper and lower rows of glyphs. Again the lower row of Galindo is part of the lowest of 3 panels.

IX*

L. V. 324 center

Obs. Figures of "Dios M" (Villacorta) correspond closely; deer headdress, lance in hand (left), stylized snake (?) in right; Galindo has upper row of glyphs not seen in Tro C.; lower 2 rows of glyphs in Galindo are part of lowest of 3 panels in Tro C., but 2 extreme right hand glyphs of Tro C. not in Galindo. Tro C. has many number glyphs but none in Galindo; left hand vertical rows of glyphs in Tro C. & Galindo correspond; right hand vertical row of glyphs in Tro C. missing in Galindo.

X

LXIV. V. 352 top.

Obs. 2 snake heads correspond; also a few glyphs in upper row. Lower row of glyphs of Galindo are not found in Tro C.

XI*

LI. V. 326 center.

Obs. Figures in both almost identical; this is the mushroom panel (object held by standing figure interpreted as a rattle by Villacorta.) 2 upper rows of glyphs in Galindo missing in Tro C.; "signo del oeste" & "signo del sur" (Villacorta) are identical to right of standing figure.

GALINDOTRO CORTESIANUS

- XII*
 IR
 IIR*
 IIIR*
 IVR
 VR*
- LV. V. 334 top.
 Obs. Figures closely correspond in both; upper 2 rows of glyphs also; extreme upper right glyph in Tro C. effaced but clear in Galindo. Again lower 2 rows of glyphs in Galindo are part of panel below in Tro C.; most numeral glyphs in Tro C. panel missing in Galindo.
- LXII. V. 348 bottom.
 Obs. Upper row of glyphs of Galindo in lower of 2 rows of Tro C. Figure holding glyph Kan; in Tro C. face is largely destroyed but clear in Galindo. Aggregate "decorative" symbols in Galindo (also in Galindo VIIIR) not found in Tro C. 3 figures in Tro C. panel but only 1 in Galindo.
- LXII. V. 348 top.
 Obs. Figures (right hand & forearm in jar) correspond closely, also almost all glyphs, only numerical glyphs missing in Galindo; lower row of glyphs in Galindo correspond in part to upper row in center panel of same page.
- LVIII: V. 340 top.
 Obs. Tro C. has 4 seated figures, Galindo only first 3 from left, but these correspond quite well; upper rows of glyphs in Tro C. mostly effaced but clear in Galindo; lower 2 rows of glyphs in Galindo correspond in part with upper row in panel below of Tro C.
- LVIII. V. 340 center.
 Obs. Tro C. has 3 pairs of horizontally oriented figures, Galindo has 2 pairs; some glyphs correspond but mostly not.
- LII. V. 328 center.
 Obs. Figures almost identical; lower row of glyphs of Galindo found in bottom panel of same page of Tro C. Tro C. has single row of vertical glyphs on left which correspond with Galindo, but a 2nd row in Galindo not found in Tro C.

GALINDOTRO CORTESIANUS

- VIR Counterpart not found (neither in Dresden nor Paris)
- VIIIR* LII. V. 328 top.
Obs. Figures and hlyphs almost identical in both; but left hand vertical row of glyphs missing in Galindo; lower row of glyphs in Galindo correspond to upper row of middle panel on same page.
- VIIIR LII. V. 328 bottom.
Obs. Figures nearly identical in both; in Tro C. a single upper row of glyphs which is missing in Galindo which has instead a single aggregate "decorative" symbol; Galindo has a single vertical row of number glyphs at left not found in Tro C., 2 lower rows of glyphs in Galindo not found in Tro C.; a row of number glyphs at right in Tro C. not found in Galindo.
- IXR* LX. V. 344 center.
Obs. 3 figures identical or nearly so; upper 2 rows of glyphs correspond closely in both; lower 2 rows of glyphs in Galindo are part of panel below on same page; right & left hand vertical rows of glyphs in Tro C. missing in Galindo; also some number glyphs missing in Galindo.
- XR L. V. 324 top.
Obs. Figures nearly identical in both; in Tro C. upper row of glyphs effaced but clear in Galindo; vertical left hand row of glyphs in Tro C. missing in Galindo; lower row of glyphs in Galindo missing in Tro C.
- XIR LI. V. 326 bottom
Obs. Figure identical in both; upper and lower single rows of glyphs in Galindo missing in Tro C.; 3 vertical rows of glyphs at left in Tro C. missing in Galindo.
- XIIR L. V. 324 bottom.
Obs. 4 seated fugures in Tro C., only 3 in Galindo (first from left in Tro C. missing in G.); lower row

GALINDO

XIIR

TRO CORTESIANUS

of glyphs in Galindo missing in Tro C. Upper 2 rows of glyphs correspond in both but glyphs above 1st figure in Tro C. missing in Galindo.

The numerous similarities between the

TRO C

XLV - LXII

[G] → I
II
III
IV ← SEWN
V
VI
VII
VIII
IX
X
XI
XII

Tro-C → XLIX → 322 top. vv
XLV → 314 c. v
XLIX → 322 b. vv
LX → 344 t. vv
∴ { LXII → 348 c. vv
LXI → 346 c. v
LXIV → 352 c. vv
LIV → 332 c. v
∴ L → 324 c. vv
LXIV → 352 t. vv
LI → 326 c. vv
LV → 334 t. v

LXII - 3 figs. - P. 348 V.
L - 3 figs - P. 324 V.
LII - 3 figs - P. 328 V.
3 → 9
XLIX - 2f. - P. 322 V.
LX - 2f. - P. 344 V.
LXIV - 2f. - P. 352 V.
LI - 2f. - P. 326 V.
LVIII - 2f. - P. 340 V.
5 → 10
LIV - 1f. - P. 332 V.
LV - 1f. - P. 334 V.
LXI - 1f. - P. 346 V.
XLV - 1f. - P. 314 V.

IR
II R
III R
IV R
V R
VI R
VII R
VIII R
IX R
X R
XI R
XII R

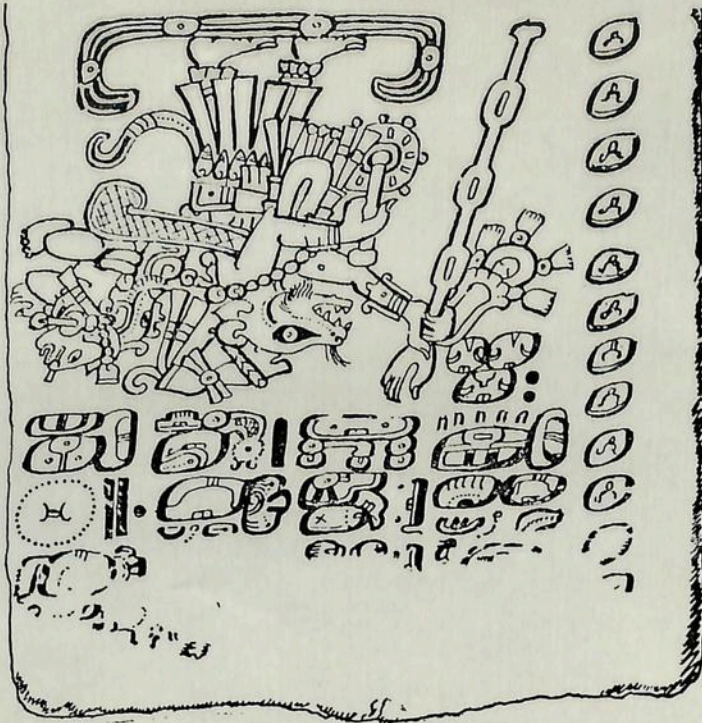
VI R
VII R not found
VIII R
IX b ✓

∴ LXII → 348 b. vv
∴ LXII → 348 t. vv
LVIII → 340 t. vv
∴ LIX b ~~XXXX~~ → 348 b. vv
LII → 328 c. vv
LII → 328 t. vv
LII → 328 b. vv
LX → 344 c. v
∴ L → 324 t. vv
LI → 326 b. vv
∴ L → 324 b. vv

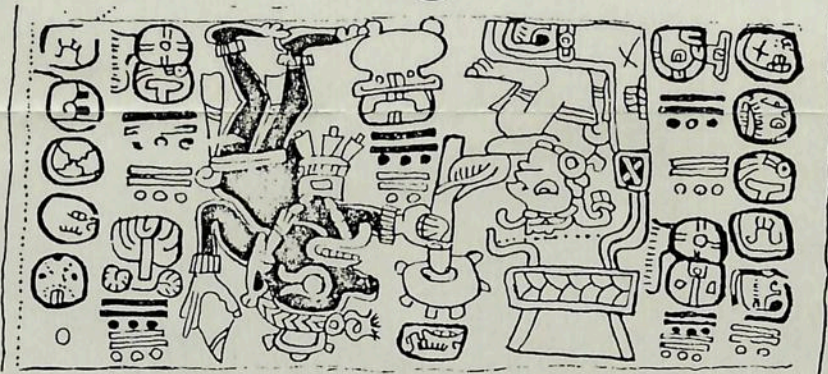
4 → 4
Summary
or parts
in 11 plates of TC
copied to give
Galindo; 3 plates
of TC. account for
96 figs; 5 pl.
TC → 2 each of G,
3 TC. → 1 each
of G.

h-ε-hmoy

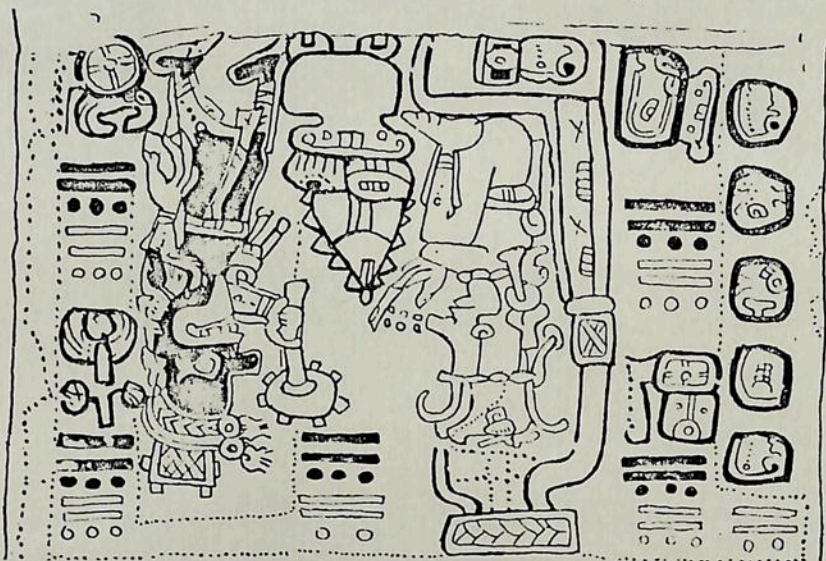
4

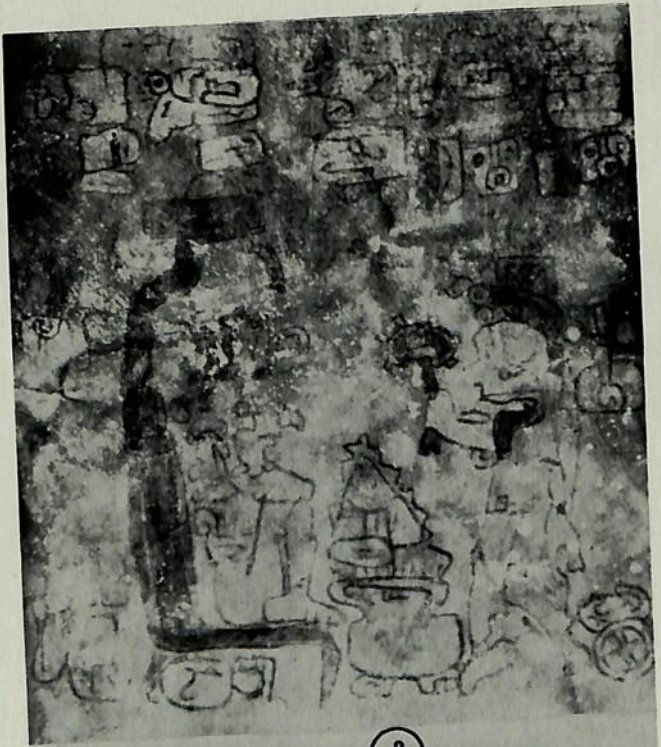


3



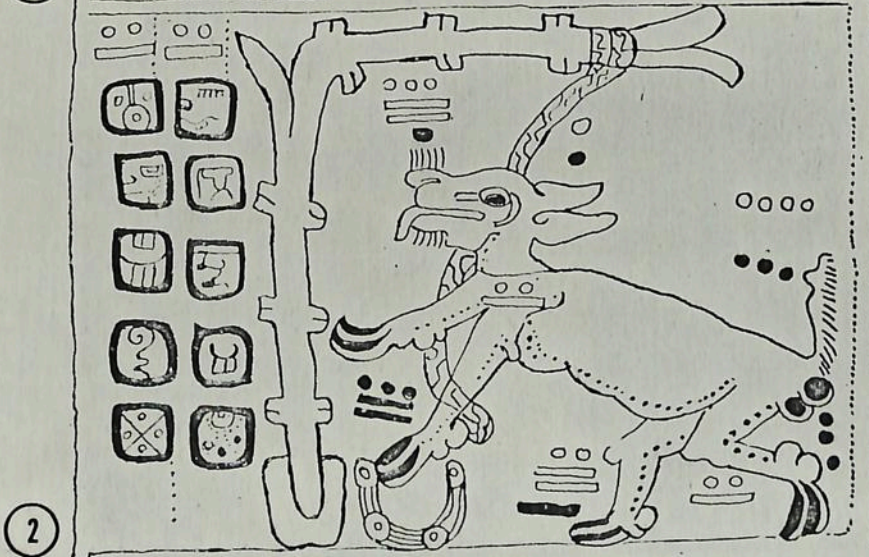
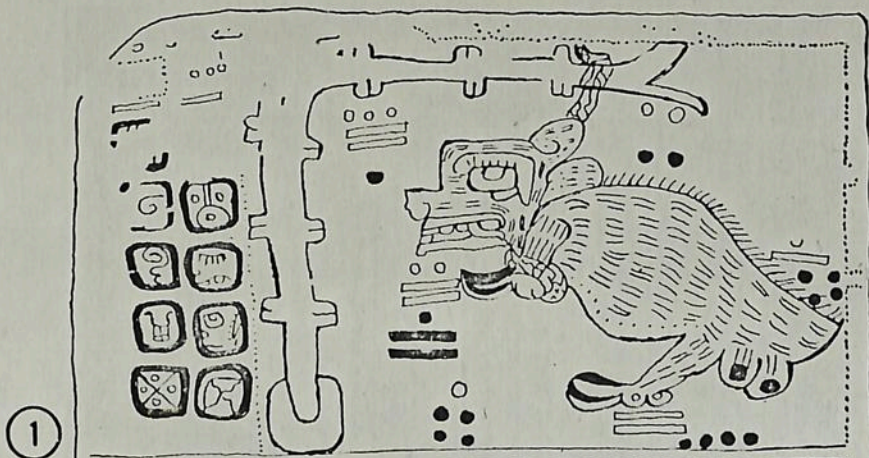
i-hmoy





②

low 4 - 2





3



A NEWLY DISCOVERED COPY OF A MAYA CODEX

B. Lowy

ABSTRACT

A Guatemalan document here named the Galindo Codex, painted on parchment and arranged in the folded screen manner of the three known Mayan codices is described and two of its 24 pages are illustrated. A study reveals that each page of the Galindo has its counterpart in the Madrid Codex from which it is presumed to have been copied.

In 1562, when Diego de Landa extorted from the intimidated population of Yucatán its most cherished religious relics, shattering those made of clay or stone and burning the rest (Tozzer 1941), including all the codices he could find, he laconically observed that the Maya witnesses to the "auto de fe" regretted it to "an amazing degree" and that it "caused them great affliction" (de Landa). Maya scholars have also regretted it, but the study of the three known surviving codices, the Madrid, Dresdensis and Peresianus have allowed a fragmentary reconstruction to be made of the corpus of knowledge transmitted in them by Maya scribes.

In the course of an ethnomycological investigation in Guatemala in 1970, I was invited to the home of Sr. José Galindo y Jimeno, in Huehuetenango, to see his collection of artifacts. Among them was a codex composed of 12 panels painted on both surfaces, in the manner of the three Maya Codices now on deposit in Madrid, Dresden and Paris. Sr. Galindo (since deceased) informed me that he had inherited the codex from his father who in turn was said to have received it in similar manner from his parent. Consequently, according to my informant, the codex has been held by the Galindo family since at least the early part of this century or the latter part of the last. How it was

originally acquired is unknown. Sr. Galindo allowed me to photograph and measure the document and at that time I also made some preliminary observations of its contents. One frame immediately struck me as being of special interest, since it showed a scene which I have interpreted (in press in "My-cologia") as a sacred mushroom offering. However, I was not equipped at that time to obtain photographs sufficiently detailed for study and was able to do so only in the following year (in the summer of 1971) when I obtained successful closeups of each of the 24 paintings in the codex, two of which are presented here.

The document, henceforth referred to as the Galindo Codex, is 107.5 cm in length and each panel measures approximately 9.5 - 10 cm square. It is a parchment in a generally excellent state of preservation but no attempt has yet been made to estimate its age. A reddish pigment is predominant in depicting the figures of deities throughout the codex, except on page VII in which the figures are a dark blue. The animals shown on pages I, II and III are bluish green as are the snakes on page X. Between panels III and IV, VI and VII and IX and X, the contiguous frames have been sewn or laced together with coarse parchment strands and the entire document may be folded or expanded in accordian fashion. Study of each of the 24 paintings shows that they have their counterparts in the Madrid Codex, hence it is presumed that the latter served as a model from which the Galindo was copied. Short of publication of each frame of the Galindo together with its Madrid counterpart, it is not possible to convey precisely the nature of the correspondence between them. For the moment I must therefore limit myself to the general statement that the similarity of the figures in both codices is in most cases very close, as may be observed by comparing figures 1 and 3 and 2 and 4. There is much greater variation, however, in the correspondence of the glyphs associated with each

of the paintings. In a few cases these are identical, but for the most part, the degree of correspondence is erratic. In some panels of the Madrid, for example, glyphs are present which are not found in the Galindo and in other cases, the reverse is true. One of the unresolved problems regarding the Galindo is the determination of the source of those glyphs on any given page, which are not found on the corresponding page of the Madrid.

Figures 1 and 2 are found respectively on page 49 a and b of Villacorta's (1933) facsimile of the Madrid Codex and figures 3 and 4 are photographs of pages I and II of the Galindo Codex. The correspondence is immediately apparent. The animals depicted, probably a peccary (figs. 1, 3) and deer (figs. 2, 4) differ only in minor details. Comparing figures 1 and 3, the outstanding difference is the absence in the Galindo of the two vertical rows of day sign glyphs, as well as number glyphs found in the Madrid. The position of the animals caught in the rope snare is essentially the same. The correspondence between the animals shown in figures 2 and 4 is also close, the rope snare engaging the deer's front left foot in each painting. The notable difference is the absence in the Galindo of a vertical column of 5 day sign glyphs found at the extreme left margin in the Madrid. Only a single column of 5 day sign glyphs is present in the Galindo and these correspond exactly with those of the second row in the Madrid, which read from top to bottom: Cimi, Ik, Oc, Ik, Ix. The U-shaped figure below the animal's hoof in the Madrid is missing in the Galindo and number glyphs are also absent in the latter.

These examples are sufficient to show that in all probability the Madrid Codex or a copy of it was the source from which these figures in the Galindo were painted. The remaining 22 pages of the Galindo have also been traced unequivocally to the Madrid and the correspondence between the codices has been found to be the following, with Roman numerals indicating pages in the

Galindo and Arabic numerals, those in the Madrid. The sequence I - XII represents one side of each of the 12 pages of the Galindo and IR - XIIIR, the reverse of these. I = 49a, II = 49b, III = 49c, IV = 60a, V = 62b, VI = 61b, VII = 64b, VIII = 54b, IX = 50b, X = 64a, XI = 51b, XII = 55a, IR = 62c, IIR = 62a, IIIR = 58a, IVR = 59b, VR = 52b, VIR = 59c, VIIR = 52a, VIIIR = 52c, IXR = 60b, XR = 50a, XIR = 51c, XIIIR = 50c. Summarizing this in another manner, it will be noted that four entire pages of the Madrid have served as models for 12 pages of the Galindo: I = 49a, II = 49b, III = 49c; VR = 52b, VIIR = 52a, VIIIR = 52c; XR = 50a, IX = 50b, XIIIR = 50c; IR = 62c, V = 62b, IIR = 62a. Each of four pages of the Madrid has served as a model for two pages of the Galindo: XI = 51b, XIR = 51c; VIR = 59b, VR = 59c; IV = 60a, IX = 60b; X = 64a, VII = 64b. And parts of four additional pages of the Madrid have served as models for single pages of the Galindo: VI = 61b, VIII = 54b, XII = 55a, III = 58a.

The Madrid Codex has a total of 112 pages, the first 70 of which constituted the original Codex Troanao. In 1880 this was combined with the 42 pages of the Codex Cortesianus to form the Madrid Codex (or Tro-Cortesianus, as it is also known). Since the Galindo is copied from parts of the Madrid not going beyond the 64th page, the former is, strictly speaking, a copy of part of the Codex Troano, although the circumstances under which the Galindo was copied shall probably never be known.

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December, 1971

Legend of Figures

Fig. 1. Page 51a, Madrid Codex X 1.

Fig. 2. Page 51b, Madrid Codex X 1.

Fig. 3. Page I, Galindo Codex apx. X 1.

Fig. 4. Page II, Galindo Codex apx. X 1.

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