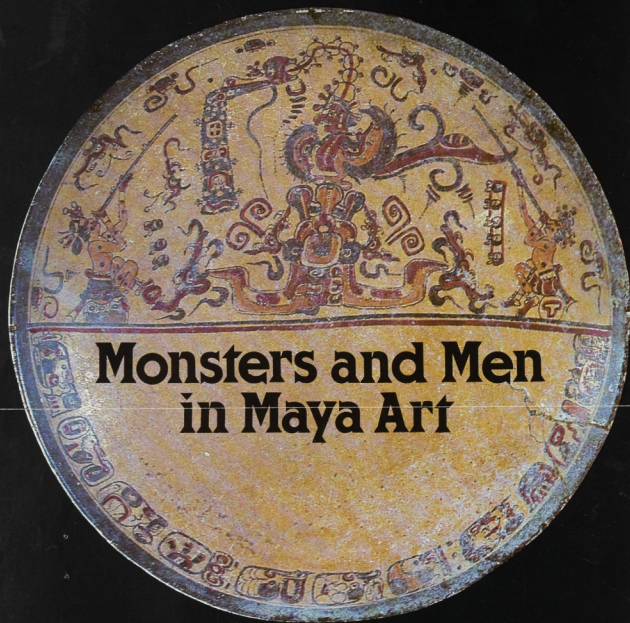




Monsters and Men in Maya Art



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NICHOLAS M. HELLMUTH

Monster und Menschen in der Maya - Kunst



ADEVA

NICHOLAS M. HELLMUTH

Monster und Menschen in der Maya-Kunst

Eine Ikonographie der alten Religionen
Mexikos und Guatemalas



First edition. Ca. 150 pages German text and German captions, ca. 30 pages English text and 15 pages English captions for ca. 147 pages of illustrations consisting of 84 color photographs, 85 black-and-white photographs, and 558 line drawings, 22 x 28.5 cm (8.7 x 11.2 in.), binding stamped with Maya sculptural scene.

Linen bound: 980,— Austrian schillings (US \$ 90.00)

Also, special limited edition of 100 numbered copies hand bound in full leather stamped with Maya sculptural design.

Leather bound: 1.600,— Austrian schillings (approx. US \$ 150.00)



Lake Yaxha, Peten, Guatemala

Through Jungle and Swamp

Maya archaeology, religion, cults, and costumes came alive through hundreds of illustrations and impressive photographs. Stunning aerial perspectives show Tikal, Nakum, and Seibal in their jungle embrace. Based on two decades as a professional photographer, Hellmuth's art book features the first color photographs of the 7th century Blom Plate and views of the heaviest and earliest solid jade mask yet found (twice the weight of the Rio Azul mask and several centuries earlier). Colorful birds, exotic fish, and enigmatic water flowers are the focus of Hellmuth's breakthroughs in understanding the nature of the Maya netherworld, realm of eternal life after death.



Underwaterworld scene, 7th century



Nakum Temple A, ca. 8th century A.D.

General Introduction and Complete Coverage

The focus is on the pivotal Early Classic period, A.D. 250–550, the brilliant epoch of aesthetic development throughout ancient Mesoamerica. The murals of Rio Azul, the North Acropolis at Tikal, and monumental architecture at Uaxactun are the eternal accomplishments of this illustrious era. Instead of looking at Maya art and iconography solely from Late Classic polychrome painted vases, this book includes Proto-Classic, Early Classic, in addition to Late Classic, and even Terminal Classic masterpieces. Polychrome funerary vase paintings are indeed included – but together with the whole rest of the other productive centuries of Maya artistic achievement. Shell, precious jade, carved bone, alabaster, as well as monumental stelae, lintels, and altars are involved. The text outlines pre-Columbian culture from Olmec through Aztec and assesses the role of Teotihuacan in the development of Maya mythology. Uaxactun, Tikal, Yaxha, Yaxchilan, Copan, and especially the proto-Maya art styles of Abaj Takalik, Izapa, and Kaminaljuyu take their place in the history of the historical drama. This book provides the first identifications of the religion, cosmology, and iconography in the Rio Azul murals. Lacandon and Chul Maya religion provide further insightful information on the nature of Maya worship and idolatry.



Monster and man on 5th century vessel

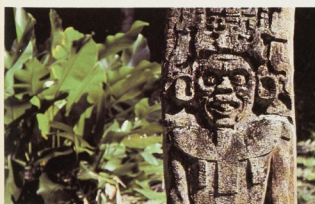


A royal portrait



Sacrifice of an infant, Museo Popol Vuh

The student, Maya aficionado, and scholar will see works of ancient Maya art not in any textbook. The lay reader and traveler to Maya ruins of Mexico and Guatemala will enjoy 727 illustrations of Maya art and architecture. A general introduction to Maya religion leads through an illustrated discussion of the principal gods to a discussion of the actual Classic period Maya pantheon. The role of Olmec religion in the development of Maya deities is discussed. The degree to which the Dresden, Madrid, and Paris codices continue Classic period Maya tradition is covered.



Seibal Stela 2, 9th century A.D.

Cults of Ecstasy and Excess

For the first time in color, photographs of not only human sacrifice, but specifically of babies, bring out a hidden chapter of the actuality of Maya religion. Hellmuth's research has resulted in his identification of a Maya war god, a special costume worn while dancing after decapitation ceremonies, and clarification of the role of the jaguar in blood sacrifice – advances notably different from and independent of those of Linda Schele. This book, though, does **not** treat blood as the mortar of Maya religion, but explores deeper into Maya beliefs and cosmology – the world view that resulted in El Mirador, Tikal, Yaxha, Nakum, and Calakmul. Admiration of Maya art is eternal possibly because the Maya priests designed their graphic imagery precisely to express eternal life after death.

Collapse of Maya Civilisation

Terminal Classic art (never before published and Seibal Stela 2 in color) reveal the nature of Maya religion and cults at the moment of the collapse and abandonment of the great Maya city-states. **MONSTERS AND MEN IN MAYA ART** brings the reader 1000 years of Maya art and 17 years of the author's photographs.



Enigmatic lid handle, 5th century A.D.