WAYEB NOTES

AN EARLY EXAMPLE OF THE LOGOGRAM **TZUTZ** AT SAN BARTOLO

by Mario Giron-Ábrego
California State University, Los Angeles (e-mail: mario.giron-abrego@hotmail.com)

This report will explore the possibility that glyph pA2 (Figure 1a) on the San Bartolo (SB) stone block dated to ca. 300 B.C.E. (Saturno et al. 2006) represents a Late Preclassic form of the verb root *tzutz*.

Figure 1

a: Glyph pA2 from San Bartolo Stone block. After David Stuart's drawing (Saturno et al. 2006)

b: Glyph A2 from Dumbarton Oaks Jade Celt. Drawing after Schele and Miller 1986: 83, Plate 22c.

c: Glyph on the back of Tikal Stela 39. Drawing after Schele and Freidel 1990: 145, Fig. 4:14.

At the time of the inscription's discovery in 2005, the glyph on pA2 was interpreted as a hand holding a brush or a sharp bloodletter (Saturno et al. 2006: 1282), perhaps as a pictorial representation for "writing" or the act of "bloodletting." Based on morphological and syntactical grounds, I propose that pA2 represents the "completion hand" glyph with a logographic reading of **TZUTZ**. The Classic Period *tzutz* for "completion hand" was initially suggested by David Stuart in 1990 in an unpublished note, and was later corroborated by substitutions of syllabic spellings in a subsequent paper (Stuart 2001). Stuart (2001: 11) also noted that the common logogram used to write *tzutz* consists of a disembodied hand holding an elongated object with a jewel or flower attached to it (Figure 1b and c), not dissimilar, I would argue, to the overall shape of pA2 (Figure 1a).

Hruby and Robertson (2001:29) contend that the object held by the "completion hand" may be a kind of weaving pin or bodkin. The weaving pin or bodkin interpretation was suggested by *tzutzub*, the instrumental version of *tzutz*, which is the pin Maya weavers insert at the base of a textile so it will not unravel (ibid: 27-28). The metaphorical connection between textiles and weaving and the completion of periods of time appears to be reflected in the *k'atun* expression that refers to the wrapping of the *tun* (ibid: 38).

My interpretation of pA2 is further suggested by its morphological similarity to specific later examples of the logogram **TZUTZ** such as glyph A2 (Figure 1b) from the Preclassic/Early Classic Dumbarton Oaks (DO) jadeite celt (Kerr K2839b), as well as to the **TZUTZ** glyph found on the back of the Early Classic Tikal Stela 39 (Figure 1c). Given that the subfix on DO A2, and by extension on SB pA2, represents a Preclassic/Early Classic allograph or an early version of T140/142 (See subfixes on Figure 1a and 1b) (Mora-Marín 2008a: 1072, Cuadro 2), it might indicate a possible passive or mediopassive version of *tzutz* in future form, or specifically a *"futuro en ruz,"* that reads *tzu'tz-j-oom* (Hruby and Robertson 2001: 32, see Fig.4; Law 2006: 82-84). In fact, Mora-Marín (2008a: 1064, Figure 5j) reads DO glyph A2 as **TZUTZ-ma**, *tzu'tz-{j}-oom,* meaning "it shall be completed." Here the assumption is that **-jo-** has been omitted by the scribe, and this might also be the case for pA2. The *"futuro en ruz"* form is also found at number of Late Classic inscriptions such as:
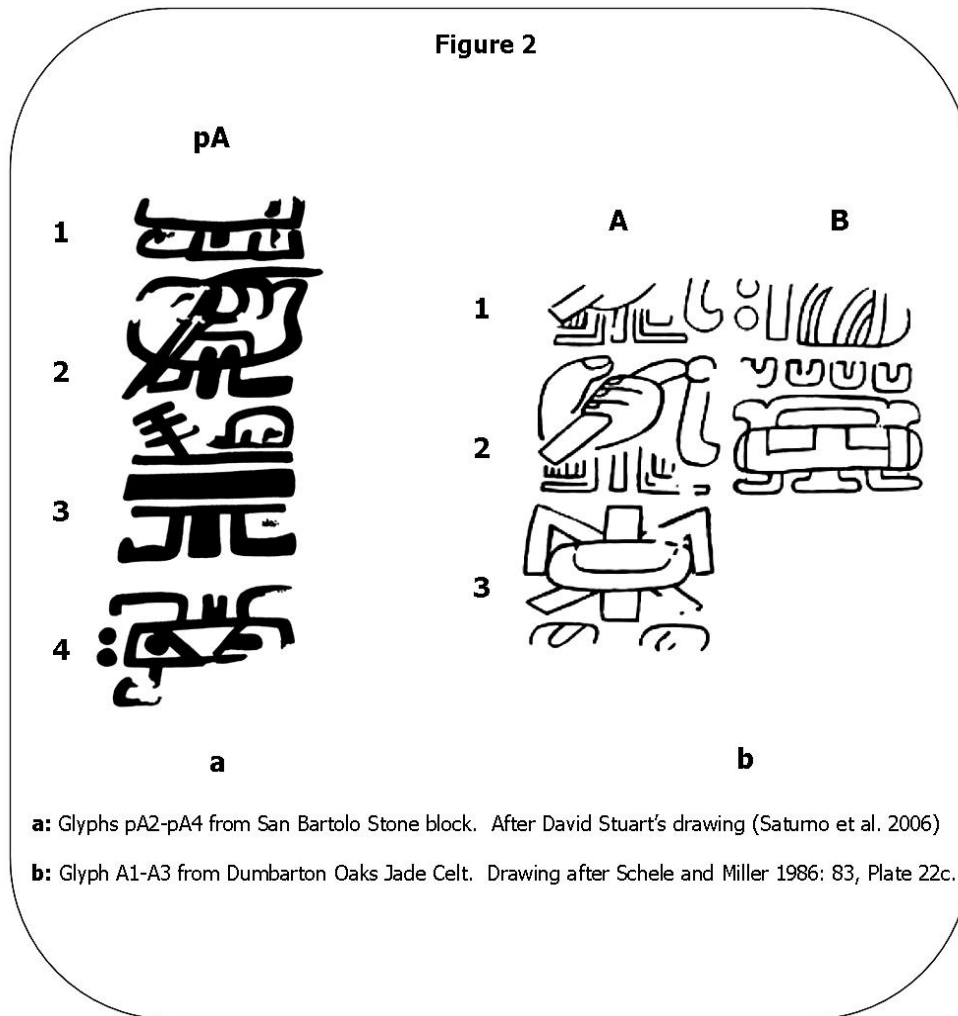
Yaxchilan Lintel 31: K5	**TZUTZ-jo-ma**	*tzu'tzjoom*
Naranjo Altar 1: K6-J7	**TZUTZ-[jo]mo**	*tzu'tzjoom*
Tortuguero Stela 6: O2	**TZUTZ-jo-ma**	*tzu'tzjoom*

These examples of *tzutz*, including DO A2 and SB pA2, indicate that such period endings will be completed, rather than expressing the more common form of *tzutz* in its past tense *tzutz-uy-iiy* (Houston et al. 2000).

On that note, something can be said about periods of time in relation to the San Bartolo stone block text. Besides the morphological comparison of the **TZUTZ** glyph, a syntactic parallel can also be discerned by comparing SB pA3 and pA4 (Figure 2a) to DO B2 and A3 (Figure 2b). Schele and Miller (1986: 82) observed that the Dumbarton Oaks celt inscription begins with four glyphs (A1-B2 on Figure 2b), read in double column, that record a period ending in a form somewhat unusual from that of later Classic texts. The first two glyphs (A1-B1) on the celt are partially missing, but they were reconstructed to say "8 *bak'tuns* were completed" (or more accurately "shall be completed"). The following two glyphs (A2-B2) record the completion of 4 *k'atuns*, although the observation is made that both the *k'atun* glyph and the number four also take very unusual forms (ibid: 83).[1] The text appears then, to describe a period ending celebration (to take place in the future), and based on the early form of the glyphs and the style of the drawing on the other side of the celt, Schele and Miller translated the date as 8.4.0.0.0 or July 15, 150 C.E. (ibid: 83), falling in the Late Preclassic.[2]

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[1] Virginia M. Fields and Alexandre Tokovinine (2012: 188) have pointed out that clues could be drawn by looking at the features on the earliest examples of the ISIG variants such as that on Tikal Stela 4, in order to suggest that DO B2 represents a *k'atun* logogram. In terms of the U-shaped elements, presumably representing a number four, they point out that there is at least one fifth century example with a similar number four on Tikal Stela 31 in block D17, and another example from a jade bead from the Sacred Cenote of Chichen Itza.

[2] It has also been argued (Fields and Tokovinine 2012: 188), that if the glyphs A1-B1 on the Dumbarton

Figure 2

a: Glyphs pA2-pA4 from San Bartolo Stone block. After David Stuart's drawing (Saturno et al. 2006)

b: Glyph A1-A3 from Dumbarton Oaks Jade Celt. Drawing after Schele and Miller 1986: 83, Plate 22c.
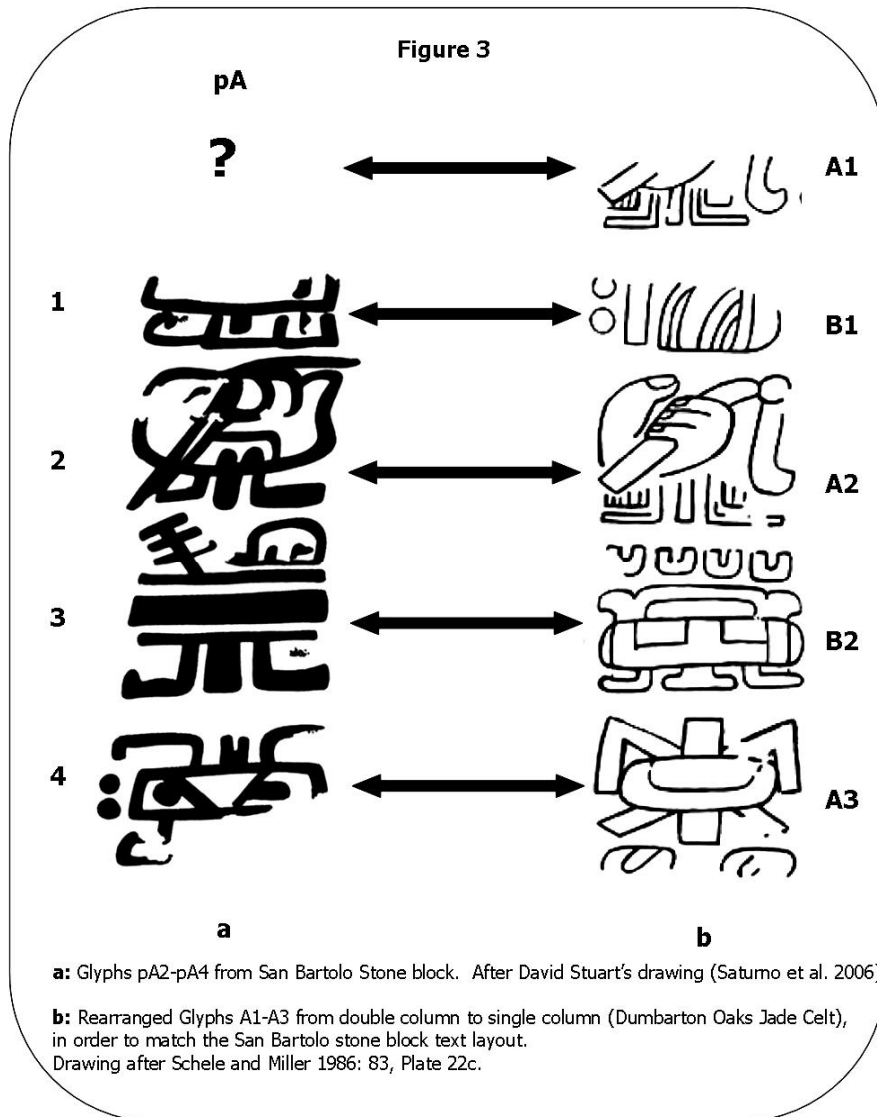
Interestingly, despite the single column arrangement, the glyphs on the San Bartolo stone block (Figure 2a) raise the possibility that these might also record the same unusual way of phrasing period endings. It may also be that this arrangement was simply the standard and preferred form of recording period endings during the Late Preclassic.

As an exercise, if we rearrange the Dumbarton Oaks celt glyphs into one column (see Figure 3b), maintaining its syntactic format, its narrative mirrors that of the San Bartolo block text (see Figure 3a). A parallel comparison might suggest that SB pA1 could well be the partially preserved glyph for a *bak'tun*, which had been preceded by a now completely erased *tzu'tzjoom* glyph. pA2, as this paper argues, marks the future completion of a *k'atun* (pA3) in its Late Preclassic version, and pA4 possibly serves a similar grammatical function as DO A3, noting also the superficial graphic similarities between these two undeciphered glyphs[3] (see Figure 3a: pA4 and Figure 3b: A3).

Oaks Celt were about the same size of the other blocks in the text, then the coefficient for the *bak'tun* was likely to be nine, thus proposing a 9.4.0.0.0 date instead.

[3] Fields and Tokovinine (2012: 188) suggest that the clause on DO A1-B2 is self-containing, and thus A3 must begin a new sentence. They propose that A3 could be either an underspelled verb or a stative verb construction such as "it is...," "there is..." leaning towards the latter. Along similar lines of thought, I have reasons to speculate that SB block pA4 might represent an early Distance Number and this idea will be further explored on a work that is now under preparation.

Figure 3

a: Glyphs pA2-pA4 from San Bartolo Stone block. After David Stuart's drawing (Saturno et al. 2006)

b: Rearranged Glyphs A1-A3 from double column to single column (Dumbarton Oaks Jade Celt), in order to match the San Bartolo stone block text layout.
Drawing after Schele and Miller 1986: 83, Plate 22c.

Given the lack of any obvious numerical coefficients on the San Bartolo block inscription, it is difficult to pin down a specific time period. A possible exception may exist in the superfixes on pA3. An apparent syllable or the prepositional **ta/TA** (Mora-Marín 2008a: 1071-1072, Figure 13d), may represent a variant[4] or a logogram of the more traditional bar and dot numbers. In any event, if we accept the dating of the San Bartolo block to ca. 300 B.C.E. (Saturno et al. 2006), we can further speculate that the period ending this text celebrates should fall sometime in the first few *k'atuns* of the 7 *bak'tun*. I would place this period ending between 7.3.0.0.0 and 7.5.0.0.0, that is 295 and 256 B.C.E. respectively, perhaps leaning towards the latter date since, as I have argued, this text portrays a period ending celebration in a *"futuro en ruz"* form.

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[4] It would be interesting to consider the possibility that the superfix on pA3 might be a numerical coefficient spelled syllabically as in the case for number three on the Dresden Codex page 9b (See Thompson 1960: 137, fig. 25 #51). This number "three" on the Dresden Codex is spelled with the syllables **o-xi** reading *ox*. Alternatively, it could be that this superfix, because of the possible locative **TA** and the circle to its right, reads *ta juun*. This is certainly the case for the numerical coefficient on D14 on Tikal's stela 31 that reads *ta juun ajaw*. This would make the reading of pA3 *ta juun k'atun*, placing the proposed period ending clause on 7.1.0.0.0 or February 18, 334 B.E.C., but perhaps too early of a date for this text.

As an addendum, if the text on the San Bartolo stone block from ca. 300 B.C.E. in fact contains a Late Preclassic **TZUTZ** glyph, then we will have the glyphic evidence to suggest that such ubiquitous celebrations recorded in later Classic texts have deep roots in the Preclassic repertoire of ritual commemorations. At the same time, this text would indirectly represent the earliest glyphic representation of Long Count notation in the Maya area, and arguably in all of Mesoamerica, predating the Chiapa de Corzo Stela 2 Long Count date by more than 200 years.

The presented argument remains at a speculative stage. It is my hope, however, that this proposal can serve as a starting point for further discussion and future research that will either support or disprove my contention.

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