

glyphs, in two columns of three each, belong to each of the warriors. In all, six large glyphs and one hundred and five smaller ones.

After so successfully finding lintel No. 2, we at once proceeded to search for No. 1. But this time the matter was not so easy. As the esplanade in front of the temple is scarcely three metres wide, the débris of the ruined façade had mingled with that of the retaining walls of the terraces, and, to add to the confusion, a gigantic tree, blown down by a storm, lay at full length along the dilapidated slope from the former entrance of the temple to the foot of the substructure. As we were in the midst of the rainy season, it was impossible to burn the half-decayed, water-logged trunk. Hindered by the tree, we searched about to the best of our ability. At last below, on the ground at the base of the pyramid, we found a small corner-piece of sculpture, which I at once recognized as belonging to the sought-for lintel; and this strengthened my conviction that the main portion, covered by débris, must lie somewhere under the tree.

This corner-piece (Plate XXX) justifies the surmise that lintel No. 1 is also of great interest. It represents a scene quite different from that of No. 2, and is possibly taken from every-day life. It may be assumed that this piece of sculpture was of two kinds: A border of figures and glyphs in very flat relief, and a group of small, very delicately executed figures in half relief, occupying the central portion of the face of the slab. The fragment of border on this corner-piece shows the small figure of a man dressed in a long tunic held together over the abdomen by a broad girdle, to the front of which is attached a large face-mask. His head is covered by a simple cap, and his hands seem to be bound together in front of his neck. Five miniature glyphs are incised in front of the little man and on either side, above his head, the lowest glyph of a short series is seen. The little half-relief figure of the middle picture is that of a man with arms crossed over his breast and his face entirely demolished.

*Stela 12* (Plate XXI). We were quite unsuccessful in finding lintel No. 3, owing to the uncertainty as to whether it lay buried under débris above on the esplanade, or somewhere on one of the terraces, or below on the level ground. In its stead we found in a little open square on the same platform, at the left flank of the temple, the shattered remains of a great stela (the twelfth in my general enumeration) with a god the sculpture of which, in spite of the fractures, was very well preserved, as all the pieces had fallen with the sculptured face downward. After we had disengaged the three lower pieces and set them up, we came to the conclusion that the entire upper half was missing. We therefore examined the ruined slope on the side on which we had found the stela, and finally, far below on a terrace about three metres above the level ground, we found the missing piece, which we also excavated and set up.

Under such difficulties we took some negatives on celluloid plates, which we afterwards carefully cut out and fitted together on a glass plate, thus procuring a picture 47½ cm. in length, which distinctly shows all the sculpture still preserved.

I estimate the height of the sculpture from the base line at the bottom upon which the lowest row of captives are crouching, to the very top, at about three metres, to which at least one metre more should be added for the lowest undecorated part. The breadth of the stone is 103 cm., and the thickness 42 cm.

The back of the stela has no sculpture at all, but the narrow side faces have double rows of glyphs, partly preserved and partly destroyed.

The god occupying the upper part of the stela sits upon a kind of throne, with the right leg hanging down over it, and the left one drawn up and lying upon it. In his right hand he holds a kind of lance, and his left hand rests upon his left knee. He wears a carefully executed cape of scales or short feathers, and a necklace of small leaf-shaped plates (not round beads), and upon his breast a handsome cruciform medallion, which consists of a little bright-red figure holding a St. Andrew's cross with both hands and standing on a triple pendant, while to the right and left of his shoulders a similar triple ornament completes the form of a cross. His helmet supports a great bird's head, from the fan-like crest of which great curved plumes proceed. The graceful figure of the god, painted bright red, inclines graciously toward the priests, who are below him and are bringing him a number of captives for sacrifice. One of the priests wears as a head-dress a tiger's head with red claws and bunches of feathers (?) coming out of the mouth; the other wears a peculiar pointed hat with a large round cushion on top, from which two long feathers stand up.

On the lowest base line I count six captives, bound together with ropes. Among them is an old man, with emaciated limbs, sadly casting his eyes on the ground. Perhaps his arts of magic have brought him to this distressing pass. He holds a little plaited box in his left hand. Close beside him is an ugly "savage" of that period. His face is hairy, and he looks like a real barbarian. Another captive holds up six slender little sticks.

In the middle, above this lowest group, there are two more figures, while two priests stand upon steps to the right and left. Upon a still higher step sits a man somewhat more adorned, perhaps a captive of high rank.

There are twelve personages in all represented upon this stela. The custom of filing the teeth in the shape of a saw seems to have prevailed among these condemned men, as can be seen through the half-open lips. Almost all of them have a number of knobs or beads around the lobe of the ear, and also on the chin or on top of the nose. All the captives have miniature hieroglyphs incised upon the breast or thigh or on the background in their immediate vicinity. There are likewise several delicately executed



inscriptions on the throne. I find in all  $2 + 2 + 2 + 2 + 3 + 3 + 4 + 2 + 3 + 3 + 2 + 3 + 3 + 4 + 4 + 4 + 4 + 3$ , making a total of 53 hieroglyphs, of which number only the three beside the handsome tassel have become indistinct.

Various remains of bright-red color are still to be seen on the naked portions of the body of the principal personages, as also on some of the ornaments, the inscriptions, and on the background generally. All other colors have disappeared.

*Stela 13* (Plate XVIII, 2). Upon the ground below I found a stela of medium size, broken in three pieces, which had probably fallen down from the highest terrace. To this one I gave the number 13.

The whole height of the stela may once have been very nearly three metres. Height of sculpture from the base line to the top, 170 cm.; breadth about 95 cm., and thickness 36 cm.

The narrow side faces have a double row of glyphs, very much impaired. The back of the stela is plain.

The broad sculptured face shows a richly dressed personage who is scattering cocoa-beans (?), the symbol of prosperity (?), with his right hand, and holding with his left an ornamental pouch with an appendage of conventionalized rattles. The little glyph on the front of the pouch shows the number 13 =  $\parallel$  = *oxlahun* — on one side of an oval containing a little bust: equivalent to *ahau-Kabun*. It is probable that the meaning of this glyph is *oxlahun-ahau-Kabun*,\* that is, the thirteenth series of years.

This presumably beneficent deity wears buskins and breeches of tiger-skin, a red girdle with a red border of sea-shells, and a very handsome face-mask in front, from which depends a long bow with ends.

The breast-cape consists of little cylinders and stone beads. Below the cape the breast is further adorned with a medallion, upon the smooth surface of which I am unable to discover a design. The helmet is ornamented in front with the head of an animal and on top and at the back with plumes of feathers. The clear spaces of the background display delicately incised glyphs,  $3 + 4 + 4$ . Traces of red are discernible only on the pouch, the face, and the girdle. All other colors have disappeared.

*Stela 14* (Plate XX, 2). Buried deep under a mass of débris at the foot of the half-pyramid, I found a stela with a niche resembling No. 6, but of better workmanship. This also had doubtless fallen from the top terrace, and in its fall had been broken in two pieces, — a large upper and a small lower one. The whole height of this stela is 282 cm.; breadth, 82–85 cm.; thickness, 41 cm. The back face is perfectly smooth. The narrow side faces have two perpendicular rows of glyphs, very well preserved on one side and entirely worn away on the other. The relief on the sculptured

\* *Katun* is the shortened form of *Kabun*, = hand-stone, used as a support for historical and other representations of stucco-work, etc.

side is injured only in a few places; otherwise it is preserved in all its nicer details, but only partially as to its original colors.

On the lower base line stands a man of rank, in profile, looking expectantly up to the god in the niche. He is dressed in a long tunic which reaches to his feet. His head covering seems to terminate in a tiger's head in front, and a plume of feathers falls down at the back. In his right hand he holds a little leather bag tied up with a fine cord, and in his left a flabellum of green feathers with a red handle.

At the feet of this exalted personage is a round altar, the ornamental superstructure of which can only be comprehended by comparing it with the similar representation on the lower part of Stela 11. Here (that is, on Stela 14) also is seen a victim, flung across what is doubtless a tiger-skin and pieces of wood laid crosswise. In this case the face, hanging down over the edge of the stone, is represented in full-front view. Three beads of the necklace are still plainly recognizable. Rising flames seem to meet over the breast, and above them is the bulbous vessel, like the one on Stela 11, with a plume of feathers proceeding from its thick neck. The scroll-work and the structure of beams also recall the decoration on the lower part of Stela 11. Bright-red scroll-work runs up the right and left edges of the niche as far as the curtain, which is divided into four parts (that is, tied up with cords in three places), and has a horizontal band of six simplified glyphs (second manner of writing) above it. Above this band is a fantastic green mask with red eyes and mouth. It is crowned by a diadem of large discs with scroll-work on either side and feathers on top.

All the sculpture described above is in very low relief, but the bright-red god, who sits enthroned cross-legged in the niche, in Asiatic fashion, is in very high relief and is represented in front view. His right hand rests upon his right knee; his left hand, now broken off, held an ornamental pouch with the appendage of conventionalized rattles, which in this case does not hang down over the edge of the niche, but lies upon its floor. The breast is covered by a green cape of scales and a horizontal breastplate, but the latter is very much injured. The bright-red face of the god is smooth and beardless. The lips are wide apart, as if the god were speaking to the people. Large round ornaments are in the ears. The head is crowned with an elaborately executed serpent's head, surmounted by a fantastic little human head. Both are for the most part green, the eyes and mouths only being red. The teeth in the serpent's mouth are saw-shaped. The little head is in its turn surmounted by an oval with the closed hand, which, being contiguous to the curtain, leaves no room for a crowning plume of feathers. Green feathers, however, fall from each side of the head-dress.

Here and there delicately incised glyphs are applied. I can count  $4 + 4 + 4 + 4 + 3 + 3 + 4$  (?).