

the stelæ just described, or of the superb undersculpture of Lintel 1. Its archaic character seems to point to the oldest epoch of this ancient city. Probably this rude idol was held in particular reverence by the people, and for this reason the priests did not replace it with a better one. Even in our day the Lacantuns appear to have worshipped this very old god, at least I found several broken incense vessels in the corners of the half-tumbled-down room. The legs are close together, heel touching heel, and the feet are spread apart. The only portion of the garment covering this god, which can be detected, is the edges crossing over one another at the knee. There is no other trace of a girdle, collar, or other article of attire. The head was surmounted by a head-dress of some kind, but no detail or outlines of feather-work can be distinguished. The god holds in his right hand a thick staff having a rude scroll at the bottom, but the upper end is tipped with a grotesque face. The left arm rests against his breast (Fig. 31).



FIG. 31.—SCULPTURE
ON STELA 3, EL
CAYO.

Lintel 1 (Plate XXXV). This lintel is sculptured on the under side, and is the only one we found here. It was among the débris of the chambers on the left wing of the second body of the building. The length of the slab, which was broken off at one end, is 90 cm.; breadth, 80 cm.; thickness, 13 cm. The height of the entire sculpture is 68 cm., but the height of the part containing the figure, that is, the shallow niche, is only 51½ cm. The breadth of the design is 67½ cm., and that of the niche but 28½ cm. The shallow niche occupies the central part of the design, and is bordered on the right, left, and top by four rows of glyphs. A military person of rank stands in this niche, holding a small circular shield in his left hand, and in his right hand what seems to me a quiver with bow and arrows, which also forms the border of the shallow niche. The middle portion of the warrior's body is covered with a short loin-cloth, and this is bound tight to the body by means of the broad girdle, the huge bow of which falls down in front. The neck is encircled by the breast-cape of bead-work, but there are no face-masks. The grotesque scroll-work forming the helmet is of very large proportions. It is surmounted by superabundant feather-work, which encroaches upon the space otherwise intended for the border of four rows of glyphs; it thus occupies the entire right, upper part of the quadrangular sculpture, but, unfortunately, it has almost entirely scaled off. Likewise the man's face and a few glyphs are destroyed by the scaling off of the stone. For the rest, the warrior figure and the great majority of the glyphs are excellently preserved, and permit the fine, careful execution to be clearly recognized. Vestiges of color are no longer present.

The hieroglyphic part of the sculpture can be thus enumerated: The

four vertical rows on the left would contain 16 glyphs each, if the large initial glyph on the left-hand upper corner did not occupy the space of four; or $14 + 14 + 1$ (initial glyph) $+ 16 + 16$. The four vertical rows at the right extend from the base line to the effaced feather-work. Two of these rows contained, I think, 8 glyphs each, and the other two 9 or more glyphs each, or about $8 + 8 + 9 + 9$. The space at the top above the shallow niche corresponds to six vertical rows of 4 glyphs each, but since the plume of feathers has also encroached here, we can count only $4 + 4 + 4 + 4 + 1 + 1$ glyphs. We would thus have a total of 113 glyphs, and it may be that there were a few more on the edges of the feather-work.

Of the 113 glyphs, only about 10 are injured by scaling off, thus about 100 are perfectly preserved. Of all the inscribed monuments which I discovered in the cities on the Usumatsintla, this sculptured lintel from the temple palace of El Cayo is the one that has the largest number of hieroglyphs, and this fortunate find affords much material for decipherment.

A small open space surrounded by low ruins extends in front of the north side of the temple palace. In the middle of this I found a sacrificial round altar about 1¼ m. in diameter, which was broken into many pieces. The slab forming the table, which rested upon three pillars, had formerly a relief on the skyward side, but this is now entirely effaced.

Searching this place of ruins for some distance in all directions, I found several other remains, but nothing worthy of note.

VIII.

BUDSILHÁ.*

BELIEVING that it would be best to finish our exploration of all that was within reach from El Cayo, and then to push our way on to Yáxchilan, I decided to inspect a small place of ruins on the right bank of the Budsilhá. This stream is a tributary of the Usumatsintla, entering on the left side. Although some men told me marvellous tales of a *soberbio templo . . . muchas figuras . . . con grandes plumages . . . hasta los colores se ven todavia . . . etc.*, I had found out that they had seen at this place only a small half-demolished building. Hence, without any expectation of finding anything of special interest, I nevertheless considered it necessary to explore this place of ruins.

First we followed a path leading downstream from El Cayo and running along the left bank of the Usumatsintla. At first this path led past high

* End of May, 1897. Budsil-há = smoking water. This refers to the mist which forms in connection with the fall of the water over the rocks near the entrance of this stream into the Usumatsintla River.

cliffs, through level meadows affording picturesque views of the river. Later, however, it was mountainous and our progress was slow. On the road my admiration was excited by a beautiful bird of the size and form of a dove. Its plumage was in general green, but its breast was red. The female had built its nest in a large *commehen* nest (com-mehen = small-animal, wood-destroying insect) which was attached to a tree trunk. The eggs in this bird's nest were dull rose and white. The men called the bird *el sol*, "the sun." We also had an opportunity to admire the magnificent purple-black blossoms of the climbing-plant which, when the flower is closed, — then it is at times white and violet, — the people call *flor de pato*, and when open, *bonete del fraile* or *bonete del diablo*, which is not very flattering to the monk. I could not learn whether the people know what kind of a head-covering the devil wears. This *Aristolochia grandiflora* has probably the largest flowers of Mexico.

We also crossed an abandoned Lacantun camp. The ground was thickly strewn with broken cooking vessels. Among the pots, which belonged to the most common kind made by these people (probably by the women), there were nevertheless some which were decorated on the outside with incised scroll-work, and this at all events showed some desire for art.

Night threatened to overtake us. Convinced that it was impossible to reach the huts of the montería "La Mar," we spent the night in the forest, slinging our hammocks from tree to tree. We were drenched several times by torrents of rain, and in the morning I shook with cold. I had covered my precious photographic apparatus, however, so well with oiled cloths that it was uninjured. And as we had now to cross the Budsilhá, which was quite deep, it did not matter how wet we were already. About noon we reached the montería "La Mar," where we were very kindly received by the majordomo, Porfirio Gordillo, from Macuspana.

The huts of this montería — which is a branch of El Cayo — lie on both sides of a brook to which the people have given the name La Mar. In the background rises a great mountain range of limestone with almost perpendicular sides. The arroyo La Mar empties into the Léché brook (*lé-tché* = tree of leaves, the name of a certain tree which grows rapidly and has large leaves), which in its turn flows into the Budsilhá.

On the following day we undertook the exploration of the ruins on the Budsilhá, which according to our estimate must be 6 kilometres below La Mar. Several times we had to cross brooks. Penetrating with difficulty the incredibly dense vegetation, we once more reached the Budsilhá, which was very deep and had a rocky bed. Fortunately we found a giant tree which a storm had blown down and thrown across the river, thus forming a bridge. Climbing cautiously across this ape-bridge supplied to us by a favorable accident, we reached an abandoned montería, the name of which, "La Amargura," "the bitterness," survives in the memory of the wood-cutters. Here,

where high cliffs with their white walls tower above the tall forest-trees, we penetrated some $1\frac{1}{2}$ kilometres into the forest, and at last found the ruins.

The only building, still half preserved, — probably this was once a community-house and not a temple, — consists of two apartments: a front chamber 14 m. 90 cm. in length by 270 cm. wide, and a corresponding rear chamber. The two entrances of the front chamber had a very wide span (230 cm.), as did also the two entrances leading from this to the rear chamber (186 cm.). Formerly these were, therefore, spanned by wooden beams, which, as is invariably the case, had been torn out by the destroyers of ruins, and this had caused the façade to fall. The exterior length of the building was about

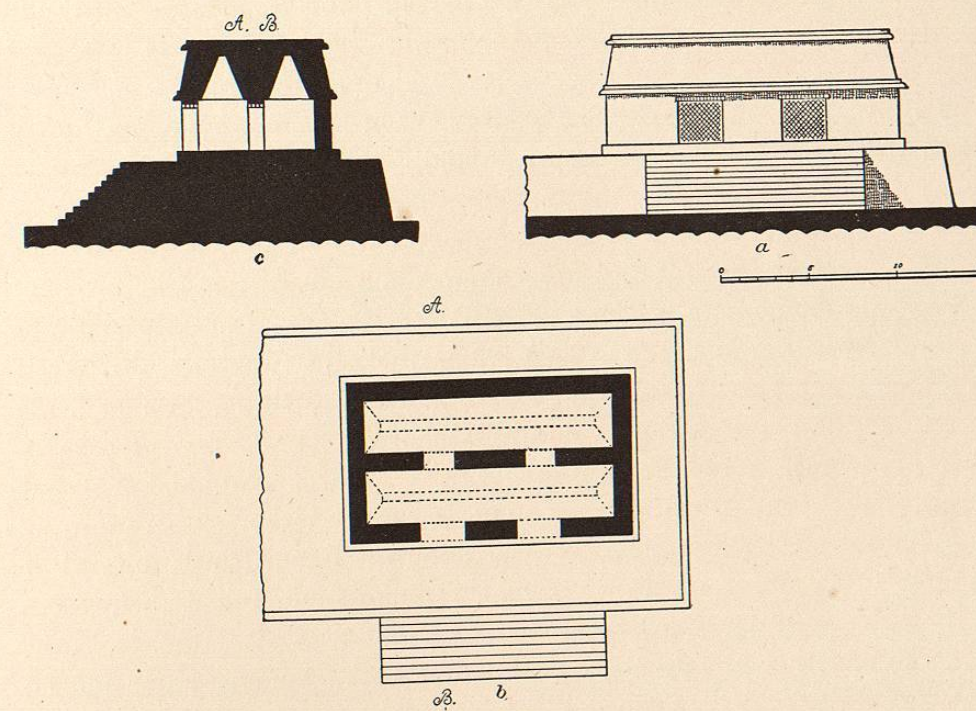


FIG. 32. — PLAN OF RUIN AT BUDSILHÁ (restored).

$16\frac{1}{2}$ m., and the exterior breadth 7 m. 80 cm. The triangular vaults are strictly rectilinear and are truncated at the top. In one corner of the front chamber we found several Lacantun incense vessels. The style of the exterior of the structure seems simple and severe, and the frieze, sloping slightly backwards, has lower and upper cornices formed of projecting rows of plates. The building stands on a platform 3 m. above the level ground, and its façade faces north. On this side the broad stairway leads from a small esplanade, surrounded by ruins, to the platform. This isolated, forgotten ruin was not adapted for photographing, but I drew a small, easily understood plan to remember it by (Fig. 32).

The dense forest of high trees, *monte crecido*, shades the ruins, and when this is the case the underbrush is very slight and the ground is exposed for