

in an upright position with a staff of office (perhaps a lance) in his right hand. Below, in front of him, also standing upright, is a kind of monkey or animal with protruding snout. The upper finish of the human side of the stela is formed by horizontal rows of glyphs, which are more plainly recognizable than all the rest of the relief on this face of the stela.

As for the deity side, it has for its base a figure with an evil, distorted countenance, holding in both arms a great "ornamental beam," the ends of which develop into elaborate scroll-work. An expressive face-mask is attached to the girdle, and an oval with a St. Andrew's cross to the necklace.

The fierce expression of the monster, which recalls certain east Asiatic figures, is in remarkable contrast to the quiet majesty of the beneficent deity standing above him. The god has taken from the chest of plaited work the string (serpent?) of joys adorned with little heads of bees and bordered with beads, and is holding it out with both hands to a personage of rank who kneels before him and holds up his hands to receive the gifts. The god, represented entirely in profile, wears high buskins, so carefully executed that the little straps passing from the sole up between the toes are plainly discernible. The girdle is ornamented with St. Andrew's crosses and the shoulder-cape with medallions. The fracture runs obliquely through the face, and the helmet belongs to the shattered portion.

The great human head which this deity always wears fastened to his back has come out especially well on my photograph.



FIG. 41. — GLYPHS ON STELA 1.

Above the head of the suppliant rise two vertical rows of glyphs, each row containing probably eight characters. The great initial glyph occupying the space of four of the ordinary glyphs, joins this double row above on one side. Behind the god, extending the whole length of his form, there is another double row of glyphs, which becomes single when it reaches the head attached to the back; its topmost glyphs belong to the missing portion. Of these rows behind the god 13 + 10 glyphs are preserved. There are three small glyphs incised on the back-ground in front of the face of the suppliant. These are not visible in the plate but are shown in Fig. 41.

The unusually handsome finish at the top of the deity side is perfectly preserved. An ornamental beam has on each of its drooping ends a grotesque face looking sideways, while below the beam, attached to four glyptic ovals, are two more grotesque faces looking downward. Over the middle space of the ornamental beam rises the half-length image of a divinity (?) whose breastplate of scroll-work has a St. Andrew's cross, and whose head is adorned with an animal's head in the form of a helmet. To the right and left of the half-length image are serpent ovals, in one of which the little figure of a man sits cross-legged, and in the other the little figure of a woman, each holding with both hands an ornamental beam ending as usual in gro-

tesque faces. The profile face of the little woman is particularly pretty. There is thus a total of eight faces and three personages. There were no vestiges of color visible on this stela.

A comparison of the different representations of the beneficent god naturally suggests itself; but there are but two other stelæ, Nos. 4 and 10, where the work on the deity side is as beautiful as it is on Stela 1.

Leaving Stela 1 and proceeding towards the monumental stairway, we see—not centrally placed in front of the stairs, but sideways to the left—a great round altar with a weathered relief and a four-cornered table for sacrificial gifts (?) the four little pillars of which are ornamented with glyphs.

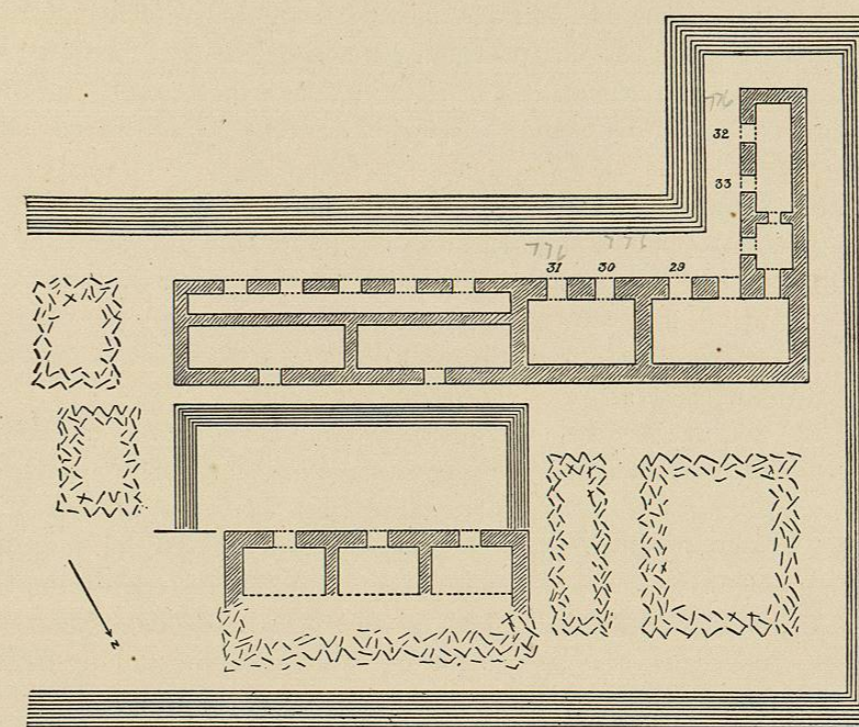


FIG. 42. — GROUND-PLAN OF TERRACE WITH STRUCTURES 10 AND 11.

*Structure 10. The Palace of the Seven Chambers and the Five Sculptured Lintels, 29, 30, 31, 32, 33.* Proceeding further along the line of the buildings on the curved embankment, a few steps beyond Structure 9, brings us to a great terrace, which rises about four metres above the curved embankment, and is crowned by a whole group of edifices. The principal structure of this group—shown in the accompanying sketch (Fig. 42)—I have called No. 10. This pile was built at different periods. The oldest part had only two chambers,—very broad ones for this style of architecture, one with three entrances, and the other with two. The importance of this original structure lies for us in the fact that over three of the entrances there are lintels (29, 30, 31) with

inscriptions of an entirely archaic character, consequently interesting to compare with those of finer workmanship belonging to a later epoch.

During a subsequent period a double row of chambers was added as a left wing, consisting of a long, narrow gallery with five entrances in the south-southwest façade, and of two chambers in the rear of the gallery. The back wall of the gallery is also the partition wall which separates it from the two parallel chambers, each having half the length of the gallery and an entrance looking towards the river. The vaulted ceilings of these narrow chambers are of a very pleasing form. All the entrances of this added wing were presumably spanned by wooden beams instead of by slabs of stone.

At right angles to the corner of the façade at the third entrance to the first broad chamber there was added a long narrow structure with three entrances fronting east-southeast. A thin partition wall divides this structure into a larger and a smaller apartment. The two entrances of the larger chamber had stone lintels (32, 33) with magnificent sculpture, which I dug out of the débris.

Upon the terrace behind the two broad chambers are the ruins of two smaller constructions, and a slightly sunken courtyard runs parallel to the chamber in the rear of the gallery. Opposite these stands a structure with three small chambers, each having an entrance with a large undecorated lintel. In order not to confuse this latter structure with No. 9, which resembles it, we will call it Structure 11.

*Lintel 29, sculptured on the under side.* This stone is still in its place over the entrance, in an excellent state of preservation. Its under side measures 104 cm. by 74 cm.; as several centimetres are occupied by a border which runs all around, there remain 86 cm. in height and 60 cm. in breadth for the actual sculpture. Since the wall has the tremendous pressure of the wide-spanned vault to bear, its thickness is naturally much greater than 74 cm. The inadequate breadth of the lintel is supplemented by pushing forward a second slab to meet the vault. The inscription consists of four vertical rows of five glyphs each; that is, twenty glyphs in all. It is very well preserved, but owing to the dripping of the cold stone, which constantly precipitates moisture, every trace of red color has disappeared.

The position of this stone being extremely awkward, it could not be photographed; however, I made a careful drawing of it (Fig. 43).

*Lintel 30, sculptured on the under side* (Plate LX). This enormous stone spanned one of the entrances of the second broad chamber, the façade of which is now entirely broken down. Length, 197 cm. Breadth, 105 cm. Thickness, 29 cm. The height of the inscription, according to the direction in which the vertical rows of glyphs run (and lengthwise of the stone) is 81 cm. Breadth of inscription (running with the breadth of the stone), 90 cm. The inscription consists of four vertical rows of five glyphs each, a total of twenty glyphs. It has no remains of red color, but is otherwise well preserved.

*Lintel 31, sculptured on the under side* (Plate LXI). This ponderous stone, belonging to the other entrance of the same chamber, was still lying upon its supports in the right position, with the sculptured face downward. It was quite buried under the débris of the masonry work which had moved forward two metres beyond the original line of the façade. It was an ex-

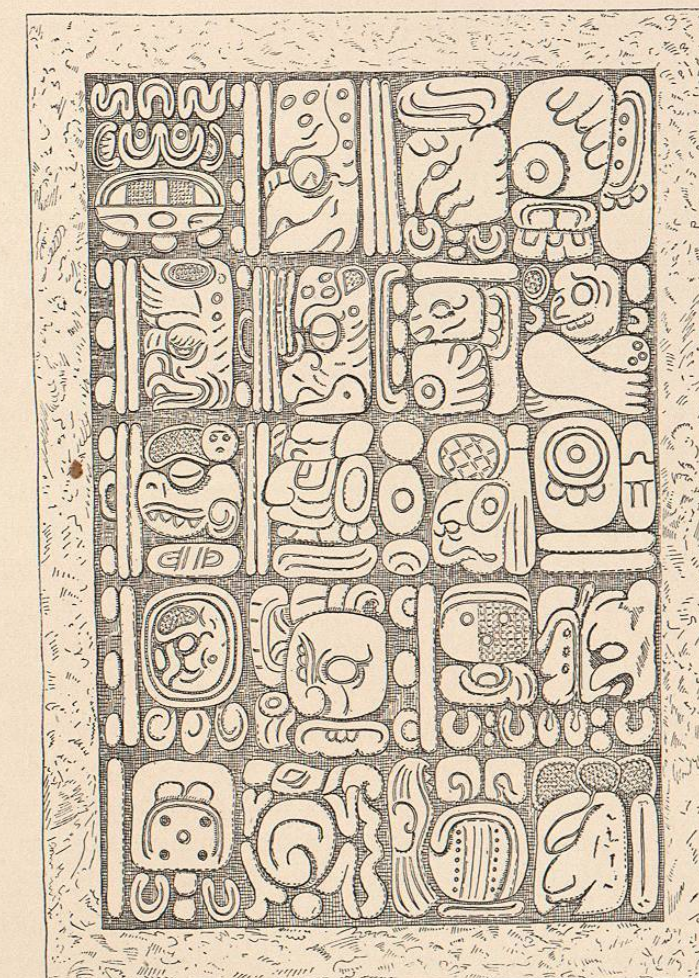


FIG. 43. — LINTEL 29.

tremely laborious task to set up the stone and to photograph it, especially since the greatest projection of the glyphs does not exceed three millimetres.

Length, 190 cm.; breadth, 109 cm.; thickness, 34 cm.; height of inscription, 81 cm.; breadth, measured inside of the border, 95½ cm. There are four vertical rows of five glyphs each, making a total of twenty glyphs. Traces of red color are still visible on the border.

*Lintel 32, sculptured on the under side* (Plate LXII). This magnificent sculptured lintel belonged to one of the entrances of the wing built at right angles to the main structure. I dug it out of the débris of the façade. After