

mountain-side, one beholds a threefold terracing crowned by a temple, which for brevity's sake I call the Bird Temple, because the offering of a bird as a sacrificial gift is represented on two of its lintels.

This temple is one of the most important in Yāxchilan, as is evidenced by the great number of sculptures belonging to it. Stela 3, already described, stood well forward on the esplanade, and on the edge of the first terrace stood four more stelæ (4, 5, 6, 7), all having fallen from the terrace and with one exception broken in pieces. Behind each one of these stelæ, according to the universal custom, there was a circular altar upon the terrace, and one in front at the foot of the terrace. These circular stones, some of which are very large, are now lying about in confusion with their sculpture entirely destroyed.

On the second terrace I found neither stelæ nor altars.

Upon the third terrace stands the temple, the right wing of which was unfortunately fallen down. When I was drawing the plan of this temple

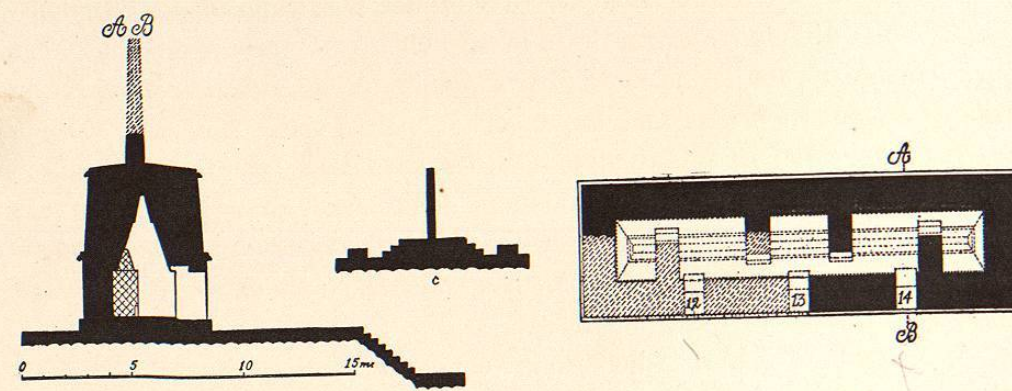


FIG. 46. — STRUCTURE 20: SECTION AND GROUND-PLAN (RESTORED).
c, section through Stela 3.

(1897), I became convinced that it must have had three entrances in the façade (Fig. 46). Therefore on my return (1900), I made an excavation exactly on the spot where, according to my calculation, the first entrance of the right wing must have been. Deep down under the débris, three metres in advance of the façade line, to my great joy I found the sought-for lintel (12), its ornamentation differing from that of the other two (13, 14) on which the sacrifice of a bird was the subject, inasmuch as it consisted of an admirable group of warriors and captives.

The façade of the temple with its three entrances fronts northeast. Its base as well as the principal wall surfaces were flatly treated. The frieze is almost four metres in height, sloping slightly backward, and having a lower and upper cornice with only a moderate projection. The frieze itself has (or had) a high and deep niche over each doorway. On the rear of the building the frieze had niches of the same kind and on the narrow northwest end, which is still intact, there is a similar high niche. The consoles of the niches (as shown in my photograph) are fantastic, stuccoed heads (always serpent-

faced) with stucco scroll-work at the sides. There are also remains of scroll-work on the corners of the frieze, otherwise the frieze is flat. Unfortunately the stucco images which once ornamented the niches have long since fallen to decay. Only in the niche in the narrow end of the left flank of the structure there is still a standing figure to be seen.

A lofty many-windowed roof-comb, doubtless also with stucco ornaments, once graced this edifice. Only the beginnings of it are now to be seen on the stone roof.

The exterior of the temple seems to have been entirely covered with white stucco, for I could discover no traces of color in the niches or on the stucco ornaments. However, along the principal wall surfaces, close under the sloping course of flat stones forming the lower cornice of the frieze, ran a broad red band all around the building, vestiges of which are still distinctly visible.

I calculated the total length of the temple at 19 m. 20 cm. Breadth, 5 m. 47 cm. Height from the level of the terrace to the upper edge of the upper cornice of the frieze, 7 m., to which must be added in imagination about 10 m. for the demolished roof-comb.

Although the temple apartment has a lateral chamber at each end, a single vault spans the entire building. This triangular vault is strictly straight-lined, but slightly interrupted towards the top by a step, so that the upper part of the vault is steeper than the lower part. A slight truncation occurs at the apex.

In the principal apartment two strong flying buttresses projected from the longitudinal wall, which, together with the partition walls of the lateral chambers, were meant to help carry the stupendous burden of the roof-comb.

The breadth of the principal apartment is 269 cm. Height, 520 cm. Length (exclusive of the lateral chambers), according to my calculation, is 1056 cm.

The interior, with its weighty, well-constructed vault, was covered with white stucco and was without ornamentation in color.

The doubt remains as to whether the figure of a deity stood against the middle of the longitudinal wall of the principal chamber, as in the Ketsakoatl temple on the Acropolis. If so, it must lie deep, but well protected, under the débris of the fallen ceiling. In order to solve the doubt, it would be necessary to make an excavation in a straight line from the middle entrance to the longitudinal wall.

Lintel 12, sculptured on under side. Length of stone, 212 cm. Middle height of sculpture (lengthwise of the stone), 80 cm. Breadth of stone at the base line of sculpture, 97 cm.; at the top line of sculpture, 89 cm. Breadth of sculpture equals breadth of stone. Thickness, 33 cm.

A warrior of high rank represented from a front view — excepting his face — holds a lance in his right hand and in his left the rope with which are

bound two prisoners, who kneel before him in an attitude of submission. On his right kneel two more captives, also bound, whom another warrior is presenting. The Halachvini is clad in a tunic ornamented with cross-bones. From his breast-cape depends a kind of sash of scales, to which is attached a large head, forehead downward, the end of the sash forming, as it were, a crown of feathers for it. From the chieftain's helmet there also rises a head out of which develops the great plume of feathers falling toward the back. Little glyphs are incised on the arms and thighs of the captives, which are turned towards the beholder. On the background are a single and a double row of glyphs, 6 + 12, which, however, have become quite indistinct. The projection of the flat relief is only 1 cm., and the stone is rather cross-grained. The colors have disappeared, excepting some vestiges of red on the upper and lower borders of the relief.

Lintel 13, sculptured on the under side. This lintel, which probably had been rudely torn from its supports, I found wedged into the entrance in the most awkward position imaginable, where its sculptures could neither be photographed nor moulded. I therefore saw that it was necessary to undertake a great clearing away of the mass of débris in front of the doorway. My men succeeded only with great difficulty in moving and turning the heavy stone so that its sculpture side could be photographed. Unfortunately the position in which the lintel had been placed left it exposed to the rains, and no vestige of color remains.

The scene represented by the sculpture can be described thus: A woman of high rank (or a male personage of rank clad in a garment resembling a woman's skirt?) holds in her right hand a fan of feathers and in her left a platter with a bird, which she presents to the high priest as a sacrificial gift. The priest extends toward her with his right hand the half-length image of a deity projecting from open jaws formed of handsome scroll-work, while in his left hand he likewise holds a fan of feathers.

The personage in the richly adorned petticoat (*enaguas*) wears cuffs, a bead-collar with three delicately executed medallions (below the middle one a horizontal breast-plate), and a helmet composed of grotesque faces and scroll-work. The personage in masculine attire wears a similar collar with breast-plate and medallions. The action takes place over an altar formed of two vertical rows of six glyphs each, placed between the two personages of rank. Besides the twelve glyphs forming the altar, I find on the background 4 + 4 + 5, making a total of twenty-five glyphs. The measurements of the sculptured surface of Lintel 13 are like those of No. 14, for which reason I do not make a separate statement of them.

Lintel 14, sculptured on the under side (Plate LV). This lintel is still in its place over the third entrance. I photographed it at night with magnesium light. The height of the sculptured surface, including the border, is equal to the width of the entrance, — 92 cm. Breadth of sculptured surface,


including the border, is equal to breadth of stone = 91 cm. (the wall having a thickness of 139 cm., the difference is made up by a second stone, which forms the step-shaped transition to the vault).

The relief on Lintel 14 represents a scene similar to that on No. 13. The two personages of rank are similarly dressed and adorned. The altar, in this instance, is formed of three rows of four glyphs each, besides which there are 5 + 3 glyphs on the background, making a total of twenty glyphs. There are remains of dark-red color visible on the background alone. The projection of the relief on these last two stones is greater than that of Lintel 12.

Stela 4 (Plate LXX). In falling this stone broke in several pieces. The flat relief belonging to the human side is worn off of all the pieces. Of the low relief on the deity side there was preserved a large lower fragment together with the broken-off corner belonging to it, and the magnificent top-piece. But that portion of the deity side which should come between these two fragments is destroyed. Nevertheless it can easily be recognized that we have before us another representation of the beneficent god. The two narrow side faces are without glyphic ornamentation. The breadth of the stela is 165 cm. plus the rounding out of the narrow side faces. Thickness, 25 cm.

The sculpture on the ornamental base of the deity side consists of a symmetrical design of glyphic character. The corner of the base, which is missing in my photograph, is identical with the other corner. The fragment is well preserved, but as it lies above on the terrace, it would have been a difficult matter to fit it to the large stone lying below.

Three personages can be recognized as standing on the base line of the picture (top line of ornamental base); the middle figure in profile — preserved as far as the beginning of the abdomen — agrees with the representations of the beneficent god. At his feet stands the chest of plaited work. The lower portion of the "honey cord" is also visible. Before the deity kneels a male figure — preserved as far as the neck — extending his right hand to receive the benefits. Behind the deity stands the figure of a female, preserved nearly to the hips. Between the woman and the god runs a vertical row of glyphs, showing seven well-preserved characters.

The finish at the top of the deity side is one of the finest productions of Yāxchilan sculptor's art. A horizontal ornamental beam, decorated with the simplified characters of the second manner of writing, turns down at the ends , and terminates right and left in large grotesque faces, one of which is partially preserved and the other destroyed. Attached to the lower edge of the beam are two three-pronged signs ("spectacle signs," as I call them), on each of which can be seen an expressive head, face downward.

Above the beam, to the right and left, are two serpent ovals. In one the little figure of a man sits cross-legged, and in the other that of a woman. Each figure holds in its arms an "ornamental beam," decorated at each end