

tied together at the top, and has an incised glyph on the front. This personage, otherwise plainly dressed, has also a head-dress of exceedingly elaborate scroll-work, and is drawn entirely in profile, while only the face of the priest is in profile, the body being in front view.

The unoccupied spaces are filled out with glyphs. I find in all $19 + 4 + 3 + 7 + 1$ (the latter on the pouch) = 34 glyphs.

Color: In 1895 there were very slight traces of color remaining on this undersculpture. From the coloring which still remained at that time on the undersculptures of Lintels 2 and 3, it is possible to imagine the colors in the following order (according to the general rule, as it were). The entire border, a decided dark blue; all the glyphs bright red; the entire background, wherever it appears, dark red; the flesh of all the personages intensified to bright red; all the ornamentations and scroll-work on the clothing and the helmets alternately red and green; the striped part of the priest's hat green; all the feather-work invariably green.

Lintel 2, sculptured on the under side (Plate XLVII). Height of sculpture inclusive of border, 82 cm. (running with the width of the doorway, which is 91 cm.). Breadth, inclusive of border, 111 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest, or Ahaucan, stands before an altar of glyphs with a stela which, by the projection of the two upper glyphs, is made to look like a niche. In each hand the priest holds an ornamental cross, one horizontally and the other vertically. Each cross is surmounted by the bird *ketsalli*, while the transverse arms end in round flowers. This Ahaucan, who is likewise represented in front view, excepting his face, is clad and adorned quite like the one sculptured on the under side of Lintel 1, except that the horizontal breast-plate and the face-mask on the left cuff are wanting. He wears a priest's hat of the same shape as the one described above, the accessories naturally displaying some deviations. In this case a head surmounts the priest's hat, and above it rises a serpent curving forward.

Behind the altar formed of glyphs, opposite the high priest, stands a second priest drawn quite in profile, likewise richly dressed and with a similar hat also surmounted by a head and a serpent curved forward. This personage, drawn on a somewhat smaller scale, also carries a cross in his right hand, to the top of which a *Trogon pavoninus* is likewise attached. The three crosses all end below in an appendage of streamers, which naturally falls in a right angle from the cross, which is held in a horizontal position. On the background appear $6 + 9 + 3 + 5$ glyphs = 23 in all.

Color: The entire border is a fine dark blue; all the glyphs bright red; the background dark red; the flesh of the two personages bright red; the garments, ornaments, and their pendants are either green, or bright red, or composed of alternating red and green. For example, the capes and cuffs of scales are green (mostly a somewhat dark, bluish green); the faces of the

medallions are red, and their edges red and green. As to the large green hats of the priests, with their accessories,—the calpac-shaped main portion is *always green*, all the scroll-work is composed of red and green, the jaw and eye formations being always red. The superimposed human heads are red; the serpents, green; the feather-work mostly green, but occasionally blue. The St. Andrew's cross (X) behind the Ahaucan's head is green; the ketsal birds are, of course, green; the crosses red, their round flowers red and green; their appendages (the pendent streamers) green.

The sight of the prettily executed crosses in the hands of the Maya-Toltec priests of Yächilan would have delighted the Spanish conquerors, for it would have furnished fresh data for their favorite theme of the labors of the Apostle "Santo Tomas" among the peoples of America.

Without indulging in such futile speculations, we still must admit that to people belonging to the sphere of Christian civilization it is indeed interesting to find that the cross also occurs as a decorative, symbolical object in the religious representations of long-forgotten temples buried in the primeval forest of America.

Lintel 3, sculptured on the under side (Plate XLVIII). Height of sculpture, inclusive of border, 87 cm. (running with the width of the doorway, which is 90 cm.). Breadth, inclusive of border, 95 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest—represented in front view with his face in profile—holds with his right hand the prettily executed little image of a god towards a second priest in profile, who on his part holds out a similar figure with his right hand, so that the two little images clasp hands. The Ahaucan wears high buskins and tasteful leg-bands; the broad girdle is ornamented below with a double border of shells, and is adorned with three large masks, of which the middle one and right-hand one are visible, while the left-hand one is concealed by the large mask on the left cuff; the breast-cape of bead scale-work is ornamented with pretty medallions, below which is the breast-plate of handsome scroll-work; the head-dress, differs from that of the Ahaucans previously described: Upon a diadem of rayless stars lies a piece of the serpent forming the head-dress; above this, the rear portion of the serpent's body forms a great \ominus -shaped convolution; a large, grotesque face is attached to the front of the \ominus ; above it, a crest with a St. Andrew's cross (X) in front, and a long plume of feathers bent over backward. Behind the \ominus there is a reticulated pattern with thick feather-work at the back, out of which the serpent's body once more projects, ending this time in the "spectacle face" figure.

The second personage, probably also of priestly rank, is not as elaborately dressed. The head-dress is entirely different. It consists of a grotesque face with projecting snout and ending in serpent convolutions, scrolls and feather-work at the back and top.

The little idols with the snouted faces are also prettily adorned; the leg of each, by which it is held, ends in a serpent stretching forward. Glyphs on background: $10 + 4 + 4 + 6 = 24$.

Color: The whole border is dark blue; the glyphs, bright red; background, dark red; garments and ornaments, like those of the previously described personages, partly green and partly red, certain articles, like breast-plate, cuffs, etc., being always green and greenish blue; others, as, for instance, the shell border, always red; the details of the helmet alternately green and red, but so arranged that the jaws and eyes, or entire faces, are always red; the feathers always green; the flesh of the priests, as well as that of the little idols, is, as usual, bright red. No traces of yellow could be discovered on any of the three undersculptures, either because this color was not used, or because its power of resistance is not sufficient to preserve it.

In 1897 I photographed these three under sculptures at night with magnesium light, hampered by great difficulties. In order to attain my end, I was obliged to invent an illumination especially suited to the case, and to make many experiments. At last the three undersculptures were beautifully reproduced, and the nicest details came out perfectly.

On the right flank of the Ketsalkoatl temple (Structure 33) the mountain sides slope far down to the ravine which separates the Acropolis mountain range from the neighboring range on the southeast.

Ten or twelve metres below the left flank (that is, the northwest side) of the platform of the temple, lies a plateau protected on all sides. Upon its northeast edge stand Structures 27, 28, 29, and 30. An investigation of this triangular plateau resulted in finding neither stelæ nor circular altars. Descending at the *back* of the temple, first a terrace of about five metres in height and then one of about seven metres, a narrow transverse plateau is reached. After crossing this, one comes to a long flight of steps leading to a great terrace which is about eight metres higher than the transverse plateau.

This terrace we will call the Terrace of the Sepulchral Pyramids. It is bounded on the south side by Structure 34, the façade of which faces north; its left flank adjoins Sepulchral Pyramid 35 with its stairway (its front) almost exactly facing the magnetic north; while the centre of the terrace is occupied by Sepulchral Pyramid 36 with its stairway (also its front) facing east.

Structure 34. The Structure of the Walled-up Middle Chamber and of Lintel 4, sculptured on the under side. This is a curious, badly demolished structure, the purpose of the walled-up middle chamber of which did not become quite clear to me. I could only determine that there had been a small apartment at each end of the central chamber, each probably having a doorway on the façade side. The central chamber probably had two doorways. At any rate, I excavated the lintels of two entrances, but I could not

find a third. A very confusing circumstance is the fact that this chamber was walled up from below, as it seems, while openings were left above just large enough for a man to slip through. Could these narrow openings, covered with great slabs, have been burial chambers? Or were the dead laid away in the massive masonry below? This question cannot be decided without clearing away an enormous mass of débris. All that I could do with my people was to search the mass of débris in front of the middle chamber for lintel sculptures. I succeeded in finding only the half of a lintel, — No. 4 in my general enumeration, — the sculpture of which, although much injured by rain, was still in a condition to be photographed after being carefully brushed and washed.

Lintel 4 sculptured on the under side. This stone was nearly 2 m. in length, and 30 cm. thick. The lower breadth of the stone (the breadth of half of the entire sculpture) is 48 cm. The upper surface of the stone is much broader, since the narrow face, turned toward the chamber, was cut obliquely (Fig. 58) in order to form a transition to the vaulted ceiling. The height of the sculpture without the border is 111 cm. Clearing away the rubbish at the foot of the mass of débris, I found the other half of the lintel, 54 cm. in breadth, but its sculpture was so thoroughly demolished that it



FIG. 58. — SECTION OF LINTEL 4.

could not be photographed. We must therefore content ourselves with the description of the partially preserved half. Later, in 1900, it became clear that the representation on Lintel 4 must have resembled that on Lintel 26 (Plate LVIII). The subject of the representation could accordingly be determined in spite of the missing half.

On the destroyed half stood a personage of rank presenting a gift to the sacrificial priest, and from his hands a great pendant fell forward, which is plainly visible in the preserved half. The priest holds in his right hand a large sacrificial knife. He has footwear, leg-bands, and cuffs. A scarf laid about the neck reaches down the whole length of the body, and on the sides of the scarf are round flowers like those on the garment of the sacrificial priest on the sculpture of Lintel 26. In this case the priest wears a tiger helmet, with plumes of feathers extending toward the back. On the background are fifteen squares, cut in relief, upon which glyphs are still recognizable. The colors on this sculpture have, of course, quite disappeared.

While we were excavating for the missing half of the lintel we came upon a circular altar, which was, however, quite without sculpture. On the two stones of the lintel of the second doorway the sculpture was past recognition, for which reason I gave it no number. It might be referred to as No. 4 B. A third lintel may be in existence, but we could not find it.