

that may have remained in the ground), 370 cm., — 73 cm. of which belong to the smooth lowest portion.

The sculpture of the deity side is executed in much bolder relief than that of the human side. It represents a principal personage in front view whose head is adorned with a high omega-shaped head-dress. On each side of the principal personage there is a secondary personage.

The face-mask with its scroll-work, which rises above the omega, is the preserved portion, and above them in the form of a right-angled omega or yoke \square rises an ornamental beam decorated with characters of the second manner of writing, and finished at each end with the "spectacle figure," out of which develop open jaws in scroll-work, each holding a large profile head. There is a face in profile below on each arm of the beam, and one on each side of the omega. Above this decoration, on which there are six profile heads, there are two ovals, in one of which sits, cross-legged, the small figure of a man, and in the other that of a woman. Each little personage holds obliquely in its arms a small ornamental beam, the upper end of which finishes in a grotesque face. The lower end has no face, owing to want of space. There is, besides, between the two ovals, a fine large profile head finished at the bottom with a St. Andrew's cross.

The very delicately executed group of figures on the human side (Plate LXXIII) has as a base two horizontal rows of seven glyphs each, — fourteen in all. In the centre of the group is a warrior, richly dressed, holding a lance in his right hand and a pendent ornament in his left. His body is in front view, and his face in profile; his breast is adorned by a large medallion containing a small figure sitting Turkish fashion. On the left of the warrior of high rank, a second warrior in profile stands in an upright position, with a serrated lance in his right hand and a pendent ornament in his left. On the right of the chieftain is a third personage crouching upon the ground, and above the latter rises a fourth, half concealed. Above the feather ornaments of the chieftain's lance, the lower portions of three vertical rows of glyphs can be seen. Besides these, there are four small glyphs, vertically placed on another part of the background. The colors are all gone. The narrow side-faces had only a very few glyphs; otherwise they were perfectly plain.

Structure 40, The South (or Central) Temple II, and Stelæ 11, 12, 13, and 14 (Plate XLIII, 1).

This magnificent temple likewise crowns a threefold terracing. I could find nothing of interest on the lowest terrace or esplanade. From the latter a broad stairway leads up to the second terrace, which is two and one-fourth metres higher. Above, corresponding to the architectural centre, the stairway has a little projecting platform with a circular altar, behind which rises a magnificent stela (No. 11), about four metres in (exterior) height. Upon this same terrace, after a second search in 1900, I found buried in débris

two more stelæ, Nos. 13 and 14. From the second terrace another broad stairway leads to the upper platform, which is about two metres higher up and upon which the temple stands (Fig. 61).

On the edge of the platform, projecting somewhat over the stairway, still on the imaginary central line, there lies a second perfectly round sacrificial stone, 110 cm. in diameter. The sculptured pictures and inscriptions on both the stones are washed away beyond recognition.

The temple with its decorative frieze, surmounted by the perforated roof-comb, and with the magnificent deity pillar in the foreground, makes a most

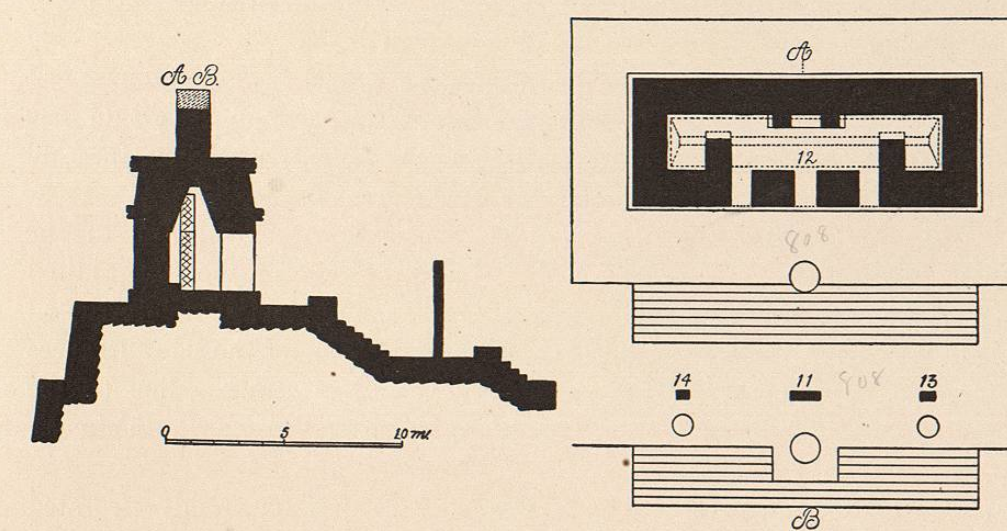


FIG. 61.—STRUCTURE 40: SECTION AND GROUND-PLAN (RESTORED).

agreeable impression seen from the terrace below. The principal façade almost exactly faces the magnetic northeast.

The base and the wall surfaces are treated very simply. The frieze has a strongly projecting lower cornice, while the upper cornice is less accentuated. The actual frieze surface has a slight backward slope. It has pilasters at the corners with projecting slabs of stone, the figures which they once supported having entirely disappeared. Above the middle entrance there is a niche containing a seated figure, the stucco-modelling of which has fallen off, but the stone body still remains. On each side of the niche and also in the centre of the remaining frieze surfaces to the right and left, there are peculiar cruciform ornaments, formed of a square intersected by a so-called Latin cross. There are accordingly four such crosses and half a one on each corner pilaster. It is not easy to guess how this form of cross originated; but I will remark here that these crosses remind me of the similar ones, hewn from a single stone and more elaborately carved, which I excavated in Chichen-Itza in the "Temple of the great Table of the Gods" and in the "Temple of the Tigers and the Shields."

The lowest row of windows of the badly ruined roof-comb is preserved. The central, best-preserved part impresses the beholder as projecting outward in a semi-circle, while the two wings appear to be in a straight line. It is difficult to convince one's self that this effect of regularity could have been produced by a displacement caused by the growth of the trees. The treatment of the frieze and the roof-comb at the back is similar to that of the front. There are no traces of color to be found on the exterior; therefore I am of the opinion that the natural white color of the stucco had been retained. The exterior length of the structure is 13 m. 85 cm.; breadth, 5 m. 1 cm., height, exclusive of the roof-comb, 5 m. 60 cm. Three doorways lead in to the interior, which is spanned by a severely rectilinear, wedge-shaped vault, flattened at the top. On this account, it has a very different effect from that of the neighboring temple just described. The height of the chamber is 416 cm.; breadth, 229 cm.; total length, including the end compartments, 1,113 cm.

Two pilasters of 50 cm. projection, which rise vertically up to the vaulted ceiling, form a niche 145 cm. wide in the middle of the longitudinal wall opposite the entrances. The interior of this temple is not interrupted by buttresses, but adjoining the last lateral pillar of each of the side entrances and extending far into the chamber, a wall rises in a straight line to the ceiling, and together with the exterior wall, which is 136 cm. in thickness, supports the weight of the roof-comb (Plate XLIV, 2).

The hall, thus cleared of all obstacles, was formerly very richly decorated in color, including the entrances, the niche, and the surfaces of the vaulted ceiling. Unfortunately the stucco, which afforded a smooth surface for the painting, has mostly fallen off, but the remains display a magnificent design made up of leaves, scroll-work, and flowers, interwoven here and there with the forms of human beings and animals. Among the colors are dark red, light red, dark blue, light blue, yellow, also dark brown, white, green, etc. Green is not as frequent as blue. The total effect of the colors must have been cheerful and agreeable. It is a great pity that so interesting an example of Maya mural painting is only preserved in such small fragments that, even with the most earnest desire to do so, it is quite impossible to reproduce it in a comprehensible form.

Stela 11 (Plates XLIII, 1, LXXIV, LXXV). While the wood-cutters of Encarnación Carrillo were camping among these magnificent ruins, occasionally also taking up their baleful abode in the beautifully colored chamber of the central South Temple — about thirty years ago — they felled a gigantic caobo tree, which must have stood close to the temple. Whether intentionally or not, they let the tree fall right across this grand monument of Maya sculpture, by which means a corner was struck off and the entire stone forced forward into a leaning position. Before very long the huge stone will fall, and, striking the circular altar in front of it, will be shattered into many

pieces. In order to comprehend the enormity of the vandalism perpetrated in this case, it should be remembered that the Mexican government at that time received on an average 50 centavos for the cutting down of a tree, and only about 25 centavos for trees of an inferior quality, and that the wood-cutters knew well how to include in their cargoes many a tree which had not been marked, for which the Mexican state treasury received no equivalent. This magnificent monument, then, was sacrificed for the miserable pittance of 50 centavos, or perhaps for nothing at all!

Owing to the inclined position of the stela, it was extremely difficult to photograph it. In order to avoid a distortion of the perspective, I slanted the apparatus upward in photographing the human side, and downward for the deity side. I set up the broken-off piece on one side, but not in the correct vertical position, owing to the unfavorable fracture. The total exterior height of the stela is exactly 4 m., to which must be added at least 80 cm. for the portion sunk into the ground. Breadth, 115 cm.; thickness, 27 cm.

The Human Side (Plates LXXIV, 2, LXXV). The sculpture on this side has for its base four horizontal rows of nine glyphs each, excepting the top row, where the initial glyph occupies the space of two of the others, — hence, thirty-five glyphs in all. I took a special photograph of this group of glyphs early in the morning, and the principal portion of the sculpture was photographed about an hour later.

Upon the upper edge of the group of glyphs stand two warriors of proud bearing, probably the chieftain first in command, or *Ahau*, with the second in command, the *Sikucuhual*, as the Mexicans would say. The two chieftains, drawn in profile, are standing face to face in a strictly military pose, carrying what seem to be quivers with bows and arrows. Both wear buskins and leg-bands, crossed loin-cloths of thin material lying closely to the form and partly concealed by the richly ornamented girdle. The second chieftain holds his quiver with his right hand, on the wrist of which the cuff is visible, while both the cuffs of the first chieftain are invisible. A shield, or possibly a large cuff-medallion is on the left lower arm. Both chieftains wear elaborate breast-capes of bead-work, each with three medallions, of which only two can be seen, owing to the position of the wearers. The Ahau has a second row of medallions under the upper one, and he furthermore wears on his back (as a guard?), a large oval disc surrounded by feathers, with a projection in the middle from which a tassel depends. Both warriors wear tall helmets adorned with grotesque faces, scroll and feather work. On the helmet of the Ahau the animal's head with a large eye and projecting snout is especially distinct. Unoccupied spaces of the background are filled in with glyphs: $4 + 8 + 9 = 21$.

The finish at the top, now incomplete, owing to the fracture, was probably ornamented as follows: At the bottom four grotesque faces in profile