

looking downward (two of them very distinct on my photograph), and resting upon these, symbolical scroll-work. Then to the right and left an oval containing a small figure sitting Turkish fashion (one of the ovals can be recognized on the smaller fragment), and a large half-length picture between the ovals.

The Deity Side (Plate LXXIV, 1). This side, which faces the temple, is quite as interesting and as spirited in design as the human side. A circular altar dedicated to the deity side stands above on the edge of the platform. Upon this altar, where in past ages the heart of many a miserable victim may have been torn out, I set up my harmless photographic apparatus (directly upon the stone, without the tripod), giving it a decided forward incline. I took the photograph a few moments after the sun had passed the zenith when its rays fell almost perpendicularly upon the stone, lighting it at a very acute angle and imparting to its usually colorless surface a truly wonderful animation. The photograph came out beautifully in spite of a slight distortion of the perspective, which was quite unavoidable. The sculpture represented on this side has no glyphic base. A soothsaying priest is here represented in an attitude of zealous ecstasy, his body in front view and his face in profile, the latter concealed by the mysterious mask of a terror-inspiring god. With his right hand he holds out toward the worshipping populace the augur's stone, *sastun*, and with his left the small image of a god with a snouted face and a raylike plume of feathers. The people, kneeling, with hands crossed over their breasts, devoutly receive the utterances which proclaim good or ill fortune. The populace is symbolically represented by three simply clad men kneeling close together. The priest wears breeches of tiger skin, a St. Andrew's cross girdle fringed with feathers, and a tiger's head or death-mask (?) in the middle, buskins as usual on his feet, and cuffs on his wrists. A feather mantle with a bead cape which covers the upper part of the body is horizontally intersected by a breast-plate of handsome scroll-work with a St. Andrew's cross in the central oval. The helmet is large and of handsome design, and has another St. Andrew's cross in front, above which rises a gigantic plume, the feathers of which curve backward and downward, and wave about a close, comb-like border of feathers.

The upper part of the deity side is occupied by twenty large glyphic squares arranged like steps. At the top, space was found among them for a picture square, within which two personages, probably a man and a woman, sit side by side in Turkish fashion, and are evidently engaged in very animated conversation.

This sculpture in low relief, which enlightens us with regard to the religious procedures of a long-vanished epoch, is absolutely the only one of its kind among my collection of photographs.

The narrow side-faces are also decorated, each with a row of large, fairly well preserved glyphs. Generally speaking, there were no traces of color

remaining, only on the group of glyphs protected by débris I thought I detected some remnants of red.

Stela 12 (Plate LXXVI, 1, 2). In the interior of the second South Temple I found (1897) the lower undecorated piece, which is let into the ground, and the upper glyphic finish of a small stela. To judge by the upper piece, more attention had been given to one side of the stela (presumably the deity side) than had been to the other (presumably the human side). Furthermore, investigation resulted in determining that this stela had never been exposed to the rain, nor had it, apparently, ever been painted. The glyphs looked as if they had but just been chiselled. I looked in vain for the middle piece. We again probably have cause to complain of the destructive work of vandals. It may be taken for granted that the figure on the deity side must have been of striking excellence, and for that reason they struck off the lower and upper portions in order to carry away the middle piece with the figure alone.

The inscription of the deity side is perfectly preserved (Plate LXXVI, 1). It contains four vertical rows of six glyphs each; that is, twenty-four glyphs in all. Each character is carefully executed and rich in detail. The entire inscription, exclusive of the border, is 59 cm. in height, 37 cm. in breadth, while the complete breadth of the stone is 43 cm. The fracture unfortunately passes through the glyphs on the other side (Plate LXXVI, 2). Of each of the four vertical rows, four and one-half characters are preserved, — that is, sixteen perfect glyphs and the tops of four more. The glyphs are less carefully executed, and of less projection. The narrow side-faces had no glyphs.

Stela 13 (Plate LXXII, 2). On my return in 1900 I once more searched the terraces in front of South Temple II, and found on the second terrace from the top, to the left of Stela 11, a small stela with a round altar before it. It lay unbroken on the ground, covered by rubbish and vegetation. Total height of stone, 245 cm., 72 cm. of which belong to the lower, plain portion. Breadth, toward the top, 43 cm.; thickness, 23½ cm.

The deity side had turned upward in falling, and was entirely destroyed. I was able to determine only that it was once ornamented by a figure in profile in high relief, above which was a group of glyphs. The picture and inscription on the human side, which had fallen earthward, were in much lower relief and therefore difficult to photograph.

A rather plainly dressed personage in profile holds a large staff in his right hand. The head-dress seems to be decorated with designs from the vegetable kingdom. Above the head of this *h'men* (?) there is a handsome feathered round flower (rayless star?). A group of $4 \times 4 = 16$ glyphs forms the upper finish of the stela. The narrow side-faces had no glyphs. There are no remains of color.

Stela 14. On the right-hand side of Stela 11, I searched for the counter-

part of Stela 13. I found the sought-for stela (No. 14), it is true, but fallen down upon the lowest terrace, while the circular altar belonging to it had remained above. This stela is broken at the top and at the bottom, and the figure-work on the main portion is unfortunately destroyed on the upper as well as on the under side. It is now only possible to recognize that one side has a profile figure in high relief, and the other side a figure in lower relief.

The three stelæ, 12, 13, and 14 proved to be of the same breadth, or, 43 cm. Now the question arises whether Stela 14, broken at the top and at the bottom, is not perhaps the missing middle part of Stela 12. In that case it would be incomprehensible why the unornamented lower piece and the upper portion with the glyphs, treated as worthless, should have been brought into the temple; also why the two pieces had apparently never been exposed to the rain.

Structure 41. South Temple III and Stelæ 15, 16, 17, 18, 19, and 20.

Of the three South Temples, this third one is the oldest, and therefore the most completely ruined. It was unsafe, even in Maya times, as can be inferred from the devices for strengthening the edifices at a later date than its construction. The façade of the structure faced almost exactly northeast.

In spite of the advanced state of demolition, I believe I can prove that the interior of the Third South Temple is similar to that of the First. It had, accordingly, a large central chamber with three entrances on the façade side, the transverse walls of which formed small lateral chambers on the right and left. It seemed to me that considerable reinforcements had been inserted in the middle chamber. The three entrances had also been narrowed by added supports to such a degree that the actual opening is only 50 cm. wide. It is not possible to crawl far into the interior, which is almost entirely in ruins. An enormous *habin* tree, the powerful roots of which had clutched the roof of the little right-hand corner chamber, had recently been torn down by the storm, and had carried with it, in its fall down the mountain side, the entire vaulted top. By this means the lateral chamber had been opened from the rear, and could be examined.

Of the treatment of the exterior, only the following can be determined with certainty. The first element, the projecting base, forms an unornamented bench all around, as is usual with these structures. The second element comprises the wall surfaces, which are, generally speaking, entirely smooth, but towards the top, close under the lower frieze-cornice, they are ornamented by a broad band of glyphs which runs round the four sides. The remains of some of the characters, beautifully executed in stucco, are still visible here and there. It seems to have been white, for I could find no trace of red color.

As to the third element, the frieze, its principal decoration, as shown by the remains on the left wing of the structure, had consisted of richly-stuccoed

serpents' faces (with large eyes and elongated noses) like the ornamentation on the Temple de la Ribera (No. 6). Both these temples seem to date from the oldest epoch.

Of the fourth element, the roof-comb, which was perforated by openings, only very slight vestiges remained upon the roof.

Convinced that the terraces of so important a structure could not be without objects of interest, I subjected them to a very thorough search on my return to these ruins in 1900. The result was the finding of two stelæ (15, 16), which, together with a third, must once have stood on the edge of the upper platform, but they have now fallen down upon the second from the top. The third stela (17) remained doubtful. Furthermore, three still larger stelæ (18, 19, 20) were found, which must have stood on the edge of the second terrace from the top, but had fallen down upon the third.

As a matter of course, the circular altars belonging to the stelæ were also found, but the sculpture upon them was in every case entirely worn away by the action of the elements. The further results of my search were two stone burial urns which had been thrown down the side of the mountain by mischievous persons. A large stalactite column was also found.

Stela 15 (Plate LXXIX, 1). This stela stood formerly on the left wing of the upper platform. It has sculpture on only one of the broad faces. In its fall upon the next terrace below, the stone broke in two near the base-line of the picture, but the sculpture fell face downward and was very well preserved, excepting one piece, which had broken off and could not be found. This missing piece contained the lower part of the body of the crouching prisoner of war. There are no glyphs on the narrow side-faces. Total height of the stone, 185 cm. Height from the base-line to the upper edge of the stela, 133 cm. Breadth of stone (sculpture, including border), 68 cm. Thickness, 16 cm.

A warrior in profile, standing upright and not overloaded with ornaments, holds a flint-tipped lance in his left hand, while with his right he holds by the hair a captive crouching before him. I would call special attention to the ornamental pendant which hangs from his left wrist, and which probably came into play in using the lance.

What is especially striking in this flat relief is the tendency to execute the eyes with a greater degree of perfection, the eyes, as is well known, being the weak point in Yächilan sculpture. The (visible) eye of the prisoner certainly shows a treatment deviating from that of all other figures of Yächilan, and is indicative of great progress in the sculptor's art. Above the crouching person there are 5 + 10 glyphs, and at the back of the principal person there are three; that is, eighteen in all. All traces of color have vanished. The projection of the relief is very slight, only $\frac{1}{2}$ cm., notwithstanding which, the photograph came out very well.

Stela 16. This stela likewise stood on the edge of the upper terrace, but