

olis, which I will preface by the remark that we have to do here with the ruins of exactly eleven structures, most of which must have had a certain importance, and some of which are situated on the edge of the plateau.

*Structure 42. The Temple of Sculptured Lintels 41, 42, and 43.* The platform which is crowned by this temple is forty-five metres higher than that of the Labyrinth, or about fifty-two metres higher than the general level of the monumental curved embankment. The façade of the temple approximately faces east. It may be stated here once for all that Temples 42, 44, and 20 have an identical ground-plan, with a few slight deviations.

The interior space of the temple is interrupted twice, at about the middle, by two buttresses built against the (second) longitudinal wall, while two other transverse walls push forward from the first longitudinal wall, each forming a small lateral chamber at either end of the principal apartment. The four transverse buttresses all aid in bearing the burden of the roof-comb.

In spite of the advanced state of demolition of this structure, I was able to draw the plan of it (Fig. 63), where I have shown that, in spite of the

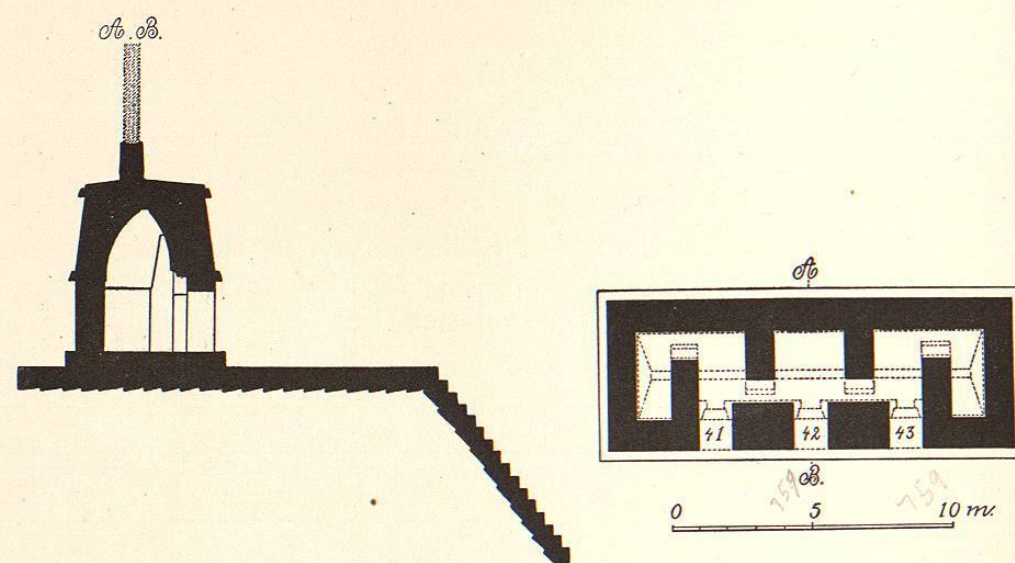


FIG. 63. — STRUCTURE 42: SECTION AND GROUND-PLAN (RESTORED).

intersection of the four transverse buttresses, a handsomely arched vault covers the entire interior space. The three entrances in the east façade are (or were!) spanned by large lintel-stones, each having the most delicate low relief on the under side.

As far as the fine stuccoing still remains on the lateral surfaces of the doorways, it can be seen plainly that the latter are ornamented with an involved pattern of red bands, and also with red and blue scroll-work, which leads to the presumption that the whole interior of the temple was covered with color. The exterior length of this edifice I have calculated to be 14 m. 45 cm.

*Lintel 41, sculptured on the under side.* This lintel-stone was torn from its supports and its sculpture saved smoothly off.

*Lintel 42, sculptured on the under side (Plate LXVI).* This beautiful lintel sculpture — one of the finest in Yäxchilan — escaped the saw, it is true, but not the fire. On the outer edge where the flames burst out, it is all calcined and has scaled off; otherwise — excepting a few little places — this flat relief is splendidly preserved; only the colors have disappeared.

The whole length of the stone is about 161 cm. The span of the doorway, or height of sculpture, including border, is 125 cm.; breadth of stone, or breadth of sculpture, including border, is 98 cm. (The reinforced wall, however, is 140 cm. thick.) Thickness of stone, 31 cm.

An Ahaucan, very richly adorned, holds in his right hand a little idol towards a second personage of rank, who on his part presents a round object and a kind of sceptre (?). The action takes place over an altar formed of glyphs. The Ahaucan is in front view, excepting his face; the other personage of rank is represented in profile. The high priest wears buskins, leg-bands, and cuffs. He has on a very richly ornamented jacket, which has three medallions on the collar, below them a narrow breast-plate, and below the latter a large medallion with a mask in the centre, the forehead of which is concealed by an oval. The lower border of the jacket is very richly treated and also the bow in front, which is ornamented with rayless stars. The head is surmounted by a tall priest's hat, which in this instance has vertical stripes and feathers waving backward from the top.

The second personage, also handsomely adorned, wears a loin-cloth of thin material. On the upper part of the body he wears no jacket, but what might be called a breast-cape garment ornamented with three medallions, one of which naturally remains invisible. The central medallion is strikingly large and has a fine head in profile. This personage wears the tall priest's hat, ribbed horizontally, with projections and feathers on the top and at the back. The leg by which the little idol is held ends, as usual, in a little serpent stretching forward.

There are four glyphs behind the Ahaucan, which also serve as a supporting column upon which his left hand lies, eight glyphs forming the altar, seven glyphs above the little idol, three of which are slightly calcined, and the lower ends of a calcined row of glyphs, at the bottom, near the extreme edge of the façade.

I photographed this very low relief at night, with magnesium light. The broad roots of a ramon tree, which grows on top of the ruins, are fastened around this stone. Though I cut away a part of the roots in order to be able to photograph the sculpture, it is to be feared that it will be dragged over the mountain side if a storm should blow down the tree.

*Lintel 43, sculptured on the under side (Plate LXVII).* Width of doorway or height of sculpture, including border, 120 cm. Breadth of stone, or breadth of sculpture, including border, 95 cm.



The stone was broken in two. The main portion lay wedged in the doorway; the smaller piece still remained above, resting upon its supports. Owing to the unnatural position of the larger piece, it was clear that some one had attempted to drag it out, and taking advantage of the easy cleavage of the stone had split off a thin layer upon which was the face of the female figure which has disappeared. As I had very skilful men with me, we succeeded in pushing out the stone sufficiently far to finish extricating it by means of levers and the winch. After we had set it up on the platform and fitted the smaller piece to it, I succeeded in getting a very good photograph in sunlight, which plainly shows what still remains. It appeared later that the sculpture of this Lintel 43 had a great many points of agreement with that of Lintel 6 (Plate L), and should therefore be compared with it.

The principal personage is represented in front view with the face in profile, and holds in his right hand a cone-shaped standard of plaited work, upon the flattened top of which sits a little idol. In his left hand he holds what may be an oval stone. In front of this priest (?) stands a woman of rank, entirely in profile, whose long garment displays a very tasteful reticulated pattern. She holds toward the priest (?) a large dish containing a serpentine object (entrails of a sacrificed animal?).

The standard-bearer wears large, handsomely worked buskins and leg-bands, the latter with little medallions in front. The cuffs also have heads; what seems to be a bird's head is attached to the right-hand cuff, and a fantastic human profile to the left. Instead of a loin-cloth, he seems in this instance to wear short breeches, the lower edges of which are visible on the upper part of the thigh. A St. Andrew's cross girdle encircles the hips, to the centre of which is attached a large death-mask, from which large bows and ends fall down to the knees. The breast-cape is almost covered by three great medallions, the central one of which exhibits a mammal with spotted skin. Below the medallion is the long, narrow breast-plate. The head-dress is bound together in a peculiar manner, with an appendage at the back from which the feathers of the comb-like ornament fall backward. On the background I find 4 + 2 + 6 glyphs, the latter partly battered off. Of the former colors, only traces of red are visible on the glyphs and on some of the ornaments.

*Structure 43.* Advancing at an obtuse angle from the left flank of Structure 42, one comes to a row of four structures (43, 44, 45, 46), the façades of which face northeast. Structure 43 is now only a high and long heap of stones overgrown with trees, and showing no traces of architectural design. It is evident that this mass of ruins was once a structure similar in plan to the one just described, having also three entrances in front. Considering it advisable to find out whether the lintel-stones were ornamented with sculpture or not, I made an excavation in the centre of the front, but far in

advance of the line of the former façade. We did indeed find a large stone, which we regarded as the sought-for lintel. Unfortunately, the under side was without sculpture. We therefore devoted our attention to the following structure.

*Structure 44. The Temple of the Calcined Sculptured Lintels 44, 45, 46, and with the Sacrificial Stone on the edge of the platform before the central doorway.* As the ground-plan of this structure is like that of 42, it is scarcely necessary to describe it specially. I calculated its exterior length at 12 m. 96 cm.

As the doorways of this temple also show a pattern of red bands and scroll-work on white stuccoed ground, it may be presumed that the interior was likewise decorated with painting.

The façade faces the northeast, and to its surfaces still cling remnants of the frieze, which prove that the style of its ornamentation was similar to that of the frieze of the Labyrinth.

The roof-comb has entirely fallen down, and the mass of débris covers the temple to half the height of the doorways.

*Lintel 44, sculptured on the under side.* This large lintel-stone has cracked into several pieces, probably owing to the uneven pressure weighing upon it since the falling down of the structure. Length, 182 cm.; breadth, 100 cm.; thickness, 28 cm.

The low relief which covers the entire span of 109 cm. is wholly calcined and has scaled off, but the pieces that fell down must have been carried away, for they do not lie in the doorway. From the remnants still over the entrance it is safe to conclude that the representation was similar to that of Lintels 45 and 46. At the feet of a principal personage crouches, in the attitude of a supplicant, another personage more simply dressed, and behind the principal personage a (double?) row of glyphs runs the whole length of the border.

*Lintel 45, sculptured on the under side.* Length of stone, 160 cm.; distance between the jambs, height of picture, including border, is 102 cm.; breadth of stone, breadth of sculpture, including border, 105 cm.; thickness of stone, 23 cm. This stone is also cracked, and it is calcined along the longitudinal edges where the flames burst forth. The main portions of the picture are preserved.

A sacrificial priest (?), represented in profile, holds in his raised left hand a large sacrificial knife, together with a large pendent ornament set with feathers. With his right hand he reaches out toward the head of the crouching supplicant, who on his part grasps the pendant with his right hand, and with his left the tassel of the scarf of shells.

The sacrificial priest is almost nude. Besides shoes, leg-bands, and cuffs, he wears only a waist-band and the large scarf of shell-work hung around his neck and falling down in front. The head-dress, resting on rayless stars,



is not of exaggerated size, and finishes in a waving plume of feathers. The priest seems to have a large death's-head (?) attached to the lower part of his back. Behind the principal figure there is a vertical row of seven large glyphs, the lowest being entirely calcined. The glyphs above the crouching personage are almost wholly calcined. Besides these, there are five delicately incised, well-preserved small glyphs on the background (Fig. 64). Remains of dark-red color are visible only on the background.



FIG. 64. — A GROUP OF GLYPHS ON LINTEL 45.

light. The result naturally shows but little of the figures formerly sculptured upon it, but calls attention all the more to the vandalism here perpetrated.

The principal personage extends his right hand toward the head of a figure crouching on the ground; in his left hand he holds some pendent object. I can speak here neither of a sash nor a girdle; it seems to me rather that the priest has on a kind of jacket of thin material, the sea-shell border of which can be distinctly seen, as can also the large scarf of shells hanging from the neck. Cuffs, leg-bands, and buskins are not absent. On each heel-guard there is a little Maltese cross ✕.

Behind the priest rises a double row of large glyphs, the lowest ones of which are calcined; hence only 9 + 9 + 3 are in relief. Of the glyphs

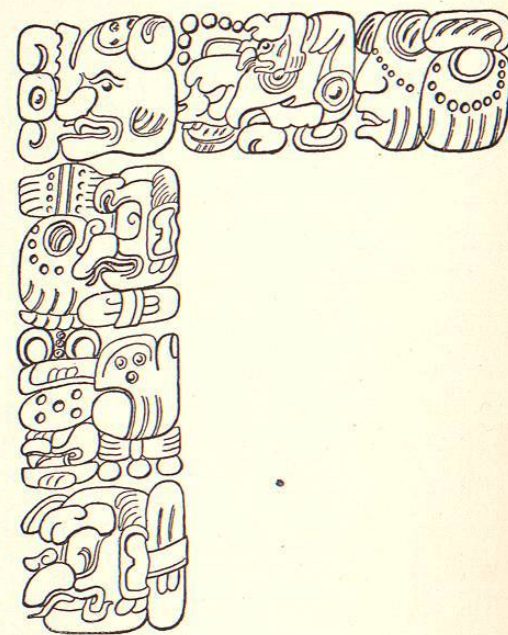


FIG. 65. — ONE OF THE INSCRIPTIONS ON LINTEL 46.

above the crouching figure, only three are still intact; the others are calcined. Furthermore, on the background, meeting at a right angle, there are six very delicately executed miniature glyphs, which have escaped calcination (Fig. 65). The colors have disappeared in consequence of the fire.

The three pieces of sculpture last described are spirited in execution, and have a projection of about 2 cm. — very much greater than that of sculptured Lintel 42, for instance. The glyphs too are of especially fine workmanship. They seem, accordingly, to date from the best period of Maya art.

When moulds are to be made of these undersculptures after the method of Lottin de Lavalle, layers of wet paper are clapped against them, which are then pressed up and kept in place by a framework of sticks. It then becomes necessary, it is true, to kindle a slow fire underneath in the doorway, in order to dry the wet mould, which is as thick as a finger. The heat of the fire — which must never be excessive, as the framework and the mould itself would burn up — does not in the least injure the sculpture, which is besides protected by the thick mass of wet paper. When, after firing gently for about half a day, the dry paper mould is to be removed, it becomes necessary for the sake of one's own convenience to push aside the fire or to extinguish it. Only then is it possible carefully to remove the framework and detach the paper mould. I can imagine only two ways in which these beautiful sculptures could have been so abominably calcined. In all four instances (42, 44, 45, 46) the men either made too great a fire, which they left unwatched and returned to find the supports and the paper moulds were alike burned and the sculpture calcined, or, after the finished mould had been removed, the workmen must have flung the unused fuel upon the embers, and consequently calcined the sculptures. For my part, I make an energetic protest against such vandalism.

The Sacrificial Stone on the edge of the platform of Temple 44 (Plate LXXIX, 2). The platform (or upper terrace) upon which the temple stands, forms an esplanade about four metres in width, in front of the façade. From this there is a long descent, partly by means of high steps, partly by means of stairways, to a large terrace, which I call the second from the top. Investigating this descent, I discovered on the edge of the platform, just before the central doorway of the temple (Fig. 66), a large stone, the front face of which was ornamented horizontally with eight great glyphic characters, each composed of four smaller glyphs. This face of the stone was badly weathered, and most of the glyphs had become indistinct. I naturally regarded this stone as a lintel belonging to a lower projecting story, and I felt of its under surface as well as I could to find out whether it was sculptured or not, and in so doing discovered that this stone had not spanned an entrance, but that it was a part of the masonry of the terrace. While I was drawing the plan of the temple it became clear to me that this stone must lie on the floor of the platform, now deeply buried in débris, and that therefore there