

These reliefs are evidently a substitute for sepulchral stelæ. Unfortunately only crude outlines remain of the personages depicted upon them.

The largest design, which is 4m. 70 cm. long, represents a plaza surrounded by temples. Both the temples proper and the stairways, which lead up to them, are distinctly visible.

I also found a drawing of a circle intersected by a cross, which recalls similar designs on the lintel slabs of El Cayo, La Mar, and Piedras Negras.

An animal figure about 175 cm. long struck me as especially interesting. It seems to represent no species of reptile or mammal now extant. It appears rather to resemble a long-extinct species of saurian, but is probably some mythical beast.

It may safely be assumed that in the most flourishing period of the long-vanished city once crowning the shore above, this stone foreshore was a sacred spot consecrated to the memory of the dead, where, perhaps, sacrifices were offered to propitiate the much-feared water-gods. It is probable that at that time most of the pictures were painted red, for they would otherwise have been almost invisible during the day.

It is to be deplored that while the well-meaning and enlightened Mexican government passes law after law for the protection of the historic remains still extant, it is very difficult to enforce these laws, since the people do not co-operate.



FIG. 68. — STONE HEAD FROM THE PRINCIPAL TEMPLE OF SAN LORENZO.

On the high shore directly above the flat picture rock stands the hut of a Guatemalan settler, who is in charge of a maize depot. The cayucos from the distant monterías come here to be loaded with maize. Before loading, the ears of maize are stripped of their husks (*holoches*), which are thrown in great heaps upon the limestone rocks. On the two nights which we spent here, these heaps of *holoches* were set on fire by the *vogas* of the cayucos, and the surrounding landscape appeared as if illuminated by a magic light. The reader can imagine that with such treatment very little will be left of these curious sculptures for the inspection of future explorers.

About one kilometre above the "Planchon," the Lacantun receives a little stream, which I called "El Arroyo de San Lorenzo." There is a sugar rancho here, the owner of which, Enrique Solis by name, had just died. According to the custom of the country, this event had assembled people from far and wide, who — I am sorry to say — were celebrating the *velada* by indulging in the liberal use of brandy.

We naturally avoided landing at this spot and rowed about half a kilo-

metre farther up, where the principal temple had formerly stood on the bank above. This temple is now in utter ruins, and nothing but terraces and heaps of stones remain.

The figure of a god (Ketsalkoatl?) seems to have stood in the centre, and when the building fell down, it probably remained partially visible, thus suggesting to the incorrigible perpetrators of mischief that it might be carried off. Several years ago, therefore, this figure was thrown from the bank above down to the shore below. As is invariably the case with these stupid fellows, they only then discovered that the transportation of a large and heavy stone in a cayuco was attended with certain difficulties, and they simply left it lying by the edge of the water. In the rainy season the water rushes in considerable volume over the idol and threatens to carry it along. When we reached the spot below the ruined temple, the image lay dry on the ground. It consists of a headpiece 154 cm. high and 54 cm. wide, executed in full relief (Fig. 68). Naturally this has now a rough appearance. I do not believe that a body ever belonged to it, but think that the head with the neck was set into the stepped wall of the sanctuary of the temple. The oval face is surmounted by a high serpent's head, like that on the Ketsalkoatl figure in the principal temple of Yāxchilan.

While employed in the cleansing and sketching of this figure — which, owing to the injuries it had suffered, is of little value — I received an interesting visit.

Chanvin — the only Lacantun still settled on the lower Lacantun — had also come to the Rancho de Solis for the purpose of expressing to the afflicted family his heart-felt sympathy and incidentally also of solacing himself with a glass of brandy. He and his sons had seen us pass and had followed in order to pay their respects to us.

These dark-skinned men viewed with astonishment the idol freed from sand and mud, but at my queries as to whether they knew of other stones of this kind in the forests, they displayed a lamentable lack of archaeological knowledge. Nevertheless we parted friends.

Continuing our trip upstream, we came to Chanvin's huts, which stood on the right high shore. As we passed along, the vegetation, untouched by the hand of man, was marvellously beautiful, especially along the arms, which encompass an island of considerable length.

When we reached the empty huts of Chanvin, I deemed it advisable to take advantage of the absence of the family to examine the household effects, without, however, appropriating the smallest object.

The articles of clothing, hammocks, cooking utensils, calabashes, and also the sets of bows and arrows, closely resembled those which I had found among the Indians of Pethá. In none of the huts, however, did we find a board stand for holding incense vessels. The wily Chanvin, who, like all Lacantuns, does not like to have strangers see his gods, had built a small

temple hut which was concealed in the forest at some distance from his dwelling. This I foresaw and looked for the path to this little hut, which having found I followed with rapid steps. After about three hundred paces I came to a small clearing adorned with flowers. Here was a small open hut in which large cooking utensils, mill-stones, etc., lay around. On a wide, thick plank which rested on small stakes, Chanvin's solitary sacrificial vessel was displayed. I examined it on all sides. It was of the largest kind that is made, and the decoration was the most beautiful I had ever seen. But the god's head on the rim was insignificant, as is usually the case on the larger incense vessels, which always have small heads, while the smaller vessels have large ones. In its ornamentation, however, which consisted of round flowers executed in broken lines, this vessel was superior to all others of its kind, inasmuch as a portion of the decoration was incised work, while the rest was in relief. But in this instance too, it should be noted that the beautiful design had no glyphical import. I returned the vessel carefully to its place, and hastened back to my men.

The question naturally arises whether vessels of this kind are still made and where? Chanvin or his wife probably obtained their vessel from other Indians.

Chanvin's huts are about two leagues from the ruins of San Lorenzo. But we rowed two additional leagues upstream to the montería "La Estrella," which also belongs to the Schindler concession and is managed by Sr. Joaquin Cetina. This establishment lies on the left bank of the Lacantun. Being very kindly received by Sr. Cetina, with whom I had previously become acquainted at Tenosique, we rested here one day and gathered interesting information concerning the condition of affairs in this locality. Cetina's woodmen had never seen actual ruins. However, we discussed the possibility of reaching the ruins on the Lacanhá River from this point at some future time.

Sr. Cetina told us that not far from this montería there lived an aged, isolated Lacantun, who was childless and had a wife who was also advanced in years. This man is celebrated as an herb doctor (*yerbatero*) and sometimes Indians from a great distance come to consult him in difficult cases. Unfortunately—Cetina said—this man and his wife are both so shy that when one attempts to visit them, they forsake their hut and do not return until the visitor has departed.

It is a pity that such great difficulties stand in the way of any explorer who might wish to gain a more intimate knowledge of the customs and manners of this race, which is now on the verge of extinction.

With the excursion to the montería "La Estrella" my expeditions came to an end for the time being, and we started upon the return journey to Tenosique, or, strictly speaking, to Mérida.

## INDEX TO VOLUME II.

- Acropolis, Piedras Negras, 52; Great and Lesser, Yáxchilan, 114, 139, 157, 183
- Agave, 29
- Ahau, 175
- Ahaucan, or high priest, 116, 117, 132, 163-165, 185
- Ahau-Kabtun, meaning of glyph, 62
- Alligator, serrated tail of, 127
- Alligator teeth as necklace, 28
- Alligators (caymans), 199, 202
- Altar de Sacrificios, 108, 109
- Altar in rock painting, 205
- Altar sculptured on stelæ and lintels, 57, 63, 142, 164, 185
- Altars, Chínikihá, 13
- Altars, El Cayo, 98
- Altars, Piedras Negras, 45-65
- Altars, Yáxchilan, 120, 126, 129, 134-140, 147-151, 156, 167-179, 189-192; with glyphs and sculpture, 138, 168, 171, 189-191
- Alzayaga, Maestro de Campo, 106-108
- Amatl, or roll of paper, 103
- Analté II, exploration, 98-99
- Ancestor worship of Indians, 200, 201
- Andrés Bolon, visit to, 198-203
- Animal in sculpture, 47, 68, 70-73, 128, 144, 146, 175, 176, 190
- Animal mask, 159
- Animal, mythical, on picture rock, 206
- Animals, domestic, 37
- Apes, skulls of, 28
- Arabesque, in sculpture, 58, 68
- Arch: triangular, 12, 52; pointed, 15; wedge-shaped, 123, 133; ogive, 125, 160, 171; stepped, 155, 159 (see also Vaulted ceilings)
- Architecture (see Artistic development, Arch, Frieze, Vaulted ceiling, etc., also List of Illustrations)
- Aristolochia grandiflora, 90
- Armadillo (Huech), warrior, 73
- Aromatic herbs, 28
- Arrows of Lacantun Indians, 36-38, 204
- Arroyo de Bolon, 199
- Arroyo de San Lorenzo, 206
- Arroyo de Yáxchilan, 198
- Artistic development in architecture and sculpture: low, 88; high, 93, 95, 118, 135, 143, 146, 155, 163, 189; different periods of, 104, 129, 130
- Asiatic fashion of sitting (see Cross-legged)
- Asiatic figures, 128
- Asiatic shape of box of felicities, 48
- Astronomer-priests, 85
- Augur's stone, 176
- Axes of green stone, 204
- Balaucan, 11
- Balché, 27, 162
- Banana leaves for wrapping tobacco, 28
- Bananas, as native food, 26, 113, 200
- Barricade, 169
- Barrios, Jacinto, 106, 107, 108
- Baskets, 28
- Battle vases, 121
- Baxcan River, 22
- Beads and bead-work, in sculpture, 62, 63, 73, 74, 87, 88, 102, 119, 128, 142, 146, 152, 161, 175, 176, 204
- Beam, ornamental, 128, 143, 145, 172
- Beans, 113
- Bee-hive of gourd, 28
- Bees, heads of, in sculpture, 128, 145, 146
- Beetles, 112
- Bejucos, used in plaiting baskets, etc., 24, 28
- Benevolent god, 48, 122, 126, 128, 129, 143, 145, 168, 182
- Bernoulli, Mr., 108
- Berzunza, Captain, 83
- Bird cages, Indian, 28, 37
- Bird, in sculpture, 47, 49, 165, 186
- Bird, sacrifice of, 139, 142
- Bird Temple (Structure 20, Yáxchilan), 139
- Bird's head on helmet, 61
- Birds, native, 29, 34, 37, 90, 110, 162, 200, 201
- Bishop of Mérida, 83
- Black rock, giving name to Piedras Negras, 42
- Boat, native, 9, 17, 25, 96, 109, 112, 201
- Boca del Cerro, 106, 107
- Bolon, Andrés, visit to, 198-203
- Bolonahau, glyph, 148
- Bolonchac, Laguna de, 201
- Bolonpeten, 137
- Bones, in sculpture, 67, 73
- Bowditch, Charles P., 8
- Bow-string guard, 132
- Bows and arrows, Lacantun Indian, 28, 32; figured and described, 35-37, 207
- Bows and arrows, in sculpture, 88, 118, 132, 175, 180
- Box of felicities, 48
- Brackets in niches, 158
- Buddha, suggested by images of gods seated cross-legged, 162
- Budsihá, exploration, 89-93
- Burial chambers, Yáxchilan, 122, 133, 167