

V 804-811

Chacala

THINGS FOR THE MUZEUM

Continued list

787/8, addition. Fotos 118/9. These two, which I was not before able to send, refer to the second paragraf ov 787/8.

Foto 118 iz practically the same view az that ov 101, but a better foto. The cloud that you see to the left ov the Saint Mary volcano iz a constant cloud rizing from the new crater at the foot ov the mountain.

Foto 119 iz a view down one ov the gullies.

788, A/H, corection. On page 14 ov last instalment, in stead ov reading H, a chip from D, read H, a chip from G.

804: numberd on the back from 804, 1, to 804, 35. Given by Mr Gustavus Kaehler ov Kesaltenango. A set ov unpublisht fotografs, showing the Chaculá collection ov antiquities, az it waz in the tine ov the colector. The collection iz now, in great part, destroyed or lost.

Chaculá, in Guatemala, and the neighbouring Sakchaná, in Chiapas, hav been ritten cv, az you know, by the late Mr Edward Selers, who vizited them about 1896. The owner ov the Chaculá estate, and the maker ov the collection, waz a countryman ov Mr Selers, the late Mr Kanter. The estate waz a cattle estate, and Mr Kanter waz one ov the principal graziers ov that part ov the country. Mr Selers vizit turnd him into an antiquary. He began diligently gathering antiquities: some from az far off az Comitán, but most from hiz own neighbourhood ov Chaculá and Kéen Santo: forming by degrees what came to be known az hiz muzeum: which returning from Mexico, I my self once saw. Kanter also took to reading books, and deducing hiz own theories from them. Evrything turnd on Tibet. From Tibet az a centre, arts and manners spread over the face ov Asia: but the seeds ov thozе arts and manners wer brought to Tibet from Chaculá: I forget by what means. Whatever might be the case with hiz theories, however, ther could be no dout about the great intrest ov hiz collection: which waz reputed to be the largest privat collection existing, ov Guatemala antiquities.

Kanter and hiz collection wer both destined to dizaster. Kanter, who had always been adicted to meddling in nativ politics, in hiz old days drew down the displeasure ov the Guatemala

804, continued

dictator, and as I've told you before, had to fly the country, and died a refugee in Chiapas. The Chaculá estate was given over to pillage and ruin. For some time troops were quartered on it: and the operations of the bare-footed soldiers extended in full severity to the museum. I am informed that things of stone, that were too massive to be easily stolen or broken, still remain: but of much the greater number of things, and of much that was most attractive, these photographs are the only record.

These photographs, which were the only photographs of his antiquities that Mr Kanter ever allowed to be taken, and were taken by his son in law, that is to say by Mr Kaehler himself who now gives them to you, you will find (not counting duplicate prints) to be thirty five in number. In most of them there is nothing especially to mark the size of the things photographed: but Mr Kaehler, from memory, has been able to give indications. // *stop*

1. Out of the fifteen skulls on the shelves, only two seem not to be deformed. The other thirteen have all evidently the monstrous artificial widening that you will be able to examine in one of my Chipal specimens (877).

2/3. Side and back views of the same skulls as in number 1: excepting that to make less crowding, the former left hand end skulls have been withdrawn.

4. Fragments of heavy pottery masks or images: things something after the fashion of my Chamá mask 555. According to Mr Kaehler, these shelves would be about 10 inches apart.

5/11. The same set of shelves as in number 4, used over and over. Where faces occur, you are often reminded of the fashionable deformity of the skull. But not always: and some faces might seem to be portraits. For example, in number 10, the face at the middle of the bottom shelf: and again, on the middle shelf, the face at the right hand end.

12/20. The one stair-shaped stand is used over and over. The height of each step would be about 15 inches.

12. The thing on the bottom shelf, at the middle, is evidently a broken tall censer, with flanges. See my 676, 821, and others.

13. Besides the axes, you see on the middle shelf, stones

804, continued

like my 186, and 926/7.

14. A mil stone ornamented with border lines iz something I've also seen from mounds on the Pacific slope.

15. The head dress with a crown ov points, you wil see again in numbers 17 and 19.

16. You see that the distribution ov the so-called shoe shaped vessels must include Chaculá. See my specimens 116 (Caabón district), 848, 868 (Chipál).

17/8. The top piece ov 17, you see twice nearly repeated ~~inxix~~ (so far az the upper part goes) in 18: once at the right ov the top shelf, and again at the middle ov the bottom shelf. In 18, the three faces one above the other (on the two top shelves), though evidently burial masks, with the eyes clezed, seem to hav no bead in the mouth. See my 1052, 1055, from the region ov the Koopóm, and 554 from Chamá.

19/20. The things ar mostly stone: in 20, all stone.

21. The diameter ov the upper round stone might be a little over two feet.

22/35. All stone things, and all in one room. Fine branches ar stuck against the walls to make a plainer back ground. The benches that many ov the things ar on, would be about 7 inches thick.

22/3. Far and near views ov the same things. The window panes would be about 14 inches high.

24. See 22/35.

25/6. Overlap each other, 26 following 25 round the corner.

27/30. Follow each other overlapping, from left to right. The thing in the left hand bottom corner ov 29, iz a little ov the upturned face ov the tall image in 31.

31/2. Overlap.

31. Haz in the back ground, things ov 28. See under 27/30.

32. Haz in the back ground, things ov 28 and 29. The tall stone with the dark upper part, would be about the height ov a man.

33. Closer view ov the tall stone ov 32.

34. Haz things ov 30 in the back ground. The image in the middle, which may be about 30 inches high, represents, in the head part, a Janus headed cat beast. You wil see an other Janus headed cat beast in my Chipál number, 885.

35. The taller image might be about three feet high.

It also seem that I have made 4 *Chart*
805/7. Fotografis ov stones in the neighbourhood ov the river Suchiáte: that iz to say, in the neighbourhood ov the frontier between Guatemala and Chiapas, in the part next the Pacific.

The Pacific slope, in the neighbourhood ov that frontier, iz dominated by two companion volcanos: one ov which iz entirely in Guatemala. That one, which iz Mount Tahumúlco (Spanish spelling Tajumulco), and the highest mountain ov Central America, iz the mountain that you hav a hazy view ov in foto 120. The view iz from the seaward side: and the left hand side, in the picture, iz the side towards the companion volcano ov Tacaná; which iz partly in Guatemala and partly in Chiapas. The little boundary river, or torrent, ov the Suchiáte comes down between the two volcanos. Tacaná, which iz only a little lower than Tahumúlco, iz the mountain you see the top ov in foto 121: and the Suchiáte river, invizible, iz in the bush below you, near the bottom ov the picture. You stand on the Guatemala side ov the river, but most ov the country that you see iz Mexican: it iz the part ov Chiapas that iz call'd Soconúscó. And that foto may giv you an idea ov what most ov the country there looks like, no matter on which side ov the river. In the other foto, ~~120~~ 120, you see the country very broken: you ar already high among the foot hills: but once below the foot hills, ez you see in the fore ground ov 121, the apearance iz the general apearance ov the Pacific slope: the apearance ov one steady slope, in which the actual ups and downs, rivers, villages, coffee plantations, and all diversifications, ar lost under the uniform mask ov bush. // *drop*

805. See 805/7. The stone iz ov little intrest, and the foto iz merely a memento ov a vizit to some mounds. The place iz on the Guatemala side ov the Suchiáte, near the hamlet ov Saint Dominic: a little above the town ov Malacatán. The mounds, which wer half a dozen mounds, one ov them az much az thirty feet high, reminded me, in two points, decidedly ov Chocolá: they wer all round mounds: and in the neighbourhood ov them, wer to be seen some big stones, artificialy placed. The situation ov the mounds would not be convenient (politicaly) for digging: and az they wer obscured by bush, I took no picture ov them: but I took this 805, ov one ov the stones. The stones, which wer all alike in shape, wer columnar stones: roughly prismatic, with six or seven sides: and about half a metre thick: and none ov them higher above the ground than the stone in the picture.

806, A and B. Two fotos, showing two sides ov one stone. The stone waz at a place La Riója, on the Soconúsco side ov the Suchiáte. See 805/7. 806
Start

On that side ov the Suchiáte you wil find markt, on most maps, a village calld Tustla Chico, or Little Tústla. A little above that, ther iz a smaller village Cacawatán: which you may find spelt Cacoatán, or Cacahuatán, or Cacaguatán, or in some other way. The place La Rióha iz a coffee plantation, a little to the west, or to the north west, ov that Cacawatán: and perhaps twelv hundred feet above the sea.

My fotos ov the stone at that place ar like my foto ov the last stone (see 805): that iz to say, they ar a memento ov a vizit to some mounds. I had been informd by a man who had known the place, La Rióha, that ther wer a number ov artificial mounds there: and that one ov them, which the owner had had the curiosity to dig up, had been found to contain a great quantity ov very hansome things, both pottery and stone: a quantity described az being near a ship load: which the owner, being a Spaniard, had sent to Spain. From experience, I expected that I should find a good deal ov exaggeration, not to say lies, in the acounts: but I must say, not quite to the extent that I actually found. The Spanish owner waz real. I found him: and he waz able to show me a mound, in which he, or his father, had once dug a hole: but finding nothing in the hole, they had stopt digging. Az for the ship load ov things sent to Spain, they had never sent anything to Spain, and the ship load ov things could only amount to this, that they had realy found on the place, a certain big carvd stone: which the man took me to see.

My fotogrefs show you the stone. You see that the head haz the lower jaw nockt off, and the upper jaw damaged: and that reptilian head, with the indication ov the number three, haz arms apended to it, but nothing else. The back part ov the stone iz cut into the shape ov a trough, which opens downwards into the throat and mouth ov the head. The stone where you now see it, iz near a house and a coffee yard, and the trough iz some times used az a manger: but the ~~axi~~ stone waz dragd there with great labour, az a curiosity. The original place ov the stone waz near the mound: and the posture waz like that ov some ov the Chocolé stones: the carvd stone had a big flat stone under it. See 788.

807. See 805/7. I send two prints ov this foto, one ov them an enlargement. Ther waz no sun, but I had the stone wetted. The

807, continued

stone iz in Soconusco, at a place Saint Jerom.

Leaving La Rícha, or Cacawatán (see 806), to go back to Guatemala, I waz headed up hil. The more natural way would hav been to go down to Little Tústla, and cross the Suchiáte by a good road. However ther waz some trouble in that direction, and I waz to take a ford that waz not watcht: and the ford that I waz bound for, and in fact crost by (and from beyond which I took the foto 121), waz ^{at} a place - Ive forgotten its name, but several leagues up from Cacawatán. The Rícha stone had shown that I waz in a region ov sculptured stone. And going up, az Ive said, to my ford, I had word ov an other sculptured stone, which had been found on an other coffee plantation, Saint Jerom (Spanish, San Jerónimo), which would not be much out ov my way. I went to Saint Jerom, and my fotograf shows you the stone.

Like the Rícha stone, this stone iz not in its original place. The original place waz at the foot ov a small artificial mound: the stone where you see it, iz on top ov that mound. It happend that the mound had been taken az a land mark: and the owner ov the land put a small masonry monument on the mound, and uzed the ancient stone az a cap for the monument. In the fotograf you distinguish at once the ancient sculptured stone, its lower border jutting out beyond the pedestal. The owner, or hiz mason, at the same time mended the apearance (az they considerd) ov the batterd ancient stone, by a coat ov plaster on the upper and lower borders: by good luck the plaster waz bad, and all that iz now left ov it, iz two small patches that you may notice, on the left hand side: one above the sculpture, and one below.

The stone iz a flat stone, about a foot high, and two feet square, and sculptured on the four sides: ov which the two that you see, taken together, ar the two that ar least damaged. In the left hand sculpture, you notice that the human figure haz its hands, az you might say, outside the picture, resting on the border. The defaced head ov the figure, iz no more to be made out on the stone itself than in the fotograf. On the oppozit, and worse defaced side ov the stone, that you dont see, it could be made out that the sculpture waz like this in scheme, but different in detail.

The right hand sculpture, that you see (which may seem to involv a Mexican day sign, with arms and legs, and perhaps wings,

807, continued

added), is repeated exactly, on the opposite side of the stone: with only this difference, that the figure, in stead of looking towards the beholders left, looks towards his right, and consequently in the same direction as the figure that you see. I tried to find out in what direction the stone, or any side of it, had originally faced, but nobody remembered. It was only remembered that the stone had been taken from the eastern foot of the mound.

It turned out, however, that this was not the only sculptured stone at Saint Jeroms: I was shown two others: neither of which, so far as was known, had ever been moved. The place of those two others (which are near together) is a little to the right of the picture you were looking at, and above those coffee yards and tin barns. There are, or were, some ~~mak~~ work mens cabins up there: and one of the stones was to be seen inside one of the cabins, in the middle of the floor. It was a stone carved in the shape of a gigantic lizard. The lizard, which may have been four or five feet long, but had its head missing, was stretched out on a sort of stone table: the lizard and the table being one stone: and the hole thing, which rose to perhaps a foot above the floor, was immoveable. The lizard and the table were nothing but the top of some great stone, perhaps a natural rock, the rest of which was under ground.

A few steps away from the cabin was the other stone: which I found to be the least spectacular, and much the most interesting of the three. That stone, like the lizard stone, was evidently some great stone, or boulder, of which only a little was above ground. That little that you could see, was an irregular, roundish hump of stone: I should say, from memory, about a foot high, and rather less than the length of a man in diameter. The people had told me that the stone had drawings on it: in particular, the drawing of a deer. The drawings turned out to be low reliefs, of an inferior workmanship to those of 807, and a good deal abraded, but little broken. The deer was quite plain: and there was a dog, and a lizard, and a bird, and a snake: and in a few moments I was aware that I was looking at the signs of the twenty days. It grew dark as I was making out the signs: and as people further on were waiting for me, I was not able to stay till morning: and I am not certain whether all the twenty signs were comprized in the visible part of the stone: but if not all the twenty, certainly the greater number. Each sign occupied a space about as big as your hand, or as big as

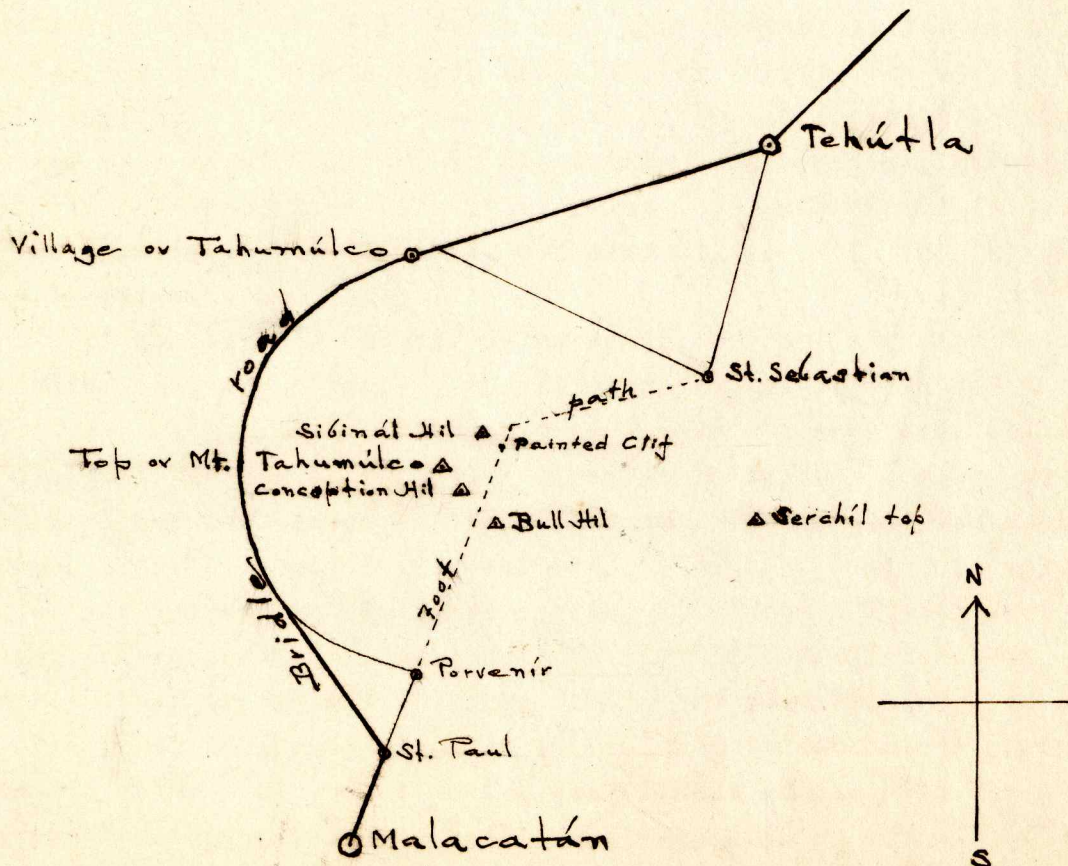
807, continued

your two hands: and what gave me much trouble, they wer not in order. They wer not in either ov the two obvious orders that might be lookt for, nor in any orderly arangement at all, that I could see, but formd a haphazard crowd: and in that respect (though in no other respect) remindd me ov the whinzical distribution ov them in the drawing in the Turin manuscript.

The owner ov the place told me that he had once been curious to see how deep the stone went, and dug down on one side about a fathom, without getting to the bottom. It happend at that moment ther waz a heavy rain, and the pit that waz dug waz filld with water, and a drunken man waz drown'd in it. The digging waz then considerd unlucky, and the pit waz filld up. Eut if anybody else wishes to dig, the owner - a wery pleazant nativ - wil be happy to let them.

808/11. ^{Water colour} Copies ov ancient drawings, on a cliff on Mount Tahumúlco. The top side (in case ov dout) iz shown by the riting ov the numbers.

This sketch iz not drawn to scale, but wil do to bring out the situation. In going up from the hot country ov Malacatán (see



808/11, continued

805) to the cold country ov Tehútle, and further inland, the usual way, and the only way that most travelers ever hear ov, iz by a bridle road which climbs round the western side ov Mount Tatumúlco. On that road iz the tiny village which givs its name to the volcano (see 805/7). But the Indians ar acquainted with a shorter, and what iz doubtless the ancient way. That way, which iz markt on my sketch with dots, iz a steep foot path, crossing the mountain a little to the east ov the top: and may be represented az joining the coffee plantation ov Forvenír (which iz among the foot hills ov the Pacific side) with the lofty inland hamlet ov Saint Sebastian. The cliff ov the drawings iz on that path. Ey that path you can get to the cliff either from the Pacific, or from the inland side: and at different times I went both ways.

Coming from Soconúscó (see 805/7, 807), my first way, naturally, waz from the side ov the Pacific. The plantation ov Forvenír (where I waz obliged to the manager, Mr Thiemann, for much valuable help) waz my starting point: and the foto 120, that you saw, waz taken from there. The top ov the mountain, in that foto, iz a little east ov north: and to the right ov the top, you see a hump calld Conception Hil: which runs down further to the right, in a ridge, or spur, with a sharp point on it. That sharp point iz calld Bull Hil. The place ov the cliff iz beyond anything in sight: but the path to it, goes up to the saddle, that you see, between Bull Hil and Conception Hil: after which, the path doezt go down on the far side ov that saddle, but goes on, and stil up, on the side ov the main mountain.

The manager and others, ov Forvenír, wer not themselvs acquainted with the cliff: and the Indians who new it, and wer afterwards my guides, described it az a cave - a cave with ritings, or pictures, on the sides: and I expected to go into a cave, and took candles, and megnesium light with me. In stead, I waz shown a crag, or cliff, about fifty feet high. The cliff, which iz very broken and uneven, in its short length, in places a little overhangs: and in one place, at the foot, ther iz a shallow recess, in which a traveler, caught by night, would hav some shelter from rain, or from hail, though very little (az I found by experience) from wind and cold. But excepting for that little shelter (to the Indians the only thing important), ther waz nothing rezembling a

808/11, continued

the ridge. The cliff, which iz just on the upper side ov the path, iz a few steps beyond that point.

The cliff, az you see in my sketch, iz in the north easterly quarter ov the mountain. The precise bearing from the top ov the mountain (though the cliff iz not vizable from the top) would be about a point and a half north ov true east. Az fer the height above the sea, my barometer waz out ov order: but the morning after sleeping at the cliff, at the time ov my first vizit, I went to the top ov the mountain: and I judged that the climb from the cliff waz not more than about 2000 feet. The top iz known to be about 14000 feet above the sea, and the cliff, consequently, would be about 12000.

The cliff haz its back ov course, to the mountain, or to the Sibirál hil, and faces about south east: over looking the precipitous gulf between the Sibirál and the Bull Hil ridges. It iz to clear that gulf that the foot path climbs so high. When you look off from the path, however, or from the cliff, in stead ov the gulf below you, you ar much more likely to see a bay ov clouds: az you see in the fotograf 123. In that foto you ar looking towards the left hand side ov the bay, and the promontory that bounds the bay, iz the continuation ov that ridge ov Sibirál, that you saw the other side ov in foto 122. The sharp point that you see on the promontory, iz calld the Serchil top (cumbre de Serchil), which iz markt on my sketch, and some times on maps. The country below the clouds, iz the Pacific slope. Between the damp Pacific slope, and the high and dry interior, Tahu-múlco and the ridge ov Serchil ar part ov the long boundary: and the daily clouds ov the Pacific slope, ar formd, az you see in the picture, at the level ov the edge ov the interior. The clouds toss and boil, but without escaping above that magic level: five hundred or a thousand feet below the level ov the cliff.

Ther iz a moment in the morning when the sea ov clouds, iz transmuted into a distinct and level, but transparent, sea ov haze. Fotos 124 (ov which ther ar two prints) and 125, wer taken at that moment. The level horizon that you see in them, iz no_t the horizon ov any real sea, but ov the sea ov haze. Remnants ov the former clouds float at the surface ov the haze, like icebergs in calm water: a little ov the bulk raizes itself above the surface, and shines in the sun. The fotografas (which ar most inadequat to the spectacle) ar taken, both ov them, not exactly from the cliff, but from the hil

808/11, continued

on top ov the clif, the Sibirál hil. 124 over looks the same gulf az 123, but looks towards the right hand side, and the dark ridge rizing out ov the haze, iz the Bull Hil ridge. 125 iz in quite a different direction, looking some what north west: a direction which from the clif itself, would be impossible. The slope in front ov you iz the northern slope ov the mountain. At the bottom ov the haze ov course, iz the country ov the Tahumúlco bridle road, and ov the river Suchiáte. The iland that might seem to be surrounded by icebergs, iz the peak ov the next volcano, the peak ov Tacaná (see 805/7, and foto 121). And ov course to a spectator on Tacaná, Tahumúlco must hav a like appearance.

The clif itself iz what you see a part ov in foto 126: which I send both plain and enlarged. A front fotograf ov the clif iz not feazible: the ground along the base being only a few steps wide. This foto iz a sidelong view, showing a jutting angle. The direction ov the view iz south westerly. The stony hil, with its top above the tree line, iz Conception Hil: and you can just see, to the right ov that hil, the foot ov the main peak ov the mountain. To take in some height ov the clif, however, the camera iz decidedly turnd up, and the distance deceptively sunk. The stone ov the clif, and ov the mountain, iz the same az ov the Chicolá stone 788, a hard grey lava. You see it some times in clifs, some times thrown about in huge angular blocks: and with surfaces, which however iregular, hav a remarkable tendency to be smooth:- not az smooth az a slate, by any means: but if you had something in your hand to make a mark with, smooth enough to invite scribbling. And ancient and modern travelers, at this way side clif, hav not faild to scribble on it.

The modern scribbling, which iz all close to the recess used az a shelter, iz in charcoal. The Indian after boiling hiz coffee and lighting hiz cigar, haz a coal in hiz haad: and he vexes the rock with a cross, or a face: or if he haz been taught to rite, then some times with the date. The ancient scribblings, or drawings, ar not in the same part ov the clif az the modern: and most ov them ar less accessible: and in stead ov being in charcoal they ar in colour: most ov them in red, afew in red and green. Yet the instant general impression that you hav ov them, iz that with whatever differences from the modern, they ar scrawls ov the same order, the idle occupation ov a moment. One ov them, however, iz ov a more ambitious

808/11, continued

aspect than the others, and not exactly to be called a scrawl and besides that one, I have copied a few of the best of the others, that are still traceable, to let you see the appearance of what I call the scrawls.

As for the red and green colours of the ancient drawings, I don't suppose for a moment, that the paints were brought on purpose to paint the cliff. If they were not carried in the way of trade, they were most likely carried as cosmetics. You have plenty of instances of red paint earth placed in graves (see 374, 614, 776, 933, and others - though mostly of a darker shade than the red of the drawings): and of green, probably cosmetic, you will see a remarkable instance in the Chipé fragment of green pencil, 919. In the case of the drawings on the cliff, however, you can see that the paint was not used dry, but as a liquid, and laid on with something like a brush or a feather.

Why the paint was not washed off by the first storm of rain that beat against the cliff, is more than I can guess. Possibly it was mixed with calabash varnish, the Indian waterproof varnish (see 301). But the fact cannot be seen. The paint now, is protected from weather and from examination, by an act of nature. The cliff, or the hill above it, has exuded a scanty amount of something like a stalagmitic drip: which differs from that of lime stone in being hard and glassy: and the stone, and the drawings, are sheeted over with that glassy incrustation. Cover my copies with a sheet of tracing cloth, shiny side up, and you will get a notion of the appearance ~~xxxxxxxxxxxx~~ of the incrustation. The incrustation (which is perfectly dry) seems in many places to be as thin as paper, and transparent: but when it gets thicker, it has a milky colour, and in some places obliterates the drawings. The drawings are protected, but also in process of being buried.

My copies are made in outline, by tracing, and consequently are full size: but of course in many ways they are defective. I will mention two defects.

One is a matter of outline. The edge of the paint is too smooth. In the originals, when you get close to them, you find that the edge of the paint is usually full of small roughnesses, and uncertainties, caused by the roughness of the stone. But my pencil in tracing, draws a precise line. All the small roughnesses of the

808/11, continued

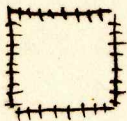
original (though not the larger roughnesses) hav a tendency in the copy, to be smoothd out.

The other defect iz a matter ov colour. The red, which iz a bright red, and the green, which iz very neak blue, ar fairly wel represented, I think, by the colours I hav painted;- ov course ther iz no incrustation on them. But my back ground, that iz to say, the tracing cloth, iz a long way from the colour ov the stone. It iz a little better than white would hav been, but it iz stil altogether too light: with the rezult that the paint stands out in a much more startling way, in my copies, than it does on the clif.

The distribution ov the drawings, on the clif, iz mainly in two tracts: a left hand tract (az you face the clif), and a right hand tract: and my copies ar from both tracts.

808. From the left hand tract (see above).

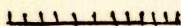
In the last foto (126), if you look some distance up the clif, at the edge ov the sunshine, you wil see a man. He iz the highest up ov three men, all near the middle ov the picture. The left hand tract, that I speak ov, iz in the neibourhood ov that man: partly to the mans left, in the shadow; but mostly higher up than the man, in the sunshine on hiz right. The drawings in the sunshine wer very vizable from where you stand: but whether on acount ov the sunshine, or the incrustation, or I dont know what, ther iz not the faintest sign ov them in the fotograf. All the marks you see ar other marks. The most conspicuous ov the drawings there, and one that I thought ov copying, waz a big clumsy square affair, which at a distance loekt



something like this, but with something inside it. When you get up to it, however, you found that the inside waz shreuded in the incrustation, and not to be mede out. Among smaller things in the left hand tract, one waz a

very small human head, partly in green - the only green in that hole tract ov the clif. And ther waz a quadruped which might be a dog.

And just to one side ov the dog, and az if perhaps conected with it, waz a mark like this. Counting the tally marks (so to



call them), you found them to be twelv: so that you might understand the hole thing az Twelv Dog: which ov course, in the antique system, might equally be the name ov a day, or the name ov a person. The dog (or whatever it might be) waz in the sunny part ov the clif before you. : And a little further out than the

808, continued

dog (and nearly level with the dog, but not apparently connected with it), was another drawing, not quite so bad, which was evidently to be read as Three Deer; and my copy 808, is of that drawing.

The photograph failing me, I am not able to point out the precise place of the drawing. But in order to get to it, you climb to where the top man is sitting, which is on a narrow ledge: and finding foot holds further out, at the same level, you reach up to the dog and deer with your hand. They were the two highest drawings, I believe, in the left hand tract of drawings.

809/11. From the right hand tract: see 808/11.

The right hand tract, which is much the smaller of the two, is invisibly included in the stretch of cliff of the last photo, 126. You see in the nearer part of the cliff, a big rounded stone, with its nose sticking out into the sun: the right hand tract of drawings is comprehended in a tall vertical facet of the main rock, just on the far side of that stone.

The deer was a favourite animal on the cliff, and appeared in several poor sketches, in this second tract. There was no indication of number with them, and you see the best of them in 809. The hindmost leg of the animal would seem to have been left unfinished.

The other drawings in the same tract, were of a hieroglyphic nature, and three in number. One of them, a small thing in red and green, was hopelessly blurred by the incrustation. Another, which was all in red, and not so much blurred, had the appearance of what you see in 810. I might say that among the nine lines joining the inner and outer circles, the two finer lines that you will notice, though I copied them, gave me the impression of being mere stray brush marks.

The remaining drawing was the big red and green one of 811.

811. See 809/11. About the green of this drawing, you will notice that there would seem to have been some intention to use the green more extensively. In the left hand bottom corner, for instance, the space between the inside and outside frames, is made green, but the green is not carried round. My own fancy is, that the painter's first vague intention, was to green the whole background, or a great part of it. Then it was seen that that would cause an excessive outlay of green paint, and the experiment of the green was limited to narrow spaces. - Not that that would explain the green in every detail: why should the bull's eye in the middle of the picture, not be painted

811, continued

according to the two examples in the right hand top corner? And why should the upper ribbon (so to call it) be chozen as a place for green, while I was not able to see green in the lower ribbon: although that space is continuous with the green space round the birds heads (or whatever these things may be)?

I hav told you (see 808/11) that to represent the dark grey stone, variously blotcht and discolourd, the tint ov my tracing cloth is altogether too light: and that defect, which is not much matter when the drawing is all the one colour red, becomes serious when you ad the green. The green, on the light ground, is made to look much too important. On the cliff, at a distance ov a few feet, you dont so much as see the green: all you see is the red. The green blends with the grey ov the stone: it is only when you get close to the stone, that you notice, under the incrustation, that ther is green. But the green on the tracing cloth, looks as plain and certain as the red. Worse than that, in the prezenze ov the green, the light tracing cloth falsifies your impressien ov the red pattern. The red away from the green, is made to look much more distinct than the red with the green beside it: which on the dark stone, is not the case. To giv you a right impressien ov the pattern, and reduce the green to its proper inconspicuousness, the only remedy, I think, is to darken all the blank part ov the tracing cloth, til it is about the same darkness as the green. And until until something like that is done, I should consider the copy unfinished. I hav no dout you will find some artist at the muzeum, who will be able to perform the necessary operation.

This last ov the cliff-drawings, which I flatter my self - excepting for the prebable day sign at the top - that even expert hieroglyfic-solvers will confess to be something ov a pozer, was the drawing that I hav mentiond (see 808/11) as much the most ambitious, and in fact was the one which alone lent intrest to the rest: and besides being conspicuous for its size, and complication, and ornateness, was also conspicuously lonely. The drawings nearest to it, all the other drawings, or scrawls, on the same tract ov cliff, wer down towards the bottom, in eazy reach ov your hand. This one, as if in content ov such companions, was placed as far above them as the face ov the rock alowd: and could only be reacht, and must hav

811, continued

been drawn, from something like a ladder. That ladder might be of the sort that I myself used in making my copy: a ladder cut from the surrounding pine-woods. But a drawing that required the making of a ladder, could not have been the work of a moment, nor probably, of a solitary passenger.

Foto 127 is an attempt at photographing the place of the drawing: and at the intersection of the lines AB and CD, you can make out something of the drawing itself. In the distortion of the drawing, you may judge how much the camera was turned up.

Foto 128, which I send both plain and enlarged, is an attempt from further off. The drawing and its surroundings are seen smaller, but less distorted. This second photograph was taken after my copying was done, and contains a memorial of it. The horizontal streak that you see, just over the drawing, is the streak of gum, with which my tracing paper was hung on the rock. The other three sides of the paper were not gummed: I had to be able to lift the paper, now and then, to look through the incrustation. The incrustation, in this drawing however, was not so troublesome as the wind: the wind so blew, that I had to have a triple ladder, and a man on either hand to hold the paper down. I might add, that when I was done copying, I had my ladders chept up: so that no passenger of a Vandal inclination, should be tempted to get up and meddle with the drawing. But the drawings are protected by the incrustation and by superstition: and a future traveler will probably see them (unless for some advance of the incrustation) without a shadow of change. He may even see my streak of gum. A streak of gum, in that situation, might last till the end of the world.
