

See Sub File of
Bunker Plans
(Large Drawings).

Q
1110-1115

1110 - 9 photos used

1111 9 " "

1112 Mason purchased collection not used

1113 object furnished by Mason " "

1114 7 photos used

1115 18 photos - film used

THINGS FOR THE MUSEUM

Continued catalogue

- 1110: already sent. Nine photographs, numbered from 244 to 252, showing part of a privat collection in Chocolá, and accompanied by a catalogue of the things. *read*
- 1111: already sent. Nine photographs, not my own taking, numbered from 253 to 261, showing part of a privat collection in Palo Gordo. No catalogue. *read*
- 1112: the whole things bought by Dr Mason in Guatemala City, with the exception (I believe) of one or two beads: and by him severally numbered. Im not able to lay hands on my memorandum of his numbers, but I did the packing, and the things come to eight boxes, each box 11" x 15 x 21.
- 1113: bought in Kesaltenángo, and already noted by Dr Mason, but perhaps without a photograph. The pot shown in photo 262: a marble or alabaster pot, with a monkey ornament. The pot, which in its way is very well done, rests ingeniously on three feet, two of them being the monkeys own two feet, and the third, the butt of the monkeys tail. The monkey itself is partly humanized: not only in having bracelets and ear ornaments, but in having on its hands (differently from all American monkeys) the human number of fingers. Height, $8\frac{1}{4}$ inches. Diameter $6\frac{1}{4}$. Thickness about the top, from an 8th to a quarter of an inch, but much thicker below. Badly broken about the top, only a couple of inches of

read
where is cat.?

1113, continued

rim being left, but otherwise undamaged.

According to the late owner, the pot was many years ago brought to Kesaltenángo from (he thought) some where below Nentón, on the frontiers of Chiápas: and its possible that it may have been part of the celebrated Chaculá collection, the lost collection of Kanter, already spoken of in the Museum Journal.

1114: seven photographs, numbered on the back from 263 to 269: showing some miscellaneous carved stones of the province of Suchitepékes.

Photo 263:- This rudely carved stone, which is now in Chocolá, and was found in the Chocolá neighbourhood, is entire, but represents the head only, of something like a fish, or a reptile: a fish or reptile with remarkably bulging lips. Length, about 16 inches. Height, about $6\frac{1}{2}$.- Among the things acquired by Dr Mason in Guatemala was a small carved obsidian bead, said to have come from Kiché. And I was struck, as I believe Dr Mason was struck, by the likeness between that obsidian bead and a some what larger jade bead in my possession: a bead from the Upper Verapás. Both beads represented animal heads with curiously similar sophistications. And the animal in each was a fish or a reptile: something with a long low snout, and a remarkable prominence of the lips. Of the two beads, the Museum bead is perhaps the less immediatly like the Chocolá stone. But who ever should see the three together, would guess that the

1114, continued

stone represented the original from which both beads alike were sophisticated.

Photos 264 and 5: two views of one stone: a stone now in Chocolá, but which came from the hot country below, from a land called Saint Vincent, near the town of Saint Antony. The stone, which is a hard grey volcanic stone, represents, as you see, a death's head: but with the eye balls in their sockets, and with hair on one side of the head. Height, about 20 inches. Entire.

Photo 266: a group of stones which were all seen, though perhaps not all measured or photographed, by Dr Mason. The stones were all found, and at the moment of Dr Mason's visit mostly still lay, within a few yards of each other in a shallow railway cutting: on the same land, Saint Vincents, on which the death's head of photos 264/5 had earlier been found: and have now all been set together beside the rail way, in the artificial group that you see.

The oblong flat stone in front, which is not entirely inside my picture, is about 10 inches thick. The width is about 3 foot 3: and the damaged length, perhaps meant to be just double, about 6 foot 4 or 5.

The flat round stone is about 6 inches thick, and 2 feet in diameter, and is slightly conical: the upper and lower diameters not being quite equal.

Next to that round stone, the upright dark stone stands about 40 inches high, as you see it, but is sunk perhaps a foot in the ground. Lying flat, as it was

1114, continued

found, the stone might easily have been ~~past~~ passed over as a common rough stone. But it has a carving of lizards: a carving of three lizards crawling up the stone (as the stone stands), one in front, and one on each side: two of the three being in plain sight in the photograph. Of course, in the aboriginal system, Three Lizard might equally be the name of a day or the name of a person.

The big remaining stone, which is seen to more advantage in photo 267, and has the general shape of a squatting human figure with its hands on its knees, has already had some candles burnt to it by the neighbouring Indians, as if it was the image of a saint: and the dark patches in the lap of the image, and also on the flat stone in front, are caused by candle grease. The whole back of the image is nearly flat, and on the flat back of the head is a partly geometrical design. The image had been set so close to the bank of the cutting, that there was no getting a good ~~lot~~ photograph of that design, but such as they are, I give you 268 and 9. 268 is looking from the top of the bank, with the camera much turned down: while 269 is a very sidelong view, but with a correct perspective. Height of the image, about 6 foot 3. Width across the shoulders, about 4 feet. The design at the back, meant to be a rectangular, but ill drawn, is $27\frac{1}{2}$ inches high, damaged as it is on top, and on a mean, 29 inches wide. The U-shaped thing in the middle is both ways 6 inches.

1114, continued

The image is much damaged. Unlike the other stones of the group, which are reasonably hard stones, the ambitious image is a poor, crumbling, whitish granite, which by its easy working no doubt attracted the Indian sculptor: but to betray him in the end, by obliteration of detail and by breakage. You may especially notice the breakage, on the side next the lizard stone, and about the top. But the worst single break, probably, has been mended. The image was found in the ground, face down, with the huge nose lying apart. Dr Mason, whom the image greatly interested, will be glad to see that the nose, a little damaged about the bridge, but otherwise intact, has now been neatly cemented on.

2577
1115: eighteen photographs and a plan, showing the appearance and situation of the images of Monte Alto. The numbers of the photos (on the back) are from 270 to 287.

Usually, when I set out to see ruins and antiquities especially on the Pacific slope, that are reported to me, my expectation is to find nothing, or to find much less than is reported. In Monte Alto, by an exception, I found what was reported, and found more. I had heard of a stone: and I found half a dozen stones, undisturbed, and in a curious arrangement.

Monte Alto (which in creole Spanish is to say Tall Weeds, or Tall Brush, or Bush) is a place not marked on the latest map of Guatemala, but if you have Hedges's map, of 1902, and look at the province of Escuintla, you will find the place. Its marked as a village, you will

1115, continued

find, a little to the east ~~of~~ of the village of Don García. But though marked as a village, Monte Alto is not a village, but a mixture of woods and pastures forming an extensive cattle farm: a place which is only about four hundred feet above the level of the sea, and consequently hot: full of ticks and ants, as I found: and with an overseer and a few scattered cow herds and swine herds for all present human inhabitants.

That low hot country is also flat. There's nothing to be called a hill, and the general slope to the sea, at Monte Alto, is only about half a degree. But hills are in sight, though not in all directions. In the direction of the sea, which is towards the south west, the horizon is a mere level of bush. But on the opposite side, in the distance, hills rise on hills, and the horizon is the line of the volcanos. Among the volcanos in sight from Monte Alto, the two nearest are those called by the names of Fire and Water, and in photo 270, which was taken late in the evening, you see those two: the Fire volcano, which is the nearer and higher of them, being that on the left. Far beyond the limits of the picture, to the right and to the left, two other volcanos in sight from Monte Alto are those of Pacáya and Atitlán.

Photo 271, which you may consider a kind of left hand extension of the last one, shows you again the Fire volcano: and shows also, as it happens, the Rock of Sikinalá. That rock, which is a notable land mark in

1115, continued

the province, you have a near view of in photo 272: and the same rock, far off, is what you see in 271 under the left hand branches of the cotton tree. The rock seems to be turned round, in this far view, because the near view is taken from the other side.

The Fire volcano, that youve seen in two pictures, is the nearest volcano to Monte Alto. But almost as near is a volcano that you dont see. The Fire volcano is one of a pair of twins, one peak of a double volcano: and in photo 273, which is not taken from Monte Alto, but from near the rock of Sikinalá, you see both peaks. The right hand peak is that of Fire. The left hand, and apparently lower, but really higher peak, is called the volcano of Acatenángo, and is the volcano that in Monte Alto you dont see. The Fire volcano completely hides it.

The hills that Ive mentioned, even the nearest of them, are so far from Monte Alto that within the ground of my plan the directions of them dont sensibly alter: and you see that excepting in the case of the invisible Acatenángo, Ive marked on the plan what those directions are.

On that plan, a low mound is marked. Arriving for the first time at Monte Alto, I was taken through some part of the eponymous Tall Bush, or woods, and from the woods into a wide, flat, ragged pasture: where the first thing that caught my eye was that low, but evidently artificial mound. The view of 270 is taken from the top

1115, continued

of that mound: and in 271 the mound is itself seen. The flat hump, indeterminate in the bush, but with two horse men on top, is the mound.

From the mound, I was taken to the neighbouring stone that you see marked on the plan as A. The stone, like all the stones, was buried in the luxuriant deep grass and rising brush with which the whole ground was covered: otherwise you might possibly have seen the stone A in the same picture with the mound. The stone would be much nearer than the cotton tree, and on the extreme left of the picture. The stone A was probably the stone I had heard of, and was the only stone that my guide, the overseer, himself ~~new~~ knew. But other persons remembered other stones, and I was very soon made acquainted with the remaining five: B, C, D, E, and F. In my subsequent visits I rode and walked over the ground in all directions, and offered prizes, but no more stones appeared.

What did appear, though not precisely in what is called Monte Alto, was more mounds. The stone A is barely inside the Monte Alto boundary: the boundary in that neighbourhood being a line running about north and south and passing just a few yards to the west of the stone. The ground beyond the line, though a continuation of the Monte Alto ground, and probably called a pasture, is much overgrown with bush - in fact you need a bush knife to get through. And it was not till I was at the

1115, continued

end of my exploration of Monte Alto that I learned that in that next land, but invisible in the bush that I speak of, though there were no stones, there were three or four high mounds. What I've marked on the plan as the High mound is the most easterly of those other mounds, and the only one of them that falls within the limits of my plan.

Both high and low mounds are outwardly earth, and an earthen mound has no precise boundary. But the low mound, from my measurements, must be nearly of the shape and spread that I've shown, and with a north and south diameter greater than the east and west: though whether the north and south diameter is greater than any other what ever (as I've drawn it) would have taken more pains to find out than I thought immediately worth taking. The height of the low mound is about sixteen feet.

The high mound, which may be about forty feet high, is apparently of the same order as the big round mounds of Chicolá. My drawing of it as exactly circular, and of the diameter that I've done, is merely diagrammatic. But the location is the actual location.

And now to look at the stones - which a moment ago I merely pointed to. The stones are all rudely carved stones, of the nature of images. The stone in all of them is like that of the Chicolá stone at the Museum, a common grey volcanic stone, extremely hard. And all the stones are big, that is, much too big for

1115, continued

one man to handle. The sizes are various, but to pull the biggest of them, on a sledge, might take three or four yoke of oxen.

The surface of the ground, in all that flat neighbourhood, is nothing but earth. The carved stones are the only stones to be seen. But stone seems to be plentiful under ground. You see stone constantly in the deep stony channels of the brooks: no rock, perhaps, but all shapes and sizes of loose rounded stones. Within a mile of the Monte Alto images was a stony brook that I continually ~~cross~~ crossed, and from that, or from some brook, its probable that the stones of the images were laboriously dragged.

I said that the images were buried in the vegetation. But they're partly buried in the ground. Some of them are sunk nearly out of sight: others not so much. But they're all more or less sunk. I don't suppose for a moment that the stones sank. I suppose that the ground rose. I've no doubt that in Monte Alto, as in Chocolá, the surface of former human habitation has been drifted over with soil from above. The depth of drift in Chocolá, at about 2800 feet above the sea, I made out to be about a fathom. In Monte Alto, from the degree of sinking of the images, I should guess that the depth of drift, on a mean, might be about half the Chocolá depth. At a certain place which is intermediat

1115, continued

in height between Chocolá and Monte Alto, the depth of drift, according to my information, is also intermediat. It may consequently seem - though there must be great local variation - that the drift, contrary to what might be expected, is shallower as it goes down hill: shallower as it gets further from the volcanos.

By what ever process, the images were now, as I say, more or less buried, and more or less invisible. How ever, I was able to borrow a hoe and a pick ax, and with my servant do a little digging: not at all the images, nor even enough fully to clear any one ~~of~~ of them: but enough to see to the bottom, probably, of most of the carving.

That carving, which I mentioned as rude, is rather, perhaps, clumsy: with an unavoidable clumsiness of which you may suppose that the carvers were conscious. Carving in that hard stone was to them still, evidently, most laborious. Not only is detail as much as possible omitted, but you see, in looking at the images, that the original stones were anxiously picked out for their shape: and that what ever the shape might be, the carvers, while utilizing it, were slaves to it. Heads and faces conform grotesquely to the stone: necks are not attempted: and arms and legs, if present, are mere reliefs on the body.

My ~~photographs~~ photographs 274 to 287 will bring the images before you. I should warn you, though, that in

1115, continued

taking these photographs my camera was always somewhat, and usually very much turned down, so that the pictures involve some distortion. And in some pictures its not sufficiently plain that in looking at my digging youre looking into a pit.

Photo 274 is of the stone A. At that stone my clearing was only of the brush. I did no digging. At the side of the stone, how ever, you see a hole in the ground, made with a bush ~~knife~~ knife: and putting your arm down that hole, to your elbow, you find that the stone begins to retreat. Probably the stone is not much sunk, and the image part is no more than the head, or face, that you see: a face with the eyes shut, representing either sleep or death. Photo 275, in which you see the same stone end on, was taken before the other, and before there was the hole in the ground. You see in this picture how the sides of the face slope out: and in the other picture how the back of the head slopes out. You see, in fact, that the head is nothing but the original stone with a little shallow cutting for the face. By accident, the effect is not altogether bad: and this image, which is the only one of them all that in itself is for a moment worth looking at, happens also to be the least damaged. The surface is of course rough and weather worn, but otherwise, a crack at the side of the chin is the only damage.

Photos///

1115, continued

Photos 276 and 7 are of the image B. This image, said to resemble an eminent German musician, again represents a face either in sleep or in death: and like the other image, you see to be no more than the original stone with a little cutting. But this original stone was a less happy choice than the other: and as you see in the lips and else where, the image has also been more damaged. The face has the same ear rings as the other, and the same absence of all other ornament. But it has a curiosity that the other has not. In both views of this face, but best in the front view, you see, twisting up and down the middle of the forehead, a hollow line, or channel, which you might imagine to be traced by the tip of your finger. Just behind the forehead, where you cant see, the line comes to an end in a small natural chink in the stone. Some images of deaths heads represent a snake twisting about the skull. But this twisting line, besides not being in relief, is something that branches. A little above the eye brows, as you see, it divides into two branches, sending a branch to the inside corner of each eye.- At this image, as at A, I did no digging, supposing the face to be the whole image.

Photos 278 and 9 are two views of the image C: the first, after I had dug down as far as I thought necessary, and the second, after the digging had been partly filled up by the pawing of wandering cattle. This image, as I first saw it, was in the ground up to the eyes, and I

1115, continued

was not certain that the stone was an image. Its again, however, the image of a face. But this time, not only is there no sign of sleep or death about the face, but the face, as you see, is not human. Its the face of an animal: a somewhat humanized animal, but an animal. What animal? The answer is given. You see the horns. One horn my man has his hand on: and you see the whole curve of that horn in the other picture. The other horn too is plain, though cramped and shortened by the shape of the original stone. With horns, in Central America, the animal can only be a deer.

In photo 280, which is another of the same image, you may see plainly that while there are horns, there is no attempt at ears. All that is behind the horns is the waste part of the original stone. And theres a curious economy in the treatment of the mouth. You might say that there was no mouth. Below the nose, or humanized snout, and below the cheeks, is what I take to be a sophisticated representation of a deers arrangement of upper teeth: teeth on each side, but none in the middle. And there the face ends. Theres no representation of the lower jaw. The upper jaw and its attachments rest on a mere waste projection of the original stone.

Beside the nose, on each cheek, is a foliated tracery, which may in fact signify foliage - the deers food. And further back, in the room (as it might be) of the usual ear ornaments on human faces, is a

1115, continued

conspicuous raised ornament, which may contain a repetition of the idea of foliage.- The image, as you see, is much worn and damaged about the top, and in particular about the eyes.

The images A, B, and C, represent heads only. The three remaining images represent entire bodies: and the first two of the three, that is, D and E, are extremely alike.

In photo 281, you see the image D cleared of brush. In 282, you have the same image after digging: with a front view in 283: while 284 and 5 are views of E, both taken after the comparatively small amount of digging that that image seemed to need. D and E are perhaps the two biggest of the six images: and you see how much, in other respects, the two are alike. In both alike, you have a clumsy, squatting human figure, with the legs brought round in front, the hands on the belly, and with the fingers signified, but not the toes: while as for the difference in posture between the two neckless heads, the difference is probably, like the difference between A and B, the mere accident of the original stones.

In one point, however, the two images differ remarkably: that is, in the eyes. Ears, lips, and nose, in both images are damaged. In the case of D, you may notice that the remnant of the nose unites with the remnant of the upper lip, and the nose by being broken

1115, continued

looks longer. But neither image shows much damage in the eyes: and in the eyes the images differ. In E, the eyes are shut. The treatment of the eye lids is slightly different from that in A and B, but the fact of their being shut is not less plain. In the case of D, your first notion, and a very strong one, is that there too, the eyes are shut. But if they are, the treatment of them differs greatly from that either in E, or in A and B. You don't see the shut lids that you do in the other images. In fact you see no proper lids: and what gives you the notion of seeing them, or of seeing a shut eye, is a simple narrow gash in the stone, close under the eye brow. I incline to think that the eyes of D are meant to be open, and that the gash in the stone held originally an obsidian, or some other, inserted representation of an eye ball, which has fallen out.

In the case of E (and also of D, if you think of the eyes as shut) ~~no~~ doubt occurs, as it occurs in the case of A and B, as to whether the shut eyes mean sleep or death. I saw no sure sign. Those to whom I've shown the photographs, however, have had the fancy, that while the supine faces A and B may signify death, these squatting figures, with the free posture of their hands, perhaps, or with what ever it may be, look rather like sleep.

Besides the difference in the eyes, between D and

1115, continued

E, there's a remaining, less conspicuous difference. Looking attentively at the image E, as you may best do in the front picture, you will notice a raised surface round the upper part of the breast: a raised surface with its margin somewhat in the shape of a very wide W, but with blunt points, and no sharp lines. It might be taken for some sort of collar, but has also a resemblance to some representations of female breasts, and in any case is absent from the image D.

The last of the images is F, which in photos 286 and 7 you see in two different lights. This image, smaller than either of the last two, but of the same general design, was buried up to the chin. The part that was not buried is badly damaged about the mouth and cheeks, but not about the eyes. And you see plainly, especially in photo 286, that those eyes are open. At least the lids are open. There's something the matter with the balls. In the place of the balls is a surface which is a little rough, and a little concave: and a lost filling of obsidian, or something, may in this case be taken to be a certainty.

The image differs from the last two in its conspicuous collar and pendant. But it has a greater peculiarity. I will ask you to look at the arms and legs. The fingers are shown and the toes ignored, just as in the last two images. That's not a peculiarity.

But yes a peculiarity

1115, continued

But its a peculiarity that the legs are not brought round in front, as in the other two images. In stead of sitting like a Turk, or a tailor, as the other two images imply, the sitting figure here, has its ~~knees~~ knees raised, and its heels drawn up to its hams. That difference in the posture of the legs would not alone much signify: but you will have noticed already something else. The legs in themselves dont look like the other legs. They dont look human. And except for the hands, neither do the arms. That short upper arm, that sharp elbow, that sharp knee, that leg without a calf, that long narrow foot (so to call it) - the combined appearance seems to tell you that those arms are the paws, and those legs the hind legs, of an animal. And I dont think that the appearance is to be set down to bad carving. The carving else where in these images, as youve seen, may be clumsy, or even careless, but is not bungling. The legs of D and E, for example, dwarfed and cramped as they may be by the exigencies of the stone, are yet drawn with certainty, and can be taken for nothing but human. And I think that this image F, must be taken for what it seems. The face (so much as is left of it) and the hands, and ornaments, are human, but not the arms and legs: and the total is a humanized animal, sitting like a dog.

Youve now seen the six images. As for the precise size of them, if youre curious, the bush knife in any

1115, continued

picture is a twenty one inch knife. But I will set down some measurements:-

- A: height above ground, 1 foot 10: length, 5 feet: width, 4 foot 6.
- B: height above ground, 2 feet: length, from back to front, 5 feet: width, 6 feet. The width is more than the length.
- C: height above ground, 1 foot: depth dug, 1 foot 8: total height visible, 2 foot 8: length visible, 5 feet: width, 4.
- D: height above ground, 1 foot 10: depth dug, 2 foot 9: total height visible, 4 foot 7: width (elbow to elbow) 6 feet: thickness (back to front) not cleared.
- E: height above ground, 3 feet: depth cleared, 10 inches: total height visible, 3 foot 10: width, 6 foot 8: thickness (back to front) 7 foot 4.
- F: height above ground, 1 foot 6: depth cleared, 2 foot 6: total height seen, 4 feet: width, also 4 feet: thickness (back to front) not cleared.

The images are one thing and the situation of them is another.- The images have probably never been disturbed. What ever may have been the case anciently, that low hot country, since conquest times, has had few inhabitants: and still fewer who would trouble to

1115, continued

disturb ancient monuments. Besides, the earth which has risen about the images, and must doubtless one day for ever bury them, has already long made any disturbance of them difficult. And finally, if anybody ever had disturbed them, you would expect to find them in disorder, and some, at least, overthrown. Whereas, they're all apparently, as you've seen, in their intended postures: and though I've not yet come to speak of it, in an arrangement which cannot well be chance. Except for the slight disturbances that may have been caused by earth quakes, floods, settling of the ground, falling trees, or other acts of nature, the present places and postures of the images are probably the very places and postures in which the ancient people left them. Every detail of the situation, consequently, is of possible interest.

One such detail is the direction in which each image faces: and you see that in each case I've marked the direction on the plan. For example, the image E faces directly away from F. It has its back to F. And so it happens in photo 284, where you nearly face the image E, you see F beyond it. The stone beside the horse is the top of F. And seeing F over the shoulder of E, you may guess that if you exactly faced E, F would be straight behind it: which is what the plan signifies.

The case of E, how ever, illustrates, by

1115, continued

exaggeration, a common difficulty. In what direction does an image face? Where, in this image, is the middle of the front? Shall you judge by the feet, or by the hands? In deciding the direction to set down, I took in this case the hands, as they seemed to be in best agreement with the head. But within limits, in this case and in others, the direction is in fact something vague.

As for the direction in which the image A faces, I suppose you might ask me what I meant: as actually, the image faces the sky. I mean the direction from crown to chin, the direction in which the image would face, if it sat up: and the same with B.

You see by the plan that no two images face in the same direction. But you may say that all of them face more or less northerly, or more or less westerly, or in a direction between the two. South and east are not favoured.

Another element of the situation is of course the arrangement of the images among themselves. On the one hand is the solitary image A: and on the other hand the remaining five together. And what equally catches your eye on the ground and on the plan, the five together are in a row.

The row is not a perfect straight line. A straight line through the middle of the end images, B and F, while it passes very nearly through the middle of E,

1115, continued

leaves the middle of C and D to one side, and (as the plan, you will find, signifies) only grazes those images. But the row, for not being perfectly straight, is not less plainly a row.- As for the spacing of the images in the row, it may do to say, that there are three groups: B, by itself, at one end: C and D in the middle: and E and F at the other end.

A third element of the situation, possibly of consequence, is the situation with respect to the mounds. There's nothing in that respect that catches a beholders eye, like the fact of the images in a row: but on the plan, you may make some discoveries.- The low mound and the image A are neighbours, and apparently nothing more. Yet you find ~~find~~ this about them, that the image and the centre of the mound (as near as the centre can be made out) are equidistant from F: equidistant from one end of the row of five images.- Then that image F, whether by chance or by design, turns out to be very nearly due east - perhaps is exactly due east - of the somewhat uncertain centre of the distant, and in the bush invisible, high mound.- And for a final curiosity, the distance from the centre of the high mound to the supine image A, is the same as the distance from the centre of the low mound to the supine image B. One effect, at least, of including the mounds in the situation, is a tendency to relate A, in some way, to the other images.

1115, continued

But it may be necessary to include in the situation something more distant than the mounds. Whoever was acquainted with Indian superstitions would spare a glance for the hills. He would notice, for instance, though its probably mere chance, that when he stood facing the image A, he had nearly straight before him, in the distance, the volcano of Pacáya. And he would notice something much more noticeable, which has not the appearance of chance. When you stand at F, on a day without clouds, and follow with your eye the line of the row of images, you might be tempted to say that the last image of the row, was the Fire volcano. The line of the images directs your sight, with what seems to be a significant precision, to the sharp peak of that Fire volcano which in Monte Alto dominates the scene.

You may verify the fact on the plan. Among the hill-top directions there given, pick out, if you will, the direction of the Fire volcano, and transfer that direction to either end of the row of images. To save you the trouble, I've made the transfer. I've drawn a line from B in the direction of the Fire volcano. And you will find with a straight-edge, or with your eye, that the line is in exact continuation of a line from B to F.

So much for the appearance and situation of the Monte Alto images. And there I might stop. I've stated,

1115, continued

as I could, the visible terms of one more among the innumerable riddles in the antiquities of the Pacific slope. But I suppose you may expect something more. You may expect that having put the riddle, I should insinuate something about the answer. Such and such are the images: what may those images possibly mean?

My simplest and only safe answer would be to say that I didnt know. Any answer previous to digging must be excessively risky. What I should mean by digging, would be (for example) to open a trench in the whole length of the row of images. Not only would various information be had from the pottery and other remains that might so be found, but such a trench would settle the obvious and important question, of whether that row of images contained, or did not contain, any images now totally submerged. How ever, in the absence of the evidence that only digging can give, its still possible to do something in the way of guessing: or rather, something in the way of guessing its impossible altogether to avoid: and without being an antiquary, I will tell you some part of what my guessing has been.

To begin with the image A. Earthen faces with the eyes closed, that Ive my self come across, have been from graves. What ever the precise superstition of them , they were associated with death. And I shall suppose that the image A, with its closed eyes, and

1115, continued

supine posture, signifies death. And the same with the image B.

But death in what connexion? Do those images signify the Indian Pluto, the god of death and of the dead: which is supposed to be what is so often signified in the sculpture of this region by a skull-face (as in the stone of my photos 264 and 5)? I shall guess not. I shall guess that the answer is intimated by the second image of the row.

That image, C, represents a deer. The death image, B, is followed by a deer image. I'm reminded at once of the Indian calendar, in which the day Death is followed by the day deer: and I conclude that the death and deer images, B and C, signify those two consecutive days.

But you may ask, why should two, or any number, of consecutive days be at all signified? I will answer merely by asking another question: why are consecutive days often signified in the writing on pots? They often are signified. And to bring the fact before your eyes, as the fact is fundamental to my argument, I will point to some pots that have been published.

The American Museum of Natural History, in New York, publishes an agreeable little book, entitled Ancient Civilizations of Mexico and Central America, by Herbert J. Spinden. I find the book at a plantation where I've been, and I've no doubt you have it at the Museum. On top of page 85, of that book, is a picture

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from a pot: and on either side of the picture is a pair of hieroglyphics. The hieroglyphics are in column: and reading downwards, I think you will easily find them (pace Dr Spinden) to be in each case a pair of consecutive days: on the left hand the days Ben and Ix, and on the right hand, Cib and Caban. I use Landas spelling.

Again, in the middle of the same page is a picture from another pot, with one pair of hieroglyphics in column: and though one of the pair seems to be damaged, the pair (again reading downwards) is probably Muluc and Oc: that is, again two consecutive days.

For an instance of three consecutive days, you may take a pot that was published in some late number of your own Museum Journal, a pot showing a procession of several people, one of them carried in a basket. The ~~xxx~~ writing on that pot is three hieroglyphics in a row: and as I remarked in a now ancient communication to the Museum, is to be read in the direction of the procession, that is, from right to left, and signifies plainly the three consecutive days of Ymix, Ik, and Akabal.

I will give you one instance more. It shall be an instance taken from your Album of Maya Pottery, now publishing, and from plate XXXVIII. There are two columns, each of four hieroglyphics. Reading downward,

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you will find that the right hand column is the four consecutive days of Ymix, Ik, Akabal, and Kan. The left hand column is more damaged than the right, but I think you will see that it spells the next four consecutive days: Chicchan, Cimij, Manik, and Lamat. You have eight consecutive days.

For what ever reason, consecutive days are often signified. And you will have noticed, in all the instances I've mentioned, that the days are signified without attached numbers. The concern is with the mere names of the days: which would again agree with the Monte Alto case. The Monte Alto images carry no sign of number.

I conjecture, then, that in the death and deer images, B and C, you have two consecutive days: with the peculiarity that in stead of being signified on a pot, they're signified on the ground. And of course, if the image B means the day Death, the image A, though solitary, must be allowed the same meaning. I may add, that pots signifying single days are also not unknown.

The novelty of the Monte Alto case, if my conjecture is right, is by no means the circumstance that days, whether single or consecutive, should for some purpose be in some way signified: nor the absence of attached numbers. The essential novelty is that the days should be signified, not by hieroglyphics, nor by any sort of picture writing, but by separat, solid images.

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The calendar superstitions of the modern Indians had long made it seem to me possible that images of the days might be found: but this is the first time - if my conjecture is right - the first time that I've been able to report such images to the Museum, or that I've anywhere distinctly seen them.

So much for A, B, and C. About the remaining images, I feel myself on much less firm ground. As for D and E, the two squatting human figures, it's plain that E, notwithstanding its closed eyes, is something else than A and B. And though D and E come next in the row after B and C, they're certainly not the two days, Rabbit and Water, which in the Mexican calendar come next after Death and Deer. These D and E images contain no suggestion either of a rabbit or of water, or of the signs used for the days of those names: and are probably not days at all. My own fancy (which I will not stop to amplify) would be that those two images were connected with the worship of the hills, and precisely of that volcano to which the row of images points: the image E, in my fancy, answering to the Fire peak, and D, to that Acatenango peak which the Fire peak hides: the closed eyes of E possibly signifying volcanic quiescence, at the time of the images, and the open eyes of D, activity.

And to continue in the line of my fancy, it would

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be quite supposable that after the intercalation of the two hill-images (so to call them) the notation of days might be resumed in the final image F.

The animal intended in F is uncertain. The cheeks and mouth, which might have carried signs, are destroyed. But the shape of the hind legs, and the shortness of the paws, would suit with a rabbit: and after Death and Deer, Rabbit would be the expected day. Why the row of images should end at Rabbit, would have plenty of plausible explanation in the fact that Rabbit was one of the four days with which a year might begin: which again might account, in the image, for the special ornament of the collar.

But I wont go on. Theres much that my guesses, of course, dont even glance at. But at least you now see in what direction (with the limited evidence of my exploration) my guesses tend. In stead of going on, I would rather now hear others: and with the photographs and plan before them (of which I hope they will overlook the imperfections) I dare say that those who are intrested may already have guesses of their own.

In enabling me to carry out the actual exploration, of which those photographs and that plan are the result, various persons were instrumental. I will mention, for one, that Master Demetrius, whose surname I never learned, the overseer and principal inhabitant of Monte

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Alto: who obliged me, not only by taking me to the ground of the images, but by the benignant indifference with which he viewed my subsequent operations. And seriously I have much to thank Mr Charles Peyré, who living at a league from Monte Alto, at each of my many tiresome visits lent me his house and his horses. When I wished, he also lent himself: and may particularly remember the night, when in stead of cusúco-ing, that is, in stead of armadillo hunting, he gave me his assistance in finding the bearing of a star.

The owners of Monte Alto unfortunately I never met. According to Master Demetrius, theyre usually in Paris. And it was because I was a stranger to the owners that I limited my operations, virtually, to photography and surveying. But if the owners should ever visit Monte Alto, I would beg them to dig. I couldnt pretend to them that they would probably find the treasures of Montezuma in their antiquarian digging, according to the constant expectation of land owners in these countries. But they might find out something, that modern curiosity would consider valuable, about the history of that unique company of images.
