

R Burkill

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Catalogue  
1116/54

objts. not returned to 1/8/35  
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R Burkitt

THINGS FOR THE MUSEUM

Continued list

1116/54, the contents of this instalment; all from Guatemala.

The photographs in this instalment are numbered from 288 to 386. 288 was the number of my last previous photo. See my letter of 1932, March 13. But you tell me that the photo never reached you. Ive now put that photo under another number, 308, and the present 288 is something else.

1116 (see 1116/54), a present to me, and from me to the Museum. Stated to be from the place Chaculá, which is in the province of Wéwetenángo (creole spelling Güegüetenango, or Huehuetenango), and almost on the frontier of Chiápas:- the pot of photo 288; a little, globular, shiny, chocolat-coloured pot, with engraved ornament. Height, and width across the mouth equally, about 2 inches. Fairly hard pottery. Has been used as a receptacle for cigar ashes, and been broken and mended; but except for minute chips is complete.

37-12-6

Some part of the ornament you see in the photograph of the pot; and in the next photo, 289, which is a photo of my rubbing of the pot, though some trifles round the out side are neglected, you see the whole ornament that matters. The outer lines of the ornament, consisting mainly, as you see, of four ~~scallops~~ scallops, or four arches, are merely geometric. The

rest is a picture, or combination of picture and writing. A surface of water (as I suppose) is signified by a line of little waves, and under the waves is a frog; a humanized or divine frog, seeming to swim; carelessly but expertly drawn, and with a train of remarkable hieroglyphics.

The frog and the hieroglyphics I leave to the Museum, but there might be a misunderstanding about my rubbing. The globular shape of the pot makes an ordinary rubbing impossible. What I did - I turned the pot upside down, and fixed a paper round it in the shape of a cone; a cone touching the pot at the level of the hieroglyphics, and with its point over the bottom. My rubbing then amounted to a conical projection, a special kind of conical projection; and what you see in the photo is the cone of paper taken off the pot, and spread out flat.

The gap in the flat paper, in the cone of course was closed; and not only was the gap closed, but the paper was allowed to overlap. And the rubbing also was allowed to overlap; the last hieroglyphic, as you see, re-appearing on the other side of the gap.- The blank round in the middle, represents, you might say, the little flat bottom of the pot, which of course I didn't rub. You'll notice that the point of the gap, originally the point of the cone, doesn't fall in the exact middle of the bottom. That and other irregularities that you may find in the rubbing are the consequence of irregularities in the little pot itself. But something else is the matter ~~something else is the matter~~ with the bottom. The bottom, as it appears in the flat rubbing, is made to look much too wide; which is a consequence of the

opening out of the cone.

The rim of the paper represents the rim of the pot, but the rubbing is not carried ~~far~~ to the rim. In the rubbing, in getting towards the rim, the pot and evrything on it, becomes increasingly widened. The arches, for example, become widened and flattened; while above the arches, with my best management, the rubbing tended to become confused. The few trifles that I said the rubbing neglected, are in fact represented by the confused vestiges, that you see, which Ive not been at the pains to erase. But between the arches and the bottom, which is to say in the whole picture and writing-part, not only is ther no confusion, in the rubbing, but ~~xxxxxxxxxxxxxxxx~~ practically no distortion.

To come back for a moment to the pot itself, youll see in looking at the hieroglyphics the probable importance of remembering where the pot came from. In the Museum Journal for June of 1924 you may find a short mention of Chaculá, with some photographs of the celebrated lost collection of Gustavus Kanter. And this little pot, according to my friend (though I didnt make it my business to inquire how it reached his hands) is in fact a stray article of that collection.

1117/25 (see 1116/54), from the Pacific slope. I go from north west to south east.

1117 (see 1117/25), from the foot of an artificial mound in a neighbourhood called Caballo Blanco, or White Horse, low down in the province of Kesaltenángo:- the carved stone of the compound photograph 290, representing a simplified tortoise.

17-12-7

Hard, grey, porphyritic stone. Length, about 9 inches. Width, about 6. Greatest thickness, about  $2\frac{3}{4}$ . Entire.

The White Horse neighbourhood is along the Ocosito river, at about half a dozen leagues from the sea. I had heard of the mounds of the Ocosito, and my visit was on purpose to have a look at them. They turned out to be widely scattered, and so far as I saw, to be mostly not rectangular, but round mounds, like those of Chocolá. One of the Ocosito mounds, though not that of the stone, is that that you see in photo 291. I've put my man standing at the foot of the mound, or a little above the foot, and you may judge the mound to be some thirty feet high. There was another such mound in the woods at the right. The river is behind you, as you look, and the sea to the left - of course out of sight. You see the flat grassy country, interspersed with woods. Owing to the flatness of the country, the river is liable to shift its bed; and the mound of the picture, which is now on the right hand side of the river, was a few years ago on the left.

I did no digging at the Ocosito, but as a memento of my visit I brought back this stone. You see the sharp point of the tortoise's beak. The stone is plainly a ceremonial weapon, of the same family as my Yaalihúsh ax, 787, or my death-head ax that you have the photo of (photo 243); but this Ocosito stone differs from all others of the family, that I've seen, in having no resemblance to an ax. The weapon, instead of an edge, has a point.

1118/24 (see 1117/25), from the place Saint Vincents, in

the province of Suchitepékes; the same Saint Vincents that you knew from my last instalment of catalogue as a place of carved stones. One stone that you might remember my photographs of, was a big white image (photos 266 to 68); and my late short experiment of digging at Saint Vincents was at a set of small mounds, lying at a distance of a few hundred yards to the north west of that image.

The arrangement of the mounds and of my digging, you'll see from this little plan (which I stick in the book of photos). You must add to the plan, however, by imagining a brook; a brook running from north to south just on the left of what the plan shows. And you'll understand that the ground along that brook, the ground along the left of the mounds C and D, and even between C and D, is lower than the general level. Most of the digging, as you may see, was in mound A; but the lowest level of the A digging was continued south as a trench; which turning at right angles, ran into the foot of C. The exit for those lower levels was the branch trench running out between A and C; the low ground between C and D being convenient for a dump.

Photo 292 is a view of mound A before digging; the point of view being a point near the south end of C. The mounds were part of a cane field. The cane has just been burnt, and the whole ground is black. In the distance, you look up the Pacific slope, and in spite of the haze make out the line of the mountains.

Photo 293 is taken from mound B, which you see a little of

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 NB. Plan removed when photo book was discarded  
 and photos mounted in order. Plan placed with other  
 Borik's Plans (Boric office tower, Mar. 1942). L.S. Jr.

in one corner. Over the field you see the sprouting of the new cane. The woods mark the line of the brook. The view is again of mound A, but now near the end of digging. You see the trench running south, that I said, and the only man in sight is seen pushing a wheel barrow and turning into the trench to the dump.

Photo 294 is again mound A and the trench running out of it, but you now stand west of the trench. You see the same trees as in the first picture (292), and some faint looming of a mountain.

I stopped the digging at the stage you see, because of the small results. The ground and the diggings were full of broken pottery; but the few little things that you may see in photo 295, with one other little thing, were the sum total of what I had found worth saving.- Its true I found a stone. I had expected, from my preliminary survey, that something important would be found at the point where the trench to the dump intersects the other trench; and the lay-out of those trenches was governed, partly, by that expectation. And something was found, but it was a stone. At the intersection of the two trenches, not much below the surface, and lying face down, was found a big carved stone; the same that you see at a distance in each of the last two pictures, and see close-to in photo 296. The stone has been moved a little south from where it was found, and set up on another stone for photography; and represents, as you see, a deaths-head, or semideaths-head, with the eye balls in their sockets; and except that it has no tenon, looks very

1118/24, continued

like an early edition (as you might say) of the semideaths-head <sup>stone</sup> ^ that I showed you before ( photos 264 and 5) - a stone originally also from Saint Vincents.

This stone of my digging weighed several hundred- weight, and I left it in the field. From a neighbouring field, how ever, by accident, I got one stone that I kept; the stone of photo 297. The Museum, if Im not misinformed, has no specimen of these so-called Yoke Stones; and this Saint Vincent specimen is good workmanship and shows the characteristic shape.

The few things that I keep, I now enumerate:-

1118/20 ( see 1118/24), four clay disks, three of which you saw in the mans hand in photo 295; disks an inch and a half to an inch and three quarters in diameter, with a hole through the middle, and seeming to be made partly with a mould.

1118 (see 1118/20), the middle disk of the photo, some what lenticular in shape, chocolat colour, and with the so-called S hieroglyphic twice on each face.

37-12-8

1119 (see 1118/20), the left hand disk of the photo; a disk like 1118; but with a hieroglyphic something like an e - not a capital E but a small e - four times on each face.

-9

1120 (see 1118/20), the right hand disk of the photo, and another disk like it. Plain red. No hieroglyphic. One side not convex but flat, and narrower than the other; and the edge what you might call milled.

-10  
11

1121/3 (see 1118/24), the clay heads of photo 295; all excellent moulding.

1121 (see 1121/3), the middle one. Solid. The head of a

37-12-12

1121, continued

8

leopard or a puma. Height, 2 inches.

1122/3 (see 1121/3) were parts of whistles.

37-12-13 1122 (see 1122/3), the head of a horned owl. Height, 2".

1123 (see 1122/3), human; and perfectly in the style called  
-14 Totonacan. Height,  $2\frac{1}{2}$  inches.

1124 (see 1118/24), the yoke stone, photo 298. Hard grey 7  
stone. Height,  $15\frac{1}{2}$  inches. Straddle, 13. Width round about,  
-15 5. General thickness, about 3. Slight abrasions, and a chip  
off one corner.

1125 (see 1117/25), a new stone monument in the province  
of Escuintla.

The neighbourhood is the same as of that Castle stone, that the Museum has published; but this time, in stead of my being told of the existence of the stone by the owner of the place, it was I that eventually told him. The accident of my finding the stone was in the course of a wandering journey along the Pacific slope. I was riding over this particular ground with an inhabitant on foot as a guide; a man who had said that he could show me some big carved stones. He showed me some big carved stones. It was a hot afternoon. I had ridden already six or seven leagues and had further to go. And the man was telling me despondently that those stones were all; when he bethought himself of one other stone, which if I cared to see it (he said) was at some little distance from the rest. That other stone was this.

You see the size and position of it in my photo 298. The ~~The~~ place is a flat, at a couple of minutes walk from a brook;

and the stone is the biggest, and middle stone, of three stones in a row. All three stones are the same hard grey stone, and except for the carving on the middle one, natural uncut stones, in their own natural positions; and in fact are plainly the fragments of one original stone, the fragments of one of those huge boulders, which whether flung from volcanos or what ever their history, are ~~whatsoever their~~ thickly scattered over the Pacific slope. Not being an outcrop of rock, the stones though sunk in the ground, are possibly moveable. But theyre not meant to be moved. For the purposes of the carving, the stones are fixed rocks, and the carving belongs to the category of rock carvings.

The carving and the ground in front, as you now see them, are not as I first saw them. The most you could see of the carving, as I first saw it, was about as far down as the level of that Indians feet. Then came the ground. The lower part of the carving came to light with digging. And something else came to light. The big stone in front came to light, the big flat stone like a flag stone. That flag stone, which differently from the other stones is plainly a thing put by man, you see to be just at the level of the bottom of the carving. And no doubt the bottom of the carving, and the flag stone both, are at the contemporary level of the ground.

Besides that clearing at the bottom, ~~therexaxxtwaxathaxxk~~ ther are two other changes from what I first saw , both of them for the sake of photography. One change is the sunshine. The stones as I first saw them were under thick shade. Trees had

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to come down, to get in some sun. You see on the right hand stone a big splash of black. That splash of black is not a cleft in the stone, its the shadow of some leaf or branch that was left sticking out. Except for that one shadow (and their own shadows) the stones as you now see them are entirely in the sun.

The other necessary change was to get away the moss. The stones and the carving as I first saw them were covered with moss - with lichen, I suppose, to speak scientifically - a thing of no thickness, but tight fixed, like a coat of paint; and what was worse, like a motley coat, a coat in patches, and in different shades and colours; causing an appearance like that that on the right hand stone you still partly see. The effect at a short distance was to make the carvings almost invisible. All that a photograph would have shown would have been patterns of moss. The moss had to be got off - at least off the face of the carved stone; and the getting off of that moss was much the greatest trouble that I had. In scraping at it, I couldnt use stone or iron or anything that might hurt the surface. I tried various things. I tried stiff horse-brushes, with water; I tried wood, leather, bone - all to no purpose. They all slipped over the moss. The best thing in the end, though slow, turned out to be fingers and nails. Indians trim their nails with a bush knife, and only when they have to. Their nails are apt to be like claws. And that man in the picture was one of several, in the course of a day or two, who wore out their claws in getting off the moss.

The carved stone and the companion fragments on either side, not only are a little parted, one from another, but even if brought together would no longer exactly fit. Pieces have split off and disappeared. In the carved stone itself, in its ~~own~~ left hand side, you see the bad part which the carving avoids; a part which is still solid, but has the appearance of being composed of two considerable pieces the splitting off of which might now be in process. And you might suppose that the splitting off of pieces, in the past, had perhaps taken from the carving; that the carving you now saw, might be only a fragment of the original. Going round the carving in detail, how ever, you would soon dismiss that supposition. You would find that the lines of the carving, close as they often came to the edge of the stone, never ran off; but on the contrary visibly followed the edge and conformed with it. The edges that now bound the carving must have bounded it the day it was carved. The original size and shape of the whole good part of the stone must have been what you still see; the shape of an irregular quadrilateral, approaching a square; with a height above the flag stone of about six foot six.

My next photograph, 299, brings the stone nearer. ~~and you may see~~ And you may see, to begin with, that retaining as it may its original shape and outline, the stone hasnt, in the course of ages, escaped all damage; and besides being weather worn, especially about the top, has in two places been conspicuously damaged by the hand of man.

The two places are two faces. The total carving, as youve

seen from the first, is of the nature of a picture; and each of the two central figures of the picture has been damaged in the face. The faces are seen in profile, and from the eye to the mouth each face has been smashed. One face smashed might have been the fall of a tree, or some other accident. Both faces, is something done on purpose.

Done by whom? It might have been the act of any idle rogue with a stone in his hand. But smashed faces on Indian monuments, alike here and in Mexico, are vexatiously frequent. Not to mention examples that you may have seen among my own photographs, an example that all the world knows of is that of the Mexican calendar stone; a stone with three human faces in it, one in the middle and two below, all three carefully smashed. The frequency of face-smashing would point to more than chance equally roguery, and I've no doubt points to the conquest. The conquerors, politic and pious, when they came on anything that might be a hostile idol, were not the men to leave it without giving it at least a bang in the face. The bang on these two faces, at that rate (you may suppose), is a token that the conquerors saw them; and that the stone, consequently, at the time of the conquest, was probably not lost in the bush, but was still a public object. The conquerors bang is a date.

Conspicuous and lamentable as the damage to those faces is, however, it's a damage that perhaps takes little from the understanding of the picture. The main composition of the picture you catch in a moment. In the middle, facing each other with their now broken faces, stand the two principal figures. The

commanding left-hand figure of the two, with plumes on his head, and bells at his feet, and clothing from neck to knee, is plainly some great person; and when you see that he has a live snake tied round him for a girdle, you'll conclude that he's nothing less than a god.

Standing a little bowed before the god, and wearing common clothes - that is to say, wearing a cotton girdle and a breech cloth - the other of these two persons is plainly a mere man. The man doubtless has a prayer to the god. And there's no doubt about the nature of his prayer. You see how skinny the man is, how his ribs stick out, how his belly has shrunk away from his girdle. The famishing mortal prays to be fed. And his prayer is granted. The conquerors blow has destroyed the man's mouth, but not the man's hand - that closed hand, which the mouth almost, if not quite touches. On the other side is the god's hand, out-stretched and open. That <sup>god's</sup> hand has given something; which the man raises to his mouth, and you know to be food.

But the man's not the only person who stands before the god. Close behind the man, as if looking over the man's shoulder, stands a figure which you might conclude to be the Indian notion of a faun, or a satyr; the figure of a beast, as you see, but of a humanized beast, a beast standing on its hind legs, and with a human head. And as the man has a figure behind him, so has the god. A little overlooking the god, in the projection of the stone behind the god's head, you see standing in profile what you might go on to call Jupiter's eagle - any how some big bird.

whole

The picture is composed of four figures, a god and a man in the middle, and a bird and a beast at the sides. You might perhaps say that there was a fifth figure, representing something inanimat. The level line at the bottom might be fancied to represent the ground. But none of the figures above - least of all the bird - is shown as standing on that line; and the carvings being relief carvings, its probable that that line is the mere termination of the cutting away of the surface. What ever it is, its the downward boundary of the picture, and the only artificial boundary that the picture has.

You see at once how much the picture differs from the usual Indian stone picture, especially of the Pacific slope. The objects usually represented - the priest, the altar, the human victim, the terrible god, the various accessories of some bloody or uncouth ritual - here all vanish. A god appears, but appears beneficent; and the <sup>usual</sup> grisly or ceremonial scene becomes a garden of Eden. It becomes something in which a god and a man, a beast and a bird - and even a snake - are met peaceably together; and the picture has the complete air of what we should call a conversation piece.

But the laborious stone picture was certainly not made for amusement. Is there nothing in it beyond what a traveler from the other side of the world may see, or think he sees, at a first glance? I shall suppose that you wish to have a better look at this picture. In having that better look I shant perhaps be much able to help you. But I can speak as having seen the actual stone; and to begin with, I can offer you the benefit, not of a

better, but of a different photograph.

The photo that youve been looking at - both the photos that youve been looking at - are good. But something might be wished. The stone faces towards the south east, and my photos were taken at about ten oclock in the morning; which for bringing out the lines of the carving seemed to be the best time. But a line that at the moment made no shadow was apt to be invisible; and you might wish that I had taken a supplementary photograph at another hour,- to have done which, how ever, I should have had to cut down more woods. I didnt take such a photograph, and accident made me a present of something better.

In taking both the photographs that youve seen I had the stone wetted. Water was at hand, and wetting, as I knew by experience, had the effect of darkening the stone to one uniform tint, while at the same time greatly sharpening the visibility of the carving. In the hot sun, the wet stone dried with an almost disconcerting quickness, and the old dulness came back. But on this stone, ther was a moment between wet and dry, with an unexpected appearance; an appearance which I was able to catch and you see in this third photograph (300).

The carved stone, after unmossing and scrubbing and cleaning, was a much whiter thing in the sun, than either of its companions. In the two first photographs the superior whiteness of the carved stone is neutralized by the momentary darkness of wetting. Only the newly uncovered flag stone, which was not wetted, is there seen comparatively white. But now in this third photo, with the carved stone getting dry, you see the advancing

whiteness. Even the flag stone, which had been brushed off, but not scrubbed or cleaned, looks now comparatively dark; while as for the old weathered stones, on either side, you see that they, with the short exposure called for by the whitening middle stone, look nearly black. The contrast between clean and not clean continues into the middle stone itself. The bad part on the left, not having been cleaned, is as black as the stone beyond. And you now distinguish at once - what in the other photos isnt at all easy - you distinguish between the picture surface of the stone, which is the perpendicular surface, and the irregular top surface that faces the sky. The top edge of the white, rising in the middle to a peak, is the top edge of the perpendicular.

But the perpendicular surface itself, the picture surface itself (youll say), is full of dark streaks and patches. Are they places that have not been well cleaned?- A few moments more, and those dark streaks and patches will be as white as the rest. Those darkneses on the perpendicular surface are not dirt, theyre damp. Theyre the remains of the wet. Quickly as the stone dried, some parts dried quicker than others; and those that were slow stood out dark for a few moments after the rest was white.

You can see that a good deal of the slow drying depends on something in the stone, streaks or flaws in the stone - streaks or flaws that when the stone is either wet or dry thers very little sign of. But you see that much of the slow drying depends also, in some way, on the carvings. The lines and smudges of the vanishing darkness have a tendency to cling to the carving, or to stop short at the carving; and taken together, sketch out a

defective, but very vigorous picture.

The sun shines as before, but the sun has little to do with the lights or shadows that you now see. The new shading some times fails, and the pictures a blank. For example at the right hand bottom the level bottom line is quite lost. But some times - and this is what matters - some times the old picture, with its natural sun-shadows, is the one that fails or is doubtful, and the new picture is decisive. Examples of the benefit of the new picture you may see in distinguishing the bushy tail of the beast, in distinguishing the top of the mans head, the head and divided tongue of the snake, the gods arms and shoulders, and most curiously, in the various hems and edgings of the gods dress. Some times, for example on the upper line of the gods arm - the upper line of the outstretched arm - the new shading is strong and clear, in a situation where not only at the moment is ther no sun-shadow, but no sun-shadow would perhaps be possible at any hour of the day.

I can't say which of the two photographs you may find that you like best. The first one certainly gives a much better notion of the ordinary appearance of the stone. But which ever you prefer, the others an invaluable supplement. You may have a draftsman at the Museum who would do a very pretty piece of work - combine the two photographs in one drawing. In the mean time I shall suppose you to combine them in your head. I shall in speaking, suppose usually that you have your eye on both photographs.

What I now go on to do - the only thing I can - is to run

over the lines of the picture a little in detail. In spite of time and violence youll find that those lines, not evry where, but in most places, are easy to follow; and if in the end you dont come to any conclusion that a philosopher would consider important, at least youll have seen some curiosities.

Beginning at the left, the first thing is the bird; the head of which is in a state of ruin. The top of the stone, as Ive said, is especially weather worn. The region of damage comes out very strongly in the last picture, but the actual surface - not nearly so rough as that makes it - is better seen in the earlier picture, where the shadows are real shadows. The worst of the damage is above the gods head, between the gods head and the top edge of the stone; and reaches along the edge of the stone, just far enough to the left,unfortunatly, to include the beak and all the fore part of the birds head. At that point again, the detail of the surface is better seen in the earlier picture. But its almost useless to look. I can tell you that on the stone itself, the ruin of the birds head baffles inspection. Marks that you may fancy, especially at a little distance, to be an eye, or a mouth, or part of a beak, and so on, when you look nearer you conclude may with equal probability be mere cracks and weather-wearings. You have a decided impression, deceptive or not, that the heads meant to be turned up, like the head of a bird drinking; but what you see for certain is no more than the extreme back of the head, and the line of the throat.

The rest of the birds body is plain - though it exhibits at one point a slight impossibility. By its legs, the bird is

standing. But only one of the two wings is folded. The near wing is folded, but the far wing is stretched out. And you see that that outstretched wing not only is stretched out downward, but stretched so far downward that your sight of the wing is partly intercepted by the feet - which with a bird standing on the ground, would be an impossible sight. The artist isnt troubled by notions of exact propriety.

And what is this bird? Which of all the birds of the air is meant? I dont know; and with so much of the head lost, certainty is not possible. I suppose the birds meant to be about as big as it looks. With its square tail, its certainly not the sacred macaw, so ofen represented; but might be either one of the two birds of the Mexican calendar, an eagle or a vulture. Ther was no doubt what my men thought. They, when they saw the bird, never said such a word as bird about it; they simply said a john-crow, the common black vulture. Ther may be a moment by and by to glance again at the matter of the birds name,

But now - what you may have already caught sight of - now comes a curiosity; the bird of the doubtful head has two heads, one above another. Beneath the natural birds head, in the angle between that natural head and the upper end of the outstretched wing, and facing downward - seeming to spring from the birds breast and throat - you see in profile, slightly damaged but perfectly plain, a second head, which is human. You see the human face, with its small features, and behind the face the hair; which hangs partly in front of the ear, but mostly behind, and is next to the body of the bird.

What is this double headed monster? Its not a double headed

monster. Its so drawn, but not (in my opinion) to be so understood. That second head takes the place of what with us might be a written tag, or label. The human head, issuing from the birds breast, is a way of signifying that that breast lodges an intelligent soul. The birds intelligent. The bird may probably (for example) speak - at least so that the god can understand him. In the contemplation of the picture, the bird is a person.

Indian drawing and sculpture has many methods of humanizing animals. One method, of course, is boldly to put a human head on the animal body; as you saw just now (photo 289) in the case of my humanized frog. Another method is one that you may see on the Mexican calendar stone in the case of the two snakes, or two dragons; but that equally well, and in the precise case of a bird, you may see in a stone found a few years ago by a friend of mine at Baúl - a place within a league or two of this present stone picture. The Baúl stone has been published by Dr Termer (Baessler-Archiv, Zur Archaeologie von Guatemala, 1931), or you may see it here in my own photograph, 301. The stones an ax, a sacramental ax like my deaths-head ax that you lately looked at (photograph 243), but in stead of a deaths head represents the head of a macaw; a macaw with its mouth open, and a human face in its throat. The intelligent soul of the bird, with grotesque ingenuity, peeps out at the open throat. The unique method of the present picture is a clumsy variation ~~variation~~ of that macaw method. A human head in this birds throat would perhaps have been something on too small a scale. Any how, what the artist does,- in stead of putting the human head into the birds

throat, he sticks it on out side.

And that stuck on head, unquestionably, is the explanation of something else. The stuck on head is the explanation of the outstretched wing.

What reason might there be for the apparent turning up of the birds natural head? So far as the turning up may at all be real, the purpose of it is no doubt to make room for the head stuck on beneath. And the stretching out of the wing is no doubt on purpose to catch that head in the angle in which you see it caught - in the perspective angle between the wing, on one side, and the birds throat and breast, on the other; and so give that stuck on head if possible the similitude of something enclosed in the birds body.

The soul is something internal. And according to the established model, the macaw model that you just saw, the internal thing looks out at the birds open throat. But now in this alteration of the model the whole grotesque propriety of the model is thrown away. The head stuck on out side, the artist still intends you to attribute to the birds soul, but all that he produces to the eye is a bird with two heads. And is the artist so blind as not to see that? He wouldnt have you think so. And for the defect that you would carp at he supplies a remedy; which if you dont see, then the blindness (he'll say) is not his but yours. He stretches out a wing. In stead of the open throat of the model, he constructs an imaginary opening, the angle between the wing and the neck,- and the stuck on head looks out.

The beauty of the remedy is its impudence. No beholder ever took the sham opening into ~~into~~ the birds body for real.

Without previous familiarity with the model, no beholder would ever even see the sham opening. But there it is, and the artist counts on your seeing it - a transparent sham which has the effect of laughing at you.- By and by, on this stone, youll come across another sham. In the mean time, you see that the outstretched wing (as also the possible upturned head) is not a thing with any occult significance, but the mere trick of the artist.

After the bird, the next thing on the stone is the god.- But I shut up. I see that whats to be said about this stone is too much to insert in a catalogue. I leave you to the photographs, which in themselves say nearly evrything. One thing I'll still point out, in case it shouldnt immediatly catch your eye - something about the beast on the right. In the first place, that beast is compounded of several different beasts. And in the second place, that beast with the mans head has also a mans yard. The compound beast with the mans yard, not only of course is a great curiosity, but is important to the understanding of the whole picture.

1126/54 (see 1116/54), from the Atlantic side of the country, and all from the region of Caabón. Many of them broken and mended; but the mending is all done with gum arabic and can easily be undone.

The region in question lies to the north west of the lake of Isabál, in the province of the Upper Verapás. And the places I have to mention being some of them not shown on maps, and others of them shown wrong, you may probably find it convenient, in stead of a map, to look at photograph 302, which is a photograph of my

diagram. My original was on bad paper, and I've used photography to save the trouble of re-drawing. You'll understand of course that the diagrams are mere diagrams, and show little or nothing that I don't have to mention. The scale as a whole may be something like three Spanish leagues to an inch; but in many particulars the scales are not maintained. The little circles of course are inhabited places; among which the ancient village of Caabón, near the river of the same name, is the solitary village.

That village, as the diagram signifies, is only about eight hundred feet above the sea, and the whole bottom of the Caabón basin, so far west as you see it, lies low and hot. The Caabón people - of whose weaving, and dress, and hammocks, and painted calabashes, and I don't remember what else, I once sent specimens to the Museum - are a peculiar, somewhat dwarfish people, speaking the general language of the province, which is the Black language, but speaking it in a peculiar dialect. Not all the people of the Caabón basin, however, belong to the Caabón tribe. The bottom of the basin, as I say, is hot country, but the sides, north and south, rise into cold, or cool country, several thousand feet high; and the people of the upper parts, at least of the southern upper parts, are not now - whatever may have been the case in past times - are not now Caabón people, but immigrants from the highlands further west.

The southerly boundary of the basin is the range of mountains which I've marked as the Shucanép range; being a range which culminates, far to the west, in a certain Mount Shucanép. The northerly boundary of the basin (within the limits of the diagram)

is what I've marked as the Itsám range. I've marked <sup>also</sup> the culminating Mount Itsám - which the Indians call Old Woman Itsám; and in my photograph 303, taken from Tsalamtún and taken in a time of bush fires, the distant mountain in the middle is that mountain.

On the ~~X~~ line of the Itsám range I've marked a place Yashtunhá, and on the line of the Shucanép range a place Yaalihúsh; each place being a saddle or table interrupting the line of the crest. Yaalihúsh, or Whet Stone Water, is a place from which you have a stone ax, number 787 of my collection, the ceremonial stone ax that I mentioned a while ago in connexion with 1117. Yashtunhá - that name means nothing in the present language of the country, but in a former language probably meant Lime Stone Brook - the place Yashtunhá is the ruin-place that I mentioned in one of my late letters. And these two places, Yaalihúsh and Yashtunhá, - its doubtful whether they belong or not to the Caabón basin. The whole countrys a lime stone country, and full of caves, and swallow-holes, and under-ground streams. And in each of these two places, as it happens, the water of the place disappears into a swallow-hole, and goes nobody knows where - whether to join the Caabón, or the Polochíc, or the Sastún. All the places that remain for me to mention, whether north or south of the Caabón river, belong to the Caabón basin.

1126/32 (see 1126/54), obtained from natives; and from the north, or at least left side, of the river.

Three places are concerned, Rubél Baalám, Pashché, and Chimooshán; all between fifteen hundred and two thousand feet above the sea, and lying among the slopes and foot-hills of the

Itsám range. My photo 304 is a view of the village of Caabón. You see by the church, that you look about north east. The hills against the sky are the Itsám range of hills. The place Rubél Baalám, a couple of leagues from the village, is in the shadow of the cloud, and about in the direction of the pointed, sunny hill underneath. Pashché, about twice as far from the village, is a little below the lowest part of the apparent saddle, made by the hills against the sky. Chimooshán, which is eight leagues riding from Caabón, is far to the right, and far out side the picture.

1126 (see 1126/32), from a cave at Rubél Baalám. Six pieces fitted together:- the quasi-cylindrical pot of photo 305.

37-12-16

The pot has two bottoms, an inner and an outer, with a hollow between; and had originally three feet, now missing. The outer bottom is blackened underneath, as if by fire. The side of the pot, between the two bottoms, is composed, as you see, of a double ring of foliated moulding; each leaf of the moulding having a slit which goes through into the hollow. A less ornamental instance of a double bottom, but also with slits opening into the hollow, you may see in my Chipál pot, number 850.- Whats of most intrest in the present pot, how ever, is not the foliated lower, but the smooth, chocolat-coloured upper part, with its incised hieroglyphic design; a design consisting essentially of two upright crosses, one above the other. Each cross, as you see, is enclosed in a frame. With a little simplification - the crosses reduced from double or treble to single lines - the other side of the pot repeats the design.- Height of the pot as it is, about

1126, continued

6 inches. Depth, and equally the top width, about 4<sup>1</sup>/<sub>2</sub>. Besides the feet, two large pieces are missing, one from the part between the two bottoms, as you see, and one above, on the side not seen.

From the same cave (not to speak of bones) I had some fragments of pottery showing designs in colour, black, white, and red; but too incomplete to be worth saving.

1127/31 (see 1126/32), from Pashché. On top of a small hill, or rising ground, according to the owner of the place, and finder, were some remains of platforms enclosing a yard; on one side of which yard was a small mound about breast high - no doubt a burial mound. And in that mound, a little below the surface, were found these five things, which are those that you see numbered in my photo 306; all of them either being, or representing, small coarse coarse pots with stuck on ornaments.

1127 (see 1127/31), five pieces fitted together. The ornament represents a human figure seated, with its hands on its knees. But by a kind of abbreviated anatomy, the elbows, instead of bent down, are bent up; there are no shoulders; and the arms branch from the hips. A ring of beads goes round the pot at the level of the figures ears, rising into a semicircle to surround the head. And the beads of that semicircular part, have, or had, each one of them, a radial tail, or radial tag; of which tags in the photograph however, only one is visible, those of the near side having all dropped off, The effect of the tags is to surround the head with a halo of rays. The figure doesn't much remind you of Apollo, but no doubt the person signified is the god of the sun.- The bottom of the pot, by the by, is a ~~egg~~

37-12-17

good deal above the foot, being about at the level of  $\delta$  where the figure is seated. Height of the pot,  $6\frac{3}{4}$  inches. Depth,  $4\frac{3}{4}$ . Across the top, 3. Besides the lost tags, that I said, the nose is lost; and one arms lost; and half the necklace.- You may compare this pot in a moment with 1131.

37-12-18

1128 (see 1127/31), a bellied pot, with a round, spreading foot. The ornament consists of three pair of spikes (so to call them) round the belly; but what I never saw before, curiously drooping spikes. Height, about  $2\frac{1}{2}$  inches. Depth, about  $1\frac{1}{2}$ . One spike lost, and a chip from the rim.

1129/31 (see 1127/31). The ornament in these three is a human face or figure which shows the eyes as mere hollows, and has a grotesquely turned up nose.

1129/30 (see 1129/31), faces; with little or nothing of the pot.

-19

1129 (see 1129/30), in the photograph, lies face up. Length,  $1\frac{1}{2}$  inches.

-20

1130 (see 1129/30). Height of the face, 2 inches.

-21

1131 (see 1129/31), which photo 307 gives you another view of, resembles the little spiky pot in being harder and less coarse than the other things, but in shape and ornament resembles the tall pot, 1127. Each of the two, you may describe as having an inconspicuous belly, a tall wide neck which is the main body of the pot, a round foot, and an ornament representing a human figure seated, with its hands on its knees, no shoulders, and the arms branching from the hips. In this pot how ever, the round foot is low; the arms and legs of the figure are reduced to slight surface

mouldings; the figure, in addition to necklace and ear rings, shows wristlets, anklets, and a breech cloth; the head has no surrounding beads, or rays; the face is very different from what's left of the other face and nearly repeats the faces of 1129 and 30; while the head dress, which is moulded with peculiar care, has the remarkable appearance of a bonnet, or a hood; a bonnet or hood made of something thin and pliable, that might be cloth. Height,  $4\frac{3}{4}$  inches. Depth,  $4\frac{1}{4}$ . Across the top, about  $2\frac{1}{4}$ . Entire.

37-12-22 1132 (see 1126/32), from Chimooshán. Stated to have been found in the surface of a small mound, where it was turned up by an Indian in his farm work; from which Indian it passed to a creole of the place, my acquaintance:- the little gold saucer, or gold pan, shown in photo 308; which is three quarters of the natural size.

The little pan, which has been crumpled and torn, but remains in one piece and almost complete, reminds me at once of the little gold cup, number 780, that I sent you from Chipál; and I've no doubt that both of them had exactly the same use. But this little pan is not quite so thin as the Chipál cup, and more than twice as wide, and is covered with ornament. The outer part of the ornament you'll see to be geometrical. The central part involves a human face. On top of the face, or top of the head, you find a spread of plumes. Ear rings are represented in the same front view as the face and eyes. The nose is represented by a tall triangle, at the base of which are the nostrils. Below is a mouth with teeth; and at each of what you might call the shoulder-places is a diminutive round human face. The dish, as I say, is thin, and

the work is of that sort in which a hollow in ~~xxx~~ front makes a relief at the back, or viceversa, and you might be a little doubtful as to which was meant to be the front. The top side, the concave side, should be the front; but torn as the dish is, you can make either side concave. I came to the conclusion that the side where the nostrils were hollow must be the front - though that makes the eyes also hollow, like the eyes of the Pashché images, 1129/31. Any how, in the photograph, the light shines from the left, and the side photographed, which is made concave, is the side of hollow eyes and nostrils. Diameter, 4 inches. Depth, about half an inch. A little thicker than common writing paper.

When I now visited Chimooshán I was in hopes of seeing the place where the dish had been found. Unfortunately my acquaintance, the late owner of the dish and of the land, was just dead, and the people I saw, could give no information.

1133/54 (see 1126/54), from the south, or right-hand, side of the river.

My diagram reduces the mountain ranges to mere lines. But you see that in part of the Shucanép range I show a complication, I show two lines. The eastern end of that range has in some part of its length a double crest, a double line of hills along the top; a northern line and a southern line, with a long narrow valley between. The valley is the valley of Paacuyté (written also Pacuité, so, or Sepacuité, so, or in some other way), a valley at a height above the sea of upwards of three thousand feet, and consequently whats called cool, or cold. The waters of that valley

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dont run out at either end of it, but run together into a swallow-hole, or into several swallow-holes, at the foot of the northern line of hills - to come out in the hot country, two thousand feet below, as the brook of Sayté; which brook of Sayté, then joining another brook, the Chisáy, and taking the name of Cahá, or Double Water, falls into the river Caabón. These things, 1133 to 54, are from three places, all three of which are in the neighbourhood of that Paacuyté or Sayté water; and I begin at the top and go down hill.

1133/9 (see 1133/54), from the top place, which is Aintún.

The Caabón region, like evry other of the country, is sprinkled with small ruins of stone and earth. Even on mountain sides, any convenient shelf, or flat spot, is apt to have remains of building. Ther are many such remains along the Paacuyté valley, and Aintún, in that valley, was a place where I was able to make a beginning of digging.

The name Aintún - differently from Paacuyté, which is the name of a common weed - is another such name as Chimooshán or Yashtunhá, without Black-language meaning; but meant in a former language, probably Alligator Stone; and remains the name of a certain hill, or certain cliff, on the northern side of the Paacuyté valley. The cliff is a pointed cliff, like the gable of a house; standing in a recess of the hills, and rising three or four hundred feet above the flat of the valley. In my photo 309 you look into that recess of the hills, and see in the middle the Aintún hill, and in spite of the curtain of bush make out something of the cliff. Under the cliff, in the recess of the hills, in that

picture, the flat of the valley is hidden. What you see there at the bottom is a low bushy rising ground on this side of the flat. That invisible flat, which is at the same level as the corn field in front, is the place of a group of artificial mounds. The top of the bushy rising ground, though the bush doesn't let you see them, is the place of two or three more such mounds; the precise place of them being about in a line with the gap at the left of the cliff. And among those top mounds was most of my digging.

The digging not being finished I send you no drawings, but you may look at two or three photographs. In photo 310 you have again against the sky the pointed hill of Aintún, but ~~what~~ what you saw in the last picture as the bushy rising ground of my ruins is where you now stand. The bush about, excepting one or two sticks, is cleared off, and the mound in front of you, cut in two by a trench, is the mound I most dug at. The mound is mainly earth, but you see some of the big stones, that have come out. The point of view in this picture is itself a point on one of the mounds. The ~~the~~ ground below you is the yard between that mound and the other. And looking through the trench at the height of the head and shoulders of the man, you see the level top of a third mound; beyond which, the ground sinks to the flat.

Suppose you now go to the far left hand end of the clearing, and turn round,- you'll then be nearly as you stand in the next photo, 311. The hills against the sky are now the hills on the south side of the valley. The long mound on the right, is that that in the last picture you stood on; while on the left is the

mound of the digging, with a man carrying out a stone.

In photo 312, you stand near that man, and look into the trench, and see some stones in place. Some of them are mixed higgledy-piggledy, as you see, in the earth of the mound, but others plainly form ~~a~~ a wall. The upper floor of the trench is the same that you saw the man on in the photo before last, 310, and is near the level of the out-side ground. The lower floor, which is a yard deeper, is by no means the lowest level that the digging requires, but was the lowest that I was able to finish.

Within the height, or depth of my digging, there were two burials, a top burial, much ruined, and a lower burial; and the things I now enumerate from Aintún are from those two burials.

1133/4 (see 1133/9), from the top burial - the only things I saved out of the wreck.

1133 (see 1133/4), a small stone ax, bluish black. Length, an inch and three quarters.

1134 (see 1133/4), a big globular stone bead, perhaps the biggest of its kind that I've seen. Pale green, polished, ~~is~~ slightly flattened, and bored through on its small diameter. Small diameter,  $1\frac{1}{4}$ ". Great,  $1\frac{1}{2}$ ".

1135/9 (see 1133/9), from the lower burial. This burial, less ruined than the first, but evidently disturbed by later building, was at a level intermediate between the two digging-floors that you saw in the last photo; being some distance beyond the wall, and a little to the right of the geometrical centre of the mound. The floor of the burial was earth. But there were remains of stone walls, and of a fallen in roof; and with the teeth and

37-12-23

-2\*

1135/9, continued

33

slight remains of the skeleton, I made out that the burial had been ~~of~~ of an elderly person, and been a lying down burial, with the head west. The articles that I save are the five that you see numbered in photo 313.

1135/6 (see 1135/9), stone; in which the colour and the polish combine to make bad photography.

1135 (see 1135/6), an ill-made ax. Blackish blue. Length, 2 inches.

97-12-25  
-26  
1136 ( see 1135/6) is the same thing that you see by itself (about six sevenths of natural size) in photo 314:- a flat, triangular, pale green bead, carved and polished; found with the teeth, and doubtless the bead (see my 830) put in the dead mans mouth. The hole through the bead is from edge to edge, in the way the photo signifies. The carving represents a human head, as you see, with various attachments. The head dress has a resemblance to that that you may have noticed just now in two of the Pashché pieces, 1127 and 1130; and also to that of the far off humanized frog of 1116. But the special curiosity of the bead is the head of a bird, beak down, occupying the point at the bottom. Length, 2 inches. Entire.

1137/9 (see 1135/9), pottery. The pottery, nearly all broken but nearly all complete, amounted to the large number of seven pieces, four of which were bowls. The bowls were shallow things, ten or eleven inches wide, all but one with three hollow rattling feet. I cleaned them, and saw traces of several colours of paint. But Ive sent you many better bowls; and throwing away the four bowls, I remain, as you see in the photograph (313), with

three pots; three quasi-cylindrical, flat-bottomed pots, all of them ornamental.

37-12-27

1137 (see 1137/9), inside colour, chocolat. Outside, shiny enough to ruin the photograph; but the ground colour is brown. At top and bottom, <sup>alike</sup> is a broad band of red, followed inwards by a couple of bands of black. Then comes a big black hieroglyphic several times repeated round the middle of the pot. The original effect must have been striking; but the black paint (as often happens with Indian black paint) wasn't fast. It's quite gone from the side that the pot lay on, and on the other side, dim, and the best ornament of the pot is its shape. Height, 10 inches. Across the top, 6 1/2. Bottom, 5 7/8. Diameter of waist, 5 3/4. Cracked in two places, and has a chip taken from the rim by the pick-ax.

1138/9 (see 1137/9), another instance of burial pots in pairs. See my 371/2, 954/5, 963/4, 1025/6, 1085/6, and other numbers. Both found broken in many pieces, but easily put together. Poor pottery, and shaped without care. Colour, chocolat, inside and out. The ornament, by good luck, isn't painted, but moulded, or cut; and in photo 315 you see my rubbings of both pots. Each pot has a smooth band round the rim, and under that smooth band a ring of hieroglyphics - a ring of partly, but not entirely, repeating hieroglyphics; which on one pot (as you may judge) are to be read from right to left, and on the other, from left to right. Below the hieroglyphic ring however, the two designs have no resemblance. In each of the rubbings (as in the rubbing of ~~the~~ the Chaculá pot, (1116) you'll find that the two ends of the rubbing are made a little to overlap.

37-12-28  
1138 (see 1138/9). The lower part of the design is merely geometric, and the rubbing, which is the under of the two rubbings, shows only the top end of the pot. Height,  $6\frac{1}{4}$  inches. Across the top,  $4\frac{1}{2}$ . Complete, except for many small chips, and a small hole in the flat bottom.

-29  
1139 (see 1138/9). In this pot, differently from the other, the design is sculptured, or dug out, and retains traces of an original filling with paint, or with something of a carmin colour; which against the chocolat ground must have brought out the design almost as plain as it is in my black and white rubbing. The lower part of the design is not geometrical but of the nature of a picture, and the rubbing takes in the whole height of the pot. The picture, as youll see, is a representation of an Indian divinity, the divinity known to the news papers under the Mexican name of Ketsál Coátl, and compounded of a bird and a snake. At the left you have the two curling tail-feathers of the bird. Then comes a wing, and to the right of the wing, half way up the picture, the conspicuous eye of the snake. Continuing to the right, you come to the snakes fangs, and divided tongue, with surrounding coils of the snakes body; and the highly sophisticated picture ends at the extreme right with the fringe of another wing. The picture involves hieroglyphic elements (for example, on either side of the two top coils of the snake) and youll find many curiosities of detail. But what strikes evrybody is the ornamental total effect. Women that have happened to see my original rubbing (which is about fifteen inches long) have immediatly wished to sketch it for a pattern of embroidery. Height of the pot,  $5\frac{1}{4}$  inches.

Across the top, 4<sup>1</sup>/<sub>2</sub>. Under the snakes eye, but down at the bottom of the picture, is a triangular hole big enough to put a pencil into. There are two or three smaller holes, and in the wing next the tail is a hole big enough to put a couple of fingers into. But the missing part of the design, at that hole, as you see in the rubbing, is nothing but parts of three feathers, and easily filled in.

1140/54 (see 1133/54), from the two down hill places; both of which places were caves.

The range of hills that includes Aintún (see 1133/9) is full of caves, and many of the caves contain relics of human occupation. People have lived or been buried in the caves. Those people, its to be seen, very ofen deformed their skulls. And they drilled their front teeth and filled them with coloured stone. And they had weapons of flint and obsidian, and had mill stones, and beads, and pottery. The pottery, like pottery evry where, was mostly coarse; but not always. And I was a little taken aback, in one instance, to find encased in a stalagmitic petrification, along with remains of a human skull, some remains of polychrome picture-pottery, with the colours still bright.

My experience of caves how ever, is that nine times out of ten the exploration of them is lost labour. Not to speak of damage and disturbance by wild animals, nine times out of ten the deserted cave - just like a deserted house - has been stripped of what ever might have been worth taking; and in the limited time at my disposal I stuck mainly to digging. But I had started a couple of intelligent men on examining caves. They examined as many as a

dozen and a half, and in two instances found something that I keep. The two instances were both on the northern side of the Aintún line of hills; one of the two being at the place that I've marked as Maricháh, and the other at a place lower down.

1140 (see 1140/54), from Maricháh:- some shards of a small painted pot.

37-12-38  
The name Maricháh means the Edge of the Pines. My photograph 316 doesn't show the pines, but it's taken from Maricháh. You look a little south of east. The hills against the sky - at least in all the middle and right-hand part of the picture - belong to the Aintún line of hills; but the side you now see of them is of course the northern side, the side towards the Caabón river. The furthest hill that you can see, of the Aintún line, is that that has a little cloud over it, and has a little sharp peak. The precise hill of Aintún is hidden. But that far peak at the cloud, is the summit of a hill that you saw in my Aintún photos. It's the summit of the hill that in those photos, 309 and 10, is on the right hand side of the hill of Aintún. You see in this Maricháh picture the rocky nature of the ground where you stand; and not far behind where you stand is the place of the cave.

The cave, which is a small cave, is some thirty or forty feet up, on the face of a rocky steep that you might call a cliff. You scramble up, and find when you go in, that there's a main cave, and a small compartment at the right. The main cave was bare. But in the small compartment - a place hardly more than big enough to turn round in - lying on the floor, with a light deposit of earth on them, were these few shards.

My photo 317 shows three of the shards. Not a quarter of the pot altogether remains. But the pot was six or seven inches and high, something in the shape of a common coffee cup - but of a coffee cup with something of a belly, and with the belly separated from the top inch and a half by a raised ring. Good, thin, hard pottery, for Indian pottery; and shiny inside and out, as if varnished. Colour, inside and out, light brown; but the outside brown is only a ground colour for designs in red white and black. The design on the belly, so far as the design can be traced, represents a mythological snake. You'll find an eye, and a fang, and the back and front ends of the mouth, and much that's indescribable; and you may judge that the snake is a feathered snake, another drawing of the feathered snake of the pot 1139, of Aintún.

But the purpose of my photograph is to let you see the part of the pot above the raised ring, the part between the ring and the rim. That part is solid red, with hieroglyphics in white. The only remaining pieces of that part are the two that you see; of which the right-hand one is merely balanced on the belly fragment below, without belonging to it. But you see that with those two pieces one hieroglyphic can be completed; and on the paper between those pieces, for your convenience, I've drawn out the complete hieroglyphic.- The people of the caves, whether contemporary or not with the people of the mounds, plainly had much in common with them. You see by this handful of shards that the people of the caves had fine pottery, and had the feathered snake among their gods, and even had writing. Life in the caves - so much of it as was passed in the caves - must usually have been dark and nasty. But

for at least some persons in the caves there was learning and leisure.

Originally eleven pieces, which by sticking together are nine. Six of the nine can be fitted, and I've put numbers on them. 1 is the bottom. 2, 3, and 4, fit round the bottom at the places marked with signs. 5 and 6 both fit 4, and it may turn out that 6 touches 3. 5 and 6 are the two large pieces in the photo, and their both fitting 4, places them right and left, as the photo has them; a fact which is useful in finding the front end of the snake's mouth.

1141/54 (see 1140/54), from the cave further down.

The place has no name, but is signified on my diagram by a cross, and is close to the spring of the Sayté brook. In the view looking from Maricháh (photo 316) you see how the general face of the country sinks towards the left. It keeps on sinking. It goes down steep and broken as you see it, and at a certain place near the bottom, the Sayté brook, that I told you of, comes welling up out of the ground. Suppose yourself there. You have to go up hill. But instead of going straight up, go first a few hundred yards to the right; and then, left wheel and up. The ground you then go up, is a kind of gully, a wide steep gully. And one or two hundred yards up that wide steep gully, and on the left hand side of it, is the place of the cave. The left hand side of the gully (as you go up) is in that part a line of cliff, a line of cliff that runs up hill, and the entrance to the cave is at a point along the foot of that face of cliff.

There are two distinct entrances. One of them is so low that you can only get through by crawling. The other, which is to the

left of that and down hill from it, is itself divided into three; and my photo 318, is looking at those three. You stand on the opposite side of the gully and face the cliff. The cliff, as usual with cliffs in these countries, is hung with verdure, and all you see of the cliff is some rocks along the foot. One of the three openings, that I said, is the black hole where the man is. Another is the black hole to the left of that, with a rope-plant hanging in front; the two holes being separated by a wall of rock. The third, is directly under that last; the narrow horizontal hole near the bottom of the picture.

A few yards in, those three openings unite, and expand into a cave; which how ever is not the main cave, but an antechamber. And in photo 319 you have a glimpse of that antechamber. You stand very nearly where in the last picture the man was, and look in. The pillar of rock, bounding the picture on the left, is the inner end of that wall of rock that in the last picture you saw the outer end of. The roof is far above the limits of the picture, but you see the tips of the great stalactites that hang down into the light. And at the right hand top of the picture, in the thickest of the darkness, at the right hand side of where you see the last stalactite, is the way to the main cave. In getting to that dark place at the right<sup>hand</sup> top of the picture how ever, you meet a difficulty, the only difficulty of the whole way in. You see at the bottom of the picture, close at hand, a rock with a bush knife against it, the blade of a bush knife; and then to the right, another big rock. Between those rocks are the first steps of your way. The ground falls away steep. You turn to the left, and go

down behind the rock of the bush knife, and come to the difficulty. You have to get to where the man is. But between you and him is a chasm; a chasm in the rock, some fifteen or twenty feet wide, and the same in depth, with perpendicular walls. The man as you see him is looking down into that chasm. Its easy to get into the chasm from the out side. You creep through the low horizontal opening that you saw (photo 318), and youre on the floor of the chasm. But youre no better off. Youre walled in. The chasm leads nowhere. You can see in the picture where it comes to an end. It comes to an end against a cross-wall, which like the side walls offers no foothold. You could get ~~to where the man is,~~ only by bringing a ladder. What my men determined on was a bridge. They cut a solid stick, that is, long enough to bridge the chasm; and going down behind those front rocks, ~~thasexfrontx~~ got across on the stick. The stick, which is completely hidden by the rock of the bush knife, lands on the far side of the chasm, a little behind the man. From there diagonally upwards to the right you find foot holds along the face of the rock, and after a few steps reach an earthen path.

The beginning of that path overlooks the end of the chasm, and about that high landing lay a quantity of loose stones, the size of your two fists and upwards, which must have been brought there. Whether the ancient people of the cave went in and out by a bridge or by a ladder, the bridge or the ladder could easily be withdrawn. The chasm in the antechamber made the inner cave very defensible; and those loose stones had very much the air of being there to hurl on invaders.

The beginning of the earthen path is the end of day light, and you light your torches. You go on and up. Your path, if you may call it a path, winds among rocks and stalagmitic pillars. But with rock on every side and over head, the narrow ground you tread on, however steep, is itself in most places earth - earth which is firm to the feet, but has the superficial appearance of being soft and powdery. And the earth is not only under foot. Every where as you go along, the cups and pockets of the rocks are filled, and the ledges overlaid, with that same brown, powdery-looking earth. Whether the earth falls like dust, or in what ever way it gathers, the cave, like many of these caves, seems to deposit earth.

Following your path, you go up, to a certain point, and then go down. And at a distance, which with the difficulty of the antechamber and of groping your way by torch light seems long, but is probably not altogether more than a hundred and fifty or two hundred feet from the face of the cliff, you come to the big room. The big room as we called it, lies long and narrow, and about east and west - about in the line in which you've come - and except for the way in, seems at first to be closed. At the far end, however, you find that the room opens downward into a deep well, or deep hole; a ~~ring~~ hole which may go a long way. It's possible that the cave communicates with the under ground passage of the Paacuyté, or Sayté brook. It's possible, even, that the cave was once the outlet of the brook; till the water worked a lower way and the cave was left high and dry. But we had no ropes to go down into the hole, and the present exploration of the cave went no further

than the big room.

The big room is about a hundred feet long, and on a mean, say twenty feet wide; arched over with a jagged roof, some thirty or forty feet high; and with all its irregularities has one striking regularity - the floor is flat. And that flat, even floor, is mainly earth. No doubt there's rock underneath, and rock in some places shows at the surface. But in the main, by whatever process, the floor has been filled up flat with earth.

And that earth, in stead of having any dusty or powdery appearance, glistens with wet. Your steps very soon make mud. And you find that from all parts of the jagged vault there's a slow drip of water. At any one point there may be minutes between drips. But from all directions, near and far, in the darkness, you hear the slow steady drip. And in the floor, with your torch, you see the consequence, another consequence besides the wet. The earthen floor is full of holes. Each drip makes a hole, a funnel-shaped hole, two or three inches wide at the top, and a foot or more deep; tapering down to the point at the bottom where the drop now strikes. And so many are the drips, that there's hardly a square yard of the earthen floor, but has one of those holes.

Round the foot of the rocky walls of the room, level water marks were to be seen; showing that whether long ago, or whether every rainy season, the floor of the room had been a shallow pond; a pond with its outlet, apparently, in the direction of the antechamber. But at the time of my visit, which was in the dry season, although the room, as I say, was dripping wet, not only was there no pond, but even in the drip holes there was no standing water. Whether the earthen floor rests on sand or something else

porous, or what ever the explanation, the dripping water was some how able to get away underneath.

The big room is a place that has been lived in by men. The only bodily remains of men, that I happened to see, were some remains of a skull, and other bones, which lay on one side of the floor, half sunk in the mud. They might be the remains of some last inhabitant of the cave, who had died or been killed on that spot. But ther was no need to find bodily remains. Scattered on the floor were ~~fiar~~ such things as a stone bead, pieces of mill stones, much broken pottery, and some nearly whole pots. The mill stones, at least one mill stone, was of an ancient make, of which Ive sent the Museum an example (see 128/9) from the river Kimalá. The pottery was all coarse kitchen stuff. Two pieces brought out into the sun you may see in my photograph 320. One is a water jar, the other, a bowl for soaking corn in lye, and either might have been made by women today.

But the grand evidence of human habitation, and surprise of the big room, was not anything that lay on the floor, but something in the floor - something in the thickness of the floor - and accidentally visible without digging. The floor, as I say, was full of holes made by the drips. And looking into any one of those drip holes, you saw points of broken pottery, sticking out on the sides of the hole all the way down. The earthen floor was full of potsherds. The floor <sup>itself</sup> must have come into the room under human occupation.

How did it come? Thers no difficulty about the quantity of potsherds. In previous letters to the Museum Ive spoken of

potsherds and the astonishing quantities of them some times to be found. On a little hill top in the valley of Chamá, a hill top which had no doubt been long a place of human habitation, I was so struck by the abundance of potsherds in an artificial mound, that I took an opportunity to weigh them; and found that each cubic yard of the mound contained, on a mean, as much as eleven pounds of shards - eleven pounds, not damp and dirty, as the shards came from the earth, but after cleaning and drying. The room in the cave, by long enough habitation, might accumulate any quantity of potsherds. The difficulty about the floor, if there might be a difficulty, would not be about the potsherds in it, but about the earth - that great body of earth, accumulated under human occupation, not out of doors, but in the depths of a lime stone cave. It can't be supposed that earth was purposely brought in from the gully to make a floor. Not to speak of the labour of such an undertaking, labour multiplied by the darkness and by the obstacles of the way in, the floor so made would have been plain earth. It wouldn't have been full of potsherds.- The cave itself, as I've said, may gradually in some way deposit earth. Or you may think that by necessity, where ever men for ages congregate, earth must grow under their feet; that as the ground has risen in Rome or London, so ~~xxxxxxxxxxxxxxxxxxxx~~ it may have risen in the cave.

But now, in all that time, or in any time of human habitation, what about the wet? Excepting for such things as worms or snails, there was now no sign in the big room of anything living. And in such a place, with a drip of water at every step of the floor, excepting such things as worms or snails no animal would live. How

then did men live? The simple answer must be, that when men lived in it the room was dry. By what ever secular changes in the overlying rock or hill the once dry place became wet, the time of human habitation must have been before the change. The wet must be something new.- An antiquary might think of digging up the earthen floor. The floor, besides the countless potsherds in it, might - like many Indian floors, ancient and modern - might contain burials; and any how the examination of it, layer by layer, would no doubt be of antiquarian interest. But an obstacle to digging, perhaps even greater than the darkness, would now be the wet. Digging would be digging in mud. The darkness and the wet together will probably keep the secrets of the big room.

But the big room, though much the most important part of the cave, was not the only part to contain relics of the ancient inhabitants. I've mentioned the stones that the inhabitants might seem to have had ready against invaders. In a pocket of a rocky pillar, near by, was found an obsidian spear-head. And in two places, not in the big room, there were finds of pottery.

I said that in getting to the big room you went up, and then went down. But near the highest part of the way, in stead of going on to the big room, you may take a turning to the right. That turning to the right, how ever, itself immediatly branches, and ~~xxxx~~ you have a choice of two paths; one going straight on, at right angles to the way to the big room, and one which is again a turn to the right, and consequently back towards the face of the cliff. Which ever of the two you take, you have to begin by using

your hands as much as your feet. Each path begins with a short steep climb. The right hand climb brings you up to a narrow open gallery, which keeps on in the same direction as the climb, but more or less level; and the least attractive of the two finds of pottery was in that gallery. On the floor of the gallery were found, and were left, the remains of some big coarse pots.

The other find of pottery was by way of the other climb, the straight-on climb, the climb that I say went at right angles to the way to the big room. At the top of that short climb, before going forward, you may happen to look into the shadows on your left; and there, close at hand, you see an opening like a low door. You stand at the entrance to a little den, a little chamber - a place that when you stick your light into it, you see to be six or eight feet in diameter, with rocky walls running up into the dark, and with a floor of earth. We spoke of that place as the porcupine place, because at discovery it was occupied by a porcupine. At the side opposite the entrance there was a hole in the foot of the wall, and whether dazzled by the light, or what, a porcupine kept dodging in and out of the hole and could hardly be driven away. The earthen floor of the place, to judge from subsequent digging, might be ordinary earth, the natural deposit of the cave, without human ingredients. But scattered on the surface, or little sunk in it, lay a quantity of pottery; and next to the inscrutable floor of the big room, the chief curiosity of the cave was that porcupine pottery.

The amount of the pottery was just a dozen things; all small things, none above nine inches high, mostly of the description of

pots or bowls, and nearly all in some degree damaged. Some had been gnawed at by animals. A good deal had been broken, probably also by animals; and in spite of a thorough search a good deal remained incomplete. Parts might have been kicked out by animals into lower regions of the cave. In one instance a lid was found and no sign of the thing it was the lid of. But considering the many hundred years that the things must have been exposed to animals and accidents, the total damage was unexpectedly small.

The things being hollow, of course were all now choked with earth. One of them, a kitchen pot, had in it, besides the earth, whats some times a token of food. It had a couple of pieces of the common obsidian knives in it. Another vessel, an incense basin, or what was left of it, was blackened inside with smoke. With those two exceptions, nothing of the pottery had now the slightest relic or smell in it, of the food, or the incense, or of any thing that it might have once contained.

Youll see that a strong feature of the collection is the fact of things in pairs. Setting aside the kitchen ware, two painted pots with lids are to be counted; two unpainted pots with lids; two sacramental bowls, and two masks. In that, and insthen ~~the~~ added fact of kitchen ware present, the collection might much resemble a burial outfit. The porcupine place might seem to have been a grave. The absence of bones would not be a decisive objection. Bones some times totally disappear. How ever, the notion of a burial, in this case, is something I dont much take to. For one thing, the amount of the pottery seems excessive. The pottery of a burial is seldom more than half a dozen pieces, and

commonly less. And then this porcupine pottery was at the surface. If you suppose a burial, it must have been a surface burial - a thing found in caves, to be sure, but that in any part of an inhabited cave would be most unlikely. Further more, that surface burial would have been walled up; and there were no remains or signs of walling up. I think of that Maricháh case of just now (1140) - ornamental pottery, not in the main cave, but lying on the floor of a small compartment; and incline to the notion that this porcupine place, which is strategically situated at the junction of several branches of the cave, might have been the closet, or special den, of some such person as the king of the cave, or chief priest of the cave; and the pottery - not yet in death but in life - that persons pottery.

All but two pieces of the pottery, all but the lid without its pot, and the remnant, that I said, of a smoke-blackened incense basin - all but those two you may see in my photographs.

The things in photo 321, five in number, ~~xxxxxxx~~ are all coarse, and all plain red; though one of them, the pot at the right hand end, has remains of a coating of something white. The three pots of this photo are what I spoke of as the kitchen ware. The cylindrical right hand pot, that you see one diminutive ear of, had originally four such ears; probably meant for passing a cord. The middle pot, which was the pot of the obsidian knives, and is meant to be cylindrical, has no ears but has a lip; while the left hand pot, shaped like an ill made flower pot, has no feature but a mouth.

The two remaining things in the picture are two little

masks - hollow things with human faces - the eyes and the mouth, in each, being holes that go through. In the left hand mask, every thing behind the face is lost, and the face below the upper lip is lost, and the original complete shape is uncertain. But the face is surrounded by spikes. The want of shadow in the photo makes it not easy to see all the spikes, but there are three on each side of the face, and another in the left hand top corner.

The right hand mask, which for the convenience of the camera is a little tilted, is nearly complete, and has the shape of a bowl up-side down. I've else where found bell shaped or cylindrical masks. This is my first instance of a bowl shape. The face has the same pinched nose as the other face, and the same ornament above the nose, but there's no surrounding of spikes. The face is separated from the back, at the bottom by ear buttons; and above that, by a slight moulding of ears; and then over the top, from ear to ear, by what you might compare to a halo - any how by a flange, a flange forming the arc of a circle.

The flange of one mask and the spikes of the other, are not of the nature of ornaments. They're not put on to be ornamental. They're merely necessary distinctions without which the masks wouldn't be made. Of ornament in either mask there's no thought. The workmanship of them, though showing signs of a certain expertness, is as coarse and careless as that of the kitchen pots, or even more so. The flange-mask, as I say, is shaped like a bowl. But when you turn up that bowl, you see that it's as crooked, almost, as an oyster shell. It makes no pretense of being circular, and the rim waves up and down with no pretense of being even. And that

total neglect of regularity, not only shows that there was no question of ornament, but shows something else, something which a neater mask might have left in doubt. It shows that whatever the mask was made for, it was not made to fit anything. It was not made (for example) to be the lid of anything. It was complete in itself. . . .

The pottery of the remaining photographs is none of it fine pottery, but its less coarse than this that you've just seen, and is all of it more or less ornamental.

The double photograph 322, shows a pot and lid; the pot with the lid lying beside it, and the same pot with the lid on; and you see the clumsy ornament of indented flanges. A thing you may guess, though you don't see it, is that the narrow bottom part is merely a foot, a round hollow foot; the inside bottom being at the top of that foot. And there's something odd about that foot. A round hollow foot on a pot, of course is common. But the round hollow foot commonly spreads. It spreads towards the ground, making the pot less easy to overturn. But this foot's a straight up and down cylinder. Was it meant to fit over, or fit into something? As it is, it does nothing but make the pot top heavy. There's some mystery about that foot.

But now see the lid. Indian lids are usually not close fitting. And usually, like the lids of our own pottery, they're kept in place by a flange. But in this pot, not only is there no retaining flange, whether on pot or lid, but when you look at the line of junction between the pot and the lid - that crooked, wavering line of junction - you see that on that crooked wavering

line the fit is perfect. And there can be no doubt but the perfect fit and the lack of a flange have one explanation. The pot and the lid were not made separately. They were made as one piece; and before the clay was dry, while the clay was still soft, then with something like a string or a thread the lid was sawed off. The fit couldn't fail to be perfect, and there could be no flange.

Other peculiarities are a consequence. The round hollow foot of the pot is reasonably thin. But the body and lid, as you can see, are remarkably thick. The lid, in the absence of a flange, had to have a good thickness to rest on. Again you see that the pot has a pair of what you may call ears, a pair of little flat projections useless as handles. And the lid too, has a pair of those ears. The lid fits the pot perfectly, but only in one position, the position in which it happened to be sawed off; and that position (as you see in the photo) is when the pot-ears and lid-ears are together. The use of the ears is to tell the right position, even in the dark of the cave.

Everything is with an eye to the lid. The potter was intent that neither cockroach nor ant should get in. And to keep mice (I suppose) from pushing the lid off, you see how the lids made heavy by a multiplicity of flanges; while the gap that you see on top, between the flanges, was probably the place for a stone.

To come back to the sawing off of the lid, you can't see it in the photo, but the outside of both pot and lid is covered with delicate, up and down marks of smoothing; and when the lids in perfect position the smoothing marks cross accurately from the lid to the pot - another evidence that pot and lid were made in one piece.

But I suppose a question may come up,- if the pot and the lid were made in one piece, then how was the piece made hollow? You might think of a core of wood, or something, which after the lid was separated, was picked out. But the core would have prevented sawing. Perhaps the entire hollow was simply brought up open to the top, and after the separation the opening on top was plugged. Potters may decide.

When a while ago I counted two unpainted pots with lids, in this porcupine collection, this pot was one of the two; the other being the pot I mentioned, that only the lid of was found. That pot, like this, was unpainted. But the lid was an ordinary lid with a flange. The present pot is the first example I've had to show you of such a thing as soft-sawed pottery.

The remaining things of my photographs are things in which the ornament is partly paint. And what ever may have been the use of the last pot, the soft sawed pot, these remaining things, like the little masks of the first photo (321), are things that you see at once to be connected with the Indian religion.

Two of these remaining things are two bowls; which in the compound photo 323, you see side by side. You seem to see three bowls, but the middle bowl is only the left hand bowl up-side down. The two bowls might seem to be the work of one hand, and of one moment. They're both of a size, and both of a chocolat colour; and both, having a great deal of sand mixed with the clay, very rough to the touch. The sand allows of hasty baking. The result is something without cracks, but porous and brittle; and the bowls might be ~~perhaps~~ ~~might~~ expected to be used once, and used no more.

The right hand bowl is flat bottomed, like a drum, while the left hand bowl has the rounded bottom of a tea cup. But both alike have spikes on the sides, in each case eight in number, and painted blue. And both have an important ornament in a place which in ordinary bowls would be out of sight; that is, on the out-side bottom. Each of them, on the out-side bottom, has a stuck-on ornament; an ornament which consists in each of them of a blue ring enclosing a red knot, or something resembling a knot - a blue ring enclosing an interlacing of two red strands.

In the case of the left hand bowl - the tea-cup shaped bowl - the blue ring, as you see, takes the place of a foot; while the foot of the drum-shaped bowl is an outer ring (which is a red ring) stuck on round the edge of the flat bottom. That flat bottom, on the under side, is slightly concave, so that when the bowls put bottom down, the central ornament clears the ground. But when the teacup-shaped bowls bottom down, you find that so little was the potter at pains to make his ornamental bowl like a real bowl, that it can't really stand on the blue ring - can't really stand on its sham circular foot, but rocks on the hump in the middle, made by the interlacing of the two red strands.

Those interlacing strands, as I've called them, and equally the stuck on rings, on both bowls, though having a shape something (as you might say) like ropes - like flattened ropes - are meant to represent something quite different from ropes, or from any thing twisted. You'll see - and even in the photograph you may see - that those rings and strands are **each one** of them scored with a lengthwise line, a line ~~like~~ in the middle, running the whole

length of each thing; signifying something vegetable, like straws, and putting it beyond doubt that the ornament of the interlaced strands is the hieroglyphic of a certain month. . . .

But the ornament that'll most catch the eye, at least of the ordinary christian beholder, is nothing on the bottom of either, but something on the side of one bowl.

You'll notice in the flat-bottomed bowl that the spikes on the side are set round the bowl at four points, like north south east and west; while the round-bottomed bowl has its spikes only at two opposite points, like north and south. But the two sides without spikes, on that bowl, are not left blank. Each of those two opposite sides is remarkably occupied by the figure of a cross. The cross is not a Latin but a Greek cross, with the four arms equal; but its a ~~p~~ perfect cross - which if Father Sahagún had seen it, would have given him a great deal to say. In my photo, on account of the fall of the light, you see the cross plainest where the bowls mouth up. The cross, different from ~~any~~ the other ornaments, is not stuck on, but sunk; and is made conspicuous on the bowl, though not in the photograph, by being painted red.

After the twin bowls, ther remain in the photographs what you might call the twin pots. The pots arent so much alike as the bowls are, but at least they both have lids; they both have three colours of paint, red, white, and blue; and theyre both of the nature of images.

The smaller of the two, which is that of photo 324, represents an animal, the lid being the animals head. In the middle of the up-turned forehead of the animal thers something the picture

doesn't show; a round spot where something has been broken off - doubtless a handle. The lid (as often happens with these image lids) was once disfigured by a superfluous handle. As for that animal, the teeth, and muzzle, and ears, taken together, can only be those of a cat animal. But the heads not well moulded, the eyes are humanized, and there's something extraordinary about what might seem to be the fur. That fur, or whatever it may be, is represented by thick clay points, stuck on in rows; clay points overlapping each other like hairs, you might say, but in that case all pointing in the wrong direction - the points not pointing backward, like any animal's hair, but pointing forward. The little pot below the lid makes no pretense of being the animal's body; at least there's no ~~so~~ simulation on the surface (as there often is) of legs or feet. But the fur continues; not all over, as it is on the lid, but ornamentally in four double columns, and with the points still pointing, as you see, in what for fur would be the wrong direction.

The paint on the pot is a good deal worn, and the photograph of course doesn't much help you to see it. What I've called the fur, is shown as white. The mouth and ears of the animal are red; while the eye balls, eye lids, and eye brows, are respectively white, red, and blue. On the pot below the lid, the columns of white points are separated by smooth blue panels with a red centre.

Setting aside the mysterious white points, or white spikes, the interest of the pot is in the lid; the lid with the cat beast head, and with the important peculiarity, as you see, that the beast's mouth is wide open. In contrast with the last pot, the

soft sawed pot, which was so carefully closed, this pot, with its lid on, continues wide open.

The other image pot is that of photo 325; the pot and lid together, presenting a fantastic human head. Differently from either of the lids youve seen, the lid of this pot has nothing to rest its rim on, and fits round the rim of the pot merely in the way of a close cap, which a little pressure might burst. And differently from the cat-beast lid, you see that the disfiguring handle on top has not been broken off. The pots made steady by three feet; but the feet are nothing but three little dabs of clay, one of which you see in the photograph. The handle of the lid is put on askew. The nose of the image is not over the middle of the mouth. The mouth itself askew - one side higher than the other; inaccuracies which never troubled the potter of the cave, but combine with others, in our critical eyes, to give the formidable looking person of the image a slight air of being drunk.

The pots exceptionally well preserved, the only damage to it, of any account, being what you see in the picture, the loss of one ear button. And the good preservation extends to the paint. The colours which on the last pot are worn and dimmed, on this pot are comparatively still bright. Whether the pot was actually a newer pot than that last, or whether it belonged to a less frequent ritual, its been subject to much less handling.

The main distribution of the colours on this pot youll understand by a glance at my enlarged photograph, 326, which Ive amused my self by an attempt at tinting. The ground colour is something running from reddish to chocolat. The lips and their neighbourhood are painted a dull pink, which against the ground

colour makes little show. Three things that in the plain photo have a white or whitish look, are in fact blue. One of the blue things is the remaining ear button. Another is something on the cheeks - the flat mouldings, one on each cheek, which seem to be part of the bent white ornament hung on the nose. The third blue thing - something underlying the loop of that bent white ornament - is the blue thing on the lid, a wide band of blue enclosing an imitation of lattice work. That's all the blue. What ever else in the plain photo looks to be white, is white. And something you don't see, or see very little of, - the backs of the two flanges at the sides are white, and the entire inside of both pot and lid.

The flanges at the sides - pretending on this pot to be ears - the big blank eyes, the hook nose, the writhing lips, the open mouth, with something placed in the mouth, - will be things that in one connexion or other you've seen before. But the colouring, I fancy, will be a novelty, and an equal novelty the lid; a lid which amounts to a separable head dress; and to a head dress with spikes on it, and containing a representation of lattice work. Spikes of course you've seen on any quantity of pottery. Just now you saw them on the little Pashché pot of photo 306, and here in the cave you've just seen them on one of the little masks (photo 321), and again on the two bowls. The spikes on this pot are not in themselves a novelty. But the situation of them a novelty. . . . And you may condescend to notice the coincidence that the number of them is again eight - the same as in each of the bowls.

The lattice work, as I've called it, is no doubt an enlargement of the same hieroglyphic as in the bowls, / the hieroglyphic of the

interlaced strands; and you see plain in the untinted photograph how each strand of the lattice work is scored with the lengthwise line. But something important that the photographs dont perhaps make you quite sure of, is that the holes in the lattice work go through. The lid is another like the lid of the little cat-beast pot - a lid that leaves the pot open. . . .

So much for my photographs. And so much for the porcupine pottery and the Sayté cave. I wish I could send you the cave itself, and the big room. But at least youve now seen something of the pottery of the cave, and especially this porcupine stuff, this ancient natural collection;-the three kitchen pots; the pair of masks, spike mask and flange mask; the sacramental bowls, with a red cross among their ornaments; the curious soft-sawed pot, the painted image pots. Youll allow that one cave was worth looking into; and you may have some new notions about the people of the caves.

I save the whole of the porcupine stuff, but almost nothing else; for example the pots of photo 320, from the big room, though I photographed them I didnt think worth saving. The things that I save I now number and measure.

1141 (see 1141/54), from the way in. The obsidian spear head (page 46). Length,  $4\frac{1}{2}$  inches, but with the point broken.

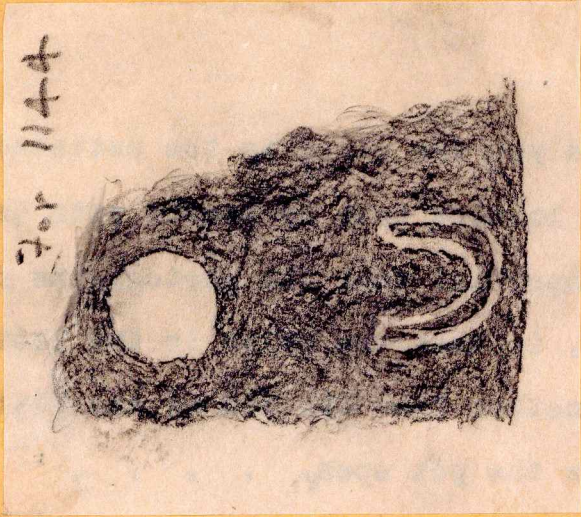
1142 (see 1141/54), picked up in the big room. A cylindrical bead, or cylindrical ring (you might call it), of polished brown stone, perhaps discoloured iron pyrites. Length, three quarters of an inch. Diameter,  $\frac{9}{16}$ . Thickness, less than a sixteenth. Cracked.

37-12-31

-32

Rolling

For 1144



See Catalogue under 1144

Cracked.  
 an inch. Diameter,  $\frac{9}{16}$ . Thickness, less than a sixteenth.  
 stone, perhaps discoloured iron pyrites. Length, three quarters of  
 bead, or cylindrical ring (you might call it), of polished brown  
 1142 (see 1141\54), picked up in the big room. A cylindrical  
 head (page 46). Length,  $4\frac{1}{2}$  inches, but with the point broken.  
 1141 (see 1141\54), from the way in. The obsidian spear  
 gave I now number and measure.

I photographed them I didn't think worth saving. The things that I  
 else; for example the pair of paws 320, from the big room, enough  
 I save the whole of the porcupine stuff, but almost nothing  
 caves.

into; and you may have some new notions about the people of the  
 painted image. You'll allow that one cave was worth looking  
 a red cross and their ornaments; the curious self-eared pot, the  
 of masks, spikes and fringe mask; the sacramental bowls, with  
 this ancient material collection; the three kitchen pots; the pair  
 of the pottery of the cave, and especially this porcupine stuff,  
 itself, and the big room. But at least you've now seen something  
 pottery and the cave. I wish I could send you the cave  
 So much for my photographs. And no more for the porcupine

pot - a lid the leaves  
 through.  
 make you date  
 line. But something  
 how each strand  
 interlaced strands  
 1141\54, consisting

37-12-31

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1143/54 (see 1141/54), the porcupine pottery.

1143/4 (see 1143/54), not photographed.

37-12-33

1143 (see 1143/4), a single smoke-blackened shard, the remnant of an incense basin. The basin, which must have been about ten inches wide and three inches deep, and may have been flat bottomed, was some coarse heavy thing like the incense basins from Chipál (892/4); but round the out side had sets of low spikes on it, and was daubed originally with red and white paint. The shard is a rim piece, with a set of six spikes. Rim to bottom,  $3\frac{1}{2}$  inches. Thickness,  $\frac{1}{4}$ .

1144 (see 1143/4), the lid without a pot; a plain red, smooth, hemispherical thing, with a wedge of clay on top for a handle, and with a flange arrangement on the in side to fit round the top of the pot. This bit of rubbing (which I stick among the photographs) will give you a notion of the two curiosities of the lid, both on one side. A little above the rim is a deeply scratched mark like a capital U - scratched after firing. And an inch above that mark, just at the foot of the handle, is a round hole that you could put the tip of your finger into; a hole that goes through. The lid, consequently, was another like the lids of the two image pots; it was a lid that left the pot open. . . . Height with handle,  $2\frac{1}{2}$  inches. Diameter,  $3\frac{1}{4}$ . Rim slightly chipped.

1145/9 (see 1143/54), as you see numbered in photo 321. (p.49).

1145 (see 1145/9), the left hand pot. Height, and width on top, equally,  $5\frac{1}{2}$  inches. Entire.

1146 (see 1145/9), the middle pot. Height,  $4\frac{1}{2}$  inches. Diameter, 4. Two chips, each a fingers breadth, missing from the

rested opposite. L.S. 1943

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-35

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rim. I leave in the pot the bits of obsidian knives.

37-12-37 1147 (see 1145/9), the right hand pot. Height, 6 inches. Diameter, about 5. On the bottom is the mark of the leaf on which the unbaked pot stood to dry. Three of the four ears gone, and the rim gnawed by animals.

1148/9 (see 1145/9), the two masks. Thickness of each, about  $\frac{3}{16}$  of an inch.

-38 1148 (see 1148/9), the left hand mask, or fragment of mask. Width, about  $3\frac{1}{2}$  inches.

-39 1149 (see 1148/9), two pieces stuck together, one being an ear button;- the right hand mask. Height, including the flange, 3 inches. Width,  $5\frac{1}{2}$ . One end of the flange gone, and a chip from the plain back of the mask.

-40 a. b 1150 (see 1143/54), the pot and lid of the compound photo 322 (page 51). Height with lid, 8 inches; without lid, 5. Depth, 3. Diameter, 4. Thickness of all above the foot,  $\frac{1}{4}$ . Entire.

1151/4 (see 1143/54), all of a thickness of about  $\frac{3}{16}$ ".

1151/2 (see 1151/4), as you see numbered in photo 323 (p. 53).

The two bowls. Width of each, 7 inches.

-41 1151 (see 1151/2), the bowl on the left and in the middle. Height, 4 inches. One spike lost, and a piece three fingers wide out of the rim.

-42 1152 (see 1151/2), three pieces stuck together;- the right hand bowl. Height, 3 inches. Three pieces missing from the side, amounting to about half the side, and including one pair of spikes. Bottom entire.

-43 1153 (see 1151/4), the pot and lid of the compound photograph

324 (page 55). Height with lid,  $6\frac{1}{4}$  inches; without lid,  $3\frac{1}{2}$ . Diameter also  $3\frac{1}{2}$ . Missing, are the handle, some lower teeth, one ear, and two or three of the clay points.

On the body of the pot, as Ive said, thers no simulation of legs or feet. But in the red centre of one panel (the panel that in the photo is put in front, or at least under the animals mouth) is a slight tapering moulding which somebody might take to signify the tail.

1154 (see 1151/4), the pot and lid of the compound photo 325 (page 57), and of the tinted photo, 326. Height with lid and handle, 9 inches; without lid, 5. Width including flanges,  $6\frac{1}{2}$ . Lid entire. The pot has lost one ear button, and one of the three small feet, and has the bottom gnawed by animals.

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