

Drawings.

Sculpture & Inscriptions.

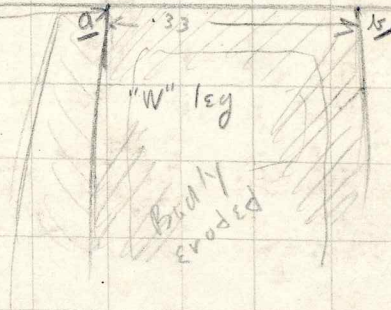
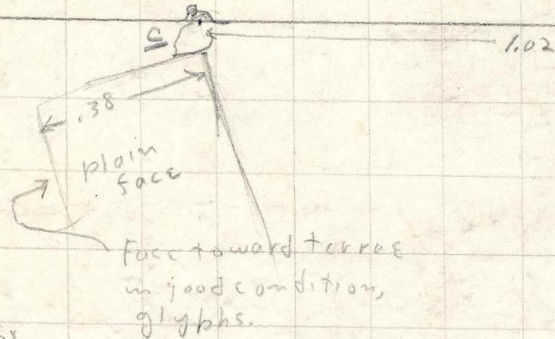
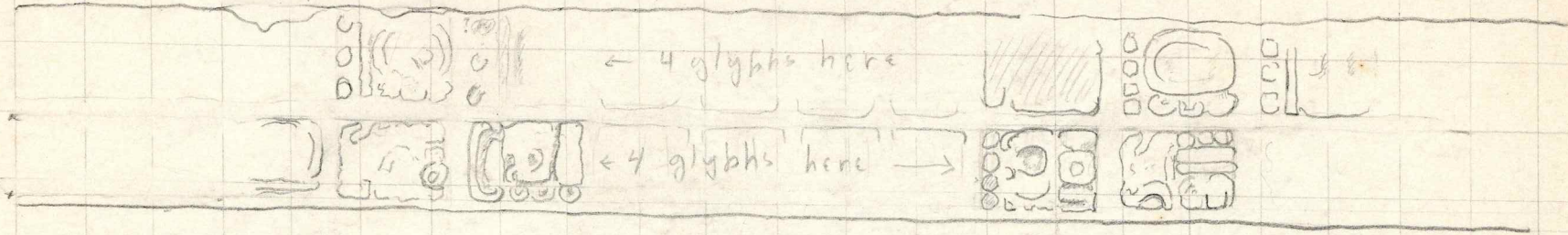
Note Inscribed shell & Jade of Burial 5 - see Note Bk # 1 (Burial 5,  
Str 5-5)  
(object drawings of this burial kept together).

Throne 1 - various sketches & notes left in Note Bk # 2 (Str 5-6)

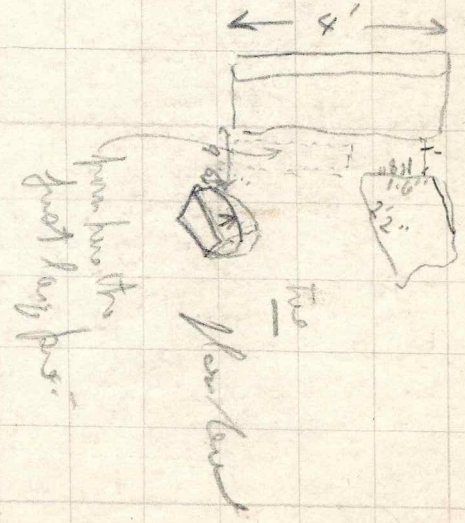
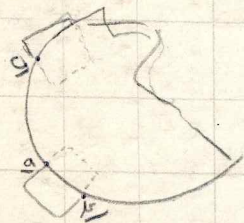


Round altar - W. group. - Position of top on supports - Mar 30, 1931.

10



Terrace ("N")



Altar 4

#7 STONES

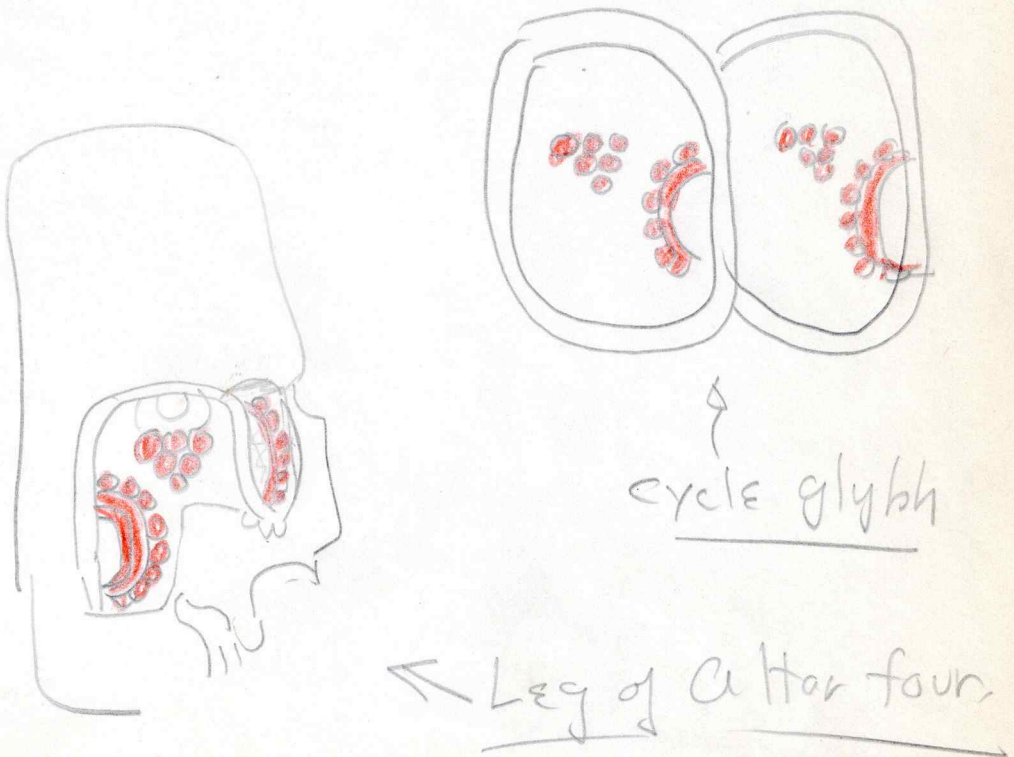
Memo re Altar 4

Barrera, on inspection, figured the leg of Altar 4 which we have here as the rain God. Compare with Tlaloc - round staring eyes, and fang-like teeth.

Now compare with the Month-sign Cauac which according to Gates and (I think Beyer and generally accepted) means rain.

The two Cauac elements which are both constant, not only in the month sign but in the Cycle Glyph, are the circle surrounded by discs or dots, and a triangular arrangement of dots. Both appear on our heads - the first in the eye and where the ear-plug would be; the second on the side of the face, above the cheek-bone.

Can this combination of circumstances be mere coincidence - a general resemblance to the Mexican ~~Tlaloc~~ Tlaloc - plus the specific details forming the essentials of the Mayan equivalent for rain? In other words, don't you think we are bound to interpret these ~~legs~~ legs as representative of the Rain-God?



Such an interpretation is consistent with the presence of four practically identical legs, and the traditional existence of four rain Gods, one for each cardinal point of the compass.

Memorandum regarding that one of the four legs of Altar No.4 which is now in the University Museum, Philadelphia.

The altar comes from the East Group Plaza, Piedras Peten, Guatemala.

On the head's right side (left of observer facing the head from in front of it) when seen in profile, is a nearly complete Cauzac glyph, its encircling cartouche modified to fit its decorative purpose when here used; The bottom of the cartouche is omitted - starting at the lower left it is complete to the middle of the right side of the glyph (facing the glyph), and thence it turns with the stone to form the border below the head's right eye; pendent on this part of the border, below the eye, are three dots.

On this side the main cauac element is attached to the left side of the cartouche; this was necessary because the lower part of the right side of the cartouche is missing. Where, on the other side of the head, this modification of the cartouche is reversed, the main cauac element is in its usual place at the right of the glyph.

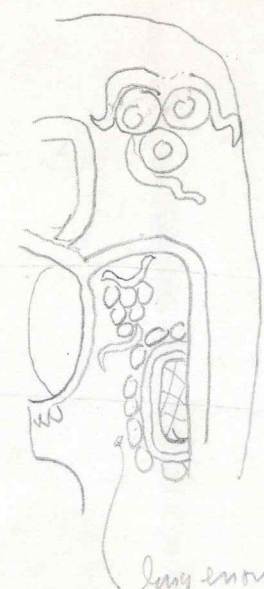
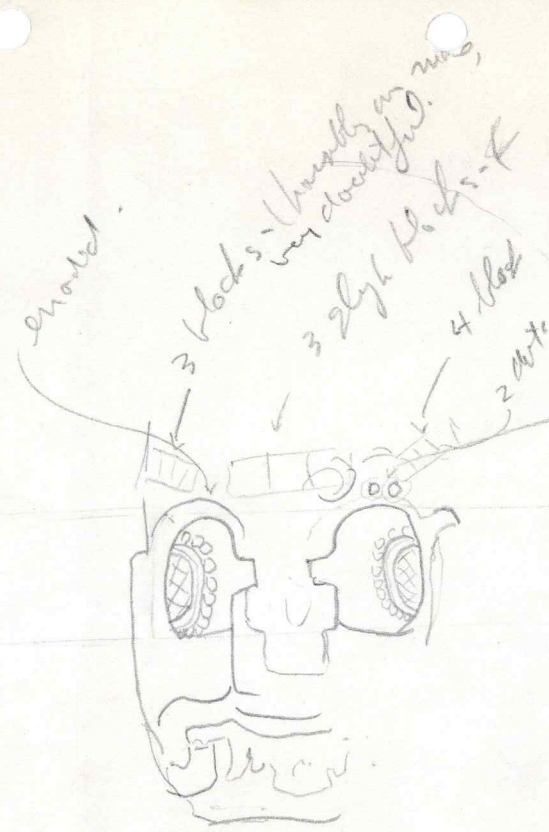
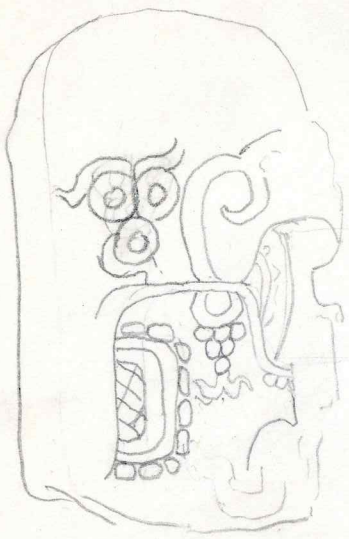
The element is in usual form - a double half-circle enclosing a cross-hatched center, with dots around the periphery. The number of dots here is TEN and there is no question about it - they are all well preserved.

The secondary element, in the upper right (instead of left) of the glyph, in keeping with the reversal of the other element, consists of SIX dots, two hanging from three, and one from the two, in usual triangular fashion; the three upper dots are pendant ~~hang~~ from a double half-circle or ring. Pendant to the lowest dot is a bifurcated element, apparently ornamental.

Above the cartouche, to the left (rear) ~~six~~ are three large dots or double circles, with apparently ornamental flourishes above the upper two, and curling around the lower is another. The area of contact of this element is at the bottom and rear; since on the other side of the head the corresponding element is similarly placed, and not reversed, so that its open end is to the rear instead of the front, these may be significant. The whole sign looks not unlike a Venus Glyph, but there are only three circles, and not four.

On the head's left side all of the above features are repeated, except that as noted the Cauzac elements are in usual position, the half circle at lower right, the seven pendant dots at upper left. The number of dots on the periphery of the main element is eight; one of them is longer than the others, and possibly is the eroded remains of two dots. This, however, I do not believe, as the surface is flat and even, and such a (disappeared) dividing line must have been much more shallow than the others. It is possible that the design called for nine, as on the other side, and that the sculptor omitted this dividing line through carelessness, thus accounting for one dot much longer than the others. As noted, the lower flourish of the three large dots above the Cauzac glyph runs around from the left and therefore its free end is to the rear of the head, instead of to the front. If this is a glyph, perhaps a desire not to change it accounts for an asymmetrical arrangement





Canac  
 No of Pts:  
 (twice) = 7;  
 me = 9

Above 3 rings  
 or circles



Below: Canac  
 Elements:

7 dots hanging  
 from circle.

9 dots on periphery  
 of double half circle  
 enclosing cross-  
 hatched center.

3 dots under eye-rim  
 at front (both sides)

Canac element  
 in left eyes:  
 8 or 9 ring with  
 11 dots;  
 cross-hatched  
 center.

Same in right  
 eyes, though  
 more eroded  
 (11 dots) in  
 each eye.

long enough for  
 two, but if so,  
 lower line  
 was much  
 shallower than  
 others & has  
 eroded to an  
 flat long one  
 - don't believe it.



Limfels

Lintel 1(?) S. Group, Captains - Str. XXIII

Glyphs - main only.  
 width 76075 (left col. 8)  
 Depth - 07 to 075  
 7 to design is not accurately squared,  
 & the glyph sizes vary within .01  
 Lower to glyphs slightly larger -  
 Central one, center C. - A. .083, w. .09

Top of staff is too thin ends of handle.

Figure is to scale 8-in length, +  
 'important points'

Thickness: .18, 1, all over, but  
 considerably thicker towards center

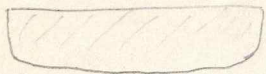
Morically "rounded on both sides, + all  
 corners.

Each top, all sides recede from the  
 face (not so #2). 16

in sections.  
 top to bot.



Sides .10

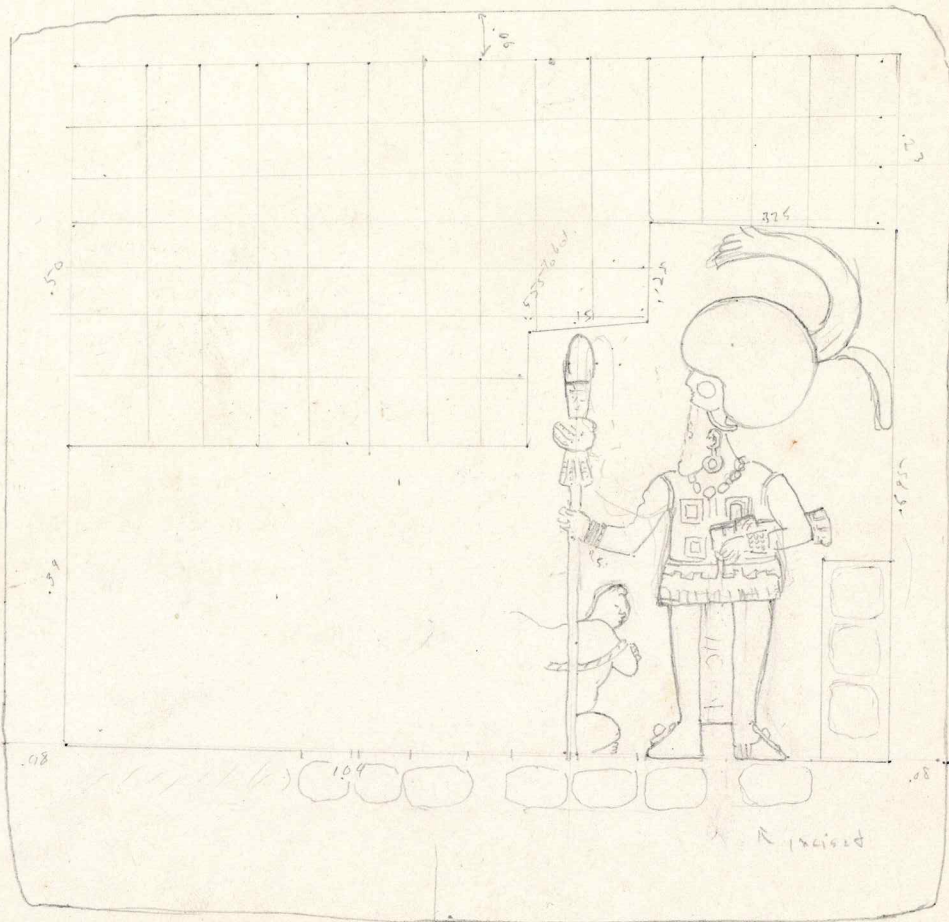


Relief: .025 to .03 (figures x)

.05 - glyphs.

Whatever he carries appears  
 a fabrication

45  
 20  
 16  
 79



1931  
 Str R-5

Morley&s notes (from copy by J.A.M.)

L.S. 9.15.18.3.13 5 Ben 16 Chen (month at E2)

Sup. Series: B13 - G (remainder of 1 after dividing by 9)  
 C1 F (meaning unknown)  
 DL E (coef. lf 9 (meaning 29 days)  
 C2 C (coef. missing - l.e. moon age 1 or in such)  
 D2 X meaning unknown  
 E1 B " "  
 F1 A (coef. of 10)

9.15.18.3.13 5 Ben 16 Chen Moon = 9 days (record corrected)

L1 2

K2-L2 9.15.18.3.15 7 Men 18 Chen Moon = 11 days per record.

S1-T1 8.8.2. =  $103 \frac{41}{2953}$  revolutions

U1-V1 9.16. 6.11.17 7 Caban 0 Pax Moon = 11 days. " "

U4 3

V4-U5 9.16. 6.12. 0 10 Ahau 3 Pax Moon = 14 days " "

Guthe - letter to J.A.M., Dec.4, 1931

" . . the glyph D-E

~~The inscription~~ . . does not fit my theory. The figure should be 10 instead of the 9 it is. The reason for the confusion in the reading is that the computations bases on Teeple's interpretations of Glyph C indicate that the glyph record should read 9-D. ~~This means that the inscription~~ The inscription unmistakably reads 9-E, and Glyph D is absent. This means that according to the inscription, the age of the moon was 29 days, whereas computations show it should be only 9 days. I am enclosing a set of computations tying into two other initial series, the data of which are taken from Teeple's Table 3, which Morley tells me is correct. . . the point is the error is on the part of the scribe and not on the part of the archeologists who read the inscription. Such an error was common at Yaxchilan, as you will see by referring to Teeple's article in the Anthropologist, Vol. 27, 1st paragraph on page 113. For your own peace of mind I suggest you ask Morley whether or not this glyph is undoubtedly Glyph E, as I have identified it. "

The Table of Computations.

1407591	1407591	- beginning of lunar month	
	<u>9</u>	days add	
	1407600	- 9.15.10.0.0 - I.S., Stela 10	1407600
		(Glyphs D-E record 9 days	
		Add 8.3.13	<u>2953</u>
	<u>2953</u>	Add 100 lunar months	
1410544	<del>1410544</del>	(100 lunations are 2953.05 days)	
	1410544	- beginning of another lunar month	
	<u>9</u>	days add	
	1410553	- 9.15.18.3.13 - I.S. on Lintel 3	1410553
		(record shows glyph E with number	
		9, meaning 29 days, and Glyph D	
		is missing. The necessary cor-	
		rection would be to substitute	
		gly h D for E in the record.	
		Add 16.14.7	<u>6047</u>
<del>60</del> 6055		Add 205 lunations (6053.77 days)	
1416599	1416599	- Beginning of another lunar	
	<u>1</u>	month	
		day add	
	1416600	- 9.16.15.0.0 - I.S. Stela 16	1416600
		(Glyphs D-E record 1 day	

It is quite clear from this computation that if the record on Lintel 3 be used exactly as .. carved .. age of the moon would be 20 days greater than we would expect in the light of Teeple's translation of the Glyph D\*E record. Either Teeple's translation is wrong, or the record on the lintel is wrong. . . Similar errors in the glyph D\*E record were made five times at Yaxchilan . . .

J.A.M. -> "Morley thinks E was used deliberately in place of P - they did not differ much."

Gregxdkkx9

Lintel 3: 9.16.10.0.0 (dedication acc. to Morley).

Greg. Date: 9.16.0.0.0 - May 8, 751 (Thompson)

Add 10.0.0. (3600 days - 9 years of 365 days plus 315 days).

Add 9 years & 315 days less leap days in 752, 756 & 760; (i.e. 312 days) to May 8, 760.

May 8 to 31	- 23	(760)	23 (757)	Rounded: 9.16.6.12.0 10 ahau 3 Pax. (Pac 2, 757 - 9.A.M.)
June	30		30	9.16.0.0.0 - May 8, 751
July	31		31	6.12.0 (2400 days - 6 years (365d) 210 days
August	31		31	Add 6 years + 210 days less leap days for 752+756 (6 years
September	30		30	+ 208 days.
October	31		31	Latest date on monument = Pac 2, 757
November	30		30	
December	31		206	
January	31	(761)	208	disc. 757
February	28			
March	16	761		dedication
	312			761 - date of Lintel 3 in Gregorian calendar. According to Morley.

Throne of Str. XLVI: 9.17.15.0.0 (Morley reading)

9.17.0.0.0 (Jan. 24, 771 (Thompson))

Add 15.0.0. (5400 days - 14 years of 365 days plus 290 days)

Add 14 years and 290 days less leap days for 772, 776, 780, & 784, i.e. 286 days.

Jan. 24 to 31 - 7 (785 - 771 plus 14)

February 28

March 31

April 30

May 31

June 30

July 31

August 31

September 30

October 31

November 6, 785 - date of Throne in Gregorian Calendar. checked:

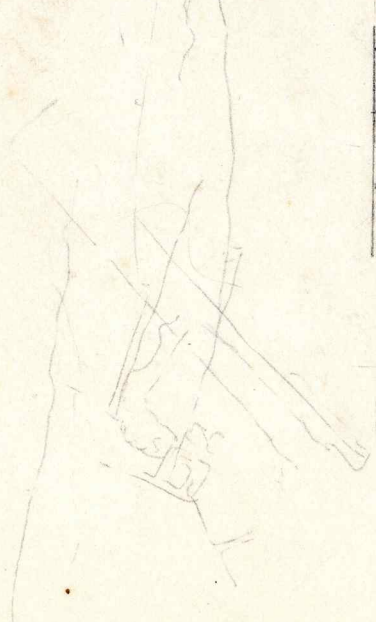
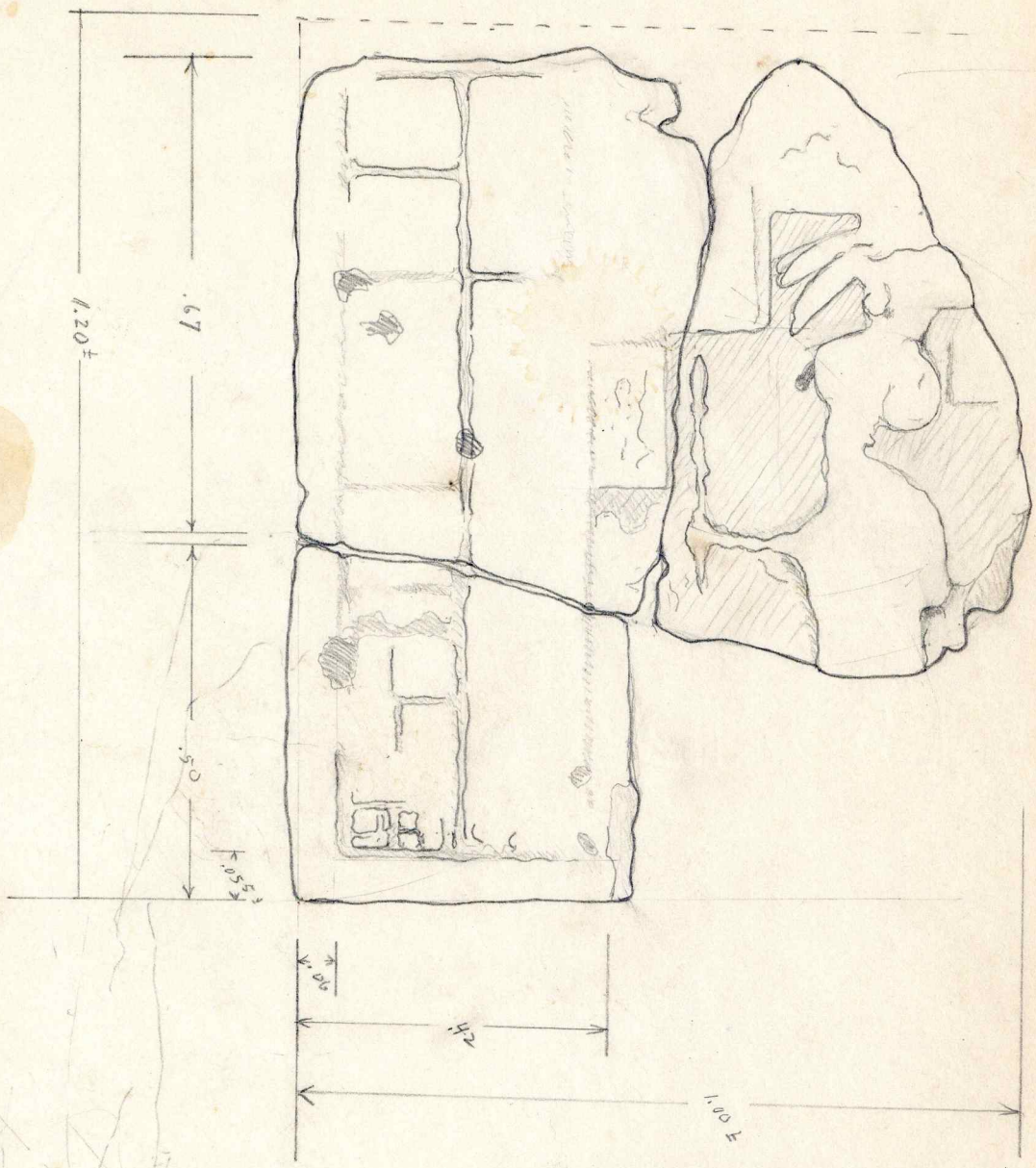
286

add 5.0.0 (1800 days) and you get Oct 790 which checks (Thompson's Jan. 24, 771? 9.18.0.0.0)

Lintel 12: October 17. 514. A.D.

30/12/57  
 120  
 1900  
 Chief: I wish you would check these. I think my method is clear.  
 altar 3 - 9.17.0.0.0 - June 28, 810  
 altar 4 - 10.0.0.0.0 - Mar 16, 830

LS Lintel 5 24  
5/6/31 Lintel 5, 1931  
Acropolis, "W" Temple  
1:10  
Thickness: .115 to .15. 26  
20 dia h 26



# Humor in Indian's Stone Carving Intrigues Scientists

## Satire Shows Speech Making in Maya Land

Copyright, 1936, by Science Service  
PHILADELPHIA, Aug. 00.—A masterpiece of ancient American art portrayed with a sense of humor!

This discovery from ruins of a Mayan Indian city in Guatemala is intriguing archaeologists, who call it a "delightful surprise."

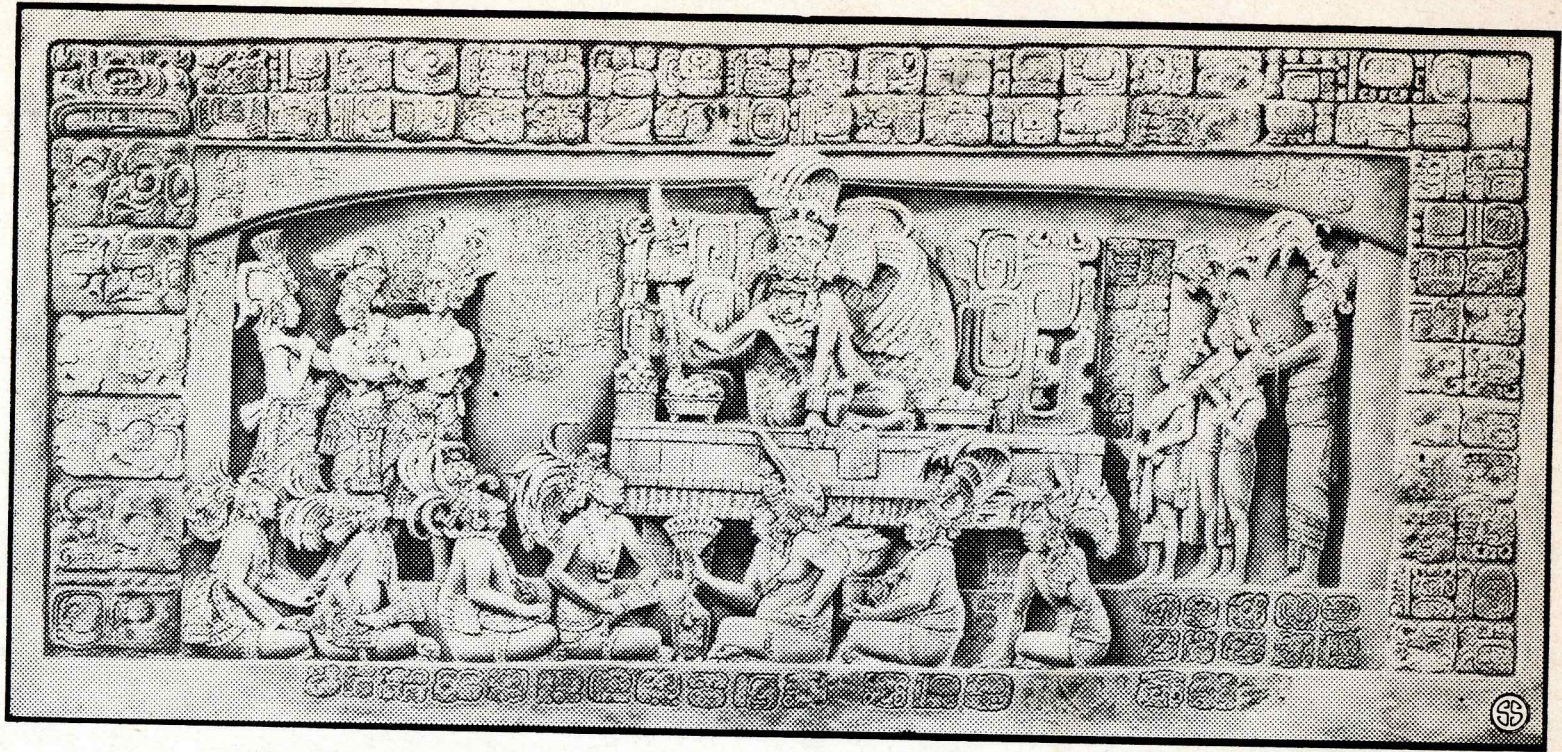
It appears that America's most highly civilized Indians, the Mayas, were not afraid to satirize themselves and their leaders as they looked in public meetings. Sculptors and painters usually pretend that important occasions go off smoothly, with everybody on his dignity. This Indian sculptor knew otherwise, and dared to play lightly with such a scene, even though his stone art was to adorn the doorway of a lovely and dignified temple.

As a result, modern America can see for itself what it might have suspected, that American audiences over a thousand years ago included the whisperers, the man who pokes the fellow in front, the speaker who mumbles and turns his head. They are all there, portrayed by an unknown sculptor in a scene that some critics have pronounced the finest known specimen of Mayan art in stone.

When the stone lintel was discovered at the ruins of Piedras Negras by an expedition of the University Museum of the University of Pennsylvania, the carving was badly worn and damaged, but its beauty and importance were evident. Six dates on the lintel in Mayan hieroglyphics were read by Dr. J. Alden Mason of the expedition, and none was later than Dec. 2, 757 A. D.

Now, an attempt to reconstruct the sculpture has been made, by extending in a drawing the broken off lines of human figures to show

(Copyright, 1936, by Science Service, Inc.—Printed in U. S. A.)



One ancient Mayan chief, at least, ruled without dictatorship, as the above stone carving illustrates. Although for use over the doorway of a temple the sculptor satirized the audience of high officials listening to their chief. The man who whispers, the one who pokes the man in front of him, the neck-stretcher, and the man who can't quite hear, are all there. Some critics have called this work the "finest known specimen of Mayan art in stone."

Science Service photo

what the Indian group was doing in the picture. Marred as it is, the scene retains many cues to poses and costumes that an expert eye can visualize in their original complete state.

Miss M. Louise Baker, an artist with long experience in archaeological art, was asked to work out the problem.

Presenting her drawing, now finished, in the museum's bulletin, Miss Baker vividly points out amusing touches in the Indian's work.

"Two of the trio," she writes, referring first to the left hand group, "forgetful of the occasion, are entirely absorbed in their own argument, while the third, indig-

nantly bracing himself upon outspread feet, gives a vicious bump with his hip (breaking his own obsequious pose for the moment), demanding attention.

"The seated features are very human in manner and detail. The left dignitary gently pokes the friend in front to ask what it is all about. The friend, willing to accommodate, vainly tries to peer over the intervening mass of feathers, bracing himself on his foot, in his effort to see—a taut neckline giving the cue.

"The next man complacently toys with his tassel, his sleek round body oozing contentment. The fourth in line is a lean, capable young man, to whom the chief

is evidently directing his words and attention. The fifth, the patriarch of the row, has slumped in the shadow of his master, his fan arrested in mid-air. The sixth, holding his vase upon his knee, absent-mindedly fingers his beads.

"The last man, and the only one whose face was not completely destroyed, has lost interest after a fruitless attempt to hear and his hand has probably dropped from cupping his ear to toying with his ear-plug.

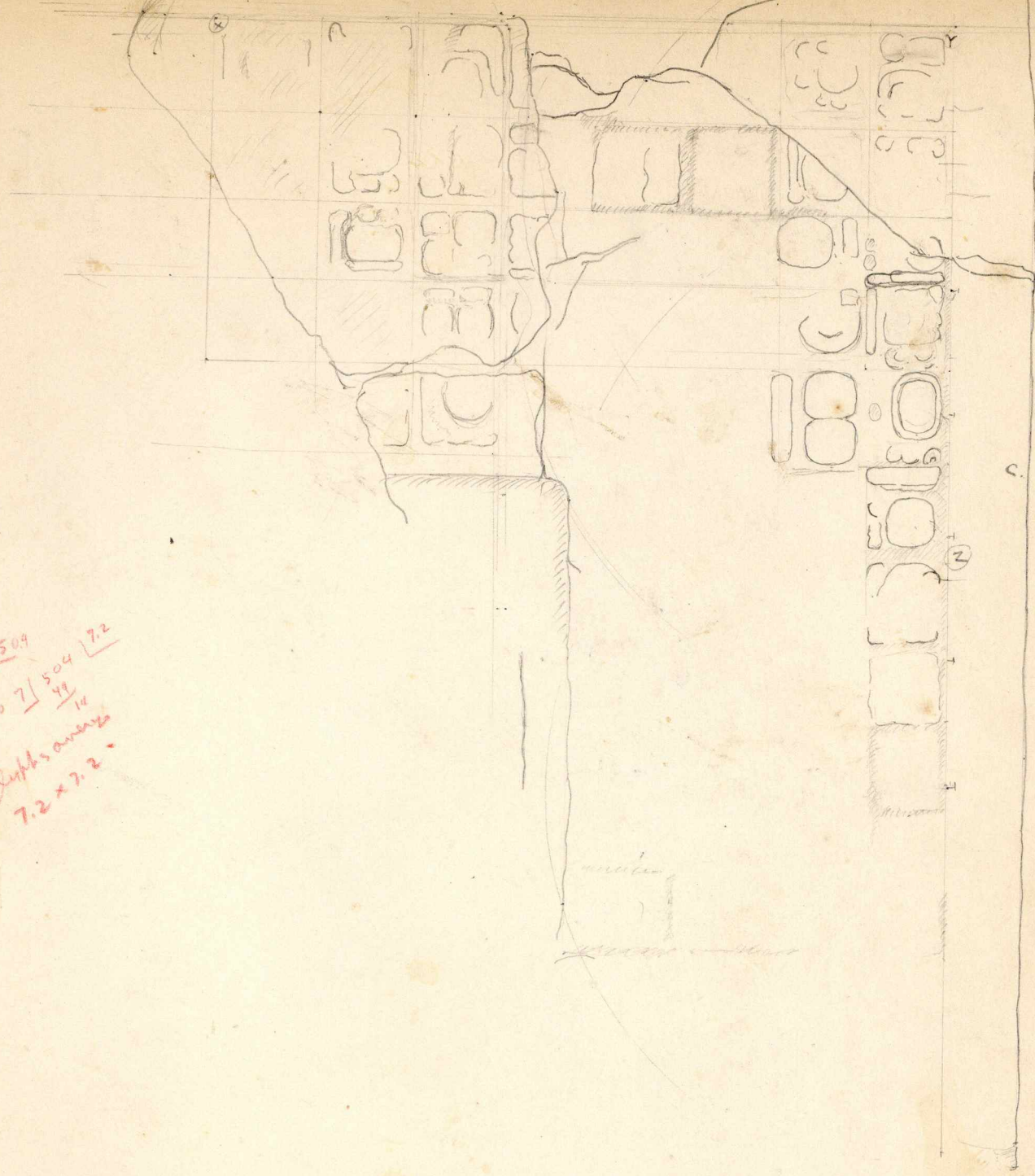
"The group on the right was the most difficult. An attachment for a foot was finally discovered, proving that four figures instead of three were filling the niche. The comparative height of knees

gave evidence that two boys, a youth, and a grown attendant comprised the party. Anatomically, it is impossible to group them otherwise."

The lintel is of buff-colored limestone, 24 by 49 inches. The poses of the figures, which have been called by Dr. Mason "Greek in quality," are praised by Miss Baker. The clothing, and the objects held by the Indians, are so exquisitely shown in details that they add to modern knowledge of the ancient Mayan civilization. Even the fingernails on the hand of the chief are perfectly shown in the original, which Miss Baker declares "must be seen to be appreciated."

SCIENCE NEWS LETTER — 1936  
(Aug 10-16?)

Lintel  
5  
LS



$$\begin{array}{r} 2 \overline{) 102} \quad 504 \\ \underline{10} \phantom{0} \phantom{0} \phantom{0} \\ 20 \phantom{0} \phantom{0} \phantom{0} \\ \underline{40} \phantom{0} \phantom{0} \phantom{0} \\ 60 \phantom{0} \phantom{0} \phantom{0} \\ \underline{80} \phantom{0} \phantom{0} \phantom{0} \\ 20 \phantom{0} \phantom{0} \phantom{0} \\ \underline{40} \phantom{0} \phantom{0} \phantom{0} \\ 0 \phantom{0} \phantom{0} \phantom{0} \end{array}$$
  
 Gluebs average  
 7.2 x 7.2

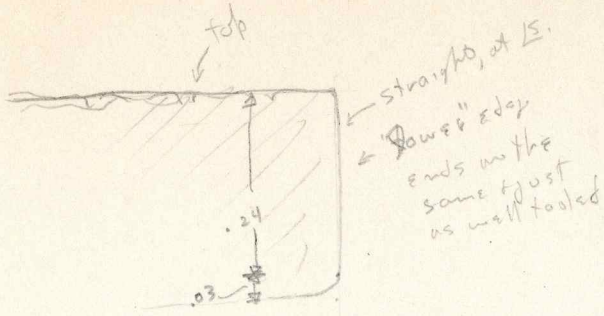
$$\begin{array}{r} 2 \overline{) 874} \\ \underline{4} \phantom{0} \phantom{0} \\ 10 \phantom{0} \phantom{0} \\ \underline{20} \phantom{0} \phantom{0} \\ 0 \phantom{0} \phantom{0} \\ \underline{0} \phantom{0} \phantom{0} \\ 0 \phantom{0} \phantom{0} \end{array}$$
  

$$\begin{array}{r} 6 \overline{) 435} \quad 7.2 \\ \underline{36} \phantom{0} \phantom{0} \\ 75 \phantom{0} \phantom{0} \\ \underline{72} \phantom{0} \phantom{0} \\ 30 \phantom{0} \phantom{0} \\ \underline{30} \phantom{0} \phantom{0} \\ 0 \phantom{0} \phantom{0} \end{array}$$

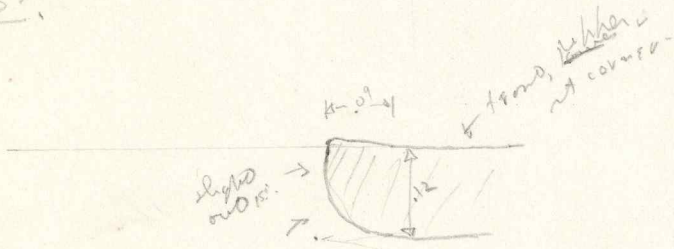
Lintel 5  
 Scale 1:100  
 (.01 = 100)

Limits Section Piedras Negras (1932)

Limit 7:

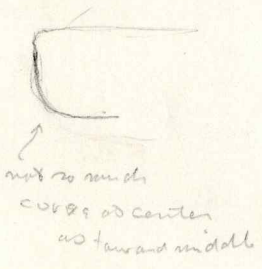


Limit 5:



Bottom edge - not clear except at lower corner; which is rounded off a bit  
 Top edge - thin, badly broken, and clear.

Limit 8



Same as lower + top side  
 Top edge is eroded?



Measurements of Lintel six, dictated by  
Dr. Mason from his typewritten extract of  
original field notes:

Thickness - 9 to 10 cms.

Length - 1.34 meters

Breadth - 1.24 "

Desing - about 50 cms in diamter.

5/21 (Sunday)  
1936

Lintel # 7

Thickness:

About .27 all over

Sides rounded, top destroyed, the rounding

no more in absolute than .25 - straight sides found to  $.24 \pm$

Reliefs:

Small glyphs: .005 ±

Initials: .008 ±

Main figures: .003 ± less.

*.03?*

Reliefs under huts about same as Initial Series

if high reliefs only where you can cut in for it.

The loose slab:

huts 23 glyphs same size as lower right.



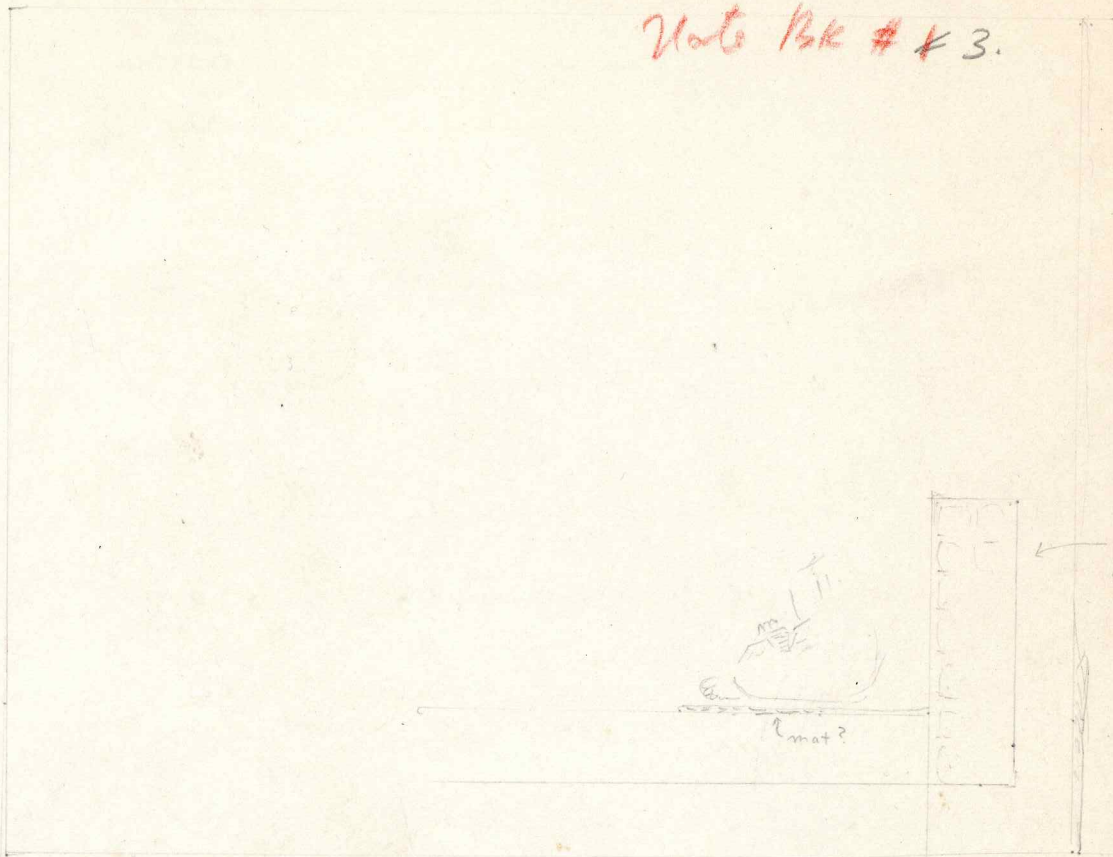
checks about with center piece.

1.115 based on size of glyphs in boat.

Return to LS

Note BK # 3.

76  
27  
085  
115



1.115 based on size of glyphs in boat.

(+ see sheet in bk so dimensions "Lintel Sections" following.)

Lintel 7

Scale drawing is missing or mistitled.

See sheet for another fragments found later (1933?) (MSS # 12, in MSS Series)

LIBRARY DIRECTOR  
UNIVERSITY OF PENNSYLVANIA

Lintel #7 (Mosms 151)

Inscr. pt. base, <sup>new</sup> ~~old~~

THE UNIVERSITY OF PENNSYLVANIA  
MUSEUM OF AMERICAN EXPEDITION  
PHILADELPHIA  
DR. ALGER HAYSON

Return to LS  
H. B. K. #1



PHILADELPHIA  
UNIVERSITY OF PENNSYLVANIA  
THE UNIVERSITY MUSEUM

ALGER HAYSON  
DIRECTOR

Lintel 7

Jhu

$$\begin{array}{r} 9.7 = 25.07 \\ \frac{1}{9.8} = 74.088 \end{array}$$

Dew

$$\sqrt{7.50} \quad 1.47$$

- 1A-2B l.g. (6 variant)
- 3A-4B 9
- 5A-6B 8
- 7A-8B 8
- (9A-10B) (0)
- (11A-12B) (11)
- 13A B chuen
- 13B (G)
- 14A (F)
- 14B (DE)
- 15A 3C (resting on dot in space available)
- 15B B
- 16A X (form for 250 3C)
- 16B (1440)

$$\begin{array}{r} 5 + 3 = 1086 \\ \frac{11}{1086000} \\ 1669.098 \\ \hline 17902 \\ \text{chy} \end{array}$$

X6-K 7h (9.12.5.0.0)	3 Aha 3 Xu	25.91	
X8 3 Xu	132 Hotun	225.00	
X-H-	S. Sanna list. 9.12.5.	250.91	
X-14-X15	11.5		
Y16-X-17 (9.12.5.11.5)	7 (Chiccha) 8 Rayob	14.67	

			250.91
			236.24
			14.67

			59.061
9			4
12			236.244
5			59.061
11			3
5			177.183
			2
			354.366
			3
			1063.698

Patum =

$$\begin{array}{r} 320.000 \\ 354.366 \\ \hline 5.634 \\ \times 20 \\ \hline 112.680 \\ 88.592 \\ \hline 4 \quad 24.088 \quad 6.022 \\ \hline 00 \end{array}$$

Mutts from H. Schmidt Berlin  
 Ms. read March 1952. (Kod = his  
 data)

	A	B
1	v. tnlo	
2	Jg	
3	9	
4		
5	8	
6		
7		
8	8	
9	(a)	
10		
11	(11)	
12		
13	8 chuen	
14	F	D/E?
15	3C	B
16	X+X 2x 3C (14) 10	
17	A?	(14) 10
18		
19		

chuen best  
 7 (Berlin)  
 Eased to  
 40 lines on record.

(J.S. - 9.8.8. (0). (11) 8 chuen (14 Uo)  
 ( 9.12.8.0. 0) 3 Ahau 3 XUP  
 11. 5  
 Y14-X-15  
 Y16-X-17 (9.12.5.11. 5) 7 chichen 8 Kayob.  
 OK. Same, same.

(Thompson. No 39, b r q, g r b 9.14.5.3.0)

19 Uo  
 W-5-216  
 Berlin - card phone  
 word for J.S.

Note: wrote Berlin: No 3C for 9. 8 & 0. 11  
 agrees with University - caused by  
 chance - or 2 with a filler?

Frags I } w-5-111  
 J } -95

14 Uo should be in B-17.

	V	W	X	Y
1				
2				
3				
4				
5				
6			3 Ahau 3 XUP	
7			Holow 5	
8				
9				
10				
11				
12				
13				
14			S.S. On 11. 5Kms	
15			11 Chids	
16			7 chich	
17			8 Kayob	
18				
19				

JEST - misprints  
 X14-X15 for Y14-X15  
 X16-X17 for Y16-X17

7 Ahau, Monkey  
 + JEST

Frags L  
 (W-5-79)  
 or  
 Thuan  
 (Berlin)  
 = X to  
 the bottom

Level 7

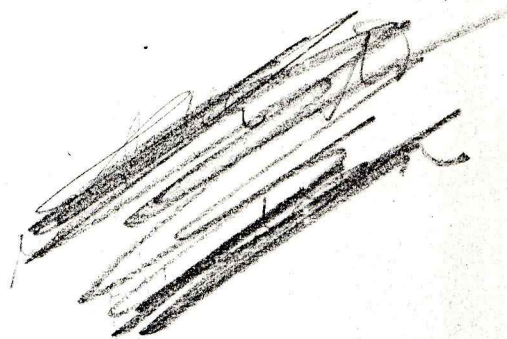
1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19

(100)  
10  
9  
9  
8  
0  
A

\_\_\_\_\_

IS: 9.8.8.(0).(0) 8 Chuen (14 Uo) 3C

X6-Y7 (9.12. 5. 0. 0) 3 Ahau 3 Xul  
X7 "5 hotun"  
X14 S.S. Intr. glyph  
Y14-X15 11. 5  
Y16-X17 (9.12. 5.11. 5) 7(Chuen)8 Kayab



10 Small Fragments,  
1 certainly others probably  
from Lintel 7.

(M.S.S. # 12.

w-5-60

76

78

79

95

110

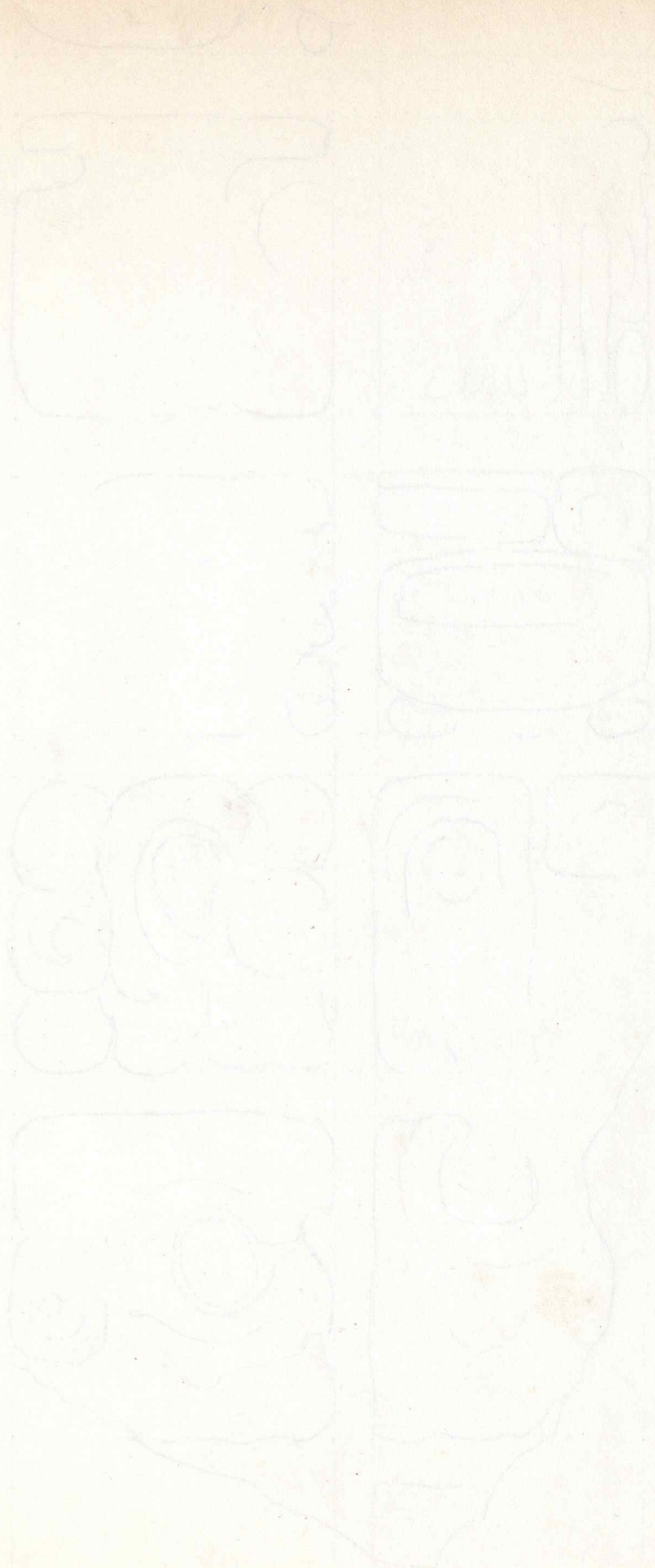
111

216

217

Siv K-5.

- M.S.S. # .12  
(Probably from  
Lintel 7)

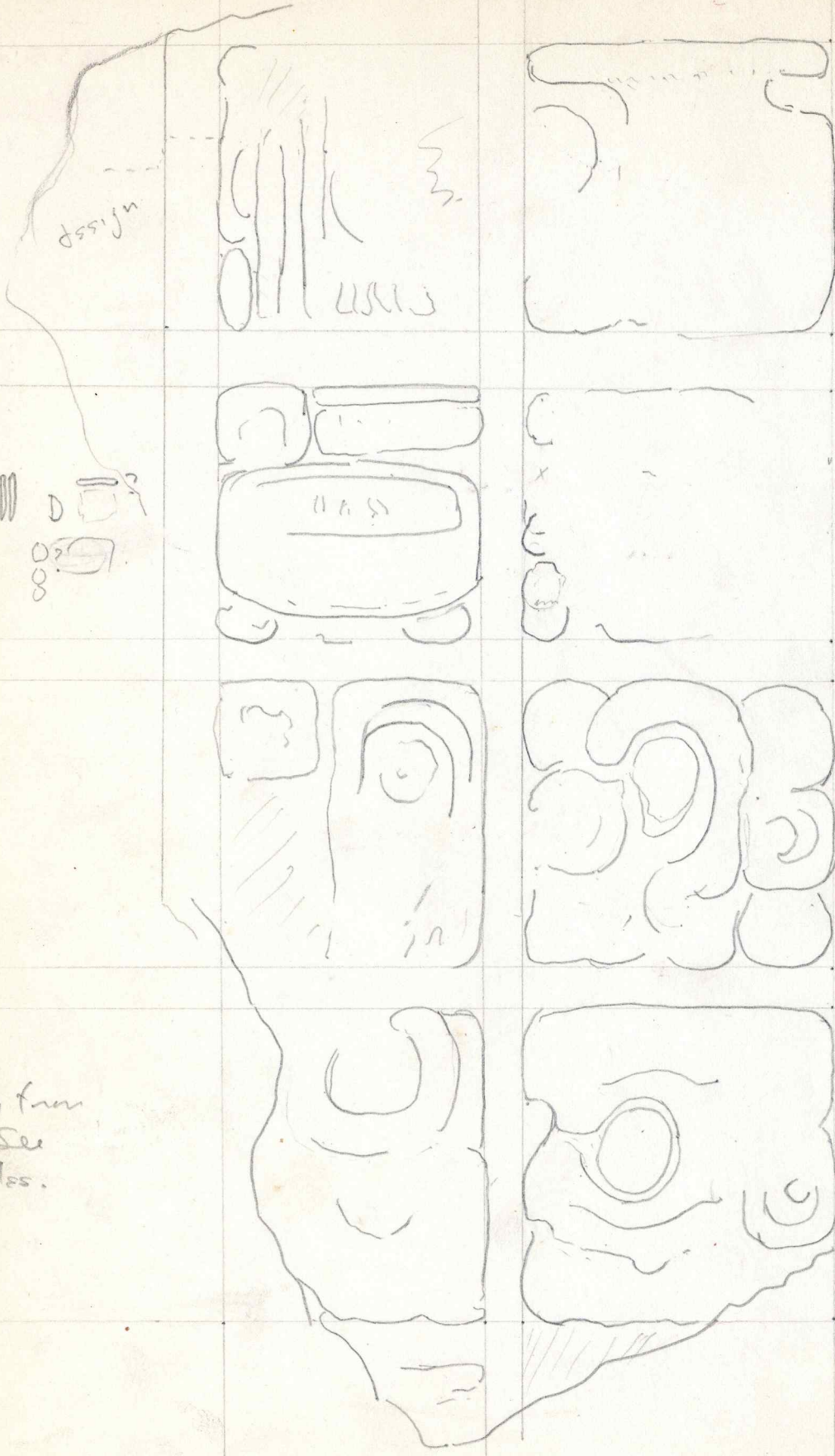


Architectural Drawings

Sigsbee

Sta K-5  
m 5512  
(Part of L-7)

A B  
C D  
E F  
G H  
I J

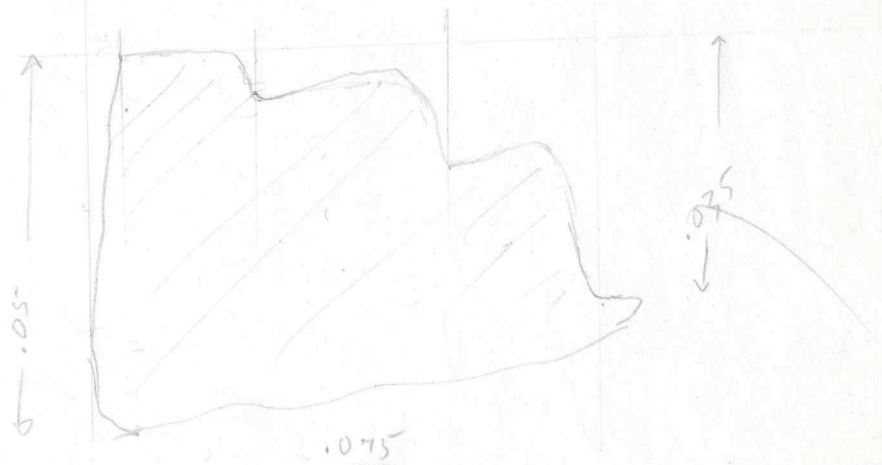
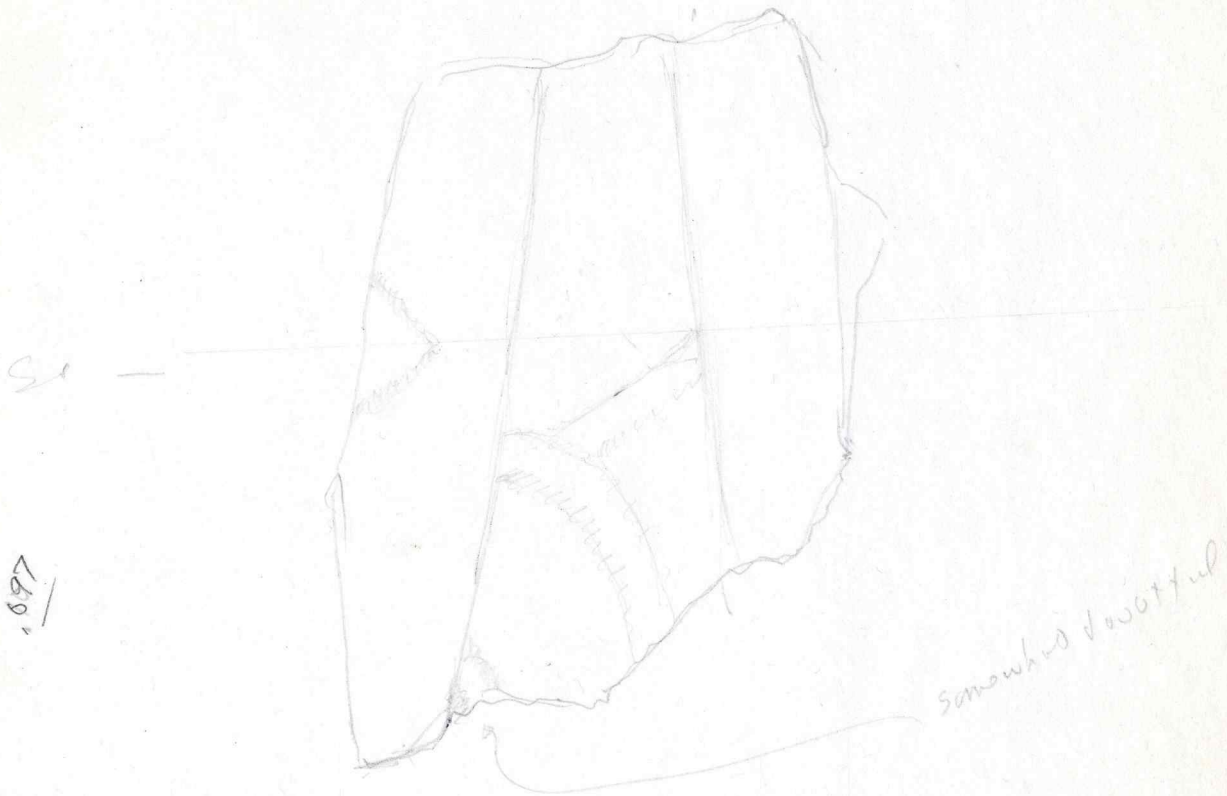


.085 to  
tooled edge  
Finer shell off  
.04 thick  
Same as similar  
frag. found with  
Lentel in 1932

C - probably  
E -  
D  
O  
O

Frag. probably from  
Lentel? See  
Photo notes.  
19.3

See Maloy, 1937 Pl. 126 a (smaller fragments)



PIEDRAS NEGRAS \_\_\_\_\_ 193 STR \_\_\_\_\_

OP. No. W-5-60 MUSEUM CAT. \_\_\_\_\_

SCALE 1:1 SEE PHOTO Nos. \_\_\_\_\_

REMARKS Sketch. Fragment - Part of Lintel 7?

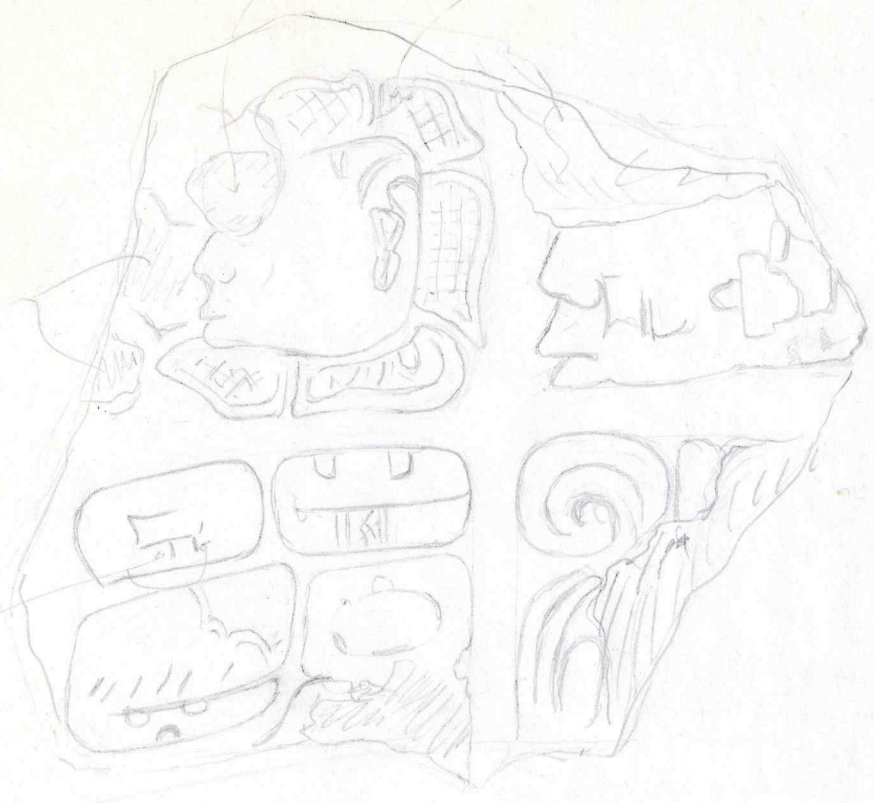
Probably Lintel 7

.102  
depression

split off

broken

scratches?

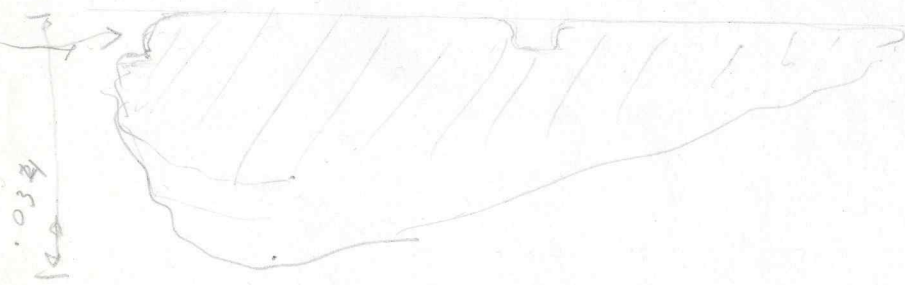


.092

glyph block

same as 10.05 wide, survives  
 .039 high  
 broken .0419 wide by .042  
 high (unless there was a  
 expansion) - without  
 counting spaces.

.05 wide



.034

PIEDRAS NEGRAS \_\_\_\_\_ 193 9 STR. K-5 \_\_\_\_\_

OP. No. W-5-76 MUSEUM CAT. \_\_\_\_\_

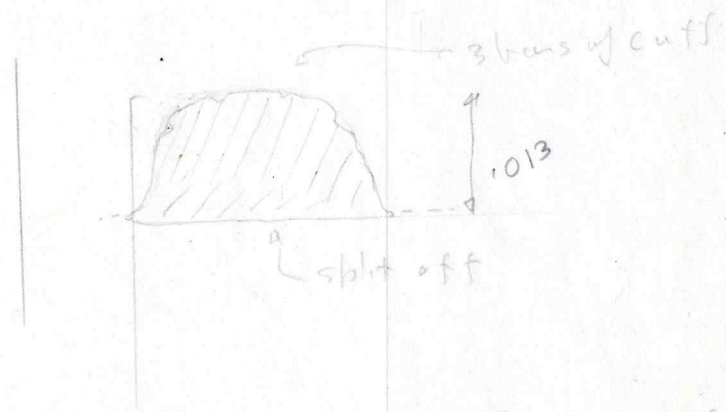
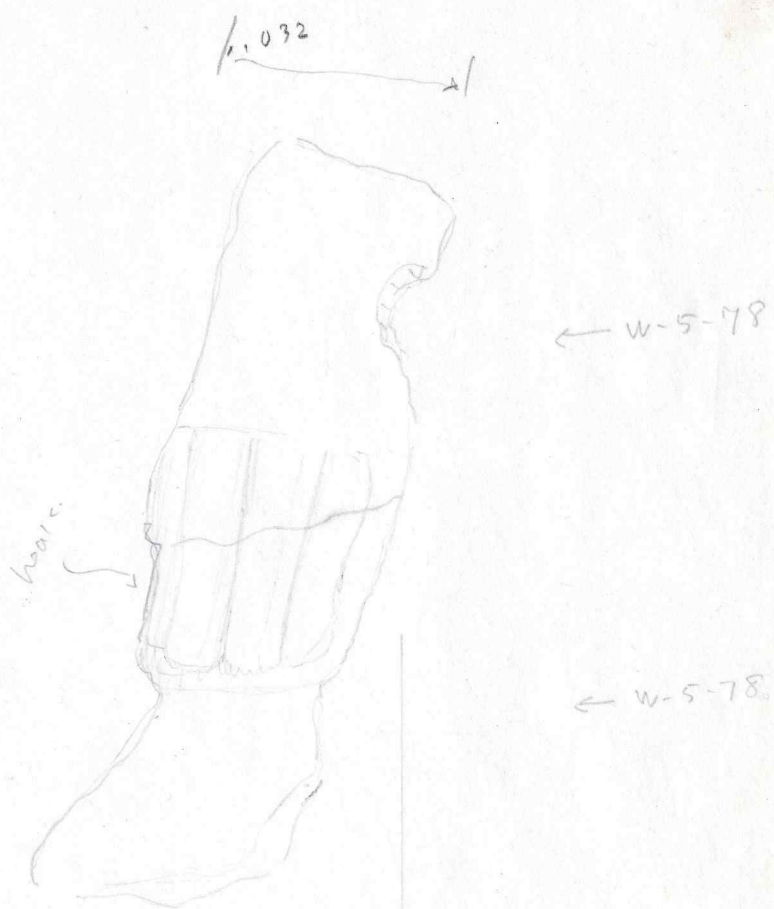
SCALE 1:1 SEE PHOTO Nos. \_\_\_\_\_

REMARKS Probably fragment of Lintel 7. \_\_\_\_\_

W.S.G. -LS

Lintel 7 (fitted,  
1939)

105



PIEDRAS NEGRAS June 1939 STR. K-5

OP. No. W-5-78 MUSEUM CAT. \_\_\_\_\_

SCALE 1:1 SEE PHOTO NOS \_\_\_\_\_

REMARKS 2 Pieces of arm + wrist with 3-bar cut fits Buddha figure of Lintel 7.

.1082

Glyph blocks, with end counting stones,

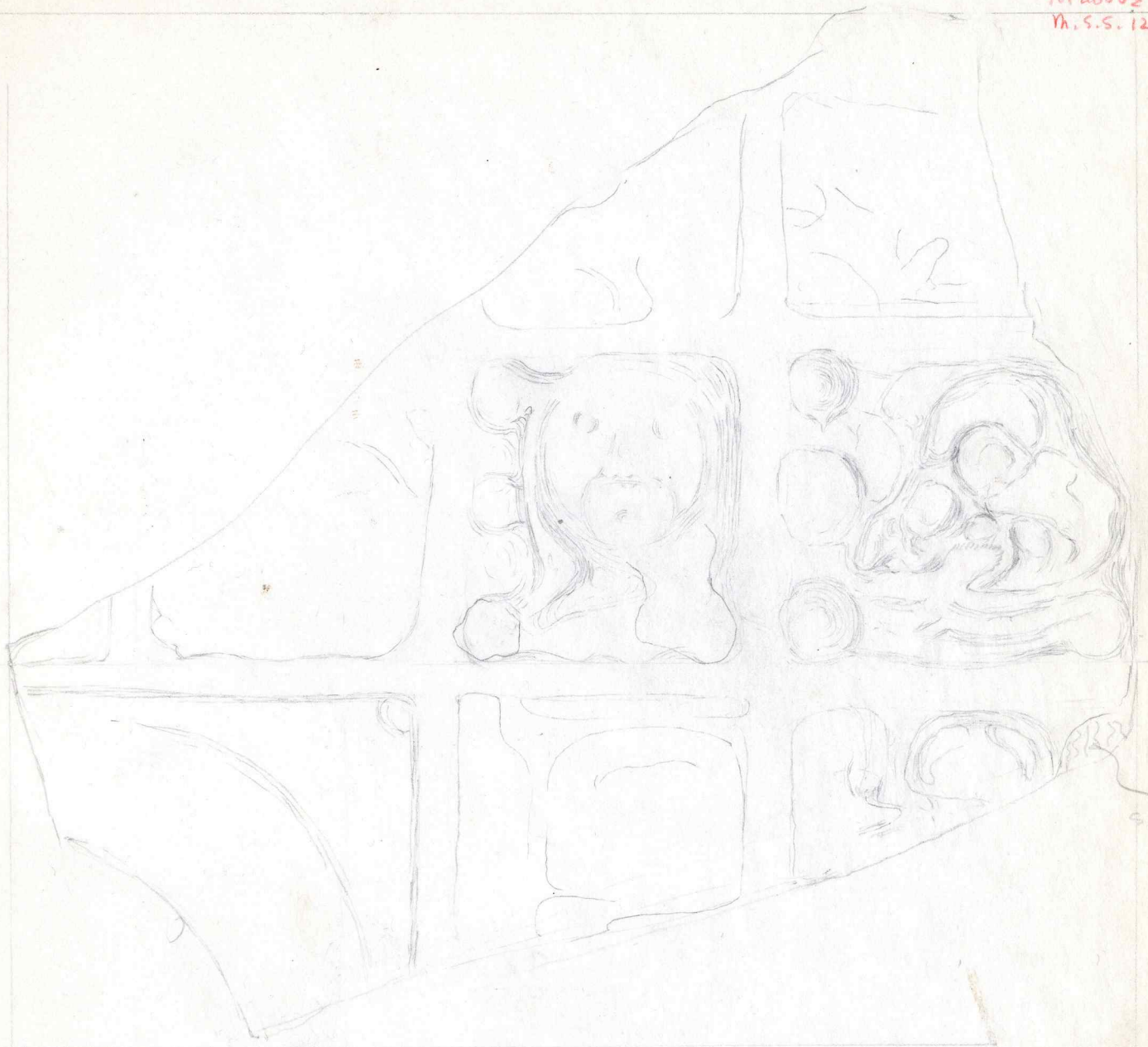
.042 high x .005

.054 " x .052

.045 " x .05

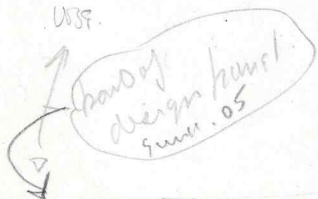
Probably  
Lintel 7

Probably would  
fit above  
M.S.S. 12.



Two central glyphs only completed, others much destroyed.

W.S.F.



max thick .043  
EO has placed off -  
now forms a thin slab

PIEDRAS NEGRAS \_\_\_\_\_ 1939 STR. K-5

OP. No. W-5-79 \_\_\_\_\_ MUSEUM CAT. \_\_\_\_\_

SCALE 1:1 \_\_\_\_\_ SEE PHOTO Nos. \_\_\_\_\_

REMARKS Probably fragment of Lintel 7. W.S.G.

.145

split  
off.

Probably Lintel 7

.16

Surviving part  
of glyph block  
.045; ditto of  
height of upper  
glyph .042 (without  
counting space.

.13



about .01



PIEDRAS NEGRAS June 1939 STRO K-5

OP. No. W-5-95 MUSEUM CAT. \_\_\_\_\_

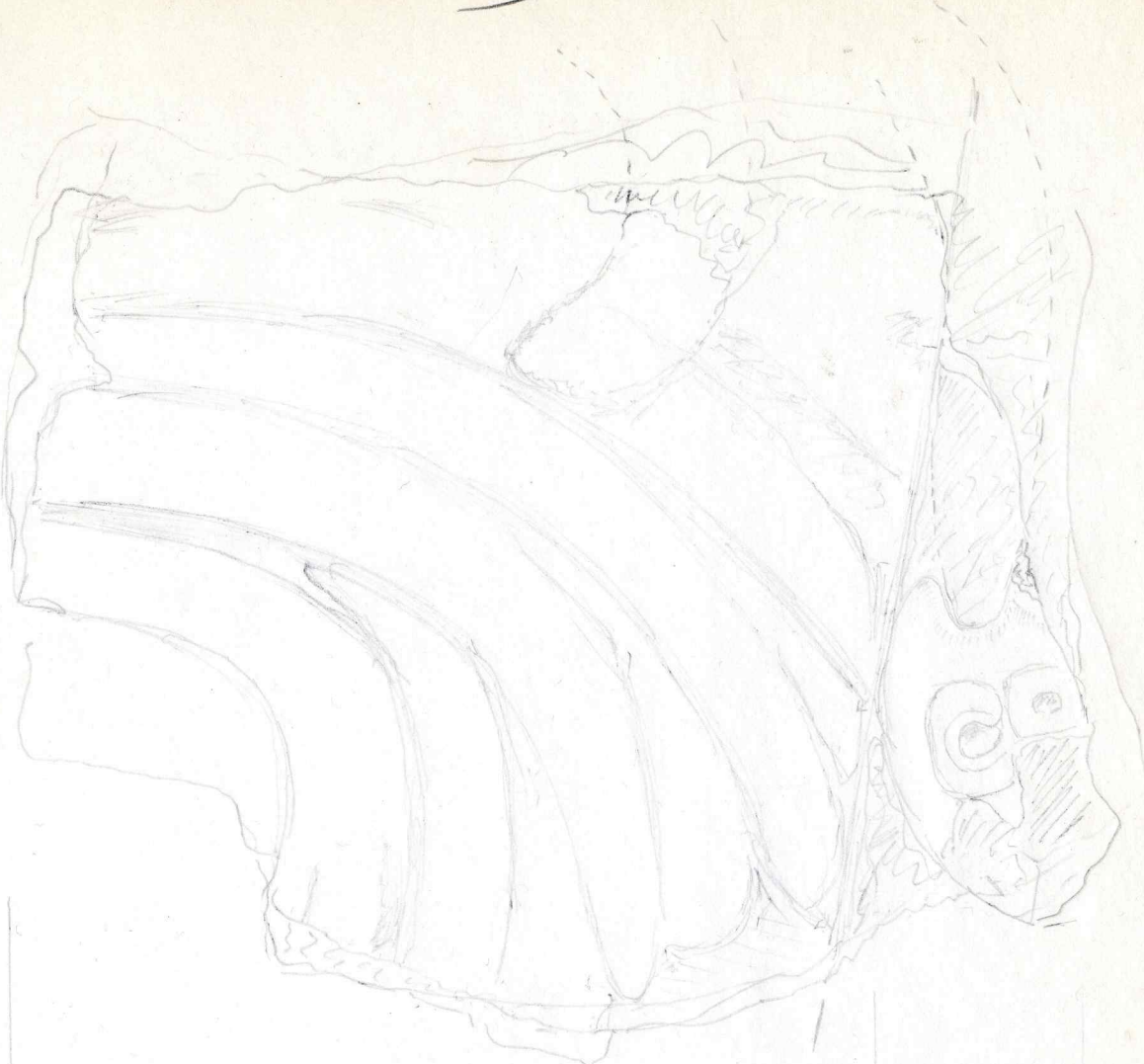
SCALE 1:1 SEE PHOTO Nos. \_\_\_\_\_

REMARKS Probably from Lintel 4

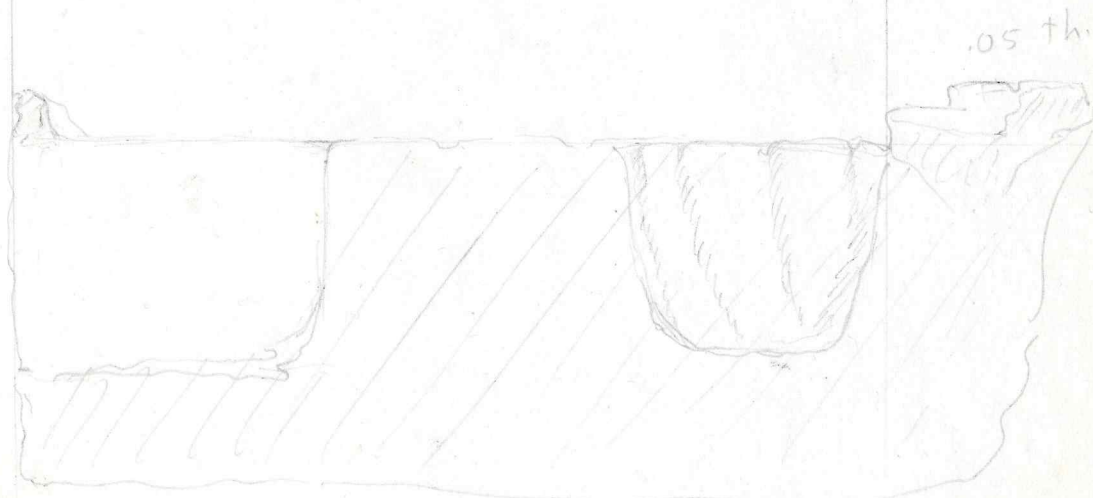
Probably Lintel 7.

.16

.12



.051  
 .03



.05 thick

.061  
 .054

PIEDRAS NEGRAS ..... 193<sup>9</sup> STR. K-5

OP. No. W-5-116 MUSEUM CAT. ....

SCALE 1:1 SEE PHOTO Nos. ....

REMARKS Sculpt. fragment (probably from Lintel 7)

Berlin block  
shows clearly  
room +  
remains of  
dots at base  
of beam

109

seems not  
badly eroded,  
in fact  
← gluh block .05 high  
x .052 (with  
counting space)

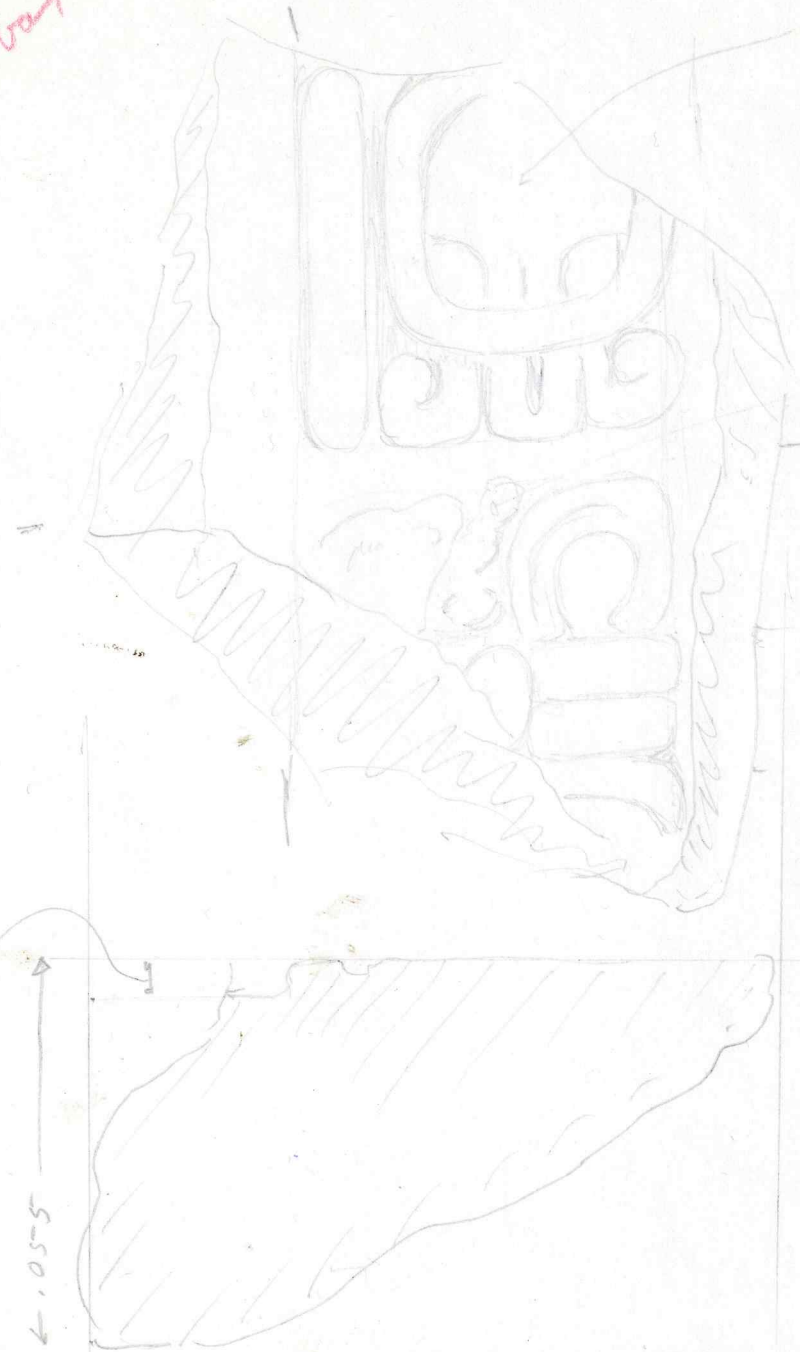
down from  
good round  
dots

← gluh block  
.055 wide x .05 high

.05

.05

← .055



PIEDRAS NEGRAS June 1939 STR. K-5

OP. No. W-5-111 MUSEUM CAT. \_\_\_\_\_

SCALE 1:1 SEE PHOTO Nos. \_\_\_\_\_

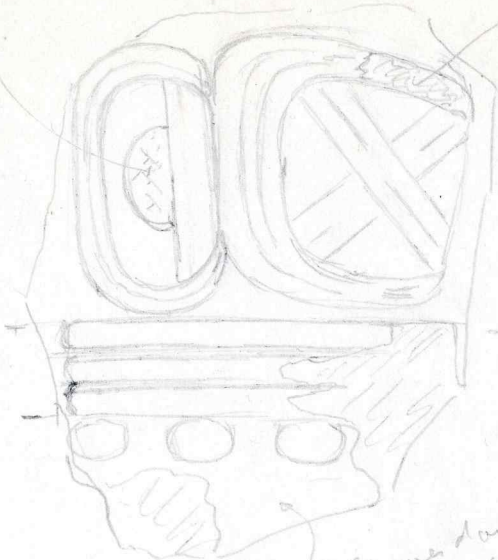
REMARKS Sculptured Limestone Fragment,  
probably from Lintel 7.

Probably Lintel 7

toothy  
cutting  
(cross hatching)

.06  
(glyph block .05)

broken

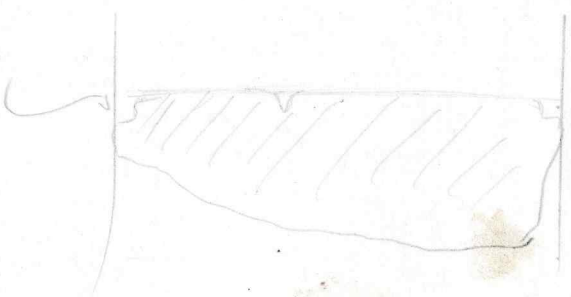


.07  
(glyph block .057)

For glyph blocks -  
without counting  
space between

Chipped down -  
may be broken  
also - the others  
are fresh hewn

.004



Mar 16.02

PIEDRAS NEGRAS ..... 1937 STR. K-5

OP. No. W-5-216 MUSEUM CAT. ....

SCALE 1:1 ..... SEE PHOTO Nos. ....

REMARKS Probably from Lintel #7 L.S. ....

.063



evolut. about .05 higher.

maxth. .022

.03

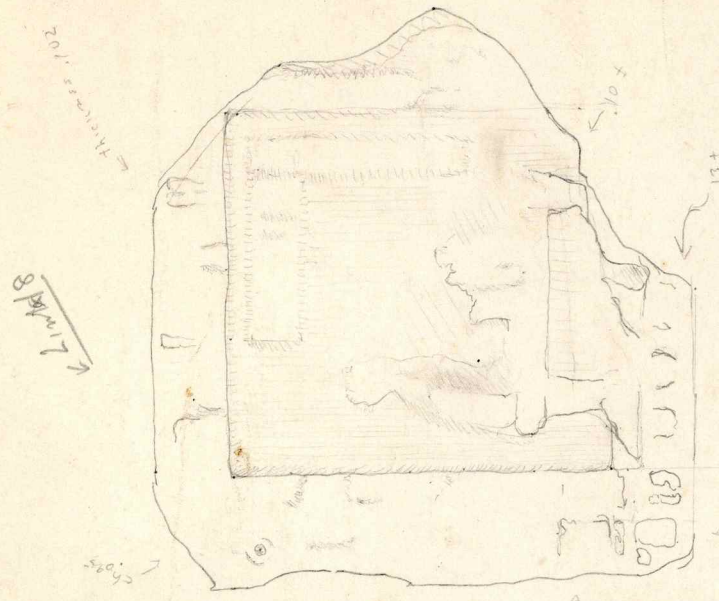
PIEDRAS NEGRAS Sumo 1939 STR. 1C-5

OP. No. W-5-217 MUSEUM CAT. \_\_\_\_\_

SCALE 1:1 SEE PHOTO Nos. \_\_\_\_\_

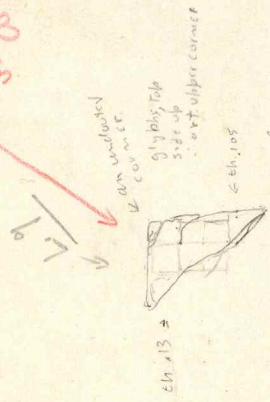
REMARKS Swab Frag. Probably from Lintel 7.

glyphs in L  
Seem to average  
around 5.2 wide  
x 9 high



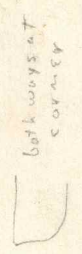
Scale 1:10  
(not noted in field, but could be anything else.)

glyphs kind  
like those  
seen in  
Crem. 25



It you turn it to make lower  
at corner, to put thin end of this  
fragment up & overlapping with  
next, must turn glyphs to rear  
It cannot be sited anywhere.  
All other possible pieces tried  
without success

Founded at base like #15.



Pillar  
1:200  
(0.05=1.00)  
Lintel, tab up.  
Pillar  
Six pillars to this side  
" (or) other (blogs)

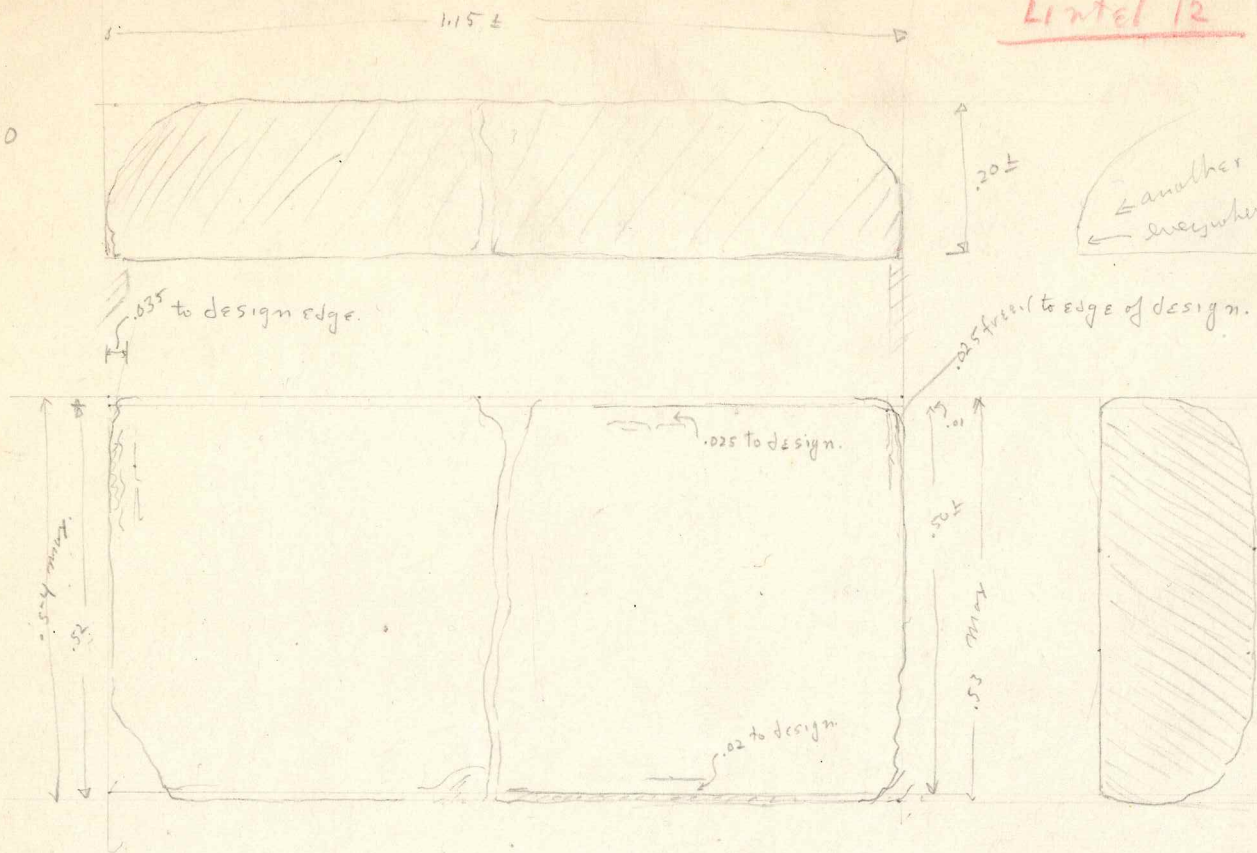
Probably much longer →  
On margin below altar,  
looks more like glyphs than figures.  
Certainly glyphs left margin at bottom.  
Probably initial series above.  
Very likely glyphs upper margin.  
Note thicknesses - base is fairly smooth  
align. - thicker at bottom for relief figures.

max depth - 7.1  
" length base - 76  
thickness - 15 at bottom only

Depth of relief base - 0.15 ±  
Figure 2 (left)

Lintel 12

Scale 1:10



Left panel 3 kneeling figures in tall headdresses

Rt panel 1 standing figure, elaborately dressed, probably with kneeling or small scale figure behind.

Double col. glyphs in center, at left, right 2a

Note the curved sides; here the corners are rounded too & there is no carinated effect.

" how similar the sections are to those of the 'ball court' altars - esp with known round altars when drawn.  
- the ball court stones were imbedded in the floor

" The extreme narrowness of ~~the~~ margins - same as sides ±.

NB Re-examine Lintel 7 - don't believe it has this edge  
stone of str. ~~VI~~

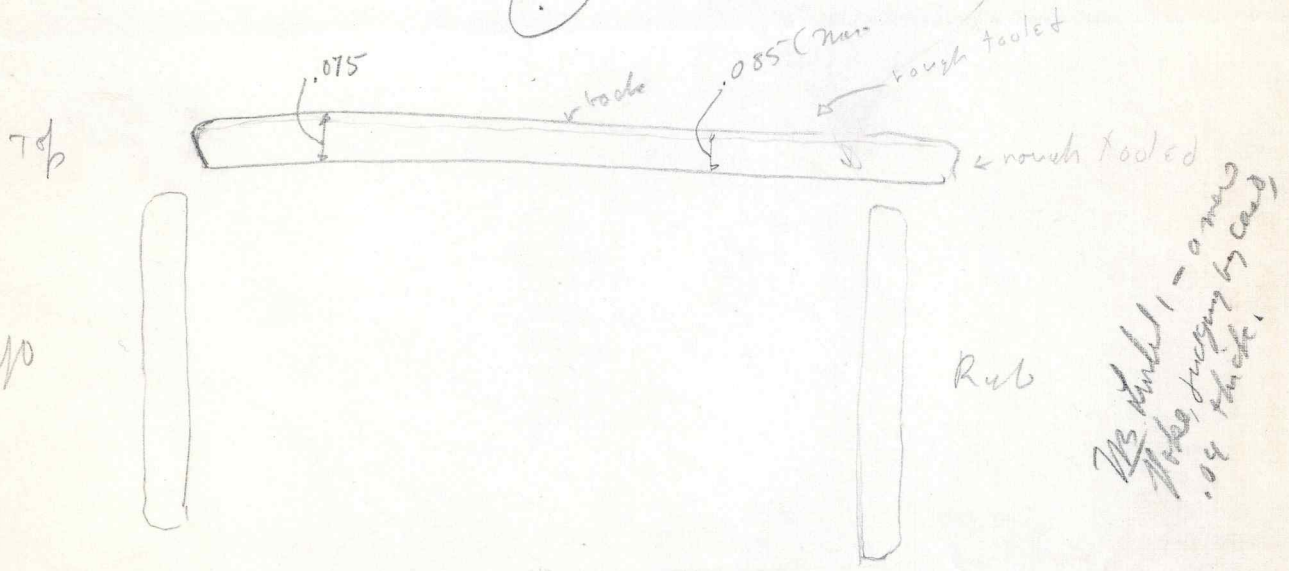
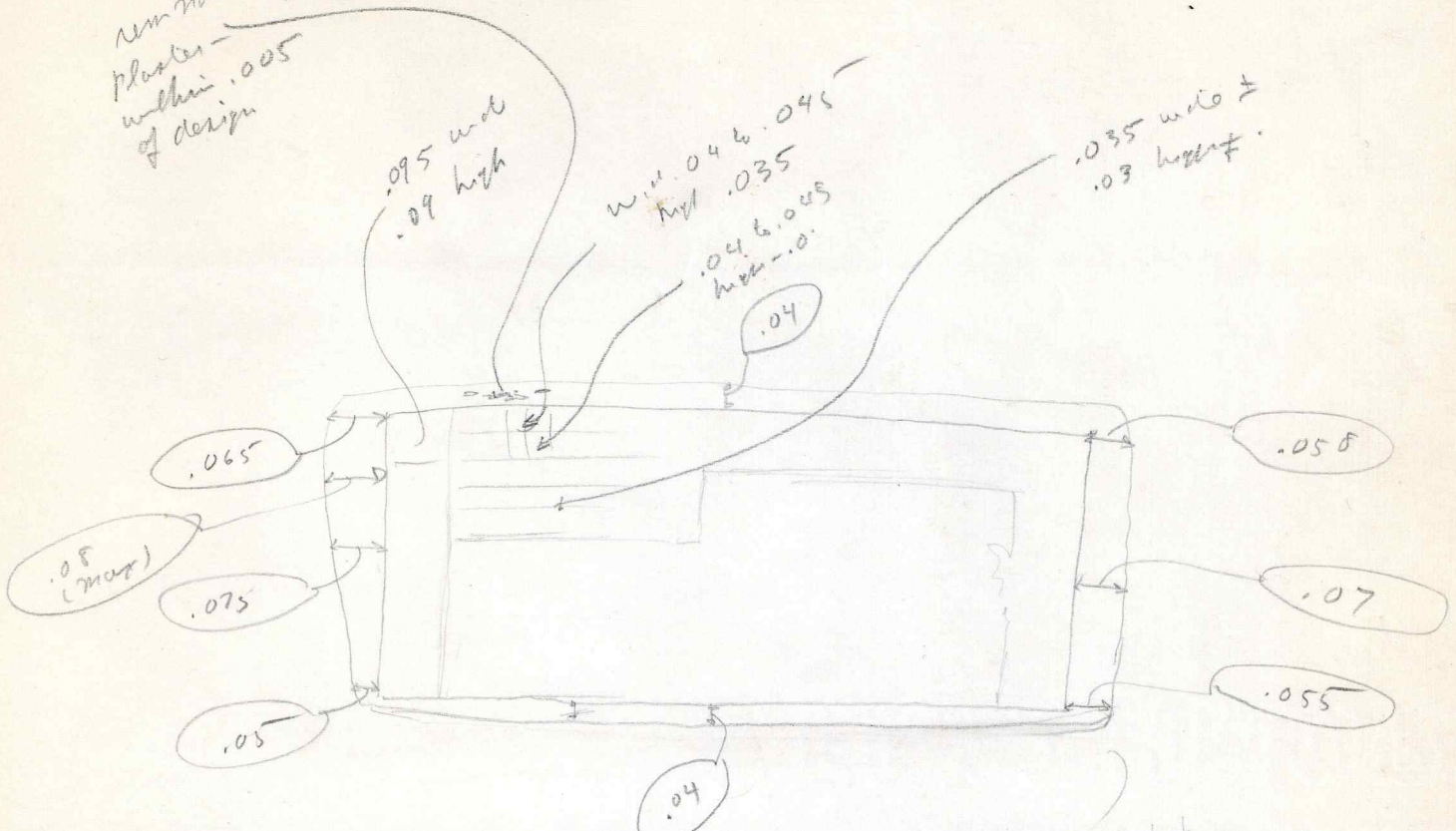
Throne complex of XLEVI was not set in anything and the sides were worked; but not to this form.  
Lintel 3 ~~sides~~ (+ sides?) were not worked at all.

5/11/32

Lintel No 12  
(XVII)

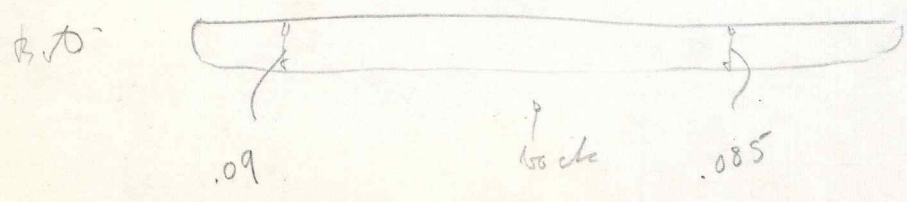
540 D13

remnants of  
plaster -  
within .005  
of design



L.P.

Top surface 1 - 0 max  
Side, dragging by card  
.04 thick.



Thickness of  
back from  
edges - but  
hardly tintle  
backed -

OUT.



Linton Satter Swaine Esq.  
University Museum  
33rd + Spruce Sts  
Philadelphia Pa

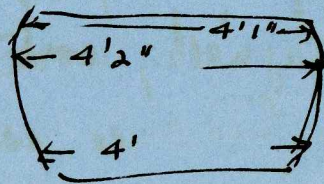
363 ADAMS STREET  
MILTON, MASSACHUSETTS

September 14

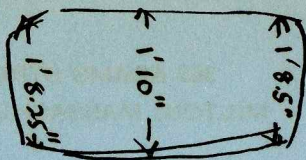
Dear Lint -

We had to measure  
Pencil 2 through glass since  
the case is screwed shut.  
The glass is approx 7"  
from the front surface of  
the stone.

Length



Height

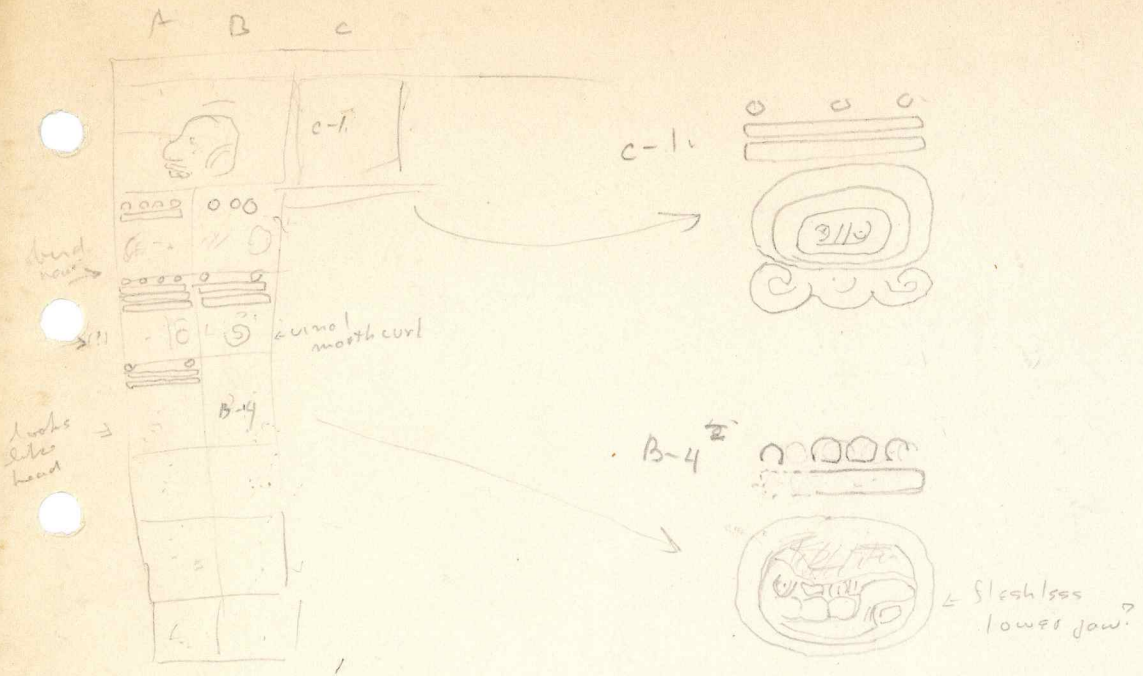


Richard added that the depth was between  $3\frac{3}{4}$ " &  $3\frac{5}{8}$ " exclusive of an unworked-off ledge; that he didn't think they had been used as hincels either because the weight would have warped the stone making the curved surface convex; that the corner of Finel 1 seemed to him broken off accidentally, or on purpose, rather than originally worked to that shape. Tigger had once asked him the

same question about it, & he had told him that in his opinion it was not worked. Said that tendency of primitive people would be to make edge follow the line of the incised border. However what of Finel 2 (my answer) or Finel 3. want to hear your opinion on this.

Cheerio

Phary



Numbers are clear in each case.

9-3-19-12-12, 9-13

Dr. Morley: Letter to J.A.M., May 19, 1932.:

Re Lintel 12: On the rubbing someone has written the correct decipherment as 9.3.19.22.12, which is correct. In your system of designating the glyph blocks the I.S. introducing glyph is at A1 and A2, 9 Baktuns at B1, 3 Katuns at B2, 19 tuns at C1, 12 unials at C2, 12 kins at D1, 9 Eb at D2, and an unknown glyph at E1, and probably 10 Tzec at E2, since the initial series number reaches the terminal date 9 Eb(D2) 10Tzec, perhaps at E2.

This date, you will note, is only 5 unials and eight kins (108 days) before the end of an even katun in the Long Count, 9.4.0.0.0. The terminal date of this initial series is 13 Ahau 18 Yax and it is especially satisfactory therefore to find the 13 Ahau beautifully recorded in your Fl. I have no doubt that you will find the corresponding month part, 18 Yax, somewhere in the inscription on the remaining right half of the lintel. This . . . makes your lintel 12 the earliest dated sculpture yet found at P.N. by 1 katun, antedating Stela 30, discovered by myself in 1921, by just that period:

Stela 30	9.5.0.0.0	11 Ahau 18 Tzec
Lintel 12	9.4.0.0.0	13 Ahau 18 Yax

. . . I am more than ever convinced that Str. 27 was built slightly before and dedicated in 9.15.10.000.0 . . . and a great deal of material from the south group, particularly Strs. 4, 5, & 6 thereat, was reused in its construction, namely Lintel 2 over the middle doorway, and Fragment A (that small round stone . . . of which only half was recovered) and lintel 12. It would not surprise me if lintel 12 had been designed for either Str. 4 or 5.

## MORLEY'S NOTES ON LINTEL 12.

9.3.19.12.12	<del>9</del> 9 Eb 10 Tzee	Initial Series.
( 5. 8)	not declared	
9.4. 0. 0. 0	13 Ahau 18 Yax	C-1, G-1 Probably contemporaneous date.
3. 0.17		I-2, J-2
9.4. 3. 0.17	5 Caban 0 Zac	J-8, K-1

Stone - Curved Sections

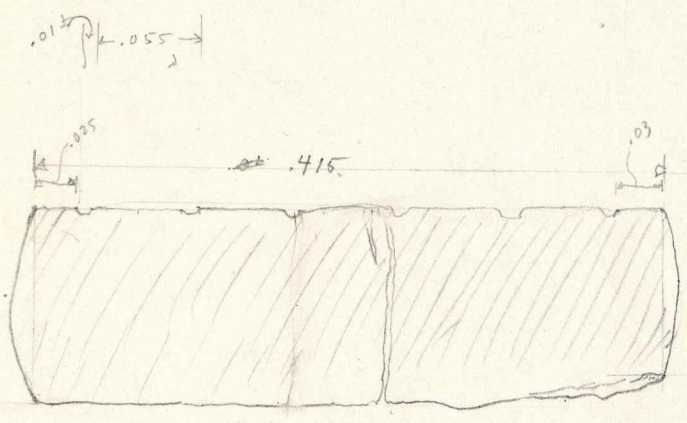
"Lintel" 13  
(Parris' stone) - top of  
maj. stairway, Stn. I-1.

glyphs .065 x .065 ±  
center of line to line



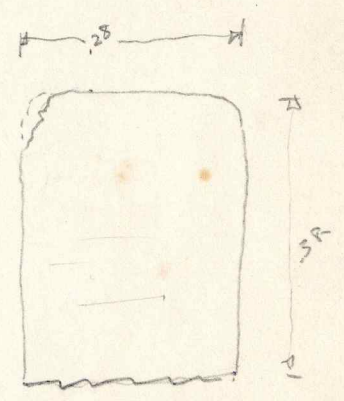
4/5  
2  
3220  
830  
23  
4.5

Found stone  
(base of W. group  
Plaza May.  
Stairway, 1932.



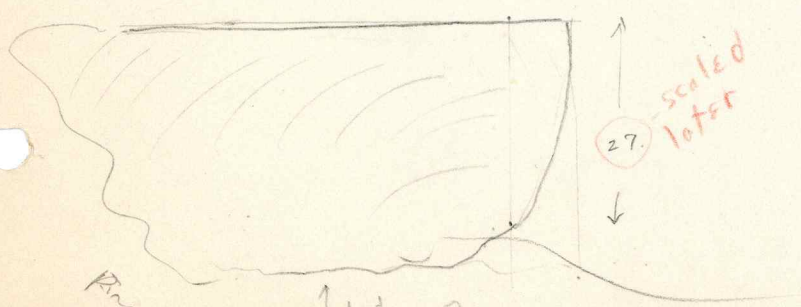
scale 1:5

From XXVII: (St 0-13)



found loose  
found errors (from  
best temple

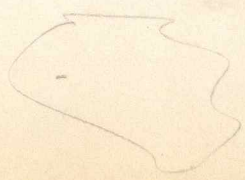
From XXVII (St 0-13)  
found in wall,  
other temple, east E, front.



27 - scaled  
later

Ring around only.  
looked  
like (very  
subtle) like  
eroded glyph.

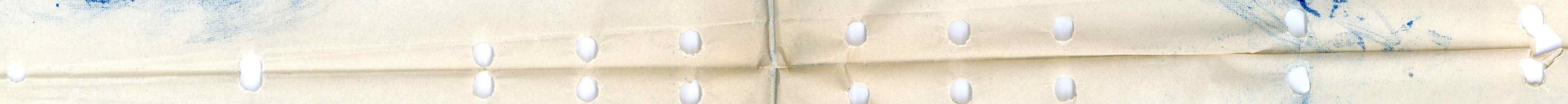
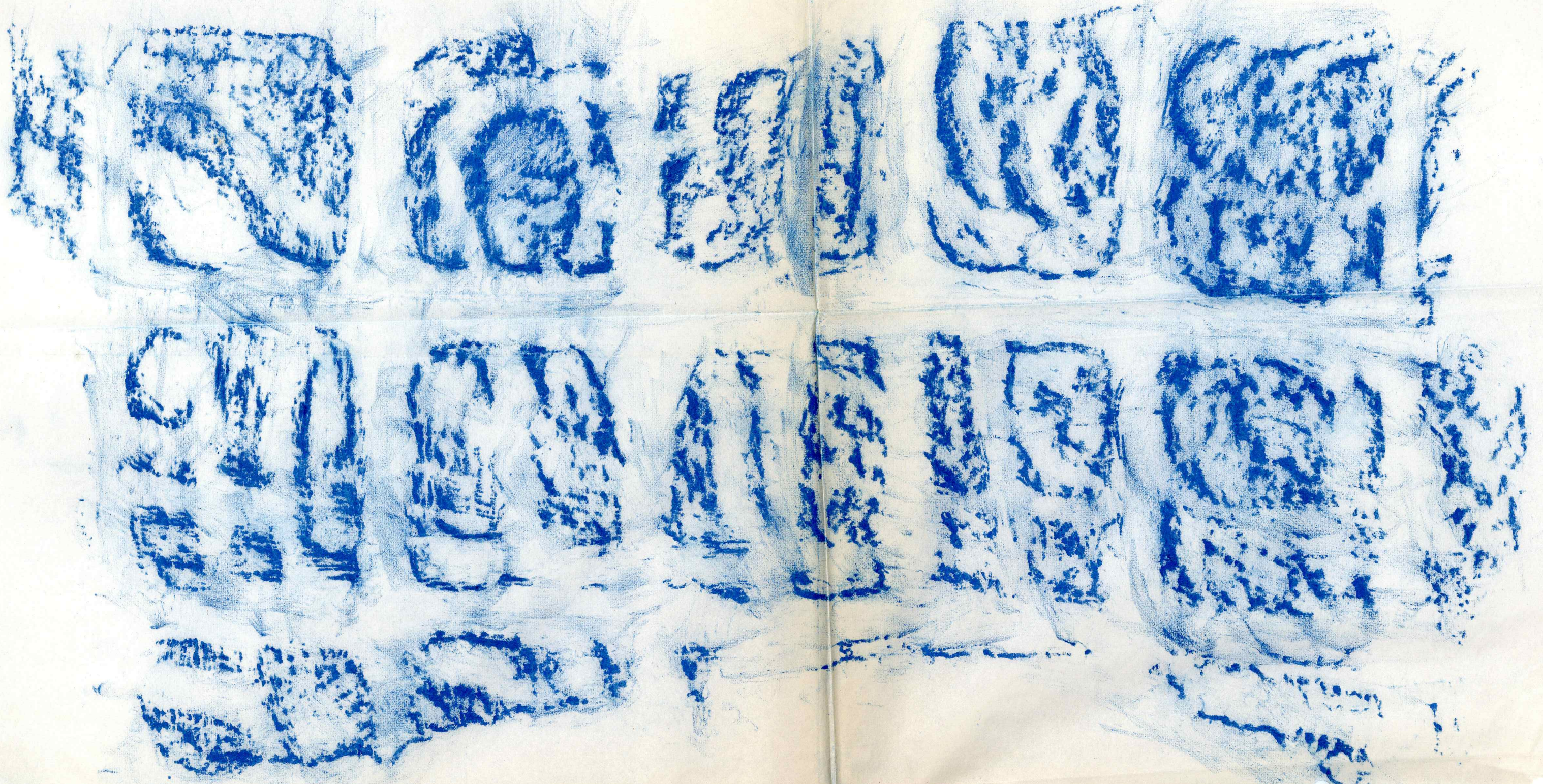
Scale 1:10



Scale 1:10

Misc. Scalp. Stones

Porris "Lintel"  
1932 P.M.



Porris "Lintel"  
1932 AM

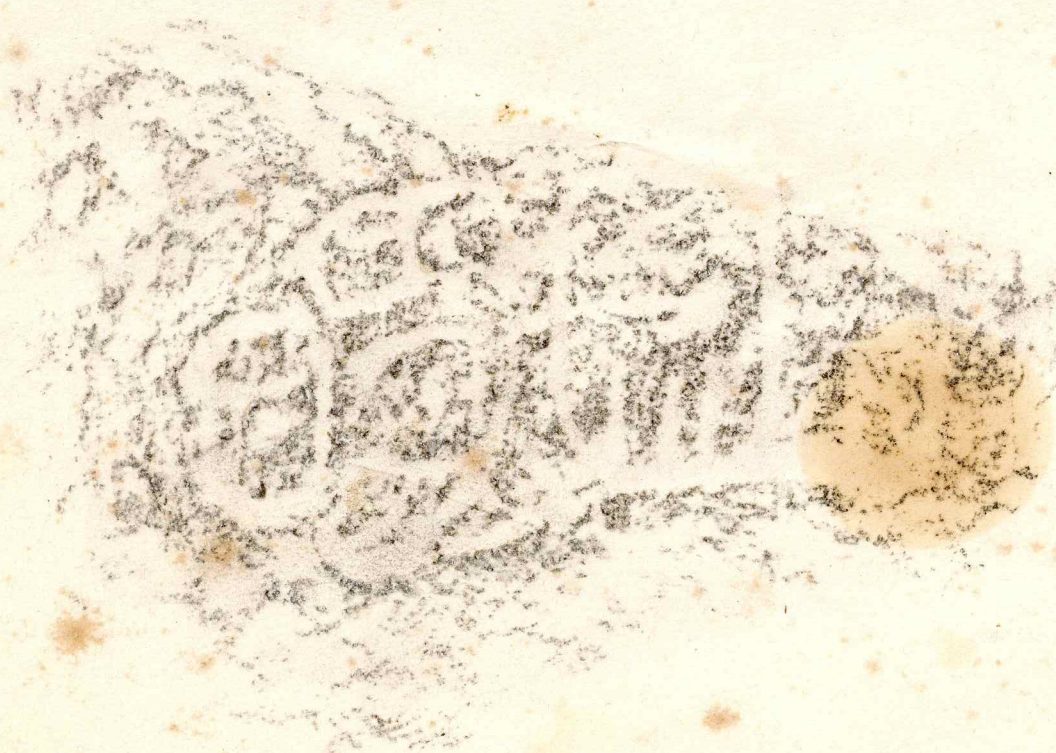
Porris Stone  
front of W. Group  
Megalithic  
Stairway 1932

Lintel 13



St. J-9

Redding MS #9



M.S.S. # 14.



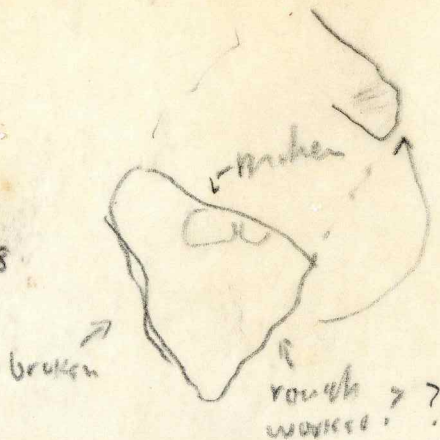
S-9  
1935

M. S. S. #14 - From rubbing  
+ original.

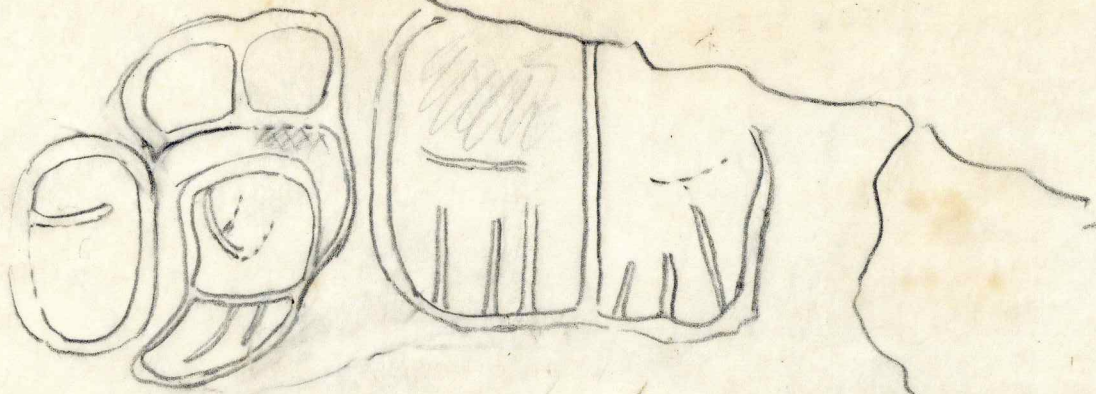
Every sign that there were but  
2 glyphs.

MS #14

Thickness of  
Fragment .08



Very Rough



Very rough.

(This side rougher than back, which is ordinary  
fracture on bedding plane.)



Adrian Boger m.s.s # 9 - photo of cost of rigging of  
main fall.

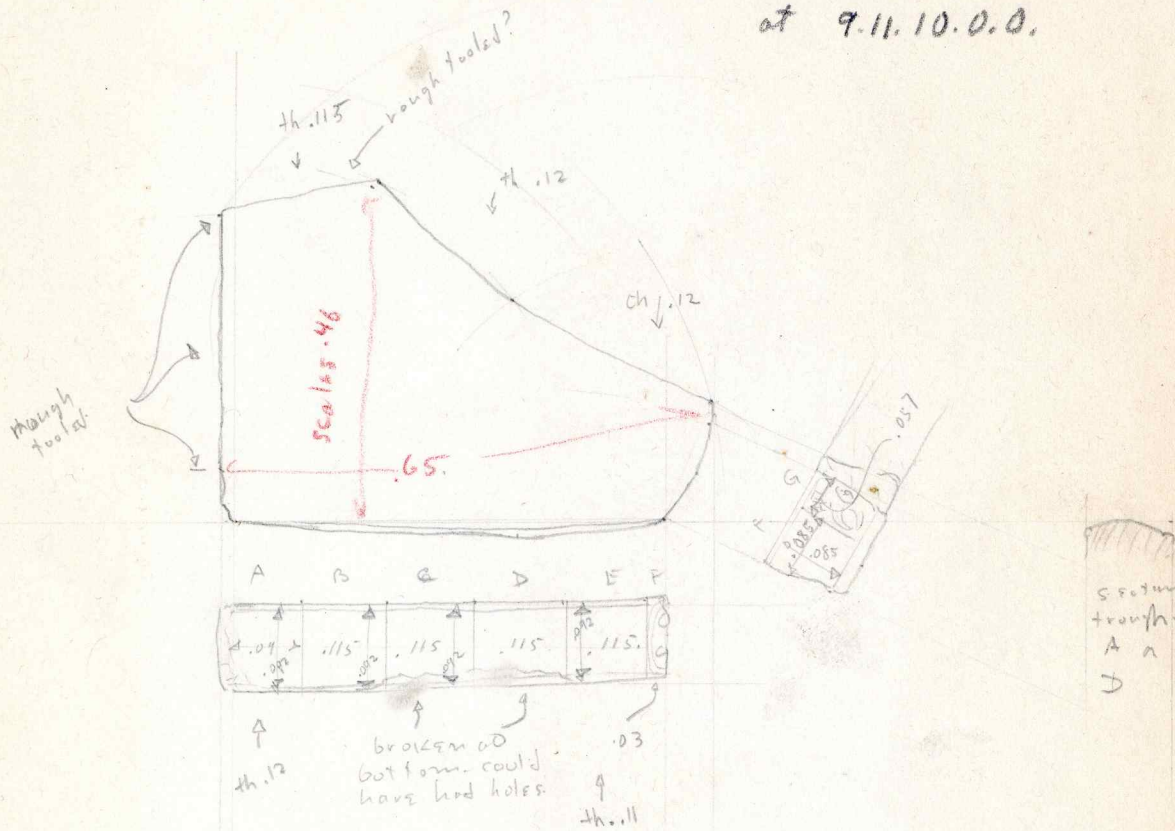
Misc. Se. Stone #9

ST. K-6-a 1933

Monuments,  
M.S.S. # 9

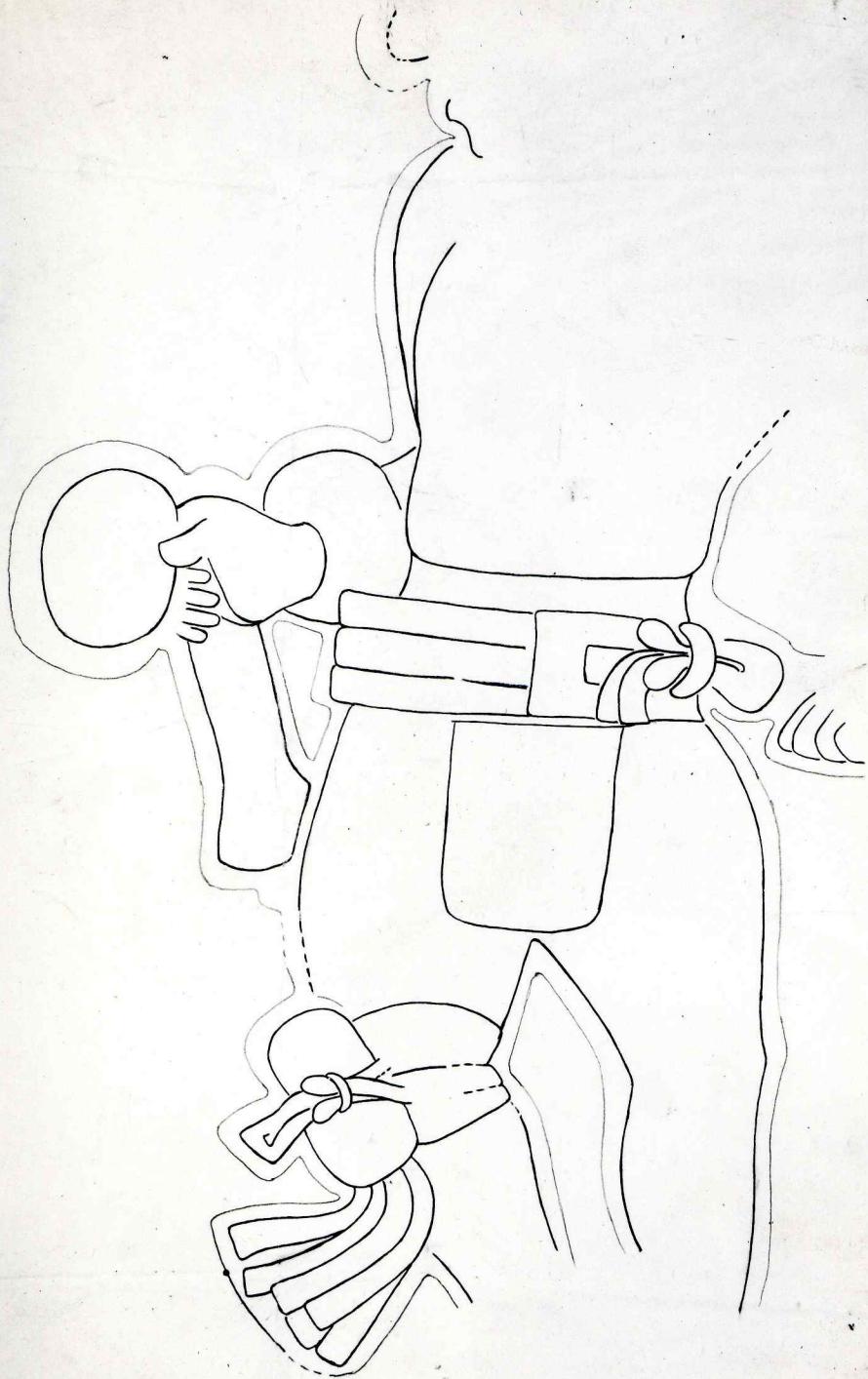
Scale 1:10  
Plan triangulated  
quite accurate.

Flakou 18 (Chen). Ending ending  
Chen use to Morley.  
As ending can only occur in Cycle 9  
at 9.11.10.0.0.

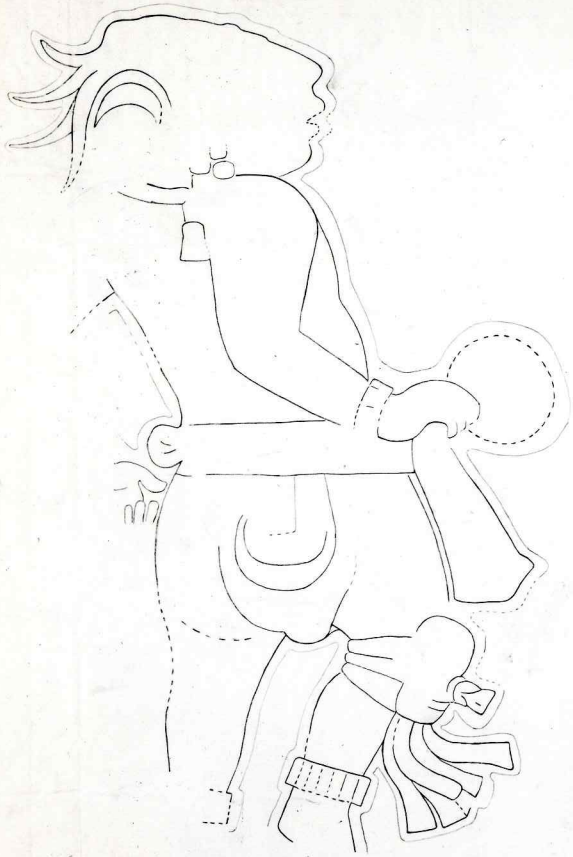


Oversized item not scanned

Oversized item not scanned

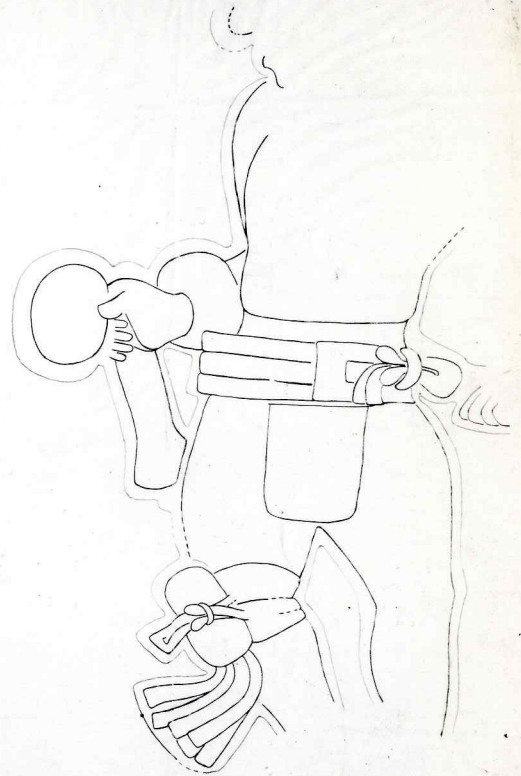


ttam edge  
none. (.685 M. to bottom).

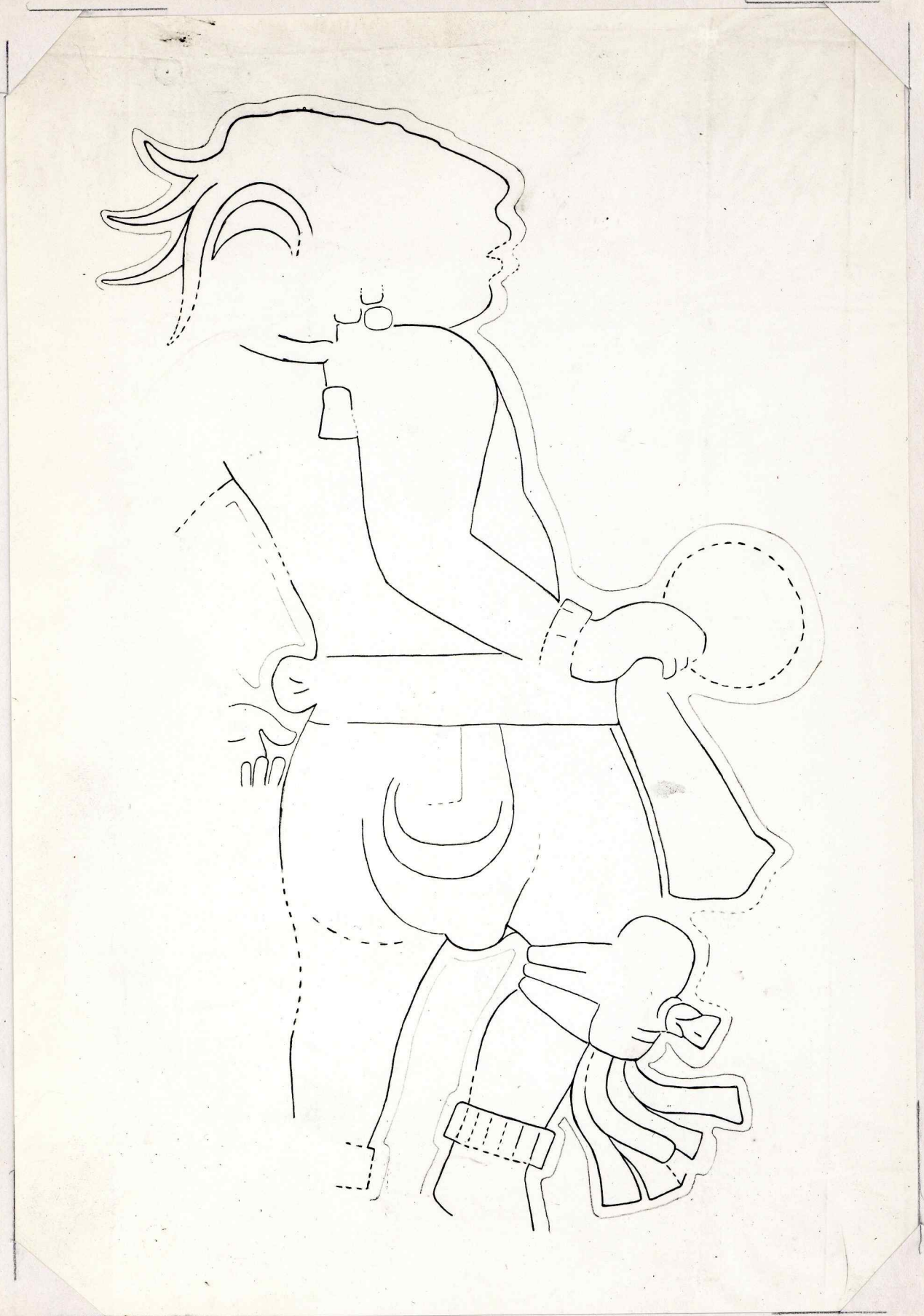


on Southward Stone #10 - Center panel. Site K-6-A (West Group Ball Court).  
 Very abraded and corrected by tracing - listing many points.

Bottom edge of Stone. Background plain.  
 Height 450 M. Possible length 1000 M.



Bottom edge of Stone. Background plain.  
 Height 450 M. Possible length 1000 M.



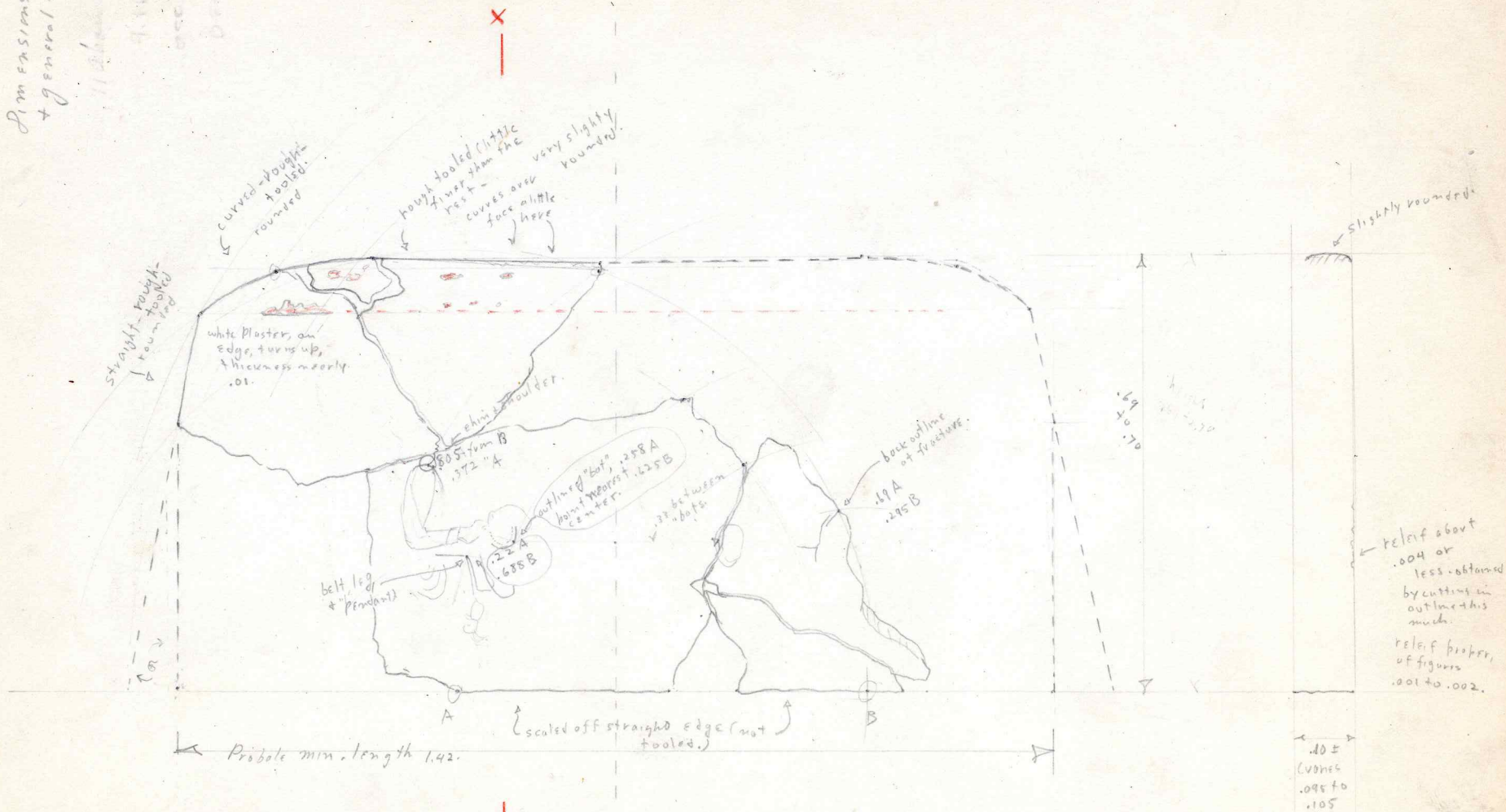
Cp. with figures on Altar 2, Cancuen. (Drawing  
+ ref. in Note Bk. No 4.)

Monument M.S.S. #10

W. Group Ball Court Panel.

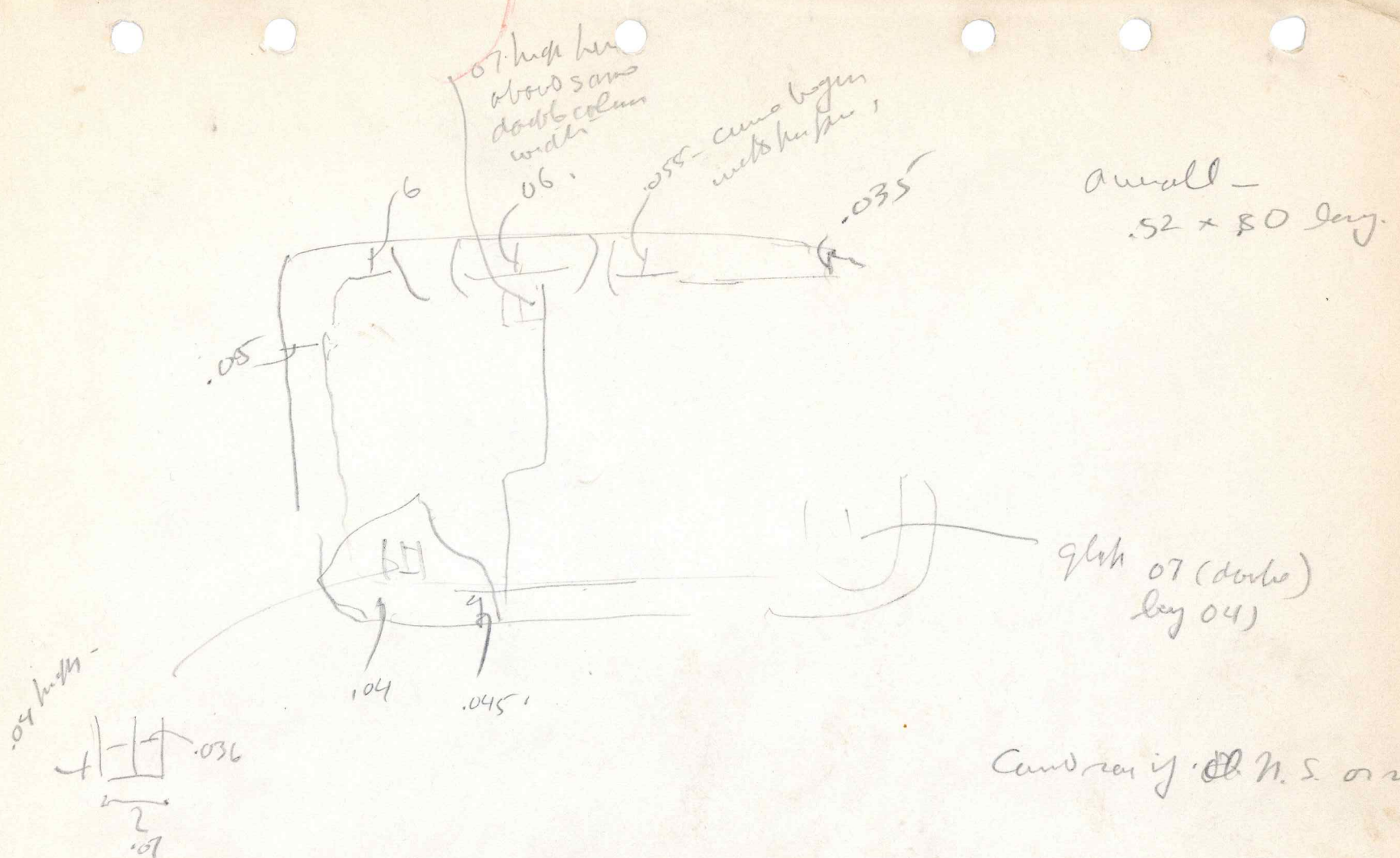
See full size drawing, from  
rubings + triangulation, on tracing  
paper. (Copy traced for Museum)

Dimensions, restored outline,  
+ general notes.



No plaster visible on any edge.

Stone at fractures is white, not yellow.  
Surface very flat + true.  
Left figure badly scaled.



Curve on N.S. on 20

Stone Sculpture  
 N.E.-4-13  
 MSS. A13  
 Robert Prof's -  
 Mon used to sufficient  
 but not to cover  
 Scale drawing

M.S.S. 12

- almost surely  
part of L. 7.

Drawing transferred  
to Lintel 7.

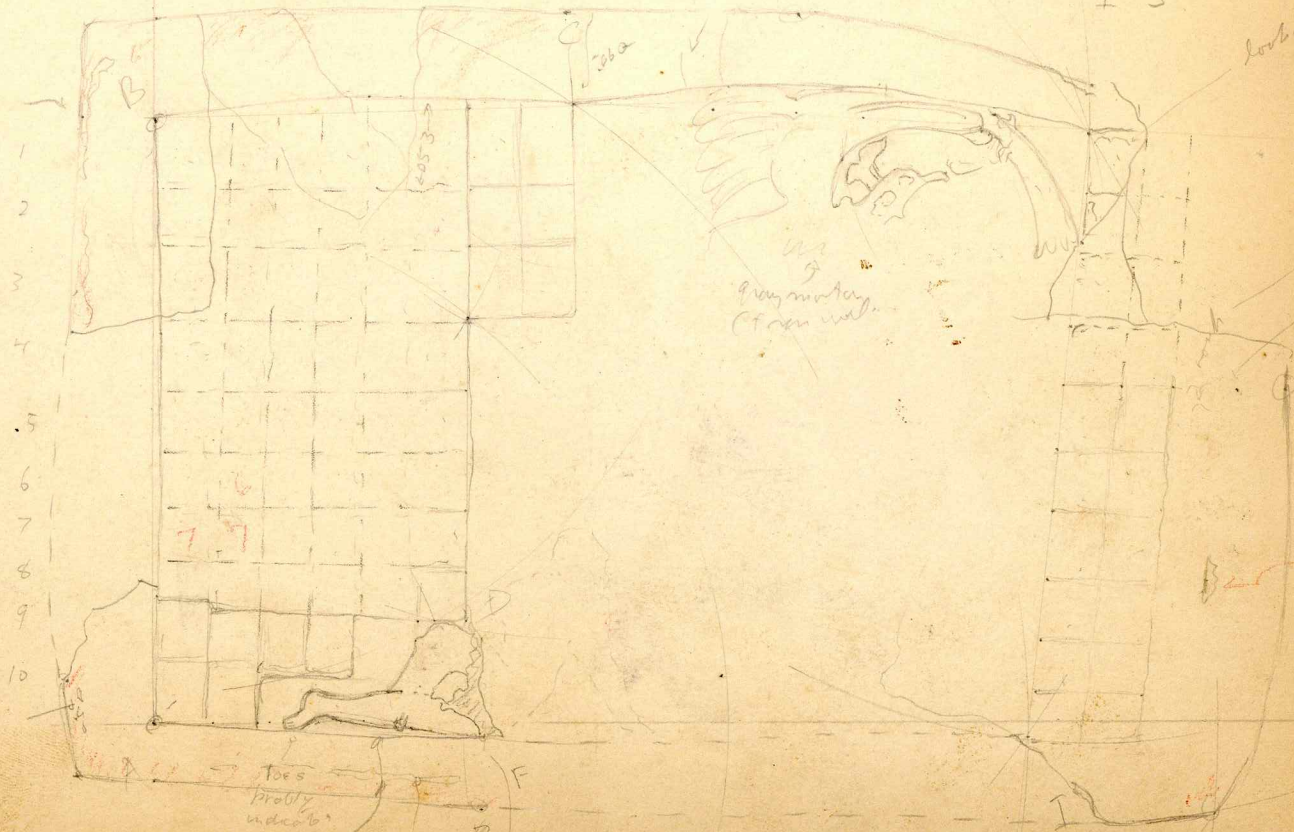
---



scab. p. into  
by 2 (1:50)

Scale 1:5  
(.01 = .05")  
(mul. by 2)

A B C D E F G H



A-8  
B-8  
no numbers in A-9, B-9, A-10, B-10 (same)  
F2 - of 6 on top? E-4 m m h  
cap. of 5 but very  
heavy + no line  
apparent - was  
very fine if true  
E-8  
Crd. = K  
in fact

113  
216

38  
76

72  
144

115  
230

B-C = 246  
490

C-E = 159  
318

A-E = 342  
684

B-D = 401  
802

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

B-D = 497  
994

A-C = 497  
994

B-C = 275  
550

A-D = 197  
394

Important points swung  
with compass, with 3-point  
chisel - fragments as fitted  
on board + photographed  
Upper right fit not good,  
but approx correct without  
much doubt.

Length 2163 or 815  
Width 2105. 2525

J-29.

M.S.S. #13

- Face side  
Stone Sculpture

(NE-4-13)

Mokey Photo 178g fig. c.



Continuing the inspection of our text we will find (plate 178Gc) that most of the upper halves of columns C and D are also missing. There seems to have been a Sec. S. number at C7D7; the kin coefficient at C7a is 2, but the uinal coefficient at C7b is eroded; 7 tuns are clearly recorded at D7. The terminal date reached by this count is at F2E3 and reads ? 5 Mol (??). The day-sign coefficient at F2 is certain but the month-part at E3 is only very doubtfully (??) 5 Mol.

There would seem to have been a second Sec. S. number at E5 and possibly F5 and this is followed three glyph-blocks later by a C.R. date at F7E8. The day-sign in F7 is surely Cib and the coefficient perhaps 2 or 3; the month sign in E8 is surely Mol and the coefficient almost surely 19. *d showed to be 18*

These two readings of the C.R. date occurred at the following positions in the Middle Period from which Miscellaneous Sculptured Stone 13 probably dates on stylistic grounds: 9.10.0.9.16 6 Ahau 3 Chcen and 9.12.1.1.16 7 Ahau 3 Chen, 9.12.13.4.16 6 Ahau 3 Chen, 9.14.13.14.16 7 Ahau 3 Chen, none of which is of particular significance here. Indeed both Sec. S. and the I.S. as well are too fragmentary to permit decipherment of the dates they respectively record, and with the loss of the last two columns of glyphs, J1-J3, part being actually gone and the rest eroded beyond recognition, it is impossible to date this sculpture exactly.

What is left of the design indicates rather indifferent execution. There would seem to have been a reclining human figure in the lower left corner (plate 178Gc). The right knee shows above the left leg, the knee of which is awkwardly pressed to the ground. The left arm probably extended toward the center of the sculptured panel on one of the still missing pieces, resting on the lower border. The posture as just noted is awkward if not downright impossible and the foreshortening of the left foot is poorly handled. The principal figure stands at the right facing to the observer's left; part of the left arm, the face and most of the headdress still show.

The closest stylistic analogue of Miscellaneous Sculptured Stone 13 would seem to be Lintel 4<sup>1</sup> which we have seen probably dates from

I Maler 1901, plate 32.

9.11.15.0.0 (page ). Stylistically Miscellaneous Sculptured Stone 13 is certainly earlier than the beautiful Lintel 7 (plate 1236a) which we have seen probably dates from 9.12.10.0.0 (page ), We have already assigned Lintel 5 on stylistic grounds to 9.12.0.0.0 (page ) and possibly Miscellaneous Sculptured Stone 13 may date from the same hotun-ending, or a hotun earlier or later. It probably belongs to the same general period as Lintels 4, 2, 5 and 8, all definitely stylistically earlier than Lintel 7.

In a letter to the writer dated September 1, 1834, Satterthwaite had the following to say about Miscellaneous Sculptured Stone 13:

"The undercutting of the glyph-panels resembles Lintels 2, 4 and 5. If we could date this stone even approximately on the basis of style it would be of great importance in arriving at a beginning date for the use of the stone vault at Piedras Negras. The Temple with the heaviest vault-span-wall-thickness index in the city (i.e. Structure J-29) with roots in the past (use of the column altar an early feature at Piedras Negras) was certainly built after the carving and destruction of this stone. If the style is very early, nothing will be proved, for it may have lain on a dump for many katuns which its condition tends to indicate. But if its style indicates that it could be linked with Lintels 2 and 4 and if you are sure of their dates as 9.11.15.0.0, we would then have first class evidence, as I believe, that vaults were unknown at Piedras Negras until somewhere near the middle of Baktun 9."

All factors considered the stylistic evidence - the dates of the closest stylistic analogues, the provenance of Miscellaneous Sculptured Stone 13 tends to indicate that it was executed sometime during the first half of the Middle Period, but certainly prior to 9.12.10.0.0.

Satterthwaite raises the question as to how Miscellaneous Sculptured Stone 13 was used in the building for which it was originally designed, wherever that may have been. He calls attention to the fact that there is a continuous groove about 4 mm. deep and from 6 to 7 mm. wide running down the two sides of this stone and across the top, set about 4.5 to 5.5 mm. back from the plans of the sculptured face. The red paint adheres to various parts of the stone even on the top, bottom and sides, in some places extends over the curved edge to this groove. This would seem to indicate, as the writer has suggested, that Miscellaneous Sculptured Stone 13 was set vertically into the wall, and was thus a wall panel. Satterthwaite has suggested that it was used vertically as the facing of a pier or in a terrace. The idea in either case is the same, the important point being that it was used vertically rather than horizontally as a lintel.

Doubtless a number of the other so-called lintels at Piedras Negras - Lintels 12, 2, 8, 9, 10, 1 and 3 - are more likely to have been wall panels either actually used in façades or in the facing of terraces than to have been used as lintels to span doorways. However since Maler started calling them lintels now more than a third of a century ago, this nomenclature will be retained in the present study for the first nineteen sculptured of the class whatever may have been their original function.

There were originally ~~19+9+8+8+3+3+10+10~~ = 79 glyph-blocks in this inscription exclusive of any that there may have been on the still largely missing figure-panel.



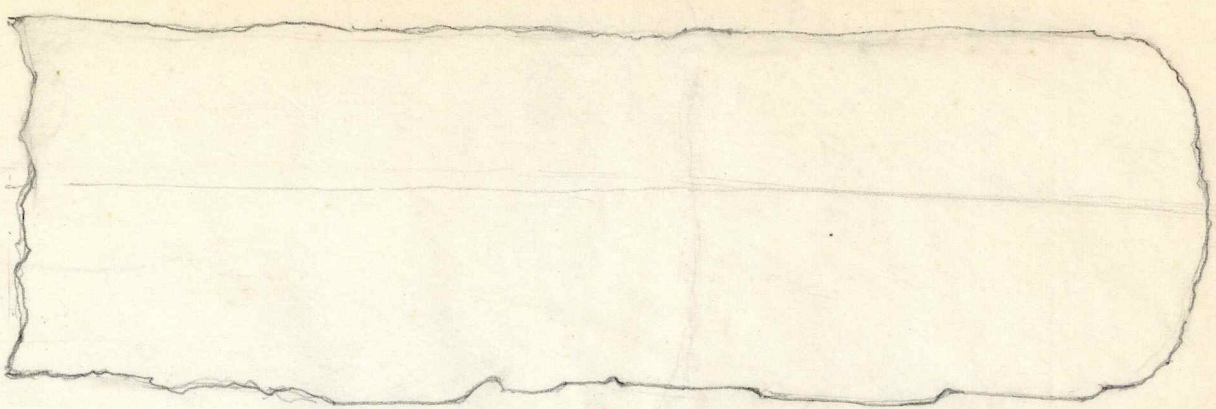
Section E-F  
Full scale.



Section  
C-D.  
Full scale



Section G-H.  
Full Scale



Section A-B  
Half-scale.

W. B. ...  
E-1-187  
2 feet ...  
...

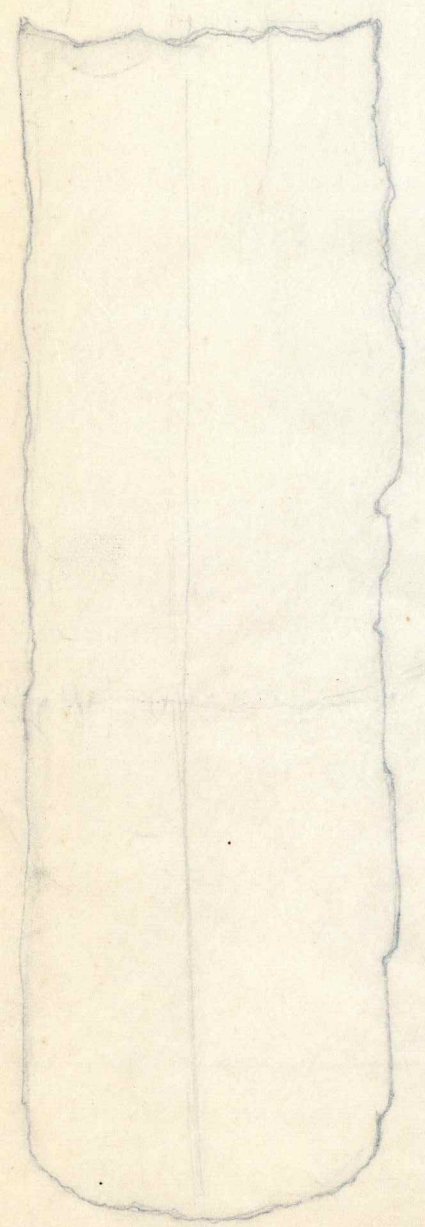


16  
M. S. S. 15  
Relief sections  
full size  
Stone Sculpture  
E-1-187



Full size  
Section  
G-D

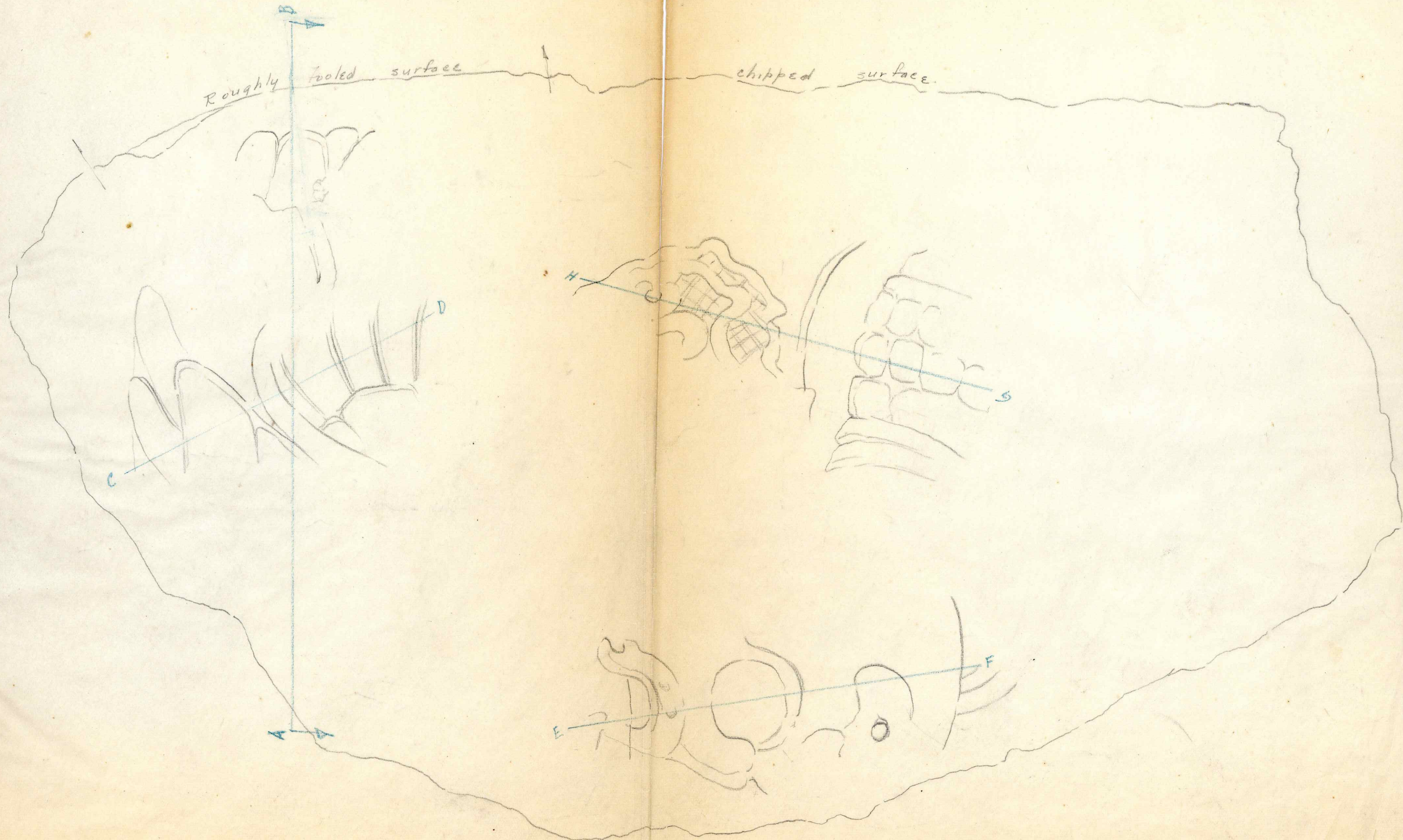
Full size  
Section E-F



Full size  
Section A-B

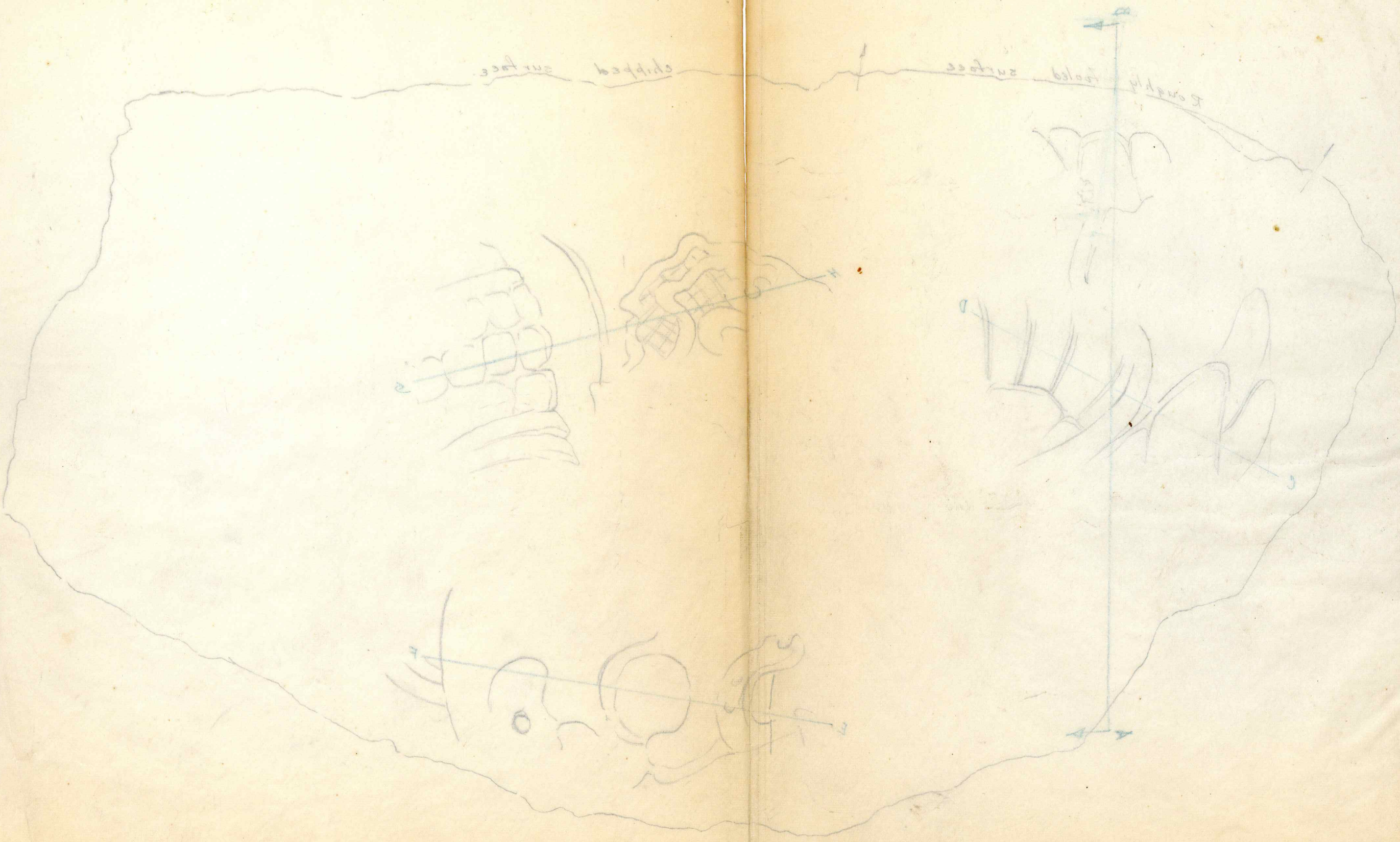
Full size  
Section P-H

M. S. M.  
Key to Relief  
Sections  
Stone Sculptures  
E-1-18



M.S.S. <sup>16</sup> / ~~15~~  
Key to Relief  
Sections

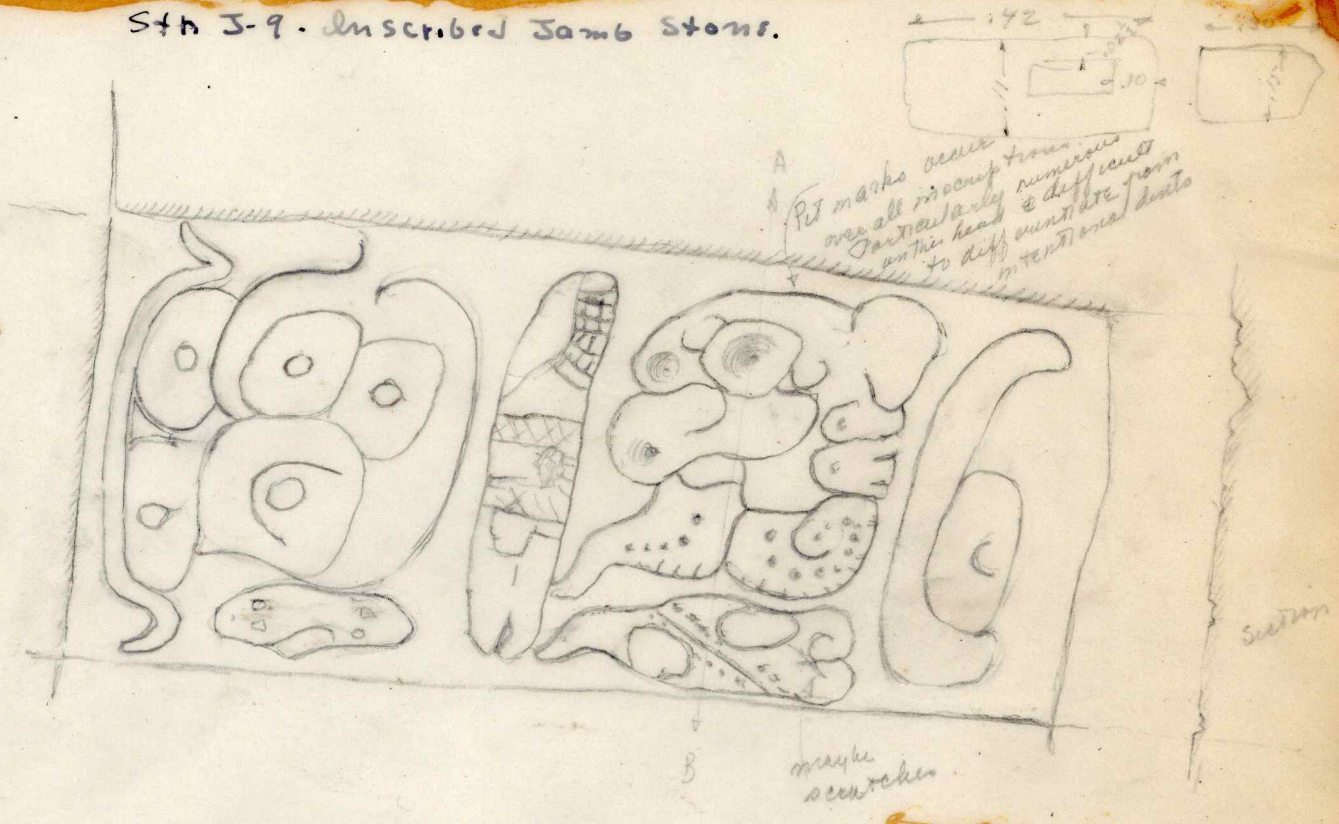
Stone Sculptures  
E-1-187



glyph inscription on  
rear jamb of left  
end doorway J-9.

M.S.S. #19

Stn J-9. Inscribed Jamb Stone.



Morely. letter to L.S. dated Aug 14 (without photo?):

"The drawing ... indicates they are pretty good. My guess would be early Good Period, not long after 9.15.0.0.0."

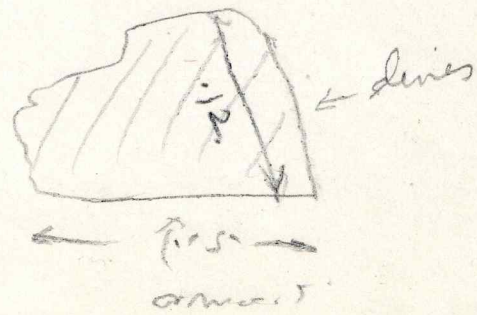
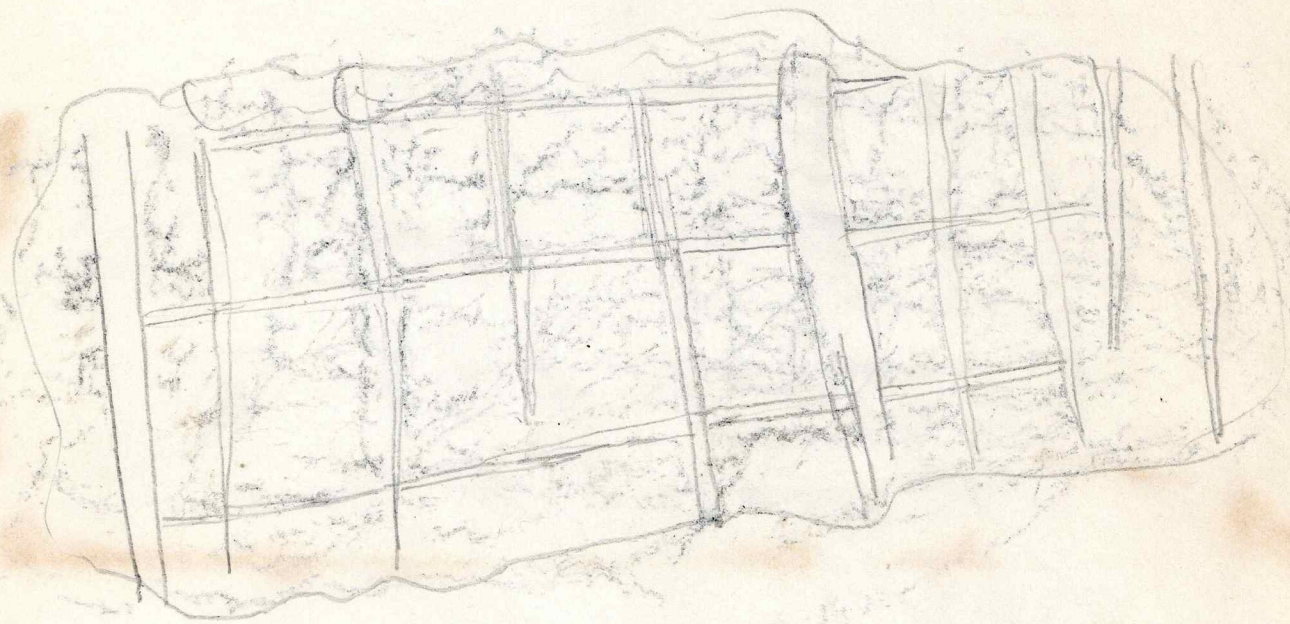
See this letter for distribution of carved jambs.

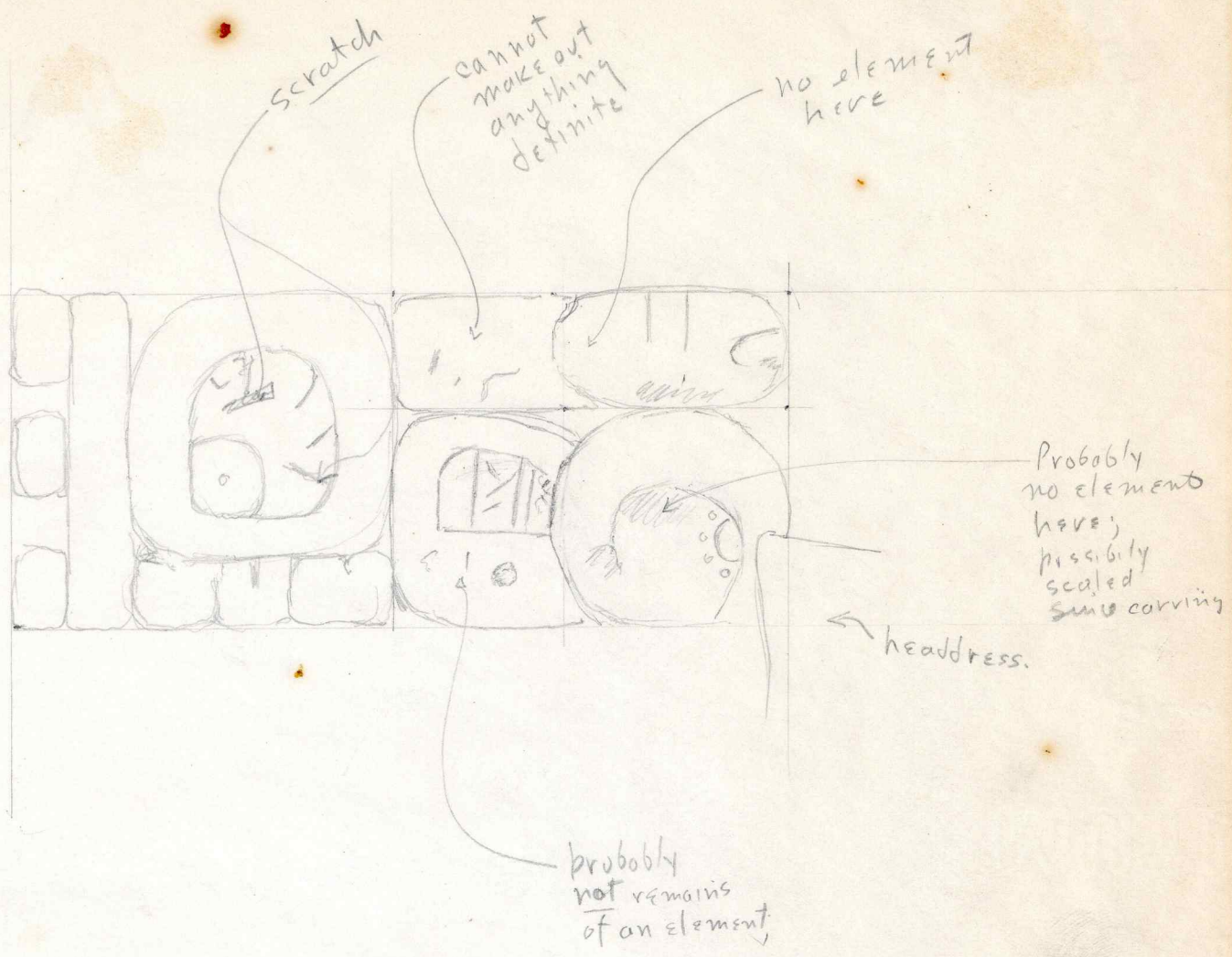
PIEDRAS NEGRAS Jemo 1936 STR. 3-10

OP. No. W. 34-9 MUSEUM CAT. \_\_\_\_\_

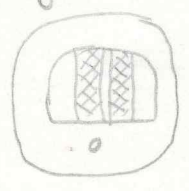
SCALE 1:1 (rubbing) PHOTO Nos. 36-345  
(Field 36- )

REMARKS Stone with incised square  
M. 55.78





The second glyph  
Probably is tun of Thissad;



Substitit &  
can make  
nothing of.

Drawn Jan 18, 1941, L S Jr,  
from original.

ISI is clearly Manic.

Oversized item not scanned

Photos of drawings by Mary Butler,  
1932. I do not believe she filed these  
with museum; I had them photographed  
with her permission in the expectation  
that she would not. We should ask  
her for permission before making any  
published reference to them.

The set covers parts of following  
stelae:

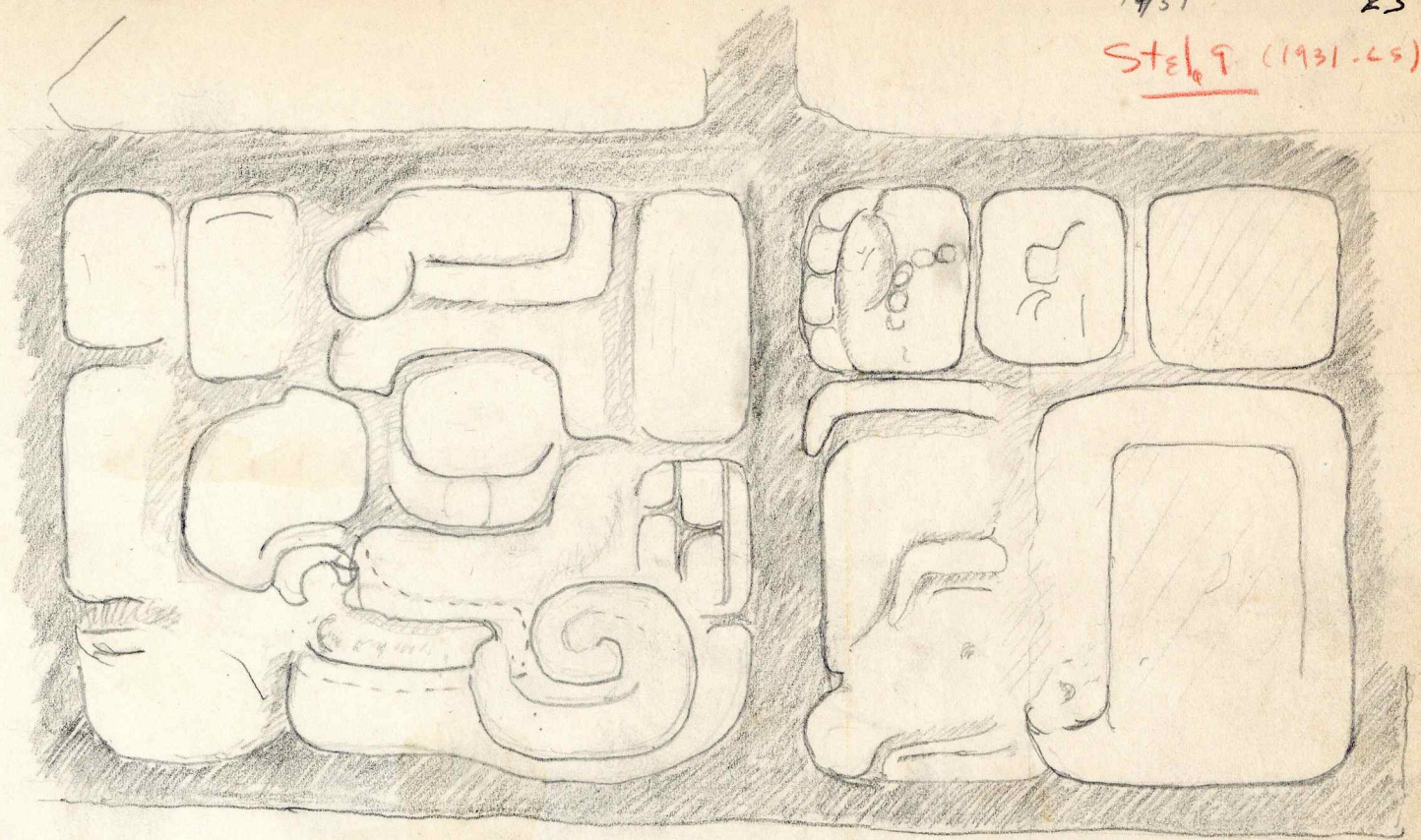
- |           |   |    |
|-----------|---|----|
|           | { | 1  |
|           |   | 2  |
| W. group  | { | 3  |
|           |   | 5  |
|           |   | 10 |
|           |   | 11 |
|           | { | 15 |
| E. group  | { | 16 |
|           |   | 22 |
|           |   | 23 |
|           | { | 30 |
| S. group. | { | 31 |
|           |   | 32 |
|           |   | 33 |
|           | { | 38 |
| W. group. | { | 39 |

Stela 9 - "E" side, bottom

5/4/31

23

Stela 9 (1931-69)



NOTE: 30 PHOTOGRAPHS OF DRAWINGS  
OF STELAE FROM PIEDRAS NEGRAS WERE  
REMOVED TO:

SPECIAL COLLECTIONS -

STANDARD SIZE PHOTOGRAPHS -

CENTRAL AMERICA -

PIEDRAS NEGRAS -

FOLDER: DRAWINGS OF STELAE