

Photografie nach Abreibung
Dr. W. Lehmanns 1925 ll Baul
jahr. Mus.-f. Völkerkunde Dahlen
Dec. 1930.

Berlin-Dahlem January 26th 1931

Arnimallee 23a.

Mr. J. Alden Mason
University of Pennsylvania
The University Museum
Philadelphia. U.S.A.

Dear Mr. Mason,

Many thanks for your kind letter of October 6th.
As to the cast from the Stuttgart Museum, I wrote about it
and hope you will receive it before long.
The enclosed photographs of the big stone at El Castillo
are very interesting. During my visit to Guatemala in Decem-
ber 1925, I visited El Baul and saw the same stone, lying
down then, so that I could only make a copy of the upper
side. I had my rubbing, in natural size, mounted in the Museum
here in December last and send you herewith a copy of the
photograph, which is taken thereof. As I do not intend to
publish my rubbing for the moment, and as you say, you will,
I will gladly give you the permission to do so, begging you
to mention that I first studied the stone in 1925. You may
also use the photograph, if you like to.
I enclose a fuller description of both sides, which you may
kindly publish together with your study.
With my cordial regards, also to Mrs. Mason, also from Miss
Duyvis,

I remain, sincerely yours,

Dr. Walter Lehmann.

STONE-MONUMENT AT EL CASTILLO NEAR BAUL GUATEMALA

Many years ago the upper side of the big stone-monument at El Castillo near Baul was already drawn, though // somewhat sketchily, by Eduard Seler. On this sketch is noted: Potrero de Don Sabino Ramos, $\frac{3}{4}$ leguas N.N.E. de Sante Lucía, al lado izquierdo del Rio San Fingo (Sic). I myself only saw this sketch after my return from Guatemala. In a certain sense I so redisc~~covered~~covered this monument in December 1925, and made a rubbing of the upper side, which was rather troublesome. Instantly I should have liked to turn the stone over, because I hoped the back as well, would be decorated with representations; at that time however it was impossible, because of lack of help.

I now studied more thoroughly the happily existing relieve at this back. First of all appears remarkable a twice rectangular folded jawlike structure, which I should like to call shortly "toothrope". Its broader border really is marked ropelike with lines. A small border accompanies this ropelike structure, whereon nine or ten outsticking fangs (teeth) can be noted, which stick into alveoli and alternate with lower, broader teeth, characteristic for reptilejaws, specially for such as they are known in the culture of Santa Lucía. At first sight of the photograph I was reminded of the representation of a heavenrope in the Vienna Codex, page 48 (compare to this my commentary, published 1929 in Vienna in charge of the National Library, page 13). The complicated representation in the Vienna Codex has a parallel on page 18 and 19 of the Codex Zouche-Nuttall. I further refer to the fresco-fragment in Toltec style on the northside of Palace IV in Mitla (compare Seler, Wandmalereien von Mitla, Berlin 1895, Tafel I Abb. 5) Compare further, also, the Seldenroll of Oxford, which begins with the zeropoint I3 Tochtli, 2 Mazatl in heaven above, a zeropoint of astronomic calculation, which is of great importance in the Vienna Codex. I indicated on page 9 of my commentary, already mentioned, that the I3 Tochtli, 2 Mazatl calculation may mean a period of 6812 days = 18 years and 242 days, which I have connected with a moon-eclipse-period, knowledge of the circumrotation of the moon-knots, together with other mooncalculations. Compare the rope also

to Codex Borgia page 34 and 33. On page 34 of the Codex Borgia spiderlike heads with "nose half-moons" are brought on in the representations of the going to hell of the planet Venus; on page 33 the rope ends in a scorpion-or crablike being. On the roofridge of the temple to the left of the rope is seen the deer with the sundisk, to the right the rabbit with the moonemblem.

The toothrope ends (or begins) in a laced and piled up packet with 8 feathers or leaves on top. (compare a similar packet in the Vienna Codex, page 48 left top, in the second of two little temples between the two old bearded gods in heaven). At the left of our toothrope mounts or descends an apparently young personage. It puts the left foot on the lowest tooth and grasps with the right hand the following fourth, with the left hand the following fifth tooth. The personage wears a knotted loinbelt, round about the neck is put a rope, round the junctures of the hands ornamental cuffs (pulceras). On the feet are no sandals, the hair is falling down from the head unto the knee, similar to Young-Toltec representations in Chichen-Itza. A little featherornament stands off stiffly at the back of the neck. Through the ear sticks an earornament with pendant. The peculiarity of this personage, above whose mouth is seen the symbol of chant (scroll or volute with flowers) is the round eye, fastened above the frontal headhair, beside the half circularly twisted brow, above which extend three rays or beams. I shall name this emblem shortly three-rayed eye. It occurs among the big stone-relievs of Santa Lucía in the Berlin Museum, and well on number IV C. A. 7166. On there it is worn by the danser or perhaps ball-player on the same spot, whereas the deity, appearing beyond him, bears the same image, but large and as headornament, seen in front, covered with rich flowerscrollwork. The same symbol is found as a hieroglyph in a calculiform frame at the side of flowerscrollwork on a fragment from Sante Lucía, which Habel represents P.V.II. Seen the unexactness of the representation I should not like to say, that Habel P.V.IO. may be quoted here too. At the same time I observe here, that on the photograph the three-rayed-eye fills up, most exactly and in an unequivocal way, the six hieroglyphs at the side

of the climber.

Very important is, that just this form of the three-rayed-eye of the Vienna Codex, page 48 left top, returns behind the back of the little, sitting, black, bearded figure, who sits between the two old deities in a kind of upper heaven. This particular three-rayed-eye of the mentioned leaf in the Vienna Codex, distinguishes itself from the else common rayed eyes in this way, that it only has three red rays, whereas the common heavenstar-eyes have beyond the brow three stalked eyes and between these two red rays.

Above the horizontal part of the rectangular folded toothrope one can see the upper half of the figure of a deity, who appears in well defined outlines against a 14 rayed, oblong disk. The figure holds the toothrope with the left hand, while with the right one it grasps the sixth fangtooth, from below, counting from bottom to top. The half figure wears a rich head-ornament, to which is added a fourrayed starlike rosette at the left side in the middle outside the ray disk. On the whole nine or ten outsticking teeth are to be seen on the toothrope.

Now about the explanation of the accompanying hieroglyph groups, which are to be found at the left and right side of the principal representation. At the left top I see 7 rings, arranged in a rectangle (similar f. i. to the writing of number rings in the Vienna Codex.) Unhappily the sign, which fills each of the seven rings, is not very clear. Mostly it seems to be a hand or a foot. Already here I want to point out the equivocal similarity of this sign to the three signs of the crab group of five rings at the right side of the representation. Underneath the seventh ring (counting from left top to the right) follows--surprisingly--the number eight in Maya-like form, expressed by the horizontal bar with three round disks as number units underneath. The meaning of this number eight in this place and in this connection however is still dark at present. At the side of the climbing figure is seen a group of six rings, each of which is filled with a three-rayed-eye, corresponding to the emblem on the head of the climber. Round about the laced and piled up packet are scattered lentil-

formed disks of different^t size, however all smaller than the hieroglyph rings; I count ten in all. It might be possible that there is dealt with offerings in connection with the laced packet, certain is that these lentilformed disks do not have a numeral hieroglyphic meaning.

On the right side of the relieve as well, hieroglyph ring groups have to be distinguished: an inner and an outer one. The outer one shows clearly nine rings, each filled up with a monkey-head. Although the monkey-head in the Mexican representations is sometimes not easily distinguishable from the day-sign "death", on this stone relieve the representation of the monkey-head appears to be quite sure. One can see the deeply lying round eye, the prominence of the forehead and the ear-ornament. So one can "read" from the point of view of the Mexican hieroglyph writings and of the calendar, this hieroglyph-ring group "nine monkey". The ninth monkey head to the top wears above the ring the scroll.

I take the reading *ohicunau i ocomatli* (nine monkey) to be doubtless. The Mexican *Tonalamatl*, especially the *Tonalamatl Aubin* of the National Library in Paris shows us the goddess *Itzpapalotl* in connection with the conceptions of *Tamoanchan*, as ruler of the 15th "week", which begins with "I house". The expression *Tamoanchan* can best be translated by place of origin, which in the Aztec tradition raised mythical as well as mythic coloured historical reminiscences. To the mythical *Tamoanchan* one may attribute more specially astronomic meaning. So the upper heaven with the old god couple (see *Vienna Codex* page 48 at the left) may very well be regarded as a *Tamoanchan*, as a region from where one descends. According to the *Codex Telleriano Remensis* page 19 r. the true festival day of this paragraph is "9 monkey", as it is indicated by the pointing hand of one of the old commentators.

I cannot enter here further into the many forthcoming conclusions, and so only want to point out shortly the following: *Itzpapalotl* is esteemed by one of the old commentators of *Codex Telleriano Remensis* as one of the deities fallen down from heaven, who together with *Quetzalcoatl*, *Huitzilopochtli*, *Tezcatlipoca*, *Tonacatecutli*, *Yoaltecutli*, and *Tlaloc* are

Tlauizcanpantecutli are mentioned to be children of Citlalincue and Citlalatoná. Here Tlauizcalpantecutli (as is to be corrected), the master of the early morning, the Morningstar, is specially of interest. As such the windgodlike appearance of Quetzalcoatl with the banners of the planet Venus walking down the folded starrope (Vienna Codex page 48) should be interpreted.

The inner group at the right side of the photograph, shows a group of five rings. Each of them is filled with a hieroglyph. This glyph however is only in the first ring (left top) clear, in the second one only just recognizable, but in the then following ones so much abbreviated, that this abbreviated form seems nearly alike to the glyphs in the seven rings of the left topside of the photograph, however without being identical with these. The first hieroglyph of this mentioned group of five rings, which is good recognizable, has to be addressed as crab.

The same crab is to be found on the big stone relief of Sante Lucía in the Berlin Museum IV C.A. 7163, on the head of a largely represented sacrificer, who holds a sacrificial knife in the right hand. Mentioned by the way, this personage seems to wear on top of the belt, round about the loins a heavy stiff object, reminding me most vividly of stone-yokes, such as they are specially found in the region of El Baul, and whose fixation to this part of the body has been confirmed by the representation of a clay figure in the Heye-Museum New York.

The crab can also be seen on a fragment in the Berlin Museum IV C.A. 7195, which forms the upper part of a stela. Here the crab is found in the neighbourhood of flower scrollwork with a fish, probably as well to be thought of as being on the head of a priest figure, which can be presumed with security from the sign of chant, preserved at the side beyond.

The crablike animal seems to correspond with the scorpionlike animal, which can be seen on the fresco-paintings on the north side of the Palace IV in Mitla, in connection with the big sunlike disk and the stareye rope on the night sky. As shown in Codex Nuttall page 16, the representation of the crab does not so much differ from that of the scorpion, as to the

frontal part of both animals. Compare also the half animal on the rope in Codex Borgia page 33.

I hope that these provisional statements throw some light on the stone-relievo of the neighbourhood of Baul as well as on the other monuments of Santa Lucía. Above all I fix my eyes here upon the astronomic-calendaric side. The mentioned parallels with the Vienna Codex, the Seldenroll, the Mitla-frescos etc., prove, that the culture of the stonerelievos of Santa Lucía do not belong to a Maya-culture, but doubtless to a Mexican, more exactly said to a Pipil-culture, and well one of a Young-Toltec time. There is some probability, that the representation of the starrope does not belong exactly to the Aztec-culture. It is possible, that the conception of the starrope is connected with the motif of the spiderthread, along which, according to Mendieta: *Historia ecclesiastica*, Book II Cap. 5, Tezcatlipoca descended from heaven. The Vienna Codex, originating from the environs of Cempoallan, preserved a Toltec tradition. The occurrence of the same conceptions among the Pipil of Guatemala, is, from the cultural, historical and chronological point of view, of considerable importance. In the Vienna Codex Quetzalcoatl appears as the representative of the planet Venus, provided with the windgodmask and with the daysign 9 wind (compare the representation of a rope on page 48) According to Oviedo (*Historia general y natural de Indias*, Book 42, Cap. 3, Part IV page 52, r.) the Windgod of the Nicarao Pipil, bore the name "chiquinaut y hecat", that is chiconauh ecat = Aztec chicunauh eecatl = 9 wind. The age of the immigration of the Nicarao-Pipil, which as I stated in my "Sprachwerk" ensued because of tyrannic pressure from the side of the Olmecs, can be put more or less about the year 1000. A. D. The conception of Quetzalcoatl as Windgod appears to be going hand in hand with the morningstarcult and to explain the relation of the east region to the wind as well as to the monkey.

The representation on the relievo of el Castillo teaches that there existed complicated, mythical, calendaric-astronomical conceptions, which must have been based upon the knowledge of the contents of such hieroglyphic

writings as f.i. the Vienna Codex and the Codex Zouche -Nuttall.

As known until now, no stones have been sculptured on the Mexican-Toltec side showing problems, which go into particular calculations of astronomic questions. However the Pipil culture of Santa Lucia and neighbourhood shows, that it was known, how to treat such questions in an abbreviated way. Because of their lapidar shortness they offer considerable difficulties to the (solving of the Baul relieve is connected with) understanding. The final explanation of the extremely difficult mythic-astronomical contents of the Vienna Codex groups.

The sporadic occurrence of the bar, meaning five, on the back of our stone, is not typical Pipil, but ~~but~~ can be carried back to direct contact with the Maya, because the relieves of the Santa Lucia culture, known until now, write the numbers five and above always with separate circles, the same as the Vienna Codex group and the Aztec picture-writings; they remain thus in a primary condition of numberwriting. Outside the Mayaregion, the horizontal bar, meaning five, is usual in Tzapotec stone inscriptions, in Xochicalco, on the monument of Toluca, on sacred shelltrumpets of the Casa de los Sacerdotes in Teotihuacan, as well as on the stone-stela, which Frans Blom found in the neighbourhood of Lake Catemaco, an inscription, which depends essentially on hieroglyphlike symbols of the Toltec culture of Teotihuacan, being about to change into Mayoid forms.

THE UPPERSIDE OF THE RELIEVO AT EL CASTILLO NEAR EL BAUL

The upperside of the relievo, of which I made a rubbing there and then in 1925, is unusual in the whole arrangement of the representations. The monument is very large. The upper border as well as the bottom are damaged, several pieces are broken off. The representations cover two groups: an upper, narrow one and a lower high one.

The representations of the upper part are unhappily not quite clear. Doubtless recognizable is on the right side a big ring, wherein a personage with little head- or hair-ornament is represented; out of the inner side of the ring-disk, two arms extend forward, somewhat downward. It is very difficult to indicate what lies behind this disk, more to the right. At the left side a human head can be seen, with a scroll in front of the mouth and a somewhat forward stretched hand. Above the scroll seems to be recognizable a bird of prey, perhaps an eagle or a zopilote, which I remember to have noticed on the original stone, fairly clearly. It is very difficult to explain with security, what is behind the human head, at the right side. The principal representation shows three human figures of different size, standing upright. The figure to the left holds in the hand, which is extended in front and somewhat downward bent, a kind of band or club-like object. A round ear ornament is in the ear, above the head is raised an ornament with featherwork and a face in a rounded disk. The middle figure looking to the left and turned to the first one, who looks to the right, keeps a bullet-like, crossed ball with a skilful twisted knot beyond, above the left hand, which is somewhat stretched in front. The middle figure wears at the bottom of the earlobe a round disk and from the forehead down to the neck a kind of cushion with an ornamental trimming in front across the forehead and standing off featherwork. The third, smallest figure at last, keeps in the in front stretched left hand, a long, falling down object, similar to the one the first personage holds in the right hand. The head-ornament is less imposing. All three figures wear kneewraps.

The cushionlike headornament of the middle figure, which is seen here from the side, reminds of the representations of an enormous stone-head in Pantaleon, where the head-ornament with the thereto belonging face is seen in front.

Analogous representations of head ornaments are to be found among the clayheads of Teotihuacan, and well among the very early- and archaic ones. (see note) The type of many of the figures of the Santa Lucía culture reminds of the warrior figures of Young Toltec style in Chichen Itza. Compare f. i. the big head of a Young Toltec warrior with a azta-xelli on the head from Pantaleon in the neighbourhood of Santa Lucía, Guatemala, and the Young Toltec warriors with the same azta-xelli, but seen from the side in the relieves on the north side of the entrance to the entrance hall of the Temple of the Tigres and Shields in Chichen Itza.

This proves an important likeness of the three mentioned great centres, and the existing of a common culture in a definite time, that may be indicated as Young Toltec.

Note: Not to be misunderstood, I must remark here, that I principally distinguish two styles: the first one really primitive, which changes comparatively little (what the American School calls archaic), and the archaic style, which develops very clearly from early forms to classical and epigonal ones.

My early archaic forms are by no means primitive; but there exists a transitive between primitive and first-or proto-archaic types.

My distinction corresponds to the general adopted use and meaning of the two words in the classical European archaeology, which bears for this reason its name.



1

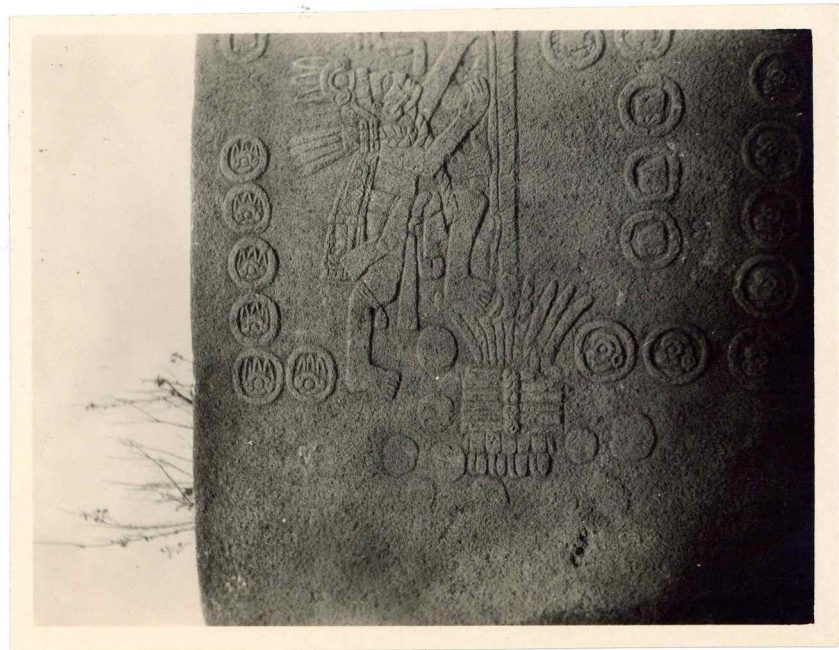


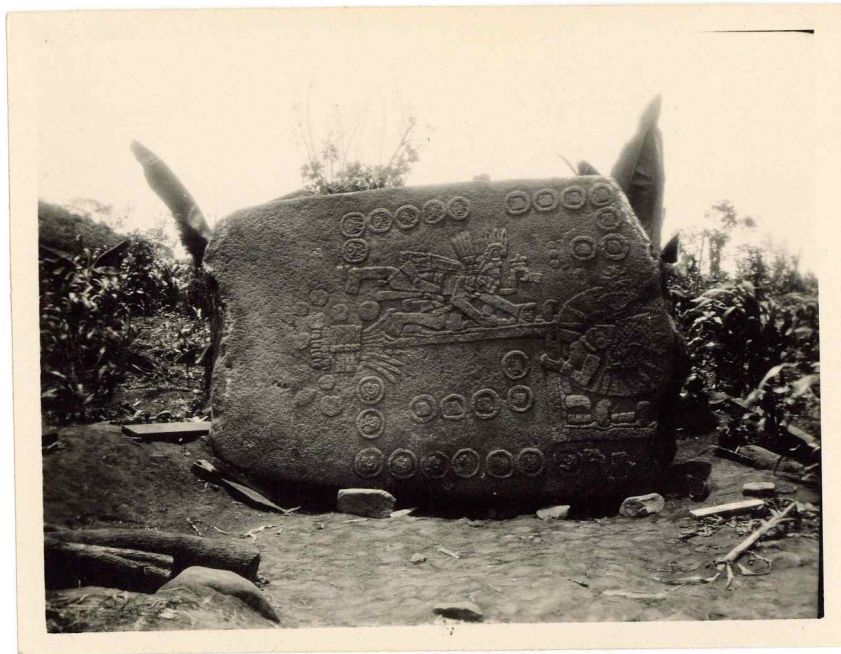
2

Prehistoric Pipil (?) sculptures mounted at facade of
El Castillo between Pantaleon & Baul, Guatemala
copied from photo by M. J. Saville

Stone at El Castillo before it was raised
by Bunkitt & me

copied from photo made by M. J. Saville
in 19??





New side

19 MAY 1930

of formerly exposed side.

19 MAY 1930