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PLATE I. Night photograph of a fallen Maya priest. Stela 35 as it lies at Piedras Negras.

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EVOLUTION OF A MAYA TEMPLE—Part I

MOST of the 1939 effort at Piedras Negras went into discovering the forms of three temples, one over the other on the same spot. Photographs and the three isometric drawings of Figures A, B and C summarize results pictorially except for important late changes in the upper structure. Those, with minor excavations elsewhere at this Maya Old Empire ruined city, have not yet been worked up sufficiently even for a preliminary notice such as this.

This large mound was selected for intensive work because limited excavations by Dr. Mason in 1932 showed that it had a long history, with at least three superpositions. During this time a significant change had taken place, since the lowest buried temple chamber was enormous, compared with all those on the surface, and in the Maya area generally so far as known. Little had been learned of the architectural style of the latest period, and nothing of the earlier ones. The specific problem was to work out the suspected changes in style, changes in structural methods, if any, and to try to associate them with changing styles on pottery fragments and with certain monuments lying loose on the surface debris. This latter item is very important, because the monuments bear definite dates in the Maya chronology. As soon as a portion of each period had been dug, sufficient for reasonably certain reconstruction of the whole, work on that period was stopped. Nevertheless a great deal of material had to be dug and dumped to one side, and we barely attained these objectives before the rains came and deep digging became impossible.

THE EARLIEST TEMPLE

FIGURE C is a reconstruction of the earliest of the three temples. It partly overlies and buries the remains of a still earlier terrace or platform. The two-terraced pyramid proper rests on a broad basal terrace, and shares with the partly demolished earlier platform a combination of stylistic details typical of the buildings in the central Peten region to the east, the heart of the Maya Old Empire. These are the two sets of projecting masses or "outsets," and the heavy apron-like moldings at the corners of the terraces. Our earliest more or less complete structure was therefore built during the period of Peten architectural influence, but after its beginning.

Old Empire Maya temple buildings were generally placed on relatively low solid bases, or "building platforms," which have not received very much individual attention. In late times at least, the building and its platform were usually placed on a much higher solid base, which we call a pyramid, with two or more terraces and a stairway of its own. At the head of this stairway is a broad open space or stage left clear by setting the building units somewhat to the rear. Often, but not always, the pyramid rests on a basal terrace the bottom of which may follow irregularities in the ground level, if there are any, and which forms a stage at the bottom, in addition to that at the top of the pyramid stairway. These fundamental elements and relationships, as well as the Peten style typical of later times, already appear in the fairly early structure of Figure C. But there are marked differences.

Nearly all surface temple buildings and their platforms at Piedras Negras show a complicated Peten design related to that of the pyramids. Figure A shows such a platform, found above this one. Another, of similar type, with its temple, was illustrated in Volume 6, Number 5 of the Bulletin, Plate V, Phase D. In the present case, on the early third level not only was the building and platform very much larger than any other one-room temple so far known for the Old Empire area, but these units were severely plain in their simple rectangular design. Yet test

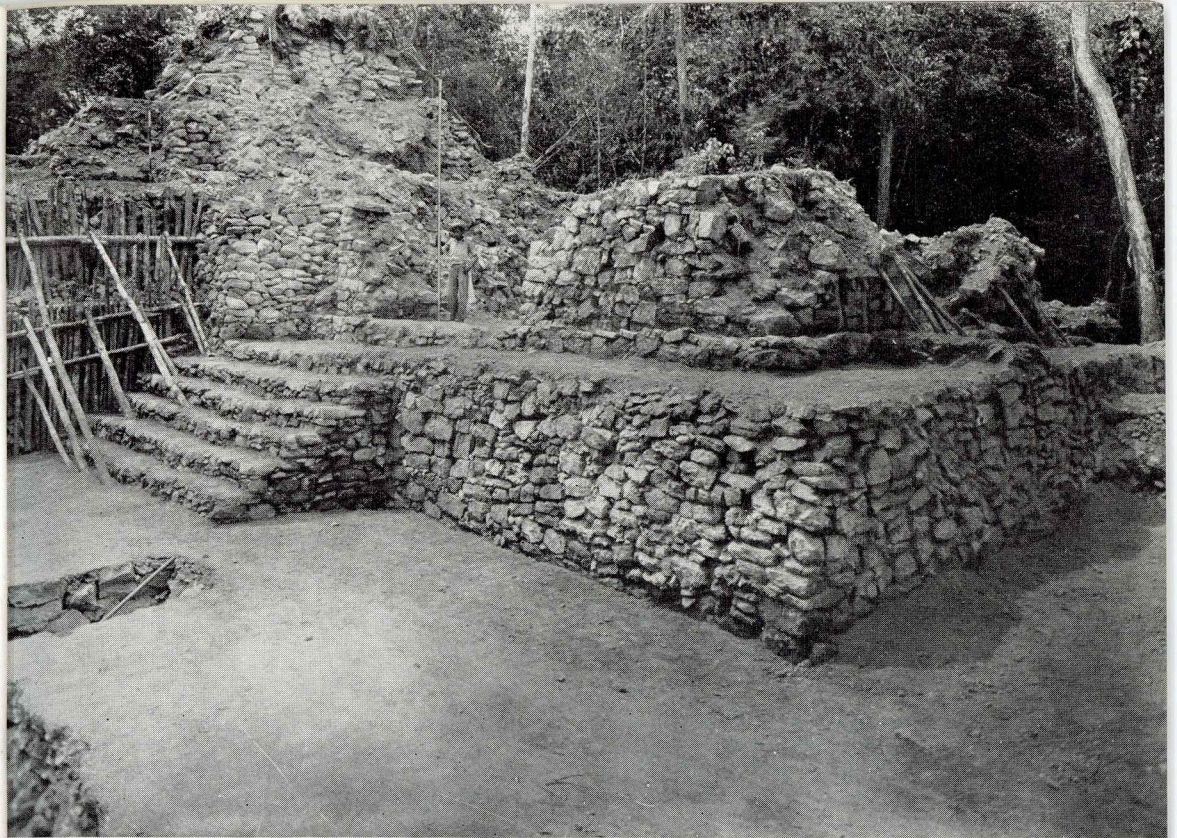


PLATE II. *Above:* The ruin of the left half of the earliest temple building and platform. The right part is still buried under later construction. The pyramid altar shows in the gap in the shoring.

Left: Mr. Godfrey removing a covered cache-bowl from below the altar.



Right: The cache in its bowl, exactly as deposited by the Maya. Eccentric flint objects, sting ray spines and bird bones are visible, and lie over crude representations of Maya Gods, scratched on shell and jade.



trenches into the hearting show that they were built at the same time as the more ornate Peten-style pyramid and basal terrace.

Another difference is in the great length of the pyramid which in later times would generally have been more nearly square in plan, without the wide spaces at the sides. These survived in the latest period here, but probably only because it would have been difficult to get rid of them.

Just how significant may be the combination of simple rectangular temple units with the more ornate pyramid style cannot now be stated. Piedras Negras seems to be on the western edge of the area of Peten-style temple buildings, while all around that area simple rectangular exteriors are the rule. One is tempted to see a mixture of Maya and non-Maya styles. This would be a hazardous guess at present, particularly as a similar combination has been discovered by the Carnegie Institution of Washington in the Peten center itself.

The difference in treatment at least gives an impression that the temple and its platform were thought of as one unit, the pyramid as another. Other facts give the same impression. Temple buildings and platforms were used at Piedras Negras and elsewhere without the pyramid, and pyramids without buildings seem to have occurred. When combined, as here, the pyramid stairway does not lead directly to the temple, but to an open stage before it. All this raises the possibility that temple buildings and relatively low foundations for them on one hand, and terraced pyramids on the other, may have originated and at first developed apart from each other. This is nothing but a hastily formulated working hypothesis, here set down to illustrate the manner in which the results of the season may help to solve fundamental problems.

EVIDENCE OF WORSHIP

THAT these units served separable, though closely related, functions is indicated by a brand-new discovery—a smoke-blackened column

altar on the pyramid stage, in addition to another in the temple chamber. This proves that ceremonies were performed on this stage, presumably in full view of the populace below, as in Mexico of the time of the Spanish Conquest. When the priests used the similar altar in the chamber, which was also smoke-blackened, they could be seen from the plaza through the very wide doorways, but only by retreating a considerably greater distance from the base. Even if the doorways were not curtained the indoor ceremonies were relatively secluded. However, in this very large room, a considerable number of privileged persons could have been present. In the small temple of the final period only a few could be present at the indoor ceremonies, and the greater height and much narrower doorways secluded them effectively from the general view. The shift from large to small temple chamber, unexpected when first discovered, may have its explanation in a growing priestly exclusiveness.

A prime question is whether the Old Empire Maya, like the New Empire Maya under Mexican influence, performed human sacrifice. The scene on a Piedras Negras stela, still at the ruins, suggests that they did. A man lies on his back, apparently on a low altar. In some sacrifices the Aztecs of Mexico stretched out their victims in this manner on the pyramid stage. The next scene would show the body, its heart torn out, rolling down the pyramid stairs, while the chief priest turned to the temple building. Such scenes may have occurred here, but the altar on the stage argues against it. It differs in form from that on the stela. It has the same form as that in the chamber and like it is covered with soot. Similar usage is thus indicated, but in several later temples, including the latest on this spot, the indoor altar is set in a niche too small to have permitted such an operation. The smoke probably came from copal incense, burned in small pottery braziers around the altars.

The temple building of this early period was roofed either with a nearly flat sheet of concrete, resting on wooden beams, or with a peaked wooden frame covered with thatch. All evidence of the roof had been removed or disappeared with time, but we know that the Maya never



PLATE III. *Above:* General view after the first stage of the excavations, showing parts of all periods. This should be compared with Fig. B. To the left, part of the latest basal terrace and pyramid stairway remain. They lie over and against the middle period stairway, to the left of the middle period terracing, which runs behind a late stucco mask.



Left: The same, seen from the front, through the trees.



PLATE IV. *Above:* Final stage of the excavations. The middle period stairway is partly cut away to show the earliest pyramid stairway below it. The right half of the upper terraces of Fig. B have been removed to show the earliest building and its platform. Compare with Fig. C.



Right: The same, from the front, looking down the West Group Ball Court. Notice that the stairways are placed off-center, to the left, for some unknown reason.

learned to span so wide a space with their masonry vault. In our drawing the walls are shown as if cut off horizontally, 2.80 metres above the floor. They rose at least 75 centimetres higher. All solid lines represent portions seen on one side or the other of the respective axes, though not in all cases on both. Broken lines indicate portions restored on the basis of those known and a general assumption of symmetry modified by certain known lacks of symmetry best discussed later. Most of the dotted lines on the sides of the pyramid are due to destruction by the forest, rather than because of insufficient digging. The sides of the basal terrace and pyramid stairways had been removed by the Maya. We are not on dangerous ground in restoring them at least as wide as the platform flight above. Possibly they were wider.

THE SECOND STAGE

THIS structure was probably used for a long time. At any rate there was convincing evidence that the pyramid terracing at the rear gave way. Here at the rear new terracing was constructed just outside the ruins of the old, and almost certainly joined to sound portions at the sides and front. The old temple and platform, which had settled badly at the rear, were also left just as they were. Instead of repairing them they were buried by two new terraces which doubled the height of the pyramid, as shown in Figure B. Evidently by this time the desire for greater height was felt. The old temple could have been repaired, or a new one built to replace it on the same level.

Because of the added height, a new pyramid stairway had to be built over the old one. It descended to the extra deep top step of the old basal terrace stairway, thus forming a single flight reaching from the pyramid top to the plaza. It was made a good deal narrower. Both of these changes tended to accent the actual increase in the elevation of the pyramid stage, though, considered as a whole, the pyramid still seems very long and squat when seen from the front. The basal terrace

seems less important, having disappeared at the center. By placing the drawing of this period over that of the earlier, what has been added or removed can be seen at a glance.

In spite of this increase in pyramid height, the platform behind its stage is lower than before. As a result the temple which we suppose it supported is less exposed to close scrutiny from below. The surface of this platform was in very bad condition. The stones of a masonry temple building may have been removed for re-use during the next period, without leaving a trace. An open platform is, of course, a possibility. So little of the platform itself has been seen in position that our reconstruction of it must be taken merely as the simplest possible. The two blackened altars appear in the same relative positions. They are somewhat smaller than before.

THE FINAL STAGE

THE third and final period saw three phases of change. The first only of these is shown in Figure A. No new pyramid terraces are added, but at front and rear the projecting portions are buried more than 2.50 metres behind new faces. The rounded corner portions, and the side terracing remain as before. The new very deep outsetting of course moved the front edge of the pyramid stage the same distance forward, but at the same level. Again a new stairway had to be provided. This was done with a minimum of labor, the old stairway side walls being still used, but raised to hold the fill for the new steps. However, a great deal of labor was expended in order to revert to the original practice of beginning this flight at the basal terrace level. To permit this, the old basal terrace, except at the extreme sides, was extended five metres to the front and provided again with its own stairway. Once dispensed with, this restoration of a moderately elevated space, interrupting the ascent to the pyramid top, suggests that it was of some functional importance. It was probably a subsidiary stage for ceremonies, because in

another case in the South Group this space was furnished with a column altar, besides those in the temple and on the pyramid stage.

If we turn back to the earliest period of Figure C we can analyse the building platform into two elements, a broad terrace nearly as high as those of the pyramid, and a very low step-like foundation or plinth closely following the building walls. In the middle period there was only one element of intermediate height, apart from a broad step, probably at the front only. In this late period of Figure A the two elements reappear. There is again a terrace slightly lower than those of the pyramid, but this time it agrees with them in its Peten style. The plinth element has become so high as to necessitate two steps of its own, and is really an independent platform. Its complicated design is in the Peten tradition and is typical of other surface examples which, in a general way, follow the complex outlines of the buildings on them. We cannot reconstruct the building here because all but a small remnant was removed by the Maya to make way for a still later one on the same level.

The building platform stairway was completely ruined, but a niche in the platform indicates the bifurcated design shown on the drawing. The indicated pyramid altar and its position are not certain. None was found here but we assume that in this case it was moved for use in a new position during the next phase. Dr. Mason found remains of a ceremonial deposit or cache about where we have replaced the altar in our drawing. Similar caches were buried below the five altars found in position in this mound, the four of the previous periods and one in the next phase of this one. With the approximate position of the altar thus confirmed we have a probable explanation of the niche in the building platform terrace and the consequent bifurcation of the stairway. The depth of the pyramid stage was reduced in the middle period, and still more in this one, as the front of the platform and its steps crept nearer the edge of the pyramid. Probably these now had to be carved out at the center to preserve a necessary minimum space behind the altar. We suppose there was a second altar in the now vanished temple, and that

it also was moved for use in the new one. We have not restored it because we have no positive evidence of its position. By analogy with other temples it might by the time of this phase be either in the middle of the temple floor, or in a niche in the rear wall.

With this period all parts of the structure as a whole are treated in the classical Peten style, a style which might be defined as particular decorative manipulations of large surfaces which, for mere structural purposes would have been in the same planes. In proportions, the pyramid has more nearly approached the expected, but, judged by others probably of its period, it is entirely too long for its depth, and for the length of the temple units. The latter have shrunk to normal late dimensions, and the non-typical broad areas at the sides of the building platform remain. These were desired in the earliest period, and could have been eliminated at the higher level by slicing off and re-facing the ends. Nevertheless one feels that they are an undesirable heritage from the past when, with a very long temple, they had meaning. By adding the very deep outsets at front and rear of the pyramid, as seen from the ground the lateral extensions of the old part were literally thrown into the back-



ground. Visually the temple units could be imagined as set on a pyramidal base shorter than it actually was. In any case, between the earliest and last periods there has been a shift in general proportions which now emphasizes height instead of length.

Up to this point there has been no surviving hint of sculptural embellishment. In the next phase carved and dated stone monuments and rich stucco decorations appeared, together with a new temple building. We are now reconstructing this phase as best we can from the vestiges of it which survived, and shall present the result in a later issue of the Bulletin.

L. S. Jr.

The Museum's funds for the 1939 Season of the Expedition to Piedras Negras, Guatemala, were augmented by a generous grant from the American Philosophical Society and by contributions received through the efforts of the Women's Committee.

The staff consisted of Mr. and Mrs. Linton Satterthwaite, Jr., Mr. William S. Godfrey, Jr., and Don Victor M. Pinelo, Inspector for Guatemala. Mr. Godfrey is responsible for the reconstruction drawings and the survey on which they are based.

sensation of the cosmic sphere which played an important role in Orphic ritual and theology. Orphic doctrine held that all life came from the cosmic egg and Macrobius states that the egg was venerated because it was held to be a *mundi simulacrum*. Among the offerings found with the plaques at Locri were large clay eggs almost spherical, which had been offered at Persephone's shrine. We could wish that the object represented on our plaque were a little less round and a little more oval, but whether or no our suppliant presents the symbol of Orphic ritual her position beneath the protecting arm of Ares and her modest mien as she stands before Persephone's throne suggest a scene of judgment.

E. H. D.

EVOLUTION OF A MAYA TEMPLE—Part II

IN the November issue of the *Bulletin* (Vol. 7, No. 4) we illustrated the changing forms of a Piedras Negras temple as it was twice greatly modified by succeeding architects. Still not satisfied to leave well enough alone, at least twice again the Maya architects made changes which the present article, Part II, endeavours to report. Figures D and E show the new features and comparing them with Figure A in Part I will show they were considerable.

FOR the most part the purpose of the additions of the two last phases, now reported upon, appears to have been primarily decorative. They gild the lily, without changing its fundamental form very much, and so did not involve so much common labor as the earlier changes. For the first time the art of sculpture is added to this structure, both in stone relief and in combinations of relief and full-round in stucco.

No less than twelve new items, counting the eight masks as one item, are scattered about the structure, without many clues as to the order in which they appeared. They can be crowded into two phases and this is what we have done arbitrarily in Figures E and D, illustrating Phase B as the middle and Phase A as the latest phase of the third or latest period. The earliest phase of this Period, Phase C, was shown as Figure A in Part I. Some of the items which we assign to the middle phase may represent successive episodes within it, or perhaps did not appear until the latest phase. What we are sure of is that all items of Phases B and A (Figures E and D) are later than Phase C (Figure A) with the single exception of the carved rectangular stone panel known as "Lintel" 7. This was once a very beautiful, now sadly destroyed, relief showing a priest on his throne. It had a long inscription, now hopelessly eroded. Possibly it should have been assigned to the earlier Phase C. Its fragments were found face down just in front of the location assigned to it in Figure E. For this reason we have there restored a masonry block to hold it in the center of the building platform stairway. This block must fill the space between the originally bifurcated stairway as restored in Figure A, and covers the supposed pyramid altar position of that time. This in turn accounts for the supposed removal of the altar to the ap-

proximate position on the platform shown in Figure E. It was actually found in a disturbed position even higher than that level, in the doorway of the temple. The reader will realize that in this reconstruction, one supposition is made the basis for another, a dangerous procedure. It is possible that the lintel was placed on the rear wall of the niche-like opening in the platform stairway during Phase C (Figure A). However, if it remained there permanently, at the time of abandonment, its heavy fragments must have been thrown, with considerable trouble, about two meters forward of the position to which they would naturally fall of themselves. While no positive evidence of the block survived, it is a feature known at this and other Old Empire sites. This is the first evidence, such as it is, that these masonry blocks were embellished with the famous so-called lintels of Piedras Negras. We secured very definite evidence that they were not lintels—that is stones forming the tops of doorways—in 1934. Either of the possible positions suggested accounts for the small scale of the scenes and inscriptions carved on Piedras Negras so-called lintels. It was possible to approach and examine them closely.

The eight masks are restored in Figure E on the basis of the lowest pair, and of part of another on the second pyramid terrace. Large quantities of stucco fragments had fallen from higher up and lay on the basal terrace in front of the lowest masks. The one on the right with the bottom part of another on the second terrace is visible in the photographs illustrating Part I of this report. A close-up appeared in Vol. 4, No. 5, Plate II of the *Bulletin*. Excavated in 1933, it was found very well preserved. We were accordingly disappointed this year to find the corresponding one on the left almost completely collapsed. Traces of a single column of stucco glyphs remained at the right of each of the lowest masks. The masks are built against the previously plastered terrace faces. In the South group, 1937 excavations showed that there the stone and mortar frames for similar masks were keyed into the terraces themselves. These in the West Group are clearly secondary modernizing features.

Masonry platforms were built on the basal terrace stairway, and against the terrace far to the left. Two carved stelae, Numbers 39 and 38 respectively, lay on the debris of these platforms, tops to the rear and about at the edge of the terrace. The heights of the platforms as restored are surely approximately correct, and this is also true of the plan of the central one. The facing walls of the other were completely collapsed.

There is little doubt that this one obliterated one of the decorative outsets of the basal terrace, and the central one obliterated about half of the stairway, the steps of which run beneath it. Therefore these platforms, and the monuments they were obviously intended to support, are later than the terrace.

If one places Figure E over Figure A he will note two changes in the lowest pyramid terrace, not otherwise conspicuous. At the left front the deep final outset of Phase C has been carried nearer to the corner. The addition is not quite as deep so that there is now an extra outset on that side. We do not know if the higher terraces were treated in this manner, and so have left them as they were. No such extension was added on the right side. The corresponding deeply outset face at the right rear received a different secondary treatment. It was buried behind a new mass which eliminates the Phase C outset entirely and curves around gently to meet the sharper curve of the original corner. We do not know whether this treatment was carried higher, and have left the upper terraces as they were. The right rear corner was not examined. If these changes were repeated on the collapsed higher terraces, the appearance was changed considerably. A narrow block of masonry was placed against the right side of the pyramid stairway. As found, its top was ruined. Again we do not know whether it affected higher terraces; but we do know it was not repeated even at the lowest level on the other side of the stairway. It is possible that the changes at the front represent efforts to compensate for the off center positions of stairways and buildings, to which we will refer later on.

During this phase (of Figure E) the original temple building was largely removed and a new one built. Probably at the same time, the plinth platform was widened a little, without changing its peculiar Peten-style design. Comparing this building with that of the first period (Figure C) it will be seen that it has shrunk greatly in size. The bench against the rear wall, probably for the support of idols, has correspondingly shrunk to a low narrow sill, and the temple altar has been moved back into a niche in the rear wall. The building exhibits the sides and rear outsets of the Peten style. It had a vaulted roof and probably already the roof-comb indicated in Figure D.

In the final phase a masonry shell was added to the sides and front of this building, increasing the width and depth about 1.30 and .60 meters respectively. As we restore it in Figure D this addition is carried

to the full height of the roof. It had survived only to about half the height to the medial molding or cornice. This side and rear addition was supplied with a very low step-like plinth which probably was carried across the front, necessitating a new floor in the room. This plinth introduces for the first time a feature common in other Peten-style temples, but absent here until now. It causes the widest part of the building to appear to be based on a lower level than the rest, the rear part of the plinth being a little higher. We are clearly dealing with a non-structural imitation of the common Peten design in which the main plinth platform has a higher level at the rear.

Probably at the same time, both the plinth platform proper and the platform on which it rests were widened, and very likely they were also enclosed behind new walls at the rear and partly at the front. We merely indicate those remnants of these constructions which survived. There was insufficient evidence to permit restoration.

There were no ascertainable changes in the interior of the temple in this final phase of Figure D, and so we have roofed it over in our restoration. No part of the vault was in place. We have indicated one of the same height as occurs on a palace building of similar proportions. Possibly the resulting upper zone is too low. Fragments of stucco ornament on the platform suggest it was ornamented with plaster reliefs.

Indicated in bare outline is an ornamental tower or "roof comb". Such towers are common on Old Empire buildings and served primarily as fields for rich stucco decoration. We are not certain that the roof comb was used on this building, but its presence is more likely than not. We believe that its sculptural embellishments included a human figure of more than life size. The face of such a figure was found in debris over the floor of the room and now hangs in the Museum. A photograph of it appeared in Volume 5, No. 1, of the *Bulletin*, Plate XI.

It has probably escaped the reader's notice, but the temple building, plinth and platform are displaced about a meter to the left of the center of the pyramid, and the pyramid and basal terrace stairways are off center the same amount. As a result, the expanse of terracing to the right of the pyramid stairway is two meters greater than that to the left. This is too much to ascribe to carelessness. It has been true since the very first period, though it could easily have been remedied without extra labor in the second period. When, undoubtedly after the first period, a ball court was laid out on the plaza in front of this temple, its axis

was made to correspond to that of the pyramid as a whole, not to that of its stairway and of the structures on it. It is worth noting that here in the West Group it was evidently important to maintain a straight line of interest up the centers of the stairways to the center of the temple. If the temple was to be off center, so must be the stairways or vice versa.

The earliest of the two stelae, that at the center, is dated 9.12.5.00 in the Maya Calendar, at least one hundred and thirty-five years before erection of stelae ceased at the city. Unless it had been moved from some other earlier location, in this case extremely unlikely, the temple had evolved from the form of Figure C to that of Figure A before this time. Some of the modifications we have been discussing in this second part of our report may also have preceded the stela, but in general they are to be assigned to the last century and a quarter of hieroglyphically recorded Piedras Negras times. As to dating by ceramics, the many sherds encountered have not been studied, but one important fact was noted in the field. The earliest temple was not begun until painting pottery by the negative technique became known, since sherds so decorated, of the style known as "Polychrome A-1" were found in its hearting.

The recital of so many bare facts becomes wearisome to the writer as well as to the reader. It is well to recall that they are gathered and recorded not for themselves but as contributions to a growing common fund of authentic information. Eventually more general and significant accounts of the life and times of the Maya and their curious astronomer-priests will be possible. In the meantime we will close the account of this temple with a quotation from the "Relation of the Things of Yucatan", by Bishop Landa, the Spanish priest who burned the books of the New Empire Maya, but left the best sixteenth century account of them. The translation is by William Gates, and gives some idea of the importance of these buildings in Maya life:

"On the 16th of Xul all the chiefs and priests assembled at Mani, and with them a great multitude from the towns. On the evening of that day they set out in a great procession with many comedians from the house of the chief, where they had gathered, and marched slowly to the temple of Kukulcan, all duly decorated. On arriving and offering their prayers, they set the banners on the top of the temple, and below in the court set each of them his idols on leaves of trees brought for this purpose; then making the new fire ceremony they began to burn incense at many points, and to make offerings of viands cooked without salt or pepper,

and drinks from their beans and calabash seeds. There the chiefs and those who had fasted stayed for five days and nights, always burning copal and making their offerings without returning to their homes but continuing in prayers and certain sacred dances''.

L. S. Jr.

ANOTHER PIEDRAS NEGRAS STELA

MAYA carved monuments fall into various categories, the most numerous being "stelae". These are long shafts set upright in the courts or plazas, or on the temple pyramids. Their chief function was to record in imperishable stone hieroglyphs the current astronomical observations and calculations of the astrologer priests. Also, by means of accompanying carved pictures of themselves at work apparently they sought to impress on posterity that if the stars boded ill for the community, they had not stood idly by. At any rate, the scenes depicted nearly always include a priest attired in elaborate symbolic regalia, and sometimes, especially at Piedras Negras, show him actually engaged in ceremonies.

Up to a year ago, forty-six monuments of this class had been found at Piedras Negras. Plate X shows two fragments of what is probably best considered the forty-seventh. The larger fragment was found by the Museum's 1936 expedition and was illustrated in the Bulletin, Vol. 6, No. 5, Plate VII. It was only ten centimetres (about four inches) thick, about the same as most panels or so-called "lintels". Previously known stelae were much thicker, so we suspected this was part of a panel to be let into a wall, but to be safe gave it a number in the series of miscellaneous carved stones. During the 1939 season a second and smaller fragment was found. Brought back to the Museum it fitted the first, and the two are now set up together in the Middle American hall. With this



PLATE X. Miscellaneous Stone 16, Piedras Negras. Discovery of a second fragment shows it probably was a small stela.

addition, enough is known of the form to be reasonably sure it was a small stela. It was long and narrow, if we allow enough height for the missing part of a standing figure. The top was rounded and the sides taper somewhat toward the bottom. These are all characteristics of completely known stelae at the site.

The new fragment includes part of an inscription. The upper two glyphs record a date, but unfortunately for us it is only in the Maya "short count" and it could be placed anywhere in Maya time at intervals of fifty-two years. It is comparable to our statement that the Declaration of Independence was signed in '76. A foreigner first studying our history would not know whether we meant 1776 or 1876, or perhaps 1676. So the piece still must be assigned to the middle period of Maya sculpture for stylistic reasons only.

The Maya short-count date given is 8 Manik 0 Ceh, that is a day numbered 8 in a thirteen-day "week" with the name Manik in another sort of "week" of twenty days, and which fell on the first or zero day of the Maya month named Ceh. Any such combination of given positions in the two types of week and also in the year will recur after fifty-two years, just as with us "'76" will recur every hundred years. The sign for zero, giving the position in the month, is unusual and rare, but seems to have been satisfactorily established as having this meaning by the distinguished Maya epigrapher Dr. Sylvanus G. Morley, of the Carnegie Institution of Washington, who kindly pointed out its presence on this fragment. According to Morley there are now eight known examples of this unusual glyph for zero, of which two resulted from the Museum expeditions to Piedras Negras.

The face of this priest is unusual. It is grotesque, and obviously represents a deity. The body is quite human, and it is possible that there is no intention of deceiving anyone into believing that the god was actually present. A perfectly human priest may be wearing a deity mask, though one cannot be quite sure. The feathered headdress seems to have a foundation of basketry. From this foundation a number of water flowers branch out on stalks. The stalks are marked as if wrapped with something. Possibly actual artificial flowers are being represented.

Despite the great care the sculptor took with this carving, he did not trouble to first prepare a really flat surface. Examination of the original will show this clearly. The surface from the chin to the breast ornament is markedly depressed below the general surface plane.

Both fragments were found in the debris of the temple numbered 0-13. There is good reason to believe that this monument was broken up by the Maya themselves and then used as building material when they made some changes in the temple. That is why the fragments were found at different times, and why the likelihood of finding others is not great. It is a matter of mere chance where the Maya happened to use the still missing pieces.

L. S. Jr.

AN UNFINISHED STATUE OF THE TWELFTH DYNASTY¹

THE limestone statue which is published here for the first time comes from Flinders Petrie's excavations at "Kahun" in 1889-1890.² Unfortunately the exact spot at which it was unearthed has not been recorded nor have other objects which were found with it. However, the general place at which it was excavated gives some definite and important information. It cannot have stood, as almost all Egyptian statues did, in a tomb or in a temple. The town of "Kahun", situated in the immediate neighborhood of the pyramid of Sesostris II,³ was inhabited mainly by the workmen who were engaged in building the tomb monument of this king of the twelfth dynasty. Besides their small houses, there were some large villas of the officials who supervised the building and, probably also, a palace in which the king resided when visiting the place and watching the progress of the work, but no temple has been found in the town's enclosure and no tombs have been recorded in its neighborhood.

The statue, therefore, must come from one of the private houses at "Kahun". But we can see more. From the fact that it has no inscriptions—without which an Egyptian statue was unfit to serve its purpose, namely, to immortalize its owner—the suspicion arises that it never left the workshop of the sculptor who carved it.

This suspicion is further corroborated by the observation that the statue has not been entirely completed. It is true that the body of the man, who is seen seated cross-legged on the floor (represented by a low pedestal) with his arms and hands outstretched on his thighs, appears to be perfectly finished. The same is true of his broad wig with its characteristically Middle Kingdom outlines and its deeply pointed ends approximating, evidently by intention, the forms of the royal headdress. Even the decorated border on the belt of his kilt has been rendered with meticulous care. The face, however, seems to lack the very last touch of the chisel. Its open almond eyes, its rounded chin, its firmly closed mouth and its large ears with their well-marked earlobes have been carefully carved in obvious contrast to the body which is treated quite conventionally. On the other hand the cheeks show very distinctly facet-like planes, barely visible in the photographs, which would have been rounded off and smoothed over had the work been definitely

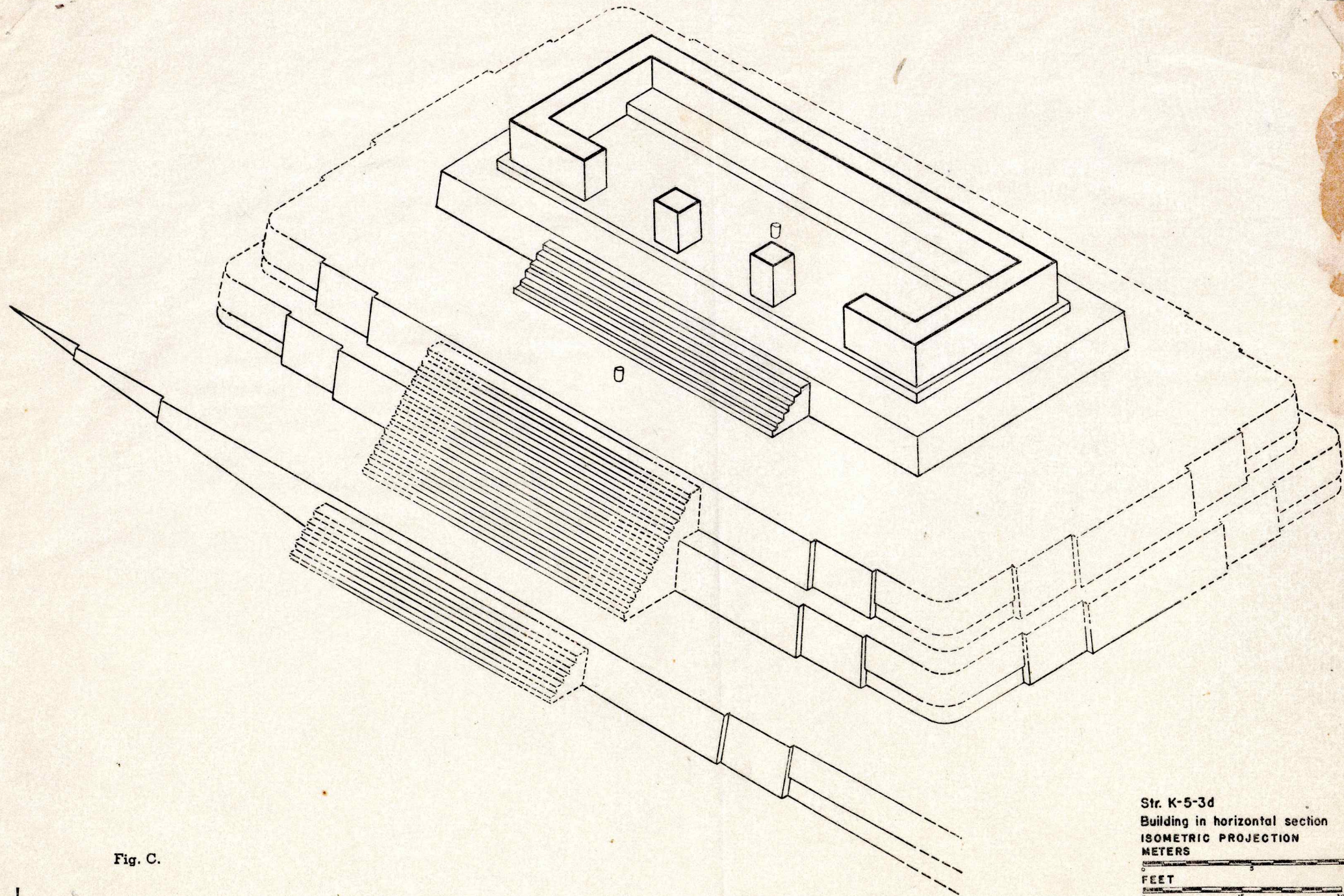
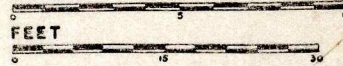


Fig. C.

Str. K-5-3d
Building in horizontal section
ISOMETRIC PROJECTION
METERS



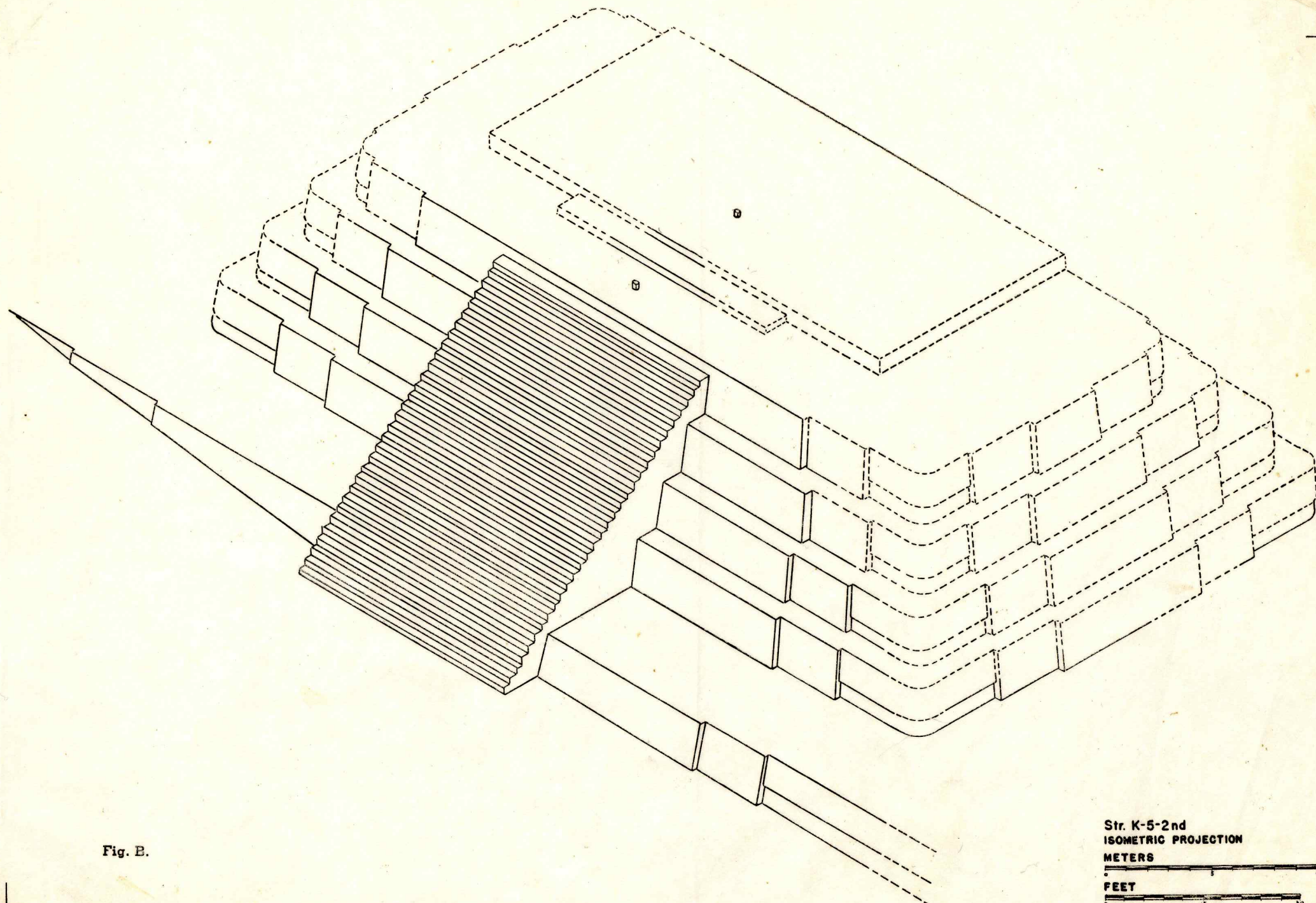


Fig. B.

Str. K-5-2nd
ISOMETRIC PROJECTION
METERS



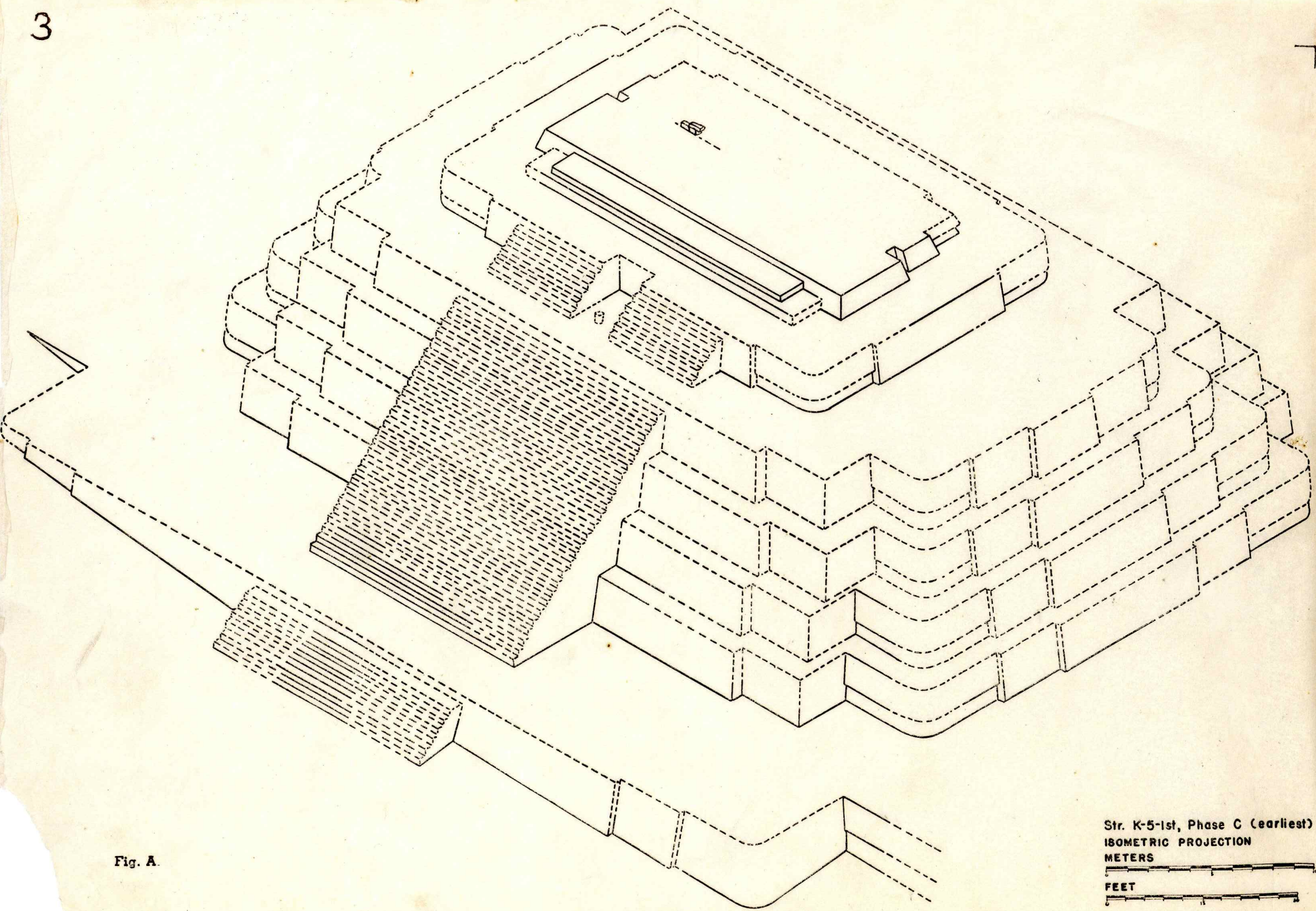


Fig. A

Str. K-5-1st, Phase C (earliest)
ISOMETRIC PROJECTION
METERS
FEET

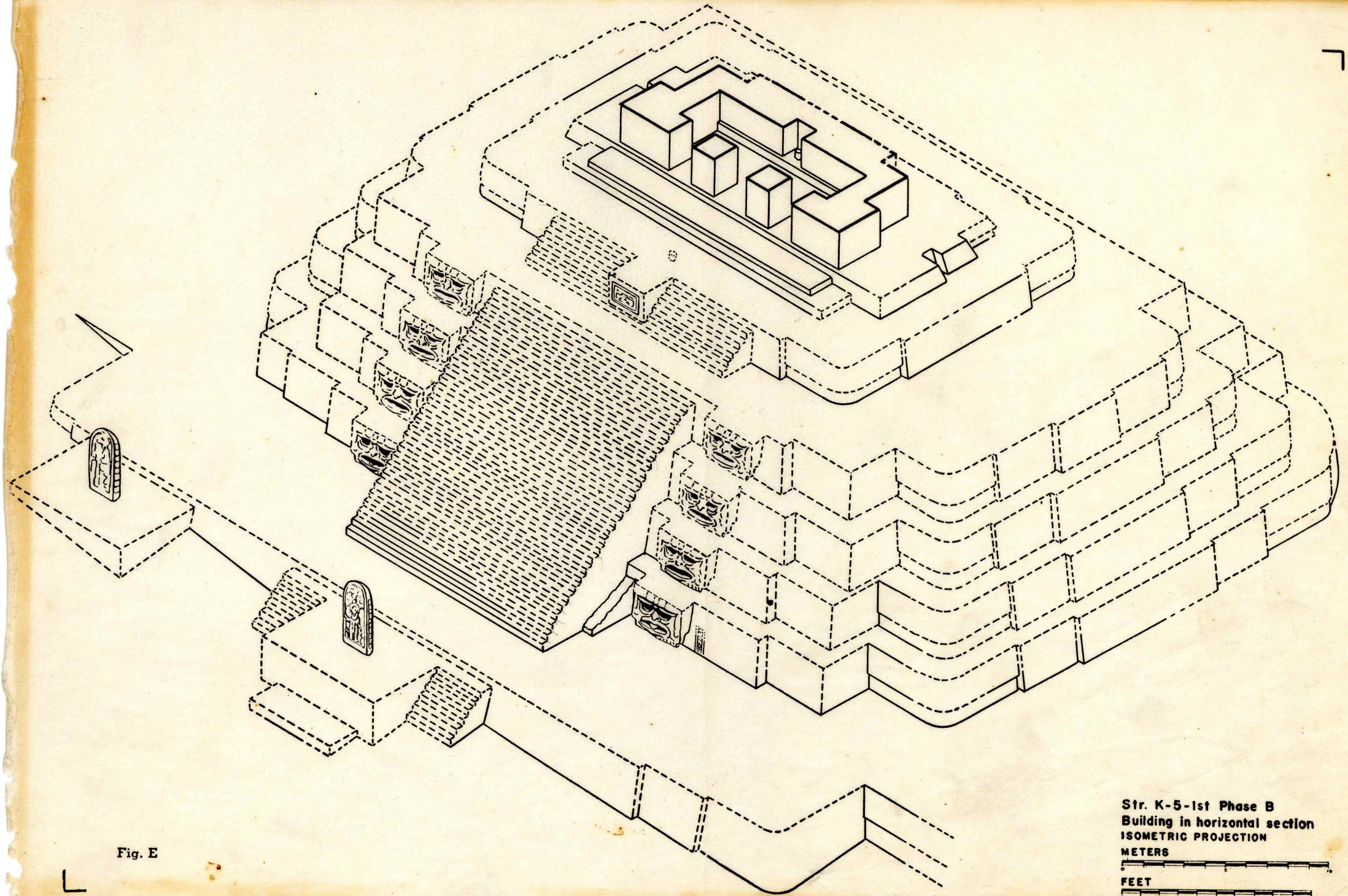


Fig. E

Str. K-5-1st Phase B
 Building in horizontal section
 ISOMETRIC PROJECTION
 METERS



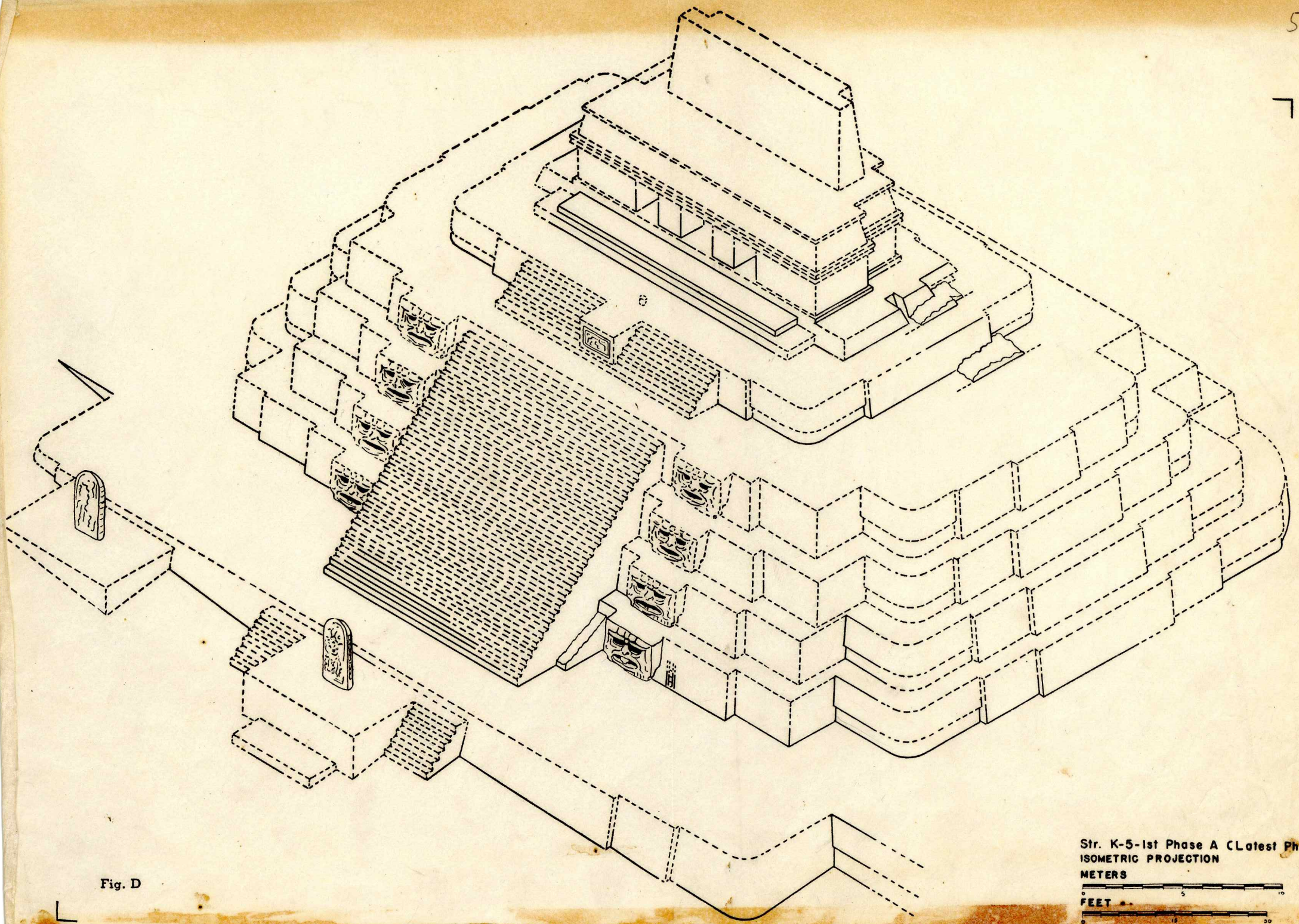


Fig. D

Str. K-5-1st Phase A (Latest Phase)
ISOMETRIC PROJECTION
METERS
0 5 10
FEET
0 15 20