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Why do institutions like our museum dig out the dead bones of the past? Certainly a prime consideration is often the hope of finding and preserving beautiful or rare objects, and making them known. Even so, an archaeologist is expected to reconstruct the broad outlines of the life and times of the people who produced them--to answer the questions How?, Why?, When?, as well as What? Anything, no matter how unimpeccable, may be good grist for the mill.

One can infer much more than otherwise concerning "lost civilizations" if the site is in Middle America, or in the Andean region of South America. It is then possible to work backward in time from two sorts of non-archaeological sources of information. The white conquerors wrote accounts of native high cultures in these areas, as they were destroying them; and some small groups managed to preserve something of the ancient ways of thought and practice, and can be studied today.

In Middle America one of these stubborn modern groups, the Lacandon Maya, are a dying remnant inhabiting the otherwise deserted forests south of Piedras Negras, in Guatemala, where we dug from 1931 to 1939. They normally avoid the white man and most of his works. Nevertheless they have been visited from time to time by ethnologists. Dr. A. M. Tozzer, of Harvard, has published an exceptionally full account of their religious and magical beliefs and practices. From his study, ^{referred to in the legend for Plate 9,} I shall here select a few items of information which seem to help toward an understanding three pottery objects recovered during our excavations. Two of these are illustrated on Plate 00, with front and side views ^{larger, from below,} of each. A view of the ~~bottom of the vessel~~ shows that it is not really a vessel, since it lacks a bottom, and this is true of the other also.

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The third object in which we are here interested is the lidded bowl shown in Plate 00, Fig. 00 which we can call the "spiked vessel", from the peculiar excrescences ^{on the} ~~with which~~ bowl and cover. The face on the ^{two} ~~bottomless~~ vessels is certainly less than beautiful. It represents a Maya god, but we shall here resist a temptation to try to identify him specifically. Our chief concern here is how he was served by his worshippers, and we shall return to him later.

The painted vessel on Plate 00 (Fig. 00) was made ~~unknown~~ by the modern Lacandone of whom we have spoken, ^{with others} and acquired by purchase some years ago. These people make pilgrimages to the ruins, and leave such vessels behind them. ^{once} I saw a number in a ruined room at Yaxchilan, south of Piedras ^{a month after they had been left there.} ~~Negras, in 1926~~. This practice had been noted long before. Whatever else these little pots may be to their makers, they function as incense-burners. Considerable numbers are used in a ceremony. The incense, ^{usually} a gum/called copal, is burned in the bowl, and flames and a pungent black smoke rise from it. ^{For the Lacandone} ~~Apparently~~ the smoke is the counterpart of rain clouds, but it has magical curative power for individuals, if properly handled. Palm leaves may be waved in the smoke as the head of a family chants. On returning to his family with the leaves, "If any part of the body is afflicted, it is tapped and rubbed at greater length with the leaves".

In the village (i.e. when not at a ruin) the ceremonies require a special hut which we can call a temple. Here the censers are kept, and also a special clay cover, illustrated by Dr. Tozzer, but not reproduced here. It is more or less hemispherical in shape, with sections of the rim cut or broken out for ventilation, and apparently there is a broken-off ^{hook} handle on one side. This cover is used for collecting soot from the burning copal gum. It represents the dome of the sky, and the soot is symbolic of the black rain cloud. Indeed, the name of the Rain God, Mensabak is equated by Dr. Tozzer with "maker of the black powder or soot". Our little vessel is painted in the manner described, ^{by him}

to

The stripes are black and red, on a white chalk base. The black pigment, one understands, must be copal soot.

In Fig. 00 of the same plate we show another Lacondone censer, at the same scale. This was found with others in a roofless palace room at Piedras Negras. They had been placed over debris already fallen from the roof, but were buried by more debris which presumably fell after the Lacondones had left the censers as offerings to some modern god who lived here. The form is very similar to that of ancient spiked vessel, which was found about a hundred years away, but below the ancient prepared surface. In essentials the cover of the older vessel is not unlike the modern dome-of-heaven soot collector. ^{Knob} ~~Grooves~~ in the handle-like ~~protruberance~~ at the top form a cross which probably symbolized the four world directions, which figure in the Lacondone ritual. ^{The knob} ~~This~~ is hollow, with a hole in the top which could be for ventilation. A difference between the modern and ancient bowls is that the older one lacks tiny perforations in the bottom and lower parts of the sides. Such holes, about ^{one-eighth inch} ~~in~~ diameter, seem to be the rule in modern Lacondone censers. But we have one in our collections which has only a single hole, in the center of the bottom; and if there are any in the ~~the~~ painted vessel shown, they are entirely stopped up by the white paint on the outside, and ^{as ventilators.} remains of the gum inside. Obviously the holes are no functionally necessary.

The correspondence in the form of the spiked bowl is significant, for this combination of hemispherical bowl on a relatively high annular base does not occur in the general run of Piedras Negras pottery. I think no Maya specialist would question that it is an ancient incense burner, as classified by Dr. Butler Lewis in her study of pottery at this site. My special point here is that it is good evidence that the modern Lacondone form and the gathering of the soot may be a survival from times prior to the Maya date 9.15.5.0.0. The spiked vessel was buried before the base of Stela 9, probably erected at this time, when

when temples were more than thatched huts, and the great period of Maya sculpture was beginning. This might be as late as the Thirteenth, or as early as the Sixth Century. I think the best "scientific guess" is that the spiked censer was laid away in the Eighth Century of our era.

The Lacondone make these censers in two sizes, each with similar up-turned faces at the rims. On the larger ones, at least, each face ^{represents} ~~is the~~ ^{or spirit or god of inferior rank, who acts as a sub-agent for a particular main god,} image of a particular god, known by name to the priest, though to an outsider all masks appear pretty much alike. ^(They seem to function primarily as messengers, bearers of the offerings.) The masks on the smaller censers represent a still lower class of gods or spirits. ^{They are supposed to aid in the general ceremony as additional servants of the gods.} ~~composed of individuals who seem to function~~ as servants and messengers. One or several of these smaller vessels ^{belongs} ~~is assigned~~ to a particular ^{main god.} ~~larger one.~~ For convenience we can speak of ^{large "messenger"} "master" and ^{small} "servant" gods and censers. The modern Lacondone censer from Piedras Negras was accompanied by smaller ~~ones~~ "servants", which are not illustrated. Judging by size only, the ancient spiked censer was a servant. It is shown in Plate 00 at the same scale as the two Lacondone vessels with gods on the rims. It lacks the image, ~~and I think~~ ^{think} but it seems permissible to imagine that, at the earlier time and place, images were made separately--yet not necessarily divorced from the ritual of the censers. The vessel in Plate 00, Fig. 00, shows a censer of similar form. A complete figure is attached, but it could easily have been made to stand separately. This censer was found by the late Dr. Thomas Cannon on the surface of a mound.

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The ^{larger} Lacondone censers, visual embodiments of gods and spirits, are normally kept on a ^{shelved} shelf in the temple hut. Some, but not all, may be taken down for a particular ritual. Those which are to actively participate are ranged on a carpet of ^{plant} leaves, laid on the floor before the shelf, or on a ~~small~~ low table. Maya gods do not work for nothing. They must be offered various things, and they must be fed. Food and drink is actually applied to the

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protruding lower lip of the mask on the censer. Those remaining on the shelf must be nearby, for they are fed at intervals during the ceremony, as well as those on the altar of palm leaves. Should these people shift the scene to to one of our typical excavated Piedras Negras temples they would find a low masonry bench across the rear of the room, providing a suitable shelf for their clay censer-gods. The altar of leaves could be spread before it, but a new element would enter the picture. This is a short stone column inserted upright in the plaster floor. If the ^(messengers, servants, or vultures) ~~censers, or at least the~~ ~~small servant ones~~, were arranged close about this column, it would become blackened with soot, and damaged by the heat of the blazing gum; yet the surrounding floor itself need show no effects of the fires. This is the situation, found repeatedly. The censer function for the spiked bowl, derived from modern practice, helps explain features in the ancient temple architecture. Clay images of ~~the~~ gods were probably ^{stored} ~~ranged~~ on the long benches; ^{but brought down when needed, while} ~~and~~ blazing censers to provide black smoke were probably placed close to the column altar during actual ceremonies. Perhaps the image, ^{"messenger or main god"} was placed on the altar itself, where it would be bathed in the smoke, provided by ~~his~~ ["]servants["] on the floor.

Correspondece with modern practice may be even closer. A special God, Usukun, "is not of good intention", and has the earthquake spirit for his servant. He alone is excluded from the temple, but is served outside, to the east. At Piedras Negras he could have been fed and bathed in the pungent smoke at a second column altar, set up on the pyramid, but in front of and outside the temple building (though not necessarily to the east).

These burned column altars are present in the earliest Piedras Negras temples, so far as we can judge, and they seem to carry the ritual of the incense-burner back to a time long preceding that of the spiked example actually recovered. The Lacandone censers must be renewed periodically, in

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theory every year. The old and "dead" ^{messengers} masters, with their "servant" vessels, are then carefully hidden away ^{below cliffs} in caves. Thus it is easy to understand why we find the ancient temple areas bare of the ^{clay} ~~xxx~~ idols of the which the conquerors spoke.

The Lacandone have another class of god-image, to which Dr. Tozzer restricted the term "idol". These ^{The main gods, and} are not renewed, but are carefully handed down from father to son. Each has been obtained only after the god concerned has signified his willingness, and a pilgrimage has been made to his home for the purpose. These gods are little stones, some of them miniature carvings which are undoubtedly the work of the ancients, including what we should/classify as "jade" ornaments. They belong in the bottoms of the ^{messengers} ~~master~~ censers, remaining there below the burning gum. Such gods as these are by no means absent from our excavated collections. They are common enough, but were found carefull buried, with other sacred small objects, in special pots not of the censer class. An especially common place was below a column altar, which means that they were laid away for good when a new temple was being built. Perhaps these stone gods also died and had to be laid away, and new ones made--but at some time interval longer than the year.

Occasionally the collapse of some wall must throw one of these ancient miniature carvings to the surface, where a Lacandone Lacandone could find it. His obvious interest in these may cause his association of certain gods with certain ruins. We are impressed by dead architectural and sculptural magnificence. The Indian is probably awed by the gods behind it all, which for him are still alive.

was Cu'here, & with some changes above was used in Bulletin 11/4, 1946 (see originals)

One is a little smaller than the other, but both are much larger than ~~other of the same~~ masks. Considering the amount of specific symbolic detail, a shoufif named main god is probably represented in clay, rather than in stone. g.

In pursuit of clay images of ancient Piedras Negras gods, we turn to the gentleman shown in Plate 00. Allowing for what is missing and had to be restored in plaster, the faces on these two objects may or may not have been as alike as two peas--but they were certainly very similar, ^{and less than ~~bracketed~~} In the reconstruction, a missing part of one has been made to agree with the same part of the other, where that is present. There was no such control for the ends of the band passing under the eyes, nor the loop in it over the nose. On both there are traces of black paint or slip, but not of soot. The black had been apparently applied all over the exterior, but not the interior, in each case. The effigies are on tall clay forms without bottoms, as already noted. The basic form flares slightly at the top, is pinched in at the bottom, and rests on a thick ring of clay for a base. ^{Maya} Effigies on more truly cylindrical forms are rare but not unknown elsewhere, and we can call these "cylinders" ~~only~~ by courtesy.

The modifications of this "cylindrical" form, which provide the image, link it with various known or probable censers in various ways, only some of which will be noted here. The Lacondone priest wears a head band, which he first places around the rim of the censer. As already noted, as he proceeds he literally feeds the images on the protruding lower lip. Plate 00, Fig. 00, shows a censer from the Island of Cozumel. Dr. Tozzer suggests that the head band is represented, and that a projection below the mouth received the offering. We have ^{probably} ~~dubious but possibly~~ significant correspondences on our images. There is a head band, ~~but~~ It does not run clear around, but then ^{nothing else is} ~~no details are~~ shown at the back. There is a ledge, with no representation of the mouth at all; or else the lower jaw juts far forward of an absent or vestigial upper lip, in the manner of the little painted "acondone censer illustrated. These images could easily be fed. Large and small clay "buttons" appear on that part of one ear-flap or flange which is preserved, and these may be seen on the

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Perhaps tradition called for something approaching an annular base in thickness of wall, and the bottom was merely left out because it would not carry to be used.

censer of Plate 00, Fig. , which is reproduced from Tozzer's study.

If these objects of ours had bottoms, no one would hesitate to classify them as censers. It has been suggested that more truly cylindrical effigy ^{or in them.} may have served as stands for the censers, or as chimney-like pieces to be placed over them. Our pieces introduce two new elements, ~~for~~ ^{for} ~~the~~ ^{the} consideration in seeking the function of bottomless effigy objects.

Ours are definitely not true cylinders in intention or fact; and each has been intentionally tilted somewhat upward, like the masks on the Lacandone censers. The titling argues against the pot-stand hypothesis, ^{though it helps one to picture Maya gods as hungry children to be cared for.} The bottom of the smaller "cylinder" is not illustrated, but it is distinctly oval rather than round. This rather argues ~~against~~ ^{as a "chimney."} against placement on a censer, rim-to-rim.

It seems to me most likely that ^{one at a time,} our gods were simply placed on the tops of our column altars, ~~but~~ ^{yet} without a bottom. Certainly they did not hold either copal gum or the miniature stone idols, as in the modern practice. ^{leaf} It may be noted that these objects were made on a surface covered with leaves. The impressions are clear in Plate 00, Fig. 00. This is the modern Lacandone practice, ^{though the bases of those I have seen are smoothed off.}

The God himself, whoever he is, seems to have worn mustaches. The cigar-like objects which at first glance seem to protrude from his mouth are not properly placed for this. Similar forms, in relief, may be seen in Plate 00, Fig. 00, and seem to give the clue.

These two objects take us further back in time than did the spiked censer, ^{they} and confirm the antiquity of the idea of ^{renewal} renewal of sacred objects, and disposal of the old ones. The fragments of both "cylinders" were found close to ~~the~~ the column altar of a temple known as Structure K-5-2nd. They were placed there when this temple was to be largely buried, and a new one known as Structure K-5-1st-C was being built over it. Most sherds lay on the old floor close to the

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altar. But one fragment lay on top of a stone of the new construction, and was duly photographed, thus fixing the time of deposit precisely. Either some sherds were purposely removed from here, or these, ^{forming} less than the whole of either vessel, were ~~removed~~ ^{brought here} Ceremonial disposal of ~~many~~ fragments, rather than of whole objects, is clearly indicated, and at a time when a new temple, with a new column ~~altar~~ altar, were in prospect.

The sequence of temple-building here has been described in previous Bulletins (Vol. 7 No. 4 and Vol. 8, Nos. 2-3). At least one additional period of architectural renovation intervened between the time of the deposit of our fragments and the erection of Stela 39, at 9.12.500.0 in the Maya system. That stela, in turn, went up nearly forty years before that of the spiked censer. Despite their great rarity in our collections, there is no reason to doubt that clay images of the gods, as well as miniature ones ^{in hand} of stone, were made in quantity from early Piedras Negras times, but had to be carefully disposed of as they were renewed.

A note on the construction of the two effigies may be appended. Sockets for the eyes were made by pressing in the walls of the basic "cylinder," but cheeks and chin are of separate pieces of clay. ^{Behind these,} Holes were made in the basic ^{wall} ~~form~~, presumably to permit working with the fingers on both sides of the applied clay. The aquiline noses ^{were} ~~were~~ also separate pieces, but were applied to a solid portion of the wall. Eyes, bands, flanges, and "buttons" are separate applied elements, as are the supposed mustaches. Holes to relieve ^{letter} ~~these~~ were apparently punched clear through the basic wall, though this is not quite certain. When the job was done, it is practically certain that smoke could have issued only from the top, if the form was placed over a censer.

Incense Burning at Piedras Negras.

Why do institutions like our museum dig out the dead bones of the past? Certainly a prime consideration is often the hope of finding and preserving beautiful or rare objects, and making them known. Even so, an archaeologist is expected to reconstruct the broad outlines of the life and times of the people who produced them--to answer the questions How?, Why?, When?, as well as What? Anything, no matter how unspectacular, may be good grist for the mill.

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because it it is there possible to work backward in time from two sorts of non-archaeological sources of information. The white conquerors wrote accounts of native high cultures in these areas, as they were destroying them; and some small *(native)* groups *went underground and* managed to preserve something of the ancient ways of thought and practice, and can be studied today. *The old can be interpreted in relation to the present and comparatively recent past, and even in the light of the present.*

and various notices respecting the excavations have appeared in previous numbers of the Bulletin.

In Middle America one of these stubborn modern groups is that of the Lacandone ^Maya. They are a dying remnant who have retreated before encroaching white civilization, and now live in the otherwise deserted forests *the* ancient ruins at south of Piedras Negras, in Guatemala. The museum dug at this ruin from 1931 to 1939. *P* An unusual find was the *ancient* *(with the peculiar "spikes" 1)* covered vessel shown in Plate 00, Fig. 00.

We can infer something of its use and meaning by comparing it with vessels still made by the modern Lacandone, two of which are shown on the same plate. The uses of modern *Lacandone* pots like these *letter* are described in an exceptionally *complete* study *and* account of these people by Dr. A.M. Tozzer, of Harvard (A Comparative Study of for the Mayas and Lacandonas, published *by* the Archaeological Institute of America in 1907). He demonstrates that present-day Lacandone religious practices and beliefs *are* is largely *(the Lacandone culture)* survival from ancient times. Facts concerning them will here be selected from ~~that~~ Dr. Tozzer's study without further reference to it.

The third object in which we are here interested is the lidded bowl shown in Plate 00, Fig. 00, which we can call the "spiked vessel", from the peculiar excrescences ^{(on the} ~~with which~~ bowl and cover. The face on the ^{(two} bottomless vessels is certainly less than beautiful. It represents a Maya god, but we shall here resist a temptation to try to identify him specifically. Our chief concern ^{(will be} ~~here is~~ how he was served by his worshippers, and we shall return to him later.

The painted vessel on Plate 00, ^{(Lacandone} ~~Fig. 00~~ ³ was made ~~unknown~~ by the modern Lacandone of whom we have spoken, and ^{was} ~~acquired~~ by purchase some years ago.

These people make pilgrimages to the ruins, and leave such vessels behind them. ^{(once} I saw a number in a ~~ruined~~ room at Yaxchilan, ^{(a month or so after they had been left there.} south of Piedras Negras, ~~in 1905~~.

This practice had been noted long before. Whatever else these little pots may be to their makers, they function as incense-burners. Considerable numbers ^{may be} ~~are~~ used in a ceremony. ^{(usually} The incense, a gum called copal, is burned in the bowl, and flames and a pungent black smoke rise from it. ^{(For the Lacandone, the cloud of} ~~Apparently~~ the smoke is the counterpart of ^{(a} rain clouds, but it ^{(also} has magical curative power for individuals, if properly handled. Palm leaves may be waved in the smoke ^{(as he} ~~by~~ the head of a family ^{(to minister to} ~~chants.~~ ^{Later, he ministers to his family, and} ~~on returning to his family, with the leaves.~~ "If any part of the body is afflicted, it is tapped and rubbed at greater length with the leaves".

In the village (i.e. when not at a ruin) the ceremonies require ^{(rooted area or} a special hut which we can call a temple. Here the censers are kept, and also a special clay cover, illustrated by Dr. Tozzer, but not reproduced here. It is more or less hemispherical in shape, with sections of the rim cut or broken out for ventilation, and apparently there ^{was} is a ^{(loop} ~~broken off~~ handle on one side, ^{which has been broken off.} This cover is used for collecting soot from the burning copal gum. It represents the dome of the sky, and the soot is symbolic of the black rain cloud. Indeed, the name of the Rain God, Mensabak is equated by Dr. Tozzer with "maker of the black powder or soot". Our little vessel is painted in the manner described by him.

Fifty, large and small, appear in Tozzer's plan showing the disposal at a renewal ceremony, though apparently only ten were to remain throughout the year.

The stripes are black and red, on a white chalk base. The black pigment, one understands, must be copal soot.

In Fig. 00 of the same plate we show another Lacandone censer, at the same scale. This was found with others in a roofless palace room at Piedras Negras. They had been placed over debris already fallen from the roof, but were buried by more debris which presumably fell after the Lacandones had left the censers as offerings to some modern god who lived there. The form is very similar to that of ancient ~~spiked vessel~~ ^{bowl}, which was found about a hundred yards away, but below the ancient prepared surface. In essentials the cover of the older vessel is not unlike the modern dome-of-heaven soot collector. Grooves in the handle-like ~~protruberance~~ ^{knob} at the top form a cross which probably symbolized the four world directions, which figure in the Lacandone ritual, ^{(and in that of many other modern tribes. This knob} ~~this~~ is hollow, with a hole in the top which could be for ventilation. A difference between the modern and ancient bowls is that the older one lacks tiny perforations in the bottom and lower parts of the sides. Such holes, about $\frac{1}{2}$ " in diameter, seem to be the rule in modern Lacandone censers. But we have one in our collections which has only a single hole, in the center of the bottom; and if there are ^{at all} any in the ~~the~~ painted vessel shown, they are entirely stopped up by the white paint on the outside, and by remains of the gum inside. Obviously the holes are not ^{at all} functionally necessary ~~for proper combustion.~~

The correspondence in the form of the spiked bowl is significant, for this combination of hemispherical bowl on a relatively high annular base does not occur in the general run of Piedras Negras pottery. I think no Maya specialist would question that it is an ancient incense burner, as classified by Dr. Butler Lewis in her study of pottery at this site. My special point here is that it is good evidence that the modern Lacandone ^{shape} ~~form~~, and the gathering of the soot, may be a survival from times prior to the Maya date 9.15.5.0.0. The spiked vessel was buried before the base of Stela 9, probably erected at this time, when

when temples were more than thatched huts, and the great period of Maya sculpture was beginning. This might be as late as the Thirteenth, or as early as the Sixth century, (depending on conflicting chronological theories.) I think the best "scientific guess" is that

the spiked censer was laid away ^{(sometime during} in the year 736 AD. A similar form may have been used for a similar purpose for ^{quite possibly} twelve hundred years or more.

The Lacandonne make these censers in two sizes, each with similar up-turned faces at the rims. On the larger ones, at least, each face ^{represents} is ~~the~~ a sort of agent-god of a main god, who bears offerings to him. ~~image of a particular god, known by name to the priest, though to an outsider~~

The "agent" seems to be essentially a messenger. all masks appear pretty much alike. The masks on the smaller censers represent a lower class of gods or spirits, ~~composed of individuals who seem to function~~ which "are supposed to aid in the general ceremony as additional servants of the gods."

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gods and censers. The modern Lacandonne ^{(example} censer from Piedras Negras was accompanied by smaller ~~ones~~ "servants", which are not illustrated. Judging by size only, the ancient spiked censer was a "servant". It is shown in Plate ~~00~~ at the same scale as the two Lacandonne vessels with gods on the rims. It lacks the image, ~~and I think~~ think but it seems permissible to imagine that, at the earlier time and place, images were made separately--yet not necessarily divorced from the ritual of the censers. The vessel in Plate 00, Fig. 00, shows a censer of similar form. A complete figure is attached, but it could easily have been made to stand separately. This censer was found by the late Dr. Thomas Gann on the surface of a mound.

"MESSENGER"

The Lacandonne censers, visual embodiments of ~~of~~ gods and spirits, are normally kept on a ^{special} shelf in the temple hut. Some, but not all, may be taken down for a particular ritual. Those which are to actively participate are ranged on a carpet of ^{AS} palm leaves, laid on the floor before the shelf, or on a ~~small~~ low table. ^{Primitive} gods do not work for nothing. ~~They must be offered various things, and they must be fed.~~ Food and drink is actually applied to the

Those remaining on the shelf are never, it is nearly, and must be, for they are fed at intervals during the ceremony, like those on the altar of palm leaves.

protruding lower lip of the mask on the censer. ~~Those remaining on the shelf must be nearby, for they are fed at intervals during the ceremony, as well as those on the altar of palm leaves.~~ ^R Should these people shift the scene to to one of our typical excavated Piedras Negras temples they would find a low masonry bench across the rear of the room, providing a suitable shelf for their clay censer-gods. The altar of leaves could be spread before it, but a new element would enter the picture. This is a short ^{Cupright} stone column inserted ~~upright~~ in the plaster floor. If the censers, or at least the small servant ones, were arranged close about this column, it would become blackened with soot, and damaged by the heat of the blazing gum; yet the surrounding floor itself need show no effects of the fires. This is the actual situation, found repeatedly. The censer function for the spiked bowl, derived from modern practice, helps explain features in the ancient temple architecture. Clay images of the gods were probably ^branged on the long benches, ~~and~~ ^{when not being especially invoked.} Blazing censers to provide black smoke were probably placed close to the column altar during actual ceremonies. ^("messenger" or main god) Perhaps the image [^]was placed on the altar itself, where it would be bathed in the smoke, provided

by ["]servants ["] on the floor. ^{In those days there were many temples, and perhaps there was only one master god in a single temple, or two or three related ones.}
 general correspondence with modern practice may be ^{even closer} ~~seen in another feature.~~ A special Lacandone

God, Usukun, "is not of good intention", and has the earthquake spirit for his servant. He alone is excluded from the temple, but is served outside, to the east. At Piedras ^{such unwilling dieties} Negras ~~he~~ could have been fed and bathed in the pungent smoke at a second column altar, set up on the pyramid, but in front of and outside the temple building (though not necessarily to the east).

These burned column altars are present ^{and before} in [^]the earliest Piedras Negras temples, so far as we can judge, and they seem to carry the ritual of the incense-burner back to a time long preceding that of the spiked example actually recovered. The Lacandone censers must be renewed periodically, in

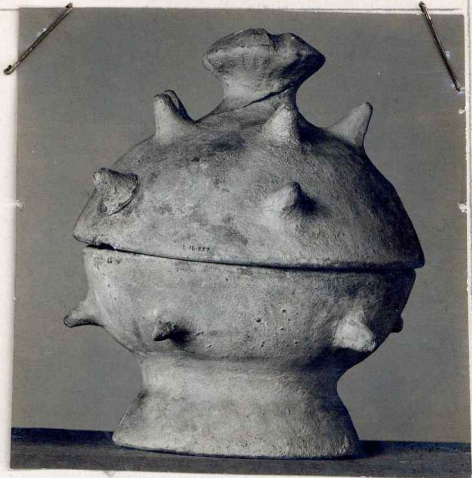
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theory every year. The old and "dead" ^{large censers,} ~~vessels~~, and the ^{smaller} "servant" vessels, ^{under cliffs.} are then carefully hidden away ~~is~~. Thus it is easy to understand why we find the ancient temple areas bare of the ^(clay) ~~the~~ idols of ~~the~~ which the conquerors spoke. A search for hiding places might be richly rewarded.

The Lacandone have another class of god-image, to which Dr. Tozzer restricted the term "idol". These are ^(the main gods, and are) not renewed, ~~but~~ they are carefully handed down from father to son. Each has been obtained only after the god concerned has signified his willingness, and a pilgrimage has been made to his home for the purpose. These gods are little stones, some of them miniature carvings which are undoubtedly the work of the ancients, including what ^(be likely to) we should classify as "jade ornaments". They belong in the bottoms of the ~~the~~ ^{"messenger"} censers, ^{(until transferred to a new censer;} remaining there below the burning gum. Such gods as these are by no means absent from our excavated collections, ^(though they seem not to show evidence of contact with fire.) They are common enough, but were found carefully buried, with other sacred small objects, in special pots not of the censer class. An ~~especially~~ common place was below a column altar, which means that ^{many} ~~they~~ were laid away for good when a new temple was being built. Perhaps these stone gods also died and had to be ^{buried,} ~~laid away,~~ and new ones made--but at some time interval longer than the year.

Occasionally ¹ the collapse of some wall must throw one of these ancient miniature carvings to the surface, where a Lacandone Lacandone could find it. His obvious interest in these may cause his association of certain gods with certain ruins. We are impressed by dead architectural ~~and~~ and sculptural magnificence. The Indian is probably ^{more} awed by the gods behind it all, ~~which~~ ^{they} for him are still alive.

✓



①



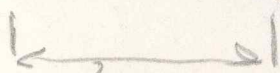
②



③



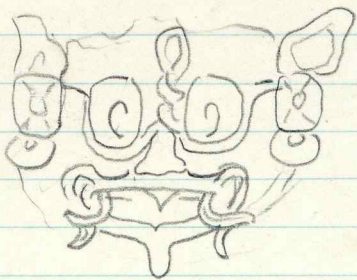
④



Reduction of about $\frac{1}{5}$ will bring these to Bulletin space, with same relative amount of blank space.

Logically I need it

Manuscript IV p. 88.



Temple of the Sun.

Drawn by Sherriden,
Maya Art. Fig. 1a.

"So-called sunshield" (Sherriden p. 17).

- See Yurichula Stela II (unshaded) - Mole p. 244

Tikal, Temple II lintel (Maudslayi p. 73)

Maya, Stela 21 (Maudslayi, 1908, p. 1035-)

looks like a bird
mouth is there
no good picture

locates the tongue & hand.
use the bases.
(wooden lintel,
Temple A

It can certainly be called a shield.

here.

Nose, form - Maya nose
curled,

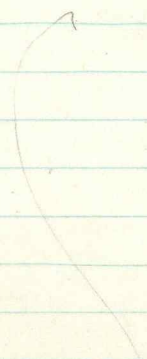
The staring eye
the look in it.

(tusks).

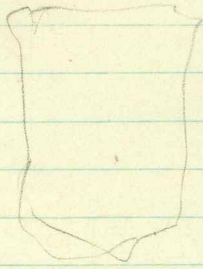
Protruding lip (in l. h.s.)
to the face

Togson, 1907, p. 70 - 84 -

This is best
drawing to use.



Full Face
(Small)



1

Full Face
(Large)

2

Sum
(Large)

3

Side
(Locandine,
enlarged)

4

1th layer one.

Sketch
(Mandaly)

6

to scrub of
the smaller
part

for another (same line)
3/4, same scrub.

5

bottom
view -
left marks.

7

8 - how not with hand?

Oversized item not scanned

~~The~~

all 5 pots:

strict profile view, same scale (all on one plate, to be cut up? ~~copy~~ (N3 - the hood with the cover has no particular profile - arrange to show base, including cross at top of lid).

} More tallest pot 3" = on the film - the rest at same scale.

The 2 large bottom lenses:

stand full-face, same scale as the profiles.

The largest of these: Photo of the "bottom", same scale as above.

Copy from Books.

Mouldslay - Vol. IV, Pl. 73 - the shed. scale: Make the shield 1/2" on the print.

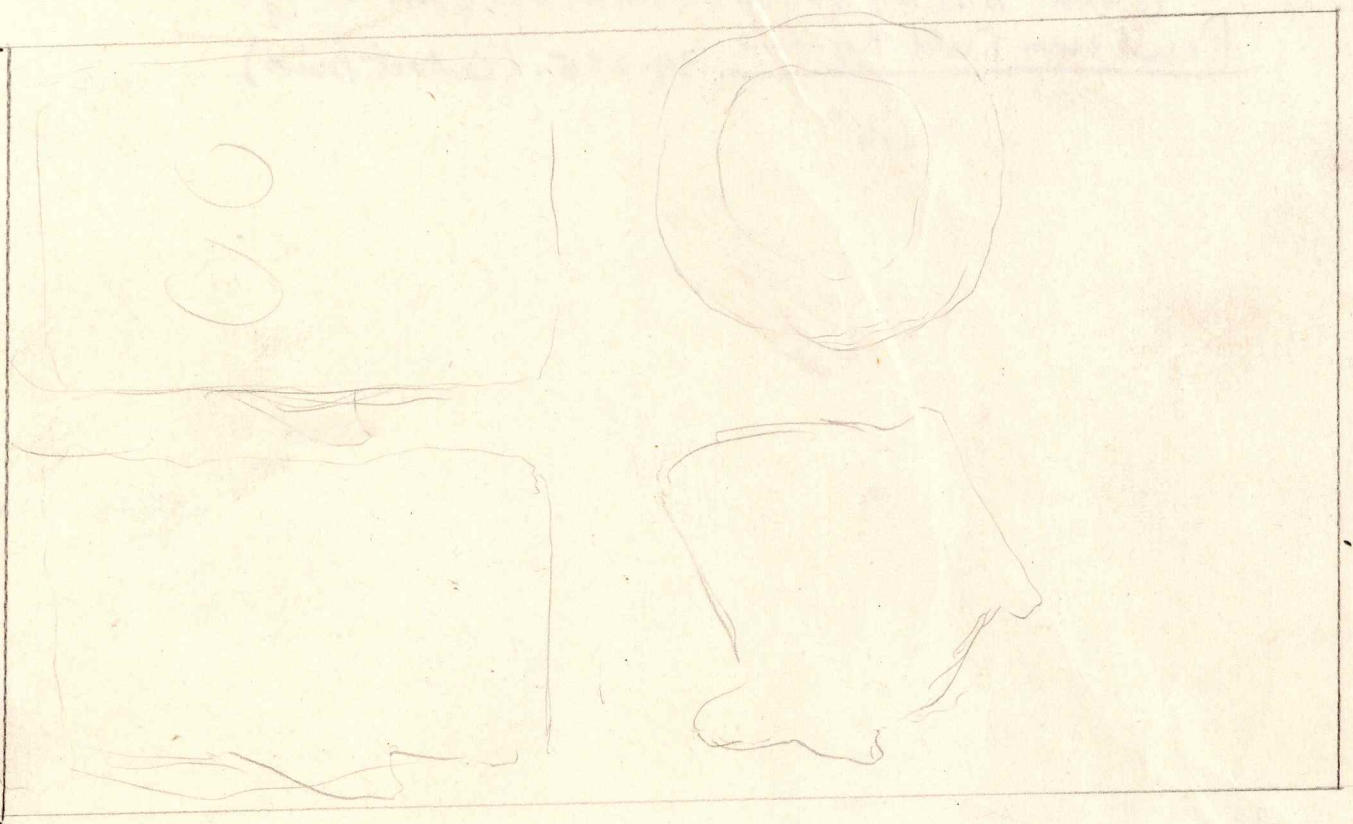
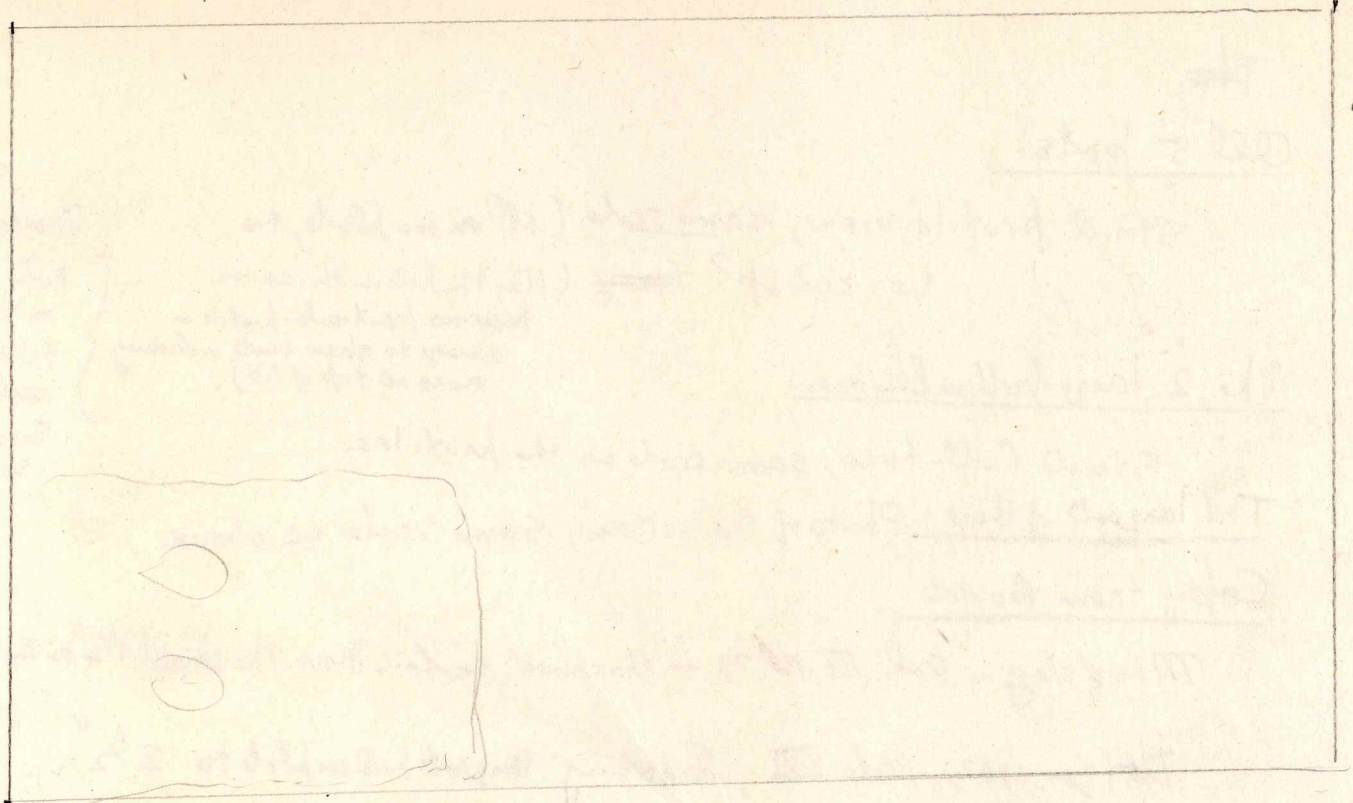
Toszer, 1967, Photo XVI, reducing largest hood on plate to 2 1/2".

(scale?)

Jann, b120, Fig 68 (but F969m also, if just as easy - scale: 1 3/4" on print.
Print from Field Negative 39-285. (Contact prints).

scale?

.54	2.24" lasers
.25	
280	
108	
.1350	
5600	
.54	
.13	
.67	



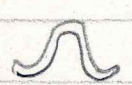

	✓ Underwing band	✓ Dorsal leaf + narrowband.	✓ round Hole in semi	✓ "Tusks"	✓ mouth cuts.	✓ Tubed Boric	✓ Probably Jaw	✓ Probably mouth cuts.	✓ Pot Holes	✓ Buttons	✓ Spices	✓ Head- band	✓ Flanges		
PN a-c tryde.	-	PN X	PV X-X	PV X=C	PV X=C	PV X=C	PV X=C	PV X=C	PV X=C	PV X=C		PV X=C; a-	X	Cylinders	
Chama	-	Qia X b1	X X	probably	? (small)	X	no	no	no	X	X (germ?)	no	no - (no mark)	X	
? *	-	-	no	off egg	-	-	-	-	no	-	X	-	X	should form, tall.	
Queen Santo 1a (# 255) " (side)	-	X	o o	?	no	X	no(?)	no	no	no(?)	o	X	of skin (rod on)	X	
Queen Santo 2a (# 256)	-	X	o o	X(?)	o	o	?	o	o	o	X	o	X	semi.	
" " 2f side	X	o	o o	X	o	o	X	o	o	o	X	o	X	o	
Zobo (# 257) Fig 104 no 1	-	X	X o	X	o	X	o(?)	o	?	X	(appear on 2 other cylinders in sheet)	o	?	?	"cylinders" (2 other d. h. on)
Hot 3rd Geel (2) Thompson 1931 Fig 27 (Pates Hol. V (p. 257))		-	X ⊖	X	o	o	o	o	o	o	X 	o	X	X	(P. says are cylinders)
Uayuctan, 3 in EVII Patten - Ricc. associates with EVII - Secondary	o	o	o o	2. 2. 2.	holes thru	o	o	o	o	X	X	o	(bottom only)	X	cylinders
	o	o	o o	"	"	o	o	o	o	X	X	o	"	X	"
	o	o	o o	"	"	o	o	o	o	X	X	o	"	X	"



FIG. 1. — Incense-burner found in ruins of Labna, Yucatan.



FIG. 2. — Incense-burner from the Island of Cozumel, off the eastern coast of Yucatan.



FIG. 3. — Incense-burner from the Hondo River.

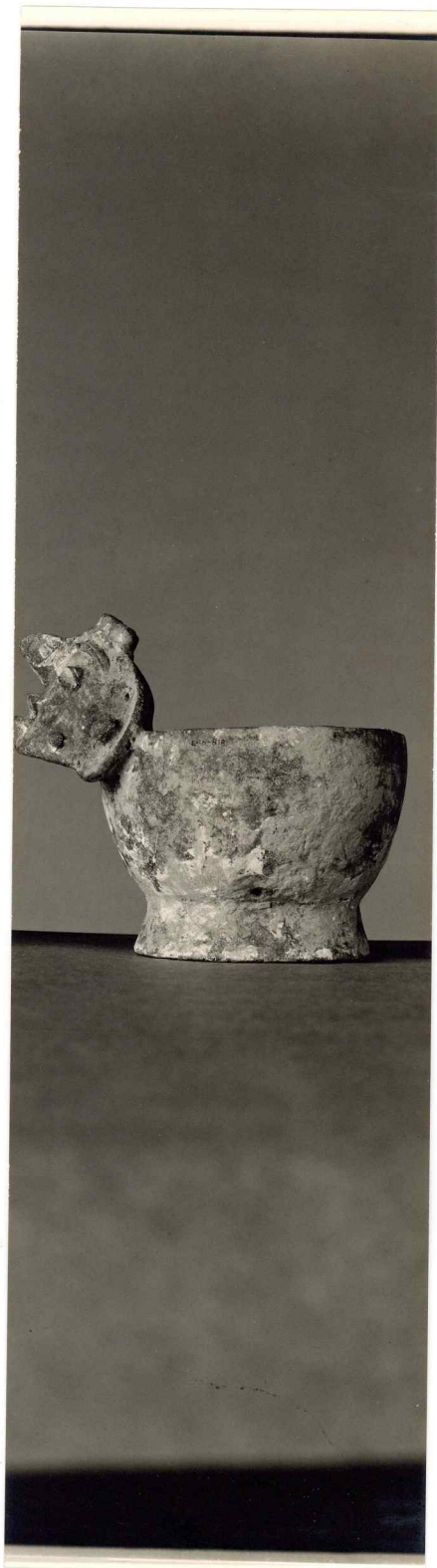


FIG. 5. — Lacandone incense-burner, the exact locality of which is unknown.



FIG. 4. — Incense-burner from the Hondo River.

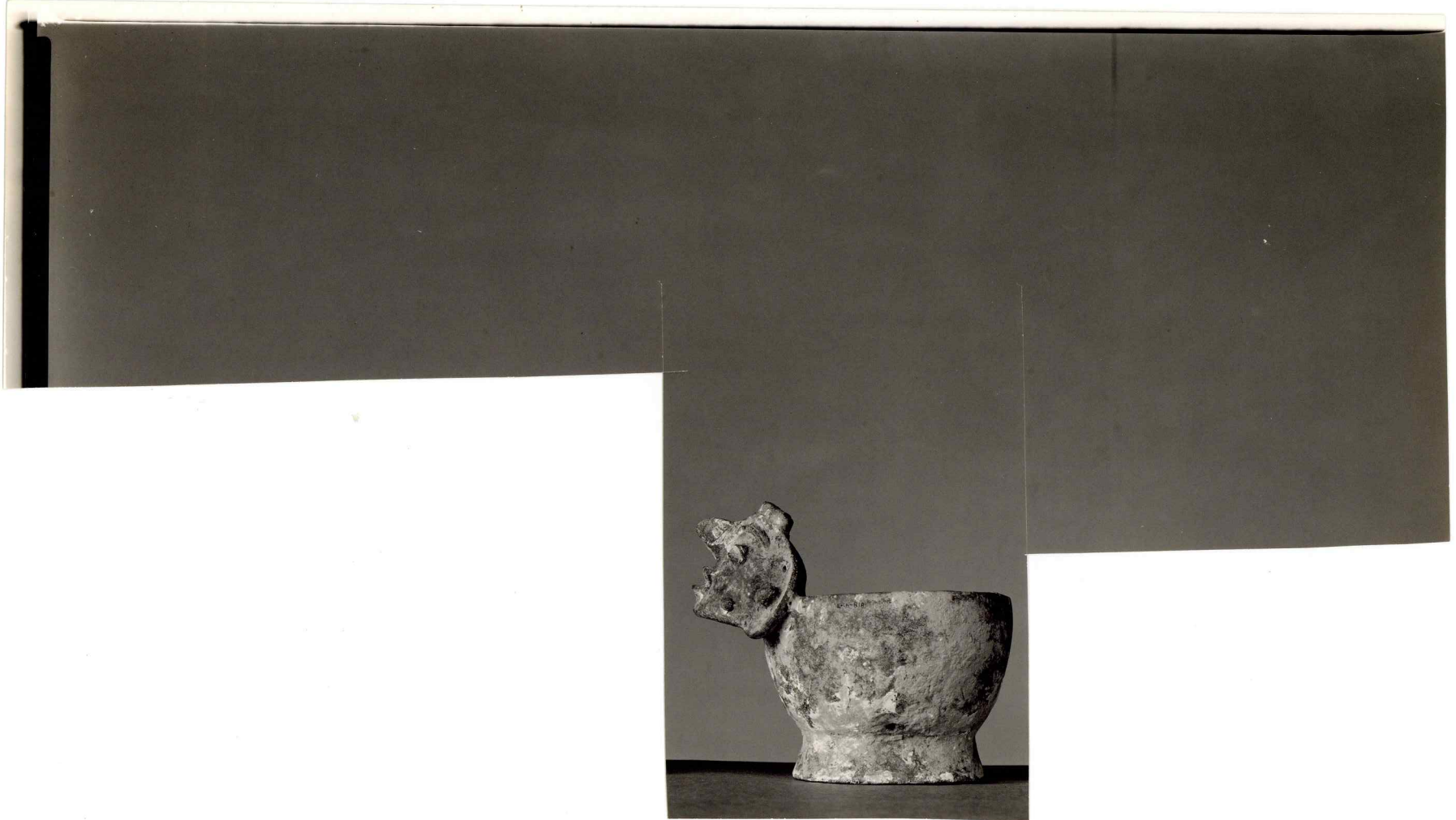






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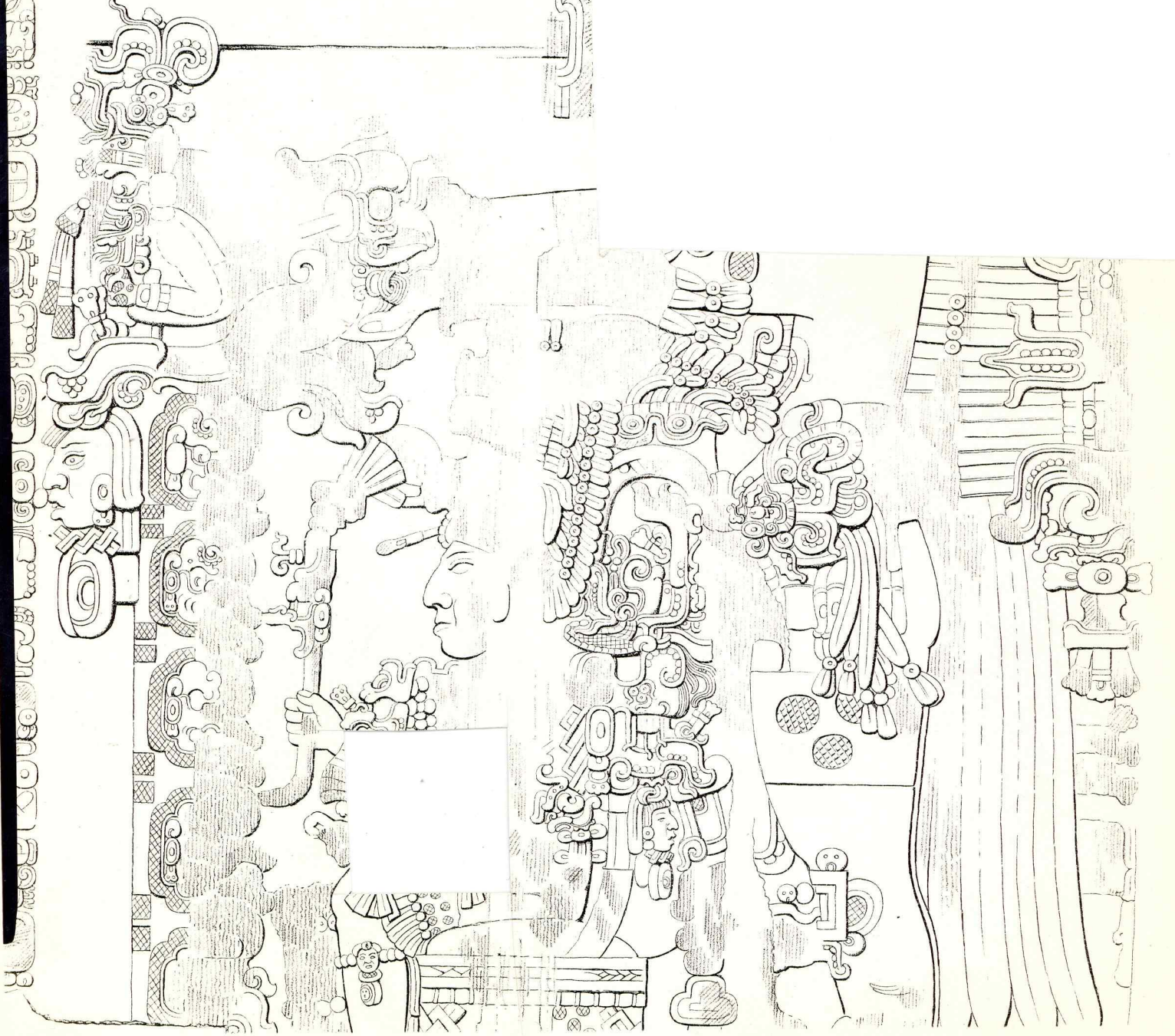
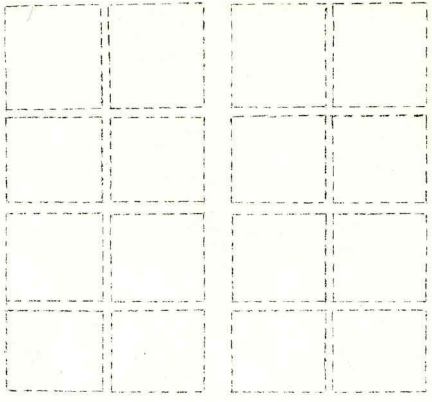
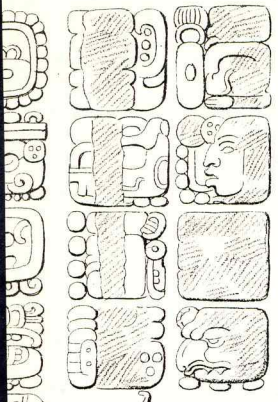






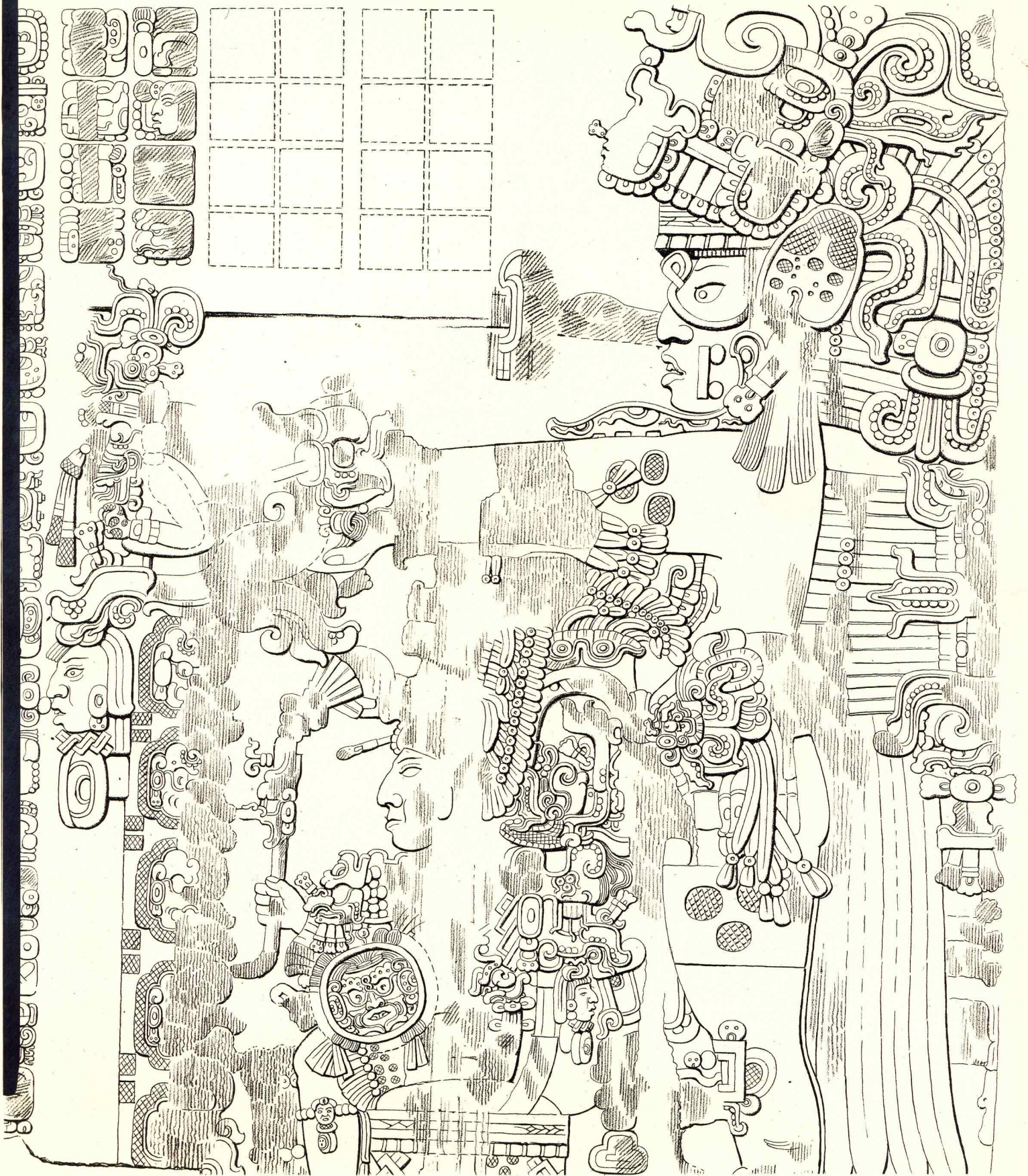


FIG. 4.— Incense-burner from
the Hondo River.



FIG. 5.— Lacandone incense-burner, the exact
locality of which is unknown.







3

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