

DESCRIPTIONS OF THE CARVINGS.

I. THE SPIRALS.

On the flat rocks in the river bed, opposite the West Group Plaza,\* are a number of petroglyphs in the form of spirals and parts of spirals. Here the limestone bed rock is stratified, rising slightly toward the river, and one of the exposed bedding planes provides an ideal flat area for the carvings.

The surface is decidedly rough and pitted due to submergence during the rainy months of the year. Two of the spirals are crossed by cracks in the rock, which evidently occurred after the carvings were made. In fact, a considerable number of the total are on stone which was broken off from the bed rock on which the others are carved, as may be seen in Fig. 1. All were probably carved on one continuous surface of bed rock.

The lines of the petroglyphs are sunk into the stone, the erosion obliterating evidence of the method used. Their width is from 2 to 2.5 cm., while their depth is about .5 cm. or less. There is no bulging of the stone between the lines.

Almost all the lines form parts of spirals, there being some 40 spirals in all, arranged irregularly. The most common form is two adjacent spirals joined by a line which reverses the direction of the curve. The two spirals are sometimes about the same size or one may be considerably larger than the other. Many of them have a remarkably even and symmetrical curve. In diameter the spirals vary from 10 to 45 cm.; the total length of any two connected spirals ranges from 32 to 84 cm.

\* ref. to P.P.P.  
in Carnegie (?)

## II. THE CLIFF CARVING.

The carving shown in Fig. 2 is on a roughly vertical limestone cliff facing northeast. It lies about 200 meters to the southeast of the "~~V group~~" of house mounds <sup>(V-1, V-2 and V-3)</sup> in the southeast section of the ruins.\* There are irregular horizontal bedding planes above and below, but the area occupied by the carving itself is free from these cracks, because it was worked to its present form and given <sup>(an artificial)</sup> a smooth surface. As the spectator faces the cliff, the two main parts of the carving are a large Maya day sign "Ahau" on the left and a grotesque head on the right. There was probably a corresponding head to the left of the Ahau glyph, but this area has scaled badly and is now merely a rough surface. However, several lines survive in this rough area, especially as cross-hatching at the top. The rest of the carving has suffered little from erosion, <sup>(and)</sup> since traces of paint were found on some lines and surfaces.

Maler made a rough drawing of the figures<sup>1</sup> but evidently did not examine <sup>(it)</sup> them at close range, because he omits details of the hieroglyph and shows a head facing toward the glyph instead of away from it as is actually the case. This inaccuracy is easily explained by the indistinctness of the figures when seen from the ground. It was only by the use of a wooden tower and by very careful examination that the lines could be made out, especially those of the grotesque head.

1. Maler, Teobert -- "Researches in the Central Portion of the Usumasintla Valley" -- Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University -- Vol. II, No. 1 -- Cambridge, 1901 -- fig. 16, p. 43.

\* ref. to P.P.P.  
or Carnegie (Wood)

The cliff forms one side of a small ravine; on the opposite side is an embankment, from the top of which an area of house mounds stretches back from the ravine. The scrolls below the Ahau sign are 4.65 m. above the base of the cliff but about at eye level from the opposite house platform. The still-existing parts of the carving as a whole extend about 2.50 m. from ~~top to bottom~~ side to side and about 1.50 m. from top to bottom.

The grotesque head and the corresponding blank area on the other end are practically vertical in section; but the entire central part, consisting of the glyph and the wide curving bands on each side, bulges out from top <sup>(and)</sup> to bottom. The vertical cross section through the center is shown in Fig. 4. The line of greatest projection runs along the base of the Ahau scroll blocks. Below this, the <sup>area of</sup> free-hanging lines face downward at an angle of about 45°; while above, the Ahau glyph itself and the bar to the left face upward at about the same angle. Because of this, the glyph can be seen from the ground only by mounting the opposite house platform, from which the picture was taken. Due to its backward slope, the glyph was seen somewhat foreshortened by the Mayas and also by the camera.

The outline of the carving as a whole, except across the bottom, stands in relief. Above the Ahau the carved surface stands out about 15 cm. The face and headdress of the god are ~~are~~ outlined in relief which varies from 1 to 7 cm. <sup>(in depth)</sup> All the interior details are of cut or pecked lines apparently rubbed to smoothness, but with a slight bulging of the rock between the lines -- a feature not found in the spirals on the river rocks. The bulging is greater between the lines of the head

than between those of the Ahau; the eye, especially, protruding from side to side. The most pronounced bulging is that of the curving bands on each side of the Ahau, especially the one on the left, the upper part of which forms a sharp ridge. The width of the incised or channeled lines varies from 1 to 2.5 cm.; their depth is mostly 1 to 2 cm., although the shallowest lines are only 3 mm.

There are remains of a brownish-red paint on various parts of the carving. Paint occurs (1) in sunken lines, (2) on the edges of surfaces in ~~the~~ relief and at the corner where relief meets the flat background, and (3) in a few cases on flat surfaces within the <sup>design elements</sup> figures themselves. Traces of paint in lines are found on several parts of the head and especially in the free-hanging lines below the Ahau, where the overhang kept off the rain. Paint on the edge of relief occurs on the projection from the god's headdress and along the outer side of the left "U-shaped element". Signs of paint on <sup>(interior)</sup> surfaces are found on the upturned part of the god's nose, on the lower part of the bar to the left of the Ahau, and on two spots in the rough area to the left of the "U-element". From these occurrences it seems certain that all the lines were originally painted red, and probably the whole <sup>(carving)</sup> design was, <sup>so painted</sup> as was the case with Throne I, an entirely different type of carving at this site.

Just to the left of the Ahau glyph is a "bar and dot" numeral amounting to six. However, the dot or circle of the number is smaller than usual and is opposite the upper end of the bar instead of being opposite its center, as it should be for the number six. It might be expected that a circle corresponding to the upper one would be found similarly placed opposite the lower

whish?

end of the bar, producing the number seven. But there is no such dot; the surface here is smooth and apparently uneroded, and this area is occupied by the "U-element".

Furthermore, no dot could be found opposite the center of the bar, and from a close examination it appeared that no dot had ever been there. However, a rough area just below the center of the bar, about 20 cm. high and 25 cm. wide, stretches across from the "U-element" into the bar. The line on the left side of the bar curves in across this rough surface but the line bounding the "U-element" is interrupted by it. It is possible but not likely that another dot occurred ~~here~~. *below the upper dot and opposite the center of the bar.*

The one dot ~~to~~ which does appear is perfectly clear -- just as deep and plain, for example, as the circles forming the eyes and the mouth of the Ahau.

Some measurements of the carving, taken from the middle of the lines in each case, are as follows:

Dot to left of bar -- 8 cm. side to side

7 cm. top to bottom

Outside of dot is 7 cm. to left of bar and

11 cm. below top of bar

Bar -- 12 cm. side to side at top

14 cm. side to side at bottom

83 cm. top to bottom

Between bar and outer circle of Ahau -- 6 cm.

Outer circle of Ahau -- 72 cm. side to side

63 cm. top to bottom

Inner circle of Ahau -- 45 <sup>cm.</sup> side to side

34 cm. top to bottom

Circle around mouth -- 24 cm. side to side  
17 cm. top to bottom

Mouth -- 8 cm. side to side  
6 cm. top to bottom

Eyes -- round, 8 cm. in diameter

Central block between scrolls -- 17 cm. top to bottom

Rectangular blocks under scrolls --  
11 cm. top to bottom

Free vertical line under center of Ahau --  
50 cm. long

"U shaped element" to right of Ahau --  
about 25 cm. side to side

Measurements on grotesque head:

Side of "U shaped element", through eye,  
to front of nose -- 77 cm.

Top to bottom of upturned part of nose -- 38 cm.

Top of headdress above eye to chin  
above beard -- 1.00 m.

III. THE SACRIFICIAL ROCK.

This carving (Fig. 3 ) is on one of the rocks in the river bed about 400 meters upstream from the spirals.\* The stone itself is of the same sort as that of the spirals and shows the same pitted surface. This rock is also covered by the river during the rainy season, which accounts for the roughened surface and the apparently advanced state of erosion of the sculpture. The carved surface is a natural bedding plane rising <sup>rather</sup> steeply toward the river.

\* ref. to P.R.P.  
or Carnegie (?)

Maler made a drawing of the carving and named it the "Sacrificial Rock".<sup>1</sup> The design, as it survives, consists of a circular band cut into blocks at the top, within which are two figures seated cross-legged and facing each other. The figure on the spectator's left is the best preserved of the two and holds a large object, rectangular in outline, between himself and the other figure. If there were glyphs in the <sup>blocks of the</sup> bordering <sup>band</sup> circle, they are now entirely eroded away.

The lines forming the blocks and bordering circles are simply sunk into the stone, like the spirals. The lines are between 1 and 2 cm. wide and about .5 to 1 cm. deep, with no bulging between the lines. However, along parts of the band, the band and its blocks stand out in relief with respect to the sunken background around the figures. The figures are sculptured almost entirely in relief, of which there <sup>are</sup> two degrees: they are almost completely outlined in a relatively high relief of 2 or 3 cm., obtained by cutting away the stone around them to this depth; while interior details, such as arms, earplugs, etc., are raised

1. Maler, Teobert -- op. cit. -- fig. 15, p. 42.  
See also his Plate VII, (1).

in a relatively low relief of .5 to 1 cm. A few parts of the details, such as the thigh of the left-hand figure, are outlined in sunken lines. The figure on the right is so completely eroded that almost no details remain.

In the photograph, white chalk lines are used for sunken lines and for the edges of areas in relatively low relief; solid white is used for the sunken background which outlines the figures and the supports on which they sit, and from which the figures and supports project in relatively high relief. Due to the slope of the rock, the design is considerably foreshortened in the photograph. Actually it is very little wider than it is high. The <sup>outer</sup> circle ~~on the outside of the blocks~~ has a vertical diameter of 1.64 m. and a horizontal diameter of 1.67 m. The <sup>inner</sup> circle ~~bordering the blocks on the inside~~ has diameters of 1.31 m. vertically and 1.35 m. horizontally.

Above the circular carving the rock projects to a point, near the left side of which is a wide sunken line. This curved line stops at each end in a rough broken area a short distance from the edge; but it may possibly have once continued across to another part of the rock which has since broken off. It is, therefore, very uncertain whether the rock had its present peculiar and rather symmetrical shape when it was carved.



at one site, Holmul,  
In respect to ceramics, a sequence of pottery has been

traced by Vaillant ~~xxxxxxxx~~ to an ~~beginning~~ early period in

and are not confined to the Maya area  
which non-Maya elements are recognized, but they are not primitive/  
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Vaillant in Merwin and Vaillant, 1932, p 63.  
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Uaxactun  
At another, ~~xxxxxx~~ precisely the same thing has been done for

architecture by Ricketson. The Uaxactun pyramid is an extraordinarily  
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Ricketson, 1927-1928, pp. 309-312. (#27)

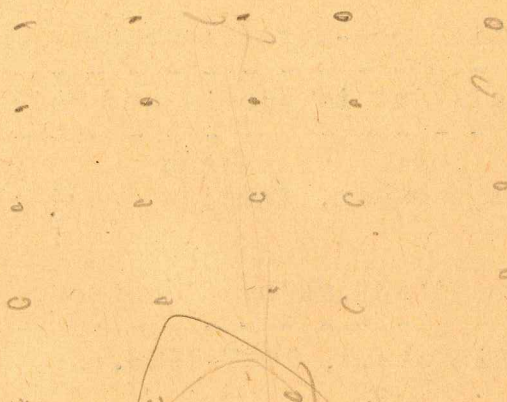
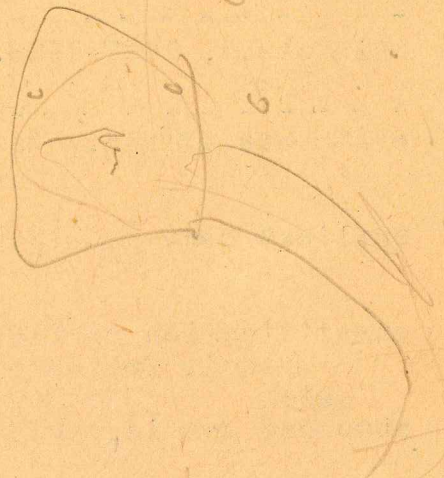
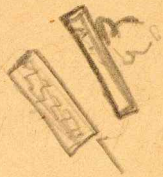
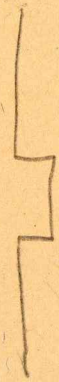
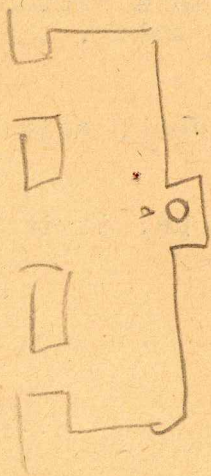
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elaborate affair. Its presence in that site which contains the  
earliest carved dates (two portable jade objects excepted), and the

stratification of floors there observed, ~~and its style~~ assure us that this  
But it followed a deposit of figurines showing ~~xxxxxxxxxxxx~~  
~~which~~  
stuccoed gem is early and not late Maya. Vaillant here also

~~in~~ addition to its continuous distribution,  
There is some reason to think, therefore, that classical  
Maya cultures developed on the spot, ~~xxxxxxxxxxxxxxxx~~ but not from  
a primitive base. If this is true, it is not fair to

*Stoneware?*





3-a

Insert A.

~~But~~ But it followed a deposit containing pottery and clay figurines of which Vaillant says "Summing this material up, it seems to be, in pot form, non-Maya, but in plastic art, just emerging into that type called Maya. "

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Vaillant, 1927 -1928, p. 316. (437)  
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Although the <sup>M</sup>aya region is very poorly known, except at certain key sites, other than from surface observation, the Holmul and Uaxactun data for ceramics and architecture strongly point to the conclusion that classically Maya traits, in these and other categories, arose within the ~~xxx~~ <sup>known</sup> area of their/distribution, and on a base which was far from primitive.

These remarks seem advisable in view of the fact <sup>two of</sup> that the rock carvings/shwon in ~~Plates~~ <sup>at Palenque, Piedras Negras</sup> Figures 1, 2 and 3, are likely to suggest the idea that they represent a primitive/<sup>Maya</sup> horizon. The point is that in our present state of knowledge, anything <sup>Maya</sup> which looks fairly primitive ought to be examined with skepticism, rather than the reverse.

On the other hand, it remains perfectly-plausible- possible  
that <sup>originally</sup> Maya speaking peoples occupied the area as primitives,  
in the lowlands  
beginning/their remarkable climb in architecture, ceramics, writing,  
chronology-astronomy, and so on, when stimulated by fairly sophisticated  
Middle Cultures (Spinden's Archaic) ~~of other regions~~, whose roots

?

seem to be elsewhere. If this actually occurred, primitive elements  
might theoretically be expected in the earliest efforts of ~~true~~ true

though without a necessary connotation of extreme age. This is true  
Maya culture, especially ~~of~~ stone sculpture, a department in which the  
skilled.

?

It would not be expected in ceramics, in which they were/  
middle cultures had ~~pa~~ apparently not progressed very far. Linked with

stone sculpture, as far back as ~~it has~~ either has been traced,

glyphic  
is glyphic writing and the ~~axixandar~~ long-count calendar, <sup>Maya</sup> Maya

creations if distribution means anything. This linkage, for the known

period, is very convenient, as in many cases ~~it~~ the glyphs date the

sculpture. Here would seem to be an ~~ideal~~ ideal combination for

Maya sculpture  
tracing/back through time, and this has been done. The classical

example is at Copan, where Spinden placed carved stelae in a

chronologic sequence based on style, which was confirmed by readings

of the contemporaneous dates by Morley. But the earliest monuments

al?

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fail to provide satisfactory transitional stages between known Maya styles and techniques, and either primitive or ~~Middle Culture~~ foreign sculpture.

This can be accounted for in several ways, ~~xxxxxxxxxxxx~~

The earliest carving may have been on wood, most of which is of course long since destroyed; The earliest styles, if not techniques, may have

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been worked out in stucco, as were the masks of the famous

Uaxactun pyramid. ~~xxxxxxxxxxxx~~ Exposed stucco has in most cases

disintegrated unless in buried positions, and of a <sup>possible</sup> multitude of

possible buried survivals we know next to nothing. Further, it is

quite clear that early stone carvings themselves were later broken up or otherwise destroyed and re-used as more building-stone by the Maya themselves. This

is known to have occurred at Copan in the extreme southeast

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at Uaxactun in the center and at

-----  
Piedras Negras in the west. It will be many years before excavations

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give us ~~xxxxxxxxxxxx~~ enough destroyed fragments to yield a

*Sufussimists asking for*  
fair sample of the total. Transitional stages between primitive or early foreign sculpture and known early Maya examples can be offered reasonable explanations for their present ~~lack~~ absence.

These explanations do not apply to (which)

Carvings on natural rock surfaces, unlike those on stucco-wood, or in stucco ~~stucco~~ quarried ~~stone~~ ~~are~~ do not lend themselves to ~~quick~~ ~~destruction~~ ~~either~~ by the elements, or nor, like quarried monuments, offer a ready source of building material when obsolete. <sup>nor</sup> as they likely to be buried.

?  
↓  
direct nearby

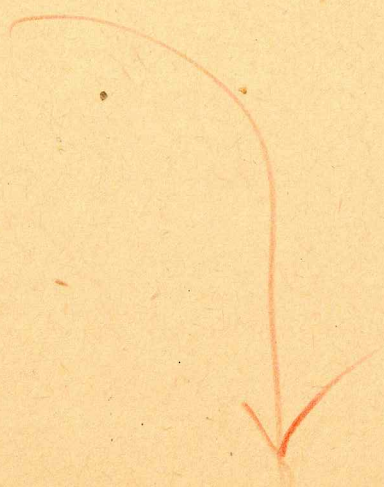
With the above facts in mind Piedras Negras is peripheral to the center of the southern

part of the area, but nevertheless has a long dated history and produced some of the finest <sup>Maya</sup> sculptures known. Bearing in mind the

factors discussed above, it seems to us ~~that~~ ~~these~~ ~~carvings~~ fair to raise the question whether these rock carvings may not predate the long series of quarried and elaborately carved

stelae, altars, and other pieces, and be the work of <sup>a</sup> relatively primitive <sup>group</sup> Maya who were receiving stimuli from the center of the area to the east. The question may be resolvable in the negative on the basis of style, when compared with the quarried monuments at this and other sites. As a basis for this

?  
?  
?



The ideal situation for a <sup>trial ?</sup> jump across <sup>a supposed ?</sup> ~~the~~ early gap

in this manner would be a typically Maya city with a long series of carved monuments on quaried stone, coupled with the presence of rock carvings, <sup>some</sup> in Maya style, and others not so easily placed stylistically. This set-up we have at Piedras Negras.

A subsidiary ideal condition would be positive proof that the rock carvings preceded those on quaried stone, something which we do not have and which is hardly to be <sup>Nevertheless</sup> expected. / Experienced

(which the writers are not) grounds students of Maya art/may find stylistic ~~bases~~ <sup>bases</sup> for an earlier dating of some or all of the rock carvings. ~~There~~ <sup>?</sup> ~~mere~~ <sup>Even the</sup> existence description of rock carvings in this more or less peripheral ~~area~~ part of the Maya area may be of interest to ~~these~~ students of American rock carvings in general.

~~For the above reasons mere-adequate~~ <sup>descriptive</sup> accounts and ~~illustrations~~ <sup>photographs</sup> of two <sup>(of the three)</sup> carvings are presented to supplement the <sup>published</sup> ~~the~~

free hand sketches and short notices published by their discoverer, Maler; together with <sup>a</sup> ~~an~~ description and photograph -

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of certain scrolls discovered by Dr. J. Alden <sup>in 1931</sup> Mason, as head of

the University Museum's expedition ~~in 1931~~ to this site.

The photographs are of the original rocks in each case. Because of the impossibility of properly lighting these designs with <sup>the (?)</sup> ~~(available)~~ equipment at hand, all lines have been followed, on the stone, with white chalk. In the case of the two elaborate designs this procedure is misleading ~~texts~~ in one respect: it is impossible to tell from the photograph whether certain <sup>elements</sup> lines are executed in relief or ~~by means~~ are merely outlined by channels ~~picked~~ or cut in the stone. These and other <sup>points</sup> ~~details~~ are clarified in <sup>(the)</sup> detailed descriptions at the end of the paper.

*don't need both*

*"details" these*

The use of chalk, of course, introduces the human liability to error. The scrolls were outlined and photographed by the first of the two writers; most of the work on the others was by the second. Both writers went over the latter designs carefully before the photographs were taken and are ~~agreed~~ agreed that <sup>doubtful</sup> no lines were chalked, though it is possible that some existing lines were missed.

Perhaps a <sup>few</sup> (view) general remarks will be of interest to

those who will not bother with the detailed descriptions.

The scrolls (Fig. 1) go back to <sup>classical</sup> Maya times at least,

and are not to be ascribed to the modern ~~Maya~~ Lacandon

Maya of <sup>the</sup> valley. This is proved by finding a slab bearing

part of one of these scrolls in the <sup>(fallen)</sup> debris of vaulted buildings

on the nearby ~~Acropolis~~ Acropolis. <sup>This</sup> ~~These~~ rocks, like that

of the "Sacrificial Rock, <sup>is a ledge</sup> are submerged by the river during a

large part of the year, and both are much pitted and eroded.

~~The relief on the Sacrificial Rock is a ledge~~

Since relief survives on the Sacrificial rock, ~~it is probable that~~

but not here, it is probable that the scrolls were never more

than lines cut in the rock. Found ~~anywhere~~ <sup>where</sup> else they would rank as

~~pictographs~~ <sup>petroglyphs</sup> along with similar products of primitive ~~people~~

<sup>in many other parts of</sup> people ~~(all over)~~ the world.

The carving of Fig. 2, which is on the face of a

vertical cliff facing ~~what are~~ <sup>supposedly</sup> ~~(supposed to be)~~ <sup>(or nothing)</sup> ?

house mounds, well back from the river, is <sup>certainly</sup> Maya. The design

probably belongs in the general category of ~~the two headed~~

~~"Maya" scrolls?~~

Reported in mine  
OK  
mounds?  
here too?

of two <sup>(headed)</sup> headed monsters, the right head being clearly a familiar long-nosed <sup>(god)</sup> God. The condition of the stone <sup>(to)</sup> at the left, and surviving lines, make it clear that a large element, presumably another head, has <sup>here</sup> been destroyed by scaling of the stone.

The glyph on the supposed monster's body seems to be six Ahau. The only possible reason for doubt is the position <sup>and small size</sup> of the

dot. Both writers concur in the opinion that the condition of the stone to the left of the bar <sup>makes improbable</sup> precludes the former presence of other dots, now missing. <sup>The</sup> Possibly epigraphists will be able

to ~~deduce~~ whether this glyph is a Katun ~~ending~~ ending date, ~~ixxoxzxbxzxtzixkzkkzxxvixzaxia~~ as it would be if found at other sites and periods. The ~~trailing~~ trailing vertical lines, <sup>(on)</sup> our hypothesis, mark the belly scales of the reptilian monster.

~~ixxoxzxbxzxtzixkzkkzxxvixzaxia~~ If wishes were horses we should certainly set down the glyph "6 Ahau" as the ending day of a ~~Katun~~ Katun Maya time period of 7200 days called ~~Katun~~ Katun, a significance which it would have if found in the u kahlay katunob of late Yucatecan chronicles. Morley has suggested that certain "snake" elements, <sup>(are)</sup> added to the day <sup>(sign)</sup> Ahau in <sup>(certain)</sup> Palenque ~~Ixxxixxtixxix~~ Inscriptions,

mentioned in mine

2

add a book reference.

possibly (to) indicate that the day and its number are those of  
 the end of a Katun.\* In this connection Mr. Cresson <sup>points out</sup> ~~has pointed out~~  
 that the peculiar and prominent u-shaped elements at ~~either~~ either  
 end of ~~of~~ the monster's body are not unlike the Palenque "snake"  
 elements. If they have the suggested meaning here, something  
 definite in the way of dating this carving in the exceedingly  
 precise <sup>Maya</sup> long count might be possible.

repeated in mind.

This carving ~~ixxixaxpiyxziihoutexdxagaintxxtthexxiifxfsaa~~  
<sup>in relief</sup>  
~~ixxix~~ as a whole stands out <sup>from</sup> the cliff face, especially at  
 the center, as indicated in Fig. 3. While both body and head  
 are outlined by this relief, all ~~ixxix~~ interior lines are  
 channeled like those of the scrolls. But there is a very clear  
 tendency ~~to~~ for individual elements, such as the bar of the  
 numeral, <sup>and</sup> ~~(or)~~ the eye of the <sup>god, and others,</sup> God, to bulge <sup>between</sup> up ~~from~~ the cut-in  
 lines which deliniate it. Traces of red paint are still perfectly  
 clear in these sunken lines, which, <sup>A</sup> apart from good preservation, ~~these~~  
 differ in no important respect from those of the scrolls.

The third carving, shown in Fig. 4, is <sup>Waler's</sup>  
 "Sacrificial Rock." This has weathered badly, and it is possible

that it was a very fine piece of Maya sculpture. The design is  
that on a sophisticated Altar  
very similar to a round stone table, ~~xxxxxxxxxxxx~~ Altar 1.

repeated  
by me

The space between the two seated figures is deeply depressed,  
throwing them into sharp relief. "Interior" elements, such as arms,  
ear-plugs, and so on, are in lower relief against the bodies.

repeated  
in mine

But  
The deeply-channeled, wide-lined technic of the scrolls and

pecked?

inner lines of the cliff carving occur here also, however,  
in notably ~~for~~ the circular border. Such coarsely incised lines

are foreign to the quarried monuments of the city, and common to

*(Morley, who has studied the original stone, has suggested to the writer that all three of the rock carvings. This carving may be unfinished. The erosion by the river makes this difficult to decide.)*

If we could know that all of these *(pre-date)* these carvings *(pre-date)* the quarried

monuments and indulged a not uncommon predilection for logical  
*(if we)* evolutionary schemes, we could *with* date them in the order presented;

seeing crude incising in all, the introduction of relief in the  
second, and its refinement in the third; finally, stimulated by  
rising building activity in stone, *(or by direct)* or by influences from more advanced  
centers, a shift to quarried stone for sculptural activity. The writers

?  
are unable  
to suggest *(should be emphasized)*?

have no intention whatever of suggesting such a sequence as a



~~submerged.~~

operative at any time.

~~connected with the bank by dry land~~  
~~completely surrounded by water~~

NOTE FOR "MALER'S ROCK"

Maler, Teobert — Researches in the Central Portion of  
the Usumasintla Valley — Memoirs of the Peabody  
Museum of American Archaeology and Ethnology,  
Harvard University — Vol. II, No. 1 — Cambridge, 1901  
— fig. 16, p. 43.

"SACRIFICIAL ROCK" —  
same reference except  
fig. 15, p. 42  
also Plate VII. (1)

~~✓ thickness of incised lines  
— between hand 2 1/2 in.~~

NOTE FOR "MALLER'S BOOK"

Maller's Book - recorded in the Central Station of  
the University of the Valley - Museum of the Valley  
Museum of the University of the Valley  
Harvard University - Cambridge, 1901

Fig. 10, p. 43.

"SACRIFICIAL BOOK" -  
some reference except

Fig. 10, p. 43.  
see plate VII (1)



Maler's rock

- ✓ location
- ✓ general figures
- ✓ drawn by Maler
- ✓ projection of Ahau
- ✓ areas of relief + incising
- ✓ measurements
- ✓ point
- ✓ circle of numeral

meaning

1. katem ending - serpent

bodies on each side (?)

2. Two-headed dragon

occurrence of both incising + relief.

General outline

1. Specials — pure incising

2. Moler rock —

1. outlined in relief; incised details
2. bulging between incised lines

3. Sac. rock. — almost pure relief.

