



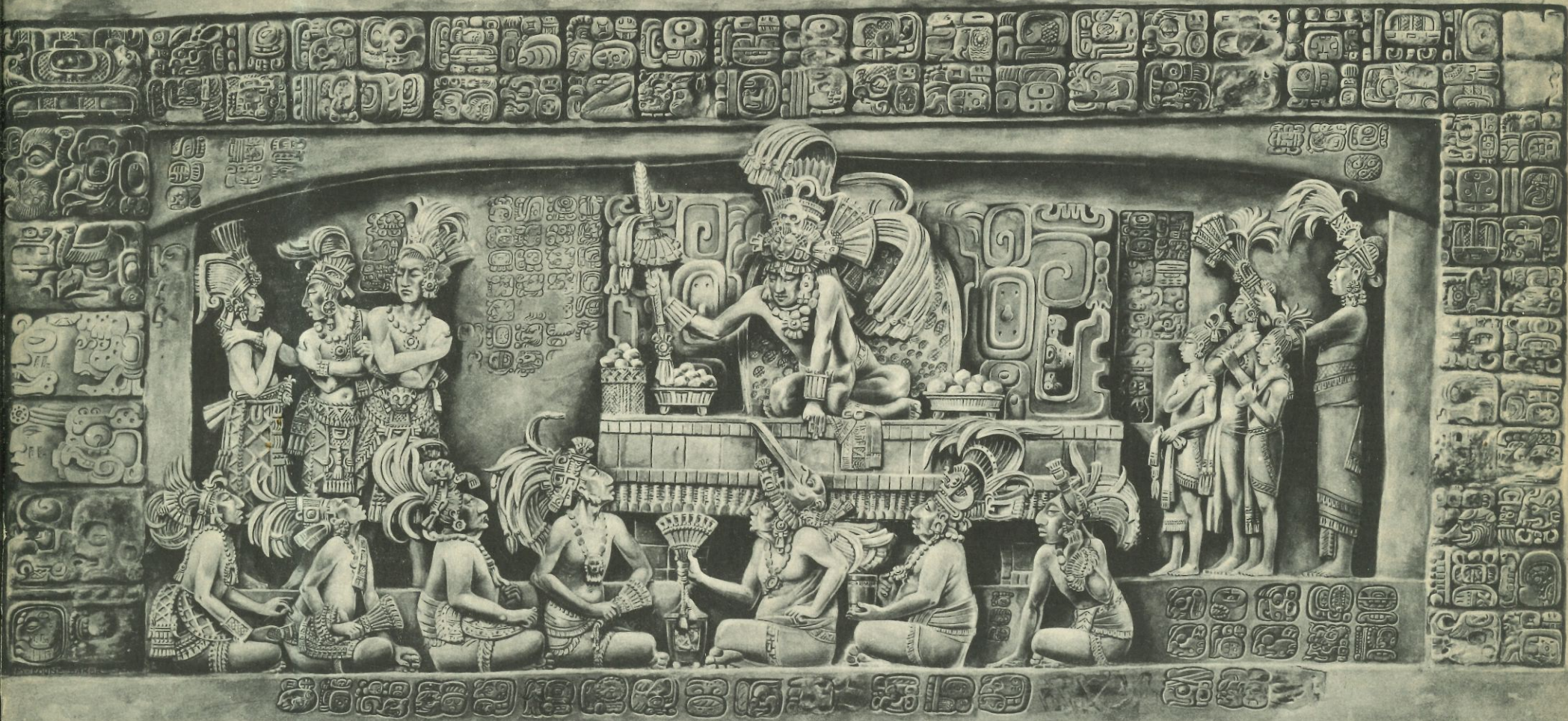
PIEDRAS NEGRAS: LINTEL 2.

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PHILADELPHIA, PA 19104

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CAB #11, DR 2.

THE UNIVERSITY MUSEUM



RESTORATION OF LINTEL 3

FROM PIEDRAS NEGRAS, GUATEMALA

A photograph of the Lintel before restoration
is shown on the right



Lintel 3

A MEXICAN EFFIGY PIPE

THE ceremonial use of tobacco held an important place in the religious rites of the Mexican peoples, yet pipes are among the rarest of Mexican antiquities. This apparent contradiction is explained by the statement of early chroniclers of New Spain that little tubes of wood were used served for the burning of tobacco mixed with liquid amber or sweet gum. The pipes, through which the notables drew their after-dinner smoke, are described as beautifully "varnished," painted or gilded, while a few were of less perishable material.

The University Museum possesses a remarkable Mexican pipe of buff pottery, the gift of Dr. William Pepper in 1916. The form is that of a man, seated, with left leg extended, the right drawn up with foot resting on the left knee. The right hand lies upon the right knee, but the left is raised as if to adjust a head-band, apparently of plaited fibre or of cloth with chevron design. The head is crowned by a dahlia and a second flower of five petals projects from the front of the head-dress. Other than this, the figure wears no ornament but ear-disks and a button-like labret protruding from the lower lip, and no clothing save the *maxtli* or breech-cloth.

The bowl of the pipe lies in the body with opening just below the shoulders; the stem is formed by the straightened left leg and its mouth-piece extends beyond the figure's foot.

The modeling of the form shows the sinewy spareness of age—age, which is emphasized by the deeply wrinkled face. It is the familiar face of Huehuetéotl, the Old God. In another of his aspects, perhaps his earliest, he is known as Ixcoçauhqui, the Yellow-Faced, god of fire—an appropriate figure for a pipe from which would rise incense clouds, even as they rose from the fire-bowls of his volcanoes. The artist who modeled this pipe would seem to have let his thought run further to that other aspect of the Old God, when, as Xiuhtecutli, he was Lord of the Circle of the Year. Thus the Old God rests in a posture of careless repose, but crowns himself with the five-petaled flower, which is the symbol of Xochipilli, the youthful Flower Prince, personification of upspringing vegetation.

The age of the pipe may not be definitely assigned. It is believed to belong to the Teotihuacan culture—the so-called Toltec period.

H. N. W.

interpreted, after long consideration. The lines of the shoulder and posture of the body suggest an outstretched arm; the two lower holes in the oblong boss, on the screen behind, show that the drill entered at a slant in order to miss the extended arm. That the hand held something attached to the upper corner of the screen is evident—but what?—so the ornate mace was introduced as a possible connection. The broken masses on the dais may have been receptacles, perhaps filled with copal or fruit; one undoubtedly was a tripod vase.

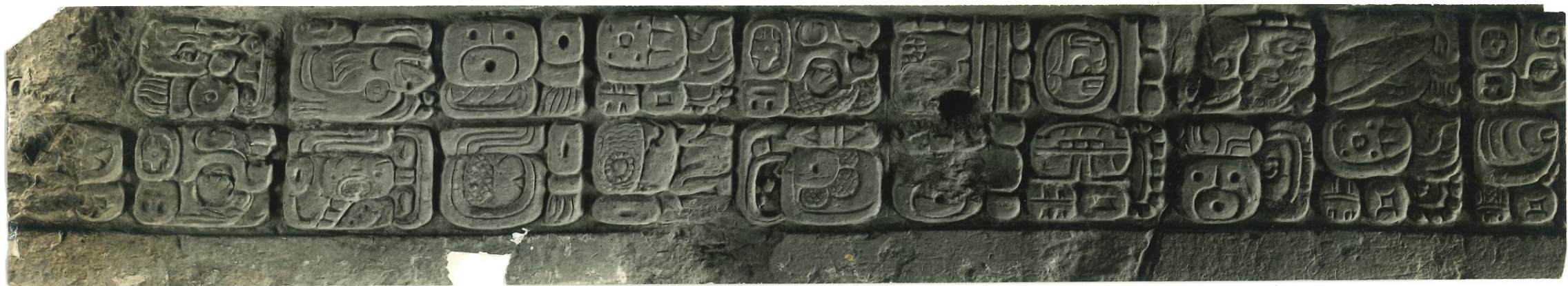
The costumes of the trio at the left were cut in the style of the day. The sense of humor displayed in this stone was a delightful surprise. Two of the trio, forgetful of the occasion, are entirely absorbed in their own argument, while the third, indignantly bracing himself upon out-spread feet, gives a vicious bump with his hip (breaking his own obsequious pose for the moment), demanding attention. The seated figures are very human in manner and detail. The left dignitary gently pokes the friend in front to ask what it is all about; the friend, willing to accommodate, vainly tries to peer over the intervening mass of feathers, bracing himself on his foot, in his effort to see—a taut neck-line giving the cue; the next man complacently toys with his tassel, his sleek, round body oozing contentment; the fourth in line is a lean, capable young man, to whom the Chief is evidently directing his words and attention; the fifth, the Patriarch of the row, has slumped in the shadow of his Master, his fan arrested in mid-air; the sixth, holding his vase upon his knee, absent-mindedly fingers his beads; the last man, and the only one whose face was not completely destroyed, has lost interest after a fruitless attempt to hear and his hand has probably dropped from cupping his ear to toying with his ear-plug.

The group on the right was the most difficult. An attachment for a foot was finally discovered, proving that four figures instead of three were filling the niche. The comparative height of knees gave evidence that two boys, a youth and a grown attendant comprised the party. Anatomically, it is impossible to group them otherwise.

Of course, the restoration gives the impression of newness—but also shows what the lintel may have been, fresh from the chisel. The exquisite detail in the original, even to the nails on the supporting hand of the Chief, must be seen to be appreciated.

M. L. B.





Lintel 3













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*Pedras Negras, St. 0-13
L-16-381 henta 13 1-10-1913*

neg. 14374

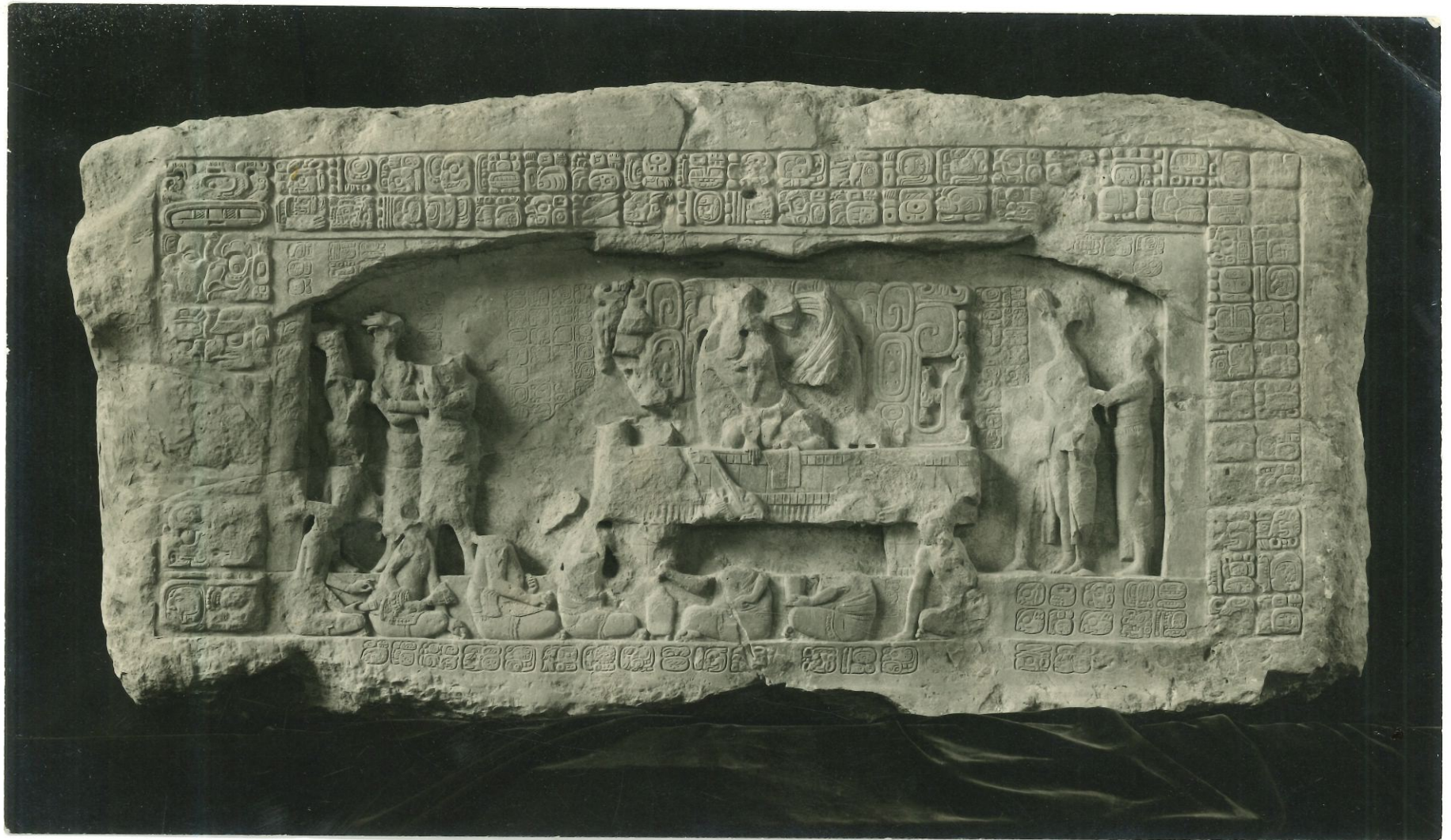


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neg 19374

Pedras Negras, Str. C-13
2-16-381 Kuntel 3 Restnaton



Piedras Negras - Stele



W
2

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21137-38

- P.N. Lindel '3



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neg. 19373

Quaternary, Pecten ligatus, St. 0-13
Linter #3 L-16-381

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Guatemala
Piedras negras.

L-16-381 "hintel" 3

The scene represents a ceremony performed
around a throne. Glyphs indicate a
dedication date calculated as either May
18, 501 or March 17, 461 A.D.

~~RETURN~~

FROM COLLECTIONS IN THE UNIVERSITY MUSEUM
PHILADELPHIA

neg. 21137-8

PA

Lintel 3



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21137-38

- P.V. Linfel 3



38-6 Lintel 4



"Stela W. Pascha Museum"

Lintel 4

POST CARD

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Stela of Pashedu, Thebes

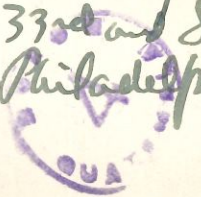
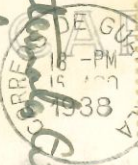


Guatemala City, Aug. 16. 1938.

Had a success ful fight down here
& many pleasant experiences in
my first paper fly. Your letters were
of great help to me. Had several
spots with your Smith The Camps.
Have been in the islands of
many places & hope to have some
other pictures pictures
kindly regards,

W. S. Thomas

Dr. Hinton Satterthwaite, Jr.,
University Museum,
33rd and Spruce St.,
Philadelphia, Pa.





15563 17812



17913

PN Lintel 3

31-61

57

Lintel
3

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Lintel 3, P.M

PA



PN Lntel 3

58
59



33-150-a



33-151



33-152



33-153

33-150-a + 150-b	K-5	NE	Exterior of easterly corner of K-5-3rd 150 b same, not printed.
33-151	K-5		Two fragments of Lintel 7, rephotographed (see also 33-153) upper left corner (left) lower right corner (right)
33-152	K-5		Fragments, probably Lintel 7, found on front slope, over-left (SEly) edge of stairway, about in line with front of terrace of the upper stucco mack (see 33-157), about 1.50 higher, near surface. It is certainly not from right (NWly) doorway of K-5, but might be from left rather than center doorway.
33-153	K-5		Same as 33-151, smaller picture



G. K.

31-60

Lintel 7
P. 7.



Reversed printing.

31-26

31-60

Lintel 7, assembled fragments

31-26

Lintel 7, POORER VIEW AND REVERSED PRINTING

Cintel
12



32-11-81

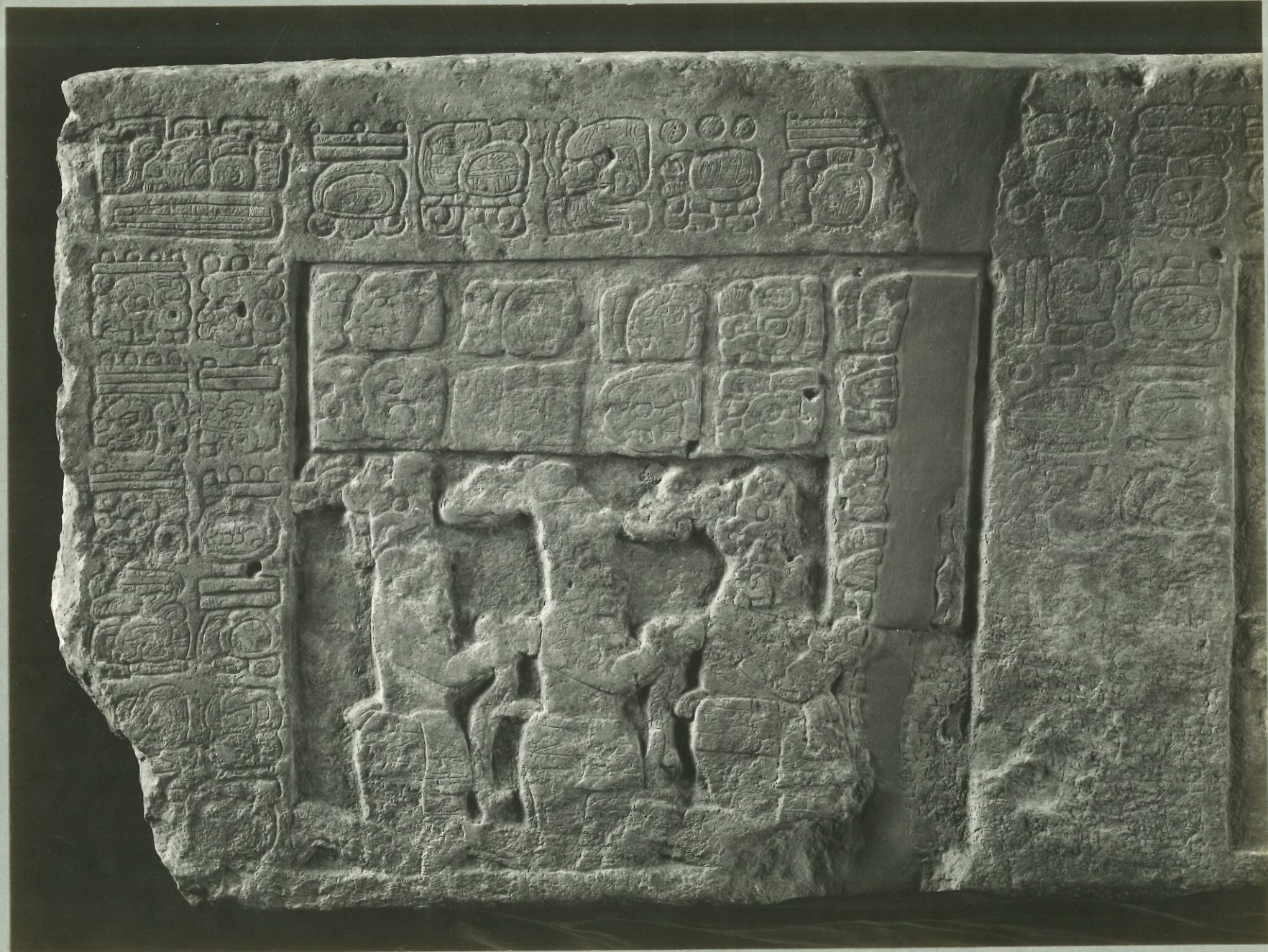
AN Lintel 12



PN LINTEL 12

PA

Lintel 12



PN Lintel 12

19377



51

PN LINTEL 12

19378



32-5-92

PN LINTELIZ

PA



LINTEL 12, DATED OCTOBER 17, 514 A.D., IS THE OLDEST PIECE YET FOUND AT PIEDRAS NEGRAS. THE LESSER DEGREE OF SKILL IS APPARENT IN THIS EARLIER WORK WHICH WAS CARVED 153 YEARS BEFORE STELA 36.



19376



Amid 12

