

The age sequence in the Temple of the Warriors complex as now postulated is: first, a terrace in existence before any of the buildings were erected; second, the West Colonnade of the Court of the Thousand Columns; third, the structure, the floor of which lies between the floors of the West and Northwest Colonnades; fourth, the Temple of the Chac Mool; fifth, the Temple of the Warriors; and sixth, the Northwest Colonnade. However, there still exists some uncertainty as to the time relation of the last two, both of which may have been planned and built contemporaneously.

Report of Jean Charlot on the Sculptures and Paintings in the North and Northwest Colonnades (Stations 8 and 10)

The sculptures and paintings copied by Jean Charlot with the assistance of Lowell Houser during the present season were as follows:

1. Drawings and color notes of the columns of the Northwest Colonnade.
2. Drawings and color notes of the columns of the Temple of the Chac Mool.
3. Paintings of the wall frescoes in the same temple.
4. Painting of the sculptured and painted dais in the North Colonnade.
5. Painting of the painted capstone found at the junction of the North and Northwest Colonnades.

The Northwest Colonnade has 59 sculptured square columns and two sculptured jambs. Of this number five of the columns have more than half of their sculptured elements missing, and one of the two sculptured jambs is entirely gone. The remaining 54 columns and the single sculptured jamb present 221 carved faces, each face divided into three sections: a standing human figure and two decorative panels, one above, the other below. All these figures were copied in black and white, and color sketches were made where it was possible to trace coloring in the original.

The technique used in cutting and joining the stones of which the columns are composed, the process of carving and stuccoing, as well as the composition and use of color are the same as explained in Year Book No. 25 (pp. 262, 263), in connection with the description of the columns in the Temple of the Warriors and need not be repeated here.

Although the arrangement of the subject matter on the plinth is also the same as on the columns in the Temple of the Warriors, namely an upper and lower square panel enclosing a theogonic representation, and a middle rectangular panel containing a single standing human figure, many differences are to be detected both in detail and in stylistic treatment. For example the peculiar old Maya convention of a human figure seen in full front portrayed with its feet in profile pointing outward is to be found here, whereas it is wanting entirely in the Temple of the Warriors where legs and feet are invariably seen in profile, the torso presenting a slight three-quarter foreshortening.

The type of figure described last year—a warrior in elaborate array holding offensive and defensive weapons—is also found in the Northwest Colonnade, but in addition there is a new type of human figure, the columns of the central rows being carved with representations of unarmed men whose hands are tightly tied by ropes encircling their wrists. Since their costumes and ornaments are as elaborate and sophisticated as those of the other figures they probably represent prisoners of high rank—chiefs and noted warriors—while the figures of the first type on the adjacent columns would appear to be their conquerors.

The details of dress and ornamentation are most abundant and diversified. The head-dresses are heavily embellished with feathers or flowers, and some are shaped to represent the features of a god. Others are like the helmets of the Aztec Eagle-knights with animal heads (serpents, tigers, quetzals) the face of the warrior appearing through the widely opened jaws. Faces themselves are often concealed by masks resembling the death's head or the God, Tlaloc, or are partly hidden behind heavy ornaments. Breast-plates are in some cases in the shape of animals (serpents and tigers) or human faces. Costume accessories such as staffs, baskets, shields, arrows and *atlalls* are also fully represented.

Faces present an endless variety of expressions and types, from very youthful long robed priests with feminine features and mild postures, to aged sorcerers of threatening mien who hold large thick serpents in their hands.

In places where the coloring still retains its original brilliancy, delicately painted patterns still show on the shirt, sleeves and sandals, as well as war-paintings all over the body, the latter usually consisting of stripes of contrasted tones.

Even in its present incomplete condition, and especially if taken into consideration with the frescoes of the Temple of the Warriors, the figures of this colonnade present a fairly adequate picture of the characteristics of the inhabitants of Chichen Itzá during the Toltec Period, and more particularly of their military and religious clothing and accessories. A comparison between the fashions in vogue at the time when the sculptures in the Temple of the Warriors were executed, and fashions as depicted on other earlier structures—as for example in the sculptures of the undoubtedly earlier Temple of the Chac Mool, buried in the pyramid supporting the Temple of the Warriors, and also the sculptures and frescoes of the Temple of the Jaguars—shows clearly a development of taste in dressing, which eventually, with the aid of other stylistic criteria, will prove of invaluable aid in assigning approximate dates to otherwise undatable buildings and sculptures.

An example of this approximate dating by means of stylistic criteria is afforded by the presence of a turban-like knee-ornament found both in the Temple of the Jaguars and in the Temple of the Chac Mool, but entirely wanting in the Temple of the Warriors. This article of apparel must have been discarded after the erection of the Temples of the Jaguars and the Chac Mool, but before the erection of the Temple of the Warriors.

Another feature peculiar to the Northwest Colonnade is the use of hieroglyphs standing above about one-fourth of the figures represented. This perhaps offers a clue to the names of the individuals portrayed and strongly suggests that at least the most characteristic of the sculptures are actual portraits. Among these hieroglyphs occur a snake, the rattle of the rattlesnake, an owl, a human bearded head, a flying bird, a human hand grinding on a *metate* and a seated female figure.

Three different styles of carving can be distinguished in the Northwest Colonnade. The carvings in the northern third of the colonnade are the most poorly executed. In some cases the lines are merely scratched, more as if they had been made with a sharp stone than carved with a properly shaped tool. This is particularly true of the back rows and of the eastern (back) faces of the columns, which the sun never reached. The sculptors counted mainly upon contrasted colors to give the effect of high relief in the general obscurity of the northern end of the colonnade. Mediocre as is this work, however, it is in accord nevertheless with the quality of the dais toward the northern end of the colonnade, which is vastly inferior to the beautifully

sculptured and painted dais toward the southern end, where the more important rites and ceremonies would appear to have taken place.

The warriors in this northern third are depicted in different postures, but details of dress and weapons are repeated throughout with little attempt at diversification.

The middle part of the Northwest Colonnade, where the prisoners are represented, is very rich in detail and shows on the part of the artist a sincerity in representing accessories and an effort at diversification which makes it difficult to believe that he was working purely imaginatively. Indeed it would seem, that if he did not have the model actually under his eye while carving, he, at least, used preliminary sketches made from nature. The drawing is more naive than skilful, and is anatomically faulty, though it expresses character with acute penetration.

The columns of the southern third of the colonnade, though less crowded with detail than those in the other two-thirds, are more remarkable, not only for the quality of the sculpture but also for the rendering of the subject. The working of the stone is careful, and in the best-preserved parts is carried to the point of very smooth polishing. There is less close observation of nature than is shown in the other parts of the colonnade, but the freer handling of natural elements leads to a greater dignity in style.

The ornamental scrolls which are used so profusely elsewhere to conceal certain defects of composition are employed here with more discretion. Columns 58 and 59, for instance, are beautiful examples of late Maya art at Chichen Itzá and, as attempts at strongly realistic characterization, they are as successful as are the best of the Old Empire sculptures in expressing a more general religious feeling.

The group of six columns from the Temple of the Chac Mool present 24 panels which are the direct ancestors of those already described. Their most surprising stylistic characteristic is their complete indifference to anatomical proportions. The proportion of the head to the complete body, for example, varies from $\frac{1}{4}$ to $\frac{1}{3}$, but, even in spite of such an obvious abnormality as this, strikingly decorative effects are achieved.

As has been pointed out above, the clothing of the figures on the columns in the Temple of the Chac Mool more closely resembles the clothing of figures in older temples, as for example in the Temple of the Jaguars, than it does that of the figures in the Northwest Colonnade. These earlier reliefs are more careful, even if less skilful than the later ones. Heads especially are strongly individualistic and are portrayed with a sincerity which makes beautiful in features even the ugliest. The coloring is well preserved and the strips of painted stucco between the stones are nearly intact.

The frescoes in the two chambers of the Temple of the Chac Mool are a quadruple representation of the same motif—a highly conventionalized snake. The body is suggested by two broad blue lines enclosing successive areas of brilliant flat colors: blue, red, green, yellow and white. From the body project triangular rays, perhaps a symbol of light, forming a continuous crest along the two sides. The head, with no attempt at realistic expression, presents an open mouth between the teeth of which emerges a long reptilian tongue in the shape of a decorative double scroll. The motion of a reptile is suggested by the sinuous curves of the body. From the bottom part of each curve issue clusters of waving flower-like appendages with blue stems and yellow petals. Both head-dress and tail are adorned with similar motifs. From under the head projects a sort of stumpy leg, dressed from shoulder to elbow in a multicolor sleeve, and ending in an eagle claw.

Originally there would seem to have been eight of these serpents, symmetrically distributed, four in each chamber, and the fragments still remaining permit a rather secure restoration of the arrangement of this motif. Over the missing altar against the back wall of the sanctuary was a more minutely painted panel, of which only a trace now remains. If one may hazard a guess from the small fragment left, this consisted of human figures drawn on a small scale, performing some ceremony. The lower part of the wall in both chambers was painted a plain black but the stucco was left unpainted behind a stone bench, now destroyed. When this stone bench was removed and before the filling up of this chamber, some forgotten hand had sketched in charcoal upon the white plastered wall against which the bench had stood, apparently in an accidental way, the torso, arms and head of an Atlantean figure. Another sketch of the same subject was also scratched on the painting itself.

The dais or altar found in the North Colonnade is of the same type as the one in the Northwest Colonnade described last year.¹ It presents on its three carved faces a procession of 32 human figures proceeding from the two sides toward a smoking offering, probably a bowl of burning copal in the middle of the front face. The relief, which has been given only one coat of stucco, is much more apparent than the relief in the other dais, where it has been flattened by the application of numerous coats of stucco, and it therefore has a greater decorative value. This entire sculpture was copied in color in the same scale as the original.

The painted capstone found between the North and Northwest Colonnades was also copied in colors by Mr. Charlot. It presents the body of a warrior, the head and head-dress missing, in full war regalia, and is drawn on a very small scale. The stencil-like painting is in yellow, green, blue and wine-purple, and is of great delicacy; it was applied directly to the carefully smoothed white stucco, which had been in turn laid on a dressed stone. Technically it is by far the finest piece of pre-Columbian mural painting which has yet been found and compares favorably with the best pages of the codices. The upper part, which probably had a single line of hieroglyphics giving the dedicatory date, as is usually the case in these painted capstones, is most unfortunately missing.

Report of Karl Ruppert on the Caracol (Station 5)

Work at the Caracol was carried on for a period of 12 weeks, beginning February 28. During this time three masons with their helpers and two men for excavation were employed.

The plan of work for the season embraced two principal objectives: (1) to complete the excavation of the inner and outer corridors; and (2) to continue the work of replacing the 5-member cornice. In addition test excavations were carried on at three places on the lower terrace, where there was evidence of heretofore unobserved constructions. Two of these proved to be drains in the floor of the terrace, one opening to the east at a point 27 feet north of the southeast corner of the terrace; and the other opening to the south 83 feet west of the same corner. The former was in a state of almost perfect preservation.

The opening in the terrace floor for this drain is 9 feet from the outer edge of the platform or 3 feet 6 inches from the inside face of the terrace parapet, and measures 33 inches by 24 inches. Exit is through the wide overhanging cornice of the terrace. The drain is 24 inches wide, and its height from floor

¹ See Year Book No. 25, pp. 261, 262 and 285.

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