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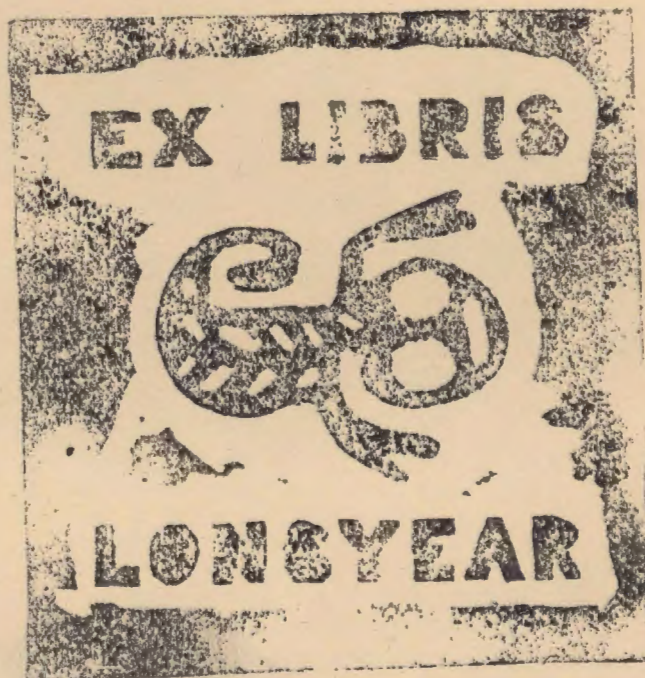
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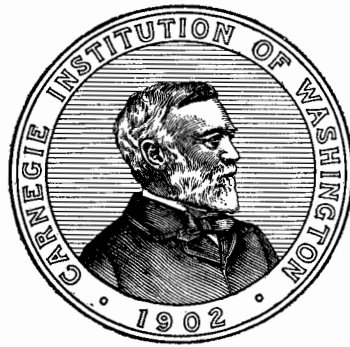
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FRANCIS S. MURPHY

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THE TEMPLE OF THE WARRIORS

AT

CHICHEN ITZÁ, YUCATAN

BY

EARL H. MORRIS

JEAN CHARLOT

ANN AXTELL MORRIS

VOLUME II-PLATES

PUBLISHED BY
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May 21, 1931

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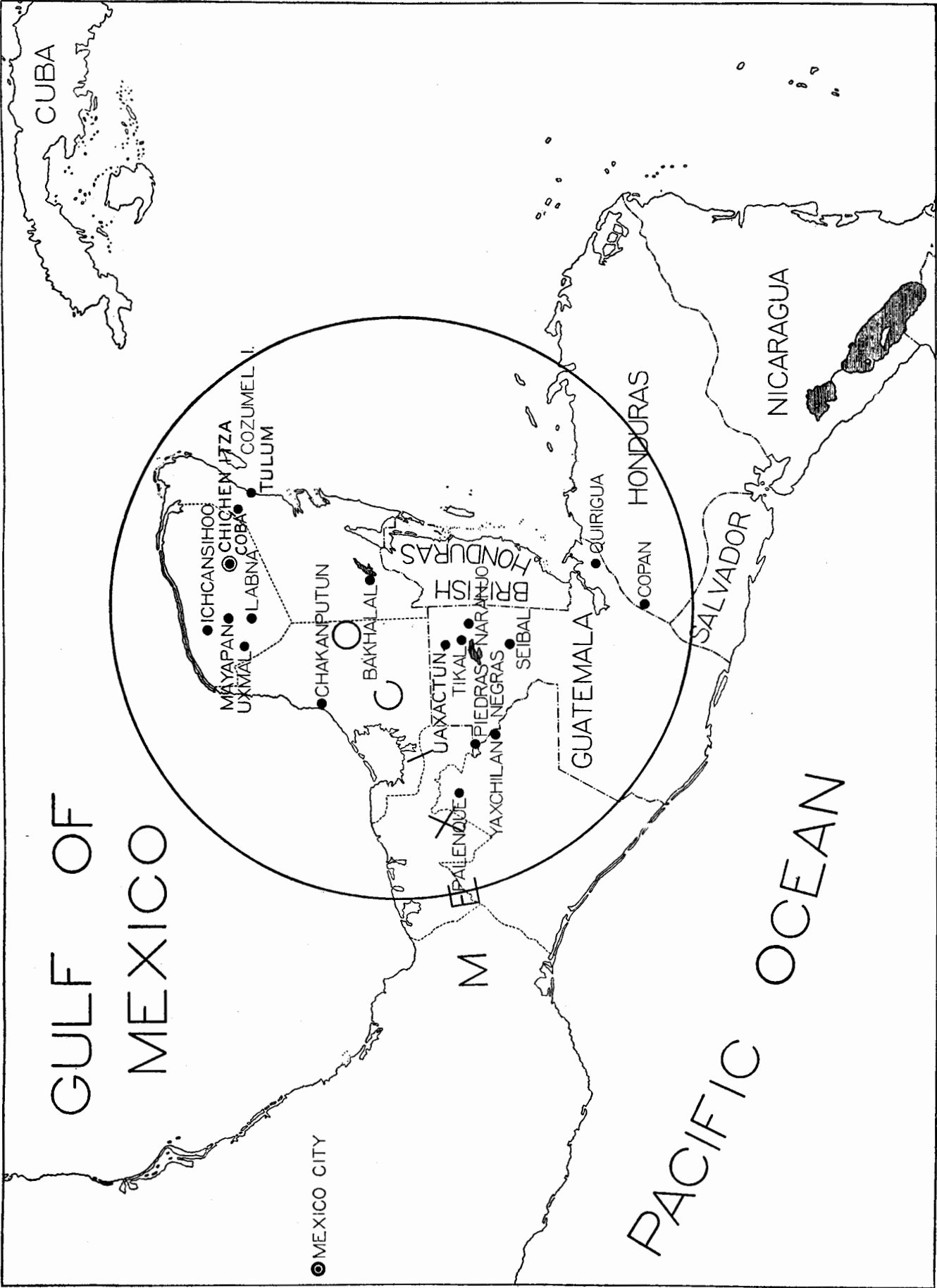
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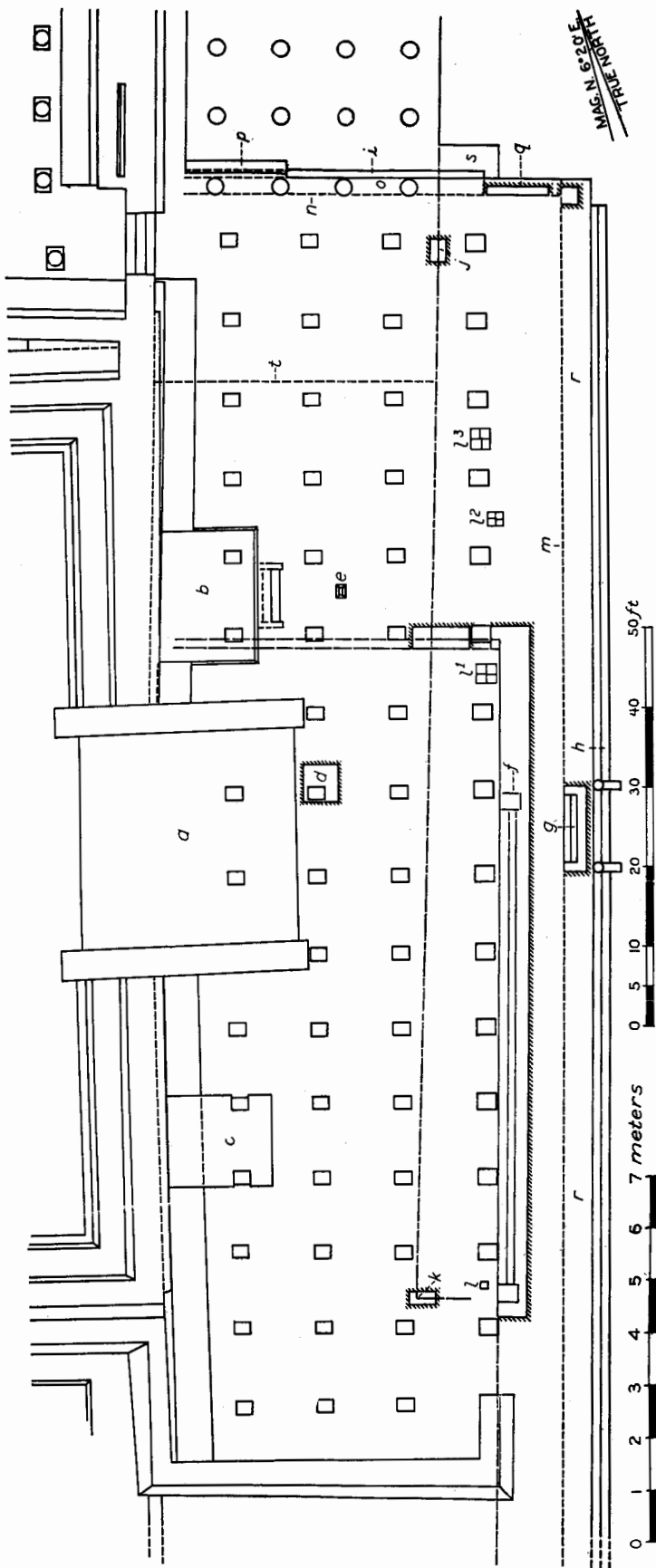
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PLATES 1-27 ILLUSTRATING
DESCRIPTION
of
THE TEMPLE OF THE WARRIORS
and
EDIFICES RELATED THERETO
by
EARL H. MORRIS



MAYA REGION OF MIDDLE AMERICA



PLAN OF NORTHWEST COLONADE

The new masonry boundaries of all pits and trenches left to reveal features of structures more ancient than the Northwest Colonnade in its final condition are indicated by hachuring.

- a*, Warriors Stairway
b, sculptured dais
c, secondary dais
d, cremation pit in floor of West Colonnade addition
e, sacrificial stone
f, steps to platform of Demolished Colonnade
g, original steps to platform of Northwest Colonnade
h, steps to platform of Northwest Colonnade
i, step from west to Northwest Colonnade
j, terrace line of front of west Colonnade
k, turn of terrace of West Colonnade toward west
l, *l*¹, *l*², *l*³, rectangles of stone pavement
m, edge of original terrace of Northwest Colonnade
n, original south end of Northwest Colonnade
o, first modification of south end, Northwest Colonnade
p, second modification of south end, Northwest Colonnade
q, third modification of south end, Northwest Colonnade
r, fourth modification of south end, Northwest Colonnade
s, fifth modification of south end, Northwest Colonnade
t, end of original West Colonnade

PLATE 6

Schematic color presentation of Atlantean figures of Warriors Altar.

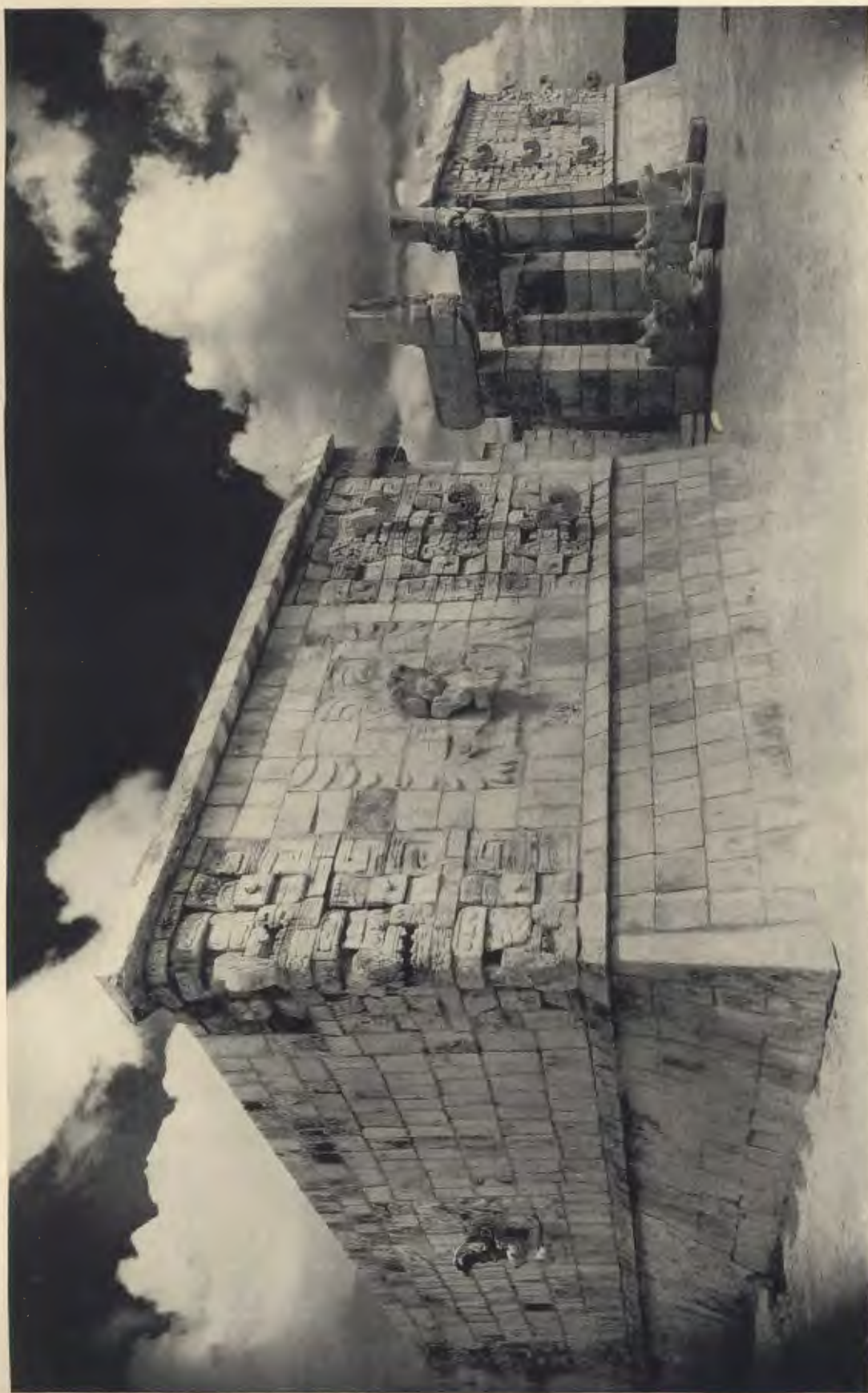
The altar is shown as if sectioned and the sections laid flat. The peripheral row form the margin, the elements being from left to right, the north end, the front, and the south end. The middle longitudinal row of figures are those of the second file from the front, the back row those of the third file. While the treatment is schematic, the colors and major details of the Atlanteans and of the margins of the altar top are accurately portrayed.



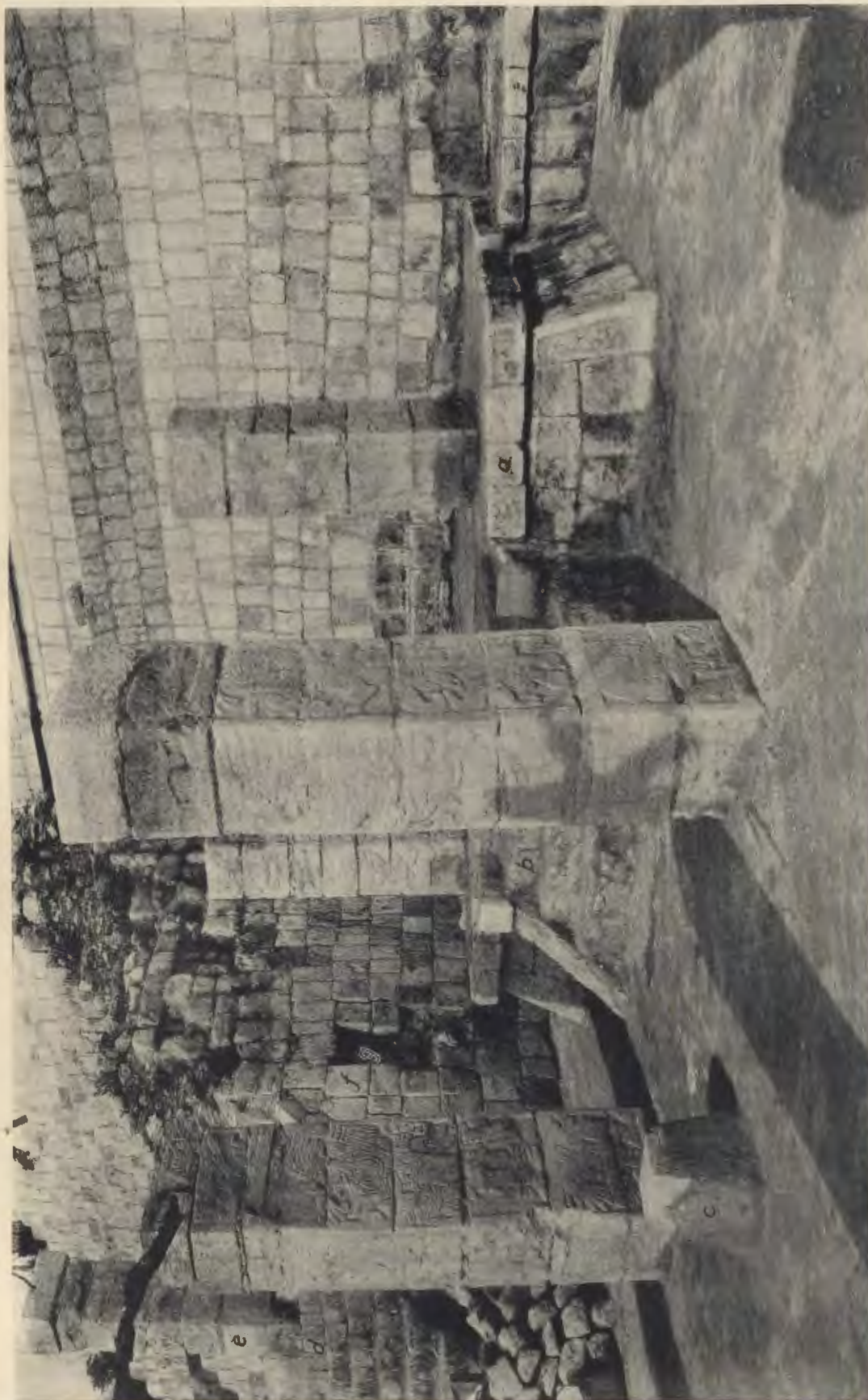
LITH. A. HIGGS & CO., INC.

WATER COLOR BY ANN AXTELL MORRIS

SCHEMATIC COLOR PRESENTATION OF ATLANTEAN FIGURES OF WARRIORS ALTAR



FRONT OF THE TEMPLE OF THE WARRIORS



SCULPTURED DAIS. NORTHWEST COLONNADE, SEEN FROM SOUTHWEST

This dais, *a*, 17 feet long and 13 feet, 5 inches wide was built to enclose columns 41 and 45, sculpture of which stops at top thereof. The Secondary Stairway, *b*, included remains of an earlier one of lesser width. The sacrificial stone, *c*, stands some 6 feet forward of steps. At left may be seen Warriors Stairway, *d*, with elevated column (No. 34), *e*, rising from it. Vertical shell of south side of ramp of great stairway is visible beyond left end of dais. It reveals its secondary veneer *f*, and behind the latter the original facing *g*, at top of which is horizontal string course *h* that occurred at spring of arch.



SCULPTURED DAIS, NORTHWEST COLONNADE



HUMAN STATUETTE FROM FRONTAL FAÇADE OF NORTHWEST COLONNADE
Front view with mask head-dress; semiprofile with head-dress removed



WATER COLOR BY JEAN CHARLOT

LITH. A. HORN & CO., LTD.

HEAD AND TAIL OF SERPENT COLUMN, TEMPLE OF THE CHAC MOOL



c



d



a



b

CHAC MOOL FROM TEMPLE OF THE CHAC MOOL

a, side view, overturned as found; b, side view, set upright; c, view from foot, overturned as found; d, view from foot, set upright
Base and figure carved from a single block, length 1.09 meters, height 1.00 meter

PLATE 16

- a*, concrete foundation under north wall, Temple of the Warriors
- b*, ends of I-beams under north anta
- c*, column 5, Temple of the Chac Mool
- d*, concrete column, wooden forms still in place
- e*, face of a division unit of the fill
- f*, smoothed construction level marking originally intended height
of Warriors Pyramid



CONCRETE COLUMN CAST ON TOP OF COLUMN 5, TEMPLE OF THE CHAC MOOL

PLATE 17

- a*, concrete foundation
 - b*, slots to receive ends of I-beams for support of roof, Temple of the Chac Mool
 - c*, cement pier supporting Warriors foundation cast on top of back wall, Temple of the Chac Mool, *d*
 - e*, beveled pier to support column 1, Temple of the Warriors
 - f*, new masonry built on top of south wall, Temple of the Chac Mool
 - g*, column 3, Temple of the Warriors
 - hh*, I-beams for support of roof, Temple of the Chac Mool
 - ii*, blocks from columns reused in fill
 - j*, construction level at originally intended height of pyramid of the Warriors
- A concrete column for the support of the wall above was subsequently cast where the workman is standing.



LOOKING SOUTH BENEATH NORTH WALL, TEMPLE OF THE WARRIORS

PLATE 18

- a, a, mampostería* walls raised upon south and east walls of older temple
- b*, beveled concrete pier sustaining south end of north anta of Warriors Temple
- c*, concrete pillar with forms still in place, reaching from floor of older temple to foundation of upper one
- d*, column 6, Temple of the Chac Mool. After three blocks to complete the column to its original height had been put back in place, a cement column was cast on top of it to connect with foundation above; in place of wooden support here shown.
- e*, column 3, Temple of the Warriors



SOUTHEAST CORNER, TEMPLE OF THE CHAC MOOL, SHOWING LAST INCREMENT OF ORIGINAL FILL



WATER COLOR BY JEAN CHARLOT



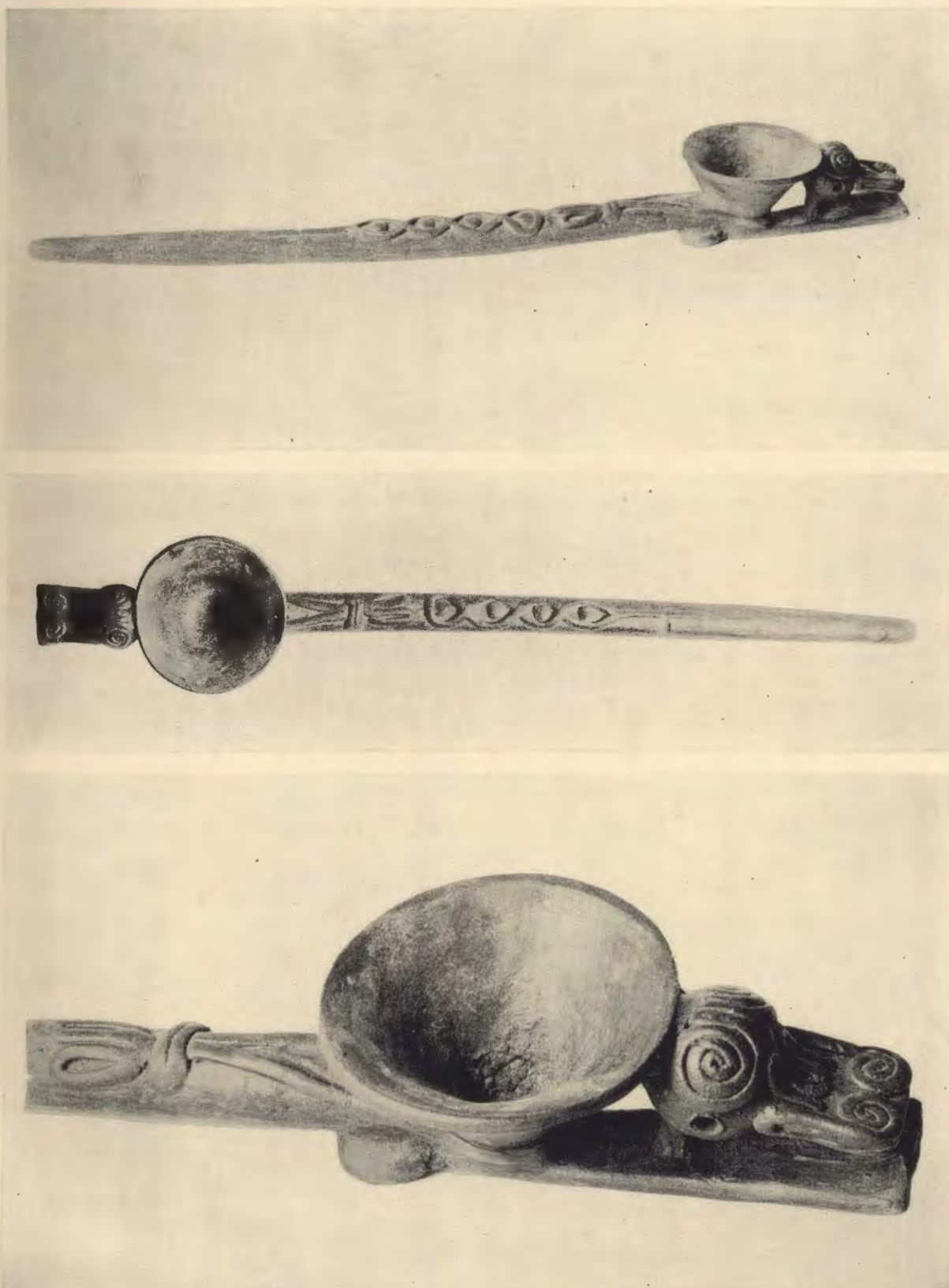
LITH. A. HOEN & CO., INC.

PORTIONS OF SCULPTURED PANELS FROM FILL ABOVE TEMPLE OF THE CHAC MOOL



NORTH SIDE, TEMPLE OF THE WARRIORS, SEEN FROM THE TEMPLE OF THE TABLES

Photograph taken at close of 1927, before panel of masks at northeast corner of temple had been rebuilt and before slot in pyramid crossing severed slope of east side of substructure of Temple of the Chac Mool had been closed. Fig. 98 shows north exposure from different angle after two features cited had been completed.



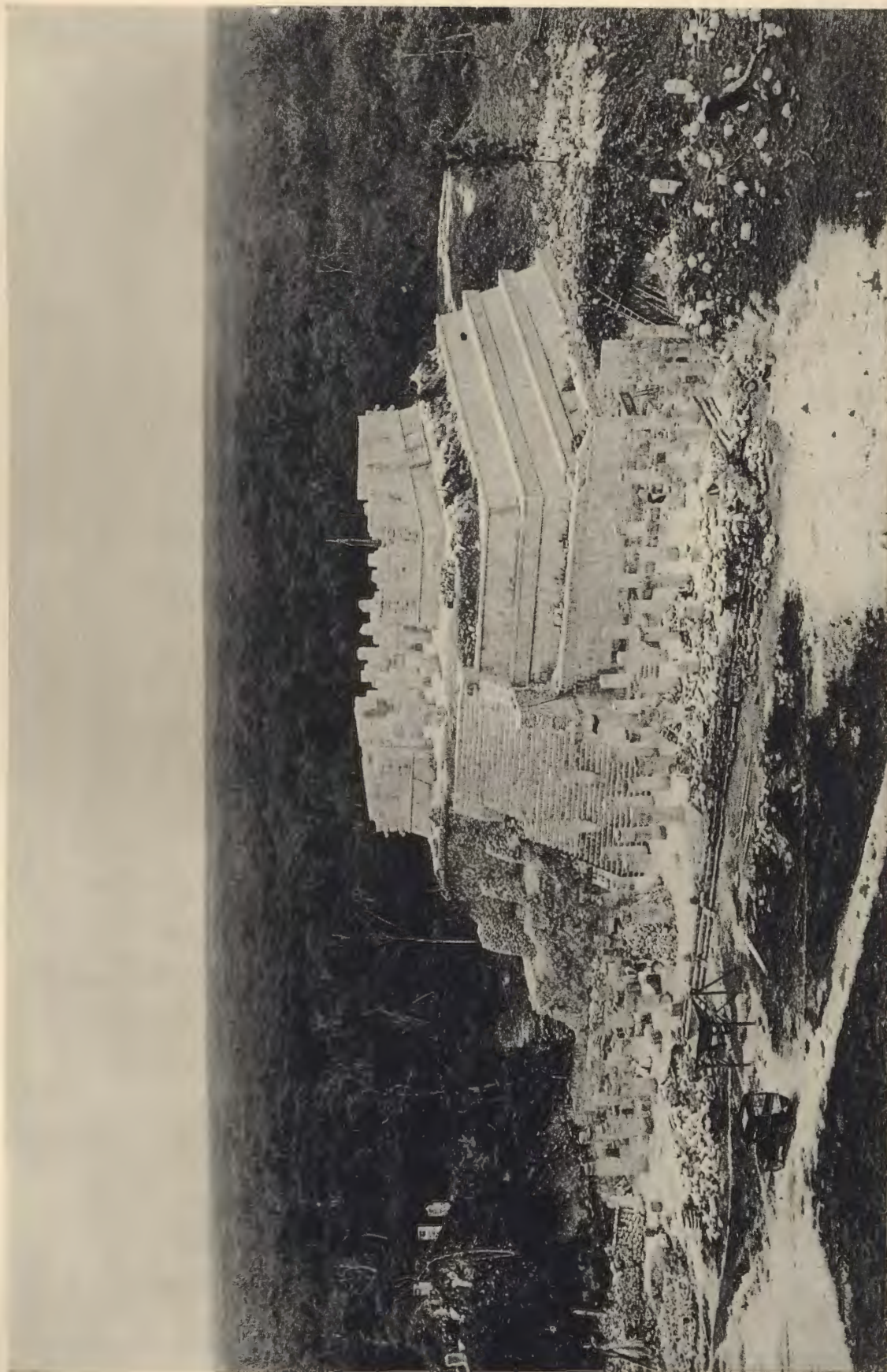
POTTERY PIPE OR INCENSE BURNER FOUND ON FLOOR 2 BENEATH NORTHWEST COLONNADE. LENGTH 52.71 CM.



LOOKING WEST ALONG NORTH COLONNADE TOWARD TEMPLE OF THE TIGERS
At left center is base of back wall of West Colonnade and beyond it the Castillo. At right appears Temple of the Warriors, showing unrepaired east face of pyramid. South side presented same appearance before excavation.



TEMPLE OF THE WARRIORS SEEN FROM THE CASTILLO NEAR END OF 1925 FIELD SEASON



TEMPLE OF THE WARRIORS SEEN FROM THE CASTILLO AT END OF 1926 FIELD SEASON



TEMPLE OF THE WARRIORS SEEN FROM THE CASTILLO AT THE END OF 1927 FIELD SEASON



PHOTOGRAPHED BY COL. CHARLES A. LINDBERGH

AEROPLANE PANORAMA OF CHICHEN ITZÁ, LOOKING NORTHWEST

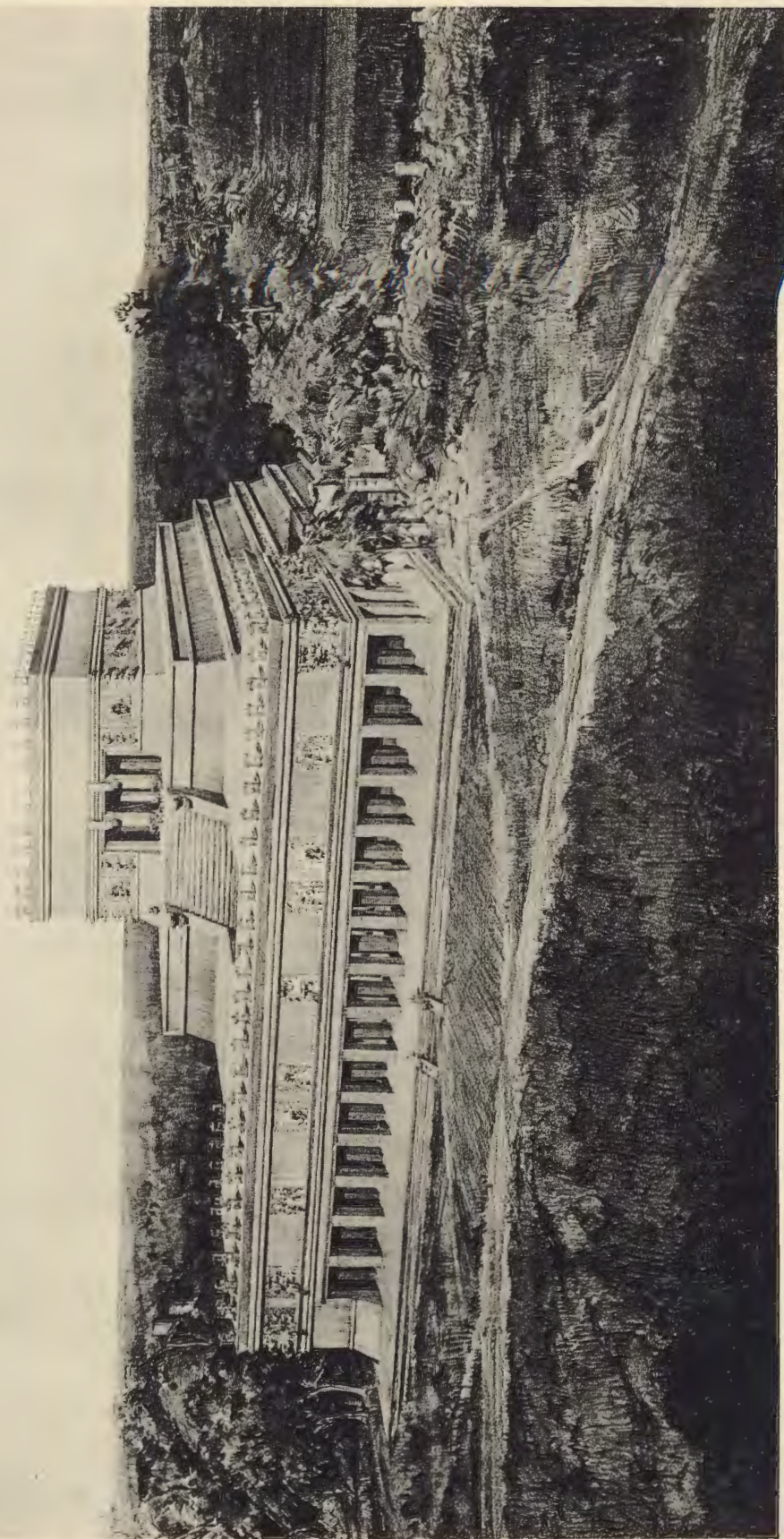


PHOTOGRAPHED BY COL. ALEXANDER T. MACNAB

COURTESY OF AMBASSADOR DWIGHT W. MORROW

AEROPLANE VIEWS OF THE TEMPLE OF THE WARRIORS

a, from north, Castillo at center, Ball Court at right; *b*, from southwest, roof of Castillo in foreground; *c*, from east



ARCHITECTURAL RESTORATION OF TEMPLE OF THE WARRIORS AND NORTHWEST COLONNADE

Restoration made by Dr. Kenneth G. Conant at Chichen Itzá upon basis of data in hand at close of 1928 field season

PLATES 28-129 ILLUSTRATING
BAS-RELIEFS
from the
TEMPLE OF THE WARRIORS CLUSTER
by
JEAN CHARLOT

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N.

S.

E.

THIS PART SHOWN ON PLATE 14



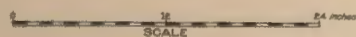
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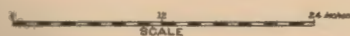
E.

TEMPLE OF THE CHAC MOOL
SERPENT COLUMNS—DEVELOPMENT OF RELIEF ON TAIL PIECES





TEMPLE OF THE CHAC MOOL
COLUMN 1



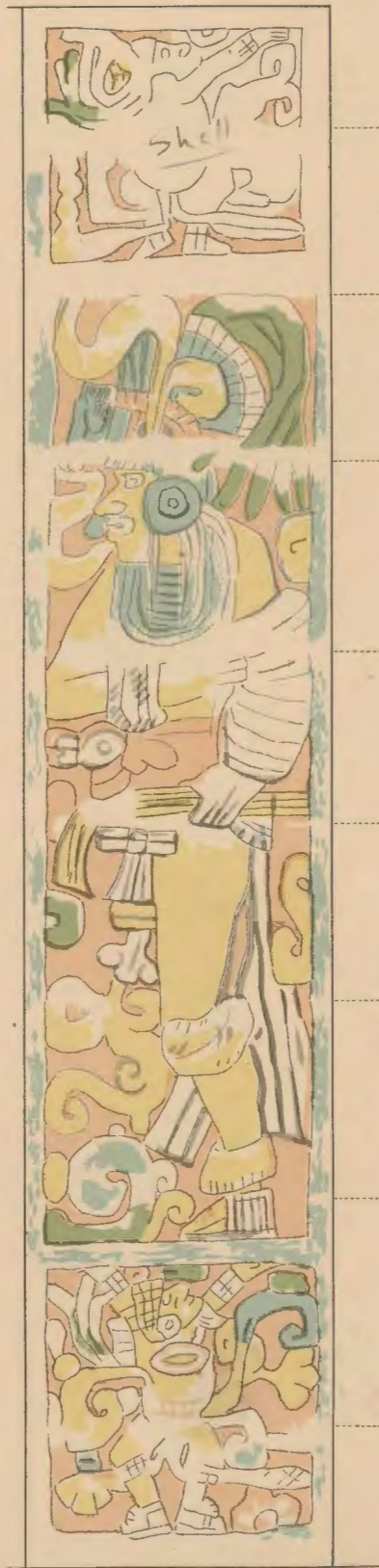
TEMPLE OF THE CHAC MOOL
COLUMN 2

(For E and N see Plate 32)

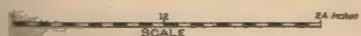


E

N



S



TEMPLE OF THE CHAC MOOL
COLUMN 3

(For W see Plate 32)



BY ANN AXTELL MORRIS

2-N



2-E



3-W

TEMPLE OF THE CHAC MOOL

For 2-W and S, see Plate 30; For 3-E N and S, see Plate 31



BY ANN AXTELL MORRIS

W

S

E

TEMPLE OF THE CHAC MOOL

PILASTER C



BY ANN AXTELL MORRIS

E

N

W

TEMPLE OF THE CHAC MOOL
PILASTER D



TEMPLE OF THE CHAC MOOL
COLUMN 4



BY ANN AXTELL MORRIS

E

N

W

S

TEMPLE OF THE CHAC MOOL

COLUMN 5



TEMPLE OF THE CHAC MOOL
COLUMN 6

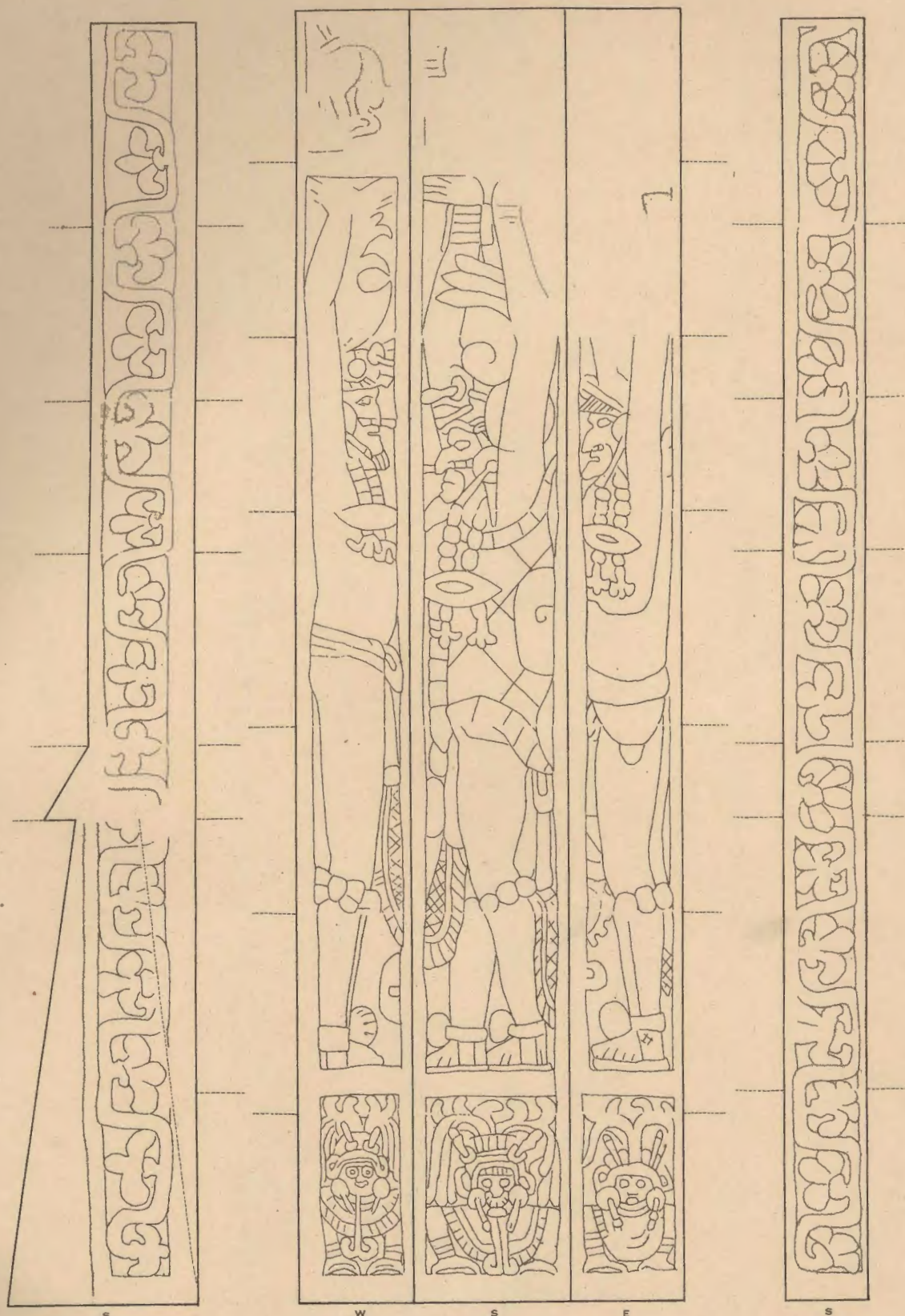


6-E

6-N

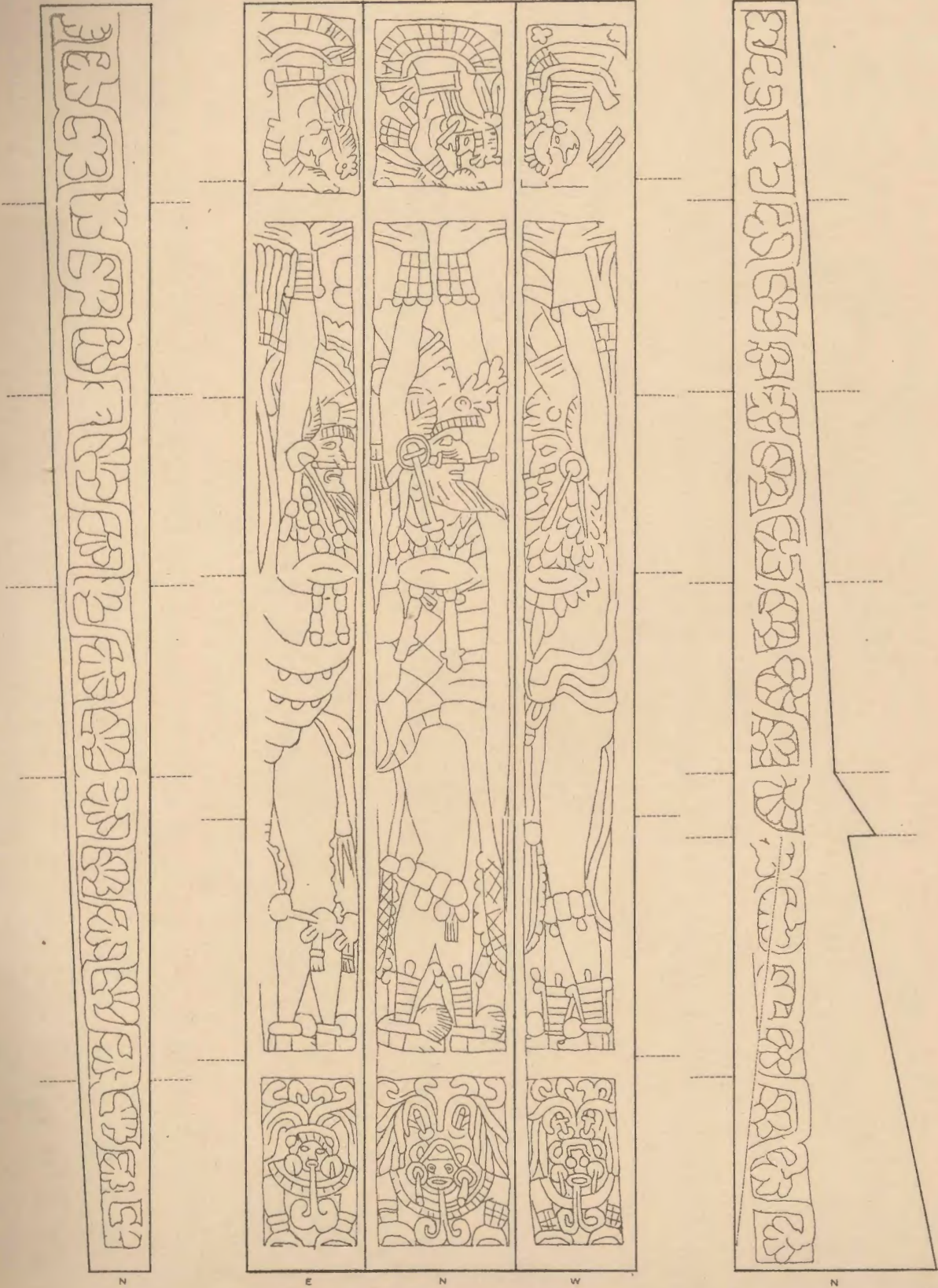
PHOTOGRAPHS OF BAS-RELIEFS SHOWN IN COLOR ON PLATE 37

Different textures of both versions are due to fact that to bring out the design, photographs were taken in a strong diagonal sunlight, while to bring out the color in painted version, a flat illumination in the shade was sought.



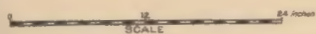
TEMPLE OF THE WARRIORS
NORTH JAMB OF ENTRANCE DOOR AND PILASTER A

(dotted lines showing block pattern)



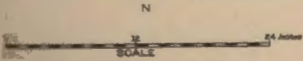
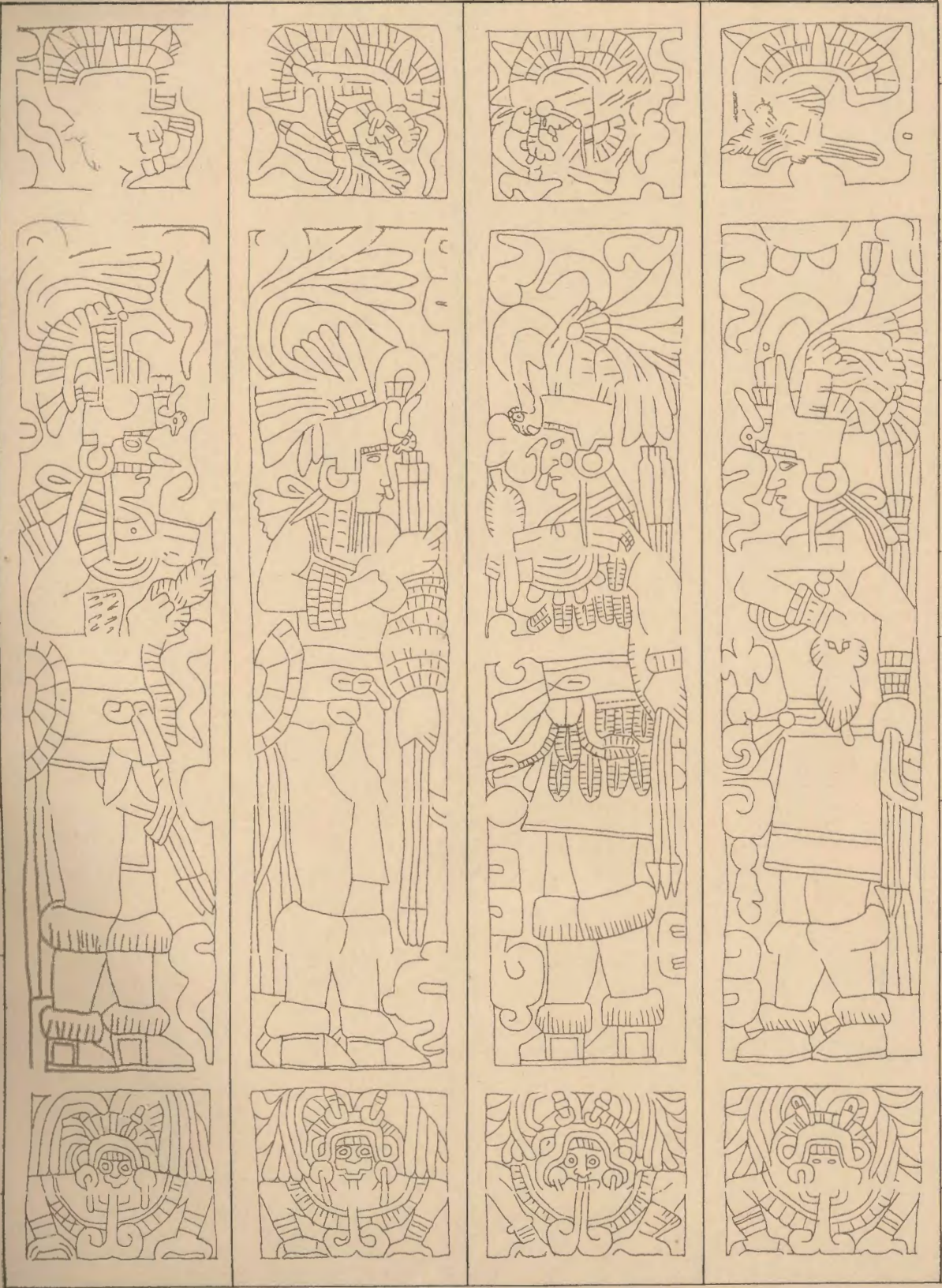
TEMPLE OF THE WARRIORS
SOUTH JAMB OF ENTRANCE DOOR AND PILASTER B

(dotted lines showing block pattern)



TEMPLE OF THE WARRIORS
COLUMN 1

(color restoration of the northern base)



TEMPLE OF THE WARRIORS
COLUMN 2

(see also Plate 63)



0 10 20 30
SCALE

TEMPLE OF THE WARRIORS
COLUMN 3

(see also Plate 63)



10
SCALE 54 inches

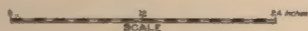
TEMPLE OF THE WARRIORS
COLUMN 4

(see also Plate 64)



TEMPLE OF THE WARRIORS
COLUMN 5

(see also Plates 64 and 65)



TEMPLE OF THE WARRIORS
COLUMN 6

(see also Plate 65)



SCALE

TEMPLE OF THE WARRIORS
COLUMN 7



N

W

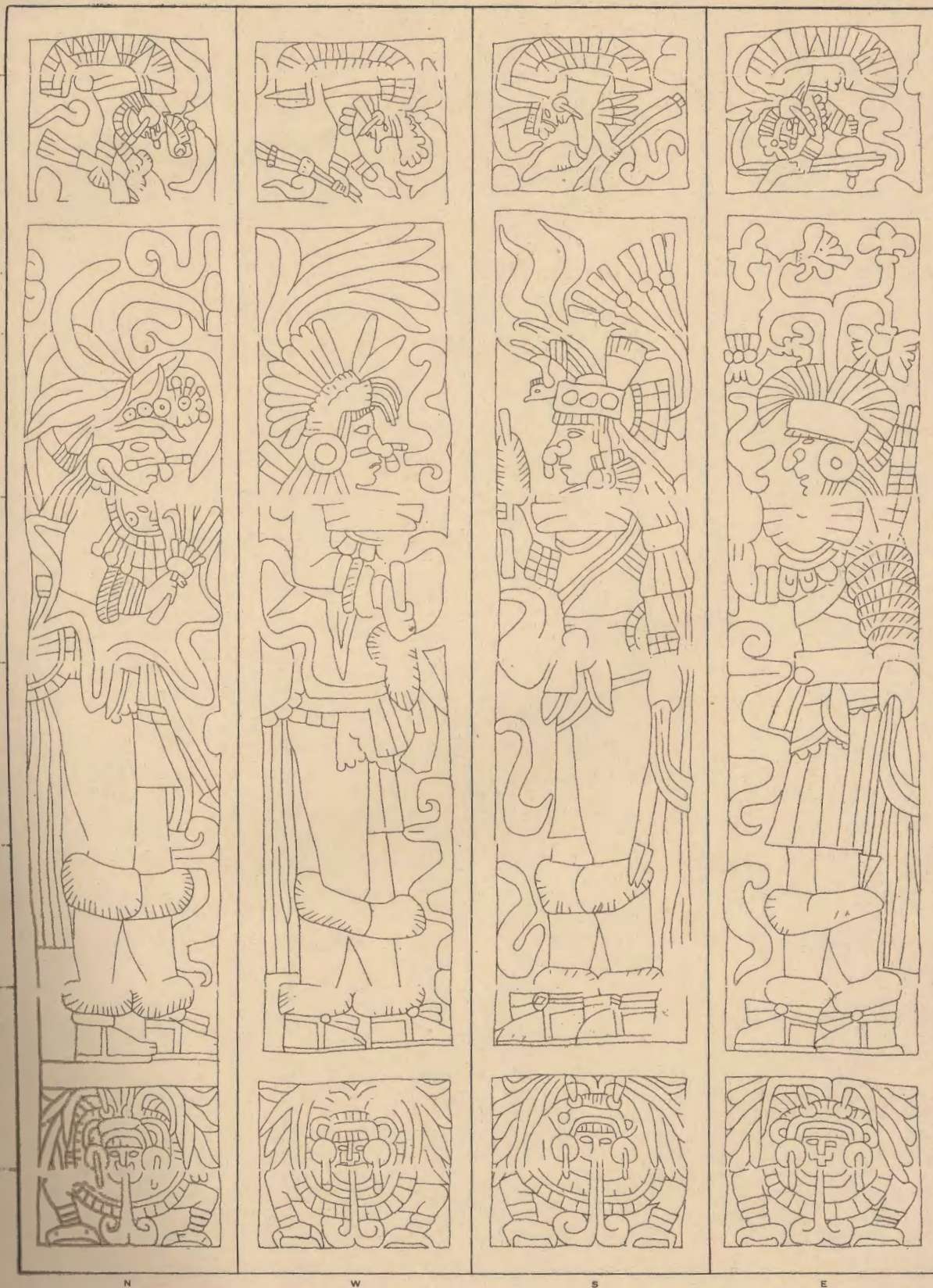
S

E



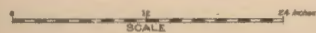
TEMPLE OF THE WARRIORS
COLUMN 8

(see also Plates 65 and 66)



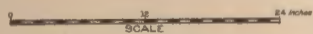
TEMPLE OF THE WARRIORS
COLUMN 9

(also Plate 66)



TEMPLE OF THE WARRIORS
COLUMN 10

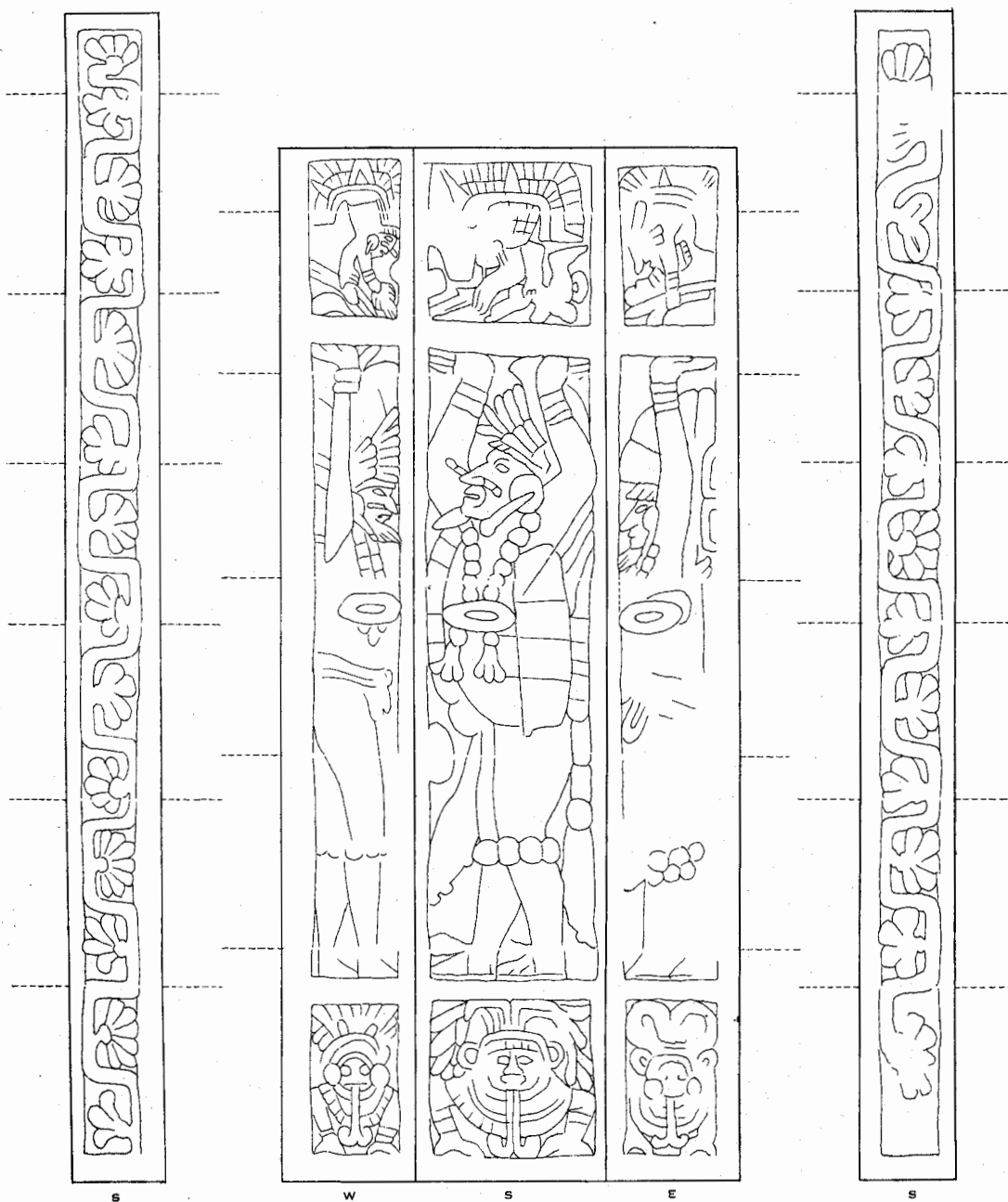
(see also Plate 67)



TEMPLE OF THE WARRIORS
COLUMN 11



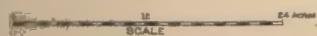
TEMPLE OF THE WARRIORS
COLUMN 12



TEMPLE OF THE WARRIORS
NORTH JAMB OF PARTITION DOOR AND PILASTER C

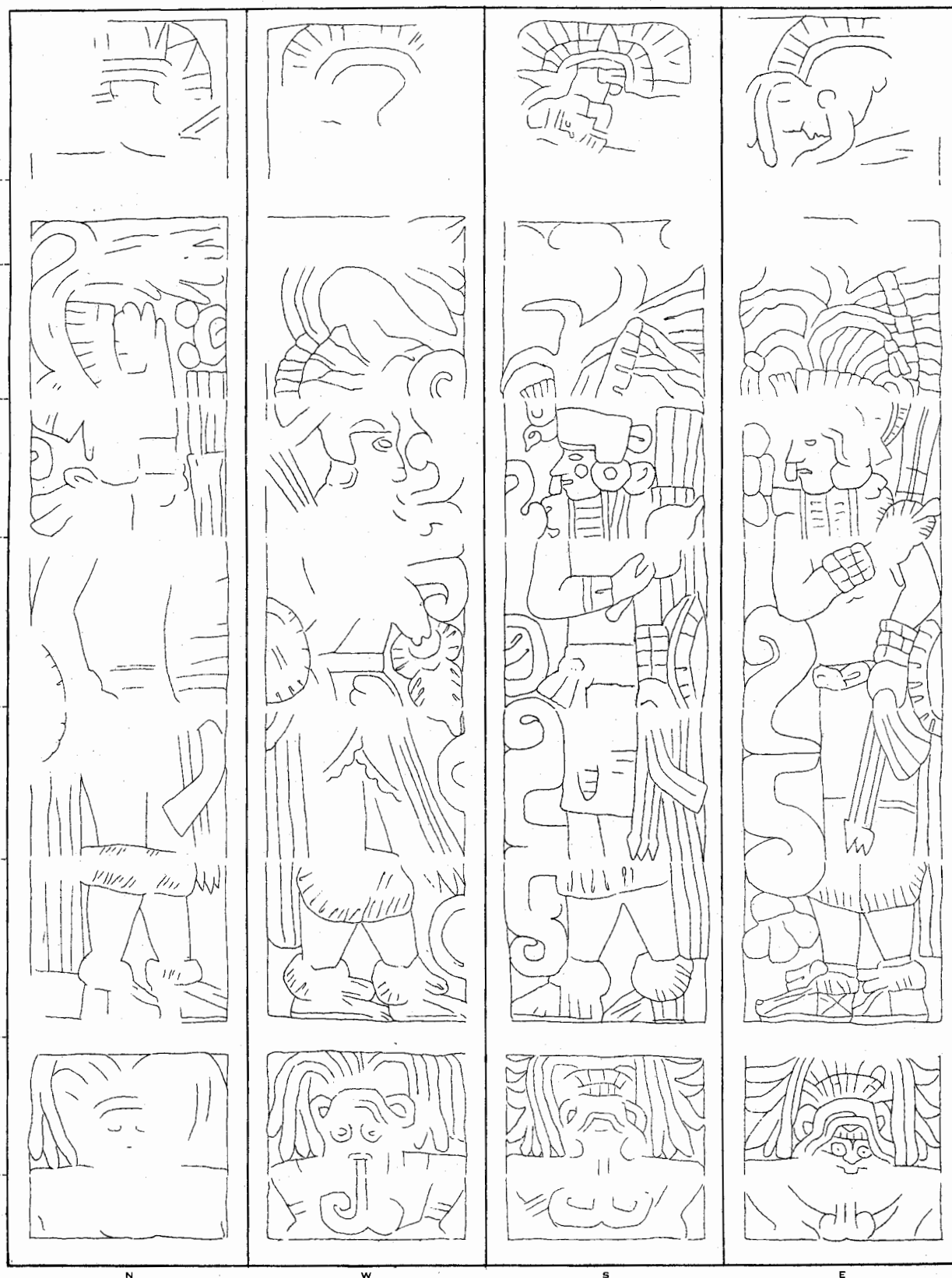


TEMPLE OF THE WARRIORS
SOUTH JAMB OF PARTITION DOOR AND PILASTER D



TEMPLE OF THE WARRIORS
COLUMN 13

(eye on W made of inlaid shell)



TEMPLE OF THE WARRIORS
COLUMN 14



12
SCALE 24 inches

TEMPLE OF THE WARRIORS
COLUMN 15

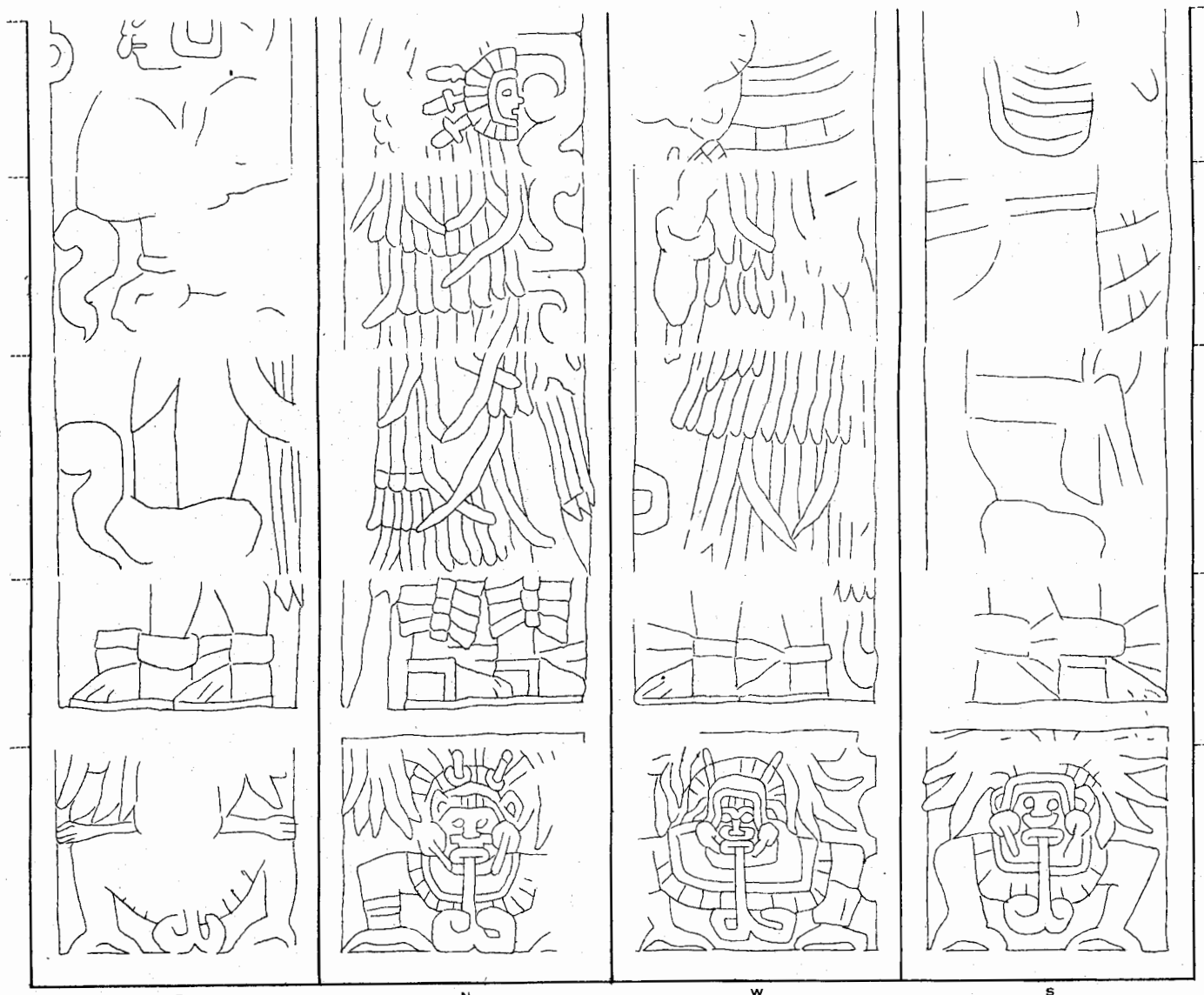
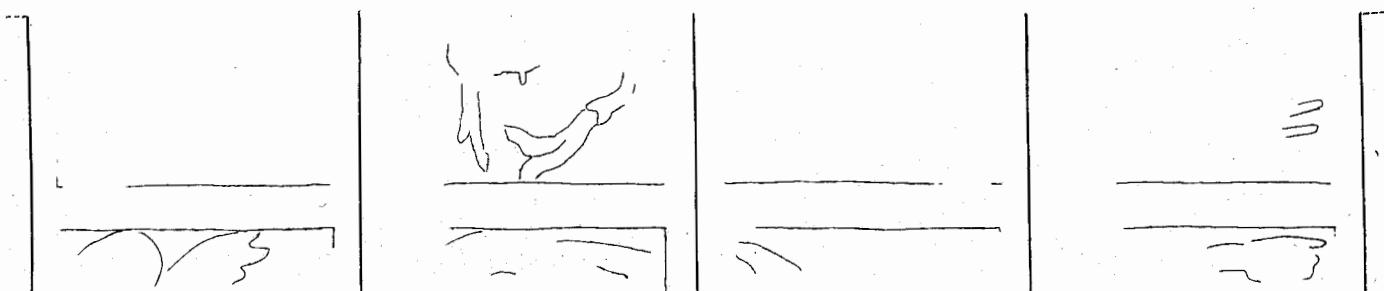


TEMPLE OF THE WARRIORS
COLUMN 16



TEMPLE OF THE WARRIORS
COLUMN 17

(top block missing)



E

N

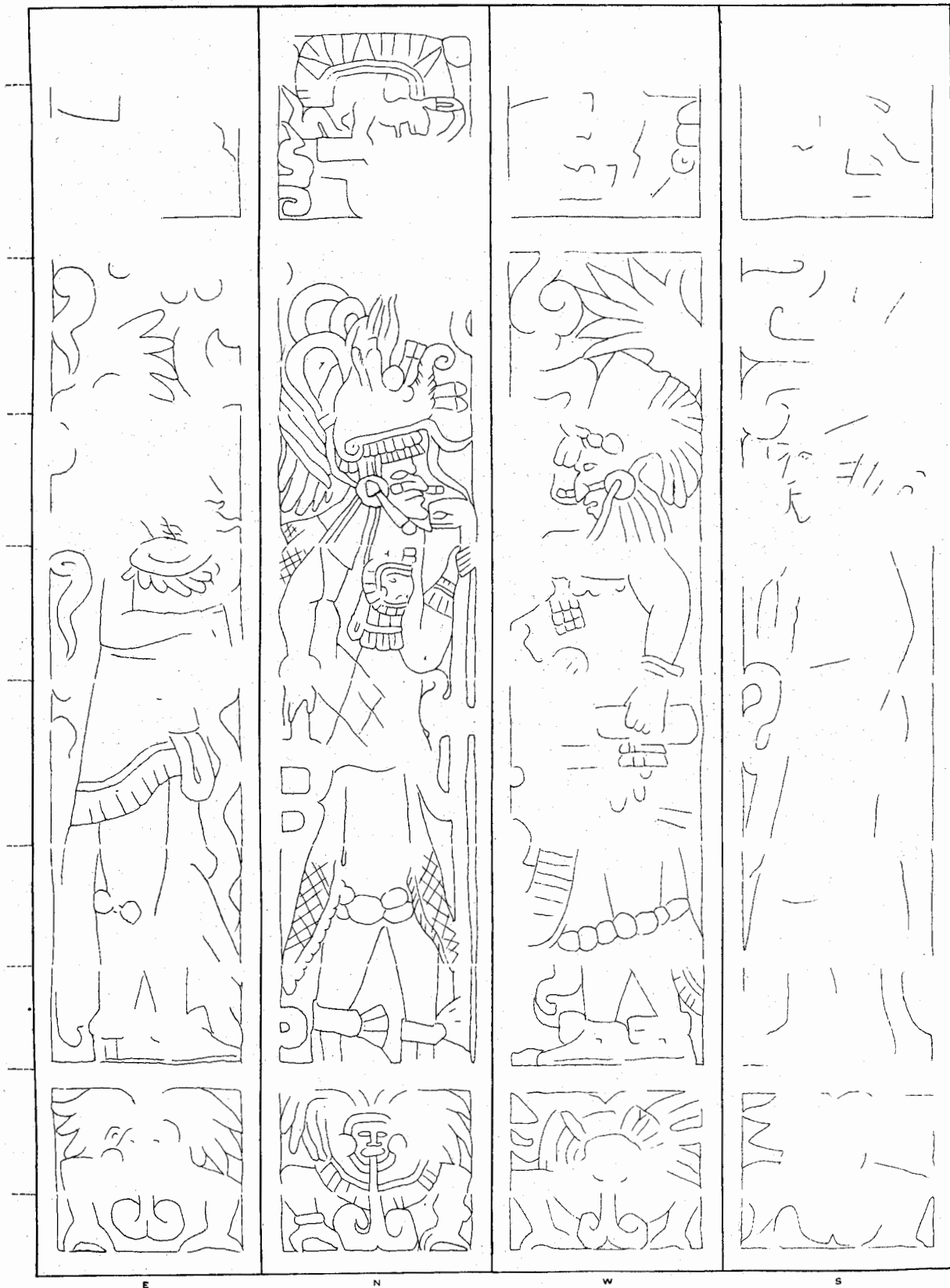
W

S

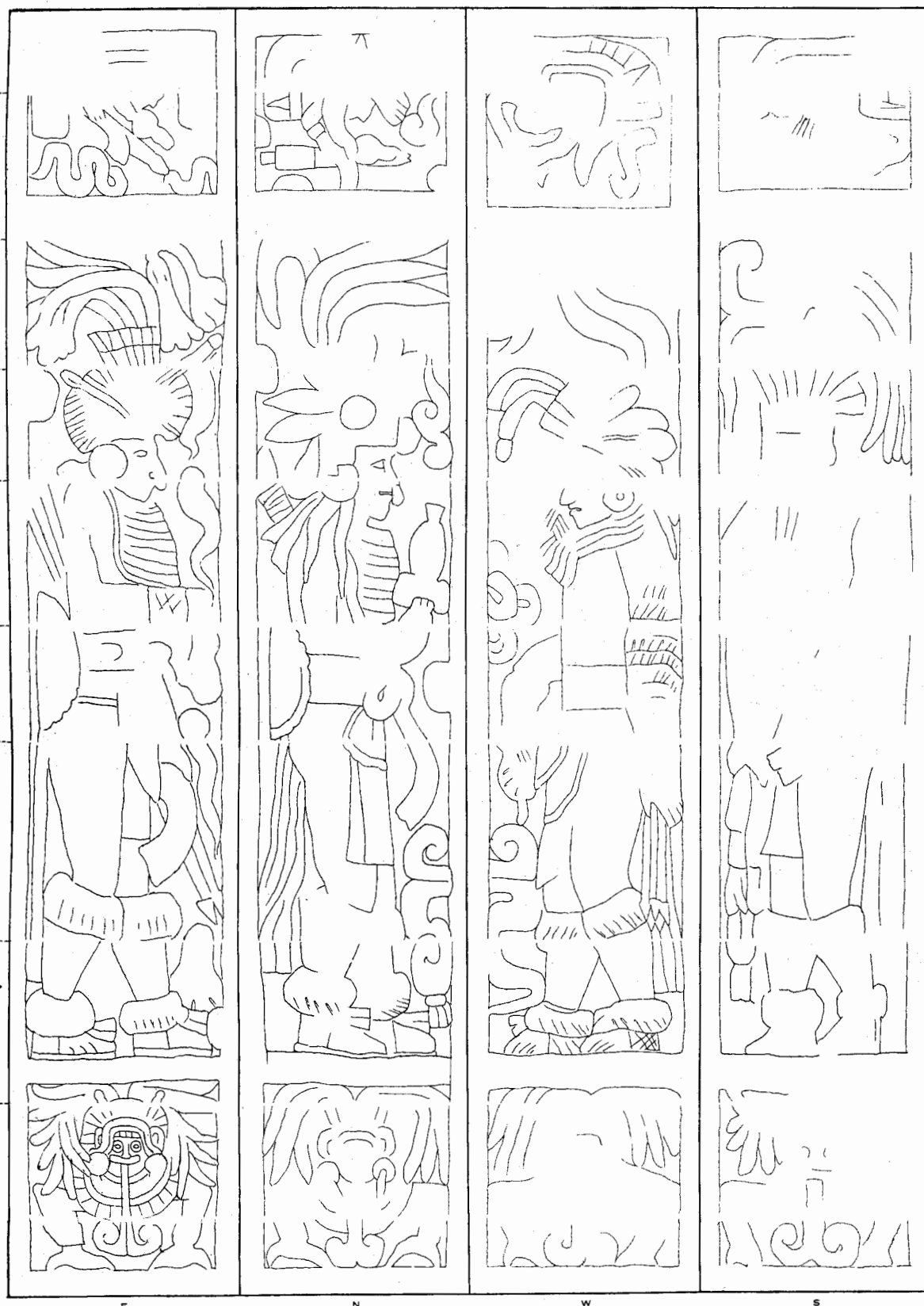


TEMPLE OF THE WARRIORS
COLUMN 18

(top blocks missing)



TEMPLE OF THE WARRIORS
COLUMN 19



TEMPLE OF THE WARRIORS
COLUMN 20



2-E



3-S



3-E

PHOTOGRAPHS OF BAS RELIEFS SHOWN IN LINE-DRAWINGS ON PLATES 42 AND 43



4-E



4-S



5-S

PHOTOGRAPHS OF BAS-RELIEFS SHOWN IN LINE-DRAWINGS ON PLATES 44 AND 45



5-N



6-N



8-S

PHOTOGRAPH OF BAS-RELIEFS SHOWN IN LINE-DRAWINGS ON PLATES 45, 46 AND 48



8-E



9-N



9-E

PHOTOGRAPH OF BAS-RELIEFS SHOWN IN LINE-DRAWINGS ON PLATES 48 AND 49

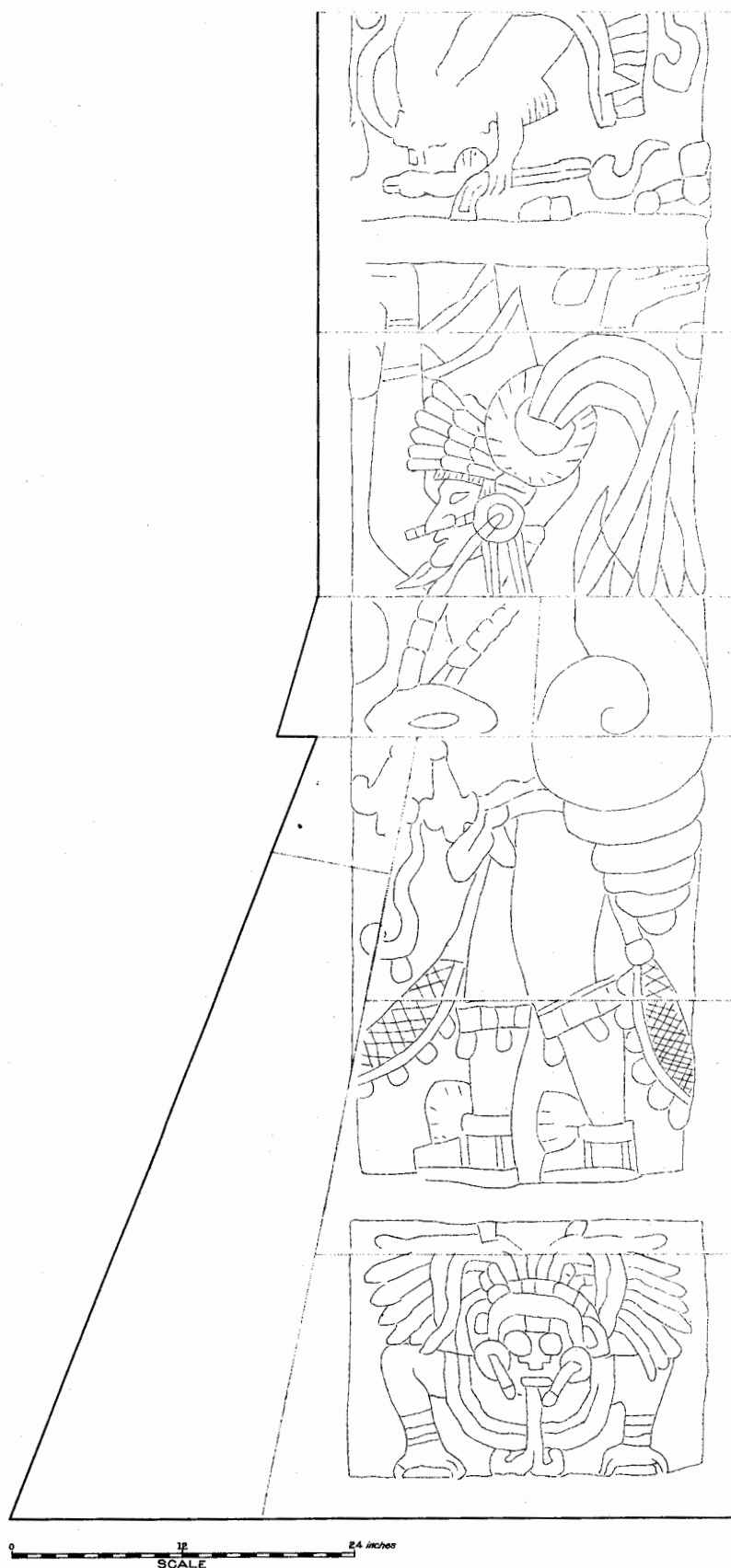


10-E



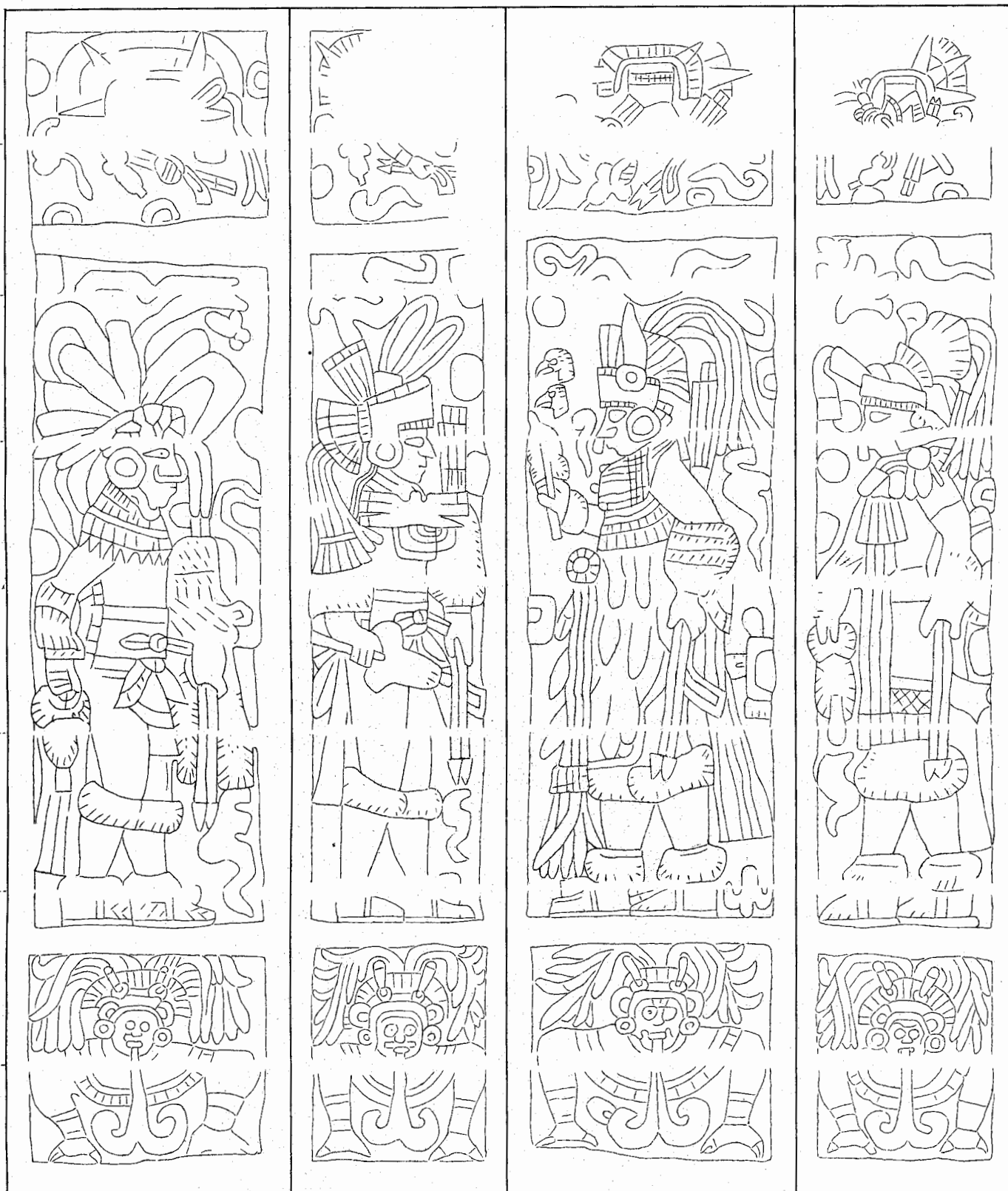
10-S

PHOTOGRAPHS OF BAS-RELIEFS SHOWN IN LINE-DRAWING ON PLATE 50



NORTHWEST COLONNADE
JAMB A

(block pattern indicated by gray line)
(top block missing)



N

W

S

E

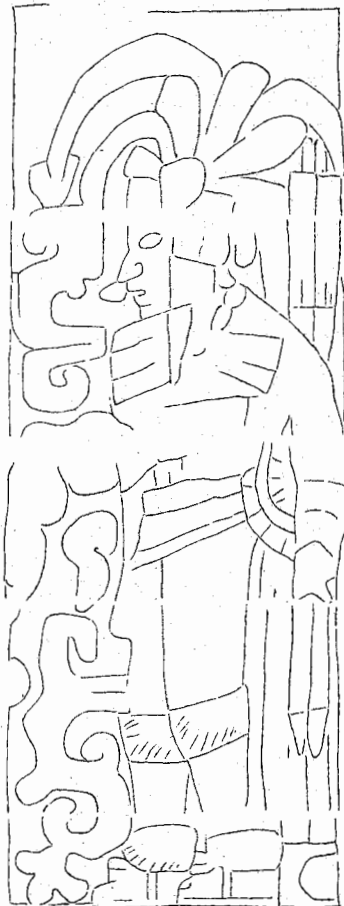
12 84 inches
SCALE

NORTHWEST COLONNADE
COLUMN 1



12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 2

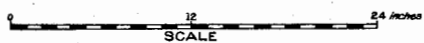


N

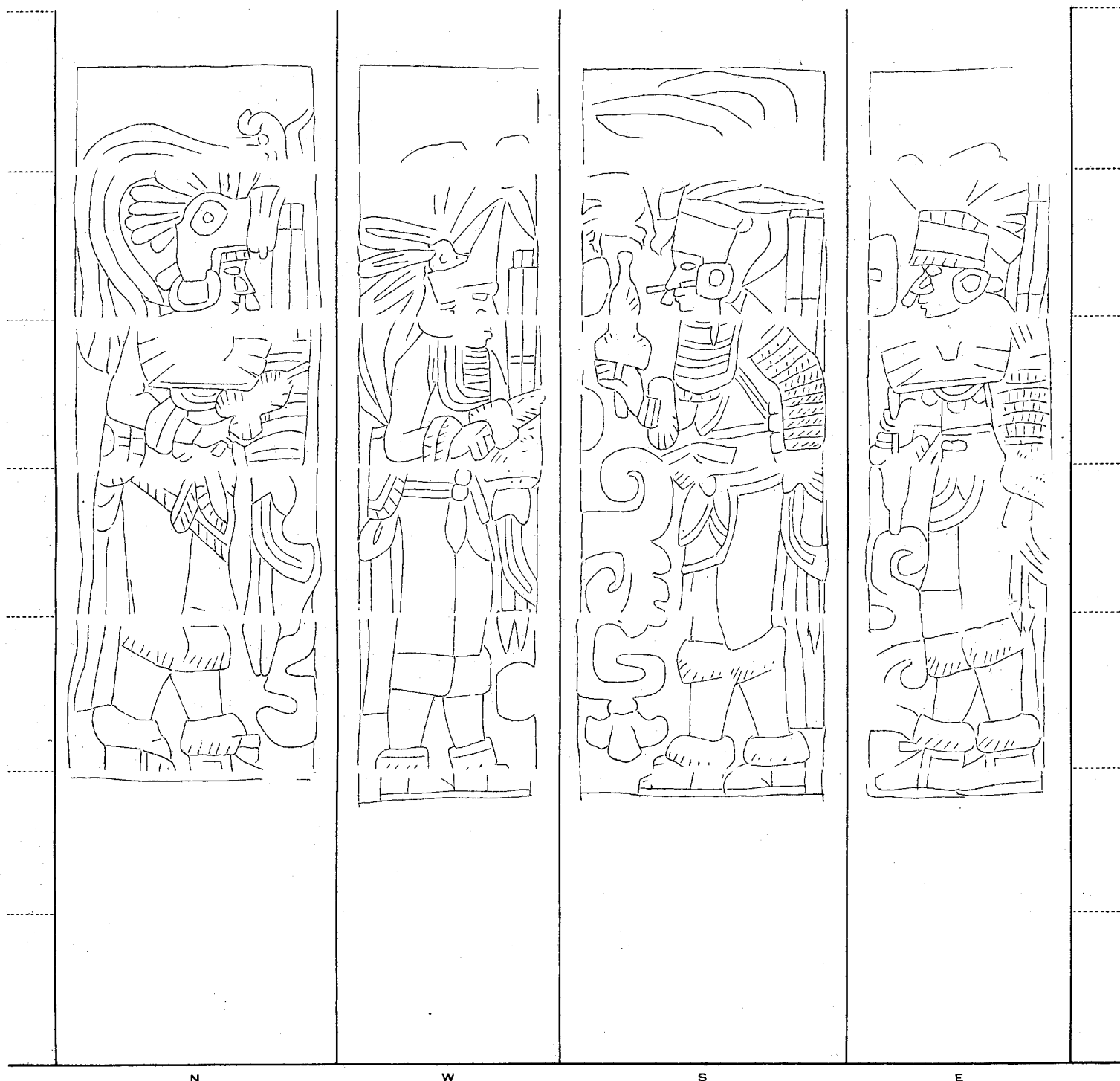
W

S

E



NORTHWEST COLONNADE
COLUMN 2



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 3

(top block missing)



N

W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 4



N

W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 5

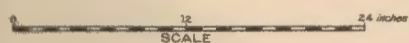


N

W

S

E



SCALE

NORTHWEST COLONNADE
COLUMN 6



N

W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 7

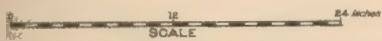


N

W

S

E

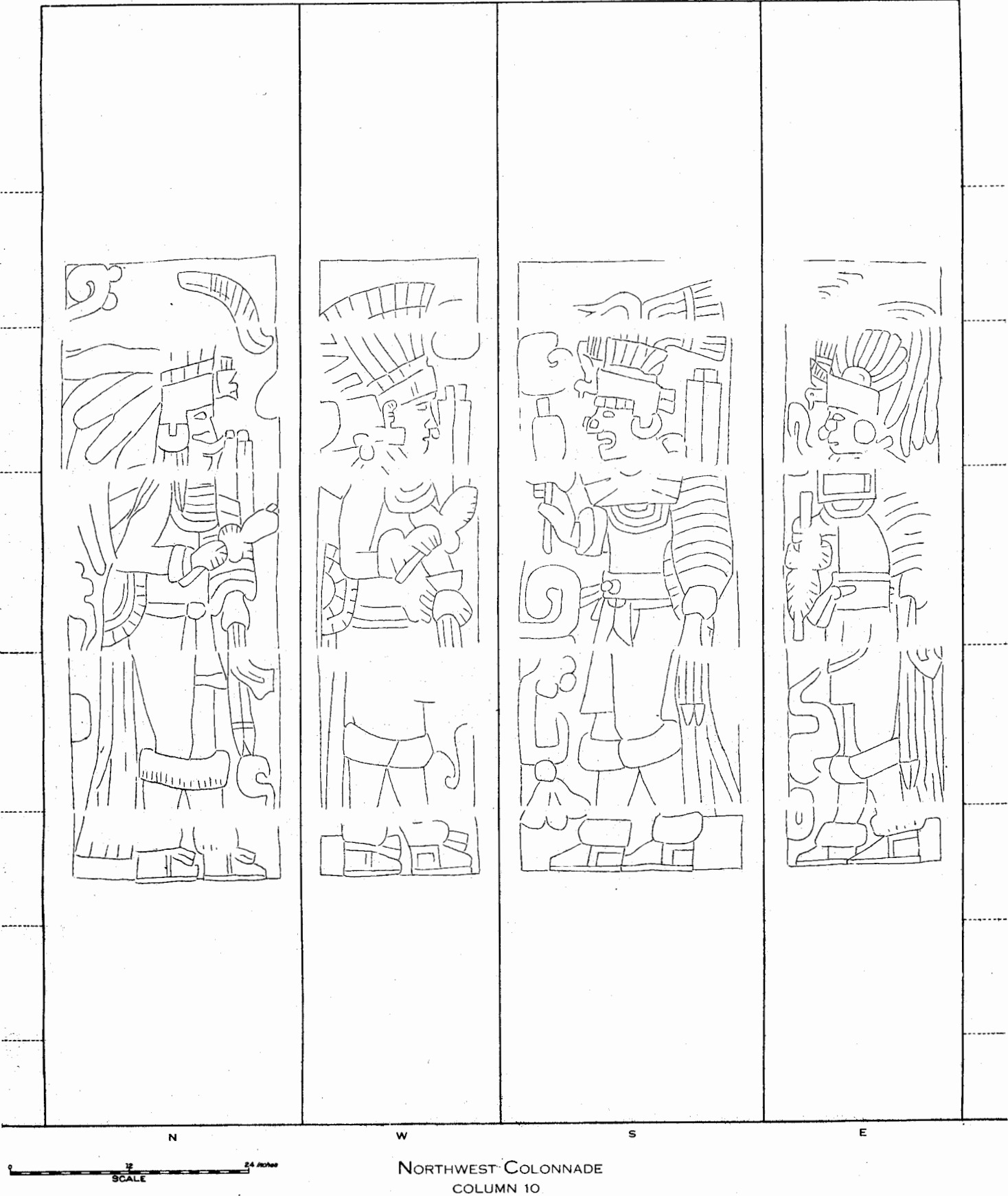


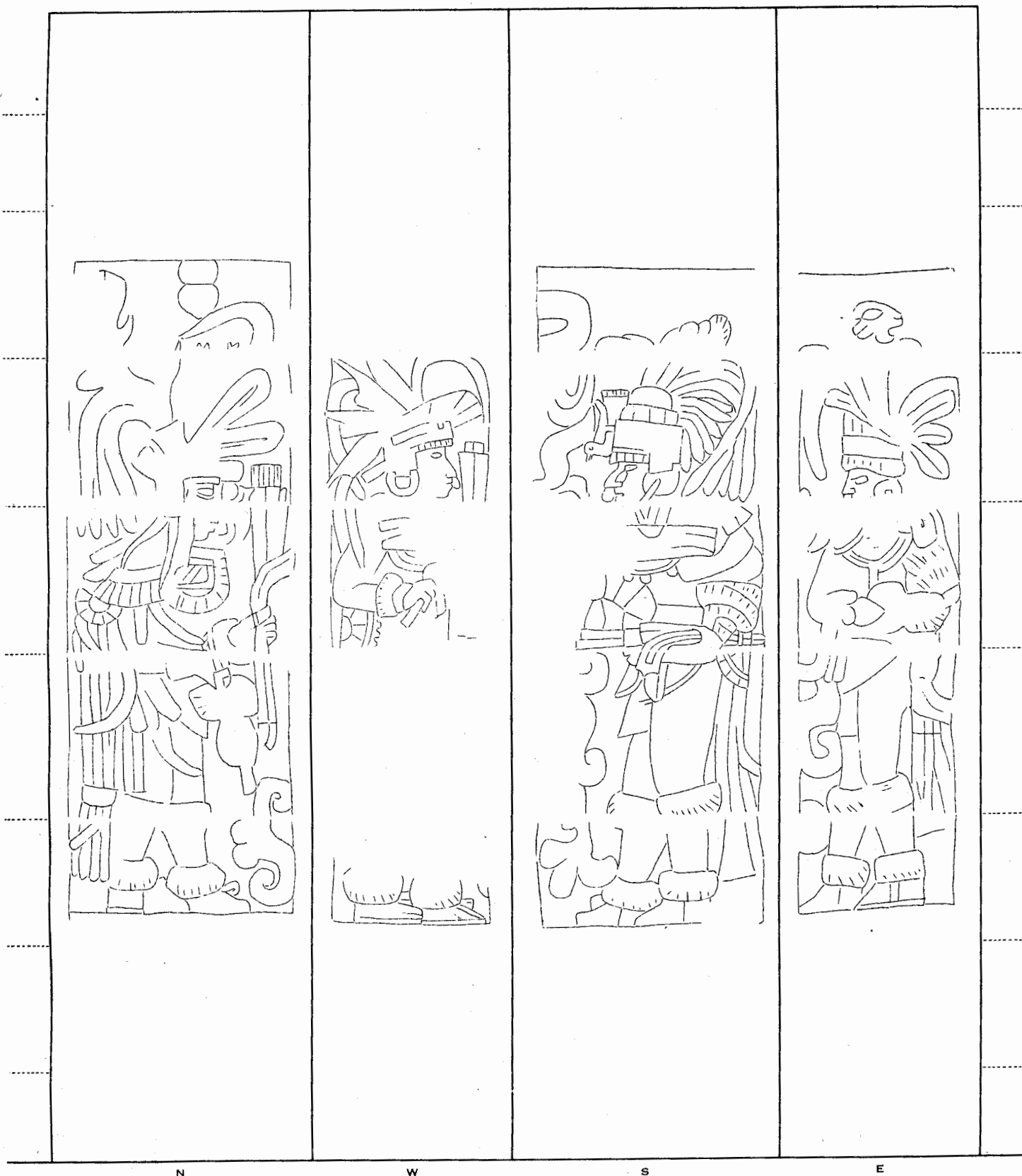
NORTHWEST COLONNADE
COLUMN 8



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 9





N

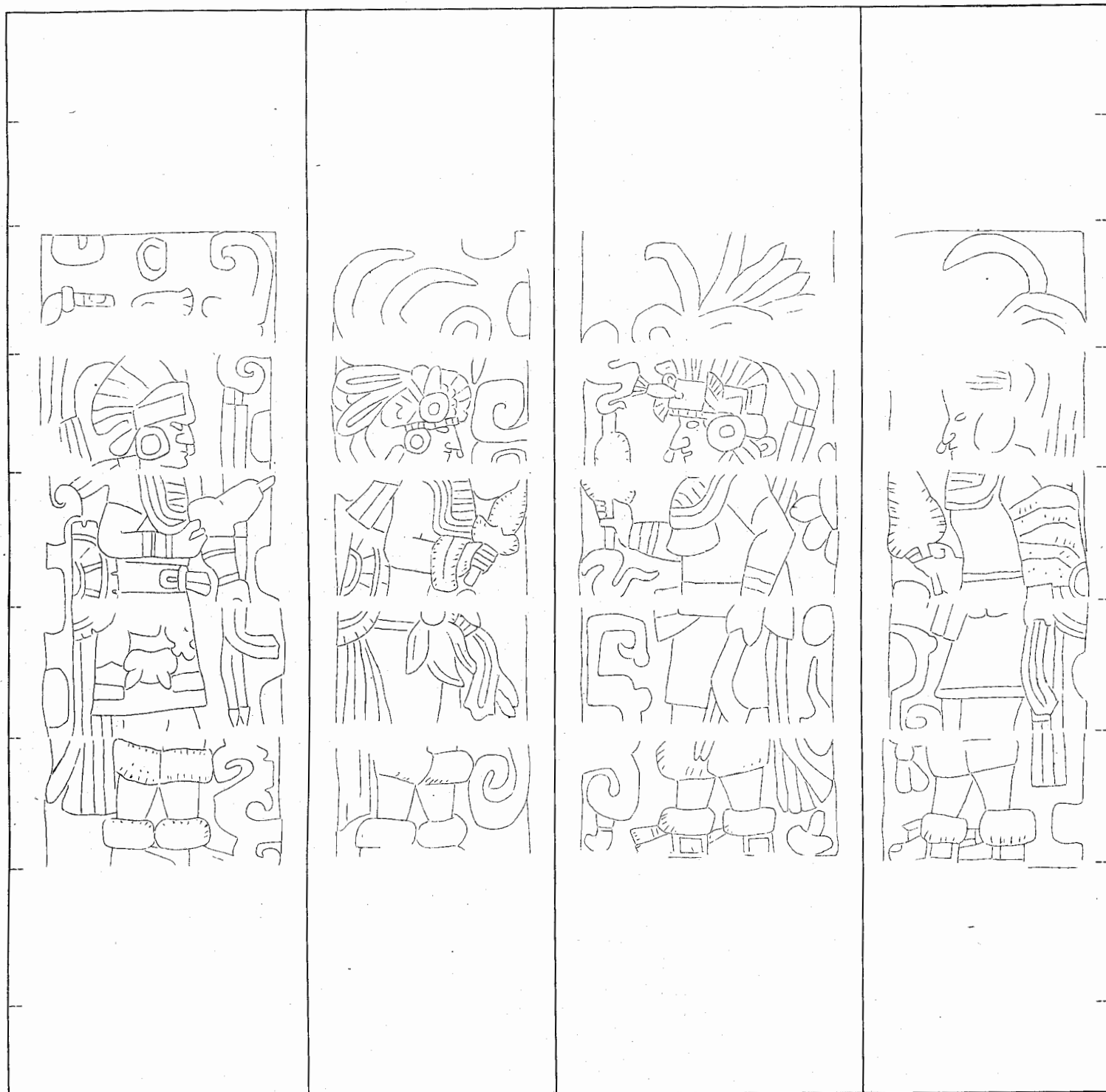
W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 11



N

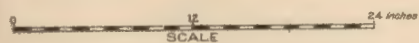
W

S

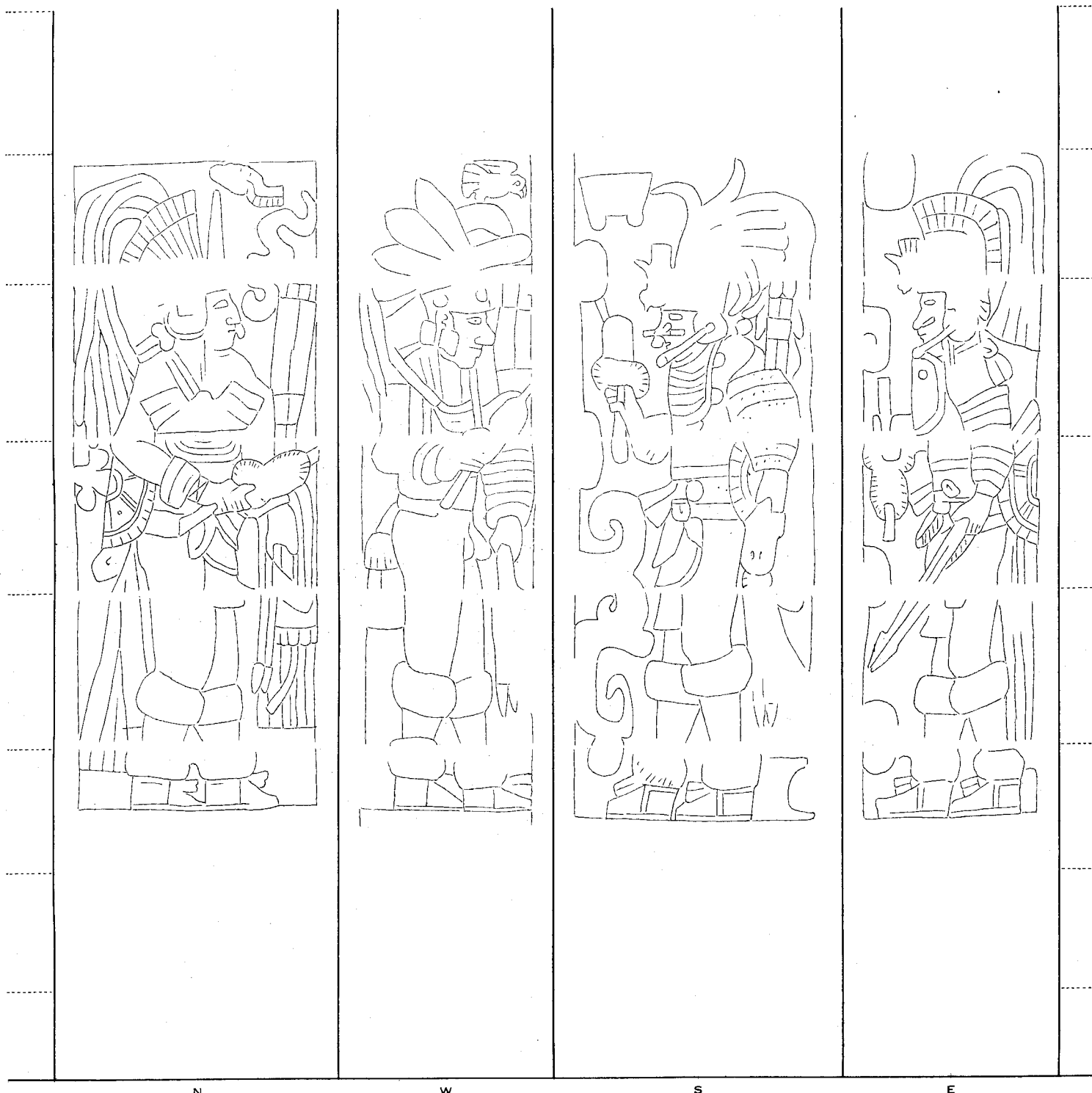
E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 12



NORTHWEST COLONNADE
COLUMN 13



N

W

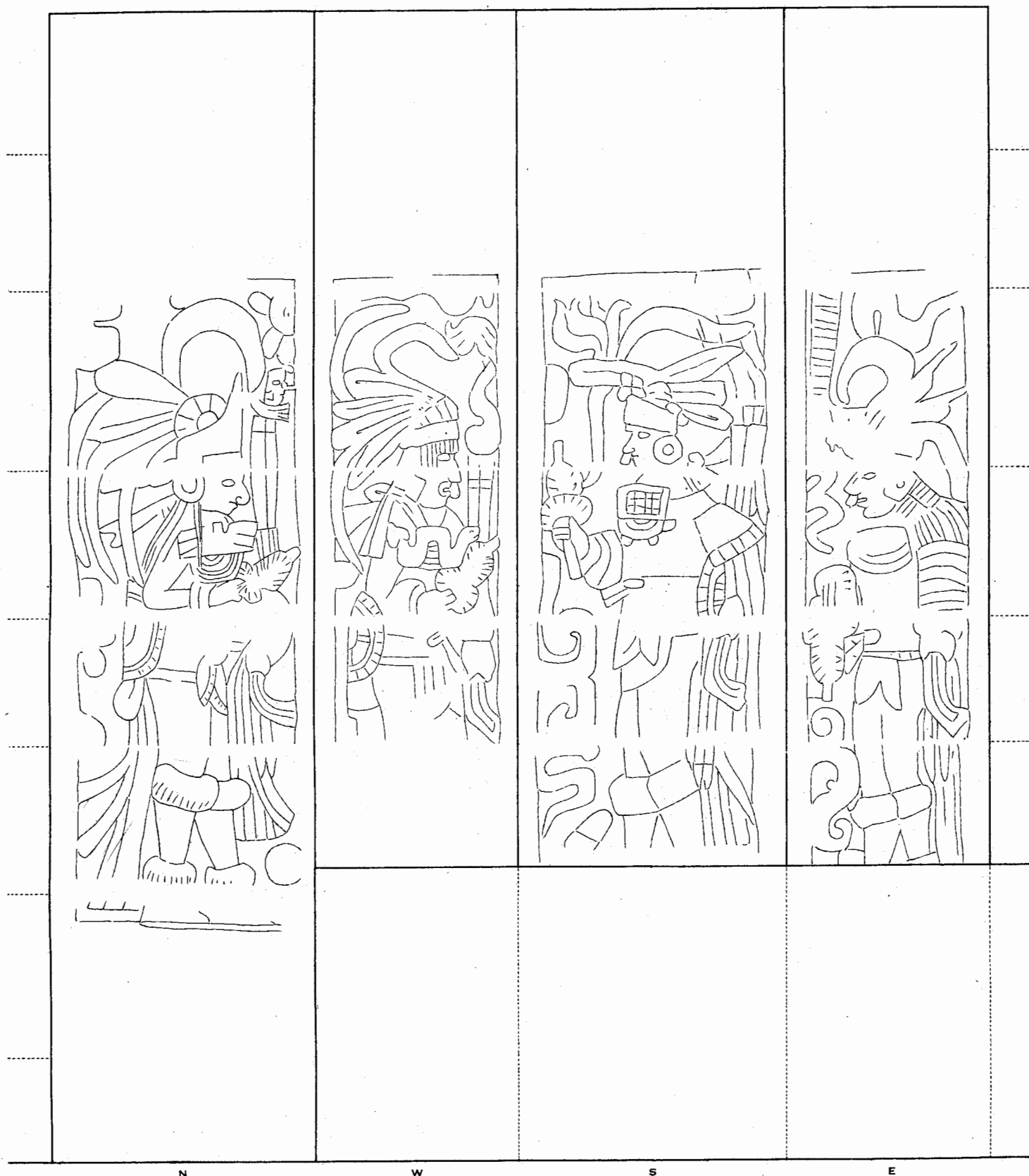
S

E

0 12 24 inches
SCALE

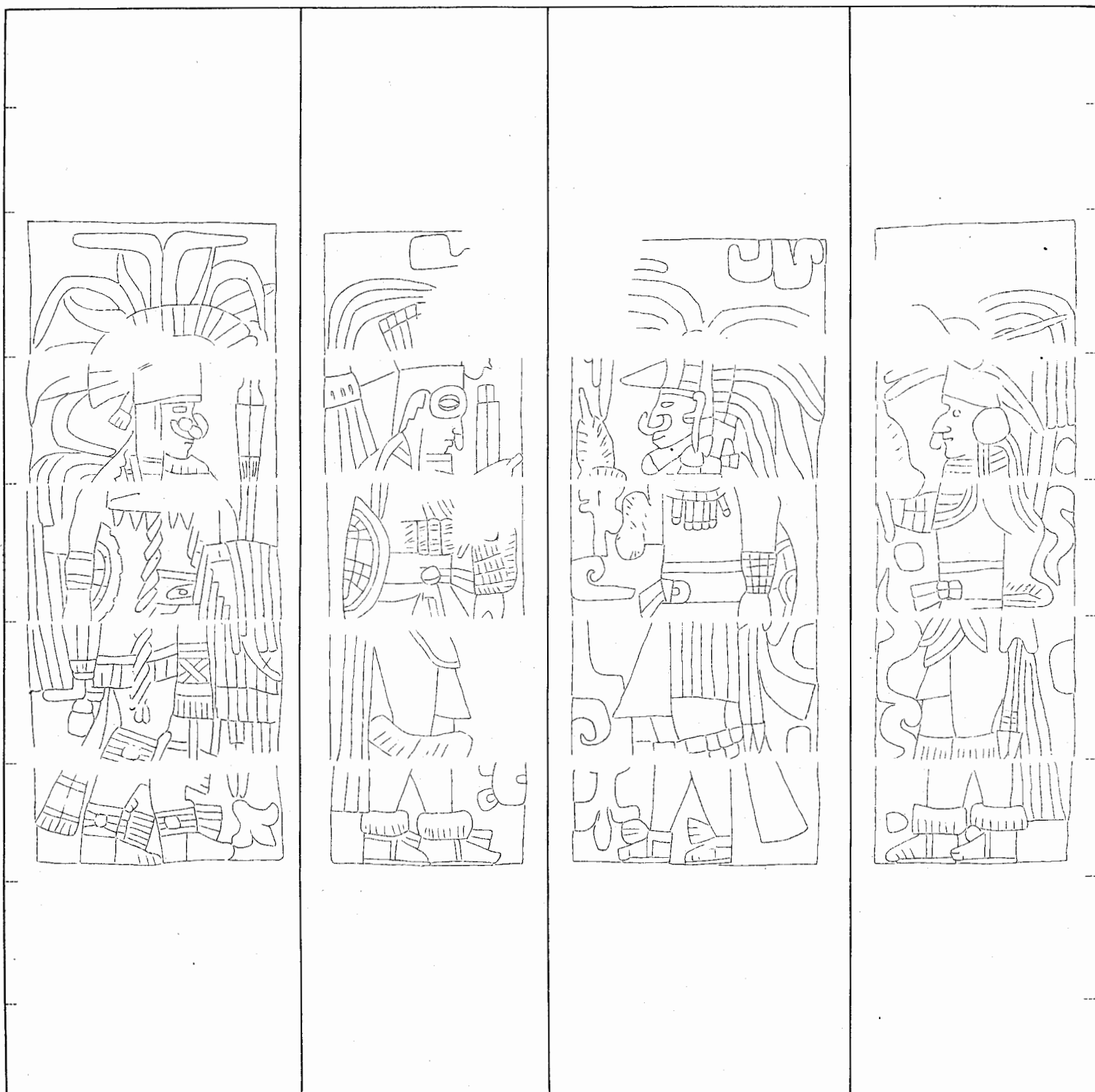
NORTHWEST COLONNADE
COLUMN 14

(top block missing)



NORTHWEST COLONNADE
COLUMN 15

(dotted vertical lines showing part embedded in dais)

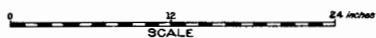


N

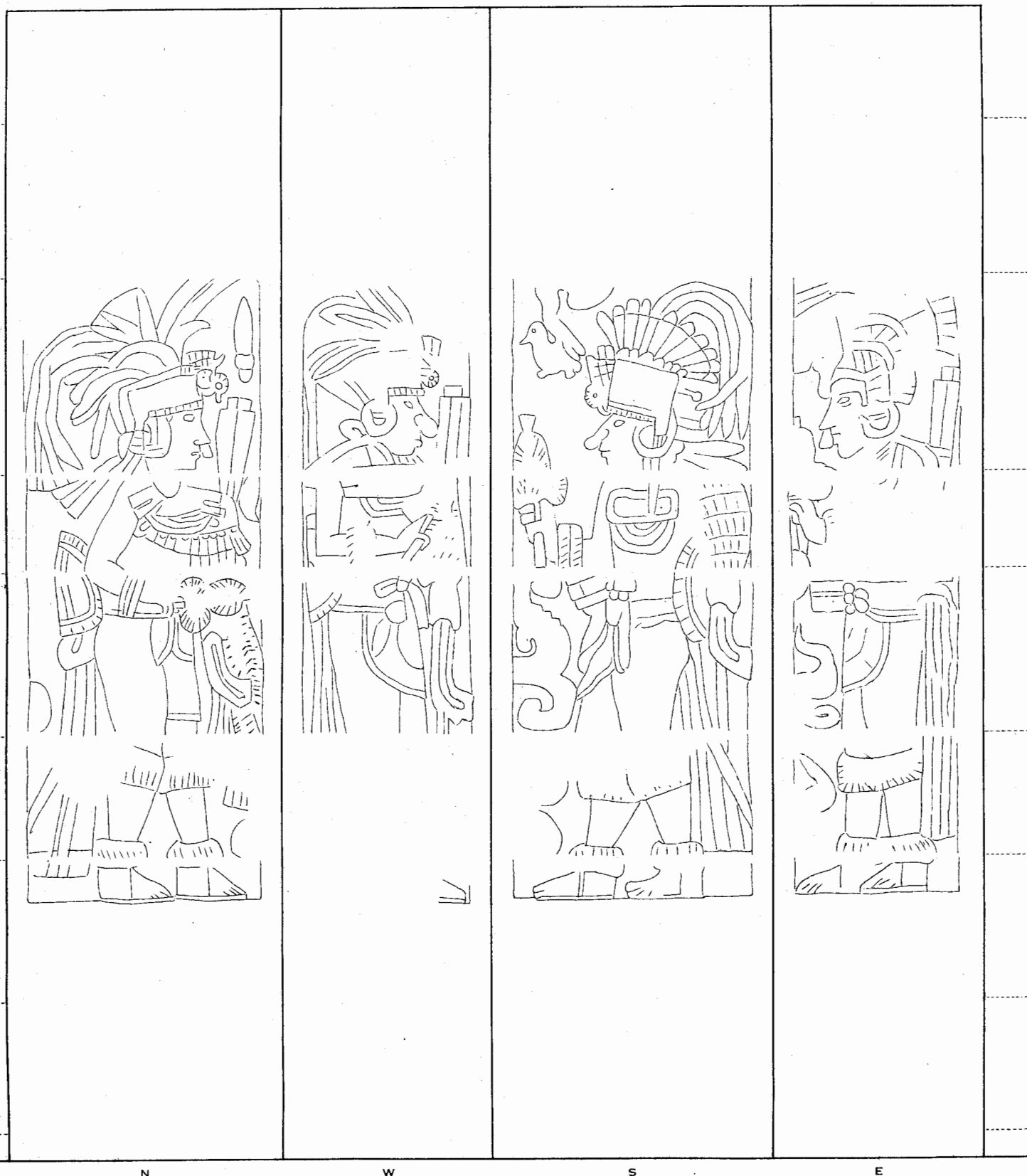
W

S

E



NORTHWEST COLONNADE
COLUMN 16

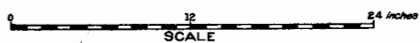


2

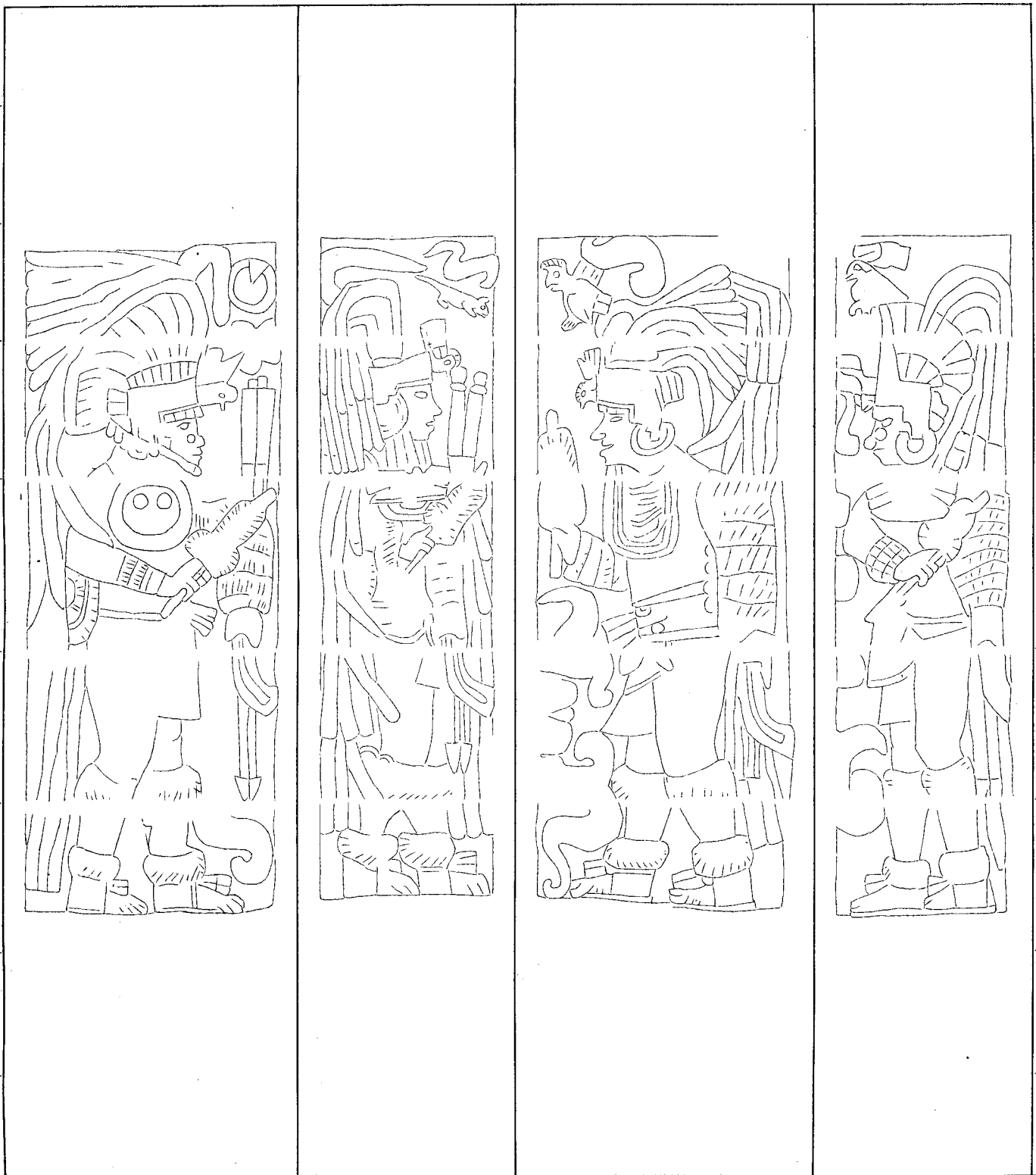
W

S

E



NORTHWEST COLONNADE
COLUMN 17



N

W

S

E

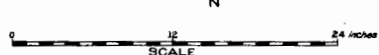
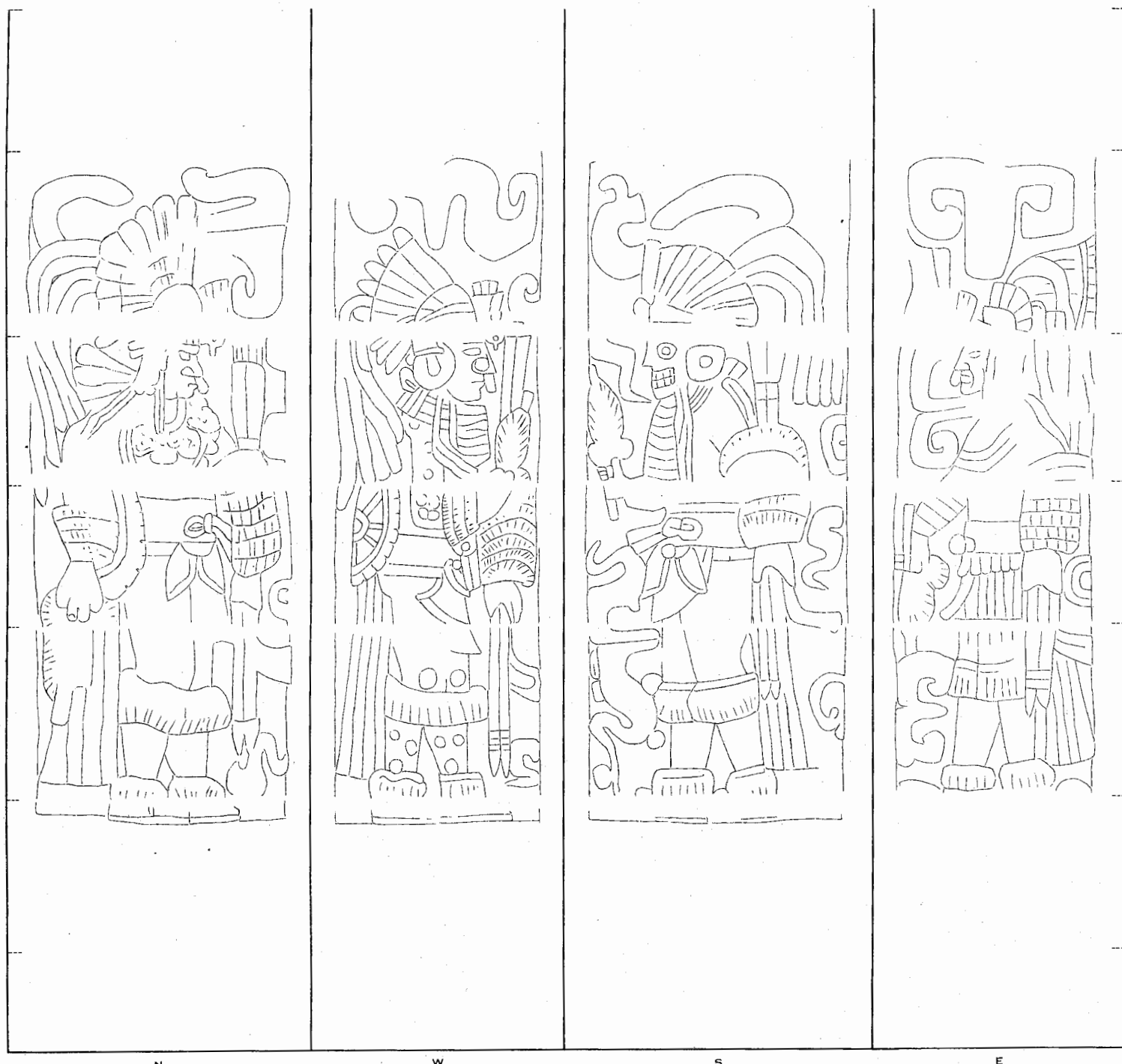
0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 18



NORTHWEST COLONNADE
COLUMN 19

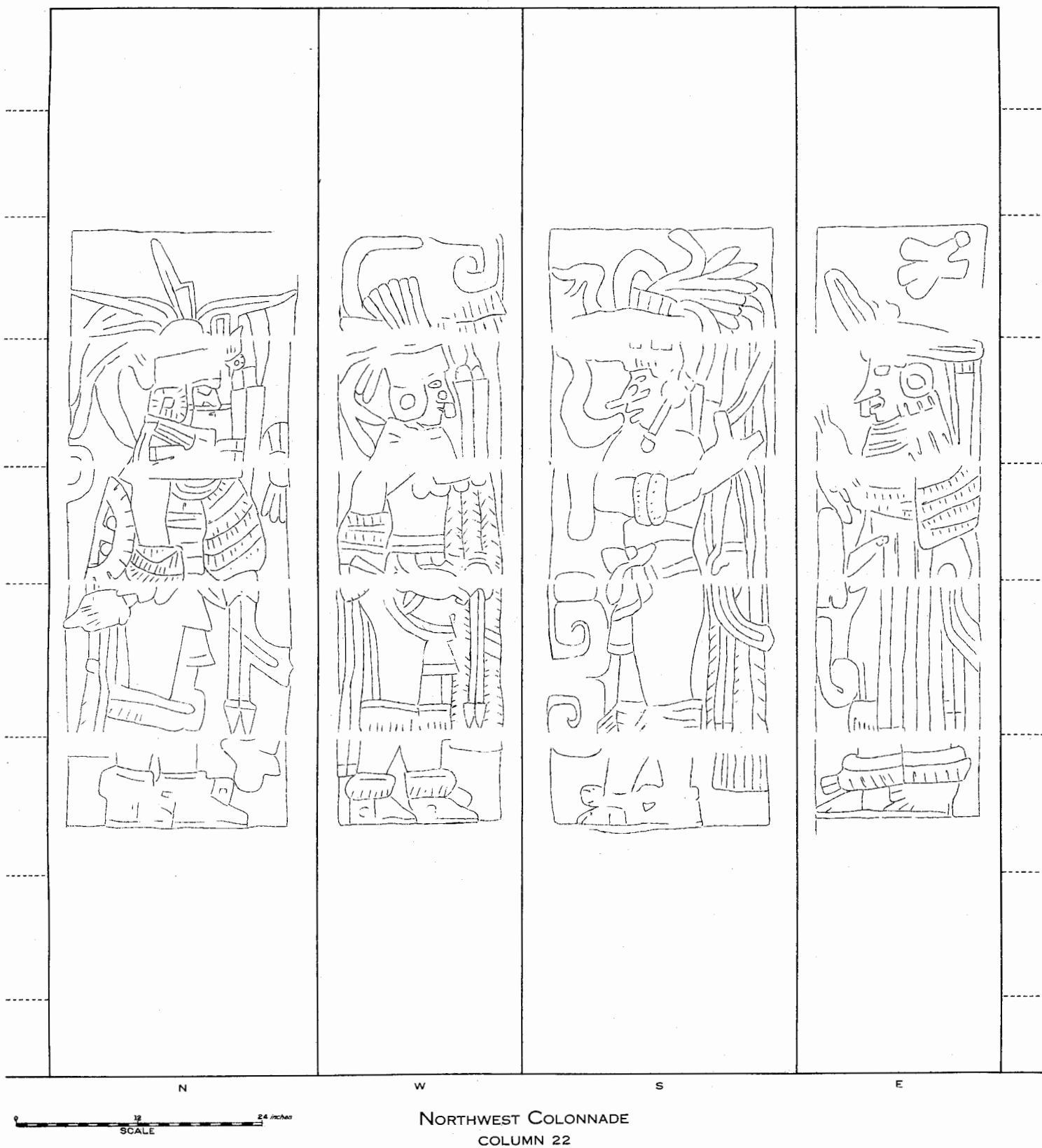
(dotted vertical lines showing parts embedded in dais)

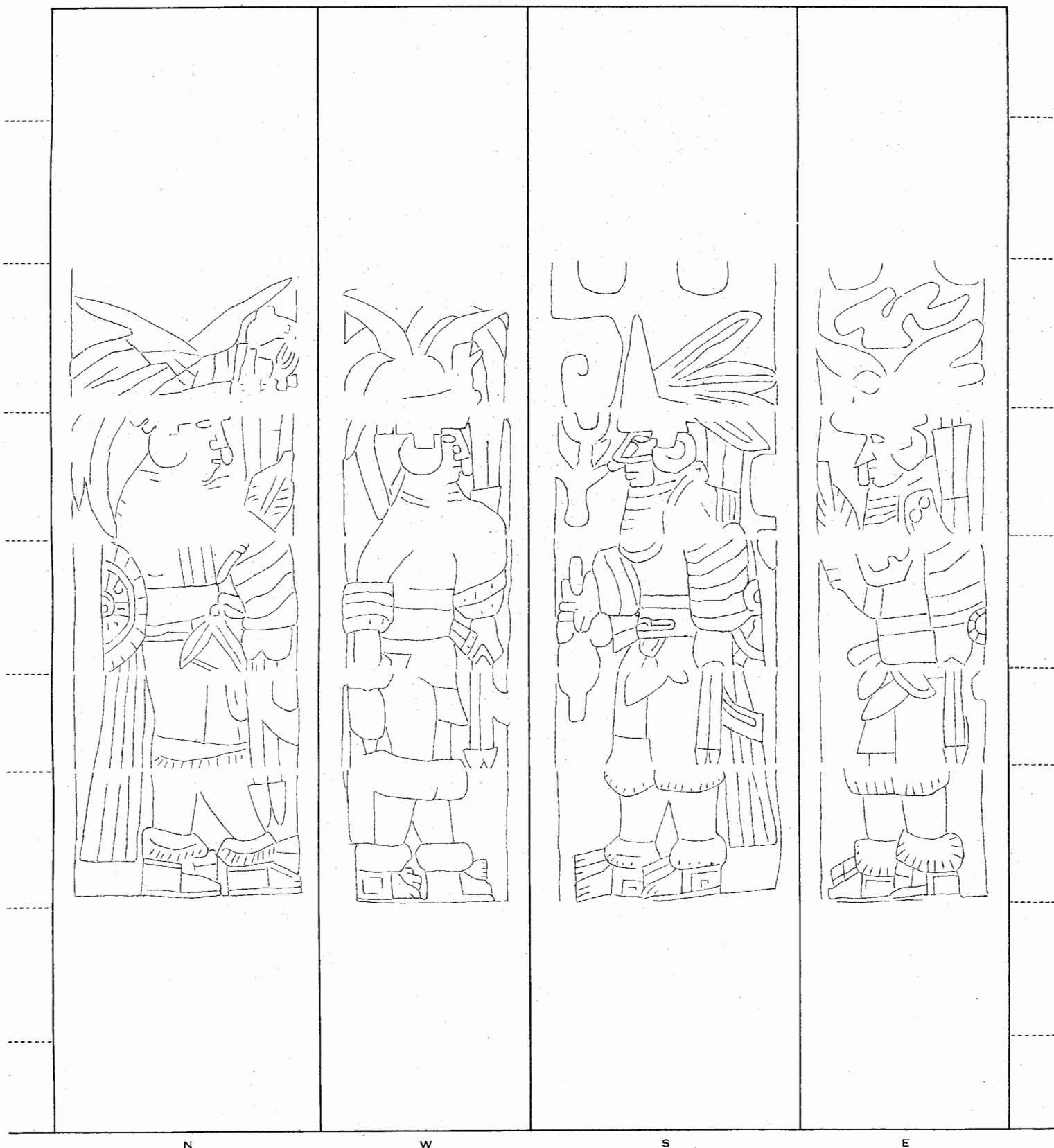


NORTHWEST COLONNADE
COLUMN 20

(top block missing)







N

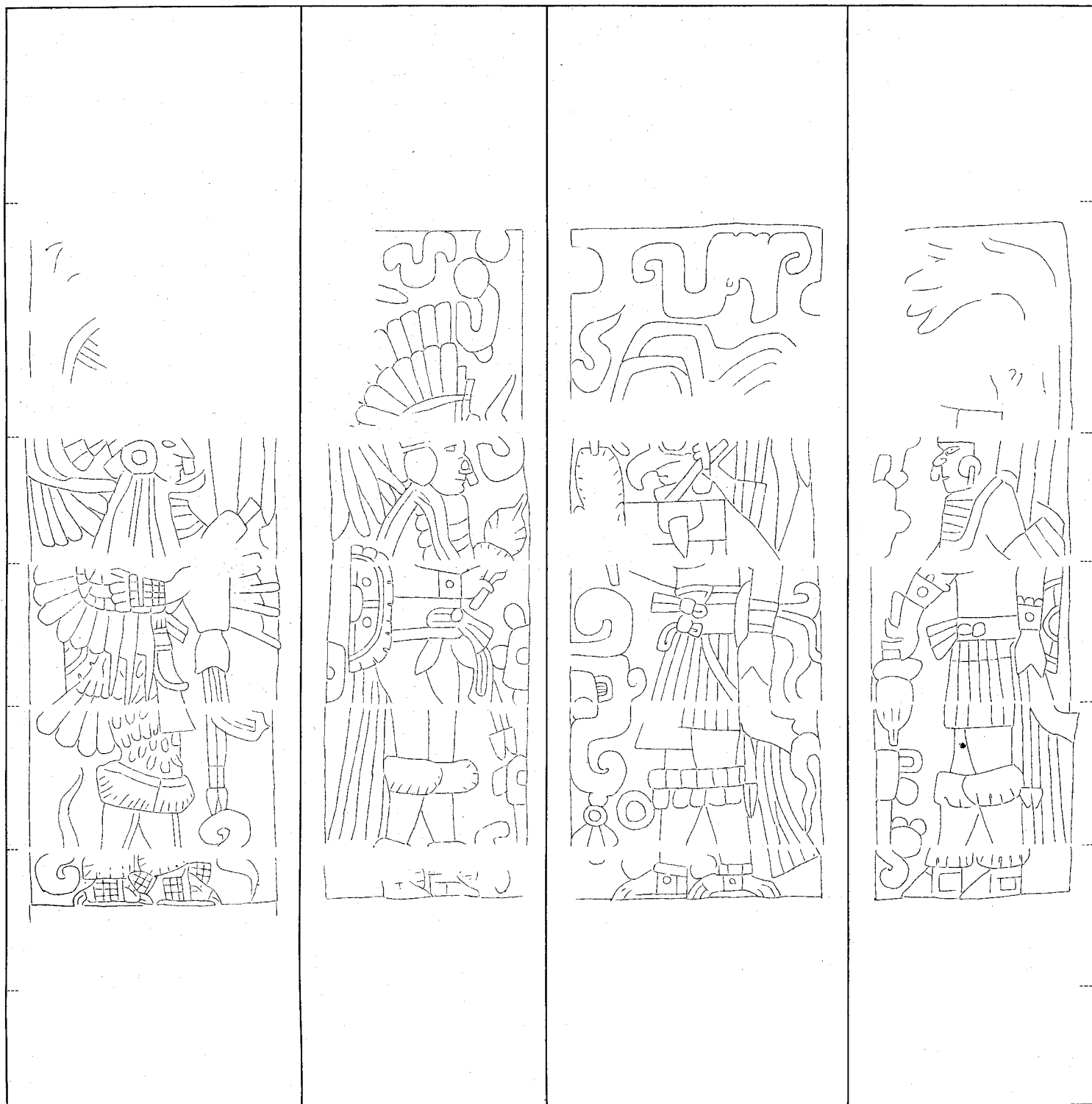
W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 23



N

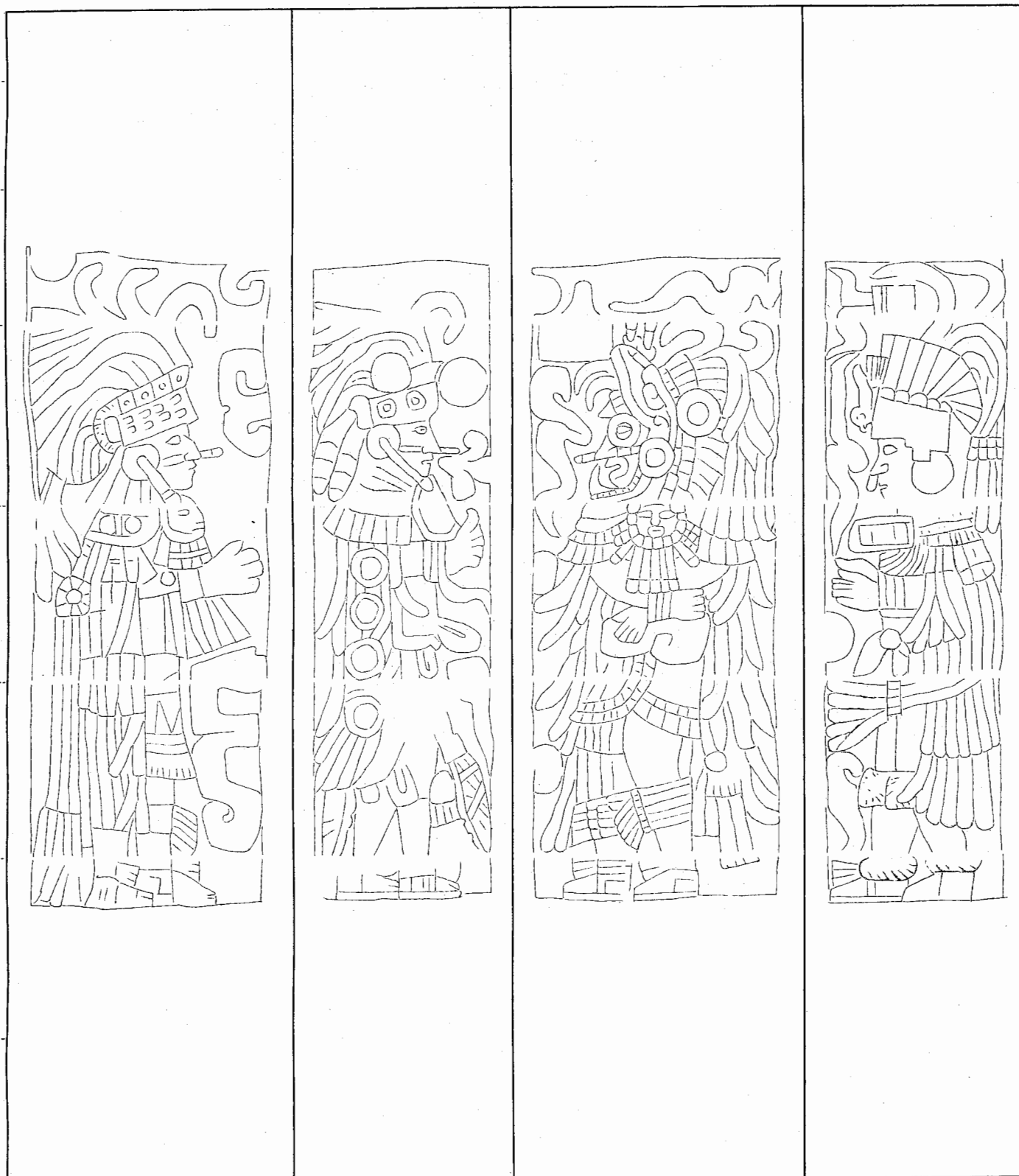
W

S

E

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 24

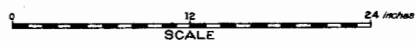


N

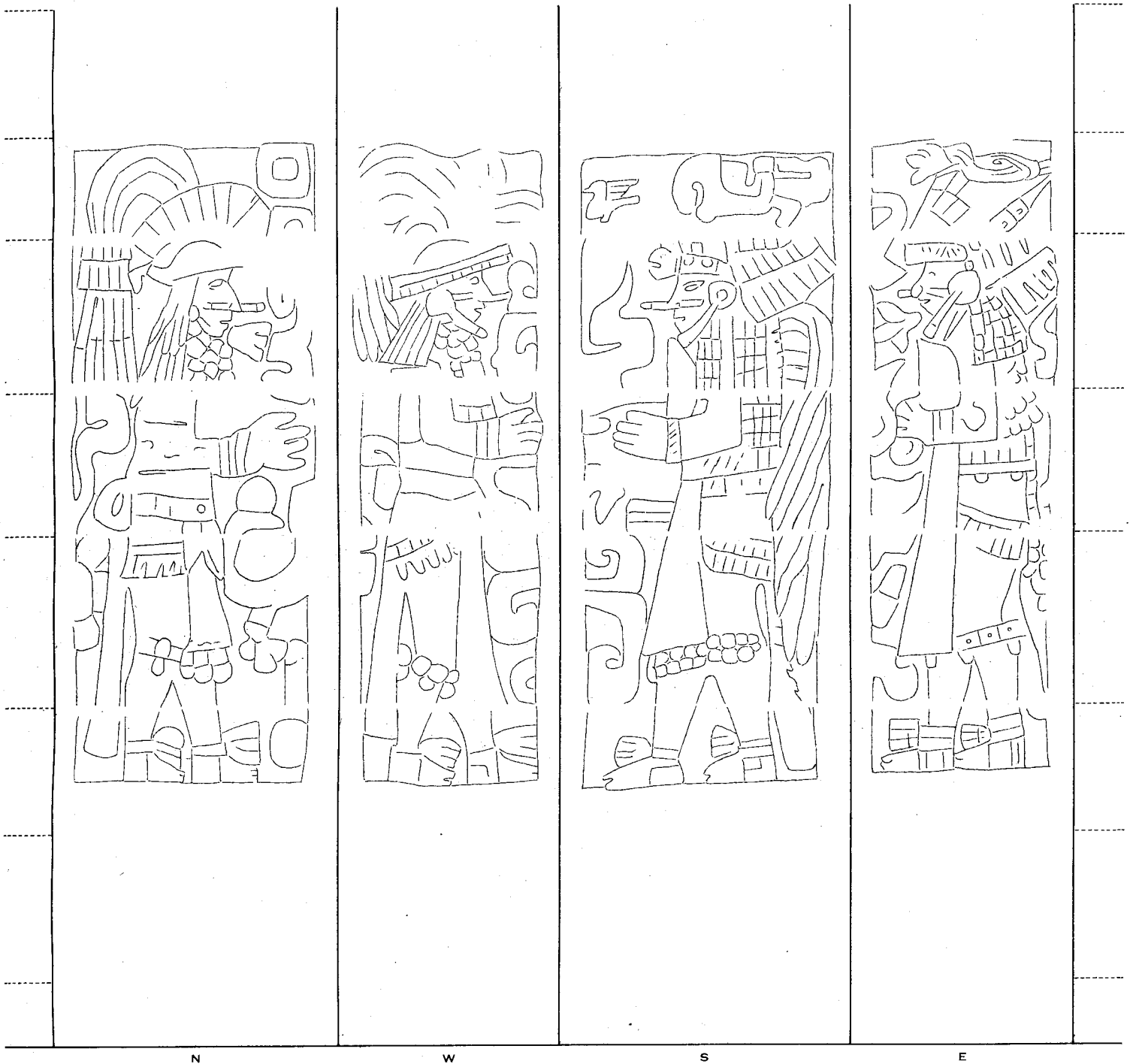
W

S

E



NORTHWEST COLONNADE
COLUMN 25



N

W

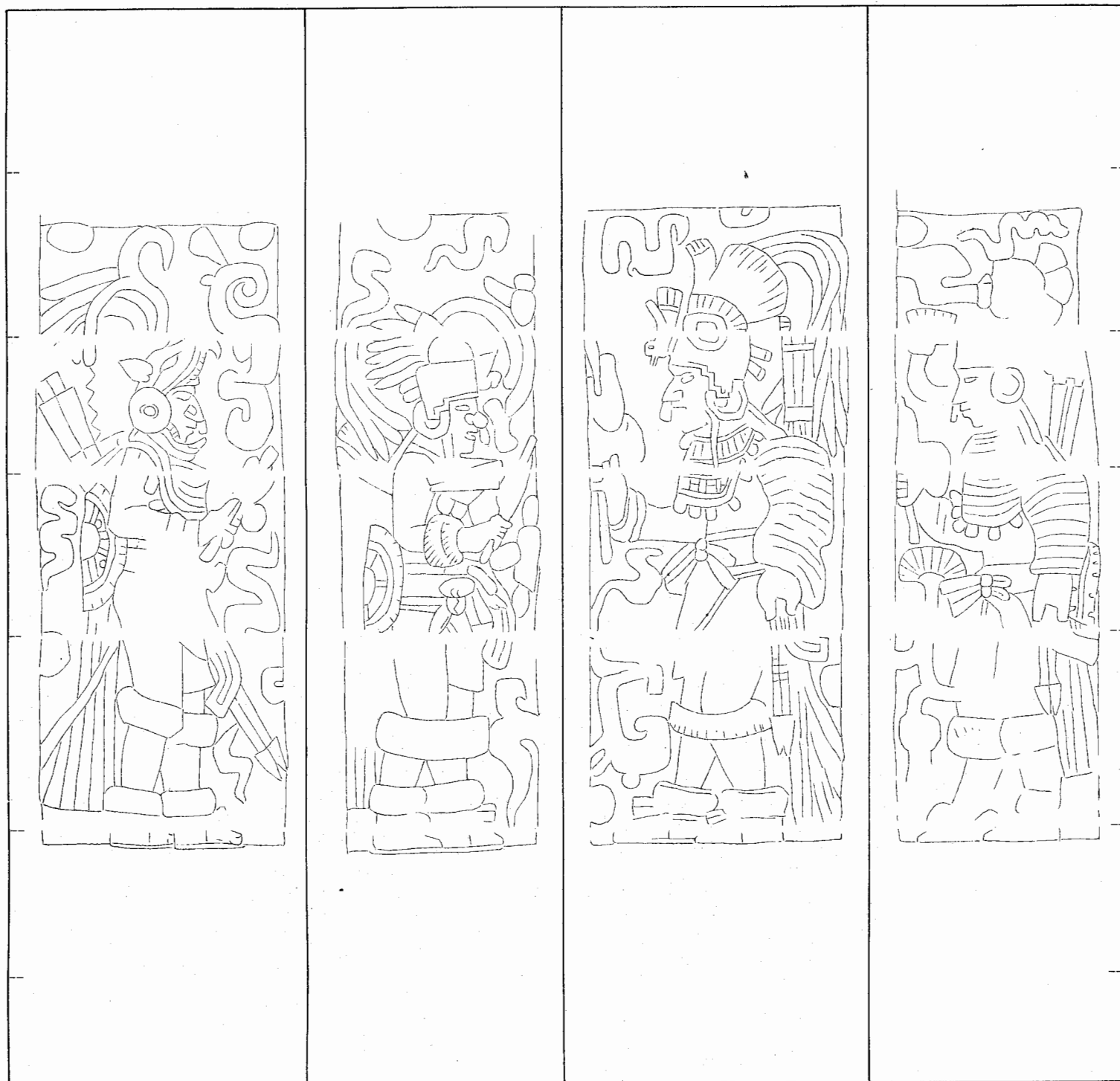
S

E



NORTHWEST COLONNADE
COLUMN 26

(top block missing)

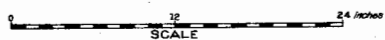


N

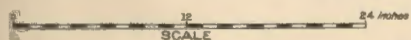
W

S

E



NORTHWEST COLONNADE
COLUMN 27



NORTHWEST COLONNADE
COLUMN 28

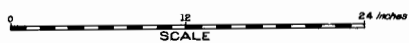


N

W

S

E

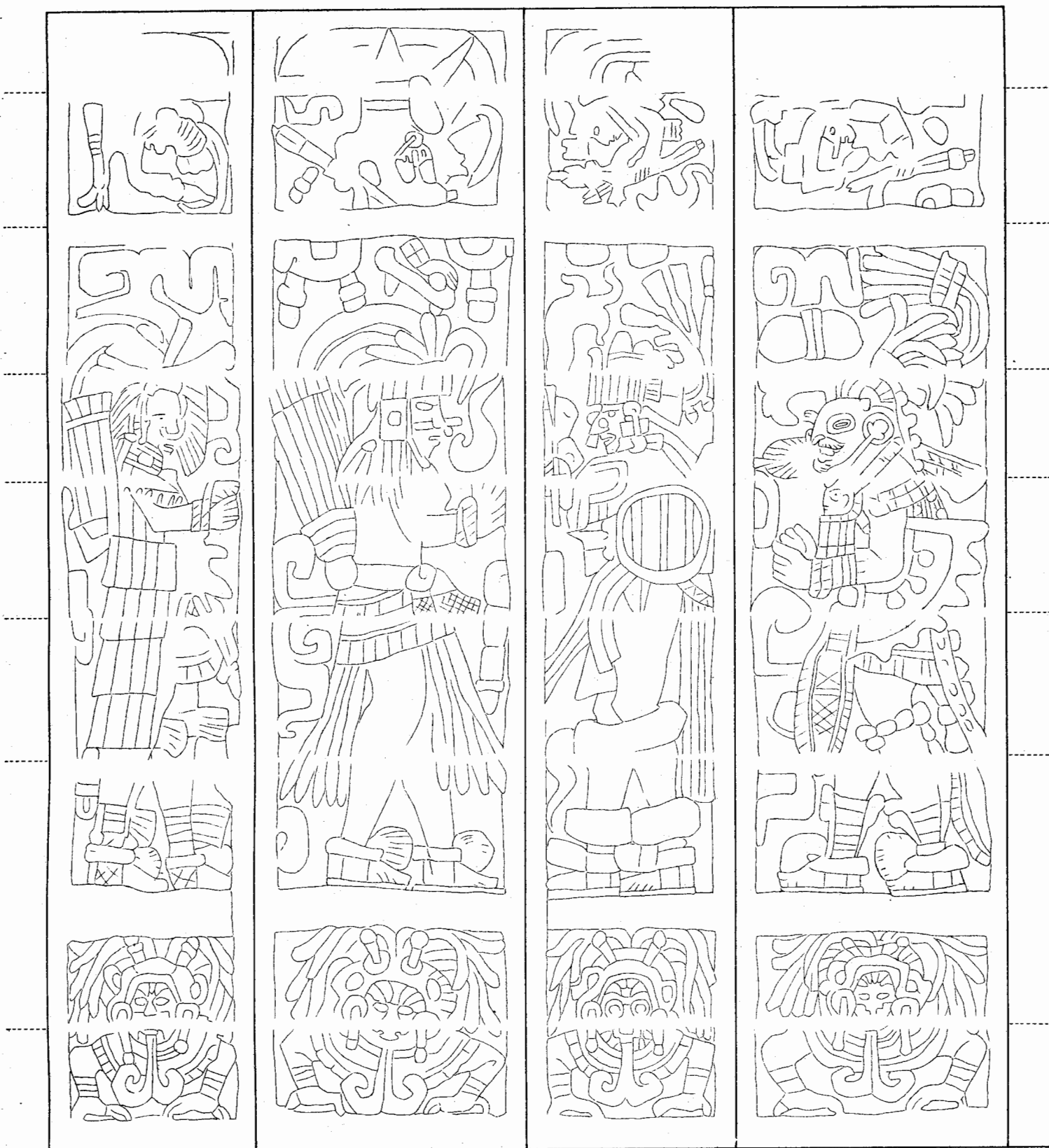


NORTHWEST COLONNADE
COLUMN 29



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 31



E

N

W

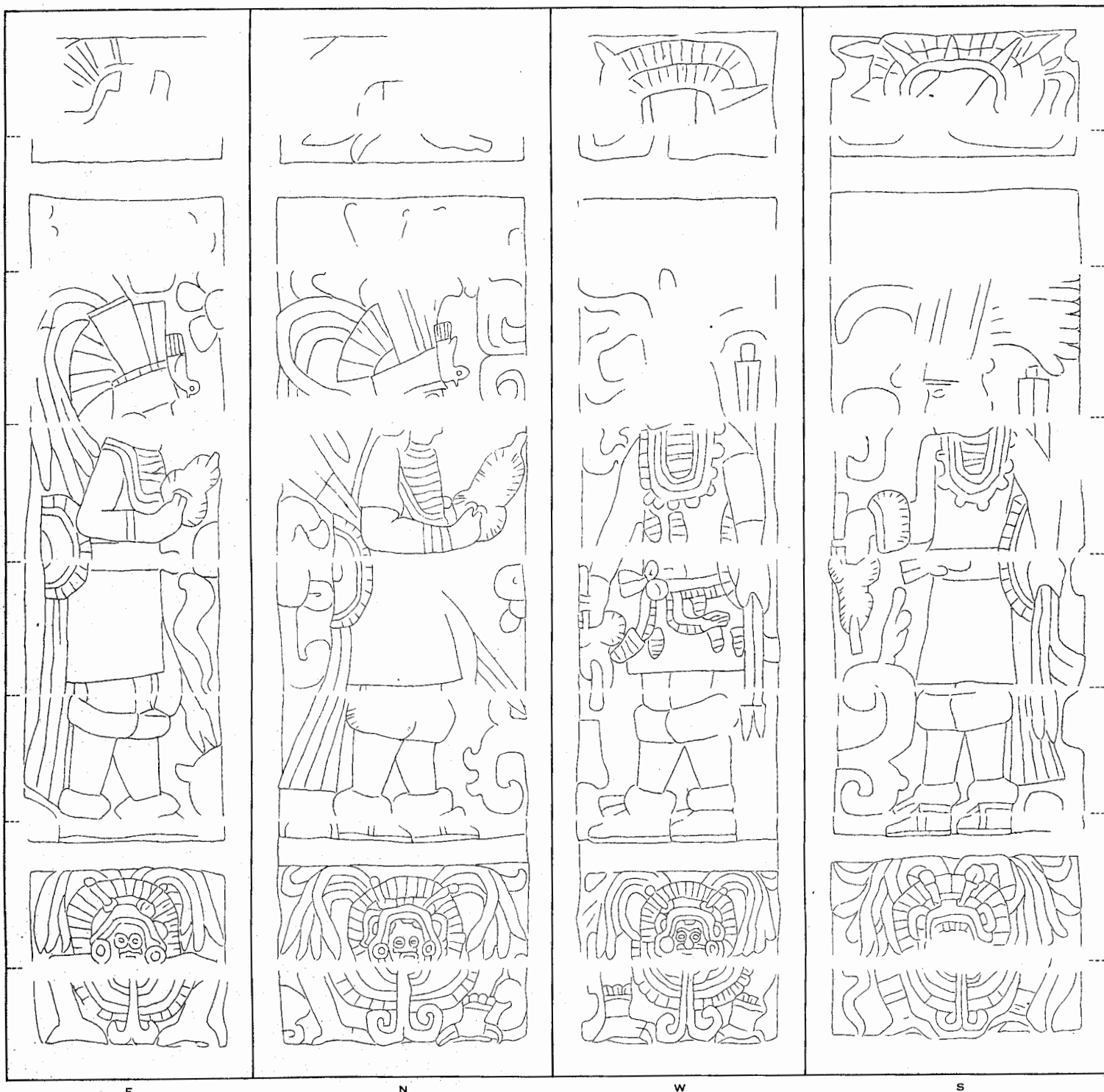
S

0 32 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 32



NORTHWEST COLONNADE
COLUMN 33



E

N

W

S

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 35



E

N

W

S

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 36

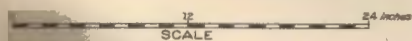


E

N

W

S

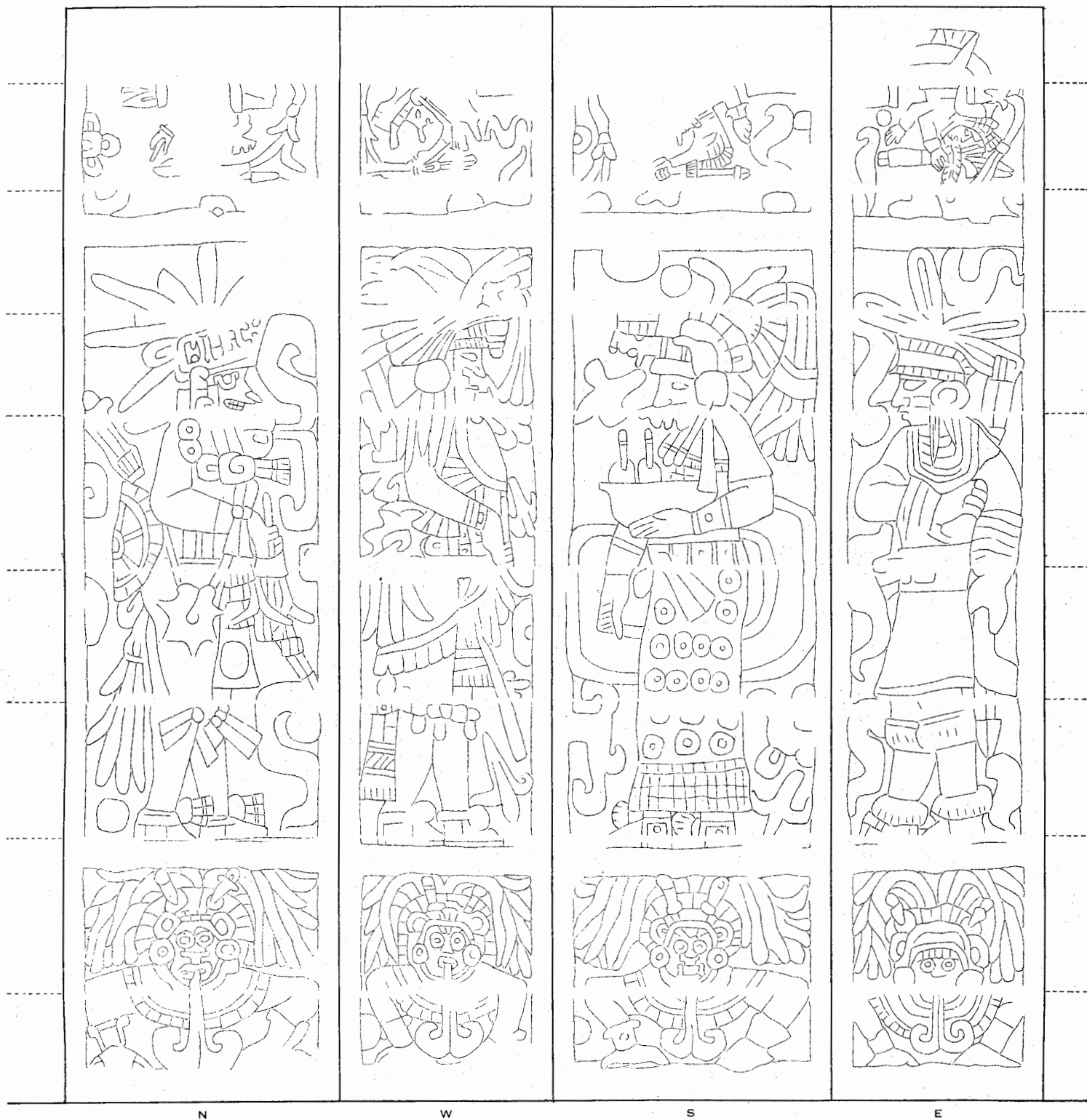


NORTHWEST COLONNADE
COLUMN 37



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 38



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 39



N

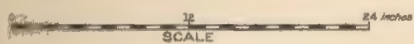
W

S

E

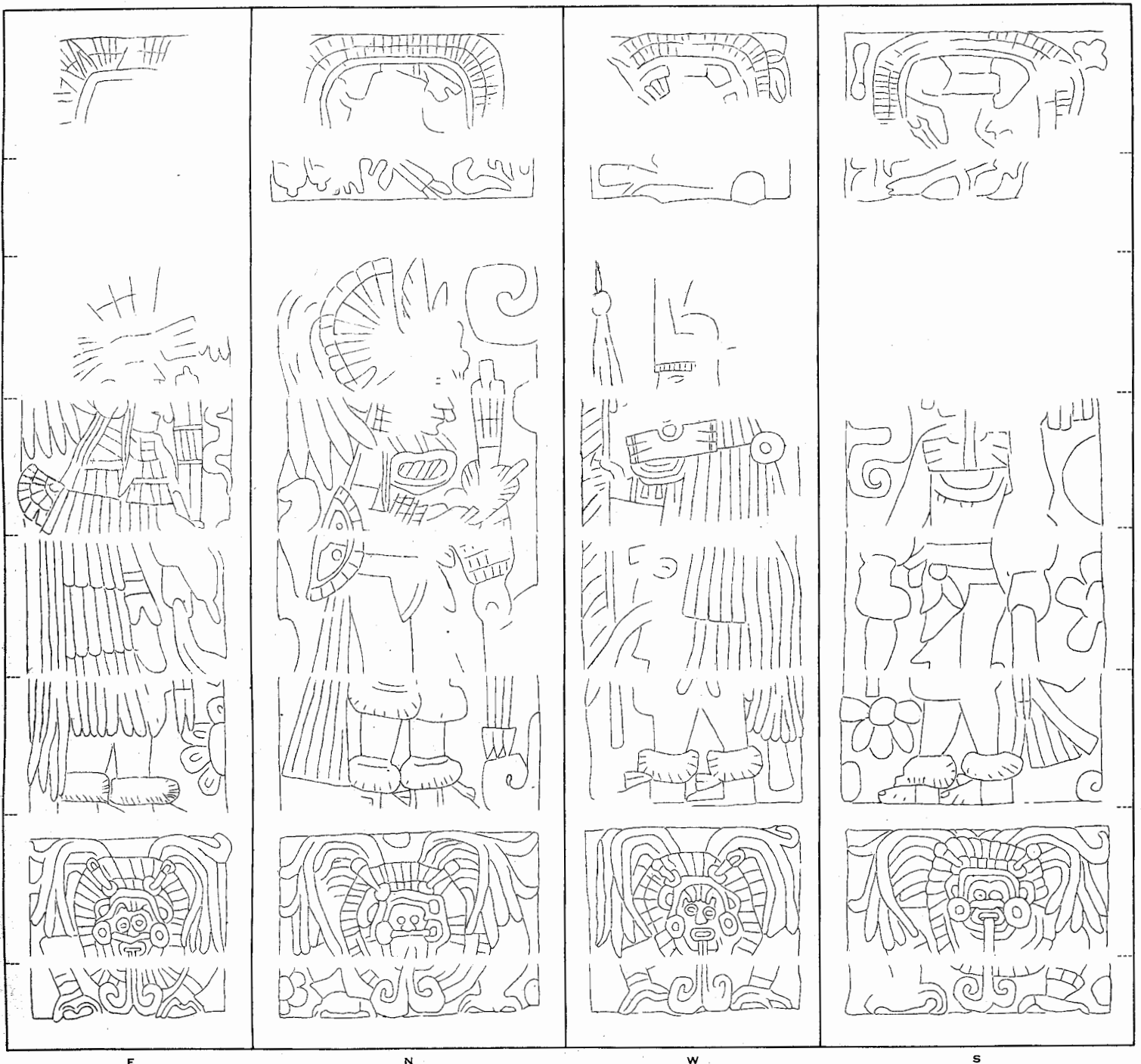
0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 40



NORTHWEST COLONNADE
COLUMN 41

(dotted lines showing part embedded in dais)

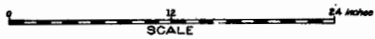


E

N

W

S



NORTHWEST COLONNADE
COLUMN 42

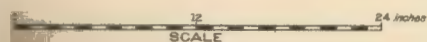


E

N

W

S



NORTHWEST COLONNADE
COLUMN 43

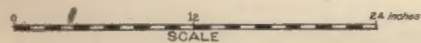


E

N

W

S



NORTHWEST COLONNADE
COLUMN 44



E

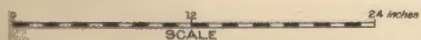
N

W

S

NORTHWEST COLONNADE
COLUMN 45

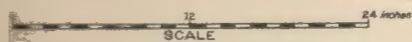
(dotted vertical lines showing part embedded in dais)

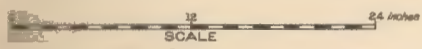




NORTHWEST COLONNADE
COLUMN 47

(top block missing)

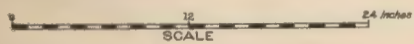


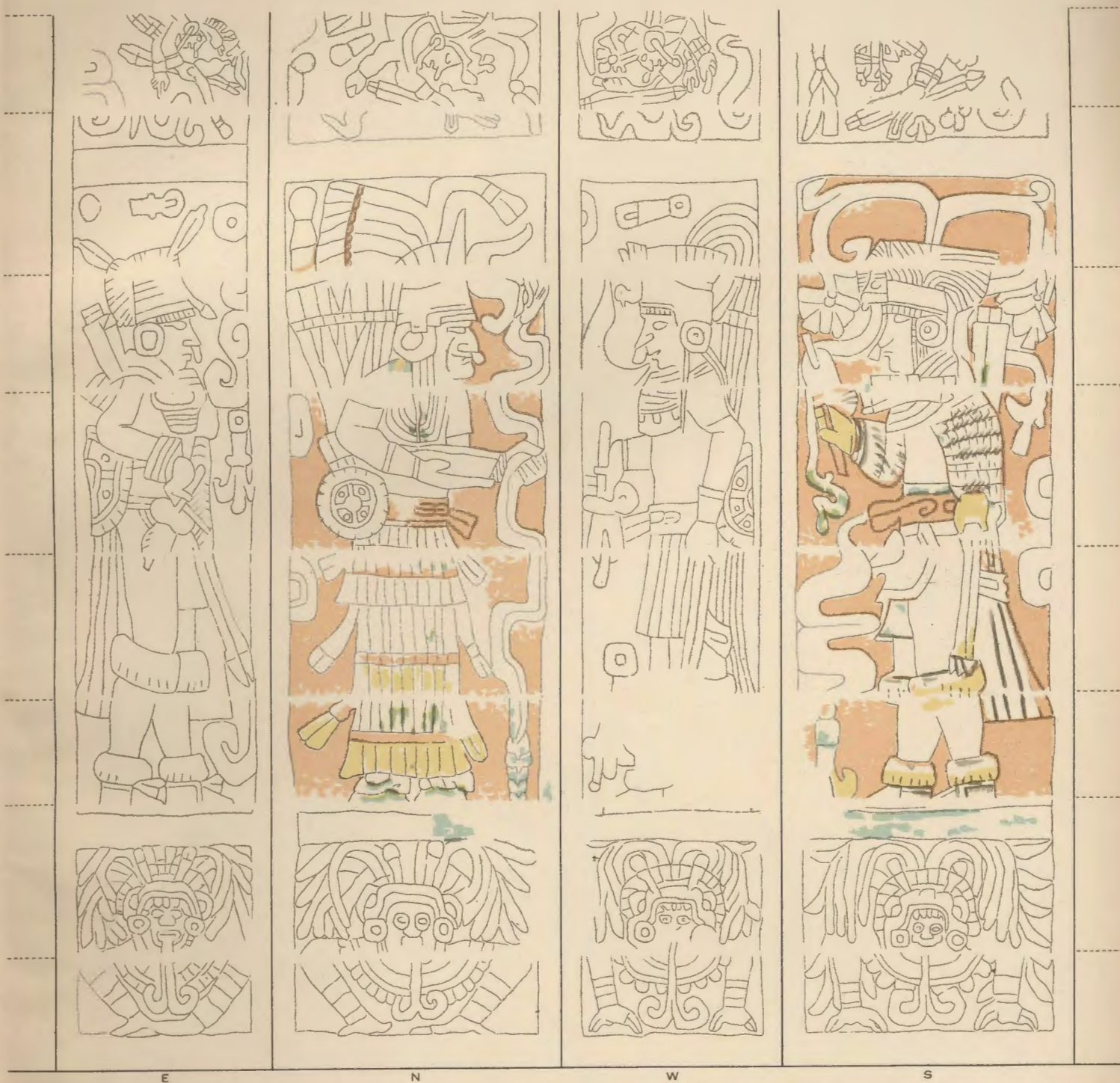


NORTHWEST COLONNADE
COLUMN 48



NORTHWEST COLONNADE
COLUMN 49





0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 51

(top block missing)



NORTHWEST COLONNADE
COLUMN 52



E

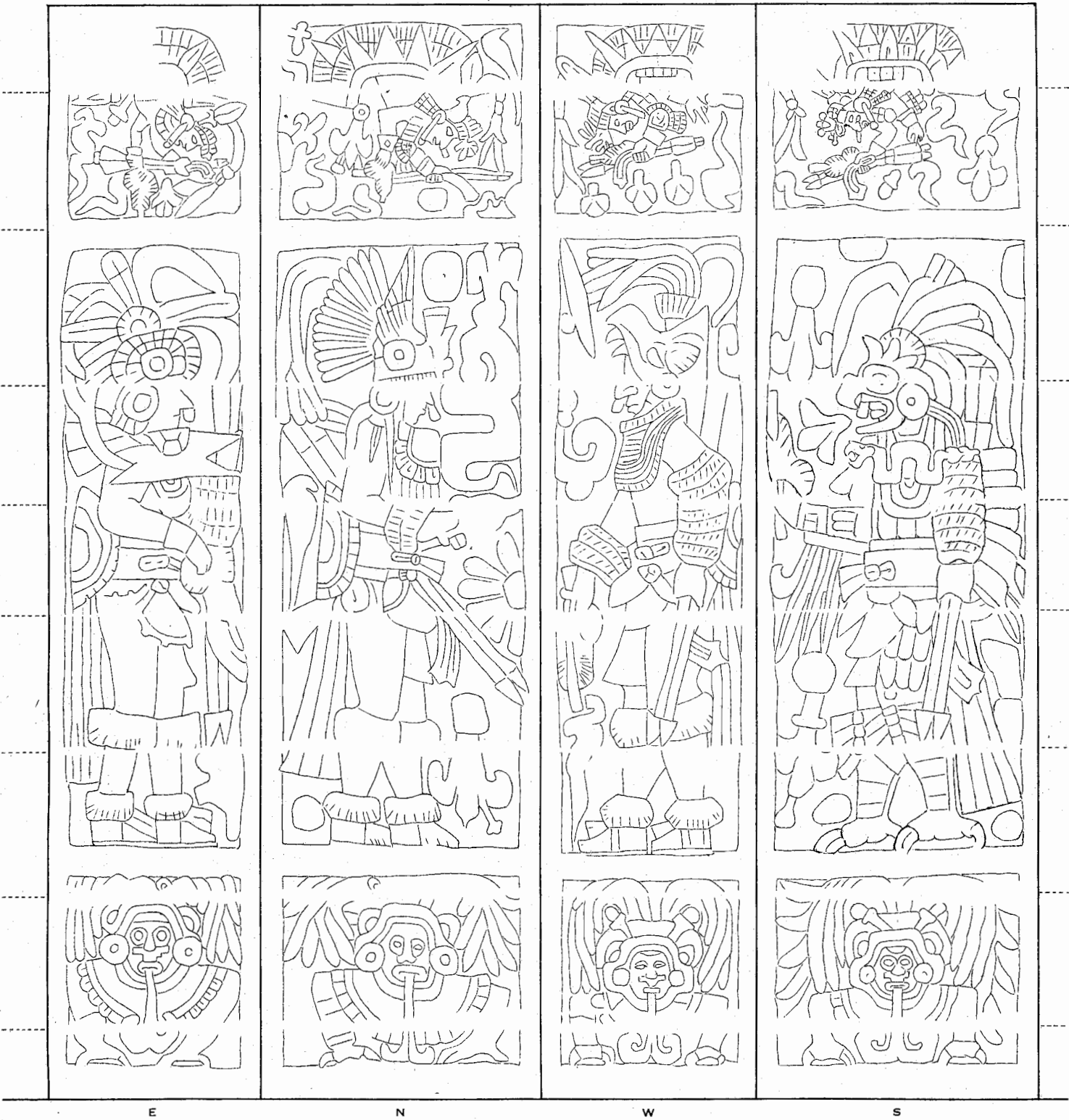
N

W

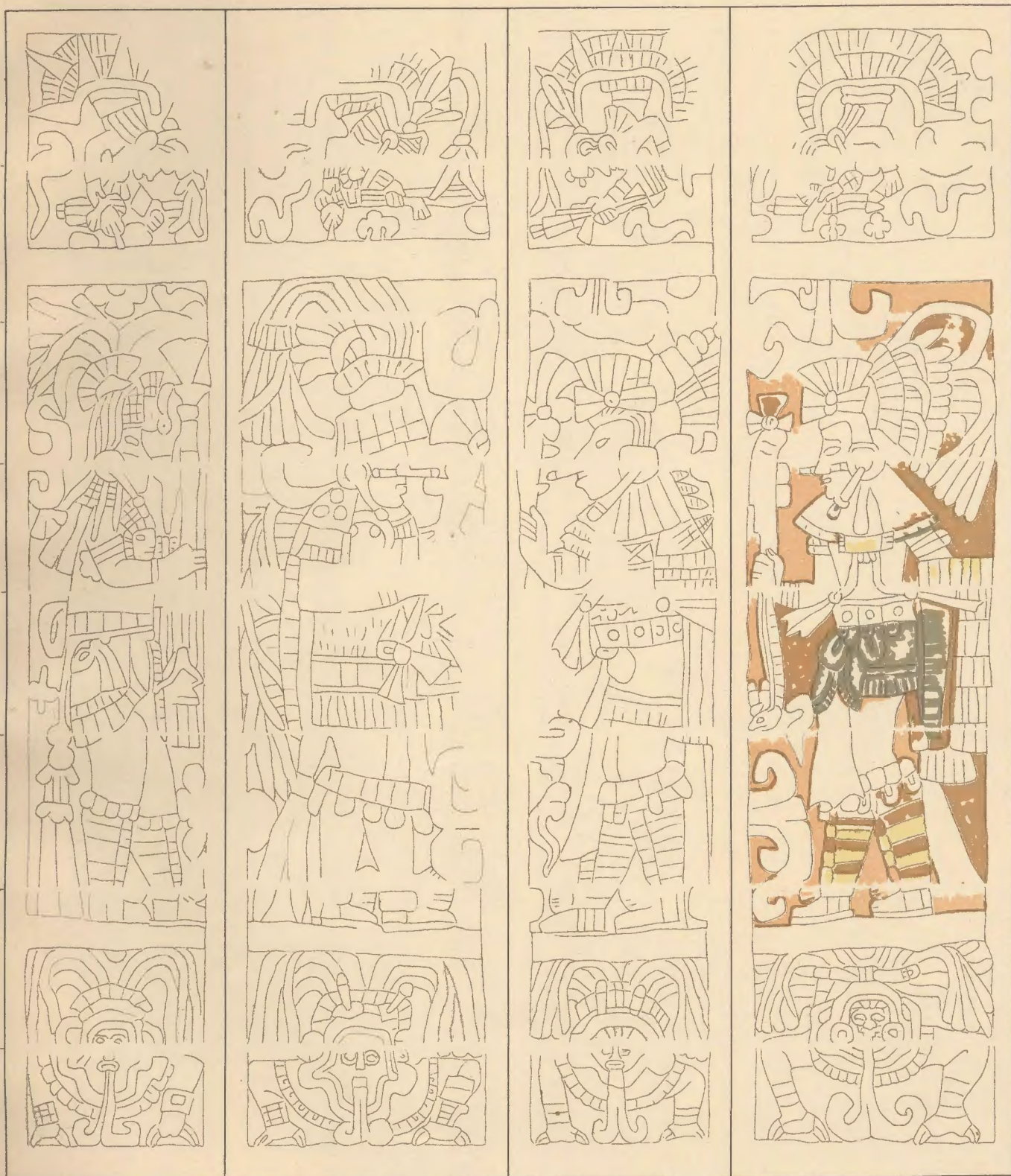
S



NORTHWEST COLONNADE
COLUMN 53



NORTHWEST COLONNADE
COLUMN 55



E

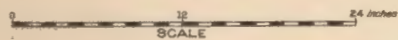
N

W

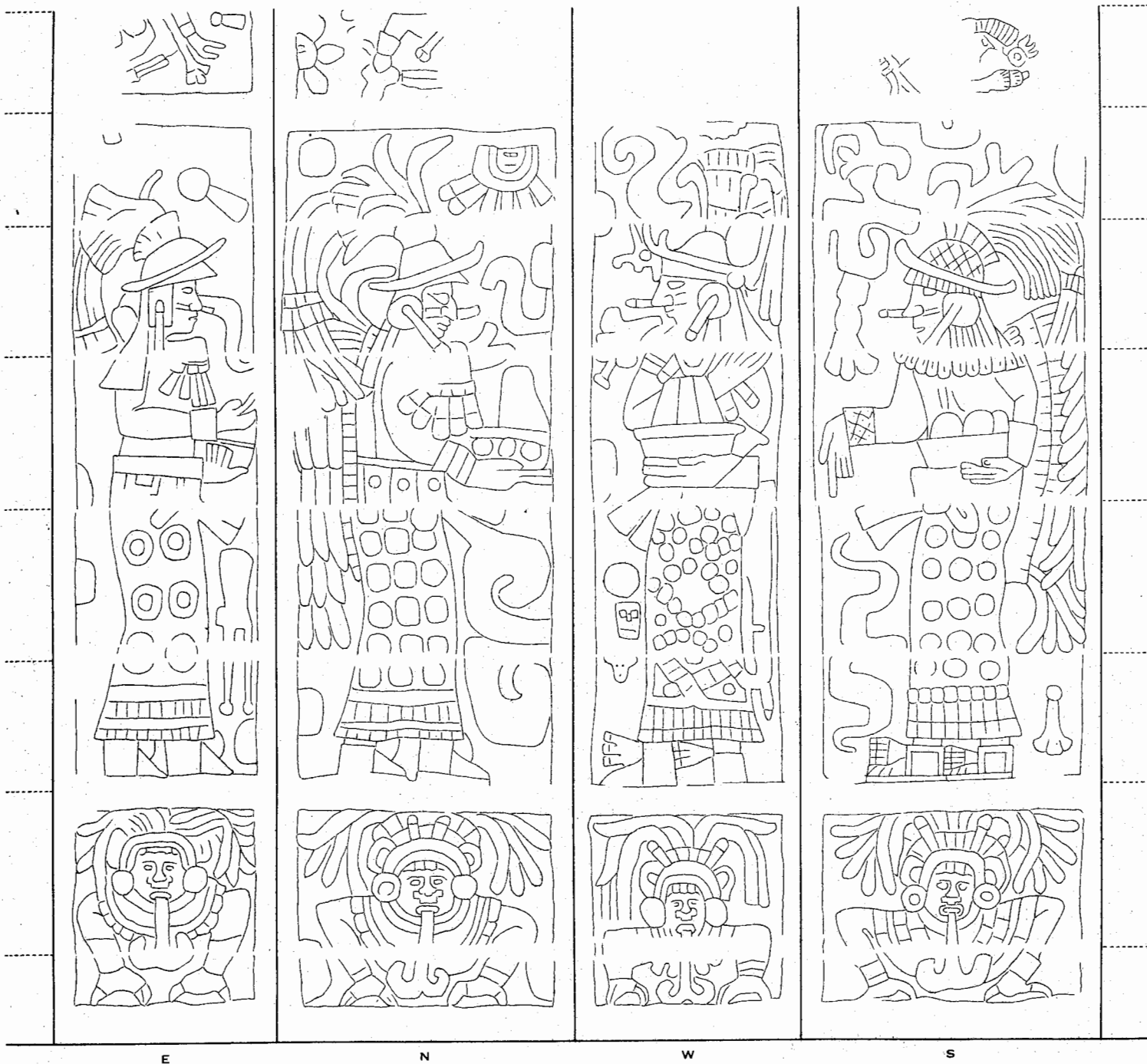
S

12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 56



NORTHWEST COLONNADE
COLUMN 57



E

N

W

S

0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 59



0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 60



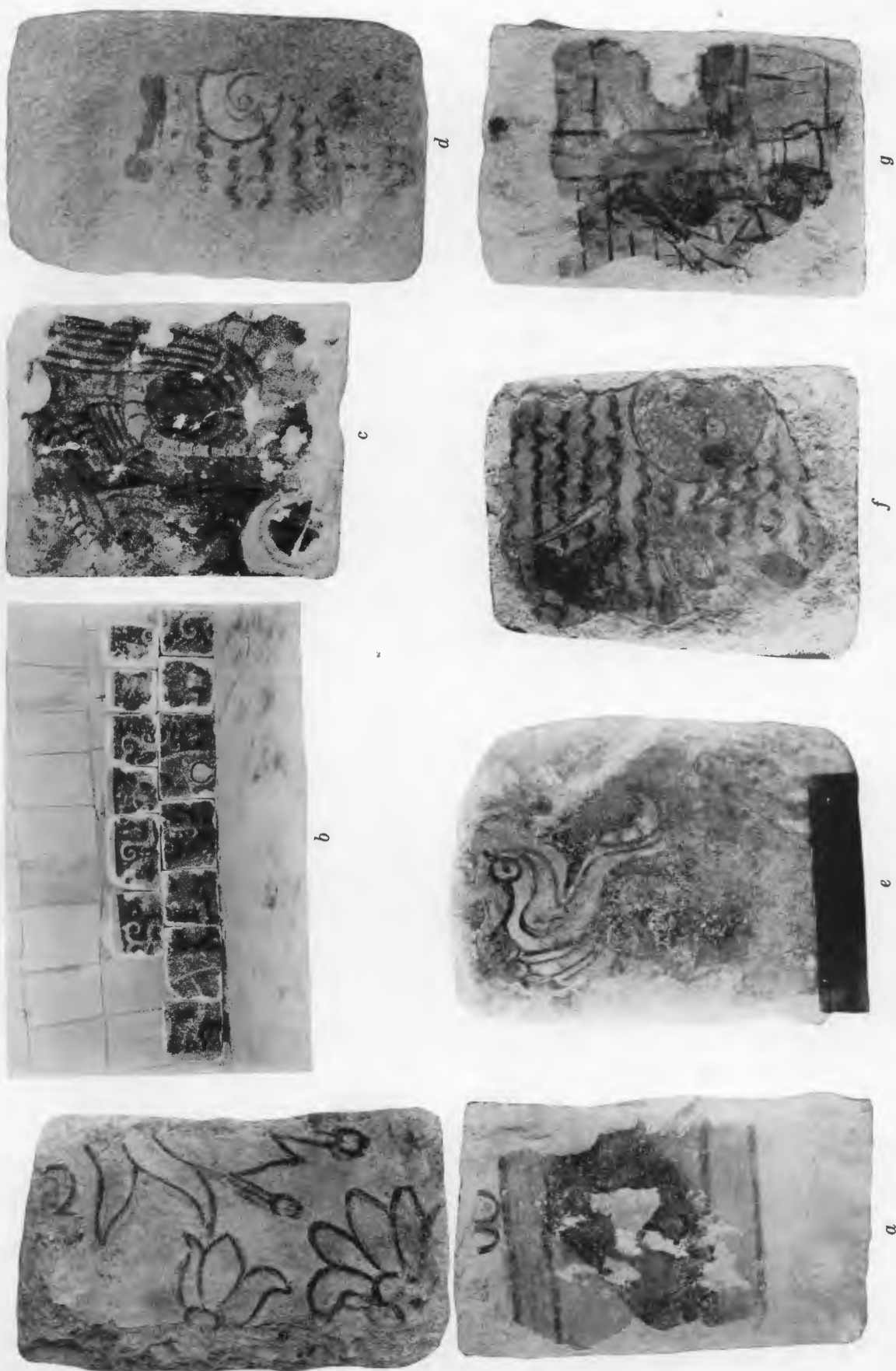
0 12 24 inches
SCALE

NORTHWEST COLONNADE
COLUMN 61

PLATES 130–170 ILLUSTRATING
MURALS FROM
THE TEMPLE OF THE WARRIORS
and
ADJACENT STRUCTURES
by
ANN AXTELL MORRIS

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PHOTOGRAPHIC RENDERING OF SELECTED PAINTED STONES. COMPARE WITH COLORED REPRESENTATIONS.

- a* (Plate 138 *a*)
- b* (Plate 133)
- c* (Plate 137*a*)
- d* (Plate 148 *a*)
- e* (Plate 169 *c*)
- f* (Plate 148 *c*)
- g* (Plate 157 *c*)



a



b



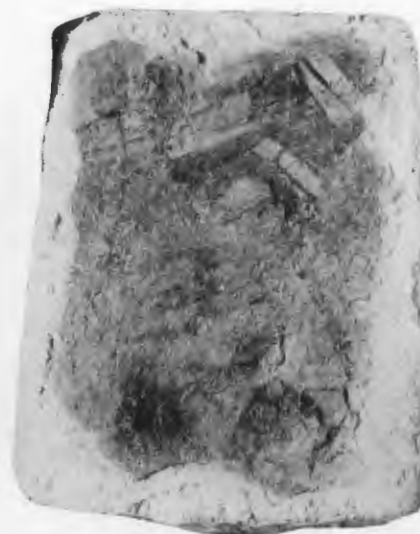
c



d



e



f

PHOTOGRAPHS ILLUSTRATING FAILURE OF THE CAMERA TO REGISTER PATTERN AND COLOR VALUES OF PAINTED STONES SATISFACTORILY. COMPARE WITH COLORED ILLUSTRATIONS.

a (Plate 160 *a*)
d (Plate 138 *b*)

b (Plate 140 *c*)
e (Plate 140 *a*)

c (Plate 142 *b*)
f (Plate 157 *d*)

PLATE 132

a, fragment of altar panel and its relation to head and claw of serpent adorning rear wall, inner sanctuary; *b*, section of serpent's body, same room; *c*, unpainted silhouette of south bench; *d*, serpent head and claw, same room; *e*, section of serpent body, outer chamber.

Originally eight great serpents adorned the walls of the two chambers. In the front room, two heads faced one another across the front portal and two more across the door in the partition wall, while the tails met upon the end walls of the room. The same scheme obtained for the sanctuary, except that the altar panel provided the dividing element on the rear wall. Although certain minor differentiations of technique proved that the two rooms had been decorated by two painters, a common idea obviously swayed them both, and also the craftsman who designed the Turquoise Disk found in the same temple. Serpentine characteristics are supplemented by bird claws usual to this composite figure and plumes are replaced by floral appendages.

These serpents occupied the upper stretches of the wall. The lower parts were covered by horizontal colored bands. Proof that the design was sketched in before the benches were built, but that the color was applied after that event, lies in the charcoal line visible upon *b* which was to have delimited the red stripe; the interruption of the latter band *c* and also of the black one below provide an excellent silhouette of the bench (Plate 133), with its jutting cornice in unpainted plaster. Dimensions of the bench as outlined as well as splashes of blue upon the margin of the black zone, materially assisted in proper reassignment of the separate stones which had made up the face of the bench before it was dismantled. The perpendicular white slashings across the dado in *e* were scratched by the overseers as guides for the consecutive filling of unit blocks of masonry as the temple was being incorporated within the pyramid destined to support the Temple of the Warriors.



SECTIONS OF SERPENT DECORATION, TEMPLE OF THE CHAC MOOL
a to d, Inner Sanctuary; e, Outer Chamber
Approximately one-twentieth actual size

WATER COLOR BY JEAN CHARLOT
a

PLATE 133. SEE PAGES 367 TO 381, VOLUME 1

Stones which originally constituted part of the painted bench faces were accidentally recovered from the heart of the pyramidal substructure of the Warriors Temple, where they had been used as common rubble after being torn out of the Chac Mool Temple. A member of the cornice which surmounted the three-fold row of stones may be found on Plate 138*d*. The entire south bench depicted a file of fourteen human figures seated on white blocks upholstered in jaguar skin and hung with fringe. The figures, distinguished from one another by apparel and equipment, are arranged in sequent groups, probably indicating social or hierarchical position. This plate illustrates most of the longer side of the L-shaped structure.

Numbers I and II (not figured) were similar to III to V and represent the God Impersonator type, analyzed on page 453. They carry a ceremonial staff reminiscent of the Manikin Scepter and are dressed in a manner almost identical with an old Empire figure from Tzendales (See fig. 305*c*). Numbers VI, VII and VIII (the latter not figured) depict priests, analyzed on page 447. Although minor differences of apparel may be noted, as a whole the figures of each type have certain constant features which can be identified both in fresco and sculpture. The small device above each member's head probably is a name glyph, and suggests that the paintings were intended to delineate the contemporary priests and dignitaries actually present at the ceremonies, each of whom was assigned the seat designated by his own name and portrait.

The richness of coloration upon the six plates (133-138) figuring portions of the faces of the temple's two benches is due to the happy accident of their deep burial, far within the Warrior's pyramid. This condition permits a true evaluation of the quality of brilliance with which Maya structures were customarily decorated.

PLATE 134

PLATE 134. SEE PAGES 367 TO 381, VOLUME 1

These blocks were found together with those figured in Plate 133, and it was determined that they belonged to the other two faces of the same bench; *a* to Side C and *b* to side B. Although little but the feet and legs of the seated figures were recovered, such portions were ample to designate at least two new types of personages. The feet of No. X belong to the torso separately figured on Plate 162*e*. X and XI are evidently members of one order, while XII to XIV, more elaborately clothed, represent a second group.

The oily, glutinous quality of the paint is revealed by the smear across the red "back crest" of No. XII and the dribbled color from an over-full brush wielded by the painter of No. XI.

PLATE 135

PLATE 135. SEE PAGES 367 TO 381, VOLUME 1

The two longer arms (Sides A and B) of the north bench were adorned with warriors similar to the one here figured. In garments and armament he conforms to the standard type analyzed on page 456. The jaguar chair represents one of a series from Side A, all of which were drawn facing front, or as if looking out across the room. This presentation involved a rather amusing perspective wherein the animal's tail is to be viewed between his spraddled legs.

The painting will be noted to be of an entirely different quality from that on the other bench (Plate 133). There are fewer meticulous details, less care in execution, and little contrasty exploitation of color. The bench obviously is by a different painter who went about his work with spirited self-confidence—first slashing a rough pattern of the design into the wet plaster, then blocking in color masses with little regard for the original outline, rude as it was, and finally outlining the whole in black (figure 264).

The relatively poor state of preservation compared to that of the south bench is due to exposure and the several handlings resulting from the early dismantling of the north half of the temple, while the opposite bench would appear to have been pulled down only at the moment when its parts were demanded by the builders to use as filling material for the new pyramid.



WARRIOR SEATED UPON JAGUAR CHAIR, NORTH BENCH, TEMPLE OF THE CHAC MOOL
(Restoration indicated by lighter color)
Approximately one-fourth actual size

PLATE 136

PLATE 136. SEE PAGES 367 TO 381, VOLUME 1

Both of these subjects are ascribed to Side B of the North Bench. They represent lower portions of warriors seated upon jaguar chairs which are drawn with flank presented to the spectator, while the human figures are posed to face toward the altar. Enough of the dress and equipment is visible to assign them to the typical warrior class (analyzed p. 456). In *b* the animal is normally represented with the warrior seated so as to obscure the head, but in *a* the painter appears to have fallen into difficulties and has joined the beast's head to its hind quarters. In spite of this caprice, the quality of the work is manifestly superb. Expert skill in drawing and feeling for composition is evident; one would have to search long before finding a Maya mural which would excel these fragments.



a



b

WARRIORS SEATED UPON JAGUAR CHAIRS, NORTH BENCH, TEMPLE OF THE CHAC MOOL
Approximately one-fourth actual size

PLATE 137

PLATE 137. SEE PAGES 367 TO 381, VOLUME 1

a—Both faces of a corner stone from north bench. That on the right depicts a single head and the intertwined bodies of two serpents. The pink forked tongue passes around the corner on to the other face of the block, which also bears an extremely conventionalized serpent, with supra-orbital plate, bead-like fangs and yellow bifurcated tongue. The white outlining of the blue scroll above is unique.

b—Sorceress. This figure occurred upon Side C of the north bench. It represents the torso of an old woman clad in a white skirt girdled by a broad blue strip of textile. She carries a pottery vessel tied around her waist by means of a cord passing through the handles. The type is identical to one more completely represented on column (Plate 58E).

c—The ninth figure from the series once adorning the south bench. It represents the Old Man with a Bone, analyzed on page 451, and duplicates in all its curious features the sculpture on column (Plate 37W).



DETAILS FROM BENCHES, TEMPLE OF THE CHAC MOOL
Approximately one-fourth actual size

PLATE 138

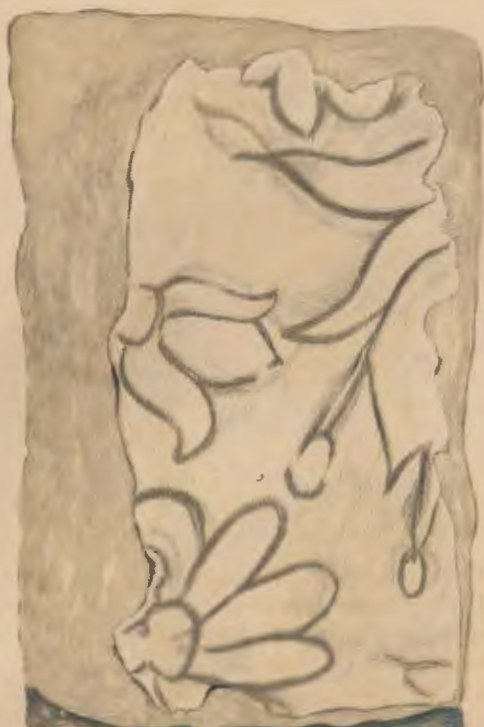
PLATE 138. SEE PAGES 367 TO 381, VOLUME 1

a—Fragments representative of a group of stones recovered from same part of pyramid-hearting as the bench blocks. Original provenience uncertain, although it is possible they may have come from the triangular end walls of the Chac Mool Temple roof vaults. The faint black sketch lines underlying the design in the floral section represent a rare departure from the customary preliminary outlining in red.

b—Fragment from north bench. *Atlatl*, darts, defensive sleeve, necklace, nose and ear plugs conform to equipment of standard warrior type. The bit of jaguar ear in the lower right corner suggests that the human figure is seated astride his mount, in a different manner from those figured on Plates 135 and 136. The intentional deviations of colors from exact outline discussed on page 359 are here illustrated to excellent advantage.

c—Head of typical warrior from north bench.

d—Cornice element from south bench depicting the rattles of a plumed serpent.



b



c



a



d

FRESCO ELEMENTS, TEMPLE OF THE CHAC MOOL
Approximately one-fourth actual size

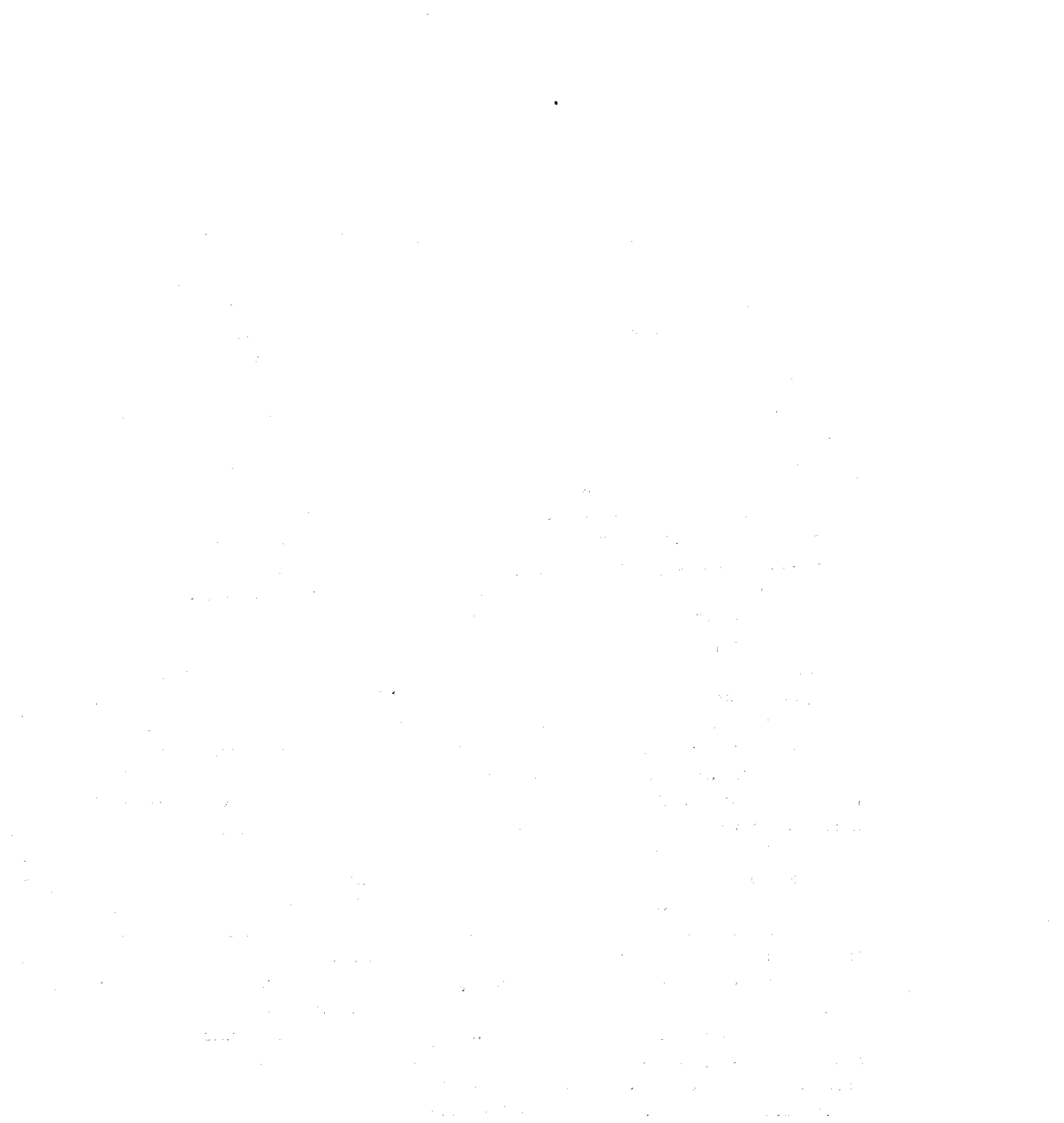


PLATE 139. SEE PAGES 386 TO 395, VOLUME 1

As can be seen by comparison of the colored restoration with the accompanying plot of stones upon which it was based, this illustration has been subjected to more restoration than any other scene in the temple. However, as far as was possible, the subjective was eliminated from the restoration, which was made to follow lines already indicated in the fragments of the composition at hand. When no satisfactory clues remained, blank spaces were left. Full exposition of the assemblage and restoration will be found in the text.

The interpretation of the scene is somewhat difficult as the painter appears to have been more skilful in his rendering of unit figures than in expressing the trend of concerted action. Nevertheless, the meaning of the procession in the lower part is patent. The red strip stands for the paved highway over which a band of unfortunate bound captives is being driven by their warrior conquerors. The paint on their bodies suggests affiliation with the striped warriors in the scene above, and hence justifies the conclusion that they were captured in the course of a raid on the village by the black-skinned people.

The green background signifies a cultivated area symbolized by the single henequin plant found above the hut in the lower right corner. The enclosed body of water, done in blue and crossed by wavy black lines, is rimmed by a black and white chequered strip probably indicating foam or sandy beach. Canoes, conventionalized fish and shells are indicated on the water, as well as a personified crab and an anthropomorphic jaguar. Animal representations rarely were handled with pure realism. As a rule they were endowed with the emotions and even the features of human beings.

The temple in the upper left corner is constructed either on a small islet or an artificial masonry foundation. It is possible that it is ambiguously delineated as standing in the water because of lack of space at the top of the wall. The second white masonry structure probably indicates an open colonnade. Huts with yellow thatched roofs are constructed in a manner identical to those in use in Yucatan today.

The conventional perspective employed by the Maya painter involved the use of an ascending vertical plane to express receding distance, with the intention of presenting the lowest figures on the wall as nearest the spectator and those on its upper reaches as being most distant. Therefore, the present scene is to be viewed as if from the near side of the road upon which the procession in passing, back of which lie the cultivated village lands and the lake.

PLATE 140

PLATE 140. SEE PAGE 358, VOLUME 1

Fragments revealing traces of preliminary red outlines with which the painter first sketched in his figures. Occasionally they were ignored altogether, sometimes corrections were made by means of a final black line, and in a few instances the black was forgotten, permitting the sketch line to stand as a structural part of the finished work.

Although these paintings are duplicated in the restoration (Plate 139), the facts that they are traced from extant fragments, and are reproduced on a larger scale, enable the reader more exactly to estimate the quality of the original work.

a—Human figure clad in short red skirt, sitting tailor fashion in house having a yellow thatched roof.

b—Burden carrier clad in red and white tunic kneeling before masonry structure. Bundle on his back is held in place by tump line passing around his forehead.

c—Portions of two human figures; one is represented as being on the roof of a flat-topped white masonry structure; the other apparently standing on the platform before the same building, with his head silhouetted against the ornate cornice. He carries darts and shield hung with drapery.

d—Warrior standing on top of same structure illustrated in *c*.



a



b



c



d

DETAILS FROM RESTORED SCENE ON PLATE 139, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 141

PLATE 141

In the present reproduction, the reader will derive a clearer impression of the condition of the patterns on the stone blocks which went to make up the restoration than could be obtained from line drawing accompanying Plate 139.

a—Fragment of one of the warriors equipped with shield, darts and fending stick. The drawing is rather poorer than that on the other stones and may have come from the hand of an understudy of the master who delineated the greater part of the scene.

b—Warrior and parts of two captives. Customary black body painting and red face and hands can be noted, as well as scantiness of garments affected by the armed man engaged in actual battle (p. 463). Skirt worn by upper captive suggests that a woman was included among the spoils of the raided village.

c—Head, torso and rope-bound arms of typical captive. Nude bodies, grotesque features, caricatured hair, and laughable whiskers illustrate the derision with which the painters were accustomed to portray unfortunates who fell under the conquering yoke.

d—Warrior inhabitant of village before capture. Stripes were probably employed to distinguish defenders of town from raiders.



a



b



c



d

ADDITIONAL DETAILS FROM THE RAIDED VILLAGE AND PROCESSIONAL
SCENE (PLATE 139), TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 142

PLATE 142

a—Detail from Plate 139. Head of warrior wearing wrapped turban and carrying usual weapons. He is standing before a hut with yellow roof marked in customary manner indicative of overlapping thatch with carefully woven crest. Above is a henequin plant, with leaves impressionistically rendered in blue upon a green ground. The single plant here drawn with both root and branch simultaneously visible is probably symbolic of a cultivated field.

b—Fragments of two warriors from Area 17. One warrior is painted completely black, wears a white skull cap with feathers, white ear drapes, and a white tunic with blue and yellow striped bodice top; he carries darts and a white shield decorated with parallel lines. The other warrior is contrasted to the former by means of striped body painting and a daisylike shield with yellow center and white "petals," draped with a white textile. The distinction probably indicates two opposing factions. The background shifts from red to green behind the black warrior's head.

c—Seated figure from Area 23 with typical Maya coiffure (see p. 444). The head is encircled by a green band and the hair is adorned with a tuft of black and white feathers marked with blue circles. Green ear plug, nose plug, mosaic shoulder cape, wrist band and knee ornament, and a blue belt complete the equipment. From the portions visible the figure does not appear to conform to any of the types customarily found.

d—Part of procession from Area 25. Lower corner depicts fragment of a white face marked by peculiar scarification or painting.

e—Extremely elaborate and awkward drawing from Area 30, attributed to unskilful artist responsible for altar panel from the Warriors Temple. It represents a portion of a human figure clad in the long red skirt of the priest (p. 447) and wearing a blue *maxtli* and a gaudy tunic composed of green feathers and parti-colored textile stripes. The great green "back crest" is set into a yellow foundation strip rimmed with short white feathers, as was customary.



a



b



c



d



e

Fresco Elements, Temple of the Warriors
Approximately one-fourth actual size

PLATE 143

a—Fragment from Area 17 representing an attempt to delineate perspective. Curvilinear division across middle of picture, separating a green foreground from another field of same color, is obviously intended to signify low standing bush or uneven country, since a human figure is partially concealed behind it. Visible parts of upper warrior are portions of head and right arm, both of which are striped; shoulders clad in a white tunic; a red bundle tied by a knot passing around the throat, and part of a yellow shield emblazoned with an angular device frequently depicted in this temple. Head of lower figure is bound with a white fillet with tufts of black hair appearing above and below band. He carries balanced on his head a curious red bundle, apparently a cloth-covered jar or basket. Since both figures are marked by stripes they apparently represent members of the village which is suffering invasion by a black-skinned people (see p. 395).

b—Fragment from top of Area 21. The warrior is equipped with the standard paraphernalia (see p. 456); round blue ear-plug, blue nose-button and drop bead, blue bird-form necklace, white defensive sleeve, yellow fending stick, basket and white darts. He is silhouetted against a red ground separated from blue water by a white strip of foam.

c—Detail from Plate 139. Striped warrior armed with daisy-type shield and trifoliate *atlatl*, carrying a knapsack bound by straps passing under the arms.

d—Detail from Plate 139. Black and red painted warrior with *atlatl*. Probably from hand of unskilful draftsman who assisted the painter of Areas 15 and 16 (see Plate 141*a*).



a



b



c



d

Fresco Elements, Temple of the Warriors
Approximately one-fourth actual size

PLATE 144

PLATE 144

a—Fragment from Area 33, found in association with representation of Death God (Plate 150*a*). Male and female figures lying upon ground. Death is signified by closed eye and rigid jaw of male. Gaping slit in torso marks incision made for removing the heart. Since the woman is drawn as if lying on her side and as parts of her head are missing, these diagnostic indications of death are not visible, but blue smeared upon both bodies is a death symbol.

b—Fragment of a victim of sacrifice from Area 17; cadaver lying on its back with knees contracted. The **V**-shaped cut in torso indicates incision made by priest for extracting heart. (See caption Plate 145.)

c—Also from Area 17. To left a warrior's foot is silhouetted against a white masonry structure, while to right a human being is sprawled in contorted position upon a line which presumably indicates a plane surface. The figure is lying upon its stomach, with chin resting upon folded elbows and one leg bent sharply up and back, in a posture slightly reminiscent of figure 275 from the Dresden Codex. There is a slit just below left ear from which pour three streams of purplish blood—a wound probably dealt by the warrior to left. This fragment marks an excursion into complicated foreshortening rather unusual for painters of the period.



a



b



c

PORTRAYALS OF DEATH, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 145

PLATE 145. SEE PAGES 398 TO 405, VOLUME 1

"In the principal fiestas they (the Mayas) sacrificed men, women and children, begging favor and help in war, and that they be given health and favorable weather and an abundance of good, and for a long life and success in hunting and fishing." (Relaciones de Yucatan p. 79.)

"On the occasion of cutting the heart out of the victim . . . the *Chacs* seized (him), bent him back over the stone with great rapidity and . . . held him by the arms and legs. At the same instant the executioner *Nacon* arrived, a knife of stone in his hand: he struck him with a barbarous skill between the ribs, under the left breast; then straightway he thrust his hand into the breast, and with the ferocious joy of a tiger, he tore out the palpitating heart." (de Landa p. 167.)



Human Sacrifice Scene—Temple of Tigers



Partial Restoration of Plate 145



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HUMAN SACRIFICE, AREA 19, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 146

PLATE 146. SEE PAGES 398 TO 405, VOLUME 1

Murals from Areas 19 to 21 depict a series of related episodes concerning a fair-skinned people with flowing yellow hair, defeated in battle and subsequently sacrificed by conventionally equipped black-skinned warriors. The unusual characteristics of the former group, a member of which is here represented seeking escape by swimming, gives rise to much interesting speculation as to their identity.

The conventional method of depicting water—blue ground crossed by undulating black lines—is supplemented by a black-and-white checkered band, probably symbolizing foam at the water's edge. The canoe prow at the extreme right is worked into an animal head, and the canoe lying diagonally across the center of the picture is represented either as sinking or, more probably, as if the prow were drawn up on to the beach. The latter boat is manned by a crew of black-skinned warriors of which little remains except their yellow and blue shields.

The two fish exhibit a departure from convention. The one to right is uncolored and lacks the usual elongated gill, while that to left, done in red and white, seen in apparent pursuit of the swimmer, has been tentatively identified as a dog shark. Additional fragments associated with the scene can be found in Plates 147, 148 and 149.



LITH. A. HOEN & CO., INC.

FRAGMENTS OF MARINE BATTLE FROM AREAS 20 AND 21
Approximately one-fifth actual size

PLATE 147

PLATE 147

The section of the wall which was found *in situ* (Plate 146) portrayed a sea battle wherein black warriors were victorious over a fair-skinned folk having long yellow hair studded with green beads. The following fragments fallen from the wall illustrate further incidents in the combat.

a—One of the vanquished tribe being dragged by the wrists into a canoe. The face is visible just above the angle formed by the two wrists, and the feet appear upon the stone to the left. Below is the arm of a swimmer.

b—Captive grasped by the hair. The captor's arm is thrust through a shield similar in device to those on preceding plate.

c—Captive with rope-bound arms.

d—Head of another figure of same type; portion of a fish above; a hand grasping weapon or paddle to left.



a



b



c



d

ADDITIONAL FRAGMENTS FROM AREAS 20 AND 21, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 148

PLATE 148

a—Bit of red canoe and typical shell illustrating divergences between original red sketch and black finishing outlines.

b—Sole example of water plant from Temple of Warriors group. The drawing is somewhat ambiguous, as if the painter had a double perspective in mind, enabling the flower to be viewed from above and in silhouette at the same time. Lower section portrays a cup-shaped blue and yellow flower attached to a tangled growth of green stem, while upper section somewhat resembles the water lily as it floats upon the surface.

c—Lower portions of one of the black-skinned combatants wading near shore; to left a fish conventionally drawn and colored; to right, part of a striking looking sea creature somewhat resembling a jelly fish or a sea-anemone. The same creature identically characterized was found several times in the water scenes from the temple, but unfortunately never sufficiently entire to reveal the nature of its rear extremities.

d—Portions of canoe, paddle and typical fish. Either consciously or through accident, the painter permitted most of his original red sketch lines to stand when the fish was completed.



a



b



c



d

ADDITIONAL ELEMENTS FROM AREAS 20 AND 21, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 149

PLATE 149

a—Detail from restoration (Plate 159). Possibly the Green Turtle or *Chelonia mydas*. The Maya painters' perpetual struggle for clarity at the expense of perspective has here resulted in slight ambiguity. It is not plain from presentation of head and flippers whether the yellow strip refers to the turtle's central crest of plates or to sections of its body which lie between upper and lower shells.

b—Jelly fish (Area 30).

c—Octopus (Area 30).

d—Creature somewhat resembling snail, emerging from shell. Straw hat in left corner apparently belongs to one of yellow-haired people who are suffering defeat in battle (Area 21).



b



a



c



d

PORTRAYAL OF WATER LIFE, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 150

PLATE 150

a—Death Head from Area 33 found in association with sacrificial victims (Plate 144). Skull-like face shrouded in cowl and cape, with characteristic circular eye, prominent teeth, fleshless jaw and flint knife worn in nose socket. The latter detail is probably of Mexican origin. Many of these features may be found in Plates 164*a*, and 168*c*.

b—Stone from corner of west wall fronting Area 22, illustrating framing lines of wall panel and an unclassifiable human being. Circular green eye and green teeth suggest the death mask described above; the hand is replaced by bird or jaguar claw, the defensive sleeve is an indubitable part of a warrior's equipment, and the skirt is that exclusively worn by the priests (see p. 465).

c—Bird-variant of Standard Warrior type, discussed on page 460 (Area 22). It is significant that this is probably the only occasion now known in Maya art where the Plumed Serpent is not represented as the dominant factor. Since Mexican Codices sporadically figure the reptile as subject to sacrifice, the present picture may have been inspired from the latter country.

d—Another fragment of Bird-Variant Warrior (Area 22).



a



b



c



d

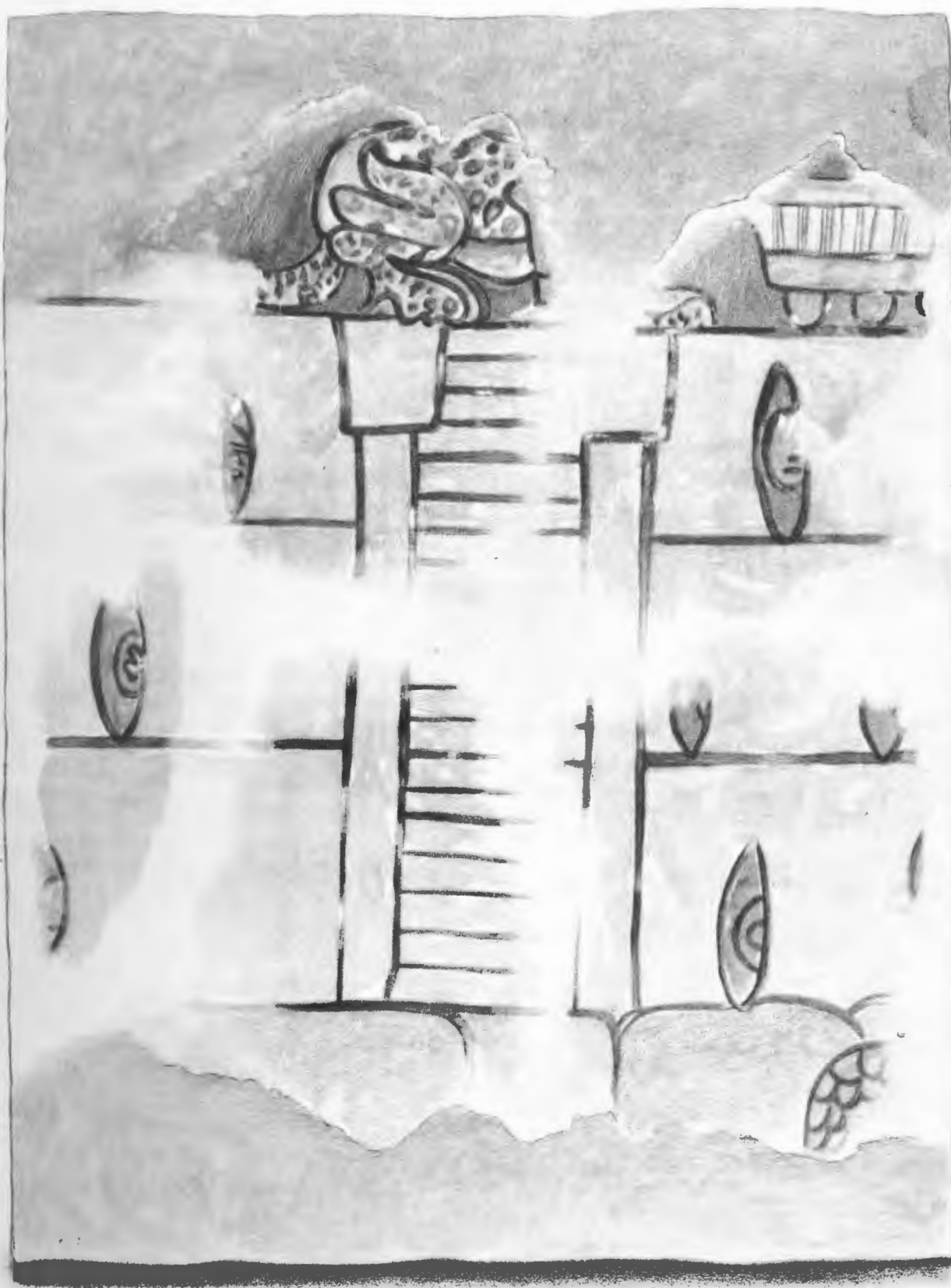
Fresco Elements, Temple of the Warriors
Approximately one-fourth actual size

PLATE 151

PLATE 151

The only example of a pyramid without surmounting temple. The white structure rises from massed green vegetation and is silhouetted against a red ground. Central staircase, balustrade, horizontal zoning lines and red lanceolate adornments are clearly defined. At top of stair, a great yellow jaguar crouches in front of a green and white *incensario*, providing a striking contrast between a realistically painted beast and its obvious metaphysical conception. But one block illustrating the pyramid profile was recovered (Plate 152c).

The five stones which make up the scene came from débris at foot of wall facing Areas 23 and 25. In all probability they had fallen from one of two triangular wall spaces at end of roof vaults and hence were associated in some way with tribute scene (Plate 154b) and small landlocked body of water (Plate 152d). Juxtaposition of the three scenes suggests the possibility of a representation of the Sacred Cenote of Sacrifice (see p. 409).



JAGUAR ON MASONRY PYRAMID, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 152

PLATE 152

The larger scale determined the original provenience of these blocks to have been the triangular arch end above the molding (Areas 22 and 25).

a—Parts of two warriors clad and armed in the conventional manner. Background of lower right hand corner is green, patterned to indicate vegetation, while remainder of field is red.

b—This illustration is figured upside down in order more clearly to present the subject—a henequin field enclosed by a fence. To judge from a number of stones of which this one is typical, the fence and line of vegetation would appear to have rimmed the edges of a hollow square within which appears a human figure drawn to an enormously large scale; lower part of face and a curiously pointing hand similar to one in Plate 139 appear in upper right corner and may be distinguished by reversing the page (see page 408).

c—Portion of cornice of temple pyramid figured on Plate 151.

d—Portion of landlocked body of water with small white shell, flanking green shrubbery, and at lower edge, a red shore line.



Fresco Elements from Areas 22 and 25, Temple of the Warriors
Approximately one-fourth actual size

PLATE 153

PLATE 153

a—Plant resembling *henequin* or *agave*. Coloration of leaves silhouetted against a green ground reveals an exact appreciation of color values on part of painter. The plant stands upon a strip of black as do those in *b* and *c* of this plate, and *a*, *b* and *d* from Plate 154, all from Area 25; it may be noted, that like these other fragments, the figure occupies an isolated position without apparent relationship to anything else. Hence it would appear that the painter was engaged in presenting a succession of facts rather than conceiving of his subject as a narrative pictorial composition.

b—Plant resembling branched *opuntia*.

c—Conglomerate mass of buds, flowers, fruit and foliage; probably an impressionistic rendering of dense forest growth.

d—Detail from Area 31. Typical tree. The painters in the Warriors Temple consistently followed this rigid pattern in their tree representations.



a



b



c



d

VEGETATION, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 154

PLATE 154

a, b, d—Fragments from Area 25 bearing bits of black basal zone described in caption to Plate 153*a*. Parts of all three of these stones depict solitary objects, most of which would appear to be items of tribute drawn to an abnormally large scale. In addition to a conventional tree there is a length of patterned white cloth in *a*, and in *b* are the ends of two others. The latter stone figures also a plumed back crest and a shallow tripod bowl heaped with grains of some green substance, which may be jade beads, balls of copal incense, or some sort of food stuff. *d* portrays the two ends of white textile strips and a curious tall device which is found many times repeated throughout the frescos of the Temples of the Tigers and of the Warriors, and which from its structure and position is thought to be a "way-sign" (see p. 480).

c—An additional example of the way-sign, this time possessed of dual character and planted on a point of land near the sea. Manner in which the black undulating water lines follow contour of coast is unusual and suggests that the red land fragment represents part of an island. A canoe prow and a white shell may be noted to the right (Area 33).



a



b



c



d

FRESCO DETAILS, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 155

PLATE 155

These five fragments were all found in the northwest corner of the Inner Sanctuary, but stylistic differences point to *a* and *e* as coming from the northern wall face, while *b*, *c* and *d* originally formed part of the great procession adorning the western wall (see p. 405).

a, *e*—Human figures, the first of which is clad in a style approximating that of the standard warrior type, while the latter represents a bird-variant (see pages 456 and 460). Pointless deviations from usual attire, and a helpless, wooden quality of drawing suggest that the work may be laid at the door of a much less skilful painter than the expert artist who handled the other figures here illustrated.

b—Example of typical Sorcerer (see p. 449).

c—Human head adorned with protruding bar to which a small bird is affixed. Of rare occurrence in fresco, though commonly found in sculpture.

d—Head of typical Sorcerer.



a



b



c



d



e

HUMAN FIGURES, AREAS 22 AND 25, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 156

PLATE 156

a—Warrior from Area 23 evidently in active combat. The fragmentary state of the figure has cost us a detail of armament which would have been of great interest, for since the left hand is seen to be holding shield, *atlAtl*, darts and fending stick, or the entire complement of offensive and defensive weapons allotted to the warriors, the upraised right hand must have been wielding some unique or unknown weapon. The simple tunic with short white sleeves is characteristic of the warrior when engaged in combat (p. 463).

b—Two warriors more formally equipped, from the procession crossing the walls of Areas 22 and 25. Various characteristic features usual to standard type of warrior may be noted.

c—Figure from procession in Areas 22 and 25, garbed in style reminiscent of both the Priest and the Sorcerer (see figs. 302 and 303*a*); to the left, tip of elaborate ceremonial staff.



a



b



c

HUMAN FIGURES, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 157

a—Typical Warrior (p. 456), from procession, Area 25.

b—Head-dress of God Impersonator (p. 453), Area 27. A simplified form of similar masks appearing in Plate 133.

c—Member of the Maya proletariat holding bowl from which flames are curling, possibly burning incense, as suggested by his position at the foot of a temple staircase, Area 34.

d—Seated figure from Area 25.



a



b



c



d

HUMAN FIGURES, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 158

PLATE 158

a—Planet and star symbols from Area 25. Structure identical to those of Mexican source (p. 460).

b—Detail from restoration Plate 159. Three-handled cooking vessel over flames.

c, d—Portion of flock of birds from Area 24; naturalistic rendering except for coloration. Partial determination of species possible from diversity of beak-forms.



a



b



c



d

FRESCO ELEMENTS, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 159

PLATE 159. SEE PAGE 418 TO 426, VOLUME 1

An excellent example of the manner in which great stretches of wall in the Temple of the Warriors were decorated. Most of the murals were crowded with figures in intricate pattern, without reservation of any appreciable blank spaces. Relief from monotony was achieved by abrupt changes of background color, in this case due to shift from sea to land. As a rule, scenes were made up from intimate features of daily life and were crowded with incident. The finest paintings were limited to wall surfaces lying between molding at the spring of the arch and striped dado which began about a meter and a half above the floor.

The present plate is based on 58 painted stones which were recovered from the debris resulting from collapse of wall fronting Area 31. The blocks were reassembled in original relative positions (see accompanying line drawing), after which a colored restoration of such parts of the scenes as could be determined with certainty was made.

Water is treated as a blue surface crossed by undulating black lines, and cleared land as a flat red. The three canoes are each manned by an oarsman, with two armed warriors as passengers. The water is sprinkled with all manner of sea creatures, which, although conventionalized to a degree, suggest through the skill of caricature, their several innate characteristics beyond all possibility of doubt as to identity. The fish *motif* seems to have inspired the entire picture—the centrally located house was devoted to their storage, and piles of them lie here and there under the trees.

Yellow-roofed huts were evidently thatched in a manner identical to those in use by the Maya today. The green-roofed arcade in upper right corner is manifestly under the aegis of the Plumed Serpent, indicating that not even the most commonplace picture of frankly pictorial intent was free from the shadow of the omnipresent god. The rigid uniformity followed in the delineation of trees is remarkable in a forest-dwelling people; tiny differentiating foliage marks serve as the only concession to observation. There are fifteen human beings in the village scene, all engaged in ordinary daily occupations: burden carrying, corn grinding, cooking, etc.

The usual Maya perspective is employed—that of a receding background represented by an ascending vertical plane, a device which gives the scene the appearance of a panorama being viewed from a distant height.

PLATE 160

PLATE 160

a—Typical planet-symbol variant of Warrior type (p. 460). Area 30.

b—Detail from restoration, Plate 159. Head of man carrying bundle by means of tump line passing around forehead. Exaggerated skull deformation may be noted, as well as sunken line of jaw denoting extreme age.

c—Human figure seated upon cushion composed of green rushes or grass. Face and arms are black and body is clad in yellow togalike robe falling to the feet. One of a series of large-scale figures in similar posture which framed the doorway leading from the Sanctuary to the outer chamber (Area 28).

d—Detail from restoration, Plate 159.



a



b



c



d

HUMAN FIGURES, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 161

PLATE 161

a—Bird-Variant of typical Warrior (see p. 460) grasping wrist of red-striped captive, Area 32. The head-dress formed by black bird beak, the green feather cloak, and the three-banded red and blue belt are typical of this variant. However the nose and ear plugs are not characteristic. The face-painting, half red, half black, and black body-painting with red hand are identical with that of the warriors in Plate 139.

b—Warrior from Area 27.

c—Lower portions of elaborately bedecked figure from Area 25. The body painting of blue and white stripes is unusual, as are the green *maxtli*, sandals and knee ornament, and the red tunic fringed in yellow. A white feather fragment suggests the typical "back crest." The figure is silhouetted against a red ground; below appear green trees or shrubbery with yellow branches.

d—Fragment of warrior of standard type.



a



b



c



d

HUMAN FIGURES, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 162

PLATE 162

a—Copper-skinned oarsman clad in elaborate black and white tunic. Background is blue sea crossed by customary black undulating lines. Boat and oar are a light orange-red. A fragment of the head of one of the yellow-haired people appears at a curious angle in upper left corner. Area 35.

b—Lower portions of typical priest (p. 447) from procession. Area 22.

c—Fragment of small green-painted man with blue breastplate, crouched before a white masonry structure. Vault Stone, Area 29.

d—Detached human head in miniature. Vault Stone, Area 17. Hair and ear ornament are white. The skin repeats same red utilized for background. A white sandaled foot appears above.

e—Torso of Figure X from South Bench of Chac Mool Temple (see p. 376). Although this block fits to the feet of the personage in the lower right corner of Plate 134, exigencies of space prohibited its reproduction in that place. The skin is striped in orange and white and the hair is the pink usual to the figures on bench. The breast plate is red-rimmed with black center, cuffs and knee ornaments are green, and the staff carried in one hand is yellow tied with a blue ribbon. On the other arm is borne a shield hung with drapery colored in the usual manner; the center yellow, decorated with a unique red device, the rim red, and the outer edges fringed with white shells.



a



c



d



b



e

FRESCO ELEMENTS FROM TEMPLES OF THE WARRIORS AND OF THE CHAC MOOL
Approximately one-fourth actual size

PLATE 163

PLATE 163. SEE PAGE 431, VOLUME 1

Fragment of unusual technique, probably somewhat similar to the badly destroyed capstone of the Warriors Temple. Such stones, a single one which was assigned to a central position in the vaults of many of the Yucatan temples, differ markedly in appearance from the surrounding mural decoration. In the present instance the distinction is due to the tiny scale, delicacy and grace of line and color, and a stenciled appearance usually found only in manuscripts. Figure represents a God Impersonator (p. 453) to which a few features characteristic of Atlantean figures have been added. Without doubt it is one of the most exquisite bits of painting yet recovered from the Maya area.



WATER COLOR BY JEAN CHARLOT

LITH. A. HOEN & CO., INC.

CAPSTONE, NORTH COLONNADE
Approximately one-fourth actual size

PLATE 164

PLATE 164. SEE PAGE 432, VOLUME 1

Painted strip, from north basal zone of Warriors Temple. This part of the temple exterior had been replastered 131 times, and the painting here figured was covered by 109 coats which had to be flaked away before the pattern could be copied. The subject appears to be an unrelated succession of figures, identified as: *a*, bearlake animal partially equipped with the standard garb of a warrior, Death God holding human head suspended by hair, and eagle; *b*, human figure holding torch or ceremonial staff and wearing Tlaloc mask; *c*, scorpion, a second Death God with human head, bearlake animal, and serpent. The Tlaloc figure with torch and the shaggy coated animal, which appears to be a composite bear and coyote, are many times duplicated upon the sculptured bands adorning the Warriors pyramid (see figs. 25-28). The skull of the Death God is a composite drawing, with the same *motif* twice repeated, one on top of the other—an intentional duplication, as can be seen from a comparison with similar drawing from Tulum (fig. 290*b*). Although drawn to heroic scale, no regard was paid to relative size of figures. Evidently the artist was aiming at visibility from a distance.



EXTERIOR FRESCOS, NORTH SIDE, TEMPLE OF THE WARRIORS
Approximately one-sixteenth actual size

PLATE 165

PLATE 165. SEE PAGE 436, VOLUME 1

Two fragments recovered from south basal zone. The animal represented appears to be a composite bear and coyote. Other depictions show it to have possessed long claws and a bunt little tail. It is equipped with the blue necklace common to the human warrior (see p. 456) and in one instance is adorned with the typical ear plug. Plate 164 figures a more complete representation of the beast girdled with a warrior's three-ply belt and blue "back shield." These factors suggest that the animal is possessed of mythic entity. The similarity between the blue ball supported on the snout and the symbolic disk on the nose of the Chinese dragon is interesting but purely fortuitous.



LITH A. HOEN & CO., INC.

ANIMAL HEADS, EXTERIOR FRESCO, SOUTH SIDE, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 166

PLATE 166. SEE PAGE 439, VOLUME 1

Portion of specially treated rectangle found above sculptured altar or dais of the Northwest Colonnade. As was customary, the panel differed in subject and scale from murals which flanked it on either side (fig. 294).

The double row of human figures in processional arrangement all bear some evidence of belonging to the conventional warrior type (p. 456). Although a few definitive "warrior" traits are noted on every figure, no one of them conforms to type in all respects. The result is a series of composite representations illustrating features characteristic both of the indigenous Maya and of those ascribed to the alien Toltec.

The technique of coloration in this isolated panel is markedly different from any other in the structures under consideration. The entire background was covered with several coats of deep carmine paint, over which the yellows, greens and blues were applied with opaque effect. In several instances the self-color of the background was utilized, leaving all delineation of detail to black outlines. The resulting appearance emphasized the bright color patches out of all relative proportion, providing a strange and strongly accented design.



ALTAR PANEL, NORTHWEST COLONNADE
Approximately one-tenth actual size

PLATE 167

PLATE 167

a—Crouching figure from roof vault of Area 19.

b—Figure with dark-brown skin and black facial markings holding heavy knife in outstretched hands. Original sketch line with which painter blocked in main elements of design may be seen passing under blade of knife. Area 16.

c—Head with negroid characteristics silhouetted against an ornate masonry structure. Area 34.

d—Warrior from Area 27 clad in "planet symbol" skirt and possessing curiously painted or tattooed face.

e—A Maya Mephistopheles. Warrior from Altar Panel Northwest Colonnade. Head is encased in serpent jaws.

f—Large scale head reused in rubble beneath floor of Northwest Colonnade. Original provenience unknown. It represents a head of standard type of warrior, but lack of black outlines and novel impressionistic technique mark this fragment as different from any other fresco thus far found at Chichen Itzá.



a



d



b



e



c



f

HUMAN FIGURES FROM TEMPLE OF THE WARRIORS AND NORTHWEST COLONNADE
Approximately one-fourth actual size

PLATE 168

PLATE 168

a, b—Profile and portion of façade of temple from Area 23. Stone roof margin adornment of temples of the period is here represented as pairs of small moon-faced humans with crests upon their heads. The upper zone of the façade would appear to have been embellished with carving, while the lower was ornamented with orange-colored lozenge figures, the tip of one of which may be seen upon lower edge of *b*.

c—More complete representations of lozenge figures from same temple. Portion of balustrade visible at left indicates that temple was built upon a pyramid. A fragment of the Death God identically caparisoned with the one on Plate 150*a* may be seen below.

d—Stair leading to temple door. Area 34. The aperture, indicated as blue, is partially obscured by a white curtain. A human, red striped, holding what appears to be a trowel, is at work upon one of the pyramid cornices. The original right hand sketch line of the stair, utilized by the artist in blocking out the main features of the composition, is visible passing under the jutting cornice, the drawing of which apparently was an afterthought (see p. 358).

e—Miniature temple from Area 14. Masonry white, door blue and background red. Most of the diagnostic features characteristic of real Maya temples are evident in this little painting (see p. 474).



a



b



d



c



e

ARCHITECTURAL REPRESENTATIONS, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 169

PLATE 169. SEE PAGE 472, VOLUME 1

a—One of the few naturalistic serpents from the Chichen frescos. Both in coloration and outline it is apparent that the painter was striving for realistic representation. Lack of any definitive tail and the manner in which its nether extremity shades off suggests that the reptile is represented as emerging from a hole in the ground. A portion of a solar disk appears below. Area 30.

b—A nice bit of composition, attributed to the expert painter of the processional figures from Area 25. Those parts which are visible closely follow the standard pattern of the conventionalized Plumed Serpent.

c—Serpent head from roof vault of Area 33. Although the blue supra-orbital plate and yellow beard are present, no marked conventionalization is evident. Through a subtle turn of a line here and there the painter has made the reptile appear as if indulging in heroic laughter.

d—A magnificent fragment from the roof of Area 21. The Plumed Serpent, stripped of many of its conventional features of line and color. Partly due to this simplification, and partly to the evident power of the artist, the hastily drawn sketch provides one of the most effective pictures from the temple.



a



b



c



d

SERPENTS, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size

PLATE 170

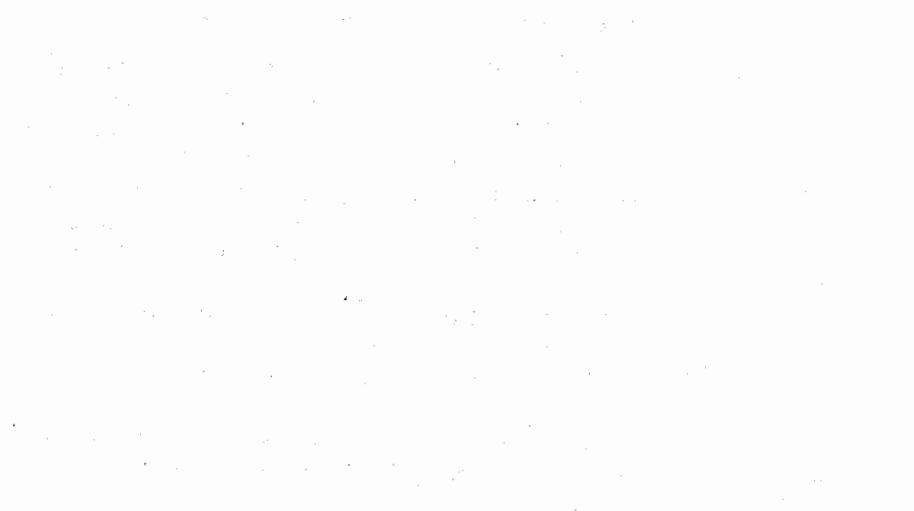


PLATE 170. SEE PAGE 472, VOLUME 1

a—Plumed Serpent possessing all the conventional features, serving as a pedestal for small human figure who stands with feet concealed within the upturned widely flaring jaws. The human, garbed in an ornate black and white tunic, is manifestly a warrior since he possesses a cotton defensive sleeve and carries the defensive stick.

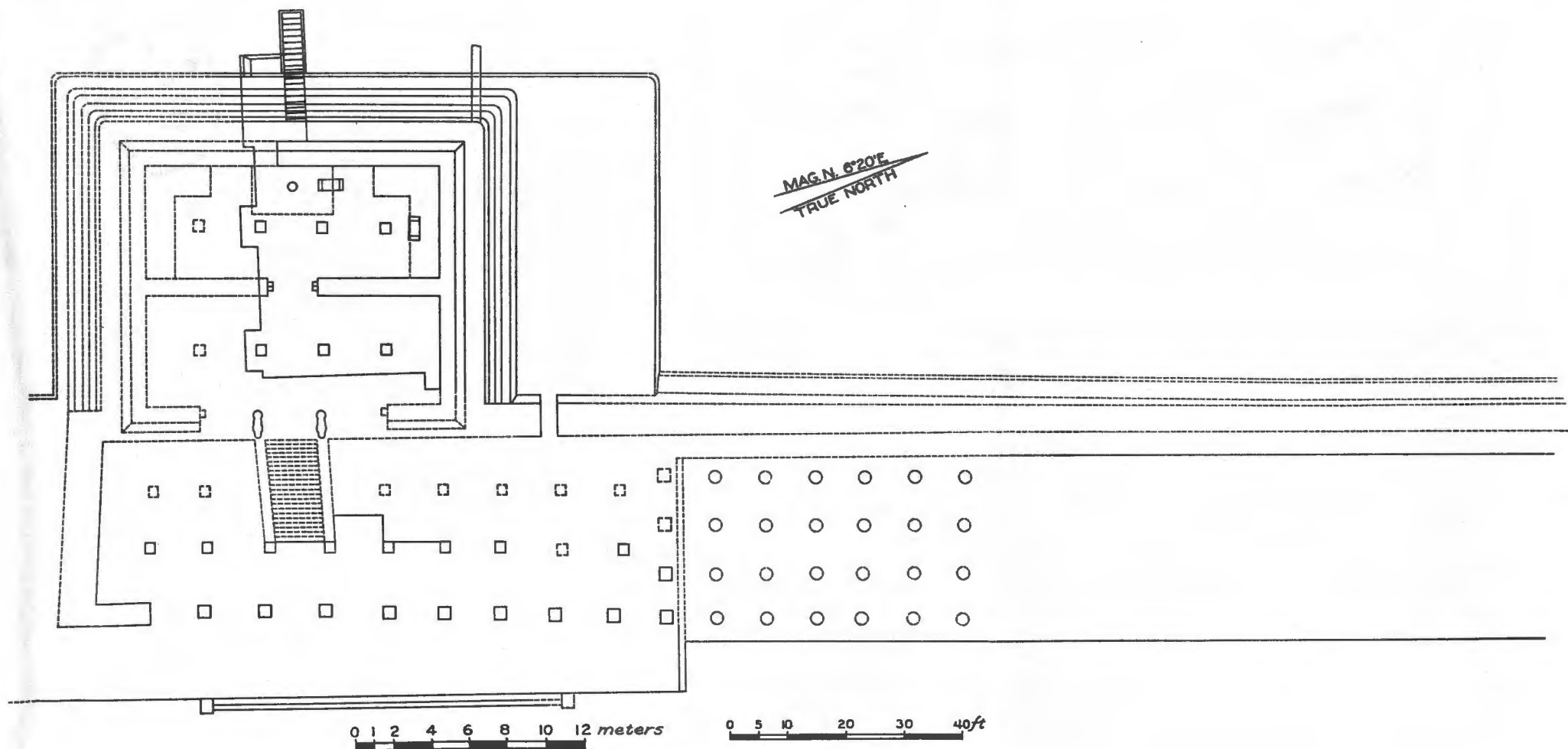
b—A *motif* somewhat similar to *a*; the serpent in this case is modified almost beyond recognition although all of the diagnostic characteristics may be discerned. The warrior issuing from the jaws is replaced by a broad flat white device. Both *a* and *b* come from Area 30.

c—Serpent tail from Area 14, probably intended to be fairly naturalistic. Judging from the vessel held by the copper-colored hand, both snake and pot represent paraphernalia of the typical Sorcerer (see p. 449), whose foot appears in the lower right corner.

d—Exceedingly unusual representation of the serpent. Although the ventral scales are handled in the usual manner, the black and white dorsal pattern is unique. From roof vault of Area 32.



SERPENTS, TEMPLE OF THE WARRIORS
Approximately one-fourth actual size



GROUND-PLAN OF TEMPLE OF THE CHAC MOOL AND RELATED COLONNADE, SHOWING JUNCTION OF LATTER WITH WEST COLONNADE

When superimposed upon Plate 3, horizontal relationship between these structures and later group, that is, the Temple of the Warriors and the Northwest Colonnade, is revealed.
Solid lines denote existing portions; dotted ones, those reconstructed

