

are calendrical, so we have to estimate its age by artistic criteria (fig. 104, d, e, f).

On the south wall, we see three more figures, Nos. 1, 2, and 3. *No. 1* standing stiffly erect with his arms crossed over his chest is shown in left profile (fig. 105). Before his face is a column of glyphs (see fig. 104-a). The central figure, *No. 2*, in right profile with body in front view, is bending slightly towards *No. 1*. Part of his head-dress and his left arm have disappeared. In his right hand he holds a bag, and around his neck is a string of beads (fig. 106).

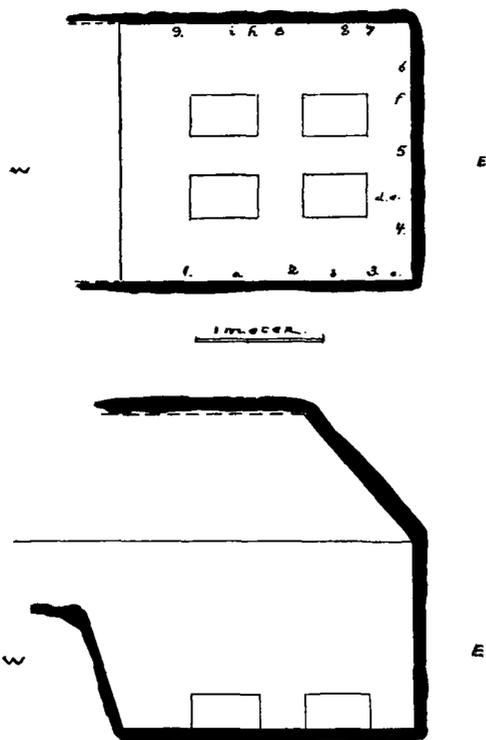


FIG. 99—Comalcalco, Tab. Ground plan and section of tomb. Nos. 1-9 refer to position of stucco figures. (Fig. 100-103, 105-110) Letters a-i refer to hieroglyphic inscriptions (Fig. 104).

*No. 3* is the best preserved of them all. A standing man is shown in right profile with downcast eyes. The whole figure shows repose, one might say sadness. His head-dress is smaller than the others. On his chest hangs a large pendant, probably meant to represent a face carved in jade (fig. 107).

Of the three groups of glyphs on this wall, the greater part has fallen away, only showing impressions in the stucco where they once were placed (see fig. 104-a, c).

On the northern wall there are three more figures, all with nude bodies, dressed only in loin cloths and hats. Figures *No. 7* and *8* are shown in left profile, Figure *No. 9* in right. We were fortunate in being able to

make a paper squeeze of the head of Figure *No. 7*. This head is exquisitely modeled, and ranks among the finest pieces of Maya art (fig. 108).

Of figure *No. 8* only the shoulders and the lower part of the face is preserved. Bricks from the ceiling had fallen and crushed it long ago. Enough, though, remains to show us that this figure wore a bead necklace and a large earplug. The face turns the left profile towards the spectator, and the shoulders are seen in full view (fig. 109).