such as the parrot eye, the biting mouth, and the mole-like teeth, the curved line of the serpent’s body, and the beautiful curve of the bee’s body, and also its sting; and last, not least, the graceful leaf of the monkey, and other natural forms which are symbols of fertility.

It may be interesting to remark that the phonetic value of the antenna of the bee was suggested by the third ‘glyph’, Cauac, on the Kukulcuit has-relied, left-hand side of the Casa No. 3, Palenque. This ‘glyph’ was traced to more demonic forms on plate 25 of the Troano, also plate 24, where it is upheld by the Goddess Cab. Near the figure of Cab is the same infant-like figure that is to be seen on the so-called tablet of the cross of Palenque. The component characters of the ‘glyphs’ composing this child’s body refer to his name as Ikicalb, and this same name is expressed on the headress and hieroglyphs of the God-with-the-long-nose of the Troano, and other manuscripts, so-called by students to distinguish him. Ikicalb and Cauac, the Cuch-haab, are in some way clearly connected, for the components of the Cauac ‘glyph’ of the day-signs of Landa and those of the Chilan Balam of Kaua are closely connected with those of Cauan. The Cauac ‘glyph’ if my interpretation be correct reads Ikicalb. The ancient Mayans probably thought of the bee as Ik, the sting, and Cab, honey. The ‘glyph’ of the day-sign, Cauan, refers to that day-sign and Ikicalb, and is ‘the keepers of the honey signs’ (‘bee keeper’s Codex Troano’). The numeral signs of the Troano, both red and black, seem to have been used at times ikonographically. The serpent symbol on plate 25, division I, Troano, is C’un, and close to it are numerals giving the suggestion Hunabku, the one God. On the sun symbol of this plate are numerals, which, in connection with the fluted ‘glyph’ (Chul) projecting above the sun-disk and the hand below pinching the macche, suggest the interpretation “a name,” Chul kal-caa.

Alliteration and syncopation for the sake of euphony are especially noticeable in the Maya language, but do not seem to be followed in the arrangement of their graphic characters, and no regularity of procedure, in reading the component parts of a ‘glyph’, seems to exist. As a general thing, however, some object carried in the hand of a figure, or placed near it, serves as a sort of a determination or suggestion; this is more frequently the case in the demotic than hieratic script.
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