

half of all my labor since has been spent in changing over these page, column, line references to the connected tzolkin text order the student will find given here and in the Outline Dictionary.

The mathematical element in all the Maya glyph texts, whether on stone or in the codices, is well known. But it has not been sufficiently recognized that it is used in two wholly different ways in the two cases. On the monuments we have dates, and unquestionably astronomical *data*, with *accompanying* text-glyphs; also without appendent pictures as in the codices. But in the codices, on the contrary, we have mathematics in the form of calculation tables involving planetary cycles, and leading to the definition of astronomical periods or dates; *also* (and in profusion) the system of texts, with pictures, arranged or "hung" on subdivided tzolkins. The reason for this latter is all unknown to us; not a single writer (that I recall) has made any serious study of the why of this tzolkin order; it wholly escaped Förstemann, whose three Commentaries have given him a prominence which is due entirely to the lack of any other writers on the subject. Those who have written have discussed the deities and their glyphs (Schellhas), the animal figures (Allen), the astronomical sections (Guthe, Willson, Teeple and others).

It is to make possible the study of the codices as connected *language texts* that I have formed my font of Maya type, published the *Outline* Glyph Dictionary, with its concordance tables of the glyphs, and now the codices, in the present form—the Dresden with the Madrid soon to follow. The concordance tables of the Outline Dictionary are in fact no other than the original Bowditch card-index, but wholly rearranged to show the textual order, by chapters, tzolkins and clauses (instead of mere page, column and line). That card index also did not reach the separation and classification of the glyph elements; and except myself, I doubt that anyone has used the Bowditch index cards since they were made.

From the first I have believed that the Maya was a genuine ideographic writing; that it was analyzable, and had the essential quality of language structure. I felt that the shortest way to its decipherment was first by getting the glyph-forms into metal types, just as we progressed in Egyptology from lithographed texts to printed ones. Next that these type-forms should be allowed to sort themselves according first to the obvious character of the text, as either astronomical or the higher mythological and ceremonial parts of the Dresden (shown and helped in study by the pictures that are entirely lacking to the stone monuments), or finally the similar lower planting and other occupational divination ceremonial of the Madrid, with its pictures. That gave a first broad group-