

ten. With pages 24, 46-50 joined, we have before us a strip 8 inches high and about 12½ feet long; on the face we have 39 pages, with page 1 at the left, and 60 at the right. Reversing the strip, the back of page 60 is blank, perhaps to avoid rubbing of the finished page; reading to the right again, we first get pages 61 to 74, ending on the back of page 46 with the obvious final page of the great deluge. The other (separated) part then begins the four New Year pages; then three pages blank (backing pages 20, 19, 18); then our Second Itzamná chapter, pages 29 to 45, ending the strip. For a fuller discussion of these chapters, tzolkins and tables I must wait the finishing of my Dresden analysis, now largely worked out and written—to come out sometime next year I hope.

A word should be added as to the drawing of the plates. Aglio's drawings having been traced, as said above, were taken as the start. Some 30 years ago, in Cleveland, my friend Willard and I had double-diameter bromide enlargements made from an uncolored copy of the Kingsborough. In 1921, in Baltimore, I *traced* the figures from these enlargements, first with pencil, and then checking all by the Förstemann edition, before finishing; this to insure accuracy in the figures, postures, etc. These drawings were held back eleven years from publication until the Outline Glyph Dictionary could be finished, and the glyphs classified and indexed, for the actual study to begin. The present plates are thus made by photographing tracings made from tracings from the codex itself. The glyphs were drawn in by hand, by myself, with the following rule: where enough is left to make certain, the lines can be filled in; where anything whatever is in doubt, do not attempt to restore; minor variations of form to be preserved and not ignored. The work is not published to tell what I think is or should be there, but only what can be *seen*.

The colors, finally, have been chosen after careful study to come as closely as possible to what the original was when fresh. They have been printed from plates for the most part, but in numerous places finished up by hand coloring.

The difficulties of using the photographic facsimiles (colored or black), worn and rubbed as the originals are, are enormous. It is those difficulties, and the lack of classification and a concordance reference that has impeded the study, which the Maya Society has now been re-organized to promote. The aim of the present work has been therefore to provoke and aid that study, by making the material both accessible and usable.

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