

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

It may be interesting to remark that the phonetic value of the *antennæ* of the bee was suggested by the third 'glyph, *Cauac*, on the *Kukuitz* bas-relief, left-hand side of the Casa No. 3, Palenque. This 'glyph was traced to more demotic 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 *Ikilcab*, and this same name is expressed on the head-dress and hieroglyphs of the God-with-the-long-nose of the Troano, and other manuscripts, so-called by students to distinguish him. *Ikilcab* 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 Balaam of Kaua are closely connected with those of *Caban*. The *Cauac* 'glyph, if my interpretation be correct,

reads *Ikilcab*. The ancient Mayas probably thought of the bee as *Ikil*, the sting, and *Cab*, honey. The 'glyph of the day-sign, *Caban*, refers to that day-sign and *Ikilcab*, and is also the honey sign ("Bee Keeper's Narrative," the Codex Troano). The numeral signs of the Troano, both red and black, seem to have been used at times ikonometrically. The serpent symbol on plate 25, division 1, Troano, is *C<sup>a</sup>an*, 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 flute 'glyph (*Chul*) projecting above the sun-disk and the hand below pinching the machete, suggest the interpretation "a name," *Chu kul-can*.

Alliteration and syncapation 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.

#### Publications Received at Editor's Office.

AMERICAN JOURNAL OF POLITICS. Vol. I. No. 1. 35 cents.  
CHAMBERS'S ENCYCLOPEDIA. Vol. IX. Philadelphia, J. B. Lippincott Co. Imp. 8°.  
CRESSON, HILBORNE T. Report upon Pile-Structures in Naaman's Creek. Cambridge, Peabody Museum. 8°. Paper. 21 p.  
NATIONAL POPULAR REVIEW. Vol. I. No. 1. San Diego, Cal., J. Harrison White. 25 cents.  
ROYAL SOCIETY OF VICTORIA. Transactions. Vol. II. Part II. Melbourne, The Society. 4°. Paper. 51 p.

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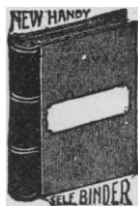
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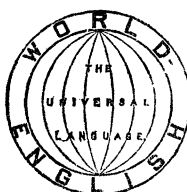
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