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Since I have little space for a developed commentary on the ball courts I will enumerate the pertinent facts and sources which aided me in planning this structure. In the remaining space I will try to establish some connections between this building and some others in the square which contribute to a  
I Sahagun in his list of the 78 buildings of the Sacred square mentions two ball courts, the Tezcatlacher which I believe was somewhere in the eastern half of the square and the Teotlacher, the larger of the two located just inside the Taccuba gate and the structure shown in his simplified map of the square found in the Florentine Codex

I Comara's descriptions, <sup>though</sup> useful, are rather too general to be of specific help in the design.

II Diego Duran, <sup>however</sup> was my most valuable source, giving not only a range of <sup>the ball courts</sup> measurements but also a good idea of its decoration. I quote the following as useful reference:

(A) The ball courts were enclosed with ornate and handsomely carved walls. The interior floor was of stucco, finely polished and decorated with figures of the god and demons to whom the game was dedicated and whom the players held to be their patrons in that sport.

(B) These ball courts were longer in some places than in others.

- C. The height of the wall was anywhere between eight and eleven feet high, running all around the court.
- D. ~~Because of heathen custom~~ around the wall were planted wild palms or trees which give red seeds."
- E. The surrounding walls were adorned with merlons or stone statues all spaced out
- (F). The ball courts were anywhere between one hundred, one hundred fifty, and two hundred feet long,

#### Further Notes

It is known that the gap between the Chapel of Tlaloc and that of Xuitzilopochtli signified ~~the~~ a gorge between the mountain peaks and served as an entrance to the under world and a symbolic center. The <sup>ball court</sup> ~~viewed~~ <sup>when</sup> viewed from its western end restates this theme with the high side viewing galleries surrounding the sunken playing surface. This symbolism has very <sup>some</sup> ancient roots. The notch in the heads of Olmec figures is an expression of this as well as the two "horns" of Xuitzilopochtli, and Xolotl (a patron of the ball game), the double cow horns in the hair of special children and the double horns in the hair of married women and some goddesses. Looking further east beyond the ball court one sees this design repeated again in the