



## Introduction: The Hieroglyphic Record of Chichén Itzá and its Neighbors

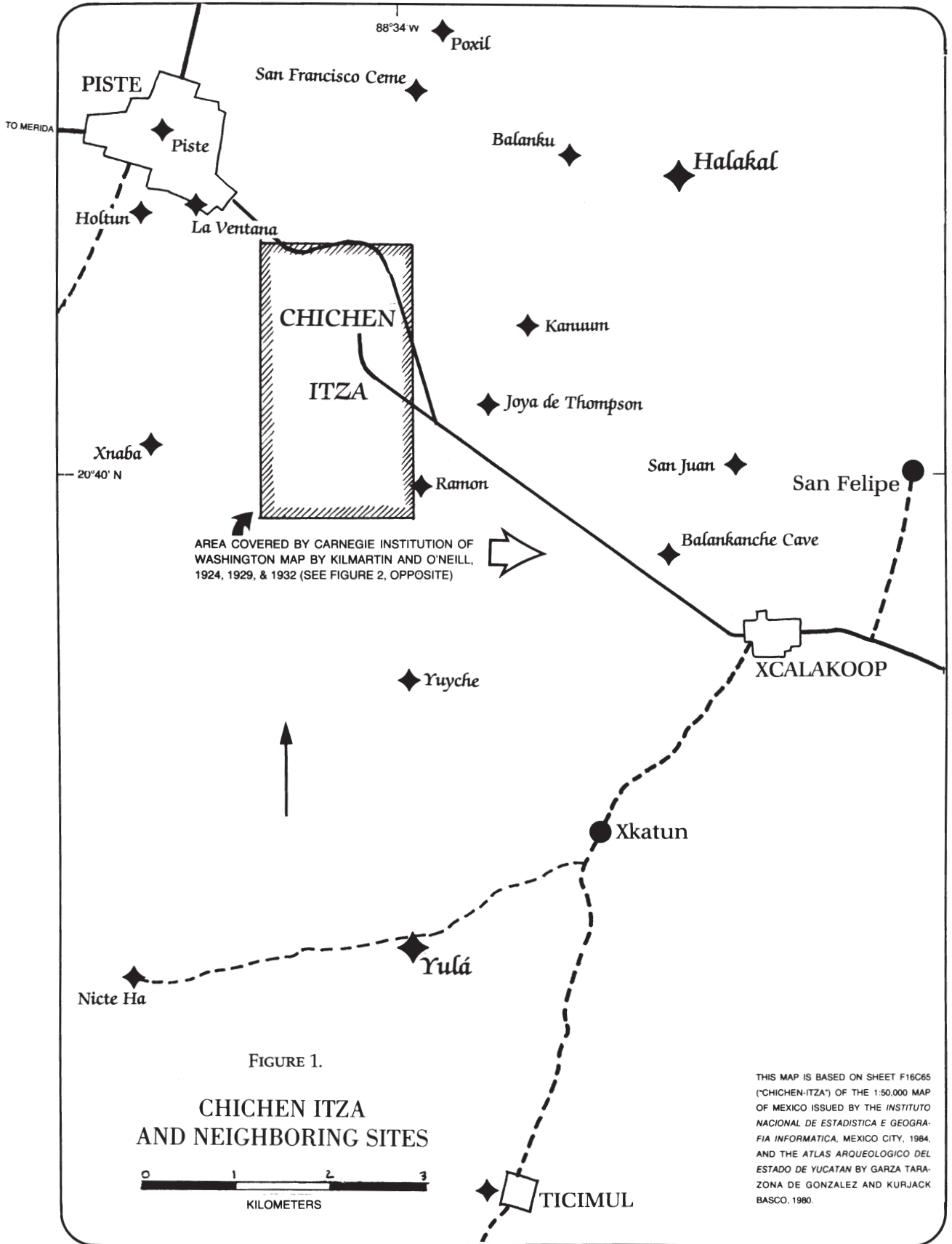
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**I**N SEEKING APPROPRIATE EXAMPLES OF BASIC DATA for Maya hieroglyphic research, the monumental texts of Chichén Itzá and its near neighbors immediately came to my mind as a natural and logical subject. The lack of usable renditions of those inscriptions has greatly hampered the progress of epigraphists. One happy exception has been the publication, by Bolles (1977), of Ian Graham's drawings of the lintels of the Las Monjas building. That notwithstanding, it has proven to be one of the great paradoxes of Maya studies that nowhere yet is there a single source presenting *all* of the inscriptions of Chichén Itzá in the form of consistent, high-standard drawings. That task will be appropriately accomplished in time by the Corpus of Maya Hieroglyphic Inscriptions project. Meanwhile, I hope that the present contributions will stimulate further interpretative work on the texts of that famous and extraordinarily important northern site.

The map in Figure 1 depicts the geographical relationship of Chichén Itzá to nearby archaeological sites. The map in Figure 2 shows the location of all known inscriptions from the site itself. Eight of the carved lintels and the Great Ball Court stone from there, along with the two lintels from nearby Yulá, are presented in the three reports which follow.

Of the monumental inscriptions or fragmentary texts known from Chichén Itzá, most have been published in one form or another, but their appearances are widely scattered throughout the historical literature. More important, they vary so greatly in quality and completeness that they are often of dubious use to the effort of decipherment. Stephens (1843, 2:290-324) illustrates Catherwood's renderings of the Akab Dzib lintel and the long Casa Colorada text (engraved for publication, respectively, by Gimbrede and Halbert). Maudslay published large-scale drawings by Annie Hunter of those two texts plus her depictions of the inscriptions on five (of seven now known) lintels from the Las Monjas building (Maudslay 1889-1902, 3: Plates 12, 13, 19, & 24). There, however, the illustration of Las Monjas Lintels 5 and 7 are confusing, showing only the face of 7 with only the front of 5 (Plate 13). Seler (1902-23, 5: Plate 46 [facing 385]) presented a photograph of a cast of the lintel of the Temple of the Initial Series. Another photograph of that monument, but with the glyphic content doctored almost beyond recognition to enhance the image, was published by Edward Thompson (1932: facing 252). Gann (1924: facing 214) shows a photograph of the inscribed column from the High Priest's Grave. Ruppert's report on the excavation and restoration of the Caracol structure (1935) contains photographs of the "stela," the circular stone, and other fragments found there. Ruppert's architectural survey (1952) contains other inscribed stones. A tabulation of all the inscriptions known to me from Chichén Itzá and its environs appears as Figure 3.

The major study of the inscriptions of Chichén Itzá to date is that of Hermann Beyer, published in 1937. This structural analysis of all the texts known at that time contains useful photographs of the Hieroglyphic Jams, the Halakal lintel, those from the Temple of the One Lintel, the Three Lintels, the Four Lintels, the Yulá texts, and others. In Beyer's landmark work, however, no attempt was made to present drawings of



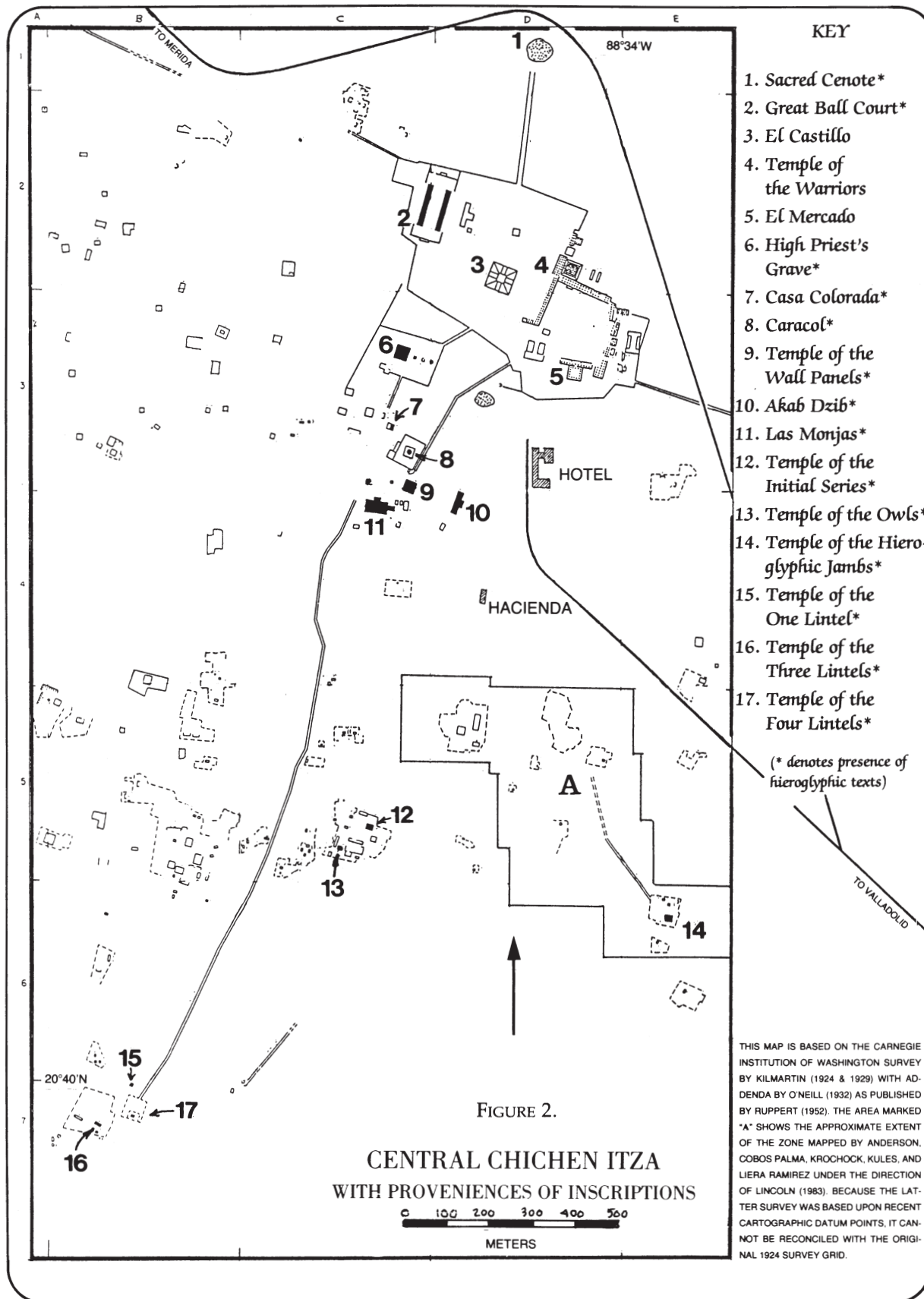


FIGURE 3. HIEROGLYPHIC TEXTS OF CHICHEN ITZA, HALAKAL, AND YULA: A TABULATION

● NOTE THAT THE THREE 1989 CITATIONS, BY KROCHOCK, LOVE, AND WREN, ARE THE ACCOMPANYING PAPERS.

MONUMENT	REFERENCE (P) = Photograph (D) = Drawing	DATE(S)	LOCATION
● 1. TEMPLE OF THE INITIAL SERIES, lintel (face and front)	Seler 1902-23,5: Pl. 46 (P); Krochock 1989: Fig. 1 (D)	10.2.9.1.9 9 Muluc 7 Zac (Thompson 1937:179)	<i>in situ</i>
2. LAS MONJAS			
a. Lintel 1 (face [1] and front [1A])	Bolles 1977: [268] (P,D)	[10.2.10.11.7] 8 Manik 15 Uo (Thompson 1937:186)	<i>in situ</i>
b. Lintel 2 (face [2] and front [2A])	Bolles 1977: [269] (P,D)		<i>in situ</i>
c. Lintel 3 (face [3] and front [3A])	Bolles 1977: [270] (P,D)		<i>in situ</i>
d. Lintel 4 (face [4] and front [4A])	Bolles 1977: [271] (P,D)		<i>in situ</i>
e. Lintel 5 (face [5] and front [5A])	Bolles 1977: [272] (P,D)		<i>in situ</i>
f. Lintel 6 (face [6] and front [6A])	Bolles 1977: [273] (P,D)		<i>in situ</i>
g. Lintel 7 (face [7] and front [7A])	Bolles 1977: [274] (P,D)		<i>in situ</i>
3. LAS MONJAS ANNEX (EAST WING), façade	Maudslay 1889-1902,3: Pl. 13 (D)		<i>in situ</i>
4. AKAB DZIB, lintel	Maudslay 1889-1902,3: Pl. 19 (D)	[10.2.1.0.0 12 Ahau 18 Zac] (Thompson 1937:186)	<i>in situ</i>
5. CASA COLORADA, hieroglyphic band	Maudslay 1889-1902,3: Pl. 24 (D)	[10.2.0.15.3 7 Akbal 1 Chen (?)] (Thompson 1937:186); [10.2.0.1.9 6 Muluc 12 Mac] (Kelley 1983:171)	<i>in situ</i>
6. TEMPLE OF THE FOUR LINTELS			
● a. Lintel 1 (face [1] and front [1A])	Beyer 1937: Pl. 7 (P); Krochock 1989: Fig. 4 (D)	[10.2.12.1.8] 9 Lamat 11 Yax (Thompson 1937:186)	<i>in situ</i>
● b. Lintel 2 (face [2] and front [2A])	Beyer 1937: Pl. 8 (P); Krochock 1989: Fig. 5 (D)	[10.2.12.2.4] 12 Kan 7 Zac (Thompson 1937:186)	<i>in situ</i>
● c. Lintel 3 (face [3] and front [3A])	Beyer 1937: Pl. 9 (P); Krochock 1989: Fig. 6 (D)	[10.2.12.1.8] 9 Lamat 11 Yax (Thompson 1937:186)	<i>in situ</i>
● d. Lintel 4 (face [4] and front [4A])	Beyer 1937: Pl. 10 (P); Krochock 1989: Fig. 7 (D)	[10.2.12.1.8] 9 Lamat 11 Yax (Thompson 1937:186); 4A: [10.2.12.2.4] 12 Kan 7 Zac (?) (Thompson 1937:186)	<i>in situ</i>
7. TEMPLE OF THE THREE LINTELS			
● a. Lintel 1 (front)	Beyer 1937: Pl. 3,I (P); Krochock 1989: Fig. 3a (D)	[10.2.10.0.0] 2 Ahau 13 Chen (Thompson 1937:186)	<i>in situ</i>
● b. Lintel 2 (front)	one glyph preserved. Beyer 1937: Fig. 428 (D)		broken, at structure
● c. Lintel 3 (front)	Beyer 1937: Pl. 3,II (P); Krochock 1989: Fig. 3b (D)		<i>in situ</i>
● 8. TEMPLE OF THE ONE LINTEL, lintel	Beyer 1937: Pl. 4a (P); Krochock 1989: Fig. 2 (D)		broken, at structure
9. CARACOL			
a. 19 fragments of hieroglyphic band (?)	Ruppert 1935: Figs. 336-37; Beyer 1937: Pl. 14	[10.7.0.5.1] 3 Imix 9 Yax (Thompson 1937:186); [10.3.0.15.1] 3 Imix 9 Zip (Kelley 1983:171)	near structure
b. Stela or panel	Ruppert 1935: Figs. 166-67; Beyer 1937: Pls. 4b & 5	[10.2.17.0.0.] 13 Ahau 18 Yaxkin (Thompson 1937:186); [10.3.17.0.0] 11 Ahau 18 Uo (Kelley 1983:171)	Mérida museum
c. Discoidal stone with tenon	Beyer 1937: Pl. 13c (P [edge]); see Ruppert 1935: Figs. 168-69		Mérida museum (?)
10. HIGH PRIEST'S GRAVE			
a. Column	Gann 1924: facing 214 (P)	[10.8.10.11.0] 2 Ahau 18 Mol (?) (Thompson 1937:186)	<i>in situ</i>
b. 11 fragments of panel (?)	Ruppert 1952: Fig 121b-I (P)		at structure
11. TEMPLE OF THE HIEROGLYPHIC JAMBS			
a. East jamb	Beyer 1937: Pl. 1 (P)	[10.2.15.2.13 9 Ben 1 Zac (Kelley 1982)]	<i>in situ</i>
b. West jamb	Beyer 1937: Pl. 1 (P)		<i>in situ</i>
12. TEMPLE OF THE WALL PANELS, serpent tail	Beyer 1937: Pl. 13c (P)		at structure (?)
● 13. GREAT BALL COURT, hemispherical stone	Wren 1989: Fig. 1 (P,D)	[10.1.15.3.6] (??) 11 Cimi 14 Pax (Wren 1989)	Mérida Museum
14. TEMPLE OF THE OWLS, capstone	Morley, Brainerd, & Sharer 1983: Fig. 13.28 (D)	[10.2.10.11.7] 8 Manik 15 Uo (Thompson 1937:186); [10.2.13.13.1] 4 Imix 14 Zip (Kelley 1982)	destroyed in hacienda fire (?)
15. TOMB OF UNKNOWN LOCATION, capstone	Beyer 1937: Pl. 13a (P)	[11.12.8.13.4] 6 Kan 1 Pop (Thompson 1937:186); [10.3.8.14.4 6 Kan 1 Pop (Kelley 1982)]	not known
16. HACIENDA, water trough lintel	Beyer 1937: Pl. 6 (P)	[10.1.17.15.3] (?) 11 Ben 11 Cumku or [10.1.18.6.6] (??) 6 Chicchan 18 Cumku (Thompson 1937:186)	Mérida museum
17. SACRED CENOTE			
a. Copper medallion	Dávalos & Littlehales 1961:540 (P)	[10.2.4.8.4] 8 Kan 2 Pop (?) (Thompson 1937:186)	not known
b. Gold foil handle on bone knife	Dávalos & Littlehales 1961:552 (P)		Peabody Museum, Harvard
c. Two stucco-covered potsherds	Ediger 1971: [p. 6] of color section between 96 97 (P)		
d. 19 whole or fragmentary inscriptions on jade objects	Proskouriakoff 1974: various illustrations; summary in Fig. 12		
18. HALAKAL, lintel	Beyer 1937: Pl. 2 (P)	[10.2.0.7.9] 9 Muluc 7 Pop (??) (Thompson 1937:186)	Mérida museum
19. YULA			
● a. Lintel 1 (face [1] and front [1A])	Beyer 1937: Pl. 11 (P); Love 1989: Fig. 2 (P,D)	[10.2.4.8.4] 8 Kan 2 Pop (?) (Thompson 1937:186)	Ticimul, Yucatán
● b. Lintel 2 (face [2] and front [2A])	Beyer 1937: Pl. 12 (P); Love 1989: Fig. 3 (D)	[10.2.4.2.1] 2 Imix 4 Mac and [10.2.4.8.12] 3 Eb 10 Pop (Thompson 1937:186)	Ticimul, Yucatán, broken

*whole texts*. Nor does a laborious rearrangement of the content of Beyer's 700-odd figures produce a complete set of drawings of the texts, as the work of Kelley (cited by Krochock, below) and of Anderson (n.d.) graphically demonstrates. Beyer's tendency to split up and pursue data *within* the texts—and to ignore the whole—is reflected in the anecdote involving Beyer's use of the rubbings of these inscriptions, done (by John Denison and Conrad Kratz) under Morley's direction during the intensive Carnegie investigations at Chichén Itzá from 1924 until the mid-1930s.

The best published account of the Beyer-Morley episode is that of Eric Thompson (1959:19-20), who knew both men well. Briefly, Beyer, then at Tulane, borrowed the rubbings from Morley for study. Upon receiving them, Beyer proceeded to cut most of the large sheets into their individual glyph blocks in order to facilitate his analysis. When the cut-up rubbings were returned, the livid Morley inquired as to why such a deed had been done, much less without permission. To this reaction Beyer calmly stated that since permission would certainly have been denied, he hadn't bothered to ask! The original rubbings, still separated (and carefully sorted by J. Eric Thompson in 1937), are preserved at the Peabody Museum of Archaeology and Ethnology, Harvard University.

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