

Hieroglyphic Inscriptions at Chichén Itzá, Yucatán, México:  
The Temples of the Initial Series, the One Lintel,  
the Three Lintels, and the Four Lintels

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**M**Y DRAWINGS OF THE INSCRIPTIONS on eight lintels at Chichén Itzá, which appear in Figures 1 through 7, below, were done in 1983, when I participated in the Peabody Museum-Harvard University archaeological project at the site under the direction of Charles E. Lincoln in collaboration with the *Centro Regional del Sureste* of Mexico's *Instituto Nacional de Antropología e Historia*, in Mérida, Yucatán. The project provided me with film, field time, and film processing. The drawings that resulted from this work at Chichén Itzá served as the basis for my master's thesis (Krochock 1988).

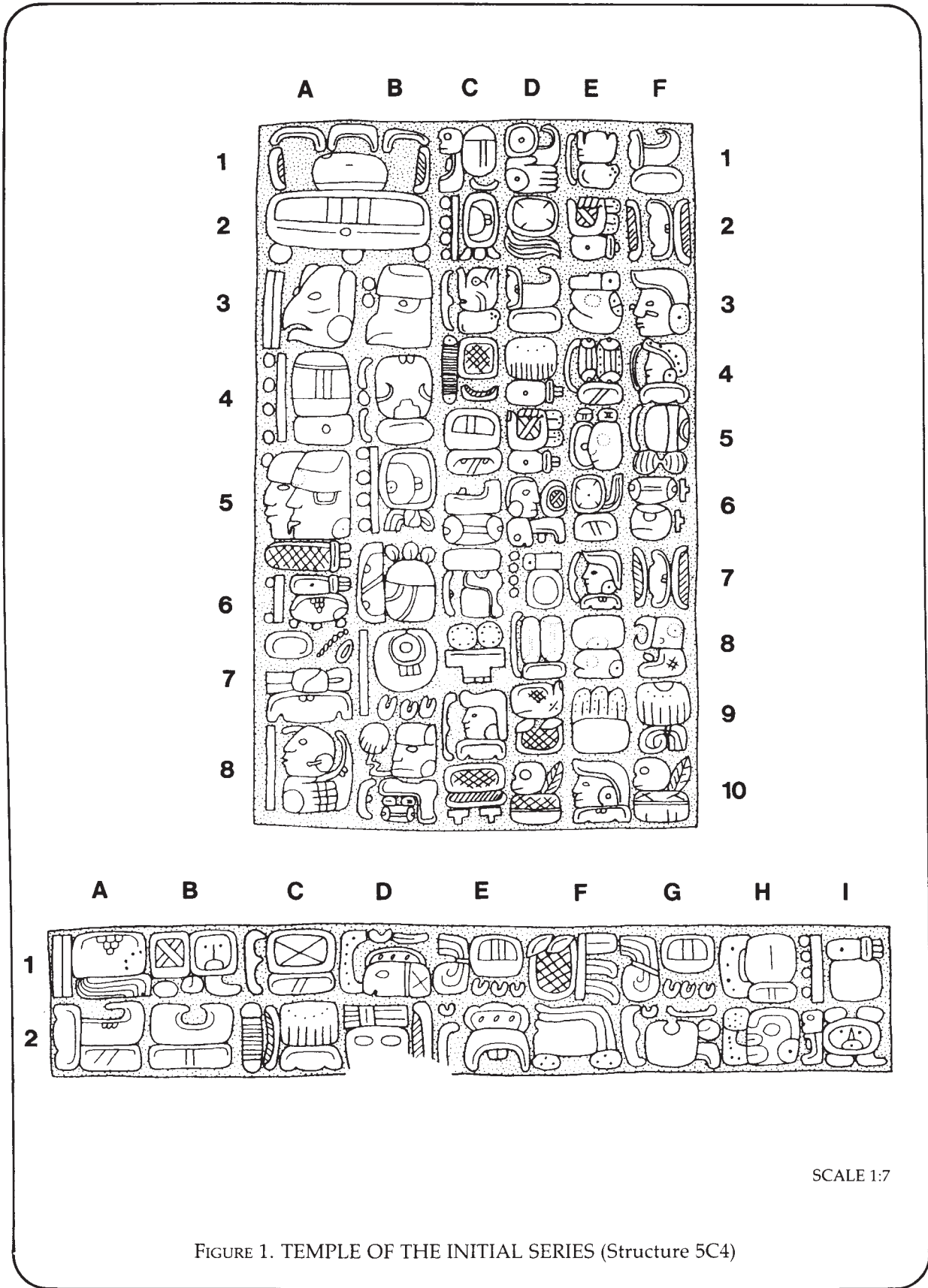
The process of producing the finished versions of the drawings drew upon both old and new work. In the field in 1983, I had copies of Beyer's drawings of individual glyphs or glyph groups graciously provided by David H. Kelley, who had reassembled them as completely as possible into their original sequences within individual inscriptions. These I checked against the carvings themselves in order to locate and correct any possible errors, although in the majority of cases Beyer's drawings proved quite accurate. In cases where Beyer's drawings were not available, I made new field drawings from the monuments.

The photography of the inscriptions was done mainly at night with a Canon AE-1 SLR 35mm camera, with side lighting provided by a tripod-mounted Vivitar flash unit. Focusing was accomplished by means of a flashlight and a centimeter scale was included in all instances.

The photographs were printed at identical scales, using the centimeter bar in the individual frames to achieve accuracy, particularly crucial in the cases of overlapping images in the coverage of a specific inscription. The resulting prints were then transferred by pencil onto tracing paper, where they served as the basis for the finished renderings.

The production of the final drawings was greatly aided by Ian Graham, who allowed me to consult his unpublished field drawings of the lintels in question. In some cases, Graham had observed details that I had missed. Finally, from the corrected tracings and photocopies, I was able to do the final inking on drafting film. The final editing of the drawings began in the summer of 1987, when George Stuart and Bruce Love compared them to enlargements of the photographs published by Beyer (1937) and suggested some very minor adjustments. A final check was based on photocopies of the Carnegie Institution of Washington rubbings provided by George Stuart of the Center for Maya Research.

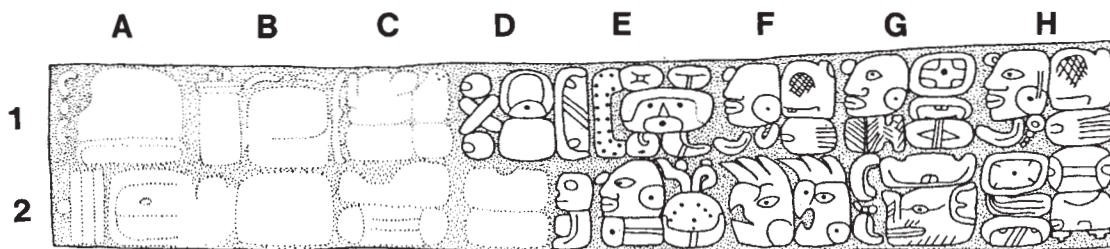
The drawings which follow include the lintel of the Temple of the Initial Series, the lintel from the Temple of the One Lintel, those of the Temple of the Three Lintels, and the inscriptions of the Temple of the Four Lintels. The table in Stuart's introduction, pages 4-5, above, may be consulted for sources of the best published photographs of these monuments.



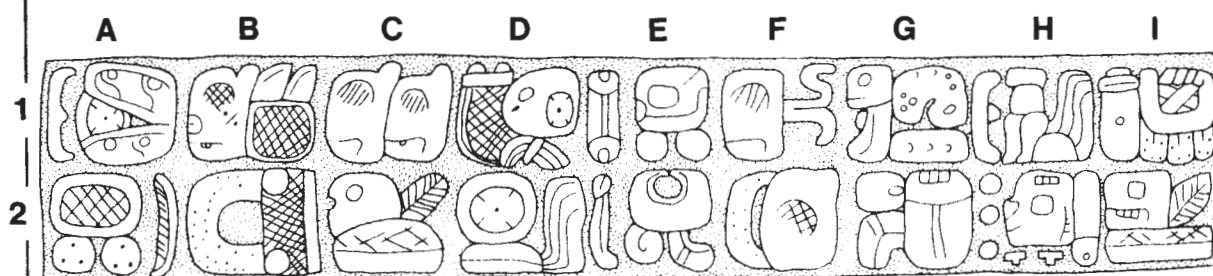
SCALE 1:7

FIGURE 1. TEMPLE OF THE INITIAL SERIES (Structure 5C4)

FIGURE 2. TEMPLE OF THE ONE LINTEL (STRUCTURE 7B1)



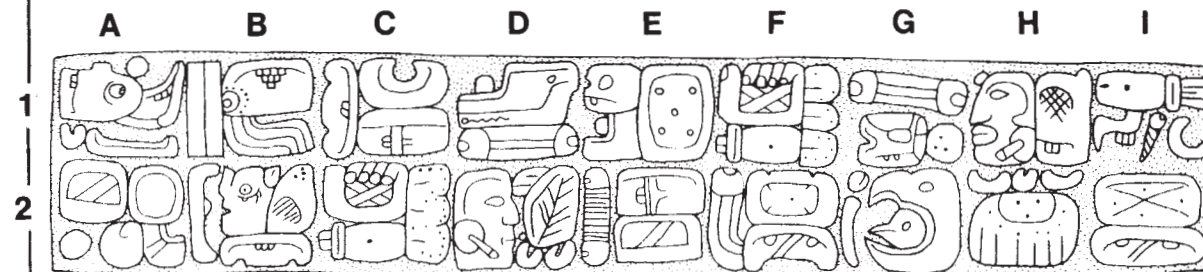
SCALE 1:7



1



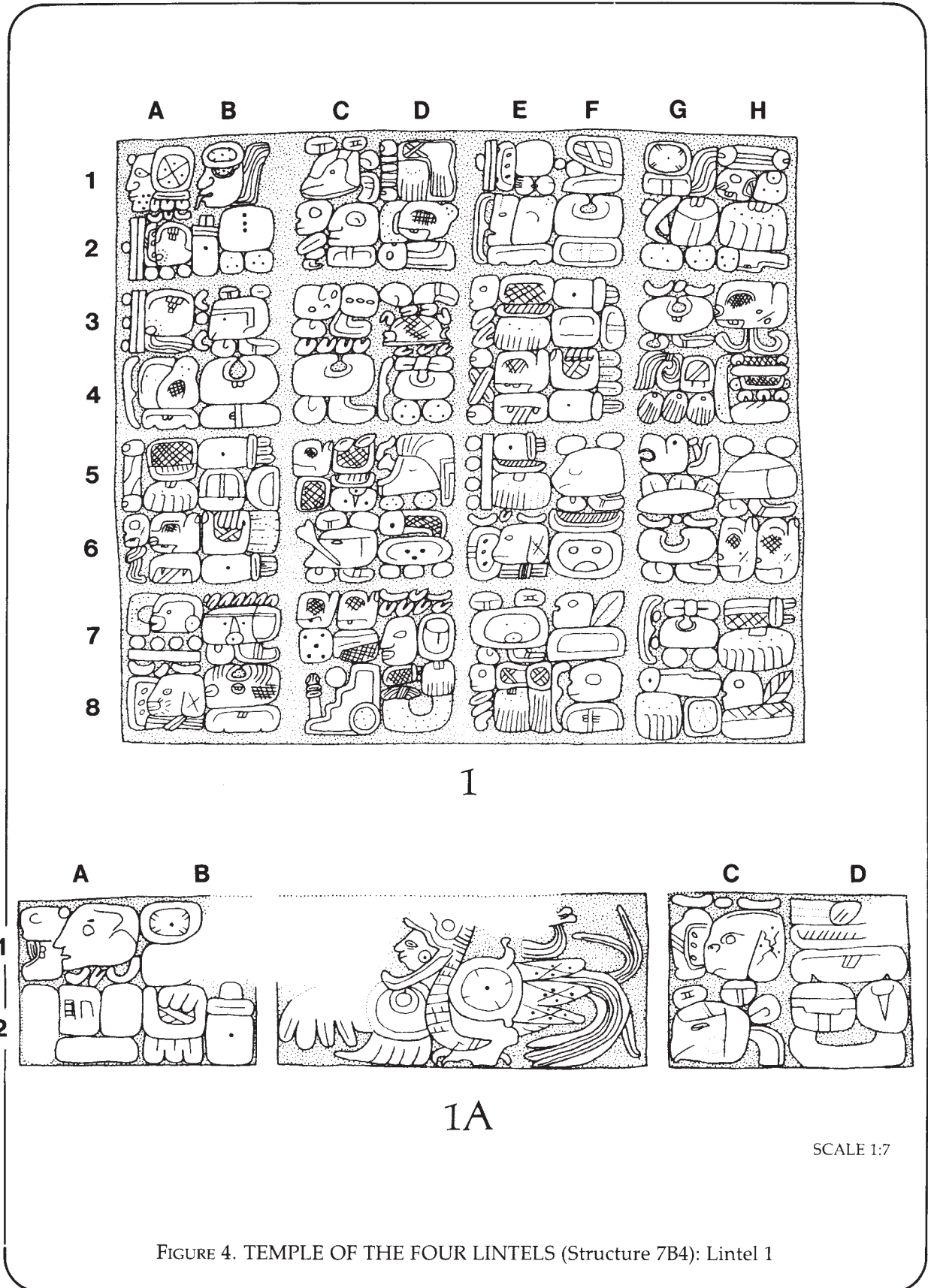
THE ONLY GLYPH PRESERVED FROM LINTEL 2 (FROM BEYER 1937: FIG. 428)



3

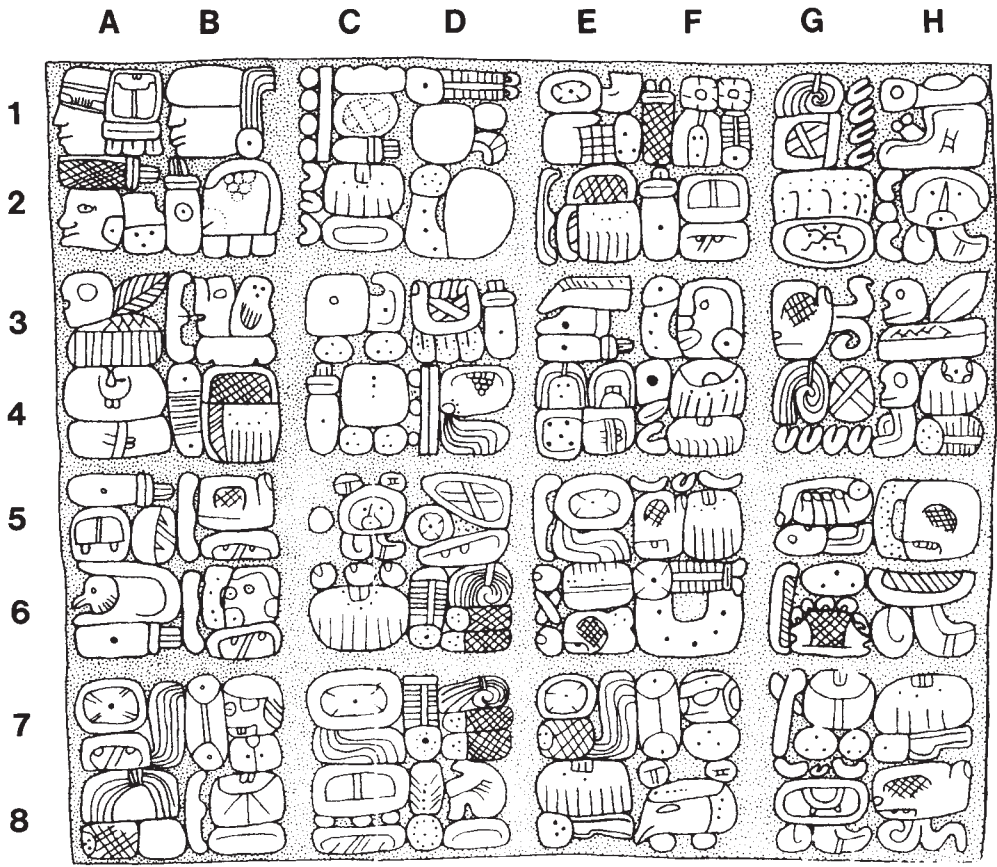
SCALE 1:7

FIGURE 3. TEMPLE OF THE THREE LINTELS (STRUCTURE 7B3): Lintels 1 and 3

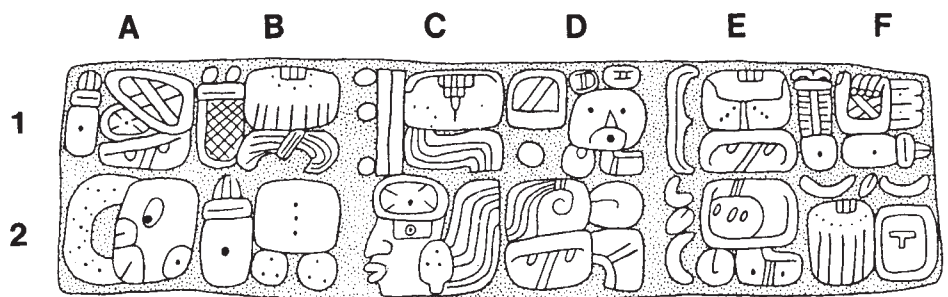




ALTERNATE RENDERING OF F1 (AFTER BEYER 1937: FIG. 72B)



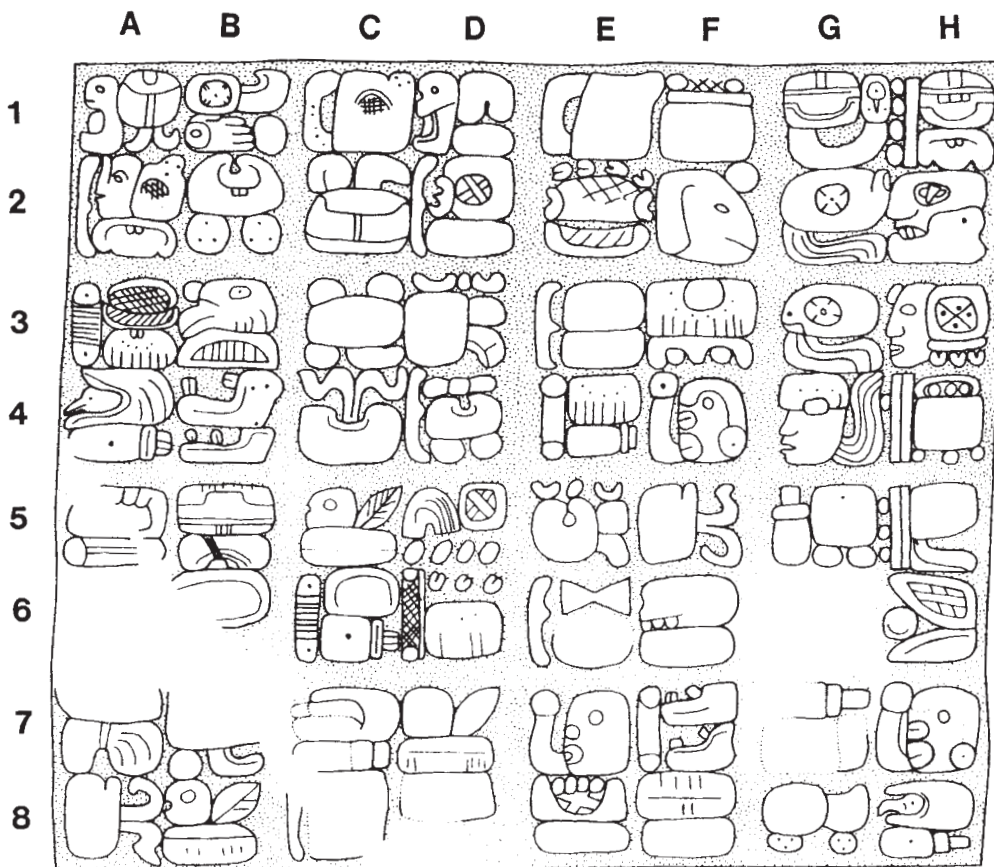
2



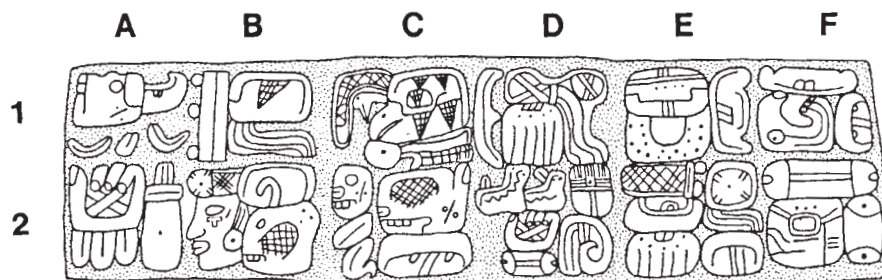
2A

SCALE 1:7

FIGURE 5. TEMPLE OF THE FOUR LINTELS (Structure 7B4): Lintel 2



3



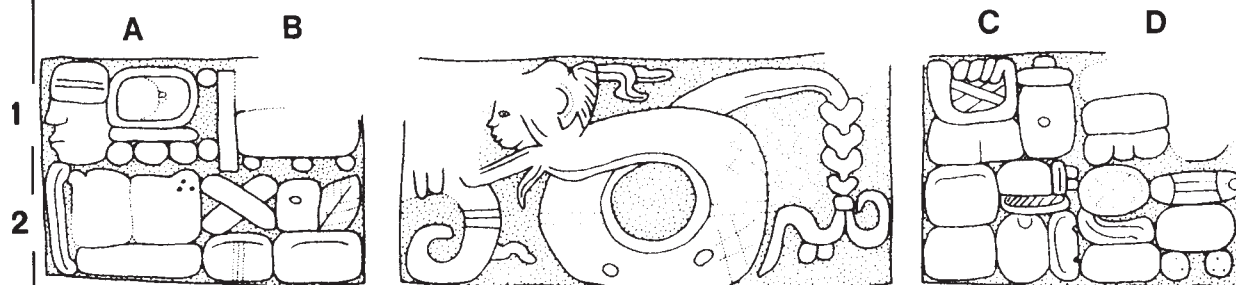
3A

SCALE 1:7

FIGURE 6. TEMPLE OF THE FOUR LINTELS (Structure 7B4): Lintel 3



4



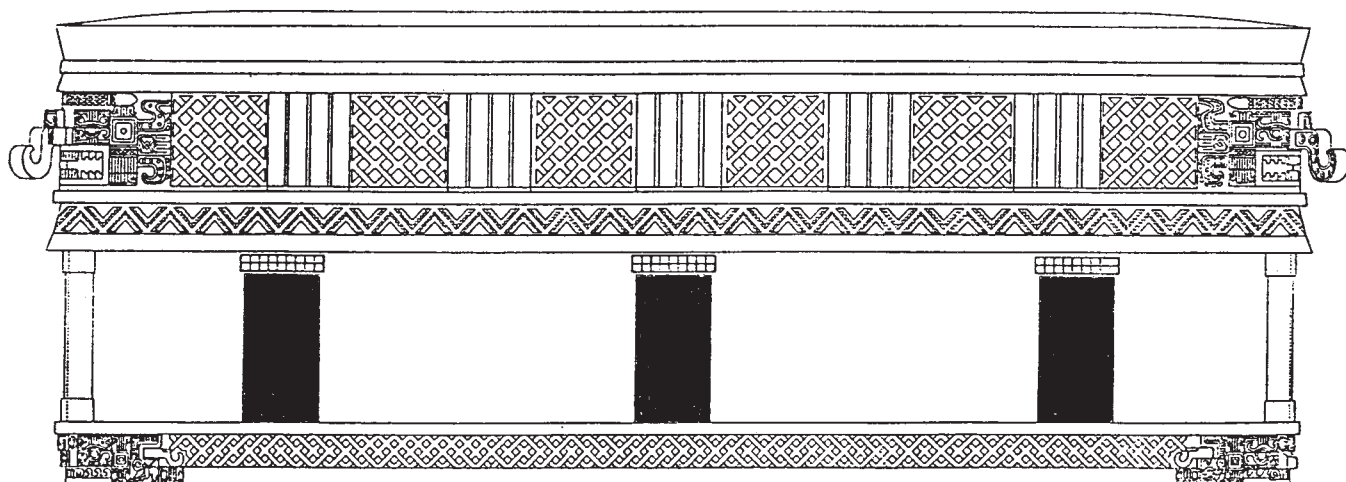
4A

SCALE 1:7

FIGURE 7. TEMPLE OF THE FOUR LINTELS (Structure 7B4): Lintel 4

## ACKNOWLEDGEMENTS

First, I would like to reiterate my gratitude to Ian Graham and David Kelley for their generous help in this endeavor. The photographic work at Chichén Itzá could not have been accomplished without the excellent assistance of Oscar Liera Ramírez, then a student of archaeology at the University of Yucatán in Mérida, also a member of the project. Jim Carpetas of Austin, Texas, kindly gave help with the daylight photography at the Temple of the Three Lintels. Invaluable support and assistance was also graciously provided by Drs. Linnea and David Wren, who were conducting their own research at Chichén Itzá in 1983. Without their extra photographic equipment and expertise—and their willingness to make the long and difficult nighttime trek to and from the Temple of the Four Lintels—I never would have finished the field photography.



THE TEMPLE OF THE THREE LINTELS. AFTER A DRAWING BY ANDRE REMONDET IN RUPPERT'S *CHICHEN ITZA: ARCHITECTURAL NOTES AND PLANS*, 1952.

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