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Architecture, Restoration, and Imaging
of the Maya Cities of
UXMAL, KABAH, SAYIL, AND LABNÁ
The Puuc Region, Yucatán, México

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Annotated Bibliography
Maya Art

This is **not a general bibliography on Maya Art**. This section lists publications on Maya Art which include attention to the Puuc Region. Publications on individual Puuc sites are listed in their own sections of this subject matter bibliography. Publications by and about early explorers and scholars or about graphic imaging are usually listed only in those sections.

A

Amrhein, Laura M.

“An Iconographic and Historic Analysis of Terminal Classic Maya Phallic Imagery”. Report to the Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI), submitted 2002 July 30.

On the web at:

<http://www.famsi.org/reports/20001/index.html>

(accessed 2007 Nov. 3)

This is an abstract of the author’s dissertation, “An Iconographic and Historic Analysis of Terminal Classic Maya Phallic Imagery”, and summary of the types of phallic imagery discussed in the dissertation. This was submitted as a report on research funded by FAMSI during May 2000 at 3 locations: Mérida, Chichén Itza, and Uxmal.

Amrhein documents a large number of phallic images, primarily sculptural, suggesting that it evolved directly out of earlier traditions and was a major art form, “a significant

part of ancient Maya spiritual life, cosmology, rulership, and lineage". She states that in her dissertation she has documented "over 130 phalli" "from various contexts from over forty sites". There are 10 photographs of phallic sculpture, 4 of which are from Uxmal (fig. 10, identified only as "Late Classic/Terminal Classic", shows the figure at far right of the main façade of the West Building, Nunnery Quadrangle, Uxmal).

B

Ball, Joseph W.

"Ceramics, Culture History, and the Puuc Tradition: Some Alternative Possibilities". *The Puuc: New Perspectives: Papers Presented at the Puuc Symposium, Central College, May, 1977*, ed. Lawrence Mills: 18-35. Scholarly Studies in the Liberal Arts, Vol.1. Pella, Iowa: Central College, 1979.

Ball opens his article with a claim, shared by many, that "one of the New World's great architectural traditions, the Puuc . . . has been considered by many to represent the peak of architectural development in Pre-Columbian Mesoamerica". Because of this recognition, he considers that "the morphological characteristics of the Puuc architectural tradition have been adequately examined and described". On the other hand, he finds that the Puuc ceramic tradition and that of closely related regions has been inadequately and often defectively studied. "What most non-Northern Maya specialists still take for granted concerning the ceramic history of the Puuc in fact consists of little more than assumptions, speculation, and just plain guesswork" (p. 18).

The body of the paper consists of a review of what is actually known about the ceramic history of the Puuc region, followed by the presentation of 2 alternatives to the traditional reconstruction of the Terminal Classic to Late Postclassic ceramic transition. Ball names these two alternatives a "partial overlap model" and a "total overlap model", both of which he presents as preferable to the traditional formulation. His paper includes 16 small, high quality, gray scale photographs of ceramics, 2 maps of the Yucatan diagramming lines of influence, and 1 chart comparing the traditional model with his two alternatives.

Barnet-Sanchez, Holly

"Museums and Exhibitions". *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 351-356. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

In this all-to-rare survey of the history of collection and exhibitions of ancient Mesoamerican objects, the author integrates the physical building of collections and staging of exhibitions with underlying values, the meaning of pre-Hispanic culture and its relevance for Mexico and European Western culture, indeed for societies worldwide. In addition to a chronological account of collections and exhibition, Barnet-

Sanchez writes that “the public debates about the validity and the relevance of art historical or other categories for understanding pre-Hispanic objects within twentieth-century structures of analysis and consumption have taken place predominantly through – and as a result of – the collection and exhibition of Mesoamerican art and archaeological artifacts, rather than at the initiative of academe” (p. 352). Importantly, she notes that “aesthetic properties had been considered and either acknowledged or dismissed since the days of the Spanish conquest, but **the apprehension of these objects as works of art**, as defined within the Western European tradition of connoisseurship and the discipline of art history – or their conceptual transformation into this category – **is a phenomenon of the twentieth century**” (p. 352).

Barrera Rubio, Alfredo

“Las pinturas murales del area Maya del Norte”. *Enciclopedia Yucatanense*. Vol. 10 (1979): 189-222. Edición Oficial del Gobierno de Yucatán, Merida.

Benson, Elizabeth P., ed.

City-States of the Maya: Art and Architecture. Rocky Mountain Institute for Pre-Columbian Studies. 1986.

The papers from a January 1986 conference, organized by the Rocky Mountain Institute for Pre-Columbian Studies and held at the Denver Museum of Natural History. The papers present recent information and interpretations on the art and architecture of 5 Maya cities: Copan, Edzna and El Mirador, Palenque, Tikal, Uxmal.

The following paper is separately listed and annotated in this web bibliography:

Kowalski, Jeff Karl, “Uxmal: A Terminal Classic Maya Capital in Northern Yucatan”

Blom, Frans

The Art of the Maya. Baltimore: Baltimore Museum of Art, 1937.

Boone, Elizabeth Hill

“The Color of Mesoamerican Architecture and Sculpture”. *Painted Architecture and Polychrome Monumental Sculpture in Mesoamerica. A Symposium at Dumbarton Oaks, 10th to 11th October 1981*: 173-187. Ed. Elizabeth Hill Boone. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1985.

In her summary paper, Boone writes that “Although not all buildings and sculptures were painted, a sufficient number were colored red, or with a rich polychrome, to suggest that **most Mesoamerican ceremonial and political centers were either entirely painted in brilliant hues or were highlighted with color**”. She adds that “ Buildings and sculptures in Mesoamerica seem not to have been painted as an afterthought, rather, paint was **an integral part of the creative process** and was probably carefully considered before and during construction and the carving of monuments” (p.173).

Boone, Elizabeth Hill, ed.

Painted Architecture and Polychrome Monumental Sculpture in Mesoamerica. A Symposium at Dumbarton Oaks, 10th to 11th October 1981. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1985

Seven papers, **the only wide-ranging review of evidence for painting on architecture and sculpture in Mesoamerica.** The two following papers are separately listed and annotated in this web bibliography:

Kowalski, Jess Karl, "Painted Architecture in the Northern Maya Area":
51-90, color plates 3-5.

Boone, Elizabeth Hill, "The Color of Mesoamerican Architecture and Sculpture": 173-186.

Bourbon, Fabio

Le città perdute dei Maya: La vita, l'arte e le scoperte di Frederick Catherwood. Valeria Manfredi De Fabianis and Fabio Bourbon, eds; Paola Piacco, graphics. Vercelli, Italy: Edizioni White Star, 1999.

Also published in English as *The Lost Cities of the Mayas: The Life, Art, and Discoveries of Frederick Catherwood.* New York: Abbeville Press Pub., 1999.

A glossy, large format, 200 page volume, every page including at least one illustration, all but a few in vivid color. The first 30 pages or so survey Catherwood's life previous to his first visit to Mexico. Most of the rest is devoted to Catherwood's published prints of Central America and the Yucatán.

All of Catherwood's color lithographs from his major 1844 publication, *Views of Ancient Monuments in Central America, Chiapas, and Yucatan*, are reproduced. They are somewhat cropped and with color and sharpness intensified. Nevertheless, they are immensely valuable, **the only post-1844 reproductions in print that I know from these famous and rare multicolored prints.** Because they are reproduced large, a great deal of detail can be seen. In addition to the cover and map from the 1844 volume, the 8 prints of Uxmal, 2 of Kabah, and 1 of Labná are reproduced.

There are also reproductions of the prints from Stephens and Catherwood's 1841 and 1843 publications. Here, the originals are black line etchings, but these have been artificially colored for this 1999 book. Where the prints are landscape views without color detail in the architecture, the added color in these 1999 reproductions is not seriously misleading. However, where the original prints are close-ups of sculpted mask and carvings, the added color is hypothetical and sometimes peculiar in the extreme (esp. pp. 169-171). Many of these later reproductions are larger than the original prints and cropped where they overrun the edges of the pages. From these 1841 and 1843 black etchings, there are 14 of Uxmal, 8 of Kabah, 2 of Sayil, and 4 of Labná.

Much smaller, but more accurate, reproductions of the 1844 color lithographs are available on the web at:

<http://www.smith.edu/library/libs/rarebook/exhibitions/catherwood/index.htm>

Larger and more accurate reproductions of the brown-toned edition of these same 1844 lithographs are reproduced on this web site:

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Catherwood.htm>

Large, accurate images of the 1841 and 1843 black-line etchings are also reproduced on this web site:

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-41Stephens.htm>

and

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Stephens.htm>

Brainard, George W.

“The Archaeological Ceramics of Yucatán”. *Anthropological Records No. 19*. Berkeley: University of California Press, 1958.

C

Cardos de Méndez, A.

Estudio de la colección de escultura maya del Museo Nacional de Antropología. México, D.F.: INAH, 1987.

Coggins, Clemency C.

“Proskouriakoff, Tatiana”. *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 37-38. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

A review of the major accomplishments of Tatiana Proskouriakoff. Regarding graphic documentation, the author points out that Proskouriakoff’s first employment with the Carnegie Institution of Washington, D.C. was based on her “surveying, drafting, and skill in architectural reconstruction”. Coggins also calls attention to her architectural reconstruction watercolor drawings in her *Album of Maya Architecture*, published in 1946. She describes Proskouriakoff’s rigorous analysis and drawings of “bodily positions, regalia, and decorative motifs” of Classic southern lowlands monumental sculpture in her 1950 *Study of Maya Sculpture*, and her study of the monumental sculpture of the northern lowlands in her 1951 “Some Non-Classic Traits in the Sculpture of Yucatan”.

Conkey, M. W. and C. A. Hastorf, eds.

The Uses of Style in Archaeology. Cambridge University Press, 1990.

E

Evans, R. Tripp

Romancing the Maya: Mexican Antiquities in the American Imagination 1820-1915. Austin: University of Texas Press, 2004.

This book examines the nineteenth century Euroamerican rediscovered of ancient Maya ruins, examining the complex, sometimes contradictory, responses of the early explorers. The author focuses on the writings, drawing, prints, photographs, and patterns of behavior of Stephens, Catherwood, Joseph Smith, Charnay, and Le Plongeon, putting them in the context of other writers and the public. While acknowledging the scientific, archaeological achievements of the explorers, **Tripp emphasizes the national aspirations that pervaded their work**, especially their assumption that the United States could rightfully claim ancient Maya civilization, and its remains, as part of its own cultural heritage. In support of this thesis, the author describes, more perceptively than previous authors, the points of view visible in these explorers' drawings, prints and photographs, comparing them to artistic types on which they drew for meaning. In his final chapter, Tripp contrast the presentation of Maya exhibits at the 1893 Chicago World's Columbian Exposition with the presentation at the 1915 San Diego Panama-California Exposition: **evolving from a romantic emblem of 'America's' lost architectural past, this antiquity was now perceived as a distinctly regional and foreign tradition – one that belonged to the domain of professional, institutionally supported archaeologists”** (p.5).

F

Foncerrada de Molina, Marta

La escultura arquitectónica de Uxmal. Estudios y fuentes del arte en México, 20.

México: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (UNAM), 1965.

This was a groundbreaking publication not only for our understanding of Uxmal but of the entire Puuc region and its relationship to Maya culture overall. Foncerrada de Molina states that Uxmal has previously been misunderstood as a late-phase of the classic period of Central Maya areas. Instead, she proposes that Uxmal is a regional variant that developed during the same time period. She arrives at this conclusion through a stylistic analysis of the architectural sculpture of Uxmal, together with its religious and symbolic meanings. She writes that Uxmal has received relatively little attention from historians of pre-Hispanic art, especially from an aesthetic point of view.

Chapter 1 provides a valuable review of previous studies of Uxmal, calling attention to many significant contributions by previous scholars but noting the almost total disregard of specialized studies of Uxmal. Instead, in 1965, hers was a rare in-depth

study. Chapter 2 relates the architecture of Uxmal to the styles of the Yucatán, calling attention to the uniqueness of the Puuc style. Moreover, she emphasizes the autonomy of Puuc culture in relation to Toltec culture, with which it has frequently been associated, seeing the Puuc style as part of the overall Maya culture. Chapter 3 situates the Puuc style chronologically. Chapter 4 discusses early Maya and Spanish sources. Chapter 5 brilliantly describes, in detail, the harmonious union of symbolic-religious meaning and decorative forms in Uxmal's architecture. Chapter 6, though only 10 pages, would constitute a significant publication on its own, a study of the stylistic evolution of Uxmal through an analysis of the sequence of construction of the Pyramid of the Magician (Adivino). Chapter 7 examines the quadrangles at Uxmal, concluding that the stylistic evidence at Uxmal indicates that the Puuc cities developed without large lapses of time between buildings, such as in the central Maya areas. To demonstrate her analyses of architectural sculpture, there are 26 pages of drawings and 34 of photographs, most high quality. These help to demonstrate how the creators of Uxmal created plastic symbols that largely take over from natural forms.

In her Conclusion, Foncerrada de Molina presents a dynamic view of the development of Puuc culture, as a vigorous expression of its Maya creators, involving the active interaction of complex forms. The creators of Uxmal absorbed influences from many areas, transforming them in original ways.

G

Gallenkamp, Charles, and Regina Elise Johnson, eds.

Maya: Treasures of an Ancient Civilization. Most photographs by Stuart Rome. New York: Harry N. Abrams, in association with the Albuquerque Museum, 1985.

An outstanding exhibition catalogue, handsomely produced and dense with information. There are excellent, **general introductions to 6 overall topics by 6 scholars,** but the **main contribution of the publication is the catalogue entry with text and high quality photograph for every object in the exhibition;** the entries by Flora S. Clancy, Clemency C. Coggins, and T. Patrick Culbert. The exhibits include a limestone grotesque head probably from Uxmal or Labná (cat. No. 113), a limestone skull previous tenoned into the east side of the Great Pyramid at Uxmal (cat. No. 127), and an incised fluted ceramic bowl from Sayil (cat. no. 167).

Graham, Ian

"The Art of Maya Hieroglyphic Writing". Peabody Museum of Archaeology and Ethnology. Cambridge, Massachusetts: Harvard University, 1971.

Graham, Ian

Corpus of Maya Hieroglyphic Inscriptions: Uxmal. Vol. 4, Part 2. Cambridge, Massachusetts: Peabody Museum of Anthropology and Ethnology, Harvard University, 1992.

This is the main Uxmal volume in the corpus project directed by Ian Graham and the Peabody Museum, **attempting to publish all objects and paintings that include Maya hieroglyphic inscriptions**. The corpus does not attempt readings of the inscriptions or interpretations of the imagery. There is an 8 page introduction to Uxmal, including an important chronological review of “principal investigations at the site,” various clarifying “notes on the ruins” and a description of previous mappings of Uxmal and the one included in this volume. The body of the volume consists of large grey-scale photographs and factual descriptions, some with line drawings, of 16 stelae, 1 altar, 1 hieroglyphic step, 2 ballcourt rings, and 4 cemetery platforms. Includes a superb, highly informative 1929 aerial photograph (4:75). In every way **the material is recorded and presented with the highest scholarly standards**. A careful description of the project, including the bases for various decisions regarding scope, research methods, and organization are provided in volume 1 (1975).

Graham, Ian

Corpus of Maya Hieroglyphic Inscriptions: Uxmal, Xcalumkin. Vol. 4, Part 3. Cambridge, Massachusetts: Peabody Museum of Anthropology and Ethnology, Harvard University, 1992.

This volume (15x12 inches) is part of the corpus project directed by Ian Graham and the Peabody Museum, **attempting to publish all objects and paintings that include hieroglyphic inscriptions**. The corpus does not attempt readings of the inscriptions or interpretations of the imagery. This volume is mainly devoted to Xcalumkin. For Uxmal, it includes grey scale photographs, line drawings, and factual descriptions of 4 capstones, 1 mural painting, and 1 fragmented onyx vase. In every way the material is recorded and presented with the highest scholarly standards.

Greene, Merle (see also Robertson, Merle Greene)

Ancient Maya Relief Sculpture. Rubbings by Merle Greene. Introduction and notes by J. Eric S. Thompson. New York: Museum of Primitive Art, 1967 (unpagged).

Published in connection with an exhibition at the Museum of Primitive Art, New York. There are **60 illustrations of rubbings**, half from Palenque, **only one from the Puuc Region, a detail of a “Skull-Rack Relief”** (no. 60). All the rubbings are taken from low-relief sculpture. The rubbings are finely reproduced, though for comparative purposes it is important to keep in mind that they have often been greatly reduced to various degrees to fit the page size (size of each original noted). In his introduction, Thompson quotes extensively from Merle Greene’s detailed description of her procedure (*Expedition*, 1966).

What is especially important for students of Maya art is **the ways in which these expert rubbings record different aspects of the reliefs than carefully taken photographs**. In his introduction, Thompson writes that:

“In many of these rubbings we can see the artists’ work better than could the Maya themselves; rubbings artificially reproduce the best effects of light and shadow. . . . Some of the reliefs were inside buildings and their Maya viewers never saw them with the sharpness of detail caught in Merle Greene’s rubbings.”

In her review (*American Antiquity*, Vol. 33, No. 3, July 1968: 405-406) Proskouriakoff writes:

“The rubbings are not merely reproductions. The technique imparts to them a quality of clarity and charm entirely their own. The registered forms are discontinuous, and **the effect produced is that of a very fine stencil**. Discolorations of the stone that mar many photographs are here eliminated, and delicate shading of the surfaces creates its own emphasis. Shadowless lines accentuate minute incised details, and bring out the fine draftsmanship and characteristically linear quality of Maya reliefs.

But Proskouriakoff also notes that “beautiful as these rubbings are, as an accurate record they are not without imperfections . . . no manual technique can substitute for the mechanical reliability of a camera. Nevertheless, where reliefs are difficult of access, or where it is impossible to get uniform lighting on fine detail, rubbings can be a very valuable supplement to photography”.

Greene Robertson, Merle

“The Iconography of Isolated Art Styles that are Group Supported and Individual Supported Occurring at Chichen Itza and Uxmal”. Paper presented at the First Maler Symposium on the Archaeology of Northwest Yucatan, August 1990. Bonn, 1994.

H

Hansen, Eric F.

Ancient Maya Burnt-Lime Technology: Cultural Implications of Technological Styles. Ph.D. thesis, Archaeology, University of California, Los Angeles, 2000.

This 436 page dissertation reports on “the laboratory examination and analysis of samples of ancient Maya burnt-lime products (plasters, stuccoes and mortars), that were carried out in order to identify materials and processing sequences, or “technological styles” (p. 1). The study focuses on “the transition from the Middle Preclassic to the Late Preclassic in the Northern Petén, Guatemala” (p. 4), though it has relevance for all Maya art and architecture. Although recognizing the complex relationship between technology and society, Hansen argues that “**the introduction of burnt-lime in the production of architecture** is one of the more obvious archaeological indicators of increasingly complex sociopolitical organization in Mesoamerica” (p. 2).

Harrison, Peter D.

“Carlos Vierra: His Role and Influence on the Maya Image”. *The Maya Image in the Western World: A Catalogue to an Exhibition at the University of New Mexico*, ed. Peter Briggs: 21-28. Albuquerque, NM: University of New Mexico Museum of Art and Maxwell Museum of Anthropology, 1987.

[A photograph of the full mural with frame is reproduced on this web site.](#)

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Vierra.htm>

A valuable account of the life of Carlos Vierra (1873-1937), **emphasizing his role as an interpreter of Maya cities in the six large, painted murals**, commissioned for the 1915 Panama-California Exposition in San Diego (murals representing Chichén Itzá, Copan, Palenque, Quiriguá, Tikal, and Uxmal). The author sees these murals as representing a transition between the romantic interpretations of Catherwood's prints and the scientific illustrations of Proskouriakoff; noting that they are **remarkable for "the high degree of accuracy which they contain relative to the amount of knowledge available at the time"** (p.27). Harrison observes that **Vierra's interpretations represent these cities not in their heyday nor as they could be seen at the time, but "at a period some time after their abandonment" and "showing some degree of reconstruction"** (p.23). For the panorama of Uxmal, Harrison writes that "the Temple of the Dwarf, a major architectural feature at the site of Uxmal . . . is significantly omitted in Vierra's composition" (p.24); but this is not true. The author must have been looking at a photograph cropped at the right, as reproduced in his article.

K

Kowalski, Jeff Karl

"Painted Architecture in the Northern Maya Area". *Painted Architecture and Polychrome Monumental Sculpture in Mesoamerica. A Symposium at Dumbarton Oaks, 10th to 11th October 1981*: 51-90, color plates 3-5. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1985.

Kowalski reviews the evidence for paint on buildings in the Central and Northern Yucatan, from the Preclassic to the Terminal Classic periods. He examines evidence from "statements of early Spanish historians, records of early explorers, archaeological site reports, and a detailed examination of preserved paint on facades" (p.51). These different sources provide extensive evidence not only that many of these buildings were painted with a wide range of colors, but also for the range of treatments. **Especially instructive evidence is provided by a mural painting at Chacmultun, including a detail of a building façade painted brilliant red and green** (fig. 13, unfortunately grey-scale). For the Puuc Region, Kowalski specifies all or nearly all of the most notable color remains, with 6 illustrations from Uxmal, 1 from Sayil, and 1 from Labná. Most notable, perhaps, is the color photograph (plate 5) of the stucco head in the collection of the National Museum of the American Indian (Heye Collection), said to have come from the House of the Governor, Uxmal. This high quality, portrait-like head with modulated color **suggests that our view of Puuc sculpture is severely limited by the tragic loss of nearly all stucco sculpture, much of which may have been figurative, realistic, and painted.**

Photographs of "Paint and Plaster Remains" are reproduced on this web site:
<http://academic.reed.edu/uxmal/galleries/thumbnails/other/Other-PP.htm>

Kubler, George

Studies in Classic Maya Iconography. Memoirs of the Connecticut Academy of Arts and Sciences, Vol. 18 (Sept. 1969). New Haven: Connecticut Academy of Arts & Sciences, 1969.

An inventory and interpretation of symbols in imagery at Classic Maya sites, including Yaxchilán, Bonampak, Naranjo, Quiriguá, Palenque, Uaxactun, Piedras Negras, Tikal, and Copán. Kubler writes that “the main purpose of this study is to analyze and group a number of commemorative and ritual scenes” (p.4). He first reviews previous, related studies, calling attention to the difficulty of interpreting the imagery in relation to text, which was only beginning to be deciphered. He discusses the underlying principles of such interpretations; then divides his study between “Commemorative images of dynastic ceremonies concerning historical personages” and “Ritual images concerning supernatural and mythical beings”. The images described are reproduced in 99 photographs and diagrams.

L

Ligorred Perramon, Josep

“Valor estético en la escultura Maya: la apreciación del símbolo en el Puuc (la Casa de las Tortugas, Uxmal).” *Perspectivas antropológicas en el mundo Maya*. Ed. M. Josefa Inglesias Ponc de León and Francesc Ligorred Perramón. Sociedad Española de Estudios Mayas (Publicaciones Sociedad Española de Estudios Mayas, No. 2): 181-198. Madrid, 1993.

The first half of the article consists of a general theoretical introduction to Maya sculpture, stressing the symbolic language of the artists. The author attempts to establish a philosophical bases for the socio-economic and political function of Maya art. The second half describes the iconology of the House of the Turtles. After attention to dating, the author points out that the House of the Turtles is the only Maya example in which the turtle is used as a separate, decorative element. He then impressively brings together many Maya references to turtles and their appearance in other Maya imagery. He also notes the Yucatec Maya liking for the meat and shell of the turtle, the traditional use of turtle oil for respiratory diseases, and the Maya appreciation of the turtle’s long life. Adding to what he describes as the long accepted religious and mythological symbolism of the turtle, Ligorred Perramon develops the turtle’s historical meaning, connecting turtles with the principle lineage of Uxmal through identification with the dwarf legend. Drawing on Panofsky’s distinction between iconography and iconology, he stresses the interplay of meanings in the House of the Turtles imagery and their involvement with various aspects of Yucatec culture.

Images of the House of the Turtles are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/uxmal/uxmal-turtles.htm>

M

Miller, Mary Ellen

Maya Art and Architecture. London and New York: Thames and Hudson, 1999.

Although a paperback of only 240 pages, this is **the best brief introduction to Maya art and architecture**, providing a comprehensive, up-to-date interpretation of its character and meaning. Includes an instructive nine page history of Maya art studies. Sixteen pages of text and nine illustrations are devoted to Uxmal, Kabah, and Labná. Small but high quality photographs and diagrams.

Many books on the Maya describe characteristics of the architecture but avoid connecting these with visual quality. But this is surely to miss one of the most important characteristics that distinguishes Maya cities from each other and allows us to share to some extent the experiences of the people we are attempting to understand. **Miller is one of the few to connect physical characteristics and visual effect with aesthetic quality**. She writes: “Puuc architects recognized the monotony of regularly spaced doorways” and “The builders of the House of the Governor took all the lessons of the Nunnery and used them in a single structure, composing what may be the single most beautiful building of ancient America” (p. 59). Her description of the Governor’s Palace wonderfully joins physical characteristics with visual effect and viewer response.

Miller, Virginia

“The Palace of the Stuccoes at Acanceh: Style and Iconography”. Paper presented at the Quinta Mesa Redonda de Palenque, 1983.

Miller, Virginia

“Teotihuacan Influence at the Palace of the Stuccoes, Acanceh, Yucatan, Mexico”. Paper presented at the 44th International Congress of Americanists, Manchester, 1982.

P

Palacios, Enrique Juan

“Arquitectura, Escultura, Pintura, Orfebrería y Lapidaria”. *Enciclopedia Yucatanense*, Vol. 2, *Epoca Maya*: 343-404, ed. Carlos A. Echánove Trujillo. Oficial del Gobierno de Yucatán, México, 1945.

Unusually **comprehensive survey** organized under a series of small topics. There is a 3-page section on Puuc art, and aspects of structures at Uxmal, Kabah, Sayil and Labná are mentioned under sections on facades, architectural orders, style, etc.

Sparsely illustrated, but there is a rare photograph of a plaster reproduction (reconstruction?) of a major sculpture built into the Governor's House, Uxmal (presumably the stone image of Chan Chak K'ak'nal Ahaw over the central doorway).

La Pintura Mural Prehispánica en México; II Área Maya. 2 vols., Tomo III Estudios, Tomo IV Estudios (pages numbered consecutively through the 2 vols.). Beatriz de la Fuente, Directora del Proyecto, Leticia Staines Cicero, Coordinadora. Universidad Nacional Autónoma de México; Instituto de Investigaciones Estéticas, 2001.

An impressive, oversize publication, with large foldout charts and illustrations, profusely illustrated with invaluable color photographs of mural paintings with diagrams. This publication provides **the first comprehensive study of Maya wall painting, with different authors for the 27 or so different chapters and sections.** These 2 volumes are part of the larger 4-volume study of Mexican mural painting. Following an introductory section, there are 3 summary chapters on different Maya areas. Unique, and of special importance, are 3 long chapters, one on the style, one on the materials and techniques of Maya mural painting, and one on the role of epigraphy in mural painting. There are 6 short sections on the relation of astronomy to wall painting at 6 Maya sites. Finally, there are 9 chapters on the painted murals at 9 Maya sites.

Because the small vault lid paintings at Uxmal and Kabah are less significant than mural paintings at other sites, Uxmal, Kabah, Sayil and Labná receive little attention. The Chapter on the Northern Yucatán briefly describes the small paintings on the interior surfaces of vault lids, a few with rectangular paintings usually about 60 x 30 cm. Although there are 3 small color photographs of the exterior of buildings at Uxmal and Labná, there are no photographs of their vault lid paintings. There is a chapter on painted images on vault lid in which 9 are listed from Uxmal and 2 from Kabah. Of course, it is likely that vast amounts of Maya wall painting on plaster have deteriorated or been destroyed with no trace.

Pollock, Harry E. D., et al.

Arte Maya: Uxmal, Sayil, Labna, etc. México: Editora del Sureste, 1982.

Proskouriakoff, Tatiana

"Definitions of Maya Art and Culture". *Art Quarterly*, Summer 1959.

Proskouriakoff, Tatiana

"Sculpture and Major Arts of the Maya Lowlands". *Archaeology of Southern Mesoamerica: Part One*, ed. Gordon R. Wiley: 469-497. Vol. 2 of *Handbook of the American Indians*. Austin: University of Texas Press, 1965.

The body of this paper is **an impressive chronological review of the sculptural objects and styles of the Lowlands** from their origin to the century before the conquest. Proskouriakoff points out that the few stelae being produced were “not placed near the principal temples. . . but were usually collocated in platforms apart from the main architectural groups.” She claims that “the monuments that are found in Florescent Puuc sites are generally crudely sculpted and seldom have legible inscriptions (p.490). She illustrates Stela 5 and Column of Str.4B1 from Sayil (fig.12). About Puuc architectural friezes she writes: “mosaic sculpture . . . although it is excellent in craftsmanship, its scope of design is limited” (p.490). Equally important are the observations in her three-page introduction (pp.469-470). She is a rare voice noting the lack of photographic evidence, largely true even today: “Photographs of sculptures are scattered through many archaeological reports, but detail is often poorly discernible in them.” Here also she states her approach: “I believe the aesthetic effects are incidental to the communicative function of art, and that emphasis on them reveals the bias of the present age far more than it clarifies the intentions of the past”.

Proskouriakoff, Tatiana

“Some Non-classic Traits in the Sculpture of Yucatan”. *The Civilization of Ancient America: Selected Papers from the XXIXth International Congress of Americanists*, ed. Sol Tax. Vol. 1: 108-118. Chicago: University of Chicago Press, 1951.

A concise presentation of sculptural evidence to argue that “in Yucatan, sculpture is essentially heterogeneous and seems to represent an imperfect fusion of several independence styles” (p. 108). **Proskouriakoff claims that in the Yucatan there was “a wider range of influences than is usually given consideration” and that “even before the period of Toltec dominance Yucatan was culturally less stable than the southern Lowlands and was probably subjected to more than one significant wave of immigration”** (p. 118).

In this she emphasizes a contrast between the essentially single, coherent development of the Classic Maya and that of the Yucatan. She also argues that the Yucatan style, with its diverse characteristics, cannot be considered derived from the Old Empire. Thus, she urges that “we disassociate the term “Classic Maya” from the Puuc, Chenes, and Rio-Bec remains” (p. 108).

Proskouriakoff, Tatiana

A Study of Classic Maya Sculpture. Carnegie Institution of Washington, Pub. 593. Washington, D.C.: Carnegie Institution of Washington, 1950.

A classic tour de force of stylistic analysis. The author marshals over four hundred details from figural sculpture, illustrated with small line drawings of approximately the same size, devoid of physical context. She organizes these into a series of fourteen categories, based on costume parts and a few other types (e.g. scrolls, serpent heads, feathers, headdresses, earplugs and nose beads, collars, etc.). Within each category, she divides the examples according to detailed types (e.g. she divides earplugs and nosebeads into “Large earplug with deep indentation, Earplug fastened with rope or fillet, Earplug with bead directed away from face,” etc.). She writes that she is not dealing here with the complex matters of artistic style, but with “qualities of

pure configuration: the preferences for certain shapes, proportions, types of curvature, and rhythmic changes of their arrangement.” In classic Morellian form, she writes: “What degree of meaning or suggestion they are intended to convey is immaterial. They have been chosen entirely on the basis of their similarity in form structure and grouped according to differences in arrangement and configuration.” Her aim is “to establish definite and significant style characteristics on which future discussion can be based. This is the principal aim of this study” (preface). Proskouriakoff then puts these details into approximate chronological order, making use of recent advances in epigraphic decipherment if dates.

Unfortunately, the Puuc style does not figure significantly in this impressive stylistic analysis. Only five of the over four hundred examples are drawn from Puuc sites. The examples are drawn from the figural sculpture on stelae and related types of monuments. There are relatively few of these at Puuc sites, and those that do exist are mostly weak descendant of southern Maya types. On the other hand, the figural sculpture on the mosaic friezes, in which the Puuc sites are so rich and of such high quality, play almost no part in the analysis.

The last half of the book organizes these monuments according to their sites of origin, with a comprehensive corpus of photographs. In this half of the book, Proskouriakoff describes these monuments and provides historical-descriptive-evaluative terms such as “Late Classic Period-the Ornate Phase,” “Late Classic Period-the Dynamic Phase,” “The Late Classic-the Decadent Phase.” Although there are some perceptive observations about the style of Puuc monuments, the examples are again drawn entirely from stelae and other southern Maya type monuments. None of the thirty some photographs of Uxmal, Kabah, Sayil, or Labná show sculpture from their pervasive and highly original mosaic friezes, so necessary if one were to study Puuc style.

Kubler wrote: “She made her own view clear: Critical study of art is not for the archaeologists. Aesthetic values have little bearing on immediate archaeological problems, and their elucidation in works of art has always been and should remain the function of art critics and art historians. . . . Our responsibility ends with supplying for the critic the necessary information on chronology and cultural affiliation of works of art and in publishing them with the least possible loss of aesthetic values.” (ref: Kubler, p.153 [bibliog.: “Studies in Middle American Art,” in *Anthropology and Art*, ed. C. M. Otten (New York, 1971), 129])

R

Rivard, Jean Jacques

“A Consideration of Certain Pictorial Conventions of the Ancient Maya”. Manuscript. Fort Collins: Colorado State College, 1968.

Robertson, Merle Green (see also Greene, Merle)

Merle Greene Robertson's Rubbings of Maya Sculpture. San Francisco: Pre-Columbian Art Research Institute, 1995. 15 CD-ROMs and a small booklet.

This is a remarkable resource of expertly made rubbings from “over 2000 monuments from nearly 90 sites in Mexico, Guatemala, Belize, Honduras and El Salvador, as well as major museums around the world,” made over a 35 year period by Merle Greene Robertson and assistants. 4 of the 11 CDs are of Chichen Itza. There is only 1 image from Uxmal (Stela no.14) and 6 from Kabah (Structure 1A1). The quality of the rubbings is superb and CD-ROM publication allows one to enlarge the images often to about 2800 dpi long side, allowing study of important details. As a model example of its type, this publication allows us to explore the types of information that are uniquely recorded by rubbings and to compare their usefulness to photographs and other types of images. See the extensive quotations about this under Greene, Merle in this web site bibliography. There is an extensive index by Martha J. Marci and Christi L. Vieira, listing (1) “iconographic terms to use with the search function of the . . . database”; (2) “site or location, structure, and/or monument” (3) “database number” (1966).

Robertson, Merle Green (see also Greene, Merle)

“Stucco”. *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 170-172. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

Although the Puuc region is not mentioned, this superb description of the nature and importance of stucco (describing especially Palenque) is applicable to all Mesoamerica. As Robertson notes, “all Mesoamerican cultures used stucco . . . in everything from floor surfaces to sculptured figures to fresco paintings” (p. 170). Of immense importance, she writes that “one of the contributing factors in the collapse of the Maya may have been the denudation of vast landscapes of timber that were used for the fires in burning limestone to make stucco for thousands of buildings, as well as sculptured art” (p. 170).

Ruiz, Santos E.

“Método de análisis de la forma: Apuntes para el curso de teoría del diseño”. Manuscript. México: Universidad Iberoamericana, 1971.

Ruz Lhuillier, Alberto

Universalidad, singularidad y pluralidad del arte maya”. *México en el Arte*, no. 9. México: INBA, 1950.

S

Sabloff, Jeremy A.

The New Archaeology and the Ancient Maya. Scientific American Library No.30. New

York: HPHLP, 1990 (paperback 1994).

This outstanding publication explains essential changes in the practice of Maya This outstanding publication explains essential changes in the practice of Maya archaeology over the past several decades and the conceptual framework of current archaeology worldwide. It is structured as a contrast between the old archaeology, focused on each city's administrative-ceremonial center with major stone structures, one-of-a-kind works of art, and hieroglyphic texts; contrasted with the new archaeology, focused on the entire settlement area of each city, based on surviving platforms and superstructures of perishable structures, mass produced ceramics of everyday use, and patterns of trade, making use of recent advances in scientific instrumentation and analysis. The book is exceptional in the range of ideas and examples, in the choice of photographs and diagrams, and in the clarity of the writing. Why do we not have more books of this quality? The answer: such books require comprehensive command of a discipline, especially recent scholarship, a clear, acknowledged point of view, recognition that illustrations should allow one to see what is being discussed rather than simply identifying a building, years of experience teaching at undergraduate as well as graduate levels, and a commitment to writing clearly in plain English. There are over one hundred small but well-chosen photographs, nearly all in color, and half as many maps and diagrams. There are only brief mentions of Uxmal, Kabah, and Labná but about six pages of on-the-spot text on Sayil, where Sabloff has supervised landmark settlement pattern studies. These are accompanied by seven photographs of excavations in process with explanatory captions. The illustration of The Great Palace at Sayil (p. 153) is reversed right-left.

Schele, Linda

"The Iconography of Maya Architectural Facades during the Late Classic Period". *Function and Meaning in Classic Maya Architecture; A Symposium at Dumbarton Oaks, 7th and 8th October 1994*, ed. Stephen D. Houston: 479-517. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1988.

A study of the modes of decoration used to display symbolic and narrative information on Maya buildings, noting variations by date and region. Schele devotes her chapter to mask programs, which she claims are "the most widespread of all architectural decoration in lowland Maya architecture" (p. 481). She describes a range of symbolic meanings associated with these mask programs, including: mountains, sky dragons, Itzamna, creation imagery, Na Ho Kin, creation mountains, head cliffs, mat and flower houses, and war imagery. Along the way she describes examples from Uxmal (primarily the Nunnery), Kabah (primarily the Codz Poop), Sayil, and Labná. Schele and co-author Peter Mathews develop these themes in the Nunnery in much more detail in their chapter "Uxmal: The Nunnery Quadrangle of Chan-Chak-K'ak'nal-Ahaw" in their book *The Code of Kings*, which is separately listed and annotated in this web bibliography.

Schele, Linda

"Linda Schele Drawing Collection".

On web site of the Foundation for the Advancement of Mesoamerican Studies (FAMSI) at: <http://www.famsi.org/research/schele/index.html>

(accessed 2006 Nov. 25)

The FAMSI web site contains **962 outline drawings by Linda Schele**, including 20 of Uxmal, none of Kabah, Sayil, Labná. Two represent capstone paintings, 1 is a drawing after a Charnay photograph and 1 a phallus stone. The others are details of the architectural sculpture. All but one of these has been published in *The Code of Kings* (by Schele and Matthews, 1998), but there they are so reduced in size that the clarity of detail is largely obscured. **On the FAMSI web site, the images can be opened at large size** (most at about 2000 pixels on the long side, 72 pixels per inch resolution) making it possible to see the detailed information recorded in the drawings. Schele's drawing purposely separates the masks, figures, etc. she is drawing from their backgrounds and surroundings, provided **an instructive example of what is best recorded and what not using such a procedure.**

Schele, Linda

"Linda Schele Photograph Collection".

On web site of the Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI) at:

http://research.famsi.org/schele_photos.html

(accessed 2006 Nov. 25)

The FAMSI web site contains 11,642 Maya photographs by Linda Schele, including 488 of Uxmal, 155 of Kabah, 56 of Sayil, and 17 of Labná. The images can be opened at large size (most at about 3000 pixels on the long side, 72 pixels per inch resolution). There are important views taken before recent restoration and there are a few photographs of small sculptures and stelae not reproduced elsewhere (Uxmal, nos. 116066-116095).

Unfortunately, in contrast to the expertly drawn and reproduced images in the Linda Schele Drawing Collection, many of the photographs of these four sites seem to have been rather casually taken and indiscriminately posted on the web. Many of the images, as posted, are not very sharp, some are too dark and contrasty, others presumably made from faded 35mm slides. The accompanying metadata provides only basic identification. None are dated.

Schele, Linda and Mary Ellen Miller; photographs by Justin Kerr

The Blood of Kings: Dynasty and Ritual in Maya Art. Fort Worth, Texas: Kimbell Art Museum, and G. Braziller, N.Y., 1986; reprinted with corrections Sept. 1986; London: Thames and Hudson, 1992.

This book would not normally be included in a bibliography on the subjects of this web site. There are only a few mentions of the Puuc region or of Uxmal, Kabah, Sayil, or Labná, and they do not appear in the chronological chart or voluminous illustrations. In the description of Maya interior space and the restrictions of corbel vaulting, no recognition is given to the development of high quality concrete in Puuc architecture, which eliminated the restrictions of corbel technology (pp. 34-35). Yet this is **one of the most richly informative books ever published on the Maya, providing essential context for any study of Maya art.**

Especially relevant and pioneering are the 8 pages on the characteristics of Maya 2- and 3-dimensional imagery, the “visual canon” through which the Maya imaged their world (pp. 33-40). As the authors had noted in their prologue, “The methodology of this study derives from the union of hieroglyphic decipherment and the interpretation of pictorial imagery, which together allow us to discover patterns inherent in Maya art” (p. 15). Although the authors do not explore the relevance of these patterns to the architectural sculpture of Puuc region facades, the characteristics they describe for Early to Late Classic period art from the Southern Maya areas are tantalizingly applicable to Puuc region facades. A comparable study of the visual canon of the most complex and refined of all Maya architectural sculpture awaits an equally in-depth study.

Also notable for the subjects of this web site are the first 7 pages (pp. 18-24) of the section on “The Modern Invention of the Ancient Maya”. These pages trace the changing Euro-American concepts of Maya civilization from the authoritative surveys of Morley and Thompson in 1946 and 1956 until about 1972. As part of this study, the authors describe a number of drawings, prints, and photographs, which reveal the attitudes of various early explorers and later scholars. Joined with the preface by Michael Coe (pp. 1-4), a succinct survey of Maya studies from ca. 1940 (especially from 1960), to 1985, *The Blood of Kings* provides a background for any study of changing concepts of the ancient Maya.

The main body of this publication is built around the objects in the exhibition, organized in 8 theme chapters; each consisting of an extended introductory text and detailed entries for each object illustrated. The superb photographs are by Justin Kerr; the detailed line drawings by Linda Schele.

Simpson, Jon Eric S.

“The New York Relief Panels – and Some Associations with Reliefs at Palenque and Elsewhere, Part I”. *Segunda mesa redonda de Palenque*, pt. 3: 95-105. Merle Greene Robertson, ed. Pebble Beach, CA: Robert Louis Stevenson School, 1974.

Smith, Robert E.

Pottery of Mayapan Including Studies by Ceramic Material from Uxmal, Kabah and Chichen Itzá. Papers 66. Cambridge: Harvard University, Peabody Museum of Archaeology & Ethnology, 2 vols. (June 1971).

Spinden, Herbert Joseph

Ancient Civilizations of Mexico and Central America, 3rd ed. 1928.

Spinden, Herbert Joseph

Introduction to Art of the Maya Civilization . . . Exhibitions . . . New York: Martin Widdefield Gallery, 1957.

Spinden, Herbert Joseph

"Maya Art and Civilization". Indian Hills, CO: Falcon's Wing Press, 1957 (revised and enlarged republication of *A Study of Maya Art*, 1913, and *Ancient Civilizations of Mexico and Central America*, 3rd ed. 1928).

A forward, epilogue, and several illustrations have been added to the original editions, which are separately listed and annotated in this web bibliography.

Spinden, Herbert Joseph

Maya Art and Civilization: Revised and Enlarged with Added Illustrations. Part 1: A Study of Maya Art; Part 2: The Nuclear Civilization of the maya and Related Cultures. Indiana Hill, Colorado: Falcon's Wing Press, 1957.

This is a nearly identical republication, in one volume, of Spinden's two major previous publication: *A Study of Maya Art* (1913) and *Ancient Civilizations of Mexico and Central America* (3rd and revised ed. 1943). Strangely, on the title page of *Maya Art and Civilization*, the original title of Part 1 is used, whereas Part 2 is given the new title "The Nuclear Civilization of the Maya and Related Cultures".

A number of the changes from the two original separate volumes should be noted. A new 7 page forward by Spinden has been added for the new 1956 volume. The original preface for *Ancient Civilizations* has been dropped from Part 2. A new, 29 page, Epilogue, titled "Maya Dynamic Dating and the Fallacy of Time", has been added to Part 2.

The republication of the hundreds of the author's impressive drawings are almost as useful as in their original volumes. However, the reduced size and diminished clarity of the 250 odd photographs, many quite small even in the original publications, considerably weakens the form and detail of the architecture and sculpture represented.

Spinden, Herbert Joseph

"The Shattered Capitals of Central America". *National Geographic Magazine*. Vol. 36 (1919): 185-212.

Spinden, Herbert J.

"The Stephens Sculptures from Yucatan". *Natural History: The Journal of the American Museum*. Vol. 20, No. 4 (Sept.-Oct. 1920): 378-389.

Photographs of the 2 Kabah doorjambs described in this article are reproduced on this web site.

<http://academic.reed.edu/uxmal/galleries/thumbnails/kabah/Kabah-RedHands.htm>

This is the most informed and detailed account of the 6 major sculptures removed from Uxmal and Kabah by Stephens and Catherwood in 1841, the so-called "Stephens stones". Spinden first gives a brief account of Stephens' remarkably

productive professional life with a history of the Stephens stones. He notes that they had recently [1919] become a part of the collection at the American Museum of Natural History in New York, having been for 80 years in the private family collection of John Church Cruger, to whom they had been given by Stephens.

There are a number of **detailed observations about these sculptures, unpublished elsewhere**, in this eminently informed article by the curator in charge of the collection at the Museum. These include **the only detailed description of the 2 carved doorjambs from Kabah, easily the most important pieces among the Stephens stones**. Reproduced side-by-side with a photograph of one of the jambs (not both as stated in the text, p. 385) and the print from Catherwood's summary drawing of it is a more informative drawing by John Held Jr., carefully studied from the original jamb. Spinden notes that "Each [jamb] consists of two separate stones, as indicated in the engravings. In each the upper stone is one foot five inches high, and the lower one four feet six inches, and both are two feet three inches wide" (p. 385). He notes also that the top portion of one of the jambs had been lost and has been restored. He describes the figures on each jamb as a warrior standing over a kneeling warrior or vanquished chief and notes that the standing figures are uncharacteristically slender in Maya sculpture. Spinden provides an unusually careful description of each figure, noting that the standing figures have nose plugs, which accounts for the seemingly long noses in the less studied Catherwood drawings.

Describing the mask from the façade of the East Building of the Nunnery, Uxmal, Spinden notes that it is "made up of several stones carefully mortised together by the pin and dowel method" (p. 380), and that "the built-up head with headdress . . . may contain parts from the other two heads [that had fallen from the façade], especially since some of the joints do not fit properly" (p. 383). He writes also that "It is possible that the crevices in this composite ornament were filled in with plaster, and that the whole was painted in bright colors" [almost certainly true]. Curatorial information of this type is extremely rare in publication on Maya art.

There are 3 photographs of the 3 Uxmal facades from which some of the sculptures came. There are 7 photographs of the 6 Stephens sculptures, including an especially informative one of the mask from the East Building of the Nunnery.

Spinden, Herbert Joseph

"A Study of Maya Art, Its Subject Matter and Historical Development". *Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University*, Vol. VI. Cambridge, MA: Peabody Museum, Harvard University, 1913 (reprinted by Kraus Reprints, New York, 1970; the 1975 Dover reprint includes an introduction by J. Eric S. Thompson; *A Study of Maya Art* was republished as Part 1 of *Maya Art and Civilization*, Indiana Hills, Colorado: Falcon's Wing Press, 1957).

This is **the groundbreaking attempt to work out the chronological sequence of Maya monuments**, based on Spinden's reading of the evolutionary development of stylistic traits and their correspondence to dates inscribed at the sites. There are long, detailed sections analyzing the subject matter and iconography of Maya art, then sections on form, design and architectural principles, followed by the longest section

on chronological sequence with fold-out chart. Even in comparison with art historical studies of European art published at the time, Spinden's study is impressive and unique in Pre-Columbian studies. The breadth and precision of Spinden's study and many of his art historical observations and interpretations remain unequalled.

In the text, little separate attention is given to Uxmal, Kabah, Sayil, or Labná, but, like other Maya sites, they appear in the descriptions of types of ornament, architectural members, and chronological sequence. Twenty of Spinden's drawing of details and ground plans are of these four Puuc sites and fifteen of the black-white photographs are of previously unpublished photographs of Uxmal, Kabah, and Labna, taken by Henry Sweet as part of the Thompson expeditions of 1888-91 (additional photographs from this exposition are included on this web site in the category "1888-91 Thompson & Sweet"). There is an extensive list of ruins and principal monuments that have previously been published, attempting to establish a nomenclature for the sites and their buildings, with references.; and an extensive bibliography of works referred to in the text.

Spinden includes what is, as far as I know, the only English translation of the description of Uxmal in Friar Alonzo Ponce's *Viaje a Nueva España*, actually written by his secretary and guide, Fr. Antonio de Ciudad-Real. This is the earliest known description of Uxmal. It is separately listed and annotated in this web bibliography (pp. 5-13).

Stierlin, Henri

The Maya: Palaces and Pyramids of the Rainforest. Photographs by Anne and Henri Stierlin. English translation: Suzanne Bosman. Köln: Taschen, 2001.

Stone, Andrea

The Maya Discovered: Frederick Catherwood's "View of Ancient Monuments in Central America, Chiapas, and Yucatan". University of Wisconsin-Milwaukee Art Museum, 1992.

Stone was the guest curator and author of the catalogue for this exhibition of Catherwood's twenty-five spectacular lithographs from his 1844 publication. In the set on display "certain details were colored in by hand, perhaps by the artist himself" (p.1). Like Paxton's earlier essay for a University of New Mexico exhibition, Stone notes that Catherwood embellished his original drawings with romantic backgrounds for dramatic effect. She states that "his best architectural renderings were done at Uxmal" and that "eight of the twenty-five lithographs present views of this great Puuc city" (p.7). The author describes the separate travels and publications of Stephens and Catherwood prior to their joint travels and publications in Central America, and notes that "through their journeys and tireless research they gained a sense, unparalleled in their day, of the scope and quality of Maya art" (p.7).

T

Tarazona de González, Silvia Garza.

Códices genealógicos representaciones arquitectonicas. Coleccion Cientifica Arqueologia 62. Centro Regional del Sureste, SEP INAH,. Mexico, 1978.

A fascinating, 65-page **description of Maya architecture based on illustrations in the historical-genealogical codices of the Mixtec people.** The Mixtec, for whom a significant number of codices survive, occupied the area corresponding roughly to the western portion of the state of Oaxaca. The author stresses the importance of architecture for the study of many aspect of culture, especially in Mesoamerica, where architecture is (in translation) “the plastic manifestation that was most vigorous and original among the Mesoamerican people” (p. 9). There are 13 pages of small color details from these codices, 10 or more per page.

Thompson, J. Eric S.

The Rise and Fall of Maya Civilization. Norman, Oklahoma: University of Oklahoma Press, 1954 (Spanish translation 1964).

Classic publications, providing an easily read summary of Maya civilization. It is listed in this web bibliography because of its **review of the characteristics of Maya art** (pp. 172-187). Although summary, this is **rare in Maya studies** and provides a context for considering the art of any Maya area. Brief descriptions of Uxmal, Kabah, Sayil and Labná appear elsewhere in the book.

W

Wagner, Elizabeth

“. . . and then it was Sculpted, the Precious Stone – the Maya Stonemasons and Sculptors”. *Maya: Divine Kings of the Rain Forest:* 338-339. Ed. Nikolai Grube, assisted by Eva Eggebrecht and Matthias Seidel. Cologne: Könemann, 2001 (1st ed., *Maya; Gottkönige in Regenwald*, 2000).

Wiessner, Polly

“Is There a Unity to Style?” *The Uses of Style in Archaeology*, ed. M. W. Conkey and C. A. Hastorf: 105-112. Cambridge University Press, 1990.

