

Uxmal, Kabah, Sayil, and Labná <http://academic.reed.edu/uxmal/>

[return to Annotated Bibliography](#)

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

Charles Rhyne
Reed College

Annotated Bibliography
Graphic and Photographic Documentation

This is not a general bibliography on the graphic and photographic documentation of the Maya. This section includes publications of and about 19th and early 20th century graphic and photographic documentation of Maya archaeological sites in the Puuc region. Because these were mostly made by early explorers and scholars, many of the publications listed in this section appear also in the section on Early Explorers and Scholars.

A

Abrams, H. Leon, Jr.

“Justin Kerr’s Innovative Contribution to Maya Archaeology”. *Katunob: A Newsletter-Bulletin on Meso-American Anthropology*. Vol. 10, No. 2 (1977): 19-22. Greeley, Colorado: University of Northern Colorado.

Adkins, Lesley, and Roy A. Adkins

Archaeological illustration. Cambridge Manuals in Archaeology. Cambridge University Press, 1989.

A clearly presented manual describing the various purposes, approaches, conventions, and techniques for archaeological drawings. **The number of different types of drawings explained is impressive** and necessary for anyone attempting to understand such drawings, especially if attempting to use such drawings as evidence. For each chapter there is a useful annotated list of recommended sources. Photographic documentation is not discussed.

Antochiw, Michel

Historia cartográfica de la península de Yucatan. Ed. Comunicación y Ediciones Tlacuilo, S.A. de C.V. Centro Investigación y de Estudios Avanzados del I.P.N., 1994.

Comprehensive study of maps of the Yucatan from 16th to late 20th centuries. Oversize volume, extensively illustrated, including 6 high quality foldout color maps. The important 1557 Mani map is illustrated and described on pages 35-36, showing that Uxmal was known at the time and was the only location identified with a symbol of an ancient ruin instead of a Christian church.

ARTstor

Available on the ARTstor web through subscription at:

<http://www.artstor.org/index.shtml>

(accessed 2007 Dec. 8)

This is **one of the two most extensive, publically available collections of early photographs of Uxmal, Kabah, Sayil, and Labná**, either in print or on the web. The other equally large collection, also on the web, is hosted by the Peabody Museum of Archeology and Ethnography, Harvard University (which see). The photographs on the ARTstor website are **from the Carnegie Institution of Washington Maya Excavations**, and are also housed at the Peabody.

Some of the same photographs appear on both web sites. The photographs include distant views, views of individual buildings, including lesser known structures, interiors, many details of collapsing sections and individual pieces of fallen architectural sculpture, reliefs, etc. Both sets of photographs show some structures as discovered, some uncovered, and some at various early stages of restoration.

The main differences are that **the ARTstor images can be opened larger and at higher resolution**, allowing viewers to examine the images in greater detail, a significant advantage for photographs of these elaborate and much restored Maya sites. Also, as of December 2007, the catalogue information posted with the ARTstor images is much more extensive than that on the Peabody site. However, ARTstor images are **only available at subscribing institutions in the United States**, whereas the Peabody images can be viewed by anyone with Internet connection anywhere in the world.

The Carnegie Institution of America photographs were **taken between 1913 and 1957** during the Maya expeditions sponsored by the CIW.

On the ARTstor web site, there are 462 images of Uxmal, 330 of Kabah, 235 of Sayil, and 193 of Labná. The images can be opened full screen-size and larger. Most are **magnificent, grey-scale photographs, highly professional and superbly lit for maximum detail and legibility**.

B

Banta, Melissa and Curtis M. Hinsley, assisted by Joan Kathryn O'Donnell

From Site to Sight: Anthropology, Photography, and the Power of Imagery. Peabody Museum of Archaeology and Ethnology and the Department of Anthropology, Harvard University. Cambridge, MA: Peabody Museum Press, 1986.

An impressively rich, diverse collection of 127 photographs dating from the beginning of photography to the present day, taken to assist many different types of scientific enquiry. The book was published in connection with an exhibition at the Peabody Museum, Harvard, from which collection the photographs were drawn. The 8 chapters explore a wide range of approaches to scientific photography with highly informative examples, clearly described. One page illustrates a gelatin dry-plate negative and positive print, by an unknown photographer, showing Edward H. Thomson in his room at Labná, 1888-1889, fitted out for photography (illustration 10).

Barber, D.

Geomatics for heritage recording: Initial report. Unpublished report. Newcastle upon Tyne: Department of Geomatics, University of Newcastle upon Tyne, 2000.

Barrera Rubio, Alfredo

"La obra fotográfica de Teobert Maler en la Península de Yucatán". *Indiana, Gedenkschrift Walter Lehmann*. Vol. 1, No. 6 (1980), 107-124.

This meticulous, scholarly article provides detailed information about the photographs and other materials of Teobert Maler housed in collections in Mérida, capital of the State of the Yuactán, and elsewhere. These include 189 photographic prints representing 56 Pre-Columbian sites. Barrera Rubio first describes Maler material in other collections, in Hamburg, Berlin, Paris, Casasola in the State of Hidalgo, and Tulane University. He then analyses 3 albums of Maler photographs, housed in the Biblioteca Central del Estado de Yucatán, deteriorated photographs now housed in the Palacio Cantón, and in private collections. There is then a description of Maler manuscript maps, plans, and drawings in the Yucatán. Detailed information is provided regarding condition, provenance, etc. Altogether there are 5 photographs of Uxmal, 3 of Kabah, 4 of Sayil, and 2 of Labná.

Baudez, Claude-François

Jean-Frédéric Waldeck, peintre: le premier explorateur des ruines mayas. Paris: Editions Hazan, 1993.

Waldeck's images of Uxmal are reproduced on this web site.

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

A 200-page survey of Waldeck's career, with many personal episodes from his life. Baudez calls attention to the theoretical basis of Waldeck's Maya adventures. About his 1835 arrival at Uxmal, he writes (in translation) "that which interests him above all

is to determine the degree of analogy that the art of Uxmal is going to present to that of Palenque and Tonina” (p. 148).

Baudex accurately notes that (in translation), “The merit of the book resides in the lithographs”, but his statement that “The text on the other hand is deceiving and does not distinguish itself from the notes and journals that Waldeck had not intended for publication” (p. 158) minimizes the importance of some of those observations.

Baudez’s justifiable admiration for Waldeck sometimes distorts his account. For example, in his caption to the Waldeck’s famous reconstruction drawing of a classical-type standing male nude on the façade of Temple 5 of the Pyramid of the Magician, Baudez writes (in translation): “The colossal statues are considered by most Mayanists as the invention of the artist” adding that “fragments of the colossal statues have been since recovered in the zone of Uxmal” (caption to fig. 26, p.150). Although not explicitly stated, Baudez’s wording clearly implies that these fragments vindicated Waldeck’s reconstruction. In fact, no fragments found anywhere at Uxmal lend any support to Waldeck’s imaginary drawing. No sculpture of any standing figure in Maya art stands naturalistically, touching the back wall at only buttocks and shoulders, as in Waldeck’s profile drawing.

Includes 34 color plates and 31 grey-scale figures, all of good quality. There is an important 2-page bibliography, with separate listings for publications by Waldeck and the locations for his manuscripts and drawings. Chapter 3 on the Yucatan includes only 2 pages on Uxmal and 1 illustration from Waldeck’s landmark volume (pp. 148-149 and fig. 26). Arches at Kabah, Uxmal, and Labna, are included in a drawing comparing 8 Maya arches (fig. 29).

Benavidas Castillo, Antonio

“Teobert Maler”. *La antropología en México: Panorama histórico. 10. Los protagonistas (Díaz-Murillo)*, 469-476. Ed. Lina Odena Güemes and Carlos García Mora. Mexico City, D.F.: Colección Biblioteca del INAH; Instituto Nacional de Antropología e Historia, 1987.

A 5-page review of the life and work of Teobert Maler (1842-1917). There is a useful 4-page bibliography

Bonaccorsi-Hild, Doris

Teobert Maler: Soldat, Abenteurer, Gelehrter auf den Spuren der Maya. Wien: Ibero Verlag, 2001.

An excellent 245-page biography on Maler, the best overall introduction to his life. Written clearly for a general readership, the book includes details from archives and from conversations with a few of those still living who remember him. There are a few references to Uxmal, Kabah, Sayil and Labná.

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>

(accessed 2008 Jan. 13)

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>

Brasseur de Bourbourg, Charles-Étienne

“Essai Historique sur le Yucatan et Description ds Ruines de Ti-Hoo (Mérida) et d’Izamal, etc.” *Archives de la Commission Scientifique du Mexique*. Vol. 1: 18-64. Paris: Imprimerie Impériale, 1865.

The drawings of Uxmal that illustrate this publication are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Bourbourg.htm>

An account of the history of the Yucatan based on documents and other sources. There are a few pages, with simplified plan, of Itzamal. Figure 2 illustrates the types of habitations of the common people of the Yucatan, similar to those from long ago. The author writes that these were “well constructed and convenient for the country”, constructed 1 or 2 steps above the street, with only one door (p. 43). Based partly on fig. 3, a detail of one of the reliefs of typical Yucatec huts on the façade of the South Building of the Nunnery, Brasseur de Bourbourg writes about the Nunnery that (in translation) “This palace is in reality only an artistic combination of ordinary houses” (p. 44).

Brasseur de Bourbourg, Charles-Étienne

“Rapport sur les ruines de Mayapan et d’Uxmal au Yucatan (Mexique)”. *Archives de la Commission Scientifique du Mexique*. Vol. 1: 234-288. Paris: Imprimerie Impériale, 1865.

The drawings and double-page map of the ruins of Uxmal that illustrate this article are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Bourbourg.htm>

This is one of the important mid-19th century publications for the study of Uxmal, including the only detailed account of the Uxmal aguadas and the largest, most detailed map of the ruins and surrounding area. Following a 15-page description of Mayapan, and an account of his trip to the hacienda at Uxmal, the author presents a 35-page report on his study of Uxmal. **Most unique is his double-page map of the ruins of Uxmal, including topography**, extending to the north temples and beyond to the hacienda of Uxmal. Most importantly, this map **includes specific shapes for 6 aguadas north and west of the main ruins, each numbered and named**. 3 bridges just north of the Nunnery are also indicated on the map and 1, titled “Natural and artificial bridge at Uxmal”, is illustrated (fig. 6). The drawing in this section are initialed “HB” and attributed by the author to a “M. Bourgeois”.

Brasseur de Bourbourg comments that, because he lacks the means to make architectural drawings like Catherwood or to take photograph like Charnay, he will apply himself to determining the original layout of Uxmal, which they had not. **His most original contribution is his description of the hydraulic system at Uxmal**. He writes that the aguadas are vast artificial basins cemented with rock and lime, the work of men, though resembling ordinary pools of the natural world. Small streams spread out from these aguadas, circulating around in deep ravines.

He then provides a remarkably detailed description of how the basins in the bottom of the aguadas were created (fig. 5 is an approximate copy of the illustration of these basins in Stephens and Catherwood). Brasseur de Bourbourg's description is based on an account from "one of the principal inhabitants of the village of Noyaxché", who had discovered one of the aguadas and wanted to clear it to provide water for the local people. He reasoned that the unhealthy environment around the aguadas was the result of the decomposition of vegetable matter that had accumulated over several centuries, because the aguadas had been abandoned by the inhabitants and neglected by the landowners, who had not had them cleared. Brasseur de Bourbourg reports in detail the clearing of several aguadas, and the number, size, shape and composition of the artificial cisterns formed in the bottom of the aguadas. His informant also reported that (in translation): "All the length of the sides of the aguadas one discovered on the far side more than 400 *casimbas*, a sort of hole pierced in the rock, into which water filtered and which were, in the same way as the cisterns, destined to give something to drink in case the aguadas were dry" (pp. 259-260).

These aguadas have been thoroughly studied for the first time by José Huchim Herrera in his thesis, *Introducción al Estudio del Sistema de Aguadas de Uxmal, Yucatán*. Tesis Profesional que para optar al título de Licenciado en Ciencias Antropológicas en la Especialidad de Arqueología. Facultad de Ciencias Antropologicas, Universidad Autónoma de Yucatán. Merida, 1991.

Brasseur de Bourbourg also describes the bridges indicated north of the Nunnery on his map, one illustrated in fig. 6. He writes that the calcium rocks now spanning the ravines has existed before the rivers were formed, as part of the hydraulic system, and that the inhabitants dug out the openings under the natural rock, thus turning them into bridges, about 6 meters long and 3 meters wide.

The author then describes the area of the Pyramid of the Magician illustrated in fig. 7, about which he writes that when the area was cleared of rocks, the column (in translation), "covered as they were in a soft layer of plaster, seemed that they had been cast just the day before, **proof that the rooms that are hidden behind rest intact and have not been profaned by any hand since they had been walled in in this way**" (pp. 274-275).

In his book, *The House of the Governor*, Jeff Kowalski provides a description of Brasseur de Bourbourg's observations regarding the Governor's Palace. "He postulated that the stone rings inside of the doorways of the House of the Governor were used to support wooden poles, from which hung fabric or mat-weave curtains. He also believed that the holes in the walls beneath the eaves served as ventilator, suggesting that the building was a habitation. . . . Brasseur was the first investigator to mention the fact that the large platform of the House of the Governor partly covers the remains of small vaulted apartments on the west side (Structures 1 and 2). He also mentions the presence of a stairway ascending to the House of the Turtles from the courtyard of these buildings (Kowalski, 1987: 20-21).

Braun, Barbara

Pre-Columbian Art and the Post-Columbian World: Ancient American Sources of Modern Art. New York: Harry N. Abrams, Inc., 1993.

This book provides **examples of the multifaceted influences of Pre-Columbian art on artists from Gauguin to American artists of the 1970s**. In her first chapter, Braun traces the history of pre-Hispanic objects in Europe and Mexico in the context of changing concepts of history and culture. She examines the choices made by individuals and institutions in deciding which objects to collect, exchange, display, and preserve, how and why. This chapter provides an orderly, chronological survey of the major figures, institutions, and events.

The 4th of the 7 chapters is titled “Frank Lloyd Wright: A Vision of Maya Temples”, **tracing Wright’s contract with and influence of Pre-Columbian architecture on his work**. In addition to Wright’s interest in early publications and photographs of pre-Columbian architecture, his most direct and deepest contact took place at the 1893 World’s Columbian Exposition in Chicago, where he lived, and thereafter in the new Field Columbian Museum, which acquired and displayed artifacts, photographs (including photographs of Sayil and Labná by Maler) and the large casts from the Exposition including casts of the Labná arch, 2 details of the Nunnery Quadrangle, and 1 section of the Governor’s Palace at Uxmal. Among the many large, high quality reproduction are 4 photographs of Uxmal, 1 of the Palace at Labná (reversed left-right, p.173), and 3 of the plaster copies.

Briggs, Peter, ed.

The Maya Image in the Western World: A Catalogue to an Exhibition at the University of New Mexico. Albuquerque, NM: University of New Mexico Press, 1986.

Although titled as a catalogue, this publication does not include a catalogue of the works exhibited in the exhibition held at the University of New Mexico Art Museum and Maxwell Museum of Anthropology. It does illustrate some of the works in the exhibition and provides a rich context for their understanding.

The following three articles are separately listed and annotated in this bibliography:

Harrison, Peter, “Carlos Vierra: His Role and Influence on the Maya”

Paxton, Merideth, “Frederick Catherwood and the Maya”

Sabloff, Jeremy A., and Kelli Carmean, “Archaeologists’ Images of the Ancient Maya”.

Brine, Lindesay

Travel Amongst American Indians, Their Ancient Earthworks and Temples; including a journey in Guatemala, Mexico and Yucatan, and a visit to the Ruins of Patinamit, Utatlan, Palenque and Uxmal. London: Sampson Low, Marston & Co., 1894 (republished by Oracle Pub., Ltd., Royston, Hertfordshire, 1996).

[The 10 images of Uxmal and map of the author’s travels in this volume are reproduced on this web site.](#)

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

As indicated by the title, this book deals with an area even broader than Pre-Columbian Mesoamerica. In fact, the first 8 1/2 of the 20 chapters are As indicated by the title, this book deals with an area even broader than Pre-Columbian Mesoamerica. In fact, the first 8 1/2 of the 20 chapters are devoted to the United States. As usual, the text chronicles the author's travels and the lives and customs of the Indians, in addition to the landscape and ruins.

There is one chapter on Uxmal, nothing on other Puuc cities. For the most part, the Uxmal chapter consists of typical, straightforward description. However, several specific observations about construction and state of preservation are worth noting. Among these, Brine writes that "the well preserved state of portions of the buildings is, at the present time, nearly four centuries after the arrival of the Spaniards, especially noticeable. I observed that **the wooden lintel over the door of my room in the Casa del Gobernador was in perfect condition.** The edges or corners were still sharp and unworn. It was also evident that, although the great weight of the masonry above must have exerted a heavy pressure upon the centre of the lintel, there were **no signs of the slightest deflection.** . . . Many of the stone carvings on the exterior were also apparently uninjured by their exposure to the weather" (p. 347).

The author also wonders about the tools used in carving, though it is surprising to see that he discounts the usefulness of obsidian for carving freshly quarried limestone. "There is, throughout, a wealth of sculpture which is astonishing when it is remembered that the sculptors, as far as we know, had no proper implements to work with. Stone chisels and obsidian scrapers appear to be inadequate for the purpose. . . . The walls of the Nunnery and the Casa del Gobernador are covered with designs deeply cut and perfectly joined. Thus it is proved that the sculptors had not only much capacity as workmen, but they **must have been able to chisel hard limestone with ease and facility of execution**" (pp. 351-352). In this chapter there are 9 gray-scale illustrations of photographs and one small sketch.

Brown, Clifford T. and Walter R. T. Witschey

"The Electronic Atlas of Ancient Maya Settlements: a Geographic Information System (GIS)". "Copyright 2001, 2002, 2005, 2008".

On the web at:

<http://mayagis.smv.org/index.htm>

(accessed 2008 March 13)

The purpose and uses of the Atlas are described. The site includes information on "The Maya Area", "Using a GIS System", 6 papers on the subject by the authors, and a group of informative "Maps of the Maya Area". Research and additions to the site are ongoing.

Brown, Clifford T. and Walter R. T. Witschey

"The fractal geometry of ancient Maya settlement". *Journal of Archaeological Science*, Vol. 30 (2003), 1619-1632.

On the web at:

<http://mayagis.smv.org/papers.htm>

(accessed 2008 March 13)

The authors describe the nature of fractals and fractal geometry and its uses in archaeological analysis. Using Mayapan as an example, they describe the fractal nature of Maya settlement patterns. They “show that the fractal dimensions calculated for some Maya settlement patterns are similar to those produced by warfare, supporting recent claims that warfare is a significant factor in Maya settlement patterning.”

Brown, Clifford T. and Walter R. T. Witschey

“The Geographic Analysis of Ancient Maya Polity and Settlement”. A paper presented at the Electronic Cultural Atlas Initiative Conference, City University, Hong Kong, January 2001. Published in the ECAI CD-ROM, *Proceedings of the 2001 Pacific Neighborhood Consortium and Electronic Cultural Atlas initiative Conference*, Academic Sinica, Taiwan.

On the web at:

<http://mayagis.smv.org/papers.htm>

(accessed 2008 March 13)

The authors describe their development of “a geographic information system (GIS) for the purpose of studying prehistoric Maya settlement and society.” They write that “The GIS is composed of archaeological, epigraphic, and locational data. It includes the whole Maya area and is designed for the study of regional issues, such as political organization, dialectology, and material culture.”

Brown and Witschey first briefly describe the ancient Maya and note that “Most of the problems and analyses that we discuss below concern lowland Maya culture, although the GIS includes data from the Maya highlands, too.” Next, they provide an excellent review of theories regarding “the scale and character of Maya political organization.” There is an excellent description of the methods used to collect, map, and analyse all data relevant to these questions. To date, they have concentrated their study on some 1197 archaeological sites in the state of Yucatán. There is a bibliography of sources especially relevant to their paper. The PowerPoint presentation from their 2001 paper is included.

Brown, Clifford T. and Walter R. T. Witschey

“Results of Survey in Central Yucatán, México”. Presented at the symposium “Regional and Community Organization in the Northern Lowlands: Papers in Honor of the Life and Legacy of Ed Kurjack”, at the annual meeting of the Society for American Archaeology, San Juan, Puerto Rico, April 29, 2006.

On the web at:

<http://mayagis.smv.org/papers.htm>

(accessed 2008 March 13)

The authors describe a survey they conducted July-August 1005 in the central portion of the State of Yucatán that “generally represents the eastern part of Mayapan’s

hinterland". They "systematically surveyed approximately 10km of transects, finding a relatively high density of rural settlement". They located about 24 "previously unreported" sites and visited a dozen "previously reported sites".

Their survey area did not include the Puuc Region, but it helps to understand "the complex boundary between Puuc and Northern Petan architectural spheres (and possibly the Chichén Itzá sphere as well)". Brown and Witschey also note that they "observed Puuc style architecture at sites like Hunactí, Cacalchen, and San Francisco (Figure 21-22) which are relatively far east". The web site includes the PowerPoint presentation from their 2006 presentation, including 11 maps and 19 photographs of structures and objects.

Brown, Julie K.

Contesting Images: Photography and the World's Columbian Exposition. Tucson and London: Arizona University Press, 1994.

Brunhouse, Robert L.

In Search of the Ancient Maya: the First Archaeologists. Albuquerque: University of New Mexico Press, 1973 (a paperback edition, with different pagination, was published by Ballantine Books, New York, in 1974).

This is one of a pair of books by Brunhouse describing the life stories of 15 Maya explorers and archaeologists who worked from the late 18th to early 20th centuries, their adventures in the Americas and their approaches in Maya studies. This volume, dealing with the early years, describes the lives of Antonio del Rio and Guillermo Dupaix, Juan Galindo, Jean Frédéric Waldeck, John Lloyd Stephens, Charles Étienne Brasseur de Bourbourg, Augustus Le Plongeon, and Edward H. Thompson. The introduction is a thoughtful reminder that there was no professional training available in archaeology at the time and that all of these individuals were amateurs, however remarkable. Brunhouse also provides a description of the physical and intellectual conditions under which they worked. There are only occasional references to the Puuc region, but there are two pages describe Thompson's commission to prepare molds of Puuc buildings for the 1893 Chicago World's Fair, requiring 14 months and producing 10,000 square feet of molds (pp.177-178). There is an important bibliography listing separately works by and about each of the 8 individuals, with brief, valuable critical comments.

The same author's book, *Pursuit of the Ancient Maya: Some Archaeologists of Yesterday*, published two years later by the same press, describes the lives and careers of 7 later explorer-archaeologists: Teobert Maler, Alfred P. Maudslay, Sylvanus G. Morley, Frederick A. Michell-Hedges, Herbert J. Spinden, William E. Gates, and Fris Blom.

Brunhouse, Robert L.

Pursuit of the Ancient Maya: Some Archaeologists of Yesterday. Albuquerque: University of New Mexico Press, 1975

This is one of a pair of books by Brunhouse describing the life stories of 15 Maya explorers and archaeologists who worked from the late 18th to early 20th centuries, their adventures in the Americas and their approaches in Maya studies. This volume, dealing with the later years, describes the lives of Teobert Maler, Alfred P. Maudslay, Sylvanus G. Morley, Frederick A. Michell-Hedges, Herbert J. Spinden, William E. Gates, and Frasn Blom.

Relatively little attention is given to the Puuc region. An account is given of the important discoveries made at Uxmal by Blom and his party in 1930 when carrying out research and making casts for the 1933 Century of Progress Exposition in Chicago (p.196). Brunhouse notes that Morley “considered the Governor’s Palace at Uxmal the finest building in prehispanic America, a view shared by many other people” (p.60). In the chapter on Spinden, more attention is given to theoretical concepts than in chapters on the other archaeologists, describing Spinden’s extensive system of correlation. Brunhouse writes that “he produced a brilliant analysis of the evolution of styles in *A Study of Maya Art* which remains a landmark on the subject” (p.95). In the chapter on Morley, Brunhouse describes the advanced conservation practices of the Carnegie Institution of Washington (C.I.W.); its “refusal to ask for artifacts which might be found in the course of excavation”, insisting instead that the C.I.W. “must restrict its work to excavation and scholarly reports of the result.” “The other policy of the C.I.W. required faithful restoration of the ancient structures . . . the C.I.W. followed the rigid policy of utilizing only stones which had fallen from a structure and adding no others. If modern materials like steel supports were used to preserve a building, they were hidden from view” (p.67). There is an important bibliography; selective and critical, listing separately works by and about each of the 7 figures.

The same author’s book, *In Search of the Ancient Maya: the First Archaeologists*, published two years before by the same press, describes the lives and careers of 8 different explorer-archaeologists: Antonio del Rio and Guillermo Dupaix, Juan Galindo, Jean Frédéric Waldeck, John Lloyd Stephens, Charles Étienne Brasseur de Bourbourg, Augustus Le Plongeon, and Edward H. Thompson.

C

Castleberry, May, ed.

The New World’s Old World: Photographic Views of Ancient America. Published on the occasion of an exhibition held at the AXA Gallery, New York, May 8 - July 19, 2003. Albuquerque: University of New Mexico Press, 2003.

An excellent chronological survey of photographic images of pre-Hispanic architecture and man-made landscape features in North, Central, and South America. Examples include photographs dating from shortly after the invention of photography to the present day. In her “Introduction”, Castleberry devotes 2 ½ pages to 19th century explorer-photographers of Pre-Columbian sites, though without specific mention of the Puuc region. The book reproduces Maler’s unique 1891-1893 albumen silver prints,

exceptionally wide-angle photograph of the entire façade of the Governors' Palace, Uxmal (fig. 10) and a romantic 1993 photograph of the Labná arch by Sandro Oramas (fig. 76).

The following article is separately listed and annotated in this web bibliography:
Howe, Kathleen Stewart, "Primordial Stones: Reading Ancient Mesoamerica"

Catherwood, Frederick

Views of Ancient Monuments in Central America, Chiapas, and Yucatan. London: F. Catherwood, 1844.

The prints of Uxmal, Kabah, and Labná and map in this album are reproduced on this web site.

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

Catherwood had accompanied John Stephens on his expeditions of 1839-42 and was responsible for the illustrations in Stephens' *Incidents of Travel in Central America, Chiapas, and Yucatan* (2 vols. New York: Harper, 1841) and in Stephens' and Catherwood's *Incidents of Travel in Yucatan, illustrated by 120 engravings* (New York: Harper & Brothers, 1843). The rigor and precision of their documentation in these 4 volumes has been a model for all future Maya scholars.

The prints in this 1844 volume were based on the same on-site drawings made by Catherwood but were large and fully developed as works of art. Therefore, as has often been pointed out, in contrast to the earlier engravings, these lithographs were romanticized, some noticeably more than others. As archaeological evidence, however, it is more important to note that they were partly reconstructed, with small areas filled in and straightened. At the same time, they include information not available in the previous engravings: images of local people, of Stephens in the process of surveying the buildings, and small portions of buildings not visible in the earlier engravings. Because only 300 deluxe copies were published, this publication circulated much less widely than the 4 previous Stephens and Catherwood publications, which were extremely popular and immediately went through many editions, continuing even today.

The 24 magnificent chromolithographs (a few copies include hand-colored prints instead) in this album include 7 of Uxmal, 2 of Kabah, 1 of Labná and a map showing the route and "the Ruined Cities and Monuments Visited by Messrs. Stephens & Catherwood in the Years 1839, 1840, 1841, 1842." There is a 10 page introductory text.

Charnay, Claude Joseph Désiré

Album fotográfico Mexicano. Mexico City: J. Michaud e hijo Editores, 2d, calle de S. Francisco no. 10, 1860.

An edition was published in Paris in 1861.

The first publication of photographs taken by Charnay in Mexico, including the first photographs ever taken of Maya ruins. Only a few copies were published but the

volume was well received. Keith David writes that “This album, very rare today, contains 25 original prints up to 34x44 cm. in size which are designated ‘Forografía de Charnay, Mexico.’ Each photograph was accompanied by a page of explanatory text by the Mexican historian Manuel Orozco y Berra (1816-1881)” (Davis 1981, p. 201).

Charnay, Claude Joseph Désiré

Les anciennes villes du nouveau monde: Voyages d'explorations du Mexique et dans l'Amérique Centrale par Désiré Charnay 1857-1882. Paris: Hachette, 1885.

See Charnay, *The Ancient Cities of the New World*, below for the slightly compressed English translation.

The engravings of Uxmal and Kabah (there are none of Sayil or Labná) and 2 maps of Charnay's travels (1 is double-page in color) are reproduced on this web site.

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-85Charnay.htm>

This publication included engravings instead of original photographs and was therefore much more widely available than Charnay's lavish 1862 volume of photographs, *Cités et ruines américaines*. The engravings are powerful and very closely based on Charnay's photographs, but not all details of the buildings are exact. The excellent, two-page map of Central America includes topography and shows his routes in color. Uxmal, Kabah, and Labna are named and located but not yet Sayil. Wisely, in his preface, Charnay states that his subject is so vast that he cannot do it justice and that, although resemblances to the architecture of other cultures must strike everyone, any influences can only be conjectural.

This is a 500 page popular account of Charnay's travels, explorations, and documentation campaigns in Central America, with descriptions of the people, their costumes, customs, and behavior. Prints of the people, local environment, and archaeological sites are based primarily on Charnay's own remarkable photographs. Rejecting the various 19th century theories of the Egyptian and other ancient origins of the Maya, Charnay states that (in translation): “. . . we see that they belong, whatever the distance and time that separates them or the details that differentiate them, to one single and same civilization. We see that this civilization is relatively modern and that it is Toltec” (p.viii).

The first half of Chapter 19, titled “Kabah et Uxmal”, is a diary of Charnay's travels and the local people, with some attention to Mayapan, followed by about 7 pages of straight-forward description of the Kabah ruins. Chapter 20 titled “Uxmal” also includes description of Charnay's travel in the area, but contains his most important account of the ruins of Uxmal. He presciently opines that the Palace of the Governor (in translation) “is certainly the most grand, the most magnificent of the ancient monuments of the Americas” (p. 335). Most important is his conclusion about the method of construction at Uxmal and related sites.. He writes (in translation): “It is therefore likely that the architect first raised perpendicular to a height of two or three meters the interior wall, which constitute the rooms of the edifice. Then he bridged one to another in a manner to form false keystones of the double rooms of the palace. He then filled the space between the keystones, reinforcing the outside walls with a block

of masonry that supports itself on the two keystones. Then he pecked the exterior of the building with sculpted rocks fit with tendons that composed the décor” (p. 336).

Regarding states of preservation Charnay writes of the Palace at Kabah: “All the rooms had painted walls that were painted with figures and inscriptions, as we can judge from the small fragments that still remain. . . . There as well, the exterior decoration was of great concern to the artist, and this painting, these strikingly bright colors, distributed artfully on the large facades, in the middle of the web of monstrous figures, should great add to the savage magnificence of these edifices” (p.324). Regarding Uxmal, he writes: “At Uxmal, all the lintels are of wood, of which a large proportion is in a perfect state of preservation: clear proof of their recent period” (p. 336). Of the Governor’s Palace at Uxmal, Charnay writes: “This palace is new, despite more than three centuries of abandon; and it would be completely intact if not for the vandalism of former property owners who had stones taken from the base for the construction of their hacienda” (p.335).

Charnay, Claude Joseph Désiré

The Ancient Cities of the New World: Being Travels and Explorations in Mexico and Central America from 1857-1882. Trans. from the French by J. Gonino and Helen S. Conant. London: Chapman and Hall, 1887.

The engravings of Uxmal Kabah (there are none of Sayil or Labná) and 2 maps of Charnay’s travels (1 double-page in color) are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-85Charnay.htm>

This is a translation of *Les anciennes villes du nouveau monde: Voyages d’explorations du Mexique et dans l’Amérique Central, par Désire Charnay, 1857-1882* (Paris: Librairie Hachette, 1885). Published also in New York by Harper Brothers, 1888, with the title slightly reworded to read “. . . being Voyages and Explorations . . .” There is a 15 page introduction by Allen Thorndike Rice, providing a review of European explorers of Central America, writers, and theorists, with only bief mentions of Charnay.

A reprint, unchanged, using the New York title, was published in 1973 by AMS Press, Inc., New York, for the Peabody Museum of Archeology and Ethnology, Harvard University. This includes an introduction by Ian Graham, with brief summary of Charnay’s career and contribtions to the understanding of Mesoamerican prehistory.

Readers should be warned that many sentences and paragraphs in this generally reliable English translation have been eliminated or compressed, deleting useful comments.

For a description of this volume, see annotation above for the French original, *Les anciennes villes du nouveau monde*.

Charnay, Claude Joseph Désiré

Cités et ruines américaines: Mitla, Palenqué, Izamal, Chichen-Itza, Uxmal, receuillies et photographiés par Désiré Charnay, avec un texte par M Viollet-le-Duc. Paris: Gide Éditeur,

A Morel et Ce, 1862-1863 (first Spanish edition, *Ciudades y ruinas americanas*, 1866; an edition was published by the Bibliothèque Nationale de France, Paris, in 1982).

All of Charnay's photographs of Uxmal in the lavish vol. 1 of this publication and the illustration to Viollet-le-Duc's article in vol. 2 are reproduced on this web site.

There are no photographs of Kabah, Sayil, or Labná in this publication.

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

This 2-volume publication was made up of 1 large, lavish volume of 49 plates (47 original photographic prints and 2 photo-lithographs), published 1862 (a few of Charnay's photographs published in 1862 had been published 2 years earlier) and 1 much smaller volume of text, published 1863.

Charnay's photographs were the first ever made of Maya ruins, overcoming not only the difficulties of a challenging, foreign environment, but also the demanding logistics of mid-19th century photography. He used a large camera, large glass plates which had to be prepared just before each exposure and developed on site, printed later on albumen-silver paper. Moreover, he worked systematically, documenting not only details but also the grandeur of the cities he recorded. The photographs in *Cités et ruines américaines* were taken during two seasons of fieldwork in 1859 and 1860.

The much smaller text volume contained an account by Charnay of his travels: "Le Mexique: 1858-1861: Souvenirs et Impressions de Voyage". In his preface, Charnay points out the immensity of his subject, the inadequacy of previous publications, and the necessary shortcomings of his own. On the contentious subject of foreign origins of Maya architecture, he notes similarities to the art and architecture of other cultures, but states that any conclusions are now hypothetical. Nevertheless, he introduces Viollet-le-Duc as (in translation) "a synthetic talent that can reconstruct the past on the ruins if the present" (p. vi). The text volume includes also a revealing essay by Viollet-le-Duc (pp. 3-80), based on photographs, drawings, and notes provided by Charnay. Viollet-le-Duc's essay, "Antiquités Américaines", is separately listed and annotated in this web bibliography.

Charnay's 19 chapters include one on the Yucatan and one on Uxmal, including 19 short pages on the ruins of Uxmal (pp. 362-380). This includes details of his set-up for photography at Uxmal, roles of his Maya assistants, and practical difficulties in dealing with sleeping, along with brief, straightforward descriptions of the ruins.

Charnay, Claude Joseph Désiré

Ciudades y ruinas americanas. Translated from the French, *Cités et ruines américaines*, by Rocio Alonzo. Prologue Lorenzo Ochoa, 1993. México, F.D.: Consejo Nacional Para la Cultura y las Artes, 1994.

In his prologue, Ochoa calls attention to the lack of recognition that Charnay's publications received in many 20th century academic studies of the ancient Maya, because Charnay's writing was not sufficiently scientific. However, Ochoa points out that Charnay's accounts are valuable descriptions of the life of the Maya people and their environments during the 19th century. In his chapter on Uxmal, in addition to his

description of the ruins, Charnay provides **details of the various types of assistance his local employees provided**: 40 of them clearing the site for photography, 2 others running errands for water, others protecting Charnay's photographic work station from falling debris, etc.

Charnay, Claude Joseph Désiré

Ciudades y ruinas americanas: Mitla, Palenque, Izamal, Chichén Itzá, Uxmal. Reunidas y fotografiadas por Désiré Charnay. Álbum de Fotografías. Nota introductoria de Víctor Jiménez. México, D.F.: Banco de México, 1994.

This edition is useful for **the introduction by Víctor Jiménez, which describes the location of Charnay's original photographs**, mentioning albums in Mexican, French, and United States collections. He states that some of the original negatives are in the collection of the Museum of Man, Paris.

Charnay, Claude Joseph Désiré

"Expedition au Yucatan". *Bulletin de la Société d'Anthropologie de Paris*, Vol. 10 (1887): 65-78.

Charnay, Claude Joseph Désiré

"Les explorations de Teobert Maler". *Journal de la Société des Américanistes de Paris*, Vol. 1 (1904): 289-308.

Charnay, Claude Joseph Désiré

"Les explorations de Teobert Maler". *Journal de la Société des Américanistes de Paris*, Vol. 1 (1905): 1-22

Charnay, Claude Joseph Désiré

Le Mexique et ses monuments anciens, par Désiré Charnay. Paris: Émile Bondonneau, 1864.

Includes 20 photographs from *Cités et ruines*, in a smaller format. Some copies include only 8 photographs, all of Uxmal, with 5 pages of text.

Charnay, Claude Joseph Désiré

"Voyage du Yucatan et au pays des Lacandons." *Tour du Monde*. Vol. 47-48. Paris, 1884 (Spanish translation published in *America Pictoresco*, 1884).

"A series of articles in 23 chapters. Uxmal is described in chap. XIV, pp. 59-64, with 5 ill." (Saville 1921, p. 110).

Charnay, Claude Joseph Désiré, and Viollet-le-Duc

Ciudades de Luz. Introduction by Guillermo Tovar de Teresa. México: Grupo Financiero del Sureste, 1993.

This is a finely produced volume, with **Charnay's photographs superbly reproduced** on high quality, 12 ¼ x 12 ¼ inch pages. Among the 30 plates reproduced, 14 are of

Uxmal, including the two-page panorama of the Governor's Palace. Charnay's preface and Viollet-le-Duc's essay, from Charnay's 1863 *Cités et Ruines Américaines*, are reproduced in the original French with side-by-side Spanish translation. The introduction by Tovar de Teresa briefly summarizes the 18th and 19th European rediscovery of the ancient Americas. The author praises the epoch of French romanticism, represented by Charnay and Viollet-le-Duc, with no mention of the resulting misinterpretations in Viollet-le-Duc's essay.

Clancy, Flora S.

"Art History". *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 54-59. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

A valuable survey of the development of the art historical study of Mesoamerica, describing major figures, evolving concepts of what art history is, and its changing relationship to archaeology.

Clancey is unusual in describing in some detail the different types of information recorded by various forms of graphic documentation and the ways in which these reveal the intentions of the artists. About Seler she writes: "most iconographical studies produced since his time . . . are direct inheritors of his method of comparative analysis and his manner of representing his material. . . . In his article on Xochiacalo . . . [the four photographs he includes] do not illustrate the information he gathers and presents in his text; his drawings do this. His drawings are usually done as outlines, and only on occasion does he render any suggestion of three dimensions when drawing from sculpture or relief-carved pieces. . . . He has little use for relative scale, as comparable images from various objects tend to be drawn at the same scale. What is important to Seler, clearly, is the icon, not the medium in which it was rendered, nor its scale, not its context . . ." (p. 55). About Proskouriakoff's 1950 *Study of Classic Maya Sculpture*, Clancy writes: "Using the graphic outline of images as an index of stylistic change . . . Proskouriakoff was able to produce a reliable stylistic seriation and history for Maya sculpture" (p. 55).

Cline, Howard F.

"The Apocryphal Early Career of J. F. Waldeck, Pioneer Americanist". *Acta Americana*, Vol. 5., No. 4 (1947): 278-300.

Coe, Michael D.

Lords of the Underworld: Masterpieces of Classic Maya Ceramics. Photographs by Justin Kerr. Princeton, NJ: Princeton University Press, 1978.

There are only minor remains of painted ceramics from the Puuc region, thus not included in this book. The book is listed here because it includes an illustration and description by Justin Kerr of his discovery of the photographic rollout technique, which has been so instrumental in the study of Maya imagery (pp. 138-139).

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".

Cyphers, Guillén, Ann, and Anna Di Castro

"Frederick Catherwood y John L. Stephens". *La antropología en México: Panorama histórico. 9. Los protagonistas (Acosta-Dávila)*, 449-462. Ed. Lina Odena Güemes and Carlos García Mora. Mexico City, D.F.: Colección Biblioteca del INAH; Instituto Nacional de Antropología e Historia, 1987.

Extensive survey of the remarkably lives and work of Frederick Catherwood (1799-) and John Stephens (1805-1852), whose 1841 and 1843 publications set a standard for archaeological recording of Maya sites that continues to inspire scholars today. The author includes illustrations of two of Catherwood's prints from *Incidents of Travel in Yucatan*, 1843; one of "The Church" at Chichén Itza, the other of the "Arch at Labná". There is a very brief bibliography.

D

Davis, Keith F.

Désiré Charnay: Expeditionary Photographer. Albuquerque: University of New Mexico Press, 1981.

An outstanding study of Charnay's role and importance in the history of photography. Davis writes: "Charnay was unquestionably the first important photographer in the Yucatan, and his work in 1858-59 represented the earliest systematic use of photography as a tool in Mexican archaeology. . . . Charnay overcame awesome difficulties to produce a body of photographs that, in turn, set the scientific standard for all later researchers" (p.104). Because Charnay's most groundbreaking and influential photographs were taken on his first, 1857-1860 expedition, his 1858 photographs of Uxmal and Kabah are of special importance. Of the slightly more than 100 Charnay photographs reproduced in Davis's book, about half are of local people,

15 are of Uxmal and 2 of Kabah. In addition to the standard bibliography, the author includes a list of publications by Charnay, helpfully presented in chronological order. There is also a condensation of the catalogue of the Charnay negatives in the collection of the Musée de L'Homme, Paris.

Debroise, Olivier

Mexican Suite: A History of Photography in Mexico. Translated and revised in collaboration with the author by Stella de Sá Rego. Austin: university of Texas Press, 2001 (translated from the Spanish, *Fuga Maxicana: Un recorrido por la fotografía en México*, Consejo Nacional para la Cultura y las Artes, 1994).

This handsome volume provides **an excellent survey of photography in Mexico**, from the 1840s, when the earliest daguerreotypes were made in Mexico, to the present day. The 11 chapters are organized thematically, following a general chronological order.

Only 20 of the 261 pages are devoted to a chapter on photographers of Maya ruins, 19th and 20th centuries, stressing the relationship of romanticism and scientific reporting. There is only slight mention of the Puuc region, most notably in a statement of Teobert Maler, especially appropriate for this web site:

“In the year 1888, a group of Americans – **a so-called commission from Harvard College** in Boston – arrived First they attacked the large pyramid that served as the base for the great temple, undermining it in the belief that the buttresses and structural elements placed by the ancient peoples in earlier times to reinforce the foundation of their temple were mere rubble. . . . the result is that today the superb temple of Labná, weakened at its base, may collapse at any moment. Not content with this feat, the ‘artists’ then directed themselves toward the great avenue of the temple, **digging up an area the size of the plaza in Mérida, always in search of antiquities** Having left that part of Labná in such a state that it looked as if the catastrophe that blew up the island of Krakatao . . . had been repeated there in front of the temple, they left “

Desmond, Lawrence G.

“The Application of Close-Range Photogrammetry to Archaeology: Chichén Itzá and Uxmal, Yucatán, México, 1989”. *Seventh Palenque Round Table, 1989*. Virginia M. Fields, volume editor: 43-48. Merle Greene Robertson, general editor. San Francisco: Pre-Columbian Art Research Institute, 1994.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino94Paper.htm>

(accessed 2008 Jan. 13)

Report on “a close-range photogrammetric field study that was carried out in March 1989 at” La Iglesia at Chichén Itzá and the Adivino Pyramid (Pyramid of the Magician) at Uxmal. **The purpose of the study** was not to learn anything new about these structures (no new information regarding the Pyramid of the Magician resulted), but rather **“to test the ability of archaeologists, only minimally trained in close-range photogrammetry, to successfully document”** archaeological structures. The study

produced “accurate documentation” thus leading the author to “encourage archaeologists to apply it to projects where precise measurements and drawings are required.” Although the technique of close-range photogrammetry for archaeology and historic preservation is well established internationally, this study **provides a highly instructive, step-by step account of the photographic technique and its post-fieldwork analysis** for these two structures at Chichén Itzá and Uxmal.

Desmond, Lawrence G.

“Augustus Le Plongeon (1826-1908): Early Mayanist, Archaeologist, and Photographer”. *Oxford Encyclopedia of Mesoamerican Cultures*, ed. David Carrasco. Vol. 1: 117-118. 3 vols. N.Y.: Oxford University Press, 2001.

Desmond, Lawrence G.

“Augustus Le Plongeon: A fall from archaeological grace. Alice B. Kehoe and Mary Beth Emmerichs, eds. *Assembling the Past: Studies in the Professionalization of Archaeology*. University of New Mexico Press, 1999: 81-90.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/LepKehoe.htm>

(accessed 2007 May 26)

Desmond, Lawrence G.

“Augustus Le Plongeon and Alice Dixon Le Plongeon: Early Photographic Documentation at Uxmal, Yucatan, Mexico”. *Mesoamerica: The Journal of Middle America*, Vol. 2, No. 1: 27-31. Merida, Yucatan, Mexico, 1989.

On the web at:

<http://manray.csuhayward.edu/archaeoplanet/LgdPage/LepUxmal.htm>

(accessed 2005 Jan.)

Desmond, Lawrence G.

The Nineteenth Century Photographs of Alice Dixon Le Plongeon and Augustus Le Plongeon: A Catalogue of Collections from: American Museum of Natural History, Donald Dixon Album, Getty Research Institute, Peabody Museum at Harvard University, Philosophical Research Society. CD available from the author at the address below. Published by the author, 2005.

A catalogue of the photographic work and mural tracings by Alice Dixon Le Plongeon and Augustus Le Plongeon, housed in the five collections named in the title. The catalogue **lists 1,034 negatives, prints, tracings, and lantern slides** (Desmond estimates that a total of more than 2,200 are known in public and private collections). In the catalogue, these are organized within the five separate collections, then by the institution’s or collector’s ID number. For each item, subject, description, medium, stereo or not, type, size, are given, along with cross-references to any of the five collections that house the same or similar items. The catalogue does not include images, but the author writes: “Should a researcher need to work with the duplicated Dixon/Le Plongeon images, the Center for Maya Research at 1459 Dillingham Road, Barnardsville, North Carolina, 28709 should be contacted. A complete collection of duplicated photographs, fully catalogued, is archived at the center.” (p.iv)

Preceding the catalogue, Desmond provides an historical overview of the Le Plongeon material and its acquisition by various individuals and institutions. He then presents a description of the Le Plongeon's photographic background, work, and technique. He notes that, although others had made drawing, prints, and photographic images of Maya architecture, the Le Plongeon were the first to make a thorough, systematic record. The Le Plongeon spend several months photographing at Uxmal in 1873, 1876 and 1881; in addition to their major photographic campaigns at Chichen Itza and work elsewhere. The digital format has the advantage of allowing search by keyword

Desmond, Lawrence G.

"Le Plongeon, Augustus". *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 117-118. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

Desmond, Lawrence G.

"Photogrammetric Recording of the Adivino Pyramid, Uxmal, Yucatan, Mexico: Field Evaluation 1990," in Lorena Mirambell S., ed., *Consejo de Arqueologia Boletin*, Institute Nacional de Antropologia e Historia, 1991. Pp.75-78.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino91papEg.htm>

(accessed 2007 March 1)

This is the same as the Spanish version listed below as: "Registro Fotogrametrico de La Piramide del Adivino, Uxmal, Yucatan, Mexico: Evaluation de Campo, 1990"

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino91PapSp.htm>

(accessed 2007 May 21)

Beginning in 1991, Desmond published several reports (listed here) of his stereo-photogrammetric recording of the Pyramid of the Magician, Uxmal. These describe the techniques of recording used, the training of archaeologists in this technique, and the results achieved. The most extensive and informative is his 2003 article, "Recording Architecture at the Archaeological Site of Uxmal, Mexico: A Historical and Contemporary View", listed and annotated below. Desmond's articles on the web are illustrated with instructive photographs and diagrams.

Desmond, Lawrence G.

"Photogrammetry Survey of the Adivino Pyramid at the Maya Archaeological Site of Uxmal, Yucatan, Mexico". H. Thwaites and A. Addison, eds., *Proceedings of the Seventh International Conference on Virtual Systems and Multimedia*: 57-64.

Desmond, Lawrence G.

"Registro Fotogrametrico de La Piramide del Adivino, Uxmal, Yucatan, Mexico: Evaluation de Campo, 1990". Lorena Mirambell S., ed, *Consejo de Arqueologia Boletin*, Instituto Nacional de Antropologia e Historia, 1991: 75-78.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino91PapSp.htm>

(accessed 2007 May 21)

This is the same as the English version listed above as “Photogrammetric Recording of the Adivino Pyramid, Uxmal, Yucatan, Mexico: Field Evaluations 1990.”

Also on the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino91papEg.htm>

(accessed 2007 May 21)

Desmond, Lawrence G.

“The Use of Close-Range Photogrammetry for Archaeological Documentation: Chichen Itza and Uxmal 1989”. Virginia M. Fields, ed., *Proceedings of the Seventh Palenque Roundtable Conference*, Vol. IX. San Francisco: Pre-Columbian Art Research Institute, 1994: 43-48.

Desmond, Lawrence G. and Paul G. Bryan

“Photogrammetric Survey of the Advino Pyramid at the Maya Archaeological Site of Uxmal, Yucatan, Mexico,” in Hal Thwaites and Lon Addison, eds., *Proceeding, Seventh International Conference on Virtual Systems and Multimedia*, 25-27 October, Berkeley, California, pp. 57-64. Los Alamitos, California: IEEE Computer Society. 2001.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/AdiVsmm01.htm>

(accessed 2007 May 21)

This article reports on the 1999 recording of the Pyramid of the Magician, using close-range stereo photogrammetry, following new cracks resulting from the 1988 hurricane, observed in 1997. This article also adds to previous, related articles a brief historical introduction, providing important context. There are also a few new illustrations.

Desmond, Lawrence G., and Paul G. Bryan

“Recording architecture at the archaeological site of Uxmal, Mexico: A historical and contemporary view”. *The Photogrammetric Record*, Vol. 18, No. 102 (June 2003): 105-130.

On the web at :

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/UxDocHist.html>

(accessed 2007 May 21)

This is **the most extensive, up-to-date, and informative of Desmond’s various reports on the stereo-photogrammetry projects of the Pyramid of the Magician, Uxmal**. In addition to the much longer text, there are 26 illustrations, including 11 related to Augustus Le Plongeon and 8 of the project at Uxmal.

Following a brief survey of the illustrators and photographers of the Pyramid of the Magician through the 1860s, with helpful information about the equipment and photographic techniques, Desmond present **an extensive chronological account of the lives and photographic accomplishments of Augustus Le Plongeon and Alice Dixon Le Plongeon, and their legacy**. There are then brief references to several 20th century photographers and archaeologists who documented Uxmal. He then presents the most detailed chronological account of his various articles description the stereo-photogrammetry project of the Pyramid of the Magician. This includes reasons for the project, description of the process and techniques used, and results achieved. This is

an essential, first-hand account, by the scholar most continuously involved in the overall project. He relates the recent stereo-photogrammetry project to the stereo photography of the Le Plongeon.

Desmond, Lawrence Gustave, and Phyllis Mauch Messenger, foreword by Jamie Litvak King

A Dream of Maya: Augustus and Alice Le Plongeon in Nineteenth-Century Yucatán. Albuquerque: University of New Mexico Press, 1988.

Also on the web, but without the illustrations, at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Dream/Start.htm>

(accessed 2006 Dec. 15)

Based partly on Desmond's 1983 doctoral dissertation for the University of Colorado, Boulder, **this is the only thorough study of the careers and research of Augustus Le Plongeon and his wife Alice, who in particular receives here her first scholarly recognition.** There are separate, lengthy bibliography listing for Alice (23 items) and Augustus (26 items), including newspaper articles and some letters. Chapter 9, "Life in the Governor's Palace," describes their main stay to Uxmal, June and July 1881. The authors describe how, in the process of attempting to find evidence for their already discredited theories regarding Maya history, **the Le Plongeon produced the best inventory to date for the buildings and sculpture at Uxmal, extensive glass-plate photography and molds of relief and high-relief sculpture** to record small iconographic details not visible in their photographs. The molds included eighty-three molds of the Governor's Palace frieze and forty-three molds of the sculptured reliefs on the Pyramid of the Magician.

The Le Plongeon's photographs are especially noteworthy. The authors note that, using stereo photographs, which help to capture the 3-dimensionality of the sculpture, Augustus recorded the entire front (eastern) frieze of the Governor's Palace in sixteen sections, taken from top of a long ladder, supported by saplings, in order to capture the frieze straight on. He also took distant and close-up photographs of the Pyramid of the Magician and, from its top, an almost 180 degree panorama including the Governor's Palace and Nunnery Quadrangle. Eighteen small grey-scale illustrations of their photographs at Uxmal are included. In a caption to the photograph of the Nunnery East Building on page 78, the authors mistakenly write that "in this straight-on treatment of the East Building of the Nunnery Quadrangle, Augustus controlled his line of sight to keep the Adivino Pyramid from looking in the background"; whereas this photograph is an early example of image manipulation, replacing the Advino Pyramid with sky.

Alice especially spoke out against the ongoing removal of the limestone blocks and finely finished stone facing of Uxmal buildings, sometimes with crowbars, by the landowners and administrators for construction of their farmhouses and haciendas.

Desmond, Lawrence G., Patrick Collins, Tomás Gallareta Negrón, and James Callaghan

“Gateway into the Past: Photogrammetric Documentation of the Arch, Labna, Yucatan, Mexico. *Antropología y Técnica*, IIA, ed. P. Barba. Vol. 7 (2003): 55-66.”.

On the web at:

<http://manray.csuhayward.edu/archaeoplanet/LgdPage/ArchProjAb.html>

(accessed 2005 Jan.)

Desmond, Lawrence G., and Roberto Centeno L., Paul G. Bryan, Michael Clowes, and James Callaghan.

“Advino Pyramid, Uxmal, Mexico, Close-range Stereo-Photogrammetry Documentation Project, 1999,” in *The PARI Journal*, a quarterly publication of the Pre-Columbian Art Research Institute, Vol. II, No. 1, Winter 2001. Pp. 19-22.

On the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/Adivino99SumRpt.htm>

(accessed 2007 May 21)

Dillon, Brian D, ed.

The Student's Guide to Archaeological Illustrating. Archaeological Research Tools, Volume 1. Los Angeles: Institute of Archaeology, University of California, 1989 (3rd revised printing of 1985 2nd edition).

An impressively **comprehensive anthology**, with 13 chapters by the author and by Douglas V. Armstrong, Jane Becker, Girogio Buccellati, Wes Christensen, Jennifer Corsiglia and Martin D. Rosen, Susan M. Hector, Mark C. Johnson, Joyce Olin and Brian D. Dillon, James B. Porter, Timothy P. Seymour, and by John W. Verano and Brian D. Dillon. This book beautifully coordinates illustrations, captions, and text. Photographic documentation is not included. There are a significant number of Pre-Columbian examples.

Dorfman, John, and Andrew L. Slayman

“Maverick Mayanist”. *Archaeology* (Sept.-Oct. 1997): 50-60.

A biography of Ian Graham, **including a long, detailed description of his inventive and highly precise techniques for recording Maya relief sculpture and their inscriptions**; published since 1975 in the *Corpus of Maya Hieroglyphic Inscriptions* (Peabody Museum, Harvard University). This is a fascinatingly detailed account of a model example of graphic documentation.

Dorrel, Peter

Photography in Archaeology and Conservation. Cambridge, England: Cambridge University Press, 2nd ed.1994 (1st ed. 1989).

An excellent survey of the principals and techniques of archaeological photography, with brief chapters on “The early days of archaeological photography” and “The future”. Dorrel calls attention to the advent of digital photography, but the book is too early to incorporate this subject. There is a useful 4 page bibliography on the practical aspects of archaeological photography, listing many books not included in this web bibliography.

“Drawing from the Past: Maya Antiquity through the Eyes of Frederick Catherwood”

A web site, based on an exhibition created as a project in the seminar, “Making Sense of the Pre-Columbian”, taught by Professor Dana Leibsohn. The exhibition was created by Martin Antonetti, Curator, and students in the seminar.

Northampton, Massachusetts: Smith College Libraries; Mortimer Rare Books Room, 2005.

On the web at:

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

(accessed 2007 Dec. 11)

As far as I know, these are the only accurate, color images on the web of the multicolored lithographs by Frederick Catherwood, published in his 1844 volume, *Views of Ancient Monuments in Central America, Chiapas and Yucatan*. There are brief descriptions accompanying each image, an annotated bibliography, and a list of Internet sources with links. These web images are of high quality, but their small size (575 ppi long side) makes it difficult to see details. There are 26 lithographs in all, 8 of Uxmal, 2 of Kabah, and 1 of Labná.

Much larger images of these same lithograph, though with color and line intensified, are reproduced in the 1999 book by Fabio Bourbon, *Le città perdute dei Maya: La vita, l'arte e le scoperte di Frederick Catherwood*.

Images of Uxmal, Kabah, and Labná, from the less rare, brown-toned lithograph edition are reproduced on this web site, at 1500 ppi long side size.

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

E

“Early Photography in Yucatan”

Image, Journal of Photography of the George Eastman House, Vol. II, No. 5 (May 1953): 28-29.

A description of the use of the camera lucida and daguerreotype photography by Frederick Catherwood and John Stephens in 1839 and 1841, in the Yucatan, Mexico. The key descriptions, by Stephens, of their use of these two modes of imaging are quoted. Rarely observed, the author writes that “it is not difficult to distinguish which of the engravings were made with the added aid of daguerreotypes and those copied from the less detailed drawings” (p. 28). However the most distinguishing characteristic of the images aided by daguerreotypes is not their detail but their tonal quality. There is also a description of Charnay’s use of collodion, wet plate photography on his trip to the Yucatan in 1857.

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

Ferguson, William M., and John Q. Royce.

Maya Ruins in Central America in Color: Tikal, Copán, and Quiriguá. Color photographs by William M. Ferguson and John Q. Royce. Albuquerque: University of New Mexico Press, 1984.

Three closely related books with color photograph by Ferguson and Royce have been published. The two other titles, *Maya Ruins of Mexico in Color* (1977) and *Mesoamerica's Ancient Cities* (1990/2001) are separately listed and annotated in this web bibliography. In all 3 titles, there are excellent, up-to-date texts, but the unique contribution of these three publications is the inclusion of aerial photographs. Because *Maya Ruins in Central America in Color* does not treat any Puuc sites, it is listed here because of its importance in photo recording.

Ferguson, William M., in collaboration with John Q. Royce. Color photographs by William M. Ferguson and John Q. Royce.

Maya Ruins of Mexico in Color. Color photographs by William M. Ferguson and John Q. Royce. Norman: University of Oklahoma Press, 1977.

Three closely related books with color photograph by Ferguson and Royce have been published. The two later titles, *Maya Ruins in Central America in Color* (1984) and *Mesoamerica's Ancient Cities* (1990/2001) are separately listed and annotated in this web bibliography. In all 3 titles, there are excellent, up-to-date texts, but the unique contribution of these three publications is the inclusion of aerial photographs, in color, taken by Ferguson and Royce at relatively low altitudes, showing the layout of entire ceremonial centers with some of the surrounding area. These are taken at oblique angles, which, for most purposes, is more informative than direct overhead photographs, usually taken from higher altitudes. All 3 titles include diagrams accompanying the overall aerial photograph of sites, identifying the individual buildings.

The text material on pages 66-132 on the Puuc Area “was prepared in consultation with Jeff Kowlalski . . . and was reviewed by Arthur G. Miller. . . .” (p.66). This is the largest number of photographs of Puuc sites in the 3 titles of Ferguson and Royce photographs. There are 41 photographs of Uxmal (6 aerial), 6 photographs of Kabah (2 aerial), 5 of Sayil (1 aerial), and 9 of Labna (2 aerial).

Ferguson, William M., and Arthur H. Rohn, photographs by John Q. Royce and William M. Ferguson

Mesoamerica's Ancient Cities: Aerial Views of PreColumbian Ruins in Mexico, Guatemala, Belize, and Honduras. Niwot, Colorado: University Press of Colorado, 1990 (revised edition by William M. Ferguson and Richard E. W. Adams, University of New Mexico Press, Albuquerque, 2001).

Three closely related books with color photograph by Ferguson and Royce have been published. The two earliest titles *Maya Ruins of Mexico in Color* (1977) and *Maya Ruins in Central America in Color* (1984) are separately listed and annotated in this web bibliography. In all 3 titles, there are excellent, up-to-date texts, but the unique contribution of these three publications is the inclusion of aerial photographs, in color, taken by Ferguson and Royce at relatively low altitudes, showing the layout of entire ceremonial centers with some of the surrounding area. These are taken at oblique angles which, for most purposes, are more informative than direct overhead photographs, usually taken from higher altitudes. All 3 titles include diagrams accompanying the overall aerial photograph of sites, identifying the individual buildings.

This title, *Mesoamerica's Ancient Cities*, is the latest of the 3. This 2001 edition adds a short essay by Adams and is very slightly updated. Chapter 8, “Puuc Region, is nearly identical in the 2 editions. For Uxmal there are 11 photographs (5 aerial), for Kabah 6 (3 aerial), for Sayil 4 (1 aerial), and for Labná 6 (3 aerial). For Uxmal and Kabah, the most spacious aerial photograph is accompanied by a diagram identifying the main structures.

Finney, Ben R.

“L'Abbé Brasseur de Bourbourg and Désiré Charnay.” Unpublished paper. Cambridge, MA: Harvard university, 1960.

G

Gamboa Cetina, José

“La fotografía y la etnología: una historia de convergencias”. *Revista Latina de Comunicación Social*, Vol. 6, No. 55 (April-June 2003).

Graham, Ian

Alfred Maudslay and the Maya: A Biography. Norman: University of Oklahoma Press, 2002.

As Graham points out, **Maudslay never managed to get to Uxmal** (p. 165), and Chichen Itza was the only Yucatan site he studied and published, Graham's biography would not normally be included in this web bibliography. However, **Maudslay's exemplary scholarship provides such essential context for understanding all Maya studies**, and this is such an informative, carefully crafted account of his life and work that it must be included in any account of early explorers and scholars.

Likewise, **Maudslay's recording methods** provide essential context for understanding those of Uxmal and the Puuc region. He took superb photographs himself, using glass plate negatives, made careful maps of sites he studied, commissioned plaster casts from an Italian specialist, Lorenzo Giuntini, and commissioned an artist, Annie Hunter, to make drawings, color coded with watercolor, of the casts, to make the hieroglyphs and imagery more legible.

Graham, Ian

“Exposing the Maya”. *Archaeology*, Vol. 43, No. 5 (Sept./Oct. 1990).

Graham, Ian

“Maler, Teobert”. *The Oxford Encyclopedia of Mesoamerican Cultures: The Civilizations of Mexico and Central America*. Vol. 1: 153. Ed. David Carrasco. 3 vols. Oxford University Press, 2001.

A brief history of the life and career of Teobert Maler. Graham notes that at age 20 Maler worked as a draftsman for an architect in Vienna. **Maler spent many years in Mexico, especially in the Yucatan, where he lived for 10 years (1885-1895)**, photographing and taking measured drawings of Maya ruins. This material, titled *Península Yucatán* by Maler, lay dormant for decades but was finally edited and published 80 years after his death, in 1997.

Graham, Ian

“Tatiana Proskouriakoff, 1909-1985”. *American Antiquity*. Vol. 55, No. 1 (1990): 6-11.

Graham, John, and Steven R. Fitch.

“The Recording of Maya Sculpture”. *Studies in the Archaeology of Mexico and Guatemala*, ed. John A. Graham. Paper no. 4: 41-51. *Contributions of the University of California Archaeological Research Facility*. No. 16 (Oct. 1972).

The authors provide a rare and valuable review of types of imaging used in the documentation of Maya sculpture. They first describe a few of the early attempts to record Maya sculpture. They write that Stephens and Catherwood succeeded in accumulating a record of extraordinary excellence”, but add that “Catherwood’s drawings are by no means adequate for modern studies, and today they are to be valued mostly for their antiquarian charm and as works of art in their own right”. They fail to mention the importance of Catherwood’s drawings as records of the state of Maya ruins in 1839 and 1841; Graham and Fitch especially praise A. P. Maudslay as “[laying] the foundations for modern studies of Maya art and epigraphy”. Maudslay’s “drawings were prepared on the basis of photographs, casts, and field notes, and then were often checked against the originals in the field”. The authors write that “regrettably the superlative standards of Maudslay were not emulated in subsequent recording of Maya sculpture . . . Fortunately, however, recent years witness a renewed effort at careful and painstaking photography and drawing of Maya monuments, as in the work of the University Museum’s Tikal project and the Maya text recording project of Ian Graham under auspices of Peabody Museum, Harvard” (quotations on pp. 41 and 42).

Graham and Fitch note that John H. Denison was the first to apply the technique of rubbings in Maya field studies, but that “only in recent years a significant and large scale effort to record Maya sculpture with an advanced rubbing process has been initiated by Merle Greene Robertson. The authors are exceptional in observing that “clearly depending in no small degree upon the artistic sensitivity of Mrs. Robertson, an invaluable and amazingly successful evocation of the original qualities of the sculpture” has emerged (p. 43).

In another rarely noted observation, in this case about line drawings, Graham and Fitch write that “literal line drawings, even when attaining a high and commendable level of accuracy and thus being invaluable for iconographic and similar inquiries, are seldom useful or even useable for purposes of critical or esthetic studies. The problem of sensitive and effective translation from the three dimensions of relief or sculpture to the two dimensions of drawing are almost insurmountable in simple, direct line drawing” (p. 43).

The last 2-1/2 pages describe the nature and importance of photogrammetry as a “method of easily recording Maya sculpture in such a manner that casts can always be made when needed and which has negligible requirements of space for storage” (p. 44). Unfortunately, they repeat the common claim that in photography “from this stereoscopic pair of photographs all the three dimensional information of the subject can be obtained” (p. 44). In a 1-1/2 page appendix, the authors describe how a contour map or a contoured plaster replica can be generated from the stereo pair of photographs.

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”.

Gropp, Arthur E.

“Bibliografía de John Lloyd Stephens”. *Los Mayas Antiguos*. Mexico, 1941: 19-32.

Guzmán Betencourt, Ignacio

“Charles Etienne Brasseur de Bourbourg”. *La antropología en México: Panorama histórico. 9. Los protagonistas (Acosta-Dávila)*. 361-365. Ed. Lina Odena Güemes and Carlos García Mora. Mexico City, D.F.: Colección Biblioteca del INAH; Instituto Nacional de Antropología e Historia, 1987.

A brief review of the life and work of Brasseur de Bourbourg (1814-1874). De Bourbourg first traveled to Mexico in 1848 and in 1851 published his research in *Cartas para servir de introducción a la historia primitiva de las naciones civilizadas de la América septentrional*. His major contribution was the discovery of Mesoamerican texts and codices, especially the *Popol Vuh*, which he translated and published in 1861. He also discovered, in the Biblioteca de la Academia de la Historia, Madrid, the

Relación de las Cosas de Yucatán by Friar Diego de Landa, which he copied completely, and made public in 1864. Guzmán Betencourt notes that, because de Bourbourg combined the real and the imaginary and because he worked too fast, his work was often unscientific and defective.

H

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)

<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.

Herrmann, Andreas

Auf den Spuren der Maya: Eine Fotodokumentation von Teobert Maler (1842-1917). Forword Rainer Springhorn, publisher, 1989. Graz: Akademische Druck-und Verlagsanstalt, 1992.

In his forward, Rainer Springhorn, Director of the Museum, describes **the important, previously little-known, collection of Maler material in the Lippischen Landsmuseum, Detmold, Germany**. He provides a detailed account of the origin of the collection, resulting from the association of Maler with Otto Rosenkranz, the German consul in Merida, where he met Maler. They became hunting companions and friends, and Rosenkranz began collecting Maler’s photographs and other material, most acquired after Maler’s return to Germany. In 1926 Rosenkranz founded the ethnographic collection at Detmold, including the material collected from Maler. 321 of these

photographs have inscriptions in Maler's distinctive hand. **Springhorn selected 169 of these for publication in this volume.** The text, by Andreas Herrmann, describes Maler's significance as discoverer, photographer, and draughtsman, including his important 3 volume manuscript which Maler titled *Península Yucatán*. There are extensive quotes from Maler's letters. **The photographs reproduced are of exceptionally high quality;** 9 of Uxmal, 4 of Kabah, 2 of Sayil, and 3 of Labná.

Holmes, William Henry

Archaeological Studies among the Ancient Cities of Mexico, Publication 8, Anthropological Series, Vol.1 of 2, No.1. Part I, *Monuments of Yucatan*. Chicago: Field Columbian Museum, 1895.

Holmes' images of Uxmal and closely related comparative images are reproduced on this web site.

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

Based partly on visits in 1884 and in 1894-95, this booklet publishes Holmes' **Based partly on visits in 1884 and in 1894-95**, this booklet publishes Holmes' description of the "Ruins of Eastern Yucatan" and "Ruins of Middle Northern Yucatan" including Uxmal. The Introduction consists of **a pioneering and still valuable description of Maya construction and physical remains** including: function of buildings; architect and his plan; instruments of precision; orientation and assemblage; building materials; transportation; stone cutting and sculpture; masonry, stucco work and painting; substructures; stairways; superstructures; wall surfaces; ceilings, roofs, etc.; doorways and other wall openings; columns and pillars; the arch; ornament; and hieroglyphs. As part of this description, **Holmes provides his own diagrams** of terraces and pyramids; ground plans of Maya temples; examples of Maya buildings; cord holders and dumb sheaves; transverse section of an ordinary Yucatec building; interior doorways; exterior doorways; minor wall openings; and examples of Maya arches. These have been regularly reproduced in 20th century publications on the Maya.

His relatively brief descriptions of the major buildings at Uxmal include his own diagrams of cross-sections of Temples IV and V of the Pyramid of the Magician and of the Governor's Palace, and a "sketch-map" of Uxmal. **Most valuable**, Holmes provides a 67.3 cm. (26 1/2 inch) foldout drawing of a panorama of the major structures of Uxmal as if seen from slightly above and behind the North Building of the Nunnery Quadrangle. Based on his own sketches on site, this drawing still provides **an exceptionally useful panorama of the Uxmal landscape and 1895 condition of the major buildings**. There are three photographs taken by his expedition of the central frieze of the Governor's Palace, the Dovecote, and plaster cast of an inscribed column.

Howe, Kathleen Stewart

"Primordial Stones: Reading Ancient Mesoamerica". *The New World's Old World: Photographic Views of Ancient America*, ed. May Castleberry: 32-61. Published on the occasion of an exhibition held at the AXA Gallery, New York, May 8 - July 19, 2003. Albuquerque: University of New Mexico Press, 2003.

The author stresses the variable approaches of different photographs. She devotes 6 ½ pages to the 19th century explorer-photographers, with an especially instructive reading of Augustus and Alice Le Plongeon. There are several references to Uxmal. **Howe contextualizes the photographs through discussion of the market and various social and political movements.** She notes that America's ancient stones "serve as a focus for conflicts over race, origins, national identity, spiritual meaning, and indigenous rights" (p. 56). Maler's unique 1891-1893, extremely wide angle albumen silver print of the entire façade of the Governor's Palace, Uxmal, is reproduced in her chapter (fig. 10).

K

Kubler, George

Esthetic Recognition of Ancient Amerindian Art. New Haven: Yale University Press, 1991.

Although Kabah and Sayil are not mentioned and Uxmal and Labná appear on only one page, this book provides essential context for understanding early explorations, drawings, photographs, prints, and publications of these four sites. **The main body of the text consists of brief accounts of some seventy persons,** from Christopher Columbus (1451-1506) to Wendell Clark Bennett (1905-1953), organized chronologically. These include Brasseur, Charnay, Holmes, Stephens, Spinden, Prokouriakoff, Seler, and Morley, whose work and ideas are essential to understanding these four Puuc cities as they have deteriorated and been restored and as we experience them today. As specified in the title, **Kubler's primary concern is to trace changing attitudes in the ways in which ancient American objects have been viewed esthetically.** Since the esthetic character of Maya art and architecture is more difficult to describe than such things as construction or the reading of hieroglyphics, and since it is has not generally been considered an essential component of archaeology or sometimes even of anthropology, Kubler's contribution is especially revealing.

Kutscher, Gerdt

Bauten der Maya: Edificios mayas. Edición póstuma a cargo de Gerdt Kutscher. Monumenta Americana Herausgegeben vom Ibero-Amerikanischen Institut Preussischer Kultureigentum Schriftleitung: Peter Masson, Vol. IV. Berlin: Gebr. Mann Verlag, 1971.

L

Le Plongeon, Alice Dixon

Dr. Le Plongeon's latest and most important discoveries among the ruined cities of Yucatan". *Scientific American*. Supplement 448 (3 August 1884): 7143-7144.

Le Plongeon, Alice Dixon

“Here and There in Yucatan: Miscellanies.” New York: J. W. Bolton, 1886
(Spanish translation by Stella Mastrangelo. *Aquí y Allá en Yucatán*. Prologue by Lawrence G. Desmond and Jaime Litvak King. México: Mirada Viajera, 2001.

This 2001 prologue is on the web at:

<http://maya.csuhayward.edu/archaeoplanet/LgdPage/HereThereIntro.htm>

(accessed 2007 May 22)

Le Plongeon, Alice Dixon

“The Old and the New in Yucatan”. *Harper’s Monthly* (Feb. 1885): pp. 372-386. New York, 1885.

Includes a description and 3 photographs of Uxmal.

Le Plongeon, Alice Dixon

“Ruined Uxmal” *The World* (N.Y.), June 27, 1881: 1- 2; July 18, 1881: 2.

Le Plongeon, Alice Dixon

A manuscript journal in English, carefully handwritten in ink, by Alice Dixon Le Plongeon, acquired in 2004 by the Getty Research Institute (2004.17.18; Box 6, F.10). There are 336 numbered pages, the first dated “July 1873”. The journal was acquired by the GRI from Leigh J. McCloskey.

This journal was never published. A scholarly edition, with major commentary, is being prepared by Lawrence Desmond, forthcoming from the University of New Mexico Press.

The journal is an impressively informative account of her travels and explorations with her husband, Augustus Le Plongeon. It includes descriptions of practical details of their travels and of the Indians with whom they came in contact, showing the Le Plongeon to have been impressively aware of and attentive to local customs. For purposes of this web site, the journal is especially important for information about the ruins visited, their surveying and photography of them.

There are 36 pages of text on Uxmal (pp. 218-255), page 222 dated “Uxmal 1876 May”, page 255 dated “Uxmal 1876 August”.

Le Plongeon, Alice Dixon

Yucatan. Its Ancient Palaces and Modern Cities. Life and Customs of the Aborigines by Alice D. Le Plongeon. New York.

“Entered according to an act of Congress the 18th of June in the year 1884, by Alice D. le Plongeon, in the office of the Librarian of Congress at Washington, D.C.”

A typed manuscript in English, by Alice Dixon Le Plongeon, acquired in 2004 by the Getty Research Institute (2004.17.18; Box 6, F.19). The typed manuscript was acquired by the GRI from Leigh J. McCloskey. There are 535 pages; pages 370-458 are on Uxmal.

This typed manuscript, based on Alice Dixon Le Plongeon's handwritten journal, was never published. A scholarly edition of the journal, with major commentary, is being prepared by Lawrence Desmond, forthcoming from the University of New Mexico Press.

A selection of photographs by Augustus and Alice Dixon LePlongeon, taken 1873-1881, in the collection of the Getty Research Institute, are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-LePlongeon.htm>

Le Plongeon, Augustus

"The Ancient Palaces of Uxmal, Mexico". *Scientific American* (Jan. 21, 1882): 5042.

Le Plongeon, Augustus

"Archaeological Communication on Yucatan". *Proceedings of the American Antiquarian Society*, No. 72: 65-75.

Le Plongeon, Augustus

"Dry Plates in Yucatan". *Photographic Times and American Photographer*. Vol. 12, No. 37 (1882): 143.

Le Plongeon, Augustus

"An Interesting Discovery: A Temple with Masonic Symbols in the Ruined City of Uxmal," *Harper's Weekly* (Dec. 17, 1881): 851-852.

Le Plongeon, Augustus

Manual de Fotografía. New York: Scovill Manufacturing Co., 1873.

This is an impressive 226-page booklet, testifying to Le Plongeon's expert understanding of the photographic medium. There are no fewer than 28 small chapters, in which he describes various types of photography including daguerreotypes, but especially detailing methods for producing wet collodion glass-plate negatives and paper prints, with an extensive section of formulas.

Leon-Portilla, Miguel

"Prologo" to Frédéric De Waldeck, *Viaje pintoresco y arqueología a la provincia de Yucatan*: 10-31. México: Servicios Condumex, S.A. de C.V., Centro de Estudios de Historia de México Condumex, Paseo del Río Núm. 186, 1997.

Except for Leon-Portilla's 1997 prologue, this volume is a full-size reprinting, with Spanish translation, of the 1838 French publication: Frédéric De Waldeck, *Voyage pittoresque et archéologique dan la Province d'Yucatan (Amérique Centrale), pendant les années 1834 et 1836*. Paris: Bellizard Dufour er Co, 1838.

The original 1838 French edition is separately listed and annotated in this web bibliography, under Waldeck, *Voyage pittoresque . . .*, 1838.

This prologue is an exceptionally thorough review of foreigners who visited Mexico after the country opened itself to foreigners following the war of independence, 1810-1821. Leon-Portilla first calls attention to the pre-independence visit by Alexander von

Humboldt in 1803, and the importance of his publications. The first visitors following independence were mostly representatives of mining companies, though most of them became interested in various aspects of Mexico and Mexican culture. A few authored books on Mexico, some including prints, and a few acquired artifacts and codices which they took back to England, Italy, France, and Germany, where they now reside in national museums. Leon-Portilla also provides a detailed review of the early explorers who came to Mexico with strong interests in the Maya ruins.

In the sections on Waldeck, the author relies heavily on the thorough research of Howard F. Cline (see listing in this web bibliography). After describing Waldeck's time and research at Palenque, Leon-Portilla describes Waldeck's brief stay at Uxmal in May 1835. He comments that Waldeck's fantasy caused him to interpret Chac masks as elephant heads. The author quotes from Waldeck's prologue, stating that the *Voyage pittoresque et archéologique dan la Province d'Yucatan* was to be part 3 of his planned publication but, in order to get the material into print promptly, is being published first (vol. 1 was to be on the history of ancient Mexico, vol. 2 on Palenque).

Leon-Lortilla quotes Waldeck's biographer, Claude-François Baudez, stating that the value of Waldeck's publication resided in the lithographs depicting Uxmal, for which images had not previous been published, and which stimulated the interest of Stephens and Catherwood. However, Baudez states that the text is largely based on Waldeck's dairy, made up largely of anecdotes about local customs, with no rethinking.

Leyrer, Dan

"A New Method Used in Photographing Maya Hieroglyphics". *Maya Research*, Vol. 2 (Jan. 1935): 60-63.

A selection of Leyrer's photographs of Uxmal, including the type described in this article, are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Leyrer-Blom.htm>

The author describes a new photographic method he devised when official photographer of the 1930 Tulane expedition to Uxmal, commissioned to prepare for the 1933 World's Fair in Chicago. The new method was devised in order to photograph in more detail and more clearly the glyphs and images carved in low relief on limestone slabs. The new method involved photographing with "a small portable electric power plant and a 500 watt studio reflector". A photograph illustrated in the article shows a stela fragment being photographed at night with this set up. Leyrer writes that "In all cases time exposures were taken. The reflector [light source] was set up at an angle to the monument and the shutter [of the camera] was left open while the reflector was moved forward and backward behind the camera in order that the carvings might throw different shadows and thus underline the low relief designs on the stone" (p. 61). An illustration compared a fragment photographed by daylight and by this new artificial light method. This new photographic method was used partly for the relief on stelae on what is now known as the stelae platform. Leyrer writes that the 1930 Tulane expedition "locate[d] a large terrace mound . . . upon which lay several large monoliths carved with figures of warriors or priests, and columns of hieroglyphs .

. . fragments of nineteen different monuments” (p. 61).

Lorelei Zapata Peraza, Renée

“Augusto Le Plongeon”. *La antropología en México: Panorama histórico. 10.Los protagonistas (Díaz-Murillo)*, 367-382. Ed. Lina Odena Güemes and Carlos García Mora. Mexico City, D.F.: Colección Biblioteca del INAH; Instituto Nacional de Antropología e Historia, 1987.

An extensive review of the life and work of Augusto Le Plongeon (1826-1908), with some attention to the joint work of Alice Le Plongeon, his wife. Benavidas Castillo credits previous authors on Le Plongeon, especially the basic publication of Robert Brunhouse. There is a useful bibliography.

Lorelei Zapata Peraza, Renée

“Désiré Charnay”. *La antropología en México: Panorama histórico. 9.Los protagonistas (Acosta-Dávila)*, 567-587. Lina Odena Güemes and Carlos García Mora, eds. Mexico City, D.F.: Colección Biblioteca del INAH; Instituto Nacional de Antropología e Historia, 1987.

An extensive review of the life and work of Désiré Charnay (1828-1915). The author notes that, following his 1857-1861 research and photography in Mexico, Charnay spent all of 1862 in Paris preparing the photograph and text for his landmark publication, *Cités et ruines américaines: Mitla, Palenque, Izamal, Chichen Itza, Uxmal*, published 1862-1863. This book included an essay by Viollet-le-Duc. Lorelei Zapata Peraza provides substantial information about Charnay’s travels and ideas, but very little directly on his photographs. There is an extensive bibliography.

M

MacCurdy, George B.

A Study of Maya Art”. *Current Anthropological Literature*, 1 (1912): 145-154.

Maler, Teobert

Península Yucatán: Aus dem Nachlass Herausgegeben, ed. Hanns J. Prem, with contributions by Ian Graham. Monumenta Americana Herausgegeben vom Ibero-Amerikanischen Institut Preussischer Kulturbesitz Schriftleitung: Peter Masson, Vol. V. Berlin: Gebr. Mann Verlag, 1997.

A monumental, landmark study of Maya sites in the Yucatán by the great German-Austrian scholar, Teobert Maler (1842-1917). This is a superbly produced, four hundred page volume, published in its original German. The **previously unpublished material** includes Maler’s manuscript papers, with diagrams and sketches, housed in

the Ibero-Amerikanischen Institut, Berlin, and Maler's previously unpublished photographs, housed in the Museum für Völkerkunde, Hamburg (significant collections of his photographs are also at the Ibero-Amerikanischen Institut, Berlin; Peabody Museum of Archaeology & Ethnology, Harvard University, Cambridge, Massachusetts; and the Bibliothèque Nationale, Paris). Maler had given his important collection of negatives to the INAH [the 1980 *Atlas Arqueológico del Estado de Yucatán*, vol.1, p.238, lists "Album fotográfico (3 volumenos) en la Biblioteca Carrillo y Ancona. Merida"].

Maler's notes and photographs for Kabah, Labná, and Sayil are based on a visit between December 1886 and February 1887. His notes and photographs for Uxmal derive from a visit in March 1893. For each site, Maler includes a brief diary of his travels, descriptions of individual buildings with detailed ground plans of major structures, and sketches of architectural and sculptural details. The Uxmal text describes only 4 buildings with 3 ground plans and none of his Uxmal photographs are included. Maler's extensive studies of Uxmal have been published elsewhere and many of his Uxmal photographs were reproduced in Eduard Seler's 1917 publication. For Kabah there are 23 photographs, descriptions of 24 structures with 8 ground plans. For Labná, there are 29 photographs, descriptions of 5 structures with 6 ground plans. For Sayil there are 18 photographs, descriptions of 5 structures with 2 ground plans. The photographs include views and details not photographed by other nineteenth century photographers, expertly taken and here clearly reproduced.

In addition to Maler's materials, the editor, Hanns Prem, has provided a brief critical commentary for each site, including various categories of information, importantly **the current state of buildings where this diverges from Maler's descriptions**. Overall, **Maler's information was verified by the editor and changes noted through research in the Yucatán**. This publication also includes a long introduction by the editor recounting the history of Maler's Yucatan expeditions, photographs and writings, and the diverse, uncoordinated nature of the materials. Prem recounts Maler's largely unrealized plans for publication, including a large Archaeological Atlas. Only small portions of Maler's writings, sketches, and photographs were known even to the academic community previous to this 1997 publication of this volume.

In his introduction, Prem discussed Maler's concept of his photographs as art and his desire to have his photographs published without text. This volume also includes a detailed explication of Maler's photographic studies in various countries he visited and the fortuitous development of industrially produced dry gelatin plates, vastly improving the possibility of photography in the tropics. In an especially valuable section, Ian Graham describes **Maler's photographic equipment and technique** and, most revealingly, his use of people in his photographs for scale and a sense of depth and lateral extension. Graham describes Maler's awareness of raking light for sculptural relief, difficulty of obtaining detail in both shadow and sun, and his method of collaging in the studio two or more photos of separated sections of a sculpture into a single overall image.

Mariscal, Fererico E.

Estudio arquitectónico de las ruinas Mayas: Yucatan y Campeche. Contribucion de Mexico al XXIII Congreso de Americanistas. Secretaría de Educación Pública. Mexico: Talleres Graficos de la Nacion, 1928.

This was the first publication explicitly arguing the importance of detailed studies of a wide range of Maya architecture, carefully measured and drawn to exact scale, in order to make possible comparison among similar features at different sites, thereby establishing a common ground for analysis. Mariscal reviews the significant contributions of previous scholars, especially those who have carried out detailed measurements and drawings, most notably Charles Holmes, whom he credits with establishing the basis for such research. However, Mariscal states that they and others have not had a sufficient body of this type of comparative information on which to base their theories.

He argues for continuing studies of this type each year, by Mexican architects and architectural students, to build a continually expanding body of such information for the pre-Hispanic architecture of their country, which at one point he praises as (in translation) “not only the most important in America, but also the most notable in the history of the world” (p. 4).

Mariscal then presents descriptions and photographs of 9 Maya sites in the Yucatan and Campeche, with text description, photographs and architectural elevations, cross-sections, and plans, with measurements, all by the author. A most unusual detail is that, for each site, he includes the day and time at which he arrived and left the site; all in March 1927. No doubt many scholars and nearly all editors will consider this excessive, but the information can be instructive and indicates the specificity of his recording. For Uxmal there are 11 photographs and 1 page of measured drawing (photograph 51 is mislabeled Chichén Itza); for Kabah 4 photographs and 2 pages of measured drawing; for Sayil 6 photographs and 1 page of measured drawings; for Labná there are 14 photographs and 2 pages of measured drawings. The text descriptions include occasional astute observations.

There are 2 brief but especially important final sections, exemplifying the type of comparative study the author proposes. One section compares doorways, the other porticos and columns. For each Mariscal provides a page of drawings from various sites, drawn to scale with measurements, providing comparison of (in translation) “above all the proportions of these elements that are fundamental in architecture” (p.101). The page of text accompanying each of these sections presents specific observations resulting from this comparison.

Regarding doorways, he concludes that (in translation): “it can be noted that, against what has been affirmed, there is a great variety in the proportions of the Mayan doors: there are those like that of the Adivino, that form a very beautiful rectangle; there are those almost square, like that of the Codz-Poop of Kabah; there are those extremely long, like the interior of Etzna, in Tixmucuy, and simply slim, like that of the exterior of Chacbolay and one in Chacmuntun; lastly, there are some with inclined jambs, forming

a trapezoidal opening, like those of Labná, in the Arch and in the Temple, but the majority have vertical jambs”.

Regarding porticos and series of openings separated by columns and pillars, he concludes that (in translation) “from the most grandiose that corresponds to the Building Number 1 of Chacmultun, to the smallest and most robust of the lower floor of the Palace of Zayil, one can note that there is a delicacy of proportions and a great harmony in the disposition of the horizontal bands in which the whole building is divided, in relation with the inner-columns”.

Mayer, Karl Herbert

“Teobert Maler: an Early Explorer of Classic Maya Architecture”. *Cuadernos de arquitectura mesoamericana*. México, UNAM, No.5: 82-92.

Merrill, Robert H.

“Mapping Maya Cities in Yucatan”. *The Military Engineer*. Journal of the Society of American Military Engineers (Sept.-Oct. 1930): 421-422.

Some of Merrill’s maps of Uxmal are reproduced on this web site:

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Leyrer-Blom-3.htm>

A detailed account of the techniques and equipment used in mapping, by the participant-surveyor of the 1930 expedition to Uxmal, by the Department of Middle American Research of Tulane University, under the direction of Frans Blom. The main purpose of the expedition was to record the Nunnery Quadrangle at Uxmal, in preparation for the creation of a full-size reproduction at the Chicago World’s Fair of 1933. The article suggests that originally the intention was to produce a full-size reproduction of all 4 buildings of the Nunnery, though eventually only a reproduction of the North Building appeared at the Fair.

Merrill provides detailed information about the physical conditions under which the study of the Nunnery was conducted and the surveying and recording techniques used. In addition to study of the Nunnery, extensive surveying of a large area of the archaeological site was conducted and “a reconnaissance trip to neighboring ruined cities”.

Morsley, Sylvanus G.

“Yucatan: Home of the Gifted Maya”. Photographs by Luis Marden and Charles Lindberg. *National Geographic*, Vol. 70, No. 5 (November 1936).

Moser, Stephanie, and Sam Smiles

“Introduction: The Image in Question”. *Envisioning the Past: Archaeology and the Image*, ed. Sam Smiles and Stephanie Moser: 1-12. Oxford: Blackwell, 2005.

None of the case studies in this anthology deal with imaging the Maya, but the introduction by the editors is the most intelligent brief essay I have seen explaining how the interpretive nature of all imagery plays out in the disciplines of archaeology

and art history. After a list of the factors that affect what is and what is not recorded in any image, the authors write:

“Above all, the underlying rationale for the image, its commissioning, function, and intended audience will all determine the limits of what it once meant and what it may mean now. These conventions need to be understood if the imaging of archaeological knowledge is to be properly considered, and they apply with equal force to all categories of its visual representation.” (pp.1-2).

They correctly note that “art history, for all its sophistication as a means of investigating visual culture, has not made any sustained effort to consider the importance of images to archaeology The characteristic reference points for each discipline do not share much common ground” (p.3).

N

Norfolk, Simon

“Built to Awe: Mesoamerica’s Grand Monuments.” *National Geographic*, Vol. 212, No. 2 (August 2007), 86-95, and fold-out photo on pp. 68-69, and “On Assignment: Shedding Light on the Subject”, p. 154.

For a Society that, in the past, has funded highly informative color reconstructions of Maya architecture and sculpture, it is difficult to know what was intended by these photographs that approximate most closely *son et lumière* performances. One photograph of the night sky above the Pyramid of the Magician, taken as a time exposure showing the paths of several stars, suggests the Maya devotion to the heavens and their careful observation of the stars and planets. The other photographs, **taken at night by powerful flood lights hidden behind walls and in rooms, do not approximate the way these monuments look today or at any time in the past, nor do they help us in anyway to understand the Maya.**

Norman, B. M.

Rambles in Yucatan including A Visit to the Remarkable Ruins of Chi-Chen, Kabah, Zayi, Uxmal &c. New York: J. & H. G. Langley, 1843.

Various images from this volume are reproduced on this web site.

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

publications. The frontispiece, is given the caption “Moon Light Uxmal Ruins”, but only with considerable effort can one see that it is intended to suggest a view of the major structures looking north from behind the Pyramid of the Old Woman. There are 4 prints of Uxmal, 1 of Sayil, and 1 of a local Indian house, none of which could serve as evidence. All prints are identified as drawn by the author. There is a schematic “Plan of the Ruins of Uxmal” and a map of the Yucatan “Shewing the geographical position of the Ruins”, which is more accurate than any of the author’s drawings.

Nevertheless, because this publication is so little referenced in publications on Puuc sites, **a few of his observations are worth noting**. At Kabah, on the “west side” of the “main road”; “in the building farthest from the road, (which is in the best preservation of any on the west side,) we observed two square pillars, which had been taken from the door-way, and placed against the ceiling of the room, by some travelers, no doubt, who intended to present them to the world. They are about six feet high and two wide; the front facings of which are deeply cut, representing a cacique, or other dignitary, in full dress, (apparently a rich Indian costume,) with a profusion of feathers in his head-dress. He is represented with his arms uplifted, holding a whip; a boy before him in a kneeling position, with his hands extended in supplication; underneath are hieroglyphics” (pp. 148-149). These are surely the relief panels carried off by Stephens in 1841-42, indicating that Norman’s visit to Uxmal must have taken place by then.

These doorjambs had been drawn by Catherwood in 1841-42, illustrated in Stephens and Catherwood, *Incidents of Travel in Yucatan, 1843* (Vol. 1, facing p. 412); and are now in the collection of the American Museum of Natural History, New York.

The print in Catherwood’s 1844 publication, *Views of Ancient Monuments in Central America, Chiapas, and Yucatan*, based on his on-site drawings, shows one or both of the panels being carried down the hill by local laborers, supervised by Stephens, who holds a gun.

About the interior rooms of the Governor’s House, Uxmal, Norman writes: “the interior of these rooms is sometimes covered with a beautiful hard finish, and at other times presents a surface of uniform square blocks of smooth stone. The floors are of stone, covered with a hard composition, which, together with the stone, is now much broken . . . there were no fresco, or other painting or decorations of any kind in the interior of the building to be discerned” (p. 158).

About the “edifice” at the “summit” of the Pyramid of the Magician, Norman writes: “The western façade is ornamented with human figures similar to *caryatides*, finely sculptured in stone with great art. Their heads are covered with a casque, and ear ornaments similar to those work by the Egyptians. They have girdles around their bodies’ (p.164). These are the figures recorded by Waldeck, and Norman’s description of these figures may have been based on Waldeck’s prints instead of on his onsite observation.

O

Ormas, Sandro

“The Archaeology of Photography: An Inquiry into the Significance of Ruins in Contemporary Photography”. *Camerawork: A Journal of Photographic Arts* (special issue: “Archaeology as a Template for Investigation”, Vol. 24, No. 2 (Fall/Winter 1997).

P

Paxton, Meredith

"Frederick Catherwood and the Maya: Reorientation of Nineteenth Century Perceptions". *The Maya Image in the Western World: A Catalogue to an Exhibition at the University of New Mexico*. Ed. Peter Briggs: 11-20. Albuquerque, NM: University of New Mexico Press, 1986.

An introduction to the life and work of Frederick Catherwood, placing his drawings, prints, and daguerreotypes in the context of antiquarianism and early 19th century explorers. Paxton compares different approaches to recording and artistic styles. He notes that Catherwood's 1844 lithographs differ somewhat from his earlier engravings, which are remarkable for their accuracy and detail. Close comparison of a lithograph of Uxmal with later photographs allows the author to demonstrate how Catherwood's famous lithographs involve slight manipulations for clarity and how they attempt to convey something of the "geographic context and the means of sustenance" the local people (p.19).

Peabody Museum of Archaeology and Ethnology, Harvard University: Collections Online

On the web at:

<http://www.peabody.harvard.edu/col/default.cfm>

(accessed 2007 Nov. 27)

This is one of the two most extensive, publically available collections of early photographs of Uxmal, Kabah, Sayil, and Labná, either in print or on the web. The other equally large collection is also on the web, hosted by ARTstor (which see), which earlier this month posted on their web site early photographs from the Carnegie Institution of Washington Maya Excavations, which are now also housed at the Peabody.

Some of the same photographs appear on both web sites. These include distant views, views of individual buildings, including lesser known structures, interiors, many details of collapsing sections and individual pieces of fallen architectural sculpture, reliefs, etc. Both sets of photographs show structures as discovered, some uncovered, and some at various early stages of restoration.

The main differences are that the ARTstor images can be opened larger and at higher resolution, allowing viewers to examine the images in greater detail, a significant advantage for photographs of these elaborate and much restored Maya sites. Also, as of December 2007, the catalogue information posted with the ARTstor images is much more extensive than that on the Peabody site. However, ARTstor images are only available at subscribing institutions in the United States, whereas the Peabody images can be viewed by anyone with Internet connection anywhere in the world.

On the Peabody web site, there are 426 images of Uxmal, 347 of Kabah, 197 of Sayil, and 374 of Labná. The images can be opened mid-size, ca. 640 x 460 ppi. **Nearly all appear to be from the very late 19th and early 20th centuries**, though there are also recent color photographs of some artifacts. Not surprisingly, some of the photographs are badly faded, though most are in remarkably good condition.

Piña Chán, Román

El Puuc: una tradición cultural maya. México: El Equilibrista and Madrid: Turner Libros, 1991.

This handsome, large format book contains **the largest number of color photographs of Puuc architecture of any print publication**. Although the text is extensive, it is the photographs and their captions that set this book apart from previous publications. Altogether, there are some 150 photographs of Puuc architecture, sculpture, and painting, and 17 diagrams. Some of the photographs are largely pictorial images of sunsets or skylines, and most of the photograph of sculpture are diminished by the fashionable use of blank, black background and overcontrasty lighting, but **most of the photographs are outstanding, professional images especially making available details otherwise unavailable in print**. This allows us to see the present condition of the architectural sculpture and important details of carving and imagery. Perhaps because of limited time to photograph, a fair number of the photographs were taken in shade or overexposed in printing, eliminating some of the 3-dimensional information of these complex facades. Nevertheless, these have some value and at least half of the photographs survive as among the finest and most informative published of Puuc architecture.

Proskouriakoff, Tatiana

An Album of Maya Architecture. Carnegie Institution of Washington, Publication 558. Washington, D.C.: Carnegie Institution of Washington, 1946 (republished in paperback by the University of Oklahoma Press, Norman, 1963).

Full-page reproductions of **thirty-six gray-scale watercolor drawings** (in the collection of the Peabody Museum, Harvard) of major, surviving Maya buildings and parts of cities, **presenting Proskouriakoff's proposed reconstructions "shown in perspective plotted from the most accurate measurements available."** Small, accompanying line drawings show the remains as they existed in the 1940s, distinguishing among "parts of a building which still stands substantially in their original position, . . . ruined or buried features which have a counterpart elsewhere on the same structure, [and] fallen elements whose approximate original position can be reasonably deduced from the general nature of the design." "Whatever is less certain and has been restored merely by analogy with other buildings at the same site or by surmise based on habitual building practices of the Maya, is either entirely omitted . . . or is indicated lightly by the outline of existing debris."

In addition to a general introduction to Maya architecture, there are comments accompanying each drawing. The drawings include the Monjas Quadrangle, Palace of

the Governors, and Palomas Group at Uxmal; Palace Group at Kabah; Palace at Sayil; and Palace and Portal Vault at Labná. In these she provides reasons for some of the details of her reconstructions.

In a few instances she does not avoid aesthetic judgments. In the most extended example, she writes of the Codz Poop at Kabah:

“In view of the tremendous amount of skilled labor involved in carving so many individual pieces of stone, the artistic effect achieved is disappointing, and one regrets that the originality of the designer was not equal to the craftsmanship of the artisan. The highly cultured and pious aristocracy of the Maya Old Empire would have scorned such baroque ostentation, the product of a later, more secular, civilization seeking to impress the populace with a spectacular display of technical skill. There is some indication that the building was designed to have two stories. . . . Perhaps the builders themselves were discouraged by the results of their efforts by the time the mask façade was completed, and terminated the extravagance by substituting a simple roof comb for the intended second story. This change of plan may be in a measure responsible for the ineffectual pretensions of this building, which was obviously meant to dominate the composition of the group.” For a contrasting aesthetic judgment, see Stierlin.

R

Raney, Edward

Stonework of the Maya. Albuquerque: University of New Mexico Press, 1974.

The author-photographer’s dramatic, high-contrast, black-white photographs demonstrate his claim that “a photograph, like an archaeological artifact itself, has the unique potential for providing an intensely evocative expression of an ancient culture” (p. viii). There are 76 photographs of 11 sites, 13 photos of which are of Uxmal, Kabah, Sayil, and Labná.

Rickard, Constantine George

The Ruins of Mexico, Vol. I (no later volumes were published). London: H. E. Shrimpton, 1910.

This large format volume is rarely referenced, presumably because its text is brief and standard, occasionally even amateurish. However, there are **about 250 valuable grey-scale photographs**, 8.8 x 13.2 cm (3 1/2 x 5 3/16 inch.), **many showing unusual views or details, and all taken before major restorations of the mid-20th century**. These include 39 of Uxmal, 5 of Labná, and 1 of Sayil, showing major structures in slightly overgrown condition and a few of graffiti and of small freestanding sculptures. Although the title is accurate, nearly all the photos are of Maya structures.

Robertson, Merle Greene (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 Greene (see also Greene, Merle)

“Methods Used in Recording Sculptural Art at Palenque”. *Proceedings of the 42nd International Congress of Americanists*, Vol. 7 (1979): 439-460. Paris.

Rodríguez, José Antonio

“Los inicios de la fotografía en Yucatán 1841-1847”. *Fotozoom*, Vol. 16, No. 181 (October 1990), 20-47.

S

Saville, Marshall H.

“Bibliographic Notes on Uxmal, Yucatan”. *Indian Notes and Monographs*. Ed. F. W. Hodges. Vol. 9, No. 2. New York: Museum of the American Indian, Heye Foundation, 1921.

Although a very small soft cover book of 77 pages text plus 7 illustrations, this is a basic scholarly resource. Saville presents a chronological list of every document known to him that mentions Uxmal. These include documents as early as 1556, the earliest known only from Stephen's descriptions and quotes, and others published later in the 19th century. Saville include an 8 pages English translation (published by Spinden, 1913) of by far the most extensive early description of the buildings of Uxmal, in a report by Fray Antonio de Ciudad Real in 1588. Beginning with publications in the early 19th century, Saville's descriptions are much briefer, except for Stephens' landmark 1843 *Incidents of Travel in Yucatan*. A few of the references are to publications too slight to be included in this web bibliography. Saville provides informed evaluations of the importance, or not, of many of the publications, notably including descriptions of the types and importance of illustrations. *Bibliographic Notes* includes illustrations of and comments on a previously unpublished 1841 painting by

Catherwood, 4 rare photographs of the Nunnery, and the 3 painted stucco heads recently discovered in the Governor's Palace.

He provides an invaluable, detailed description of these 3 stucco heads, including their color, by then in the Museum of the American Indian, Heye Foundation.

In addition to his bibliography, Saville writes that "In excavation, no work has been done except the desultory digging of the Le Plongeurs, and the exploration of a mound back of the hacienda by the writer. The site requires careful exploration and much restoration work is necessary to strengthen weak walls, especially to replace the wooden lintels which have fallen in practically all of the buildings, the loss of which will ultimately prove fatal to the security of the walls" (pp. 57-58).

Schele, Linda

"Linda Schele Drawing Collection". Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI).

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

On the web 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.

Seler, Eduard Georg

“Die Ruinen von Uxmal”. *Abhandlungen der Königlich Preussischen Akademie der Wissenschaften* Philosophisch-Historische Klasse, Nr. 3. Berlin, 1917.

All of Seler’s images of Uxmal in this publication are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Seler.htm>

A truly remarkable publication for its time, based on three visits during 1902-1911. Includes 154 pages of text with some 130 diagrams and line drawings and about 60 photographs and closely related material, constituting by far the most in-depth study of Uxmal until Pollock’s volume on the Puuc in 1980. Seler takes up the major buildings at Uxmal one by one, describing them in detail along with his own meticulous ground plans, sections, and especially numerous details of masks, figures, and mosaic designs (there are ten or so drawings from other publications, credited). Among these are the first detailed diagrams of the design patterns for the frieze of the House of the Governor. About four of the photographs are his own with some thirty by Caecilie Seler, his wife. There are also two by Le Plongeon and an important, previously unpublished group of twenty-two photographs by Maler, fully credited. The most elaborate drawings as published (based on Seler’s material and drawings and photographs by others) are signed by Wilhelm von den Steinem, and most of the other drawings are consistent with his hand.

Seler’s other publications make massive contributions to our understanding of ancient Mexican culture, most notably in the interpretation of imagery. However, this text is almost entirely descriptive, impressively so. Presumably as a result of this, in several extensive accounts of Seler’s career and publications, this monumental work is not mentioned. If he considered this type of study worthy of his time and effort we should acknowledge it, especially as it has proved to be impressively accurate and records information no longer visible.

Seler, Eduard

“Die Ruinen von Uxmal”. *Zeitschrift für Ethnologie*. Vol. XLVII (1915): 429-432. Berlin.

Seler, Eduard Georg

“Ueber einige ältere Systeme in den Ruinen von Uxmal”. *Proceedings of the 18th International Congress of Americanists*: 220-235. London, 1912.

Sepúlveda y Herrera, María Teresa

“Eduard Georg Seler”. *La antropología en México: Panorama histórico: 11. Los protagonistas (Nájera-Yurchenco)*. Coordinado del volumen, Linda Odena Güemes. Coordinador general Carlos García Mora. Colección Bibliotheca del INAH. México, D.F.: Instituto Nacional de Antropología e Historia, 1987-88.

A detailed, chronological **survey of Seler's life and career**. The author stresses the importance of Seler's early study of mathematics, natural science, and linguistics, as a basis for his later work on the ancient Americas, and specifies 6 areas of Seler's major achievements: (1) studies of writing and the Maya calendar; (2) paleography, translations of commentary and texts in native languages; (3) interpretation of documents, pictographs and codices, religious; and (4) ethnohistorical studies of cultural synthesis. Astonishingly, there is **no mention of Seler's major 1917 volume, *Die Ruinen von Uxmal***. No doubt the author did not consider it theoretical enough.

Shanks, Michael

"Photography and Archaeology". *Cultural Life of Images: Visual Representation in Archaeology*, ed. Brian Leigh Molyneaux: 73-105. New York: Routledge, 1997.

In this article, the author provides a rich selection of examples demonstrating the various ways in which archaeological images are interpretive. It is surprising, however, to see this idea presented as a new discovery. Shanks writes: "There is little or no questioning of conventional uses of photography. Archaeological photographs are treated as transparent windows to what they are meant to represent" (p. 73). But surely well before 1997 nearly all professional users of photographs recognized that all images are interpretive. Historians of photography have for years published broadly on the usefulness of photographs in reconstructing cultural attitudes to the past, describing the rich complexity of interpretations they have to offer and the diverse purposes they have served.

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, with two hundred and eighty-six illustrations in the text, twenty-nine plates and map. Memoirs of the Peabody Museum of American Archaeology and Ethnology, Harvard University, Vol. VI. Cambridge, MA: Peabody Museum, Harvard University, 1913.

Republished as Part 1 of *Maya Art and Civilization*, Indiana Hills, Colorado: Falcon’s Wing Press, 1957. A later edition published by Kraus Reprints, New York, 1970. The 1975 Dover reprint includes an introduction by J. Eric S. Thompson.

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).

Stenger, Erich

"Aus der Frühgeschichte der Photographie: Désiré Charnay". *Camera* (Lucerne) Vol. 8 (May-June 1930): 329-331, 397-399.

Stephens, John L.; illustrations by Frederick Catherwood

Incidents of Travel in Central America, Chiapas, and Yucatan. 2 vols. New York: Harper & Brothers, 1841 (many later editions: first German edition 1854; Dover paperback, English, 2 vols., 1969)

Catherwood's illustrations of Uxmal and map of their "journey in Central America, Chiapas and Yucatan" are reproduced on this web site.

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

Stephens and Catherwood were the first to conduct fairly comprehensive explorations of ancient Central American ruins and the first to provide detailed, remarkably accurate reports. At the end of their expedition in 1841, they visited Uxmal for the first time and immediately added it to the end of their two-volume publication that year. They were fortunate to find the site fully cleared of vegetation because the area had recently been burned to clear it for planting corn. The 18 pages of text and 4 illustrations of Uxmal are the only descriptions of Puuc region sites in their 1841 publication (pp. 413-414, 420-435). In contrast, their two volume 1843 publication, *Incidents of Travel in Yucatan*, based on later visits and more extended study, devotes more than half of volume 1 to the Puuc region, with 47 illustration of Uxmal, Kabah, Sayil and Labná.

Both Stephens' text and Catherwood's drawings in their 1841 and 1843 publication are **descriptive rather than interpretive or imaginative and are justly famous for their remarkable accuracy.**

On their 1841 trip, Catherwood used a *camera lucida* as an aid in delineating the architecture. When using a *camera lucida*, the draftsman looks through a prism at the subject in front of him which he wishes to draw. The prism casts a virtual image of the subject downward onto a sheet of paper, which the draftsman attempts to trace. The purpose is to achieve an exact delineation. In practice, this requires a very steady eye and precise hand.

Stephens, John Lloyd

Incidents of Travel in Yucatan, illustrated by 120 engravings. 2 vols. New York: Harper & Brothers, 1843 (many later reprintings and editions: the first Spanish edition includes annotations by the translator, Don Juan Sierra, vol. 1 1848, vol. 2 1850; first German edition 1853; Dover paperback, English, 2 vols., 1963).

All of the prints of Uxmal, Kabah, Sayil, and Labná that appear in this publication are reproduced in this web site.

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

Two years after the successful 1841 publication of his two volume *Incidents of Travel in Central America, Chiapas, and Yucatan*, Stephens returned to the Yucatan and again immediately authored this 2-volume publication. As on his previous expedition, he was accompanied by the draughtsman, Frederick Catherwood. The earlier publication on Central America included only 4 illustrations of Puuc region sites, all of Uxmal. This later publication on the Yucatan was illustrated by **120 engravings (47 of Uxmal, Kabah, Sayil, and Labná), including ground plans based on measurements by Stephens, and two spectacular fold-out panoramas of the facades of the Governor's House, Uxmal, and the Great Palace, Labná by Catherwood.** As has been noted by many authors, these prints are **remarkable for their coverage and accuracy**, far in advance of most other graphic recording at the time and still of use in the study of these sites. **Nevertheless, it cannot be assumed that Catherwood's drawings were always accurate.** For example, in the print of the main façade of the East Building of the Nunnery (Vol. I, facing p. 306), most of the doorways are clearly too narrow (cf. Charnay's photograph taken ca. 17 years later).

In an extended **description of their recording procedure**, Stephens writes: "Mr. Catherwood made minute architectural drawings of the whole [of the House of the Governor, Uxmal], and has in his possession the materials for erecting a building exactly like it; and I would remark that, as on our former expedition, he made all his drawings with the camera lucida, for the purpose of obtaining the utmost accuracy of proportion and detail. Besides which, we had with us a Daguerreotype apparatus, the best that could be procured in New-York, with which, immediately on our arrival at Uxmal, Mr., Catherwood began taking views; but the results were not sufficiently perfect to suit his ideas. At times the projecting cornices and ornaments threw parts of the subject in shade, while others were in broad sunshine; so that, which parts were brought out well, other parts required pencil drawings to supply their defects. They gave a general idea of the character of the buildings, but would not do to put into the hands of the engraver without copying the views on paper, and introducing the defective parts, which would require more labour than that of making at once complete drawings. **He therefore completed everything with his pencil and camera lucida**, while Doctor Cabot and myself took up the Daguerreotype; and, in order to ensure the utmost accuracy, the Daguerreotype views were placed with the drawings in the hands of the engravers for their guidance" (Vol. I, pp.174-175).

Correspondingly, **Stephens' text is straightforward, detailed and accurate, with little attempt at imaginative interpretation.** He includes not only his own descriptions of the ruins and their surroundings but also reports of local people regarding such things as

portions of buildings that had collapsed in the recent past and the recent rediscovery, clearing out and repair of the largest aguada near Uxmal. **Their four volumes immediately became best sellers and have gone through many editions and reprintings, helping to develop a broad audience for archaeology.** Moreover, the straightforward, detailed and accurate descriptions of sites in Stephens' text and Catherwood's drawings compare favorably with the finest archeological studies at the time anywhere in the world and are universally credited with laying the foundation for Maya archaeology. Theirs was an altogether remarkable achievement.

On their 1843 trip, Catherwood **used a camera lucida** as an aid in delineating the architecture. When using a camera lucida, the draftsman looks through a prism at the subject in front of him, which he wishes to draw. The prism casts a virtual image of the subject downward onto a sheet of paper, which the draftsman attempts to trace. The purpose is to achieve an exact delineation. In practice, this requires a very steady eye and precise hand.

George Kubler reports that: "Stephens's role was to prepare the objects for 'Mr. C' to draw by 'scrubbing and cleaning, and erecting the scaffold for the camera lucida' (reducing prism). Catherwood 'made the outline of all the drawings on paper divided in regular sections, to preserve the utmost accuracy of proportion.' For publication those engraved on wood were eventually discarded as unsatisfactory and reengaged on steel with corrections by Catherwood" (Kubler, pp. 127-128).

One of the important illustrations in this publication is **an 1842 copy of a map of Mani, dated 1557**. In the map, Mani is in the center, with over 15 other communities radiating out on all sides. All of these communities are indicated by buildings with crosses, except for Uxmal, near the bottom, indicated by a Maya façade (Vol. 2, opp. p. 264). This shows that Uxmal was well known at the time but was not a Spanish community.

T

Thompson, J. Eric. S.

Maya Archaeologist. Foreword by Norman Hammond (1964). Norman: University of Oklahoma Press, 1963.

An autobiography of Thompson's explorations and career from 1926 to 1936, including 7 pages describing his first trip to Uxmal, Kabah, Sayil and Labná in 1926. About Uxmal, Thompson notes that "the Franciscan Alonso Ponce found the site in ruins and thickly wooded when he visited it in 1588" (p.67). Describing the Governor's Palace and House of the Turtles, he writes: "what a people capable of such extremes of exuberance and austerity" (p.67).

Regarding restoration, writing for publication in 1963, Thompson states that “Mexican archaeologists have done a wonderful job of restoring damaged buildings, replacing fallen stones, and clearing up the mess inseparable from ruins” (p.66). He writes also that “in 1951, Mexican archaeologists completing a magnificent job of repairing the Mojas, removed debris accumulated over the nine or ten centuries since the site was abandoned, bringing to light” the stone base of a common hut, which he describes in detail, constructed in the courtyard after the demise of Uxmal. Movingly, he writes: “These unspectacular relics of squatters at Uxmal . . . so completely exemplify the decline of Maya culture that one could hardly ask for a better illustration” (p.68).

It is disturbing to find that Thompson, like many other archaeologists, does not recognize the remarkable originality and spectacular display of the façade of the Codz Poop at Kabah, which he describes as “a depressing sight a trifle like that occasionally produced by high pyramids of cans of salmon in a shop window” (69). The photograph on plate V, showing the central portion of the main (south-east) facade of the Governor’s House, Uxmal, is misleadingly captioned “the south half of the Governor’s House”.

Tikal Digital Access Project

University of Pennsylvania Museum of Archaeology and Anthropology.

On the FAMSI web site at:

<http://www.famsi.org/research/tikal/index.html>

(accessed 2006 Nov. 26)

This image archive does not deal with the Puuc region, but it provides a model for future web archives for all types of archaeological research materials at all archaeological sites. Currently, the archive includes 500 of the more than 60,000 historic images taken by various photographers during the University of Pennsylvania Museum’s 1956-1970 archaeological investigations at the Maya site of Tikal. The project promises to be a model demonstration of how previously little-known research materials, difficult of access, can be made available to other scholars, students, and the public. For a description of the project see:

http://www.museum.upenn.edu/TDAP/TDAP_About_the_Project.html

V

Viollet-le-Duc, [Eugene Emmanuel]

“Antiquités Américaines”. Charnay, *Cités et ruines américaines: Mitla, Palenqué, Izamal, Chichen-Itza, Uxmal, recueillies et photographiés par Désiré Charnay, avec un texte par M Viollet-le-Duc*, 3-80. Paris: Gide Éditeur, A Morel et C, 1862-1863 (a Spanish translation, side-by-side with the original French, was published in *Ciudades de Luz*, by Désiré Charnay and Viollet-Le-Duc, introduction by Guillermo Tovar de Teresa; México: Grupo Financiero del Sureste, 1993; 13-80).

The drawings and map of Uxmal accompanying Viollet-le-Duc's article are reproduced on this web site.

<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Charnay-1.htm>

Viollet-le-Duc's essay was published as part of the 1863 text volume of Charnay's classic *Cités et ruines américaines*. Viollet-le-Duc's account was based primarily on photographs, drawings, and notes provided by Charnay, though the interpretation is his own and heavily influenced by writers other than Charnay. At least 1 of the 3 drawings in the section on Uxmal must have been drawn by him, probably all 3. Viollet-le-Duc describes research of the Americas by previous authors and explorers, like them drawing analogies between the architecture and sculpture of Mexico and that of cultures in Egypt, Indian, China and Japan, and Europe. As had other authors, he claims that the art and architecture of Pre-Columbian Meso-America are based on foreign prototypes.

He then describes the ruins of Izamal, Chichen-Itza, Uxmal, Palenque, and Mitla, providing a section of 12 short pages on the ruins of Uxmal. Here he describes Charnay's photographs of Uxmal and, more importantly, includes 3 drawings with descriptive and interpretive text (pp. 61-72). Figure 8 is the first published map of Uxmal, obviously either by Charnay or based on his notes. The major buildings and a few altars and cisterns are identified on the map by letters and, in Viollet-le-Duc's text, named and briefly described.

In the most revealing section of his description, Viollet-le-Duc writes:

"Let us take a moment to examine this interior façade of the building marked K [Nunnery East Building]. Here, the tradition of construction with wooden piers and interposed openwork is evident. Moreover, underneath the masonry, the lintels of these square doors are made of wood. . . . Between the two columns projecting from the base that simulate supporting framework beams, the architect placed a series of juxtaposed wooden beams. No doubt this was meant to recall primitive wooden buildings of the people of mixed white and yellow descent that consisted first of a corbelled arrangement timbers stacked in such a way as to leave large spaces at their base. These spaces were then closed off by lattices that suggest openwork.

In order that these stacked structures, which are still in use in regions where yellow and white races are intermixed, are clearly understood, it is useful to have a diagram of this primitive work of carpentry.

In figure 9, A represents columns or interior walls. At the top of these stacks lay the first pieces of wood, B, onto which cross beams are interlocked at right angles, C. Another layer of beams B' are parallel to B; then a second layer of corbelled crossbars is stacked, C'. This method of construction creates vertical partitions directly above the bearing walls that incline in the direction of the openings and support the beam D, into which crossbars are inserted. If we were to fit lintel E between the two piers, yet set deeper than the front section of BB', and then lay trellis upon these lintels, we would have a primitive wooden structure, which was obviously the guiding decorative principle of the stone facades of the edifice (plate XXXIX) [Plate 39 is Charnay's photo

of the north-west corner and façade of the East Building of the Nunnery]. But this primitive construction method was not understood by the artists who erected these facades: we will notice that these wooden corbels are arranged haphazardly over walls and openings alike” (pp. 64-66).

Figure 10 is a plan of the south end of the East Building, showing the shape of the vault in one of the back rooms. About this Viollet-le-Duc writes (in translation):

“we can see in figure 10, giving a portion of the layout of the building, that the inclined walls of the room are arranged parallel to the opposite walls, as indicated by section G, rather than perpendicular to these walls. While this tradition of wooden construction was conserved at Uxmal, it functioned only as decoration, which indicates a long artistic era between the tradition’s origin and the construction of these edifices” (p. 66).

von Hagen, Victor Wolfgang

Frederick Catherwood, archt.. New York: Oxford University Press, 1950

An early survey of the life of Frederick Catherwood, based partly on previously unpublished correspondence. Although only a few pages are given to his work in the Puuc region, the book puts this and all other aspects of Catherwood’s professional career in the context of his entire life and times. Von Hagen includes the full text of Catherwood’s “Introduction” to his *Views of Ancient Monuments in Central America, Chiapas, and Yucatán* (1844) and reproduces 8 of the plates of Uxmal (I also in color), 2 of Kabah and 1 of Labná, all grey-scale. Most importantly, 2 of Catherwood’s original sepia drawings of Uxmal are reproduced, though weakly (plates 12 and 13).

von Hagen, Victor Wolfgang

Frederick Catherwood, Architect-Explorer of Two Worlds. Barre, MA: Barre Publishers, 1968.

A much reduced version of the same author’s 1950 *Frederick Catherwood, archt.*

von Hagen, Victor Wolfgang

Maya Explorer: John Lloyd Stephens and the Lost Cities of Central America and Yucatán. Norman: University of Oklahoma Press, 1948 (paperback edition Chronicle Books, San Francisco, 1990).

An early account of the life of John Lloyd Stephens, based partly on previously unpublished correspondence. Includes an account of his explorations of the Puuc region, most notably Uxmal, with Frederick Catherwood, and of the remarkable success of their two publications, *Incidents of Travel in Central America* (1841) and *Incidents of Travel in Yucatan* (1843). These are presented in the context of Stephens’ entire life and times. Includes a brief chronology of Stephens’ life and bibliography of reviews etc. used by the author in research for this book. There are 7 illustrations of Puuc sites, including an aerial photograph of Uxmal.

W

Waldeck, Frédéric de

Voyage pittoresque et archéologique dan la province d'Yucatan (Amérique Centrale), pendant les années 1834 et 1836, par Frédéric de Waldeck, dédié a la Mémoire de Le Vicomte de Kingsborough. Paris: Bellizard Dufour et Co; Londres, J. et W. Boone, Bossages Barthes et Lowell, 1838 (for description of the two 1838 versions, see annotation below)

1930 Spanish edition: *Viaje pintoresco y arqueológico a la provincia de Yucatán (América Central) durante los años 1834 y 1836, por Federico de Waldeck ... Traducción y prólogo del dr. Manuel Mestre Ghigliazza; editor, Carlos R. Menéndez, Merida: Compañía tipográfica yucateca, s.a., 1930.*

1930 Italian edition.

1996 Spanish edition: *Viaje pintoresco y arqueológico a la Provincia de Yucatán, 1834 y 1836.* Trans. Manuel Mestre Ghigliazza. "Presentation" Hernán Menéndez Rodríguez. México, D.F.: Consejo Nacional para la Cultura y las Artes, 1996.

1997 Spanish edition: *Viaje pintoresco y arqueológico a la Provincia de Yucatán, 1834 y 1836.* "Prologo" Miguel Leon-Portilla. México: Servicios Condumex, S.A. de C.V., Centro de Estudios de Historia de México Condumex, Núm. 186.

All of Waldeck's images of Uxmal in this book are reproduced on this web site.
<http://academic.reed.edu/uxmal/galleries/thumbnails/drawings/Drawings-Waldeck.htm>

The original 1838 French edition was published in two slightly different forms, with the same text and illustrations. One form, an extremely elegant version, had a slightly larger binding, making it possible for the fold-out plates to be folded once instead of with two folds as in the slightly smaller version. In both versions, the Yucatan map plate includes some color, but 4 of the plates in the more elegant version were in rich color whereas the same 4 plates were without color in the slightly smaller binding.

The plates constitute by far the most important section of this lavishly produced folio volume. There are 22 large prints on pages 22-1/32 x ca. 16 inches. Three of the pages are 22 1/32 x ca. 32 inch foldouts. Accompanying the plates are 18 pages of text identifying and describing the images. A number of the plates represent Yucatan men and women. All but one of the architectural plates are of Uxmal, representing the Pyramid of the Magician and the Nunnery Quadrangle (the other plate represents Palenque). The Turtles, a portion of the Governor's Palace and other structures are noted on Waldeck's Uxmal map. This was the first publication to include illustrations of Maya architecture and sculpture, and as such served as an impetus for the pursuit of

Maya culture until the vastly more informative and accurate publications by Stephens and Catherwood 3 and 5 years later.

Waldeck's publication is **a mixed bag**. Because he often presented false information about his own life, and because his interpretations of archaeological evidence in both text and illustrations are often speculative, scholars have largely criticized the accuracy of Waldeck's prints and his descriptions of them. For examples, in his excellent *History of Mexican Archaeology*, Ignacio Bernal, then Director of the National Museum of Anthropology, wrote: "his book had its part to play in the general flow of interest towards the Maya remains, along with his very beautiful drawings which were yet, archaeology speaking, so highly inaccurate" (p. 119).

But many of Waldeck's drawings are quite accurate and, in a few cases, provide more informative details of the Nunnery than in any of Catherwood's prints. Comparing his recreation of a section of the façade of the West Building of the Nunnery (plate 13) with the 1843 world-class print after Catherwood, representing the small, then existing portion (Vol. 1, p. 302), Waldeck's print appears reasonably accurate for the portions still existing when Catherwood drew them. His drawing of a large portion of this façade is especially important because Stephens reported that he was told by the proprietor of the local hacienda "that in 1835 the whole front stood, and the two serpents were seen encircling every ornament in the buildings" (Vol. 1, p. 198). We cannot assume that his drawing of the portions that had fallen were accurate, but the areas that remained when photographed by Charnay in 1859-60 are reasonably accurate in Waldeck's print. Likewise, his drawings of the courtyard facades of the East and South Buildings, which were relatively well preserved and therefore did not require much imaginative reconstruction, are reasonably accurate. His detail of a section of the courtyard façade of the East Building, which has been well preserved, is an impressive print and the most informative until Le Plongeon's photograph 25 years later.

The generalized contrast made by Bernal and other scholars between archaeology and art is oversimplified and misunderstands Waldeck's intentions. He was not attempting primarily to make beautiful drawings. Two distinctions must be made about the text and images in Waldeck's volume. First, it is **important to distinguish between the descriptive aspects of Waldeck's text and images of Uxmal and, on the other hand, his interpretations of this evidence.** In describing each of the prints, he often provides detailed information, including measurements, and comments such as (in translation) "The colors that the buildings were painted, in the past, are blue, red, yellow, and white. There can be found in some places visible traces of these different shades; especially in the back of the carvings where the rain has not been able to penetrate, they are perfectly apparent" (p. 223).

Most importantly, in evaluating Waldeck's images, it is **important to distinguish between drawings that are intended primarily to record visible evidence of buildings as they appeared when Waldeck drew them, comparable to the drawings of Catherwood, and, on the otherhand, drawings which are intended to suggest how they might have looked when new.** Where facades were well preserved, Waldeck had sufficient evidence and his drawings and detailed descriptions are reasonably accurate. But

where parts of facades had collapsed, details are missing, and stone carvings badly worn, he has attempted to suggest how they might have looked. Thus, he speculated that the tumbled down pile of the Pyramid of the Magician originally had four sloping sides, comparable to Egyptian pyramids. He drew carvings with the sharp edges more representative of newly carved stone, and, in his few color plates, filled in the largely missing color.

Some of these, such as his famous drawings and descriptions of caryatids on Temple V of the Pyramid of the Magician, are not only highly speculative, but **seem deliberately falsified**. The remaining fragments of these figure as they exist today, which were seen by Waldeck, though small, clearly disagree with his imaginative reconstructions of them. Yet Waldeck writes: "I was very surprised to find in these caryatid figures a drawing so correct, especially in the lower part, that after having recomposed and drawn one of the statues . . ." (p. 222). These and a few other of Waldeck's drawings are not justified even as speculative reconstructions, and warn us to view all of his drawings with caution. But they do not justify wholesale rejection of the information recorded in his drawings and descriptions of them.

We should note also that he demonstrates an early concern for preservation. About several masks fallen from the façade of the Nunnery's East Building, he wrote (in translation): "the masks will not be lost for travelers who come to visit these ruins after me. They will be found in a pile and covered with earth in the second room of the north side where I had the precaution to deposit them" (p. 244, 246).

The excellent prologue, by Miguel Leon-Portilla, to the 1997 Spanish translation, is separately listed and annotated in this web bibliography

Witschey, Walter R. T. and Clifford T. Brown

"Building a GIS System of Ancient Lowland Maya Settlement". A paper presented at the annual meeting of the Society for American Archaeology, April 2000.

On the web at:

<http://mayagis.smv.org/papers.htm>

(accessed 2008 March 13)

The PowerPoint presentation, included on this web site, from the authors' 2000 paper includes 4 maps of the Northwest Yucatan, including the Puuc Region, showing the increased density and location of Rank 1, Rank 1 and 2, Rank 1, 2, and 3, and Rank 1, 2, 3, and 4 sites.

Witschey, Walter R. T. and Clifford T. Brown

"The Electronic Atlas of Ancient Maya Sites". Presented at the symposium on Current Applications of Remote Sensing and GIS in North America and Mesoamerican Archaeology, 67th annual meeting of the Society for American Archaeology. Denver, March 22, 2002.

On the web at:

<http://mayagis.smv.org/papers.htm>

(accessed 2008 March 13)

The authors describe their development of “a regional GIS for the Maya culture area of southern Mexico and northern Central America.” They describe their approach and problems involved. Although not discussed in their paper as in appears on the web, their PowerPoint slides include 5 maps of the Northern Yucatan area studied, which includes the Puuc Region.