

PRE-COLUMBIAN ART RESEARCH INSTITUTE

MONOGRAPH 6

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Merle Greene Robertson's  
Rubbings of Maya Sculpture

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San Francisco, California  
1993

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THE MAYA ARCHIVAL DATABASE PROJECT WAS FUNDED BY

Jesse L. Upchurch and Upchurch Corporation  
Tandy Corporation Matching Grant  
Doris Stone and the Zemurray Foundation  
National Endowment for the Humanities  
Grant #RT-21432-92  
Pre-Columbian Art Research Institute

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# Preface

Merle Greene Robertson's Rubbings of Maya Sculpture is a series of ten CD-ROM disks containing images of over 1200 rubbings of Classic Maya monuments from over 80 different sites. These rubbings were recorded by Merle Greene Robertson from 1962 to 1993, and constitute a unique record of the art of the Ancient Maya. The purpose of this monograph is to provide background, indexes, and appendices which will be useful to those viewing the images. As of the time of this writing, Volume IV, containing images from Chichen Itza and other sites, is still in production, so data from that disk has not been included.

Each image is stored in two formats. First as a 300dpi TIFF file (accessible by Macintosh™ and PC compatible graphics software), and as a 75dpi PICT file (for use with the HyperCard™ stack *Iconographic Database*).

The Maya Archival Database Project has produced a database of iconographic elements found on each of the images. This is available on a floppy diskette, in several different formats. For Macintosh users the file is available as the HyperCard™ stack *Iconographic Database*. This stack allows the viewer to see a low resolution copy of the rubbing, which has been inverted to show a positive image, along with iconographic information coded by Merle Greene Robertson. Specific instructions for using this document are not included in this monograph, but will be provided with the diskette.

For users of all computer systems the file folder/directory ICONDBTX contains two ASCII text files containing the data from the Iconographic Database for import into any database management or word processing program. The file ICONTAB is tab delimited and the file ICONCOM is comma delimited. Information about the categories in this database are included in Appendix II.

# Acknowledgments for the Rubbings Projects

by Merle Greene Robertson

As you can imagine, thirty years of doing rubbings of Mesoamerican monuments involves remembering the hoards of people, government administrators, granting foundations, museum directors, the many students of mine who worked with me, archaeological institutes from several countries, local help from native Mayas, and financial help from many people. I will do my best to remember all of you, but if I slip, it is not intentional, and the moment this booklet comes out, I will remember the name of everyone I did not include.

This is rather a pleasant task however, because it takes me back over each of the thirty years and brings back the memories of the great times we had, and how much I enjoyed the wonderful students I had helping me over the years. I consider myself a very lucky person to have had with me some of the keenest young minds there were. I still keep in touch with most of them, and they are all amongst my best and very special friends.

I shall start with Tikal, as that is where I became captivated with the Maya in 1962. I was going to school in Mexico at the University of Guanajuato and its San Miguel de Allende Art Center, when one weekend, a companion and I decided to go to Tikal. When the plane landed on the airstrip and we stepped off, my friend saw a snake, and with that, she hopped right back on the plane without even looking at Tikal. Not me. A little old snake wasn't going to send me away. Instead of this being a weekend jaunt with very few clothes, I ended up being there the whole summer working for the University of Pennsylvania as an artist on the Tikal project. Besides doing drawings of masks of Maler's Palace high up on scaffolding, I spent part of the time doing rubbings of the sculptured monuments Tikal is noted for.

Peter Harrison and Patrick Culbert, field directors during 1962 to 1964, when I worked at Tikal, will never know how much I am indebted to them for changing my life into that of a Mayanist. The first rubbing I did was of Altar 5, the first of nearly 2000. I thank Bill Coe for letting me stay at Tikal for the three summers I worked there (Tikal Project Staff Worker No. 71).

I also owe the noted Dr. Alfred Kidder II, who came in one weekend, for insisting that I do rubbings of everything at Tikal and then go to all of the other Maya sites up the rivers and lagoons in the Peten and make rubbing of their monuments also. It was Dr. Kidder, of the University of Pennsylvania, along with Dr. Gordon Ekholm, Director of the

Anthropology Department at the American Museum of Natural History, New York, Gordon E. Willey, Bowditch Professor of Archaeology at Harvard University and Dr. Robert Wauchop, Director of the Middle American Research Institute, Tulane University, who sponsored my first grant with The American Philosophical Society (Grant No. 826-Johnson Fund, 1968. \$1,000. Recording Maya relief sculpture by means of rubbings.) It is hard to believe now, but with this \$1,000 I not only got to Guatemala by plane, but it covered all of my expenses up and down the rivers, paid for hiring the help I needed and paid for all of our food and whatever equipment was necessary for six months.

For my years of expeditions into the jungle sites of Guatemala, I owe many thanks to Dr. Luis Lujan Munoz, Director del Instituto Nacional de Antropologia e Historia, Guatemala, to Dr. Carlos Samayoa Chinchilla, also a Director of the same Institute, Sr. Tejada Fonseca and Sr. Rafael Morales, both Directors of the Museo Nacional, Guatemala for permission to do the rubbings at the archaeological sites. Some, such as Ixtutz, were not even on the map, and even the Instituto did not know where they were. To Cnel. Oliverio Casasola y C., Guardia Rural Deptal. Empresa Nacional de Fomento y Desarrollo Economico del Peten and Capitan Nicolas Factor Estrada Vallejo, el Capitan de Artilleria, Commandante General de la Guardia Rural de El Peten, I owe many thanks for their protection when working in remote sites in El Peten.

Many thanks to Sr. Romero A. Samayoa of F.Y.D.E.P. who supplied river transportation to many sites, and also arranged for our evacuation by covered truck from Sayaxche at midnight to a safer area (Naranjo) after we had been hijacked by guerrillas who had been sawing up and stealing monuments at Itsimte (see *We Had a Few Hair-raising Experiences*, below)

Thanks to Tranquilino Flores of Sayaxche, El Peten for all of his help over the years he was with us in the Peten. Last year I was able to thank him personally, and to meet his first child whom he had named Merle. His father Lyzandro Flores Garcia was our cook every year we were at Dos Pilas and Aguateca. Sr. Julio Gadoy, also of Flores, stored our gear at his place along the river at the end of every field season. Jacques and Parny Van Kirk, also of Sayaxche at that time, went with us into many of the Petexbatun river sites with Jacques running the motor. It was when we (Jacques, Parny, Bob, Ian Graham and I) were poling quietly out of the lagoon by Itzan that I saw my first jaguar in the wild. Sr. and Sra. Pedro Castellanos and his wife, of Flores, I thank for looking after us so well over the years and making us feel we were home every year when we returned to the Peten. To Antonio (Tono) Ortiz and his wife Laura Luz, I owe many thanks for their help during the years I worked at Tikal and especially for taking such good care of me when I was in an accident in the Peten.

To my students who worked with me on the rubbing projects in the Peten, I owe the most thanks. You were all wonderful—Arlen Chase who had an unbelievable knack for being able to find his way anywhere in the jungle, and also the one who managed to kill the most deadly fer de lances per season, George Wing, Corey Smith and Tom Gardner, all wonderful

workers at Ixtutz where we uncovered, mapped, and did rubbings of the stelae. To Don Hart who worked with me at Naranjo, Jimbal, Itsimte and Uaxactun, I owe special thanks, not only for helping with the rubbings, but also for giving me half of his blood when I was in an accident at Lake Peten. Also to be thanked for their work on the hair raising project at Itsimte when we were highjacked by guerrillas, are Paul Saffo, Jeff Smith, Steve Hyde, Dick Millard, and Jim Kinslow, all successful lawyers and businessmen today, whose wives probably never dreamed their spouses had done this sort of thing.

Thank you Carl Landegger for your help at Aguateca and Dos Pilas, and you Michael Landegger, who were only eleven years old at the time, but certainly did more than your share of helping, especially in keeping the fire going.

Ledyard Smith, Field Director of the Seibal project was wonderful to work with, and I will never forget the pleasant times we had there; and a thank you to Gordon Willey for allowing me to be on the project.

While making rubbings along the Guatemala piedmont (El Baul, Bilbao and the Santa Lucia Cotzumalhuapa area), Bob (my husband) and I were the personal guests of Sr. and Sra. Ricardo Munoz Galvez at their finca Las Ilusiones, a wonderfully comfortable place to come to after working in the blazing summer sun all day on such monuments as the huge Bilbao Monument 21. I also thank Lee Parsons for introducing us to them and arranging our stay at Las Ilusiones. And of course, thanks to Ed Shook who was always there to help with information, ways to get into sites, and an answer for every conceivable question. Special thanks go to Gregory Guistina and Gary Groth Marnot who stayed with me in a corn field to work on El Baul Monument 4 after all of my other students had gone back to school. The three of us had so much corn husk debris in the cuffs of our jeans that customs officials in Los Angeles hauled the boys in because they thought it as marijuana.

Joya Hairs was a wonderful help in finding monuments and letting me do rubbings of those that were in her home, but are now in the National Museum of Guatemala.

I have Dr. Jesus Nunez Chinchilla, Director de la Instituto Hondureno de Antropologia e Historia in Tegucigualpa to thank for permissions to do rubbings at Copan. I also thank Nicholas Hellmuth for our stay at Yaxha where I finished rubbings of stelae I had started several years before, when I hiked in to Yaxha to do rubbings before there was a road in to the site.

I thank those who worked with me at Xunantunich in Belize, Don Marken, President of the Geo-Ontological Development Society, was not with us, but was Director of the project, Rodney Ikola, geophysicist from the University of Minnesota, Gail Bolles, Harriot Topsy and Jaime Awe. Winnell Branche, then acting Archaeological Commissioner of Belize is to be thanked for her help and for permission for us to work at Xunantunich where we did remote sensing using an Engineering Seismograph, an Earth Resistivity Meter and a Proton Magnetometer. We thank Stanford

University for the use of some of their high technology resistivity equipment.

Much time was spent in Mexico, as well as Guatemala, especially from the years 1964 on. I owe many thanks to numerous directors at the Instituto Nacional de Anthropologia y Historia (I.N.A.H.) in Mexico for permissions over many years to do rubbings at archaeological sites in their country. I am deeply indebted to Arq. Ignacio Marquina, Jefe del Departamento de Monumentos Prehispanicos and Dr. Jaquin Cortina Goribar, Jefe del Depto. de Promocion y Difusion Cultural del I.N.A.H., for their initial help, encouragement and permissions over the years to do rubbings in Mexican archaeological zones, and to Ing. Joaquin Garcia-Barcena, Director de Monumentos Prehispanicos, to Arq. Angel Garcia Cook, and to Arq. Eduardo Matos Moctezuma, with the same positions, for their help and friendship over the years, as well as their permission to do work in Mexico. Dr. Ignacio Bernal, Director del Museo Nacional de Antropologia, Mexico, D.F. was a great help in arranging for me to do rubbings in the Nacional Museum, as well as at many of the Usumacinta sites.

A very special debt of thanks goes to my dear friend Arq. Augusto Molina Montes for his friendship and help over the years in every way, so much so that I will never be able to repay him. My dear friend Marta Foncerada de Molina will always be remembered by me for her friendship and help during those years of working in Mexico.

At Palenque, another special thank you goes to Sr. Mario Leon Tovilla, Encargada de la Zona Arqueologica, Palenque, and his wife Amalia for their help over the many years I worked at Palenque. For Moises Morales F. and his son Alfonso Morales C. I have my thanks for so much help at Palenque that goes back many years. Presidente Municipal Palenque Lic. Esteban Corzo Blanco was also always there to help me while doing rubbings.

To Robert L. Rands (Professor of Archaeology, Southern Illinois University), who gave me such encouragement during the time I was doing rubbings of the sarcophagus cover and other sculpture at Palenque, while doing my job as ceramic illustrator for his project, I owe a great many thanks. I worked with Bob for about fifteen years in Mexico City, Palenque, Chapel Hill and Carbondale. Bob's insistence that technical illustrating had to be absolutely accurate down to the width of a fine pen line taught me how necessary it was to get every detail recorded when doing rubbings.

While working at Yaxchilan and Bonampak in the early years, there was Waldemar Sailer (now Professor and Art Historian in Bangkok, and the only person able to translate the Footprints of Buddha) who held up the rice paper on overhead lintels while I did the rubbings. Wally now has done rubbings himself of 108 "Footprints of Buddha" in Thailand which were published for the queen's birthday. Doris Jason was also a big help at Yaxchilan and Bonampak.

Don Pedro at Bonampak, you taught me so much during the time I was working at Bonampak and staying with you and your family—how to recognize all kinds of medicinal plants, and the very best edible portions of

others. It was that summer I saw my first jaguar right at the edge of the runway at six thirty in the morning when no one was around, and dew was over everything. We both froze for one moment.

George Wing, Nick Dodge and Kevin Monahan, you were great the whole season we worked at Yaxchilan, and then up the Usumacinta into Guatemala, when the river was the lowest it had ever been in history. Miguel de la Cruz and family, I also thank you for feeding us all that summer at Yaxchilan, and helping clear away brush and haul water and supplies during the rubbing process.

I owe thanks to Dr. Gareth Lowe with the New World Archaeology Foundation for arranging for me to do rubbings at Izapa. To the late Tatiana Proskouriakoff I have always been indebted for pointing out to me when I first started doing rubbings that I had missed one of the legs of a personage on a Bonampak lintel. This leg was recessed, and when doing the rubbing, I missed it. From then on I always took a Polaroid shot of every detail of a monument or made sketches beforehand of every recessed glyph or carved area.

My good friend John A. Graham, Professor of Archaeology at the University of California, Berkeley, is at the top of the list of people to be thanked. It was John who first saw the value of the rubbings and encouraged me to keep going on to as many sites as possible. Robert Heizer and Albert Elsasser were also instrumental in these logistics, and it was John Graham and Gordon Willey who asked me to go to Jimbal, Guatemala to record the stela there for Harvard's project. They also procured the permissions for me to make a special trip. It was Don Hart who went with me on this expedition which turned out to quite hair-raising.

In the Centro Regional de Yucatan and the Zona del Sureste I owe a debt of thanks to the directors Jose Luis Sierra, Jorge Bolio Oses and Alfredo Barrera Rubio and to Arqgos. Norberto Gonzalez Crespo, Tomas Gallereta Negrón, Miro. Sergio Quezada, Arqgo. Jose Enrique Ortiz, Lic. Manuel Castaneda Ramirez, and especially to Arqgo. Ruben Maldonado Cardenas, the Director, at that time, of Centro Regional de Yucatan, I.N.A.H. for his constant help at Chichen Itza and Uxmal and other sites in Yucatan. Many thank you's go to Feliciano Salazar Lopez, then head of the Chichen Itza archaeological site and to Simiona Briceno Navarette for making it so much more pleasant for us while working at Chichen.

For all of the years I have worked in the Yucatan Peninsula, I owe a very special thank you to Edward Kurjack (Professor of Archaeology, Western Illinois University), my Director and Co-Director of all of our projects in these states during a period of over eight years. I am grateful to Ed, not only for his knowledge of every site in the Yucatan Peninsula, his workaholic ability to keep us cheerfully starting at the ungodly hour of 4:30 A.M., and for his seeming ability to solve all of our unsolvable problems, but also for his ever cheerful nature and his friendship that I value most of all. I thank Western Illinois University Research Council's contribution of funds for a truck for the Yucatan I.N.A.H. Project. It is much appreciated. I thank you.

Wiggie Andrews, my protégé, is another one to whom I owe a very special thank you for her years of help at Chichen Itza, never complaining, always cheerful, and helpful in so many more ways than her excellent work with the rubbings. Others to whom I am indebted for their very fine work at Chichen Itza are Ben Bolles, Tim Mc Gill, Elayne Marquis, Blair Greene, Michel Poe, Paula Hartzel-Scott, Freddie, Bill Ringle, Vilma Kohn, Robert Eckhardt, Andy Kerr, Lawrence Conrad from Western Illinois University, Andy Kerr, and especially to Carlos Carmona, who I not only thank for his help at Chichen, but his help in photographing the rubbings after they were done. It would not have been possible to do the rubbings of the panels of the Great Ball Court at Chichen Itza had it not been for the specially made tents made for us by the late Donald Benke.

And when Ed and I went to do the rubbings at El Palmar, at the corner where Mexico, Guatemala and Belize meet, we have Karl Taube, Luis Nevaer, Gail Bolles, and Augustine Pena Castillo to thank for their help. Karl, Louis and I each managed to be bitten by camiotos (bot flies) which is certainly not a very pleasant experience. I thank Juan Briceno, not only for his help at El Palmar, but for the many times he has guided us into ruins in Yucatan. For this I also thank Jan Pech of Campeche.

Karl, I also thank for his work with me doing the rubbings at Nim Li Punit and Lubaantun, in southern Belize. Here we had a little Maya boy about ten years old who wanted to help, and caught on so quickly that we hired him on the days he didn't have to go to school. And thank you Jo Ann Robertson Francis for the use of your new jeep for this trip to Belize, even though you wouldn't let Karl and me take it to Lubaantun, but kept it with you in Belize City where you lived it up at the St. George Hotel—while we flew in a puddle jumper to southern Belize and stayed in the most unbelievable place you could ever imagine.

Others to whom I indeed owe a debt of thanks for their help on many of our rubbing expeditions to Pat Spicer of Western Illinois University, Fernando Roblo C., Beatriz Repetto T., Luis Millet C., Renee Lorelei Zapata P., Antonio Benavides C. and Carol Zapata.

During the last seven years when we have been working in Yucatan and Campeche, I owe many thanks for the recent Chichen Itza permissions to Lic. Ma. Teresa Franco, Director General, I.N.A.H., Mexico and for local permissions to Arqgo. Alfredo Barrera Rubio, Director Centro Regional de Yucatan, I.N.A.H.. For his help and friendship through the years in Yucatan, and for permissions to do rubbings of all of the material in the Regional Anthropological Museum in Merida, I owe many thanks to Peter J. Schmidt, Director of the Chichen Project. The guardians of Chichen Itza and Uxmal are due many thanks for their help, but especially for making our work so pleasant in these sites. To the staffs, directors and guardians of the Regional Museums: I.N.A.H. in Merida, Campeche and Heckelchan, as well as the Regional Museum at Chichen, I thank very much for your help and cooperation making it so pleasant to work there

I thank Arqgo. Ramon Carrasco, Director of the Labna Project for asking me to come to Labna and make rubbings of the recently discovered

sculptured door jambs and glyphic tablets in the Manos Rojas. Ed, Wiggie and I broiled in the over 100 degree sun doing them.

I again have Ed Kurjack and Rafael Cobos to thank for all of the very hard work they did with me at Caracol, and Diane and Arlen Chase, Directors of the Caracol Project, for inviting me to come to their spectacular site in Belize. We were doing the rubbings, and Nikolai Grube was brought over from Germany to decipher the glyphs that could be picked up by rubbings from very eroded, but important, monuments.

Joann Andrews, who has made her home in Merida, a home away from home for me, with a special room that is known as Merle's room, I thank her for her hospitality, but most of all for a very special friendship that has grown between us over the years since I first worked for Bill (E. Wyllys Andrews IV) as an illustrator for the Dzibilchaltun Project. Modestas, Transita and Luz have all taken very good care of me in Merida over the years; thank you. To Tony Andrews, I also owe a thank you for help concerning many Yucatan sites. Will (E. Wyllys Andrews V, Director of the Middle American Research Institute, Tulane University), I cannot thank you enough for your help, support and welcome, much needed advice during the many years I have worked in Yucatan. It is most appreciated.

I am indeed indebted to Carmen Barbachano for her generous offer of the Hacienda Chichen while we worked at Chichen Itza. With the hours we put in and the hard work we were doing, being at the Hacienda with the pool and the wonderful Hacienda staff made working at Chichen a real pleasure, something to look forward to at the end of the day.

I have Lic. Fernando Winfield Capitaine for inviting me to Jalapa to make a rubbing of the large La Mojarra Stela 1 and to Martha Macri for going with me to help and to be the "eyes" on every glyph as the ink was applied, so that I would get as perfect a replica as possible of this controversial and very important early stela.

I thank Lic. Dora G. de Gonzalez, Directora del Museo Nacional de Antropología e Historia, Guatemala City, for her permission to make a rubbing in the museum of the very important Kaminaljuyu Stela 10 which has come to the forefront now because the similarity of several glyphs on this monument to some glyphs on La Mojarra Stela 1.

Making rubbings of Maya monuments that are in museums around the world were some very pleasant interludes from working in the jungle. A special thank you goes to Dr. William Fagg, Director of Ethnology, the British Museum, and to Elizabeth Carmichael of the Museum of Man, London, for all of the help they gave me when doing the rubbings of the Yaxchilan lintels. For being able to do the rubbings of all of the Santa Lucia Cotzumaulapa stelae in the West Dahlem Museum, Berlin at the time the new wing to the museum was being built to house them, I have many thanks for Dr. Phil Dieter Eislib, Director of Archaeology of Central and South America at the Museum für Volkerkunde. To Dr. Bengt Danelson, Director of the Museum of Anthropology, Stockholm, I own a special thanks for arranging for me to do the rubbings in the museum before the exhibit opened. And most especially, for arranging for the rubbing of the 260cm high several ton El Baul Monument 27, which was kept in a glassed in cage in the

center of the town square, being too heavy to be installed on the floor of the museum. To Dr. Elsy Leuzinger, director of the Museum Reitburg, Zurich, I thank for his letting me do rubbings of the monuments in that museum.

I also thank Dr. and Mrs. George Kennedy for inviting me to be a guest at their home while doing a rubbing of the La Mar Stela, and to Mr. and Mrs. John H. Hauberg of Seattle for inviting me to do the rubbing the stela known of as the Hauberg Stela.

John Graham arranged the first exhibit of Maya rubbings at the Lowie Museum, Berkeley. I have Julie Jones, then with the Museum of Primitive Art, and now Curator in Charge of Pre-Columbian Art at the Metropolitan Museum of Art, to thank for the spectacular exhibit of rubbings at the Museum of Primitive Art, sponsored by Governor Nelson Rockefeller. I also thank Julie for the great job she did on my book with J. Eric S. Thompson *Ancient Maya Relief Sculpture*, which won a national award for being one of the best designed books of 1974. I owe Sir Eric Thompson a special thank you for the commentaries in the book and again for his advice and suggestions used in the book *Maya Sculpture from the Southern Lowlands, the Highlands, and Pacific Piedmont, Guatemala and Honduras* co-authored by me with Robert L. Rands and John A. Graham. Then there is Dr. Donald Collier of the Field Museum, Chicago, to whom I owe many thanks for putting on one of the finest exhibits of the rubbings ever, in 1966. I also thank Harry Parker, Director of the Fine Arts Museums of San Francisco also for another one of finest exhibits of the rubbings to be shown (at The San Francisco Palace of Legion of Honor), and to William Fagaly, Director of the New Orleans Museum of Art, for another very fine exhibit of the rubbings.

I thank John W. Grossman, Jr., Chairman of the California Arts Commission who had me put together a traveling exhibit of about sixty framed rubbings that traveled around the state of California to many of the smaller Universities and Colleges. The rubbings were put into four sectioned boxes, fitted with labels and pictures, ready to be installed as a small exhibit. They are now in the collection at Tulane University, and are available to any college that wants to borrow them.

Probably the most important thank you goes to those benefactors who supported these 30 years of rubbing projects since 1962. Without their help, none of these projects would have been possible. Mrs. Edgar B. Stern and the Stern Fund funded most of the early Guatemala work in the Peten. She and I became very good friends. Carl Landegger, I have to thank not only for his help in the Peten, but for his arrangements for Bob and me to have his special chauffeur at our daily disposal in London, who saw to our every need while I was doing the rubbings in the British Museum.

For the Yucatan Peninsula work, I have very special thanks to Jesse L. Upchurch and the Upchurch Foundation for years of funding the project. It was Jesse's idea that the Archival Database of the rubbings should be undertaken, and he has supported it from the beginning. To Doris Stone and the Zemurray Foundation I also owe a special thank you for much appreciated financial support and for her belief that making the rubbings was indeed worthwhile. Members of the Pre-Columbian Art Research

Institute have helped tremendously also, and I thank each of you very much.

And finally, I thank the National Endowment for the Humanities for the grant which has enabled us to complete the Archival Database Project of putting the rubbings on CD ROM disks so that the material will be available to universities, museums and scholars of the Maya (#RT-21432-92).

Over the years I have owed a very special thank you to the late Donald and Martha Robertson of Tulane University for their faith, support and always being there to encourage me. Martha had been the "Keeper of the Robertson Rubbings" ever since they became a part of the Rare Book Collection of the Latin American Library, the Howard Tilton Memorial Library, Tulane University. Over 1,500 of these rubbings are now at Tulane University.

And now that the Archival Database Project is close to the finish I can thank Martha Macri, Christi Vieira, Dayna Mc Cutchen and Mark Dhand for dedication they have had to the project and for the wonderful job they have done designing the program. Thanks also to Paul Saffo, now a Research Fellow at the Institute for the Future in Menlo Park, for his advice at critical stages throughout the project.

Finally, over all the years we worked together on the rubbing projects, I have owed a very great thank you to my late husband Bob (Lawrence W. Robertson) for his moral support, encouragement, help in the field and cheerfulness always. And lastly, I thank my daughter Barbara and my son David for their help in so many ways over the years that I shall forever grateful.

# The Maya Rubbings

## Archival Database Project

It has been the goal of the Maya Rubbings Archival Database Project to produce an electronic archive of photographs of the rubbings of Maya sculpture by Merle Greene Robertson in order to increase the accessibility of this important collection, and to electronically enhance the images for research by archaeologists, art historians, and epigraphers. The 10 CD ROM volumes include over 1,200 rubbings of Classic Period Maya monuments made by Dr. Robertson over a 30 year period.

Most of the original rubbings are now stored in the Merle Greene Robertson Collection at the Latin American Library at Tulane University. Many are irreplaceable records of monuments since destroyed by deterioration or looting. Some of the rubbings, such as those from Chichen Itza, record monuments previously unpublished. This electronic archive will increase access to the images, and at the same time, reduce wear from the handling of the rubbings themselves. With the publication of these compact disks, the amount and quality of data available for study has been significantly increased.

This project is one component of a larger Maya Archival Database Project originally suggested by Jesse L. Upchurch, and funded by the Upchurch Corporation. The Maya Archival Database Project has been created as an index to, and means of distribution of, the collected works of Merle Greene Robertson, and of a small number of photographs by other scholars included in the collections of the Pre-Columbian Art Research Institute. The first phase of this project has been to number and describe each item. This inventory database is estimated to contain records of over 45,000 images, most of them color slides (to date 32,000 images have been catalogued).

Access to the images carved on monumental Maya sculpture has always presented problems. Many of the Classic Maya sites are difficult to get to. But even for those which can be visited easily, the sculpture can be almost impossible to see. Since nearly every trace of the original paint has eroded, the viewer is dependent upon the sun or on artificial light to produce the contrasts between the background and the carved surfaces.

The bas-relief sculpture of the Classic Maya is uniquely suitable for recording by means of *rubbings*. First of all, the medium of rubbing allows for maximal contrast between the background and carved surfaces. Originally the contrast on an ancient monument was indicated by different colors. With rubbings the foreground is darkened and emphasized. When these images are inverted, the background becomes solid black, and the foreground stands out with shading and detail far beyond anything that can be seen in an ordinary photograph. Rubbings also preserve the exact size and contours of the original sculpture, thus minimizing interpretation.



Figure 1. An inverted image of a rubbing of La Amelia, Stela 1.

The rubbings of Merle Greene Robertson, which are noted for their accuracy, are considered the finest anywhere. All of them have been done with the written permission of the Mexican, Guatemalan, Honduran, Belizian, and Salvadoran governments. These documents are on file at the Pre-Columbian Art Research Institute in San Francisco.

The rubbings have been given to the Latin American Library at Tulane University. There they are being preserved in a room controlled for temperature and humidity. They are available to scholars for viewing, but due to the size of the rubbings—many over ten feet high—, and the time and effort involved in just unwrapping and wrapping them, the number of rubbings which can be seen in a day, or even a week, is extremely limited.

Unfortunately, when a rubbing is published it must be reduced to fit on a page, and the quality of reproduction is often inadequate. The electronic medium, however, has several advantages. First, production of compact laser disks is considerably cheaper than conventional book publication—publishing 1,200 full page photographs would be prohibitive. Second, with a digitized image the researcher can control brightness, contrast, and magnification of the image, or of specific portions of it. When some part of a rubbing is uneven in light/dark contrast, the values of the greys in that area can be remapped (specific shades can be made darker or lighter, or be given a single value, for example, all greys in a 256 scale that are higher than 200 can be converted to 256). A researcher has the capability to enhance a particular image using photo enhancement software with a precision that is unavailable to a publisher reproducing hundreds of photos.

Finally, a rubbing of a bas relief sculpture produces a negative image, but when the image is inverted electronically, it becomes a high contrast positive image, one that has not been visible since the Classic Period when the original paint was intact. When desired, high quality prints can be made using laser printers (300 dpi), or Linotronic printers (up to 2400 dpi). For presentations to large audiences at conferences or in classrooms, 35mm color slides can be made from the digitized image, or the computer image itself can be projected onto an overhead screen. The first showing of slides produced in this manner was to an amazed audience at a conference in Bonn, Germany, viewing the wall panels from the Lower Temple of the Jaguars as they had never seen them before.

Two important developments in the area of Maya studies gave this project a sense of urgency. One has to do with the explosion of knowledge about the political history of the ancient Maya. New archaeological data, including the discovery of new sculptured monuments in Mexico, Guatemala, and Belize, as well as recent advancements in the decipherment of the Maya hieroglyphic script, have greatly increased our understanding the processes of ancient Maya civilization. Questions about the roles of warfare and environmental destruction to the demise of the large centers in the tenth century relate directly to the problems of today.

The other reason for urgency in recording and preserving monuments has to do with the continuing destruction of Maya archaeological remains. It is a race against time to record them due to deliberate loss through theft

and vandalism, as well as the natural ravages of time. The average rate of destruction of limestone by normal wear is about 4 mm in 50 years, or roughly, 1 mm every 12 years. In addition, jungle growth—plants, bacteria, and algae—takes its toll. It can cover the monuments and send plant roots into the cracks and crevices. These in turn break up the sculpture.

For three years Merle Greene Robertson researched the destruction of ancient monuments and their color under grants from the National Geographic Society. In addition to rain and jungle vegetation, a new enemy has emerged—acid rain. Sulphur dioxide (SO<sub>2</sub>) and nitrogen dioxide (NO<sub>2</sub>) are carried in the atmosphere, sometimes for several days before falling as acid rain or as a dry deposition. Carried by wind, this material travels 125 km from the oil fields to Palenque, 300 km to the Rio Bec-Chenes-Kohunlich area, and nearly 400 km to Chichen Itza, and 450 km to the Tulum-Coba region (Robertson 1989).

It is not possible to protect most of the ancient sculpture from these enemies of immortality. It is our hope, however, that projects such as this one, will be able to insure that the beauty of ancient sculpture and the invaluable information contained in it will be accessible for study by scholars, both now and in the future.

The value of CD ROM technology for archival storage is just beginning to be recognized. For example, in a recent issue of the *Bulletin for the Society of American Archaeology*, Wendorf et al. suggest CD ROMs as a possible solution to the problem of preserving, and at the same time making accessible, some 30 million pages of archaeological reports (1990). Within the past year the number of CD ROMs available has increased one hundred fold. CD ROM drives (and the computers to use them with) are already available on most university campuses.

Dibble, also writing in the *Bulletin for the Society of American Archaeology* (1990), sees four major classes of computer applications in archaeology currently under development: data acquisition and management, analysis, presentation, and teaching. This project makes contributions to each of these. First, the task of managing 1,200 highly detailed images of ancient Maya sculpture is facilitated by allowing access to the images by name, by graphic theme (via the iconographic database), and by location in relation to site maps and building plans. The disks themselves are easily stored and very portable.

Secondly, the iconographic database, itself the result of careful study, makes possible further analytical refinement by assisting in searches for multiple occurrences of specific iconographic elements.

Third, representation and presentation of data to the individual researcher is improved by the ability to manipulate high quality images (magnification, contrast, addition of text and graphics such as arrows to point out details, etc.), and save them to disk or to print them in a variety of formats. Presentations before large audiences are possible with slides made from the images, or by overhead projection of the computer screen.

The possibilities for using the image collection and iconographic database as teaching tools are virtually endless. With such a rich

collection of data at one's fingertips, students can view instantly images that their teachers had to travel weeks to see. They can also copy images they want to use for research papers, and do side by side comparisons of similar images.

The images of the Northwest Colonnade are illustrative of how this graphics database can be used in research. The 236 sculptured column sides have not previously been adequately documented. The Carnegie Institution publication (Morris et al. 1931) contains line drawings of the columns, but frequently with the sky register omitted, or with details of the sculptures inadequately represented. The inverted 75 dpi images present the relief in detail, while darkening the background. This allows the viewer instantly to recognize iconographic features that would otherwise be missed, or seen only with difficulty. It is our hope that this project will serve as a prototype for others wishing to take advantage of the revolution in computer graphics.

# We Had a Few Hair-raising Experiences While Doing Rubbings. . .

by Merle Greene Robertson

*The first half of this article is reprinted with permission from Expedition: The Bulletin of the University Museum of the University of Pennsylvania, Volume 9, Number 1, Fall 1966. The article coincided with an exhibit of the rubbings at the University Museum from December 15, 1966 through January 11, 1967.*

## **Classic Maya Monumental Sculpture**

The Classic Maya civilization, from the third to the tenth century A.D., produced close to a thousand known stelae. These monolithic, upright stone slabs, usually bearing hieroglyphic inscriptions and figures of personages, plus the bas-relief tablets in the temples, are the carvings from which I have been taking the rubbings now on exhibit at the University Museum.

Until recently, the stelae were generally thought to be solely concerned with marking of time, the human figures being portraits of gods and priests. The dynastic hypothesis as set forth by Tatiana Proskouriakoff, makes it seem likely that some, if not all, of the figures are the rulers and their families who are named in the inscriptions.

## **Rubbings**

I wanted to record as many of these monuments as possible, accurately and in full scale, by a process of "rubbing." The packet of documents from the Mexican and Guatemalan Governments and the many credentials which enabled me to do this became, for three years, my most essential, if not my most valuable possessions. Best represented are the Classic sites of Tikal, Kaminaljuyu, Santa Lucia Cotzumalhuapa, Tazumal, Palenque, Chinikiha, Yaxchilan, Bonampak, Piedras Negras, Uaxactun, Chichen Itza, Uxmal, and Dzibilchaltun.

*Rubbing* is a very ancient Chinese method of recording. At times I have used a rather different technique in order to bring out the nature of the particular stone, and to pick up every cut of the original carved monument. There are different ways, or combinations of ways, to do this, depending upon the type of stone, its moisture content, and the degree of humidity. A hard black basalt monument from Kaminaljuyu calls for a different technique than the more porous limestone of Tikal, the moisture laden bas-relief tablets at Palenque, or the lime encrusted overhead lintels of the doorways at Yaxchilan or Bonampak.

I use Japanese handmade papers of different types and weights. An eight-foot stela with deep relief demands a paper of sufficient strength to

withstand the stretch and pull caused by the deep cuts. A delicately lined tablet, such as that of the "Panel of the 96 Hieroglyphs" at Palenque, needs a fine-grained, yet strong paper to bring out the detail. Sometimes I would have to try many methods before finding the right combination. Such was the case when working on the "Full figure Glyphs of the Palace Tablet" at Palenque, where the moisture content within the stone varied greatly in adjacent sections.

I cannot stress too strongly the two most important points that must be borne in mind at all times: 1) the original monument must not be marred in any way, and no pigment at all can be allowed to come in contact with the stone; and 2) the rubbing must be authentic, no embellishments, no 20th century additions or so-called improvements being allowed.

The paper is anchored against the stone with a few pieces of masking tape. Then, starting at the top, the paper is wet down, being pressed carefully into every little crevice of the stone with a wad of cheese-cloth. After I am sure that every line has registered, I wait for the paper to dry. This takes anywhere from a few seconds to all day, or even over night.

Working with an oil pigment to which is added a solution which prevents any paint from seeping through the paper, a very small amount is put on a sheet of aluminum and spread thinly around. Then with a six-inch square of fine China silk wrapped around my thumb, I begin the process of pressing my thumb, first to the aluminum and then to the stiffened paper. The tone is built up gradually from light to dark. For a very delicately carved stone, as many as one hundred applications per square inch are necessary. The pigment must be evenly spaced, with none getting into an area where there is no relief. By careful study of the monument before the process is started, it is possible to tell which areas to avoid. After all is dry, the paper comes off in a rather rigid sheet which can be carefully rolled.

The other technique that I use is similar to the old Chinese method. The same kind of paper is used, but *sumi* ink is applied with small cotton balls covered with China silk, held tight with scotch tape. The process of putting the paper on the stone is the same, but applying the black must be started at exactly the right moment. It cannot begin until proper moisture content is indicated . . . when the paper has turned not quite (but almost) a dead white, or the dry color of the paper. The *sumi* ink is put on a stamp pad, spread around with a palette knife, and the stamper pressed gently against the pad, then against a piece of metal and finally to the paper.

In dealing with a stone which contains a great deal of moisture, or one that is in a humid tomb, it is impossible to use the *sumi* method. This technique also cannot be employed when working in direct sunlight, as the paper dries too rapidly. Sometimes I use a combination of methods, being governed by moisture content deep within the stone or close to the surface, the kind of stone, its roughness or smoothness, its deep or shallow relief, the delicacy or forcefulness of its cuts, and current weather conditions such

as rain, sunlight, and humidity. All of these things have to be dealt with at one time or another.

The paraphernalia necessary to do this on a large scale becomes so cumbersome that when I am going into a remote area, I usually take my equipment but leave clothes and food behind. This has its interesting side too, as the time I had to stay in the same muddy pants for a week and had only one change of shirt, one always wet on me, the other hanging up wet, in the hope that it might dry out a little. By not taking food in with me, I've had all sorts of unusual food such as stewed monkey, iguana, roasted wild boar, birds, frogs, all kinds of fish, a delicious dish of broiled armadillo which we dipped into an excellent soup and ate with our fingers (this at Bonampak), paper-thin *tortillas* two feet in diameter, fried chilies (so hot that I had to swallow them whole between a fold of tortilla), and the ever-present coffee made with corn husks, a few coffee beans, and sugarcane molasses. This does not taste like coffee, but at the end of the day it is very good. And almost always there is the corn drink, *atole*, sometimes thick and sometimes thin, depending upon where you are.

### **Tikal**

Tikal, one of the largest and most spectacular Maya centers, was where I did my first rubbings. Stela 31 (A.D. 500), having 213 glyphs and three large personages, reflects a Mexican influence in the *Tlaloc* signs. Its hieroglyphs are pure Maya. This most amazing monument was still situated deep within Temple 33 in the North Acropolis when I worked in the humid dark chamber until all four sides had been recorded.

Altar 5 at Tikal, with an encircling band of thirty-one glyphs, and associated Stela 16 presented even greater problems. Because of the size of the monuments and their location in direct sunlight, I used cloth sheets anchored down with stones and rope. Paper could not be used on the altar because it was too large for me to reach half way across and had I stepped or leaned on pressed-in paper, the relief would have disappeared. On the cloth, by carefully feeling my way, I could tell where to press the pigment next.

I have many fond memories of Tikal: its towering spectacular temples and palaces; the enthusiasm and dedication of everyone working there; the thrill of accomplishment when design elements, which at first had appeared indistinguishable, were finally picked up; long evenings spent sitting by the *aguada* discussing the mystery of Tikal with archaeologists who were dedicating their lives to this; climbing Temple 11 in full moonlight and listening to symphonies echo across the Great Plaza, being played on a tape recorder that some archaeologist had taken to the top of Temple I; nights in a *chultun* (underground chamber); climbing through the roofcomb of Temple V to view miles on end of jungle, through which penetrated the tops of the roofcombs of other Tikal temples; breakfast on a Sunday morning in the Village, where the hospitality couldn't have been finer or the food better; racing in the jeep to meet the Aviateca plane; the thrill which came when someone made a new discovery. All of this spelled Tikal to me.



Figure 2. Tikal, Altar 5.

### Palenque

Probably the most exciting rubbing that I ever did, and also the hardest, (I lost ten pounds in three weeks) was the sarcophagus in the Temple of the Inscriptions at Palenque. In 1949 the Mexican archaeologist, Alberto Ruz Lhuillier, noticed what appeared to be finger-holes in a large floor slab in the inner room of one of the temples. The slab was raised, revealing a rubble blocked stairway leading into the pyramid base. By 1952 the elaborate crypt itself was revealed. The sarcophagus lid, which is 12 1/2 feet x 7 feet and rests upon a coffin base about 10 x 7 3/4 feet, is in perfect condition. The sculpture sarcophagus is probably the most remarkable work of art yet uncovered in Mesoamerica.

In the center, a life-size royal personage reclines, dressed in an ex (breachclout) of tubular jade beads, anklets and belt of jade beads, and necklace in the form of a turtle. This young man is reclining in the "earth symbol," denoting life and re-birth. The cross, so often found at Palenque, rises from the center of the figure, and has the two-headed serpent wrapped around it, with the arms of the cross ending in stylized serpent heads. On the border are hieroglyphs of the sun, moon, and Venus, and depictions of human heads. The four sides of the coffin are also carved, with the earth-symbol carrying all the way around. From this symbol emerge the heads and torsos of personages with elaborate headdresses. I

made about 220 square feet of completed rubbings, not counting all of those that had to be re-done, of the entire sarcophagus.

Twice a day, I went through the same procedure: climbing to the top of the 70-foot Temple of the Inscriptions, crawling down the 76 steep steps inside the pyramid base leading to the locked grill at the entrance to the tomb, having the guard who came down with me unlock the grill and then lock it behind me, lowering myself five feet to the lower level and hoisting myself by my arms to the top of the sarcophagus. Each time I had to carry paper, water, flashlight, and lantern. The rest of the equipment was kept in the tomb until the completion of the project.

As the public is not allowed inside the crypt, this locking-in procedure went on daily. In order to leave, I had to wait for a guard to come down and unlock the grill. Twice my lantern ran out of fuel and I sat for two hours in total darkness, accompanied only by the nine gods of the Maya underworld, who were modeled in deep relief all around the walls of the tomb.

The sarcophagus lid was very difficult to work on, as everything had to be done at exactly the right moment. The stone had to absorb all the moisture from the paper, but the pigment had to be applied before the paper absorbed moisture from the humid air. The humidity problem was aggravated by the heat generated by the Coleman lantern.

Working on the sides of the crypt was even worse, as all the time I had to stand in a foot of limestone water, which over the centuries had seeped into the tomb. The west side was the most difficult, as there were only twelve inches between the sarcophagus and the wall of the tomb chamber. Carvings on this side had never before been accurately recorded, for space does not permit photographs to be taken of it. I had to work sideways, edging myself along the muddy wall, in order to do this section. I would come out of the tomb completely soaked and covered from head to toe with wet, white lime plaster.

My one frightening encounter with a *fer-de lance* came when I was staying alone at the Palenque ruins. I arose one Sunday morning and there was a three-meter *fer-de-lance* coiled over the doorway to the hall. He had been there all night with me, but when I first saw him in the twilight, I had thought that he was a coiled wire. All of my calling for one of the workmen was to no avail. No one was around. I stood in the outside doorway for one whole hour, with one eye on the serpent and the other on the trail, until finally Augustin, who had lived at the ruins for thirty years, came along. With a forked stick and a club, he made fast work of the *fer-de-lance*. The next morning, workmen were chopping down all of the grass around our building with machetes. They kept it that way all summer.

### **Yaxchilan**

The week spent at Yaxchilan was not nearly enough. I marvel that Maudsley, in the late 1800's and Teobert Maler, ten years later, managed to accomplish all that they did there. In the intervening years, the jungle has grown back to its original state—impenetrable.

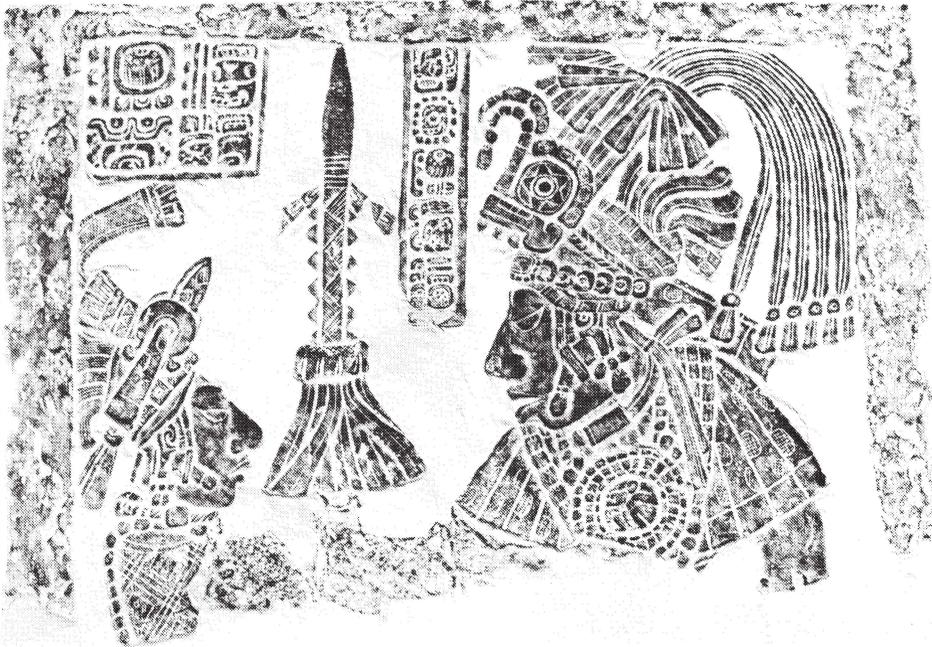


Figure 3. Rubbing of Yaxchilan Lintel 41, made in the British Museum.

To get to Yaxchilan down the Usumacinta River from Agua Azul took five hours in *cayuco* (dugout) in pouring rain. Everything was wet except my paper, which was encased in a plastic container. The river was high, muddy, and swift, full of rapids and whirl-pools, which made crossing and re-crossing necessary. Several times we were caught in the whirl-pools. In between deluges of rain, as many as twenty *guacamayas*, the magnificent red, yellow, and blue macaws, would fly from a single towering *ceiba* tree, turning the sky into an incredible display of color. The scenery was unbelievably beautiful.

You cannot see Yaxchilan from the river but by the time we had climbed out of the *cayuco* and up the steep muddy bank, Miguel de la Cruz, the keeper of the ruins, was emerging with his family from their typical Maya thatched-roof dwelling. We slung up our hammocks in a corral, and then to celebrate our arrival, a hog was slaughtered (this right in front of their main door). By afternoon we were eating pig cracklin's and for supper had delicious stewed pork and rice. I soon became used to drinking the muddy river-water coffee, into which I dropped a double dose of halozone tablets.

Rain was so heavy that I started at daybreak for the temples with either Miguel or one of his sons, and would spend probably two hours cleaning mud and moss from a stela, finally getting the paper pressed in, when with no warning at all, it would start pouring rain, spoiling everything. The river water was too dirty to use on rubbings, so for these and for drinking, I chopped two or three inch diameter lanai water-vines, which contained plenty of good, clear water.

One morning, while walking along the trail I came upon a "wild boar" right in front of me making horrible noises, and not about to let me go

further. I retreated cautiously, all the time expecting to be attacked. Miguel returned with me and we saw this "sow" giving birth to a litter of piglets.

On this trip, I had only one partial bath in the Usumacinta, as just when I was half in the water, I saw two alligators only a short distance away from me. That was enough. I decided that I didn't mind being dirty after all.

We were supposed to go to Piedras Negras on this same trip, but the guide finally admitted that the reason he couldn't make the trip was that *when*, (not *if*) the *cayuco* overturned in the rapids, no matter how well we were tied in, either some of our equipment or one of us was bound to get lost. I reluctantly let him have his way.

I hated to leave Yaxchilan, even if I did see more snakes than I've ever seen in my life, outside the reptile house in the zoo. I also saw more beautiful birds. The trip back to Agua Azul took seven hours in the blazing sun. As it was not possible to shift positions in the narrow craft, I was burned to a crisp. We fished on the way, and I caught what I thought was a beauty, until I saw the fish that a ten-year-old boy caught just as we pulled in to Agua Azul, that was bigger than he.

### **Bonampak**

One time on the flight back from Bonampak, a thunder storm came up, and although we made it over the mountains, visibility was practically nil. In order to land at Palenque, it was necessary to make the turn to land against the wind. After two tries, each time with the wind catching the wing and nearly flipping us over, we gave up. We flew into Tenosique, where we made a safe landing and two hours later took the slow *rapido* (train) back to Palenque.

The closest I've come to shaking hands with a jaguar was on the second trip to Bonampak. Doris Jason and Waldemar Sailer, two artists with whom I had done graduate work, and I had spent a sleepless night in our hammocks with mosquito nets. For hours, we battled with infinitesimally small *chaquistes* which got through the netting and up our pants legs and shirt sleeves, making us miserable. By 3: 30 a.m. we could stand it no longer, so got up and sat huddled on boxes, with one candle, blowing cigarette smoke at one another. At daybreak, the *chaquistes* disappeared, but Doris was one mass of red sores over her body.

We were going up to Stela I and Wally was ahead of us on the trail. When Doris, Don Pedro, and I caught up with him, he was standing perfectly still and as white as a sheet. A jaguar (probably as frightened as we were) was twelve feet away, peering out of the bushes. We had seen its tracks in the mud every morning, but it was unusual for it to be there in daylight. "She" was killed the next week by a young man who brought her few-days-old cub back to Palenque. The "tigre" cub would sit in the middle of the table, drinking milk out of a doll bottle, while we ate dinner.

This episode however, put a stop to my lone walks back to the main plaza in the moonlight, where I used to stand and look silently at the remains of Bonampak, marveling at the elite Maya group who lived in this

jewel of a site. Here in the Temple of the Frescoes (A.D. 710), are the murals, finest in all Mesoamerica, preserved by the formation of a heavy coat of stalactite limestone, which is the result of constant seepage of water for more than a thousand years. As I stood there at night, I could see Stela I, now broken and veering to an angle, standing tall in the center of the plaza (A.D. 692-810). Its forceful countenance, modeled in bold outline, seemed to look down on me in the moonlight which accentuated the shadows of the deep undercut eye.

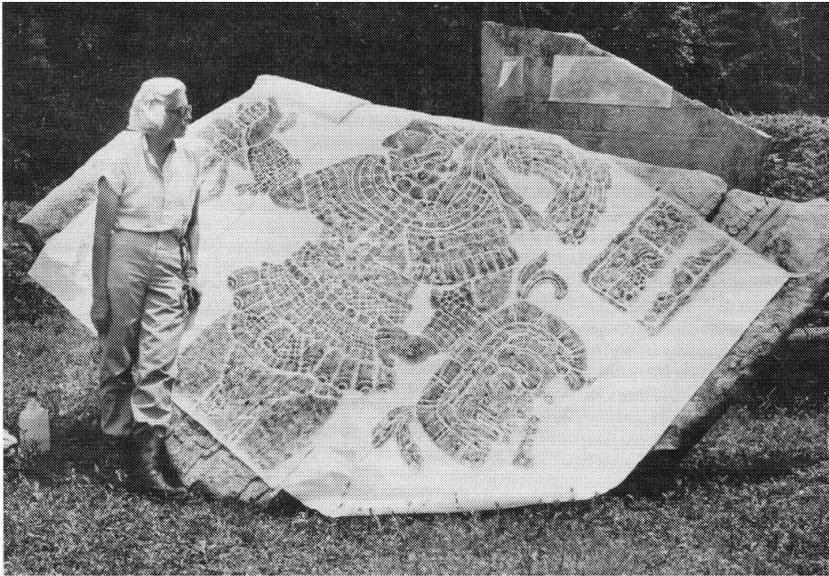


Figure 4. Merle Greene Robertson with her rubbing of Bonampak Stela 1.

Life at Bonampak was wonderful, and Don Pedro made it so. He took us on mules over trails where we could see no trails, while he cut the way through with his machete. We spent one whole day on the beautiful Lacanha River. One shrill whistle, and a Lacondon Indian appeared from nowhere with a small *cayuco* for us. Don Pedro pointed out the edible plants and berries, the poisonous ones, and those used for medicinal purposes. With one blow of his machete he felled palm trees, which contained ten inches of delicious palm heart. It must be eaten immediately because as little as half an hour later, it begins to get tough and loses its flavor.

There are still many Maya areas where I hope to do more recording of monuments, and I look forward to the time when I will be able to go back. Now I would like to acknowledge my deep appreciation to Dr. Robert L. Rands and to Dr. E. Wyllys Andrews for their help in the research on the monuments from which these rubbings were taken, and for the knowledge gained by many discussions on Maya art; to Dr. Patrick Culbert, Peter Harrison, and Chris Jones for the help and interest shown me at Tikal; and to Mario and Amelia Leon Tovilla at Palenque for their help and cooperation, especially in working on the Inscription Tomb.

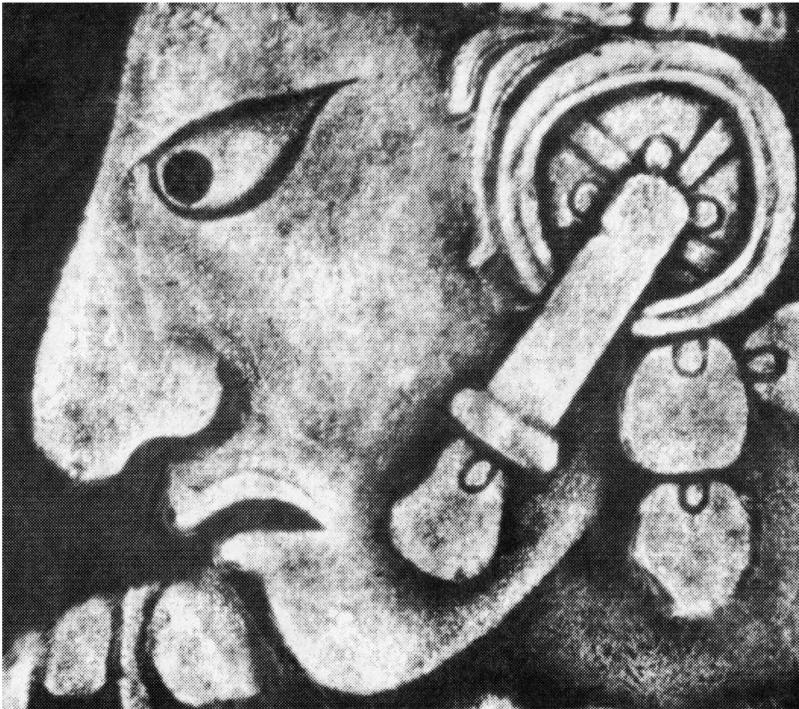


Figure 5. Detail of inverted rubbing of Bonampak, Stela 1. Note the bold outline and deep undercut to the pupil of the eye.

## 1993 Update

### **Chichen Itza**

After reading what I wrote 27 years ago, there is not much I would say that would be different about the methods of doing rubbings. There are some problems that we have had to contend with in Yucatan that have made it necessary to do some things differently. Mainly the wind is the biggest problem. When I mention wind, everyone looks askance, because if there was any wind, they welcomed it without even realizing it was there. But when you are trying to keep rice paper on a 9 or 10 foot column, either the work has to be done before eight o'clock in the morning or some kind of protection, a tent or large panels of plastic, must be used for protection. What we usually do is get to the work location by daybreak and work until eight o'clock, and then erect plastic that will amply cover and divert the wind which has the habit of sneaking through any tiny crack at the edge of the monument and tearing the paper off.

Duck tape, 2 inches wide, is the only thing that will stick successfully to the stone in Yucatan. We use a LOT of it, as we have to tape down nearly all of the edges of the paper. Working on high ladders, we wet the surface at the top and work down, then start pounding the paper in with a wad of cotton cloth (old, not new, T-shirts torn up work great). Next, one must be very patient and wait until the paper is almost (but not quite)

dry before tapping the *sumi* ink on. We start with the top because that dries first and the bottom has had the water applied last, so hopefully it will dry last. It doesn't always, however. If the heat dries the paper faster than I can keep up with, then Wiggie comes to the rescue and starts applying the ink also, starting usually about half way down. Working on these high columns at Chichen Itza we usually have a crew of five or six people, carrying supplies up and down pyramids, erecting scaffolding or ladders, fastening the paper to the stone, wetting it down, pounding the paper in, then doing the actual rubbing process of putting the *sumi* ink on.

Tents, especially made for the Great Ballcourt at Chichen Itza, were donated to us by Don Benke's Tent & Awning Company. Without them, we never could have recorded the whole ballcourt with its sloping walls and six foot high sides extending all along the playing field.

I cannot stress enough how very important it is to label every piece of paper while it is still on the monument. Nine foot high columns take one and one half sheets of 39" x 72" Suzuki rice paper which has to be overlapped 1 1/4" before it is pounded in. When the two pieces are put together, you cannot tell where the overlap is. Elmer's glue is the only kind that should be used to attach the two pieces together. It will last forever and will not dry out, change color or have any of the bad qualities other glues have.

As the rubbings are completed each day, they are laid out on a flat surface, one on top of the other. When we are ready to leave, they are laid on the floor and carefully rolled up. I then take them back to the states with me in special 39" x 12" diameter cases that I had made 30 years ago for just this purpose. These cases have traveled by dugout canoe, on tump lines on the backs of carriers through the jungle, on two seater planes, in trucks, and on international airline carriers, and are still as solid as when they were new.

Working in what we now call "Tourist Areas" is quite different from working in the jungle. We try to have one of our group on hand to answer questions from the tourists because we know they are interested, not only in what we are doing, but they welcome any knowledge concerning the site that we can give them. Almost everyone feels privileged to see how some recording of the site is being done, and have expressed their appreciation. With the multitudes of tourists today, we do find it necessary to rope off our work area with red and yellow triangular flags to act as a barrier to keep the people from getting too close and causing an accident with our ladders, or from tipping over our water. Only once have we had to call the police on the site to evict an obstreperous person. The others have been wonderful and have expressed their appreciation for being allowed to watch.

### **Snakes**

Reading this twenty-seven year old article from Expedition Magazine recalls many experiences we had in the jungle. I have always loved the jungle and have never been afraid of it. However, at Tikal, I realized the importance of being able to find my way back from some remote

area. In those early years, there were very few trails, and when I would be going into a remote area to do a rubbing of some monument, I would go along a "sort of path," but there would be "what looked like possible paths" leading from it. These were often trails made by army ants. When I would come to a branch, I would turn around and make a sketch of the trail as it would look on my return trip. I would do this all along the way and never got lost. This caution was probably prompted by the story of the German archaeologist who had been at Tikal two years before, went into the jungle and was not found until a year later when his bones and Hasselblad camera were found by a log just off the trail. He had probably sat on the log to change the film in his camera without first looking to see if it was safe, and was bitten by a coral snake.

All of us who have ever worked in the jungle have lots of snake stories to tell which are mostly taken with a grain of salt. However, we know that most of them are probably true. I have run up against a few deadly snakes myself, and I have a healthy respect for them—like staying out of their way if possible. Going into Dos Pilas one time, I stepped on the head of a deadly *Chapulte* with the heel of my boot, but before I even knew what had happened, my workman made fast work of the snake with his *machete*. News of this travelled up and down the river exceedingly fast due to the fact that it was most unusual, but lucky for me, that I should have stepped on the head, because this particular snake has the ability to whip its body around with astounding speed and bite you on the leg. That same trip, I woke up early one morning to see a beautiful coral snake curled right over my head lying on the top of my *mosquitero*.

We really didn't worry about snakes; we were just careful. When doing rubbings at Ixtutz, there were so many snakes that our crew and the Maya workman used to sit around our homemade table after dinner and write down on the side of a cardboard carton, the number and kind of snake each person killed that day. Arlen Chase was always in the lead.

### **Ixtutz**

This reminds me of the great camp we had at Ixtutz. Bob, Arlen Chase, George Wing, Corey Smith, Kevin Monahan, Tom Gardner and Jim Kinsloe were with me. Our workmen were all from Dolores and were the best I ever had—Tortutiano Huil, Jose Cantreras (Chama), and all the rest of the Cantreras extended family, including our cook and the new baby. The jungle was so dense that when we arrived, we had to stack our gear in a pile while the workmen cleared a space to make our camp. They were so excited about what we were doing that they would work up until the last second every day, until the call to dinner. This was not a large sophisticated camp with all the comforts of home like at Arlen and Diane Chase's camp at Caracol, Bill Fash's facilities at Copan, or Arthur Demerest's camp at Dos Pilas today, nor even like the large Tikal camp, or the small but extremely well outfitted camp at Seibal where I worked with Ledyard Smith—but our camp was the best small camp you can imagine.

We had palm thatched huts for our work tables and mapping and rubbing equipment, for the Dolores workers, and for our group, as well as the

thatched area for our cook whose stove was the typical Maya three stones on the floor. Every morning before daybreak we could hear her patting out the *tortillas* for breakfast while we were still snug in our hammocks. It was the aroma of fresh brewed coffee that got us out of bed. There was a balsa wood tree that grew there, and with a few long slices with the *machete*, nice flat smooth planks for tables and benches could be cut very easily. We had plenty of work tables, thanks to the ease with which they could be made. No nails were used—parts were tied together with thin strong *lanai* vines.

Most of our food was freeze dried, but the best kind was procured from the Navy. We did have our tortillas, beans, some game, eggs, hot chocolate, canned fruit and freeze dried ice cream, bananas and wonderful cacao (fruit of the gods for the Maya and the Aztec). Like the Pacific Piedmont of Guatemala, this seemed to have been one of the choice cacao growing regions in ancient times, there were so many of these trees there. Water was the only thing we did not have. The only water was in an ancient Maya *aguada* about one half kilometer away, and had to be brought in to our camp each day by one of our men carrying a rubberized bag on a tumpline on his head. This supplied water to make coffee (priority #1), drinking water, water for the freeze dried food, and next to last, water to wash dishes, and last, water to wash our hands and bathe. We took this dirty swamp water and strained it through my Panama hat to get rid of the bugs and mosquitoes, then the cook boiled it (her idea of boiling was to get the water hot), then we put in 20 hallizone tablets for every two and one half gallons of water. It still looked like mud, but you didn't notice it in the coffee. That must be why we drank so much coffee. Our best water was from *lanai* vines. If lucky, there would be a gallon of clear, cold, pure water from one medium size vine. And it needed no hallizone tablets.

The last three weeks of camp, water was so low in the *aguada* that we didn't wash our cups. We each had a different colored plastic cup, wiped it out after use, and hung it on the branch of a tree. We ate out of the freeze dried food containers and buried them afterwards, so we had no dishes to wash. As for washing ourselves, we had a basin of clean water in the morning to wash our hands (that is everybody's hands) and another before lunch and another before dinner. The first person to wash in these last two basins had clean water, but you can imagine what the last person had. As for our clothes these last days, we would wear one set of clothes all day, then before dinner, we would take off the dirty, wet, muddy clothes we had worn all day and hang them up to dry the next day (still dirty) in the sun. We would then sleep in the dry clothes and work all the next day in them. This procedure was repeated every day, dry clothes to sleep in, wear them the next day, take them off all wet and muddy before dinner.

No one wanted to leave, not our group nor the Dolores workers, even with the shortage of water. They were so excited about what we were doing they couldn't stop. Finally when we had eaten every speck of food, we had to leave. All the food was gone except there was quite a bit of coffee left and I couldn't figure that out because we drank an awful lot of coffee. It wasn't until after I had our slides developed and saw the campfire with our

clear plastic bag that held the clean water, that I realized why we had so much coffee left. We used to put coffee in the pot until it was the right color, and obviously it was the right color before we even put any coffee in the pot. The water in the plastic container was a deep dark brown. No, not a single person got sick all that summer. As I always said, no one gets sick in the jungle, only in the city. We had plenty of first aid supplies, but did not need any of them.

The next season when we returned to Dolores, all of the people were out to greet us, and wanted to work with us at Ixtutz. We hadn't planned on needing so many, but we couldn't say no to such an enthusiastic group, so we had the same workers again, plus the cook's new baby.

### **Itsimte**

We had a few hair raising experiences while doing rubbings. One was in El Peten when we were working at Itsimte—Paul Saffo, Jeff Smith, both now on the P.A.R.I. Board of Directors, and Dick Millard, Steven Hyde, Jim Kinsloe and Tranquil Flores from Sayaxche. Upon our arrival at Itsimte, we immediately discovered that a group of monument thieves were working at the site sawing up monuments with chain saws and using oil to pour into the saw cuts to make it easier to split the stelae. After working on rubbings all day in blistering heat, we had hiked down the steep trail to our jeep, when suddenly six armed men with sawed off machine guns came out of the brush demanding that we put up our arms. They went through everything in the jeep and searched us, and finally, when I pulled out my official paper asking for police protection in the area, they glanced at it, and then released us. We reported to the Sayaxche police, and from our description of their hands, they knew that it was some of the guerrillas from the city who were stealing monuments.

The next day they were captured and put in jail in Flores. Don Julio Gadoy and the police deemed it unsafe for us to be in the area, as the thieves would recognize me immediately as soon as they were released from jail (the usual time spent in jail at that time was two days). We were equipped to work at Dos Pilas, but with all of our supplies, the clear springs, and the remoteness of Dos Pilas, the robbers would have been able to hold out there for a long time without being discovered. The police and Gadoy arranged for a covered truck to come and get our group at midnight. We hastily packed our gear and drove under cover all night to Naranjo, near the Belize border.

When we arrived at Melchor, a tiny one street town, finding a place to stay was not easy. A woman who lived in a Belize type wooden house with a small balcony took us in. By doubling up, there was room for all of us except two, so Paul Saffo and Tranquil drew the straws that put them on the barely three foot wide balcony to sleep. The rooms were filthy and there was no bath. The toilet was a two holer that was perched at a 75 degree angle, almost ready to fall over. The fellows went to the river to swim in their birthday suits, so I swiped a bucket in the yard, filled it with water, and went up to my tiny room to bathe. No sooner that I had started, than the woman began yelling at me that I had stolen her bucket. I finished

my bath, threw the water out the window and tossed the bucket down. That night, the only ones who slept were Paul and Tranquil. The rest of us fought fleas all night. There was one good point to this place, however. Dinner and breakfast were good, and we were only charged twenty-five cents apiece for the meals.

### **Naranjo**

Naranjo proved to be quite a different experience. Getting a truck that could negotiate the almost vertical road, or rather rut, which led to the site was not easy, and in the end, all of us had to get out of the truck and push it up over one steep muddy hill.

The forest was gorgeous and we soon found our way around easily. The many huge monuments were a real challenge. Most of them were lying down, making it easier to do the rubbings than if we had to build scaffolding, as was often the case. We found the cave where Maler used to develop his photographs when he was there. The only things that bothered us were the ticks by the thousands, a sign that mules had been there recently. We spent every evening picking ticks off each other. Our stay was rewarding though because the rubbings were spectacular, they were so large.

### **Dos Pilas**

Dos Pilas was such a beautiful spot and so peaceful in those days, clear springs, tall dense jungle, hundreds of birds, monkeys and other small animals, and of course the enormous monuments that were so beautiful lying there covered in part with dark moss and rotted leaves. We would be working on a rubbing or endlessly cleaning stelae, all the while listening to birds singing and howler monkey breaking sticks, throwing them down and howling loudly in the afternoon, our signal that it was about to rain. One day we had just finished the Dos Pilas Prisoner Stairs and I was sitting there on a stump thinking that this would be a perfect place to build a little retreat cabin, when all of a sudden, two of my workers grabbed me and ran with me as fast as they could. The very next moment, a huge mahogany tree came crashing down right where I had been sitting. It had been struck by lightning, and over it went with the torrential downpour. That was the end of my jungle *casita* plans.

I had been to Dos Pilas several times before and we returned again later. Cleaning monuments covered with moss is a time consuming, and very exacting, process. Limestone covered with wet moss is softened considerably, and one has to be very careful not to scratch or gouge out a chip of the stone. The best thing to use is a small green stick. These, of course, do not last very long, so you are constantly fixing a new stick. Then after the stone is cleaned, it can be washed down with water and a soft brush. Then it may take several days to dry out enough to do the rubbing. It may never dry out if in dark jungle, in which case the method of using cloth and oil paint has to be used. So you can see, doing a rubbing is not necessarily something that can be done in an afternoon.

One time we arrived late in the afternoon at Dos Pilas, and with our compass went to look for the eight foot Stela 17. I had done a rubbing of the previous season, but I wanted to look at it again. What we saw was the remains of Stela 17 sawed in three pieces. The entire front had been sawed off with a power saw. On doing this, they ruined the entire inscriptions on the sides. We sent one of our workman down to Sayaxche to report the theft, and immediately, police were with us as well as going all up and down the Pasion river and the Petexbatun looking for the stela, but it was not found. Much later it was discovered that the Stela 17 was found sandwiched between two slabs of marble and was ready for shipment at Puerto Barrios destined to go out of the country. It was rescued, and is now in the National Museum in Guatemala City, but the crouched prisoner panel at the bottom, which was intact when I did the rubbing, has not been found.

### **Altar de Sacrificios**

Working at Altar de Sacrificios for John Graham and Harvard University took place in December when I am sure all of the mosquitoes in Mesoamerica were having a very well attended convention there. It poured rain all the time Bob and I were there, and the mosquitoes were so bad that they bit right through the pockets of our jeans, and then when our entire bodies were covered with bites, they bit on top of the bites. We burned termite nests to make a smoke screen all around where we were working, but this did little good. Also the paper would not dry. We erected plastic tents over the monuments while working on them, but when finished, the only way we could get the paper to dry, was to have the workmen wave burning dried out palm fronds across them until they dried. These rubbings turned out fine although they have plenty of burn holes and mosquito blood on them.

### **Tikal**

Probably one of the most exciting rubbings I have made was Stela 31, Tikal in 1962. This was the first place I did Maya rubbings. Temple 33, where Stela 31 was found, had not yet been demolished. Stela 31 once stood at the base of 33-2nd before it was moved by the ancients up the stairs of this temple to the rear room. Stela 31 was standing in the solidly filled rear room of 33-2nd. It had been burned by the Maya prior to building 33-1st. In this sealed-in protected position, Stela 31 survived in pristine condition except where it had been burned by the Maya before the construction of 33-1st. It was in this crude chamber inside the temple where I did the rubbing. To reach it, I had to walk along a 2' x 8' plank across the chasm that led to the opening in the side of Temple 33, crawl down a few feet to where the stela stood hidden in almost darkness. Just to see the beautifully carved glyphs appear one by one as I did the rubbing, was fascinating. The wonderfully preserved and exquisitely carved portrait of Stormy Sky on the front of Stela 1, stands as a prime example of the beauty of Early Classic carving.

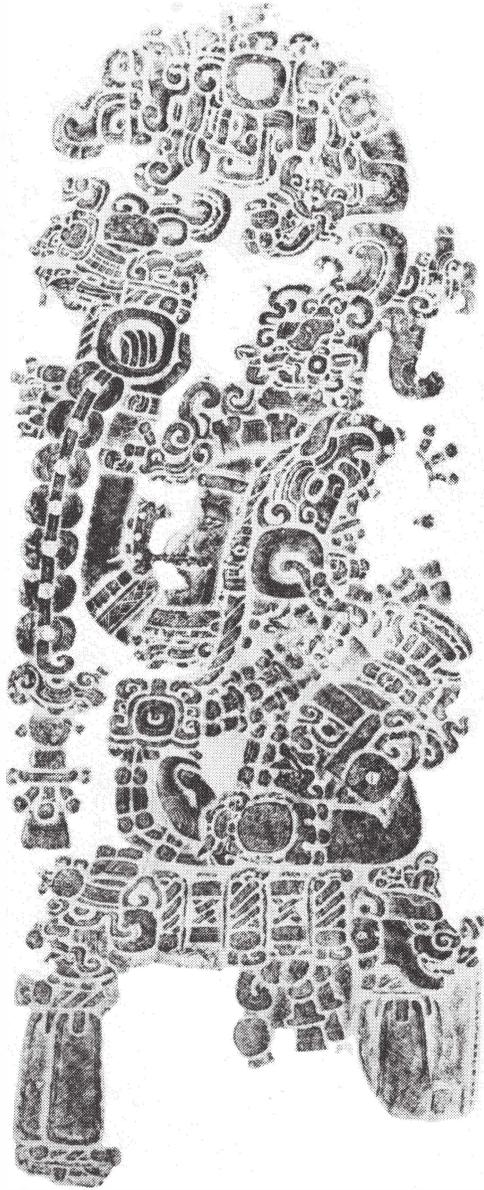


Figure 6. Tikal, Stela 31.

Another rubbing that I will never forget, was that of the 66" diameter Tikal Altar 5. It was too large to do this circular piece on the rice paper I had, so Peter Harrison bought two bed sheets for me when he went to Guatemala City for supplies. We anchored the cloth down with ropes and stones, and Peter kept them from moving while I did the rubbing. As there is no way of telling exactly where the carving is beneath the cloth, a very careful record must be kept in one's head as to where everything is located. I used a very soft rubber brayer which I rolled across a piece of

aluminum spread with a very thin layer of oil paint. When the paint was very thinly distributed onto the brayer, I gently rolled it across the top of the altar, barely touching the cloth. This acted as a sort of cartoon showing where the carving was located. The next time I rolled the brayer across, it could be held a little more firmly. Finally, I used my thumb, pressing against the paint-distributed piece of aluminum, and then pressing my thumb onto the cloth, little by little deepening the tone. The resulting rubbing is beautiful, but very time consuming and exacting. Today, it would not be possible to pick up the details that I was able to record in 1962, because the altar was exposed to the rain and sun for so many years that there are many eroded surface areas and cracks in the stone. Today, thirty years later, it is in the Tikal Museum, stark white, a most difficult piece even to photograph.

### **Bilbao**

The rubbing that took the most exertion has to have been Monument 21 at Bilbao. This large carved boulder stands in an open field with full sun on it all day. The surface is at a 45 degree angle, making it difficult to stand on. The stone was too hot to work in bare feet, and I could not wear my shoes, so I worked in sock covered feet. It took six sheets of rice paper which had to be pieced together. The trick was to keep the area wet where I was applying the ink next, but still have the area I was not applying ink to, dry enough to do the rubbing, but not run into an area that was still somewhat wet. The delicate balance was difficult to maintain in the blazing sun. I was on the monument all day long from 6:30 in the morning until sunset without getting off the boulder once. Bob kept handing me water to drink, and it evaporated almost as fast as I drank it.

### **Yaxchilan**

The hardest rubbings I ever did were the lintels of Yaxchilan. In 1964 Waldemar Sailer and Doris Jason were with me. There were no tourists in those years, at least very few, and none all the time we were there. The dense Usumacinta jungle was difficult to negotiate, but we had Jacinto de la Cruz, who was then a small boy about 10 or 11 years old, who ran nimbly through the jungle, barefoot, fetching water for us to do the rubbings. The difficult part was making the paper adhere to the stone overhead. As fast as I would wet the paper and start to pound it in, it would fall down. The lintel was higher than my head by about a foot, but just the right height for Wally to stand there with a board on his head holding half of the paper up while I would try to get it to stay on the stone. It took an entire day just to do one rubbing. Wally would get bored just standing there, so he would stand there with the board on top of his head reading a book the entire time. Once the paper was on, the inking part was not so difficult, but by that time my neck was about broken.

Another time at Yaxchilan, when I had the help of George Wing, Nick Dodge, Kevin Monahan and Bob, I was doing rubbings of other difficult lintels such as Lintel 42 in the fallen Structure 42. The doorway was almost filled with dirt and debris, making it necessary for me to crawl

into this dark hole, lie on my back with barely enough room to manipulate my hand above my face to work on the paper. And besides, it was almost totally dark by the time I filled the hole with my body. The rubbing was successful, however. Another overhead lintel which was a little precarious to work on because of the danger of the lintel falling down (it was hanging at a 45 degree angle), was in the third doorway of Temple 44, the temple with the Prisoner Stairs. I couldn't step too far under the lintel, because if I did, there was danger of the earth shifting, and the whole thing would come tumbling down on top of me. Also, I had to be careful not to cause any damage to the lintel.

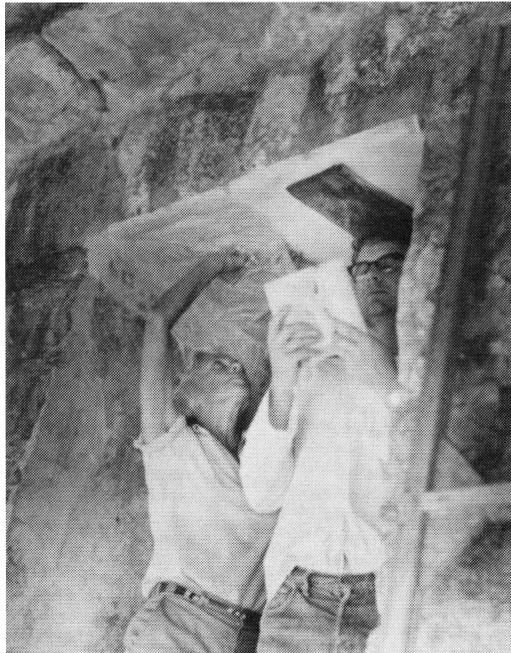


Figure 7. Merle being assisted by Waldemar Sailer as she prepares paper for a rubbing of a Yaxchilan lintel.

### **Palenque**

Then, of course, there was the Sarcophagus Cover and sides in the tomb of the Temple of the Inscriptions, Palenque. That was difficult, but an experience never to be forgotten, one of the highlights of my life. I worked in the tomb doing the rubbings for a period of about two weeks. By the time I was through with that, I felt right at home in the tomb and felt that I must, in some way, be related to Pacal. I still do, but this I have already told about in the Expedition Magazine article.

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X COP	Cuilipan	CLP TIF	CLP PIC	24017
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X COP	Palo Gordo	PLG TIF	PLG PIC	23979
X COP	Palo Verde	PLV TIF	PLV PIC	23980-81
X COP	Pebetaro	PBT TIF	PBT PIC	24003
X COP	Quirigua	QRG TIF	QRG PIC	24006
X COP	Sta Lucia Cotz	SLC TIF	SLC PIC	23982
X COP	Tazumal	TAZ TIF	TAZ PIC	24005
X COP	Tula	TLA TIF	TLA PIC	24020-21
X COP	Zoc Laguna	ZLA TIF	ZLA PIC	20152

## Index III Rubbings by Numbers

15301	Chichen Itza - GBC	SW Pan 01	I CHN	SWBP
15302	Chichen Itza - GBC	SW Pan 02	I CHN	SWBP
15303	Chichen Itza - GBC	SW Pan 03	I CHN	SWBP
15304	Chichen Itza - GBC	SW Pan 04	I CHN	SWBP
15305	Chichen Itza - GBC	SW Pan 05	I CHN	SWBP
15306	Chichen Itza - GBC	SW Pan 06	I CHN	SWBP
15307	Chichen Itza - GBC	SW Pan 07	I CHN	SWBP
15308	Chichen Itza - GBC	SW Pan Ball	I CHN	SWBP
15309	Chichen Itza - GBC	SW Pan 08	I CHN	SWBP
15310	Chichen Itza - GBC	SW Pan 09	I CHN	SWBP
15311	Chichen Itza - GBC	SW Pan 10	I CHN	SWBP
15312	Chichen Itza - GBC	SW Pan 11	I CHN	SWBP
15313	Chichen Itza - GBC	SW Pan 12	I CHN	SWBP
15314	Chichen Itza - GBC	SW Pan 13	I CHN	SWBP
15315	Chichen Itza - GBC	SW Pan 14	I CHN	SWBP
15316	Chichen Itza - GBC	WC Pan 01	I CHN	WCBP
15317	Chichen Itza - GBC	WC Pan 02	I CHN	WCBP
15318	Chichen Itza - GBC	WC Pan 03	I CHN	WCBP
15319	Chichen Itza - GBC	WC Pan 04	I CHN	WCBP
15320	Chichen Itza - GBC	WC Pan 05	I CHN	WCBP
15321	Chichen Itza - GBC	WC Pan 06	I CHN	WCBP
15322	Chichen Itza - GBC	WC Pan 07	I CHN	WCBP
15323	Chichen Itza - GBC	WC Pan Ball	I CHN	WCBP
15324	Chichen Itza - GBC	WC Pan 08	I CHN	WCBP
15325	Chichen Itza - GBC	WC Pan 09	I CHN	WCBP
15326	Chichen Itza - GBC	WC Pan 10	I CHN	WCBP
15327	Chichen Itza - GBC	WC Pan 11	I CHN	WCBP
15328	Chichen Itza - GBC	WC Pan 12	I CHN	WCBP
15329	Chichen Itza - GBC	WC Pan 13	I CHN	WCBP
15330	Chichen Itza - GBC	WC Pan 14	I CHN	WCBP
15331	Chichen Itza - GBC	NW Pan 01	I CHN	NWBP
15332	Chichen Itza - GBC	NW Pan 02	I CHN	NWBP
15333	Chichen Itza - GBC	NW Pan 03	I CHN	NWBP
15334	Chichen Itza - GBC	NW Pan 04	I CHN	NWBP
15335	Chichen Itza - GBC	NW Pan 05	I CHN	NWBP
15336	Chichen Itza - GBC	NW Pan 06	I CHN	NWBP
15337	Chichen Itza - GBC	NW Pan 07	I CHN	NWBP
15338	Chichen Itza - GBC	NW Pan Ball	I CHN	NWBP
15339	Chichen Itza - GBC	NW Pan 08	I CHN	NWBP
15340	Chichen Itza - GBC	NW Pan 09	I CHN	NWBP
15341	Chichen Itza - GBC	NW Pan 10	I CHN	NWBP
15342	Chichen Itza - GBC	NW Pan 11	I CHN	NWBP
15343	Chichen Itza - GBC	NW Pan 12	I CHN	NWBP
15344	Chichen Itza - GBC	NW Pan 13	I CHN	NWBP
15345	Chichen Itza - GBC	NW Pan 14	I CHN	NWBP
15346	Chichen Itza - GBC	NE Pan 01	I CHN	NEBP
15347	Chichen Itza - GBC	NE Pan 02	I CHN	NEBP
15348	Chichen Itza - GBC	NE Pan 03	I CHN	NEBP
15349	Chichen Itza - GBC	NE Pan 04	I CHN	NEBP
15350	Chichen Itza - GBC	NE Pan 05	I CHN	NEBP

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15351	Chichen Itza - GBC	NE Pan 06	I CHN	NEBP
15352	Chichen Itza - GBC	NE Pan 07	I CHN	NEBP
15353	Chichen Itza - GBC	NE Pan Ball	I CHN	NEBP
15354	Chichen Itza - GBC	NE Pan 08	I CHN	NEBP
15355	Chichen Itza - GBC	NE Pan 09	I CHN	NEBP
15356	Chichen Itza - GBC	NE Pan 10	I CHN	NEBP
15357	Chichen Itza - GBC	NE Pan 11	I CHN	NEBP
15358	Chichen Itza - GBC	NE Pan 12	I CHN	NEBP
15359	Chichen Itza - GBC	NE Pan 13	I CHN	NEBP
15360	Chichen Itza - GBC	NE Pan 14	I CHN	NEBP
15361	Chichen Itza - GBC	EC Pan 01	I CHN	ECBP
15362	Chichen Itza - GBC	EC Pan 02	I CHN	ECBP
15363	Chichen Itza - GBC	EC Pan 03	I CHN	ECBP
15364	Chichen Itza - GBC	EC Pan 04	I CHN	ECBP
15365	Chichen Itza - GBC	EC Pan 05	I CHN	ECBP
15366	Chichen Itza - GBC	EC Pan 06	I CHN	ECBP
15367	Chichen Itza - GBC	EC Pan 07	I CHN	ECBP
15368	Chichen Itza - GBC	EC Pan Ball	I CHN	ECBP
15369	Chichen Itza - GBC	EC Pan 08	I CHN	ECBP
15370	Chichen Itza - GBC	EC Pan 09	I CHN	ECBP
15371	Chichen Itza - GBC	EC Pan 10	I CHN	ECBP
15372	Chichen Itza - GBC	EC Pan 11	I CHN	ECBP
15373	Chichen Itza - GBC	EC Pan 12	I CHN	ECBP
15374	Chichen Itza - GBC	EC Pan 13	I CHN	ECBP
15375	Chichen Itza - GBC	EC Pan 14	I CHN	ECBP
15376	Chichen Itza - GBC	SE N Pan end	I CHN	SEBP
15377	Chichen Itza - GBC	SE Pan 01	I CHN	SEBP
15378	Chichen Itza - GBC	SE Pan 01-02	I CHN	SEBP
15379	Chichen Itza - GBC	SE Pan 02	I CHN	SEBP
15380	Chichen Itza - GBC	SE Pan 03	I CHN	SEBP
15381	Chichen Itza - GBC	SE Pan 04	I CHN	SEBP
15382	Chichen Itza - GBC	SE Pan 05	I CHN	SEBP
15383	Chichen Itza - GBC	SE Pan 06	I CHN	SEBP
15384	Chichen Itza - GBC	SE Pan 07	I CHN	SEBP
15385	Chichen Itza - GBC	SE Pan Ball	I CHN	SEBP
15386	Chichen Itza - GBC	SE Pan 08	I CHN	SEBP
15387	Chichen Itza - GBC	SE Pan 09	I CHN	SEBP
15388	Chichen Itza - GBC	SE Pan 10	I CHN	SEBP
15389	Chichen Itza - GBC	SE Pan 11	I CHN	SEBP
15390	Chichen Itza - GBC	SE Pan 12	I CHN	SEBP
15391	Chichen Itza - GBC	SE Pan 13	I CHN	SEBP
15392	Chichen Itza - GBC	SE Pan 14	I CHN	SEBP
15393	Chichen Itza - GBC	W Ball Ring	I CHN	BLRG
15394	Chichen Itza - GBC	A side Ball Ring	I CHN	BLRG
15395	Chichen Itza - GBC	Back side Ball Ring	I CHN	BLRG
15396	Chichen Itza - GBC	Perimeter Ball Ring	I CHN	BLRG
15397	Chichen Itza - NWC	01N	II CHN	NWCC
15398	Chichen Itza - NWC	01W	II CHN	NWCC
15399	Chichen Itza - NWC	01S	II CHN	NWCC
15400	Chichen Itza - NWC	01E	II CHN	NWCC
15401	Chichen Itza - NWC	02N	II CHN	NWCC
15402	Chichen Itza - NWC	02W	II CHN	NWCC
15403	Chichen Itza - NWC	02S	II CHN	NWCC
15404	Chichen Itza - NWC	02E	II CHN	NWCC
15405	Chichen Itza - NWC	03N	II CHN	NWCC
15406	Chichen Itza - NWC	03W	II CHN	NWCC
15407	Chichen Itza - NWC	03S	II CHN	NWCC

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15408	Chichen Itza - NWC	03E	II CHN	NWCC
15409	Chichen Itza - NWC	04N	II CHN	NWCC
15410	Chichen Itza - NWC	04W	II CHN	NWCC
15411	Chichen Itza - NWC	04S	II CHN	NWCC
15412	Chichen Itza - NWC	04E	II CHN	NWCC
15413	Chichen Itza - NWC	05N	II CHN	NWCC
15414	Chichen Itza - NWC	05W	II CHN	NWCC
15415	Chichen Itza - NWC	05S	II CHN	NWCC
15416	Chichen Itza - NWC	05E	II CHN	NWCC
15417	Chichen Itza - NWC	06N	II CHN	NWCC
15418	Chichen Itza - NWC	06W	II CHN	NWCC
15419	Chichen Itza - NWC	06S	II CHN	NWCC
15420	Chichen Itza - NWC	06E	II CHN	NWCC
15421	Chichen Itza - NWC	07N	II CHN	NWCC
15422	Chichen Itza - NWC	07W	II CHN	NWCC
15423	Chichen Itza - NWC	07S	II CHN	NWCC
15424	Chichen Itza - NWC	07E	II CHN	NWCC
15425	Chichen Itza - NWC	08N	II CHN	NWCC
15426	Chichen Itza - NWC	08W	II CHN	NWCC
15427	Chichen Itza - NWC	08S	II CHN	NWCC
15428	Chichen Itza - NWC	08E	II CHN	NWCC
15429	Chichen Itza - NWC	09N	II CHN	NWCC
15430	Chichen Itza - NWC	09W	II CHN	NWCC
15431	Chichen Itza - NWC	09S	II CHN	NWCC
15432	Chichen Itza - NWC	09E	II CHN	NWCC
15433	Chichen Itza - NWC	10N	II CHN	NWCC
15434	Chichen Itza - NWC	10W	II CHN	NWCC
15435	Chichen Itza - NWC	10S	II CHN	NWCC
15436t	Chichen Itza - NWC	10E	II CHN	NWCC
15437	Chichen Itza - NWC	11N	II CHN	NWCC
15438	Chichen Itza - NWC	11W	II CHN	NWCC
15439	Chichen Itza - NWC	11S	II CHN	NWCC
15440	Chichen Itza - NWC	11E	II CHN	NWCC
15441	Chichen Itza - NWC	12N	II CHN	NWCC
15442	Chichen Itza - NWC	12W	II CHN	NWCC
15443	Chichen Itza - NWC	12S	II CHN	NWCC
15444	Chichen Itza - NWC	12E	II CHN	NWCC
15445	Chichen Itza - NWC	13N	II CHN	NWCC
15446	Chichen Itza - NWC	13W	II CHN	NWCC
15447	Chichen Itza - NWC	13S	II CHN	NWCC
15448	Chichen Itza - NWC	13E	II CHN	NWCC
15449	Chichen Itza - NWC	14N	II CHN	NWCC
15450	Chichen Itza - NWC	14W	II CHN	NWCC
15451	Chichen Itza - NWC	14S	II CHN	NWCC
15452	Chichen Itza - NWC	14E	II CHN	NWCC
15453	Chichen Itza - NWC	15N	II CHN	NWCC
15454	Chichen Itza - NWC	15W	II CHN	NWCC
15455	Chichen Itza - NWC	15S	II CHN	NWCC
15456	Chichen Itza - NWC	15E	II CHN	NWCC
15457	Chichen Itza - NWC	16N	II CHN	NWCC
15458t	Chichen Itza - NWC	16W	II CHN	NWCC
15459	Chichen Itza - NWC	16S	II CHN	NWCC
15460	Chichen Itza - NWC	16E	II CHN	NWCC
15461	Chichen Itza - NWC	17N	II CHN	NWCC
15462t	Chichen Itza - NWC	17W	II CHN	NWCC
15463	Chichen Itza - NWC	17S	II CHN	NWCC
15464	Chichen Itza - NWC	17E	II CHN	NWCC

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15465	Chichen Itza - NWC	18N	II CHN	NWCC
15466	Chichen Itza - NWC	18W	II CHN	NWCC
15467	Chichen Itza - NWC	18S	II CHN	NWCC
15468	Chichen Itza - NWC	18E	II CHN	NWCC
15469	Chichen Itza - NWC	19N	II CHN	NWCC
15470	Chichen Itza - NWC	19W	II CHN	NWCC
15471	Chichen Itza - NWC	19S	II CHN	NWCC
15472	Chichen Itza - NWC	19E	II CHN	NWCC
15473	Chichen Itza - NWC	20N	II CHN	NWCC
15474	Chichen Itza - NWC	20W	II CHN	NWCC
15475	Chichen Itza - NWC	20S	II CHN	NWCC
15476	Chichen Itza - NWC	20E	II CHN	NWCC
15477	Chichen Itza - NWC	21N	II CHN	NWCC
15478	Chichen Itza - NWC	21W	II CHN	NWCC
15479	Chichen Itza - NWC	21S	II CHN	NWCC
15480	Chichen Itza - NWC	21E	II CHN	NWCC
15481	Chichen Itza - NWC	22N	II CHN	NWCC
15482	Chichen Itza - NWC	22W	II CHN	NWCC
15483	Chichen Itza - NWC	22S	II CHN	NWCC
15484	Chichen Itza - NWC	22E	II CHN	NWCC
15485	Chichen Itza - NWC	23N	II CHN	NWCC
15486	Chichen Itza - NWC	23W	II CHN	NWCC
15487	Chichen Itza - NWC	23S	II CHN	NWCC
15488	Chichen Itza - NWC	23E	II CHN	NWCC
15489	Chichen Itza - NWC	24N	II CHN	NWCC
15490	Chichen Itza - NWC	24W	II CHN	NWCC
15491	Chichen Itza - NWC	24S	II CHN	NWCC
15492	Chichen Itza - NWC	24E	II CHN	NWCC
15493	Chichen Itza - NWC	25N	II CHN	NWCC
15494	Chichen Itza - NWC	25W	II CHN	NWCC
15495	Chichen Itza - NWC	25S	II CHN	NWCC
15496	Chichen Itza - NWC	25E	II CHN	NWCC
15497	Chichen Itza - NWC	26N	II CHN	NWCC
15498	Chichen Itza - NWC	26W	II CHN	NWCC
15499	Chichen Itza - NWC	26S	II CHN	NWCC
15500	Chichen Itza - NWC	26E	II CHN	NWCC
15501	Chichen Itza - NWC	27N	II CHN	NWCC
15502	Chichen Itza - NWC	27W	II CHN	NWCC
15503	Chichen Itza - NWC	27S	II CHN	NWCC
15504	Chichen Itza - NWC	27E	II CHN	NWCC
15505	Chichen Itza - NWC	28N	II CHN	NWCC
15506	Chichen Itza - NWC	28W	II CHN	NWCC
15507	Chichen Itza - NWC	28S	II CHN	NWCC
15508	Chichen Itza - NWC	28E	II CHN	NWCC
15509	Chichen Itza - NWC	29N	II CHN	NWCC
15510	Chichen Itza - NWC	29W	II CHN	NWCC
15511	Chichen Itza - NWC	29S	II CHN	NWCC
15512	Chichen Itza - NWC	29E	II CHN	NWCC
15513	Chichen Itza - NWC	31N	II CHN	NWCC
15514	Chichen Itza - NWC	31W	II CHN	NWCC
15515	Chichen Itza - NWC	31S	II CHN	NWCC
15516	Chichen Itza - NWC	31E	II CHN	NWCC
15517	Chichen Itza - NWC	32N	II CHN	NWCC
15518	Chichen Itza - NWC	32W	II CHN	NWCC
15519	Chichen Itza - NWC	32S	II CHN	NWCC
15520	Chichen Itza - NWC	32E	II CHN	NWCC
15521	Chichen Itza - NWC	33N	II CHN	NWCC

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15522	Chichen Itza - NWC	33W	II CHN	NWCC
15523	Chichen Itza - NWC	33S	II CHN	NWCC
15524	Chichen Itza - NWC	33E	■ CHN	NWCC
15525	Chichen Itza - NWC	35N	II CHN	NWCC
15526	Chichen Itza - NWC	35W	II CHN	NWCC
15527	Chichen Itza - NWC	35S	II CHN	NWCC
15528	Chichen Itza - NWC	35E	II CHN	NWCC
15529	Chichen Itza - NWC	36N	II CHN	NWCC
15530	Chichen Itza - NWC	36W	II CHN	NWCC
15531	Chichen Itza - NWC	36S	II CHN	NWCC
15532	Chichen Itza - NWC	36E	II CHN	NWCC
15533	Chichen Itza - NWC	37N	■ CHN	NWCC
15534	Chichen Itza - NWC	37W	II CHN	NWCC
15535	Chichen Itza - NWC	37S	II CHN	NWCC
15536	Chichen Itza - NWC	37E	II CHN	NWCC
15537	Chichen Itza - NWC	38N	II CHN	NWCC
15538	Chichen Itza - NWC	38W	II CHN	NWCC
15539	Chichen Itza - NWC	38S	II CHN	NWCC
15540	Chichen Itza - NWC	38E	II CHN	NWCC
15541	Chichen Itza - NWC	39N	II CHN	NWCC
15542	Chichen Itza - NWC	39W	II CHN	NWCC
15543	Chichen Itza - NWC	39S	II CHN	NWCC
15544	Chichen Itza - NWC	39E	II CHN	NWCC
15545	Chichen Itza - NWC	40N	II CHN	NWCC
15546	Chichen Itza - NWC	40W	II CHN	NWCC
15547	Chichen Itza - NWC	40S	II CHN	NWCC
15548	Chichen Itza - NWC	40E	II CHN	NWCC
15549	Chichen Itza - NWC	41N	II CHN	NWCC
15550	Chichen Itza - NWC	41W	II CHN	NWCC
15551	Chichen Itza - NWC	41S	II CHN	NWCC
15552	Chichen Itza - NWC	41E	II CHN	NWCC
15553	Chichen Itza - NWC	42N	II CHN	NWCC
15554	Chichen Itza - NWC	42W	II CHN	NWCC
15555	Chichen Itza - NWC	42S	II CHN	NWCC
15556	Chichen Itza - NWC	42E	II CHN	NWCC
15557	Chichen Itza - NWC	43N	II CHN	NWCC
15558	Chichen Itza - NWC	43W	II CHN	NWCC
15559	Chichen Itza - NWC	43S	II CHN	NWCC
15560	Chichen Itza - NWC	43E	II CHN	NWCC
15561	Chichen Itza - NWC	44N	II CHN	NWCC
15562	Chichen Itza - NWC	44W	II CHN	NWCC
15563	Chichen Itza - NWC	44S	II CHN	NWCC
15564	Chichen Itza - NWC	44E	II CHN	NWCC
15565	Chichen Itza - NWC	45N	II CHN	NWCC
15566	Chichen Itza - NWC	45W	II CHN	NWCC
15567	Chichen Itza - NWC	45S	II CHN	NWCC
15568	Chichen Itza - NWC	45E	II CHN	NWCC
15569	Chichen Itza - NWC	46N	II CHN	NWCC
15570	Chichen Itza - NWC	46W	II CHN	NWCC
15571	Chichen Itza - NWC	46S	II CHN	NWCC
15572	Chichen Itza - NWC	46E	II CHN	NWCC
15573	Chichen Itza - NWC	47N	II CHN	NWCC
15574	Chichen Itza - NWC	47W	II CHN	NWCC
15575	Chichen Itza - NWC	47S	II CHN	NWCC
15576	Chichen Itza - NWC	47E	II CHN	NWCC
15577	Chichen Itza - NWC	48N	II CHN	NWCC
15578	Chichen Itza - NWC	48W	II CHN	NWCC

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15579	Chichen Itza - NWC	48S	II CHN	NWCC
15580	Chichen Itza - NWC	48E	II CHN	NWCC
15581	Chichen Itza - NWC	49N	II CHN	NWCC
15582	Chichen Itza - NWC	49W	II CHN	NWCC
15583	Chichen Itza - NWC	49S	II CHN	NWCC
15584	Chichen Itza - NWC	49E	II CHN	NWCC
15585	Chichen Itza - NWC	50N	II CHN	NWCC
15586	Chichen Itza - NWC	50W	II CHN	NWCC
15587	Chichen Itza - NWC	50S	II CHN	NWCC
15588	Chichen Itza - NWC	50E	II CHN	NWCC
15589	Chichen Itza - NWC	51N	II CHN	NWCC
15590	Chichen Itza - NWC	51W	II CHN	NWCC
15591	Chichen Itza - NWC	51S	II CHN	NWCC
15592	Chichen Itza - NWC	51E	II CHN	NWCC
15593	Chichen Itza - NWC	52N	II CHN	NWCC
15594	Chichen Itza - NWC	52W	II CHN	NWCC
15595	Chichen Itza - NWC	52S	II CHN	NWCC
15596	Chichen Itza - NWC	52E	II CHN	NWCC
15597	Chichen Itza - NWC	53N	II CHN	NWCC
15598	Chichen Itza - NWC	53W	II CHN	NWCC
15599	Chichen Itza - NWC	53S	II CHN	NWCC
15600	Chichen Itza - NWC	53E	II CHN	NWCC
15601	Chichen Itza - NWC	54N	II CHN	NWCC
15602	Chichen Itza - NWC	54W	II CHN	NWCC
15603	Chichen Itza - NWC	54S	II CHN	NWCC
15604	Chichen Itza - NWC	54E	II CHN	NWCC
15605	Chichen Itza - NWC	55N	II CHN	NWCC
15606	Chichen Itza - NWC	55W	II CHN	NWCC
15607	Chichen Itza - NWC	55S	II CHN	NWCC
15608	Chichen Itza - NWC	55E	II CHN	NWCC
15609	Chichen Itza - NWC	56N	II CHN	NWCC
15610	Chichen Itza - NWC	56W	II CHN	NWCC
15611	Chichen Itza - NWC	56S	II CHN	NWCC
15612	Chichen Itza - NWC	56E	II CHN	NWCC
15613	Chichen Itza - NWC	57N	II CHN	NWCC
15614	Chichen Itza - NWC	57W	II CHN	NWCC
15615	Chichen Itza - NWC	57S	II CHN	NWCC
15616	Chichen Itza - NWC	57E	II CHN	NWCC
15617	Chichen Itza - NWC	58N, Base	II CHN	NWCC
15618	Chichen Itza - NWC	58W, Base	II CHN	NWCC
15619	Chichen Itza - NWC	58S, Base	II CHN	NWCC
15620	Chichen Itza - NWC	58E, Base	II CHN	NWCC
15621	Chichen Itza - NWC	59N	II CHN	NWCC
15622	Chichen Itza - NWC	59W	II CHN	NWCC
15623	Chichen Itza - NWC	59S	II CHN	NWCC
15624	Chichen Itza - NWC	59E	II CHN	NWCC
15625	Chichen Itza - NWC	60N	II CHN	NWCC
15626	Chichen Itza - NWC	60W	II CHN	NWCC
15627	Chichen Itza - NWC	60S	II CHN	NWCC
15628	Chichen Itza - NWC	60E	II CHN	NWCC
15629	Chichen Itza - NWC	61N	II CHN	NWCC
15630	Chichen Itza - NWC	61W	II CHN	NWCC
15631	Chichen Itza - NWC	61S	II CHN	NWCC
15632	Chichen Itza - NWC	61E	II CHN	NWCC
15633	Chichen Itza - NWC	N jamb	II CHN	NWCJ
15634	Chichen Itza	Reconstruction	III CHN	LTI
15635	Chichen Itza	S wall, Bottom reg	III CHN	LTI

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15636	Chichen Itza	W wall, Lowest reg, sec 1-2	III CHN	LTJ
15637	Chichen Itza	W wall, Lowest reg, sec 3- 4	III CHN	LTJ
15638	Chichen Itza	N wall, Lowest reg, W side, E side	III CHN	LTJ
15639	Chichen Itza	S wall, Reg A, fig 1- 4	III CHN	LTJ
15640	Chichen Itza	S wall, Reg A, fig 3- 6	III CHN	LTJ
15641	Chichen Itza	W wall, Reg A, fig 7-9	III CHN	LTJ
15642	Chichen Itza	W wall, Reg A, fig 10-12	III CHN	LTJ
15643	Chichen Itza	W wall, Reg A, fig 13-15	III CHN	LTJ
15644	Chichen Itza	W wall, Reg A, fig-18	III CHN	LTJ
15645	Chichen Itza	N wall, Reg A, fig 19-20	III CHN	LTJ
15646	Chichen Itza	N wall, Reg A, fig 21-24	III CHN	LTJ
15647	Chichen Itza	S wall, Reg B, fig 1- 4	III CHN	LTJ
15648	Chichen Itza	S wall, Reg B, fig 5- 6	III CHN	LTJ
15649	Chichen Itza	W wall, Reg B, fig 7-10	III CHN	LTJ
15650	Chichen Itza	W wall, Reg B, fig 11-12	III CHN	LTJ
15651	Chichen Itza	W wall, Reg B, Qtz, fig-14	III CHN	LTJ
15652	Chichen Itza	W wall, Reg B, fig 15-18	III CHN	LTJ
15653	Chichen Itza	N wall, Reg B, fig 19- 21	III CHN	LTJ
15654	Chichen Itza	N wall, Reg B, fig 21-24	III CHN	LTJ
15655	Chichen Itza	S wall, Reg C, fig 1- 2	III CHN	LTJ
15656	Chichen Itza	S wall , Reg C, fig 3- 5	III CHN	LTJ
15657	Chichen Itza	W wall, Reg C, fig 6- 8	III CHN	LTJ
15658	Chichen Itza	W wall, Reg C, fig 9-11, serpent	III CHN	LTJ
15659	Chichen Itza	W wall, Reg C, fig 12-14	III CHN	LTJ
15660	Chichen Itza	W wall, Reg C, fig 15-17	III CHN	LTJ
15661	Chichen Itza	N wall, Reg C, fig 18-20	III CHN	LTJ
15662	Chichen Itza	N wall, Reg D, fig 1-3	III CHN	LTJ
15663	Chichen Itza	W wall, Reg D, fig 4-5	III CHN	LTJ
15664	Chichen Itza	W wall, Reg D, part of fig 5-7	III CHN	LTJ
15665	Chichen Itza	W wall, Reg D, part of fig 7- 8	III CHN	LTJ
15666	Chichen Itza	W wall, Reg D, Qtz God, fig 9-10	III CHN	LTJ
15667	Chichen Itza	W wall, Reg D, 1/2 of fig 10-13	III CHN	LTJ
15668	Chichen Itza	N wall, Reg D, fig 14-16	III CHN	LTJ
15669	Chichen Itza	W wall, Reg E, fig 3-5	III CHN	LTJ
15670	Chichen Itza	W wall, Reg E, fig 5- 6, Qtz	III CHN	LTJ
15671	Chichen Itza	W wall, Reg E, Qtz God, fig 7	III CHN	LTJ
15672	Chichen Itza	W wall, Reg E, fig 8-10	III CHN	LTJ
15673	Chichen Itza	N wall, Reg E, fig 12	III CHN	LTJ
15674	Chichen Itza	N wall, Reg D, fig 16,	III CHN	LTJ
15675	Chichen Itza	S vault, Reg D, Reg E	III CHN	LTJ
15676	Chichen Itza	Inner rm, E wall, btw N & S col	III CHN	LTJ
15677	Chichen Itza	E vault, Reg D, fig 2	III CHN	LTJ
15678	Chichen Itza	E vault, Reg D, fig 2, fig 3	III CHN	LTJ
15679	Chichen Itza	E vault, Reg D, fig 3, fig 4	III CHN	LTJ
15680	Chichen Itza	E vault, Reg D, fig 5, fig 6	III CHN	LTJ
15681	Chichen Itza	E vault, Reg D, fig 7	III CHN	LTJ
15682	Chichen Itza	E vault, Reg D, fig 8, fig 9	III CHN	LTJ
15683	Chichen Itza	E vault, Reg E, fig 1	III CHN	LTJ
15684	Chichen Itza	E vault, Reg E, fig 2	III CHN	LTJ
15685	Chichen Itza	E vault, Reg E, fig 3	III CHN	LTJ
15686	Chichen Itza	E vault, Reg E, fig 4	III CHN	LTJ
15687	Chichen Itza	E vault, Reg E, fig 5, fig 6	III CHN	LTJ
15688	Chichen Itza	E vault, Reg E, fig 7	III CHN	LTJ
15689	Chichen Itza	E vault, Reg E, fig 8	III CHN	LTJ
15698	Chichen Itza	SE corner	III CHN	LTJ
15699	Chichen Itza	NE corner	III CHN	LTJ
15700	Chichen Itza	N col, N	III CHN	LTJ

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
15701	Chichen Itza	N col, S	III CHN	LTJ
15702	Chichen Itza	N col, E	III CHN	LTJ
15703	Chichen Itza	N col, W	III CHN	LTJ
15704	Chichen Itza	S col, S	III CHN	LTJ
15705	Chichen Itza	S col, S, Bottom	III CHN	LTJ
15706	Chichen Itza	S col, S, Top	III CHN	LTJ
15707	Chichen Itza	S col, N, Top	III CHN	LTJ
15708	Chichen Itza	S col, E, Bottom	III CHN	LTJ
15709	Chichen Itza	S col, E	III CHN	LTJ
15710	Chichen Itza	S col, W	III CHN	LTJ
15712	Chichen Itza	S Col, W, Top	III CHN	LTJ
15722	Chichen Itza	Outer jamb, h1, h2	III CHN	UTJ
15723	Chichen Itza	Outer jamb, h1, h2	III CHN	UTJ
15724	Chichen Itza	Outer jamb, h1, h2, Top	III CHN	UTJ
15725	Chichen Itza	Outer jamb, h1, h2, Top	III CHN	UTJ
15728	Chichen Itza	Outer jamb, h 5, h4	III CHN	UTJ
15729	Chichen Itza	Outer jamb, h 5, h4	III CHN	UTJ
15730	Chichen Itza	Outer jamb, h 5, h4, Top	III CHN	UTJ
15731	Chichen Itza	Outer jamb, h 5, h4, Top	III CHN	UTJ
15732	Chichen Itza	Inner doorway, k1	III CHN	UTJ
15733	Chichen Itza	Inner jamb, k2	III CHN	UTJ
15734	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15735	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15736	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15737	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15739	Chichen Itza	Inner doorway, k3, k4, Bottom	III CHN	UTJ
15740	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15741	Chichen Itza	Inner doorway, k3, k4	III CHN	UTJ
15742	Chichen Itza	Inner doorway, k5	III CHN	UTJ
15743	Chichen Itza	Inner doorway, k5, Top	III CHN	UTJ
15744	Chichen Itza	Inner doorway, k5, Bottom	III CHN	UTJ
15746	Chichen Itza	Inner doorway, k6	III CHN	UTJ
15747	Chichen Itza	Inner jamb, k8, k7	III CHN	UTJ
15748	Chichen Itza	Inner jamb, k8, k7	III CHN	UTJ
15749	Chichen Itza	Inner room, k8, k7	III CHN	UTJ
15750	Chichen Itza	Inner room, k8, k7	III CHN	UTJ
15751	Chichen Itza	Inner jamb, k8, k7, Bottom	III CHN	UTJ
15752	Chichen Itza	Inner jamb, k8, k7, Bottom	III CHN	UTJ
15753	Chichen Itza	Inner doorway, k9	III CHN	UTJ
15763	Chichen Itza	Stone	III CHN	UTJ
15764	Chichen Itza - GBC	E jamb, N side	I CHN	NBLD
15765	Chichen Itza - GBC	West end	I CHN	SBLD
15766	Chichen Itza - GBC	East wall	I CHN	SBLD
15767	Chichen Itza - GBC	W jamb, E side, N side	I CHN	NBLD
15768	Chichen Itza - GBC	W jamb, N side,	I CHN	NBLD
15769	Chichen Itza - GBC	E column	I CHN	NBLD
15770	Chichen Itza - GBC	W column	I CHN	NBLD
15771	Chichen Itza - GBC	W end vault	I CHN	NBLD
15772	Chichen Itza - GBC	W wall, Bottom, left	I CHN	NBLD
15773	Chichen Itza - GBC	Col 5W	I CHN	SBLD
15774	Chichen Itza - GBC	E wall, standing fig	I CHN	SBLD
15775	Chichen Itza - GBC	Col 1N	I CHN	SBLD
15776	Chichen Itza - GBC	Col 1S	I CHN	SBLD
15777	Chichen Itza - GBC	Col 1E	I CHN	SBLD
15778	Chichen Itza - GBC	Col 1W	I CHN	SBLD
15779	Chichen Itza - GBC	Col 2N	I CHN	SBLD
15780	Chichen Itza - GBC	Col 2S	I CHN	SBLD

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15781	Chichen Itza - GBC	Col 2E	I CHN	SBLD
15782	Chichen Itza - GBC	Col 2W	I CHN	SBLD
15783	Chichen Itza - GBC	Col 3N	I CHN	SBLD
15784	Chichen Itza - GBC	Col 3S	I CHN	SBLD
15785	Chichen Itza - GBC	Col 3E	I CHN	SBLD
15786	Chichen Itza - GBC	Col 3W	I CHN	SBLD
15787	Chichen Itza - GBC	Col 4N	I CHN	SBLD
15788	Chichen Itza - GBC	Col 4S	I CHN	SBLD
15789	Chichen Itza - GBC	Col 4E	I CHN	SBLD
15790	Chichen Itza - GBC	Col 4W	I CHN	SBLD
15791	Chichen Itza - GBC	Col 5N	I CHN	SBLD
15792	Chichen Itza - GBC	Col 5S	I CHN	SBLD
15793	Chichen Itza - GBC	Col 5E	I CHN	SBLD
15794	Chichen Itza - GBC	Col 5W	I CHN	SBLD
15795	Chichen Itza - GBC	Col 6N	I CHN	SBLD
15796	Chichen Itza - GBC	Col 6S	I CHN	SBLD
15797	Chichen Itza - GBC	Col 6E	I CHN	SBLD
15798	Chichen Itza - GBC	Col 6W	I CHN	SBLD
15799	Chichen Itza - GBC	Col 5E	I CHN	SBLD
15823	Chichen Itza	N pan	III CHN	TWPN
15824	Chichen Itza	S pan	III CHN	TWPN
15825	Chichen Itza	E pan	III CHN	RHBC
15826	Chichen Itza	W pan	III CHN	RHBC
15833	Chichen Itza	Wd Int, Pntd Rm, Underside, Outside	III CHN	UTJL
15834	Chichen Itza	Wd Int, Pntd Rm, Outside, N	III CHN	UTJL
15835	Chichen Itza	Wd Int, Pntd Rm, Outside, center	III CHN	UTJL
15836	Chichen Itza	Wd Int, Pntd Rm, Outside, S	III CHN	UTJL
15837	Chichen Itza	Wd Int, Pntd Rm, Inside, S	III CHN	UTJL
15838	Chichen Itza	Wd Int, Pntd Rm, Inside, E	III CHN	UTJL
15839	Chichen Itza	Wd Int, Pntd Rm, Underside, rt	III CHN	UTJL
15840	Chichen Itza	Wd Int, Pntd Rm, Underside, lf	III CHN	UTJL
15917	Chichen Itza - GBC	M4, N BC T	I CHN	NBLD
15918	Chichen Itza - GBC	M6, Top of ball	I CHN	BLRG
15919	Chichen Itza - GBC	M6	I CHN	BLRG
15920	Chichen Itza - GBC	M11, Ball ring	I CHN	BLRG
15925	Chichen Itza - GBC	M11	I CHN	BLRG
15926	Chichen Itza - GBC	M12	I CHN	BLRG
15931	San Diego	M16	V CAM	SDG
15932	San Diego	M17	V CAM	SDG
15933	Ichmul	M18	V CAM	ICL
15935	San Diego	M 20	V CAM	SDG
15936	San Diego	M21	V CAM	SDG
15951	Mayapan	M36	V CAM	MPN
15958	Cancun	M44	V CAM	CAN
15973	Oxkintok	M5	V CAM	OXK
20001	Edzna	St 20	V CAM	EDZ
20002	Edzna	St 21	V CAM	EDZ
20003	Edzna	St 09, Column	V CAM	EDZ
20004	Edzna	St	V CAM	EDZ
20005	Edzna	St 23	V CAM	EDZ
20006	Edzna	St frags = 20009	V CAM	EDZ
20007	Edzna	St 15	V CAM	EDZ
20008	Edzna	St frags = 20020	V CAM	EDZ
20009	Edzna	St frags = 20006	V CAM	EDZ
20010	Edzna	St frags	V CAM	EDZ
20011	Edzna	St	V CAM	EDZ
20012	Edzna	St	V CAM	EDZ

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
20013	Edzna	St	V CAM	EDZ
20014	Edzna	Block	V CAM	EDZ
20015	Edzna	St	V CAM	EDZ
20016	Edzna	St	V CAM	EDZ
20017	Edzna	St 2	V CAM	EDZ
20018	Edzna	St frags	V CAM	EDZ
20019	Edzna	St	V CAM	EDZ
20020	Edzna	St frags = 20008	V CAM	EDZ
20021	Yula	Lnt	V CAM	YLA
20022	Uxmal	St 1	V CAM	UXM
20023	Ichmul	Pan 1	V CAM	ICL
20024	Ichmul	St 01 (M18)	V CAM	ICL
20025	Ichmul	St 01 (M18)	V CAM	ICL
20026	X'telju	Panel B	V CAM	XTJ
20027	X'telju	Panel C	V CAM	XTJ
20028	X'telju	Panel D	V CAM	XTJ
20029	X'telju	Frag 1	V CAM	XTJ
20030	X'telju	Panel A	V CAM	XTJ
20031	X'telju	Panel B	V CAM	XTJ
20032	Popola	St	V CAM	PPL
20033	Popola	St	V CAM	PPL
20034	Popola	Stone block	V CAM	PPL
20035	Popola	Stone block	V CAM	PPL
20037	Campeche	T28 Campeche	V CAM	CPM
20038	Campeche	T43 Campeche	V CAM	CPM
20039	Campeche	T4, Col	V CAM	CPM
20040	Campeche	T52	V CAM	CPM
20041	Campeche	T166, Fountain Col	V CAM	CPM
20042	Campeche	T53, Fountain 5 Col	V CAM	CPM
20043	Campeche	T44, T45, T46, T47, T48, Stela	V CAM	CPM
20044	Campeche	T45, Back	V CAM	CPM
20045	Campeche	T44, Front	V CAM	CPM
20046	Campeche	T46, T47, T48, Rt, lf, lf	V CAM	CPM
20047	Campeche	T150 Fountain	V CAM	CPM
20048	Campeche	T13, St	V CAM	CPM
20049	Campeche	T10, St	V CAM	CPM
20050	Campeche	T33, Col	V CAM	CPM
20051	Campeche	T 18, St frag	V CAM	CPM
20052	Yocha	T23, St	V CAM	YCH
20053	Campeche	T24	V CAM	CPM
20054	Campeche	T62, top of Col T63	V CAM	CPM
20055	Campeche	T63, bottom of T62	V CAM	CPM
20056	Campeche	T19, St	V CAM	CPM
20057	Campeche	T13 same as 20048	V CAM	CPM
20058	Campeche	T58	V CAM	CPM
20059	Campeche	T54, Fountain 1, Lf	V CAM	CPM
20060	Campeche	T32, Lnt, Rt	V CAM	CPM
20061	Campeche	T30, T31, Lnt over 17	V CAM	CPM
20062	Campeche	T51, Fuente izquierda	V CAM	CPM
20063	Campeche	T35	V CAM	CPM
20064	Miramar	T96	V CAM	MRM
20065	San Pedro Fort	T 68	V CAM	SPF
20066	San Pedro Fort	T69	V CAM	SPF
20067	San Pedro Fort	T71	V CAM	SPF
20068	San Pedro Fort	T72	V CAM	SPF
20069	San Pedro Fort	T75	V CAM	SPF
20070	San Pedro Fort	T74	V CAM	SPF

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
20071	San Pedro Fort	T76	V CAM	SPF
20072	San Pedro Fort	T77	V CAM	SPF
20073	San Pedro Fort	T79	V CAM	SPF
20074	San Pedro Fort	T78	V CAM	SPF
20075	San Pedro Fort	T81	V CAM	SPF
20076	San Pedro Fort	T80	V CAM	SPF
20077	San Pedro Fort	T83	V CAM	SPF
20078	San Pedro Fort	T82	V CAM	SPF
20079	San Pedro Fort	T84	V CAM	SPF
20080	San Pedro Fort	T85	V CAM	SPF
20081	San Pedro Fort	T87	V CAM	SPF
20082	San Pedro Fort	T86	V CAM	SPF
20083	San Pedro Fort	T88	V CAM	SPF
20084	San Pedro Fort	T71	V CAM	SPF
20085	San Pedro Fort	T144	V CAM	SPF
20086	San Pedro Fort	T95	V CAM	SPF
20087	San Pedro Fort	T94	V CAM	SPF
20088	San Pedro Fort	T93	V CAM	SPF
20089	San Pedro Fort	T98	V CAM	SPF
20090	San Pedro Fort	T97	V CAM	SPF
20091	San Pedro Fort	T99	V CAM	SPF
20092	San Pedro Fort	T101	V CAM	SPF
20093	San Pedro Fort	T100	V CAM	SPF
20094	San Pedro Fort	T102	V CAM	SPF
20095	San Miguel Fort	T110	V CAM	SMF
20096	San Miguel Fort	T113	V CAM	SMF
20097	Hecelchacan	T115	V CAM	HEC
20098	Hecelchacan	T116	V CAM	HEC
20099	Hecelchacan	T117	V CAM	HEC
20100	Hecelchacan	T118	V CAM	HEC
20101	Hecelchacan	T119, top of column 6	V CAM	HEC
20102	Hecelchacan	T120	V CAM	HEC
20103	Hecelchacan	T121, Face	V CAM	HEC
20104	Hecelchacan	T122	V CAM	HEC
20105	Hecelchacan	T123	V CAM	HEC
20106	Hecelchacan	T124	V CAM	HEC
20107	Hecelchacan	T125	V CAM	HEC
20108	Hecelchacan	T1192	V CAM	HEC
20109	Hecelchacan	T127	V CAM	HEC
20110	Hecelchacan	T129	V CAM	HEC
20111	Hecelchacan	T129	V CAM	HEC
20112	Hecelchacan	T129	V CAM	HEC
20113	Hecelchacan	T130	V CAM	HEC
20114	Hecelchacan	T132	V CAM	HEC
20115	Hecelchacan	T133	V CAM	HEC
20116	Hecelchacan	T135	V CAM	HEC
20117	Hecelchacan	T136	V CAM	HEC
20118	Hecelchacan	T134	V CAM	HEC
20119	Hecelchacan	T137	V CAM	HEC
20120	Hecelchacan	T139	V CAM	HEC
20121	Hecelchacan	T140	V CAM	HEC
20122	Hecelchacan	T145	V CAM	HEC
20123	Hecelchacan	T131	V CAM	HEC
20124	Pomuch	10	V CAM	POM
20125	Tunkuyi	T26	V CAM	TUN
20126	Xcalmukin	T39, W Jamb	V CAM	XML
20127	Xcalmukin	T108, Jamb	V CAM	XML

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
20128	Xcalmukin	T39x	V CAM	XLM
20129	Xcalmukin	T38	V CAM	XLM
20130	Xcalmukin	T112, E Pan	V CAM	XLM
20131	Xcalmukin	T34	V CAM	XLM
20132	Xcalmukin	T104, Pan	V CAM	XLM
20133	Xcalmukin	T36, Pan	V CAM	XLM
20134	Xcalmukin	T39, Pan, lf, rt	V CAM	XLM
20135	Xcalmukin	T35, T36, Pan, lf, rt	V CAM	XLM
20136	Xcalmukin	T67	V CAM	XLM
20137	Xcalmukin	T71	V CAM	XLM
20138	Xcalmukin	T70	V CAM	XLM
20139	Itsimte	St 01, T61	VIII MLL	ITS
20140	Itsimte	St 03	VIII MLL	ITS
20141	Itsimte	St 04, T11	VIII MLL	ITS
20142	Itsimte	St 05, T12	VIII MLL	ITS
20143	Itsimte	St 06, T25	VIII MLL	ITS
20144	Itsimte	St 07, T14	VIII MLL	ITS
20145	Itsimte	St 08, T21, T22	VIII MLL	ITS
20146	Itsimte	St 10, T16	VIII MLL	ITS
20147	Itsimte	St 11	VIII MLL	ITS
20148	Itsimte	St 12, T111	VIII MLL	ITS
20149	Xculoc	Jamb, T105	V CAM	XCL
20150	Xculoc	Jamb, T42	V CAM	XCL
20151	Xculoc	Lnt, T72, T73	V CAM	XCL
20152	Zoc Laguna	T20	X COP	ZLA
20153	Yocha	Col, T40	V CAM	YCH
20154	Yocha	Col, T29	V CAM	YCH
20155	Tunkuyi	T89	V CAM	TUN
20156	Tunkuyi	T90	V CAM	TUN
20157	Tunkuyi	T92	V CAM	TUN
20159	Lamanai	St 09	VIII MLL	LMN
20161	Lamanai	St	VIII MLL	LMN
20162	Nim Li Punit	St 14	VIII MLL	NLP
20163	Nim Li Punit	St 15	VIII MLL	NLP
20164	Nim Li Punit	St 01	VIII MLL	NLP
20165	Nim Li Punit	St 02	VIII MLL	NLP
20169	Xunantunich	St 01	V CAM	XNT
20170	Xunantunich	St 08	V CAM	XNT
20171	Xunantunich	St 09	V CAM	XNT
20172	El Palmar	St x	VIII MLL	EPL
20173	El Palmar	St x	VIII MLL	EPL
20174	El Palmar	St 08	VIII MLL	EPL
20175	El Palmar	Altar	VIII MLL	EPL
20176	El Palmar	Altar	VIII MLL	EPL
20177	El Palmar	Altar Edge	VIII MLL	EPL
20178	El Palmar	Altar Edge	VIII MLL	EPL
20179	Chichen Itza - NWC	W Dais, W side, N, Fg 1-6	II CHN	NWCD
20180	Chichen Itza - NWC	W Dais, W side, center	II CHN	NWCD
20181	Chichen Itza - NWC	W Dais, W side, N, Fg 13-18	II CHN	NWCD
20182	Chichen Itza - NWC	W Dais, W side, N, part 2	II CHN	NWCD
20183	Chichen Itza - NWC	W Dais, W side, N, part 1	II CHN	NWCD
20184	Chichen Itza - NWC	W Dais, W side, S, part 1	II CHN	NWCD
20185	Chichen Itza - NWC	W Dais, W side, S, part 2	II CHN	NWCD
20192	Chichen Itza	Bench, W side	III CHN	MBCH
20193	Chichen Itza	Bench, W side, E end	III CHN	MBCH
20194	Chichen Itza	Bench, N side, W end	III CHN	MBCH
20195	Chichen Itza	Bench, E side, W end	III CHN	MBCH

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
20196	Chichen Itza	Ballcourt bench	III CHN	MBCB
20197	Chichen Itza	Ballcourt bench	III CHN	MBCB
20199	Chichen Itza	Ballcourt bench	III CHN	MBCB
20200	Chichen Itza	Ballcourt bench	III CHN	MBCB
20201	Chichen Itza	Ballcourt bench	III CHN	MBCB
20202	Chichen Itza	Ballcourt bench	III CHN	MBCB
20206	Chichen Itza	Ballcourt bench	III CHN	MBCB
20207	Chichen Itza	Ballcourt bench	III CHN	MBCB
20208	Chichen Itza	Ballcourt bench	III CHN	MBCB
20210	Chichen Itza	Ballcourt bench	III CHN	MBCB
23501	Palenque	Sarc Lid	IX PAL	PAL
23502	Palenque	Sarc Lid, Figure	IX PAL	PAL
23503	Palenque	Sarc Lid, Head, upper body	IX PAL	PAL
23504	Palenque	Sarc Lid, Head to waist	IX PAL	PAL
23505	Palenque	Sarc side, s	IX PAL	PAL
23506	Palenque	Sarc side, n	IX PAL	PAL
23507	Palenque	Sarc side, w	IX PAL	PAL
23508	Palenque	Sarc side, e	IX PAL	PAL
23509	Palenque	Sarc side, n, Fig 2	IX PAL	PAL
23510	Palenque	Sarc side, n, Fig 1	IX PAL	PAL
23511	Palenque	Sarc side, e, Fig 1	IX PAL	PAL
23512	Palenque	Sarc side, e, Fig 2	IX PAL	PAL
23513	Palenque	Sarc side, e, Fig 3	IX PAL	PAL
23514	Palenque	Sarc end, s, Fig 1	IX PAL	PAL
23515	Palenque	Sarc end, s, Fig 2	IX PAL	PAL
23516	Palenque	Sarc side, w, Fig 1	IX PAL	PAL
23517	Palenque	Sarc side, w, Fig 2	IX PAL	PAL
23518	Palenque	Sarc side, w, Fig 3	IX PAL	PAL
23519	Palenque	Sarc edge, all 4 sides	IX PAL	PAL
23520	Palenque	Sarc edge, e	IX PAL	PAL
23521	Palenque	Sarc edge, e	IX PAL	PAL
23522	Palenque	Sarc edge, w	IX PAL	PAL
23523	Palenque	Sarc edge, w	IX PAL	PAL
23524	Palenque	N edge, Sarcophagus Lid	IX PAL	PAL
23525	Palenque	Tab of the Slaves	IX PAL	PAL
23526	Palenque	Tab of the Slaves, Lf fig	IX PAL	PAL
23527	Palenque	Tab of the Slaves, C fig	IX PAL	PAL
23528	Palenque	Tab of the Slaves, R fig	IX PAL	PAL
23529	Palenque	Tab of T XIV	IX PAL	PAL
23530	Palenque	Tab of T XIV, detail	IX PAL	PAL
23531	Palenque	Tab of Foliated Cross	IX PAL	PAL
23532	Palenque	Tab of Foliated Cross, R fig	IX PAL	PAL
23533	Palenque	Tablet of the Sun	IX PAL	PAL
23534	Palenque	West jamb	IX PAL	PAL
23535	Palenque	West jamb, hands	IX PAL	PAL
23536	Palenque	Throne leg, right, side & front	IX PAL	PAL
23537	Palenque	Bench 01, Right, lf, front	IX PAL	PAL
23538	Palenque	Sanct pan	IX PAL	PAL
23539	Palenque	Oval Palace Tab	IX PAL	PAL
23540	Palenque	East jamb, Hdress to waist	IX PAL	PAL
23541	Palenque	East jamb	IX PAL	PAL
23542	Palenque	Tab of 96 Glyphs, Detail	IX PAL	PAL
23543	Palenque	Tab of 96 Glyphs	IX PAL	PAL
23544	Palenque	Tab of 96 Glyphs, Detail	IX PAL	PAL
23545	Palenque	Palace Tab	IX PAL	PAL
23546	Palenque	Palace Tab, Top rt fig	IX PAL	PAL
23547	Palenque	Palace Tab, figs	IX PAL	PAL

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23548	Palenque	Palace Tab, Top lf fig	IX PAL	PAL
23549	Palenque	Palace Tab, Top c fig	IX PAL	PAL
23550	Palenque	Palace Tab, Full Fig 1	IX PAL	PAL
23551	Palenque	Palace Tab, Full Fig 2	IX PAL	PAL
23552	Palenque	Palace Tab, Full Fig 3	IX PAL	PAL
23553	Palenque	Palace Tab, Full Fig 4	IX PAL	PAL
23554	Palenque	Palace Tab, Full Fig 5	IX PAL	PAL
23555	Palenque	Palace Tab, Full Fig 6	IX PAL	PAL
23556	Palenque	Palace Tab, Full Fig 7	IX PAL	PAL
23557	Palenque	Throne leg, rt front	IX PAL	PAL
23558	Palenque	Throne slab	IX PAL	PAL
23559	Palenque	Tab of the Scribe	IX PAL	PAL
23560	Palenque	Tab of the Orator	IX PAL	PAL
23561	Palenque	Tab TXXI	IX PAL	PAL
23562	Palenque	Creation Tab	IX PAL	PAL
23563	Palenque	Alfardas	IX PAL	PAL
23564	Palenque	Hieroglyphic str, A1-D1, A2-D2	IX PAL	PAL
23565	Palenque	Hieroglyphic str, A2-B2	IX PAL	PAL
23566	Palenque	Tab of the Slaves	IX PAL	PAL
23567	Palenque	Block 2, W side	IX PAL	PAL
23568	Palenque	Hieroglyphic str, C2-D2	IX PAL	PAL
23569	Palenque	Entrance Tab	IX PAL	PAL
23570	Palenque	Tab TXVIII	IX PAL	PAL
23571	Palenque	Tab TXVIII	IX PAL	PAL
23572	Palenque	Hieroglyphic str, A4-D4	IX PAL	PAL
23573	Palenque	Palace Tab, A15-B17	IX PAL	PAL
23574	Palenque	Tab, A1-C8	IX PAL	PAL
23575	Palenque	Palace Tab, F10-I12	IX PAL	PAL
23576	Palenque	Tab, L10-M13	IX PAL	PAL
23577	Palenque	Palace Tab, B5	IX PAL	PAL
23578	Palenque	Palace Tab, G14	IX PAL	PAL
23579	Palenque	Palace Tab, K6	IX PAL	PAL
23580	Palenque	Palace Tab, G12	IX PAL	PAL
23581	Palenque	Dumbarton Oaks Pan 2	IX PAL	PAL
23582	Palenque	Dumbarton Oaks Pan 2, C fig	IX PAL	PAL
23583	Palenque	Dumbarton Oaks Pan 2, Lf fig	IX PAL	PAL
23584	Palenque	Dumbarton Oaks Pan 2, R fig	IX PAL	PAL
23585	Palenque	Dumbarton Oaks Pan 2, C fig	IX PAL	PAL
23586	Palenque	Dumbarton Oaks Pan 2, C fig	IX PAL	PAL
23587	Palenque	Dumbarton Oaks Pan 2, A1-D5	IX PAL	PAL
23588	Tikal	St 01, Lf, fr, rt	VIII MLL	TIK
23589	Tikal	St 01, Fr	VIII MLL	TIK
23590	Tikal	St 02, Lf, fr, rt	VIII MLL	TIK
23591	Tikal	St 04, Fr	VIII MLL	TIK
23592	Tikal	St 05, Fr	VIII MLL	TIK
23593	Tikal	St 05, Lf	VIII MLL	TIK
23594	Tikal	St 05, Rt	VIII MLL	TIK
23595	Tikal	St 8	VIII MLL	TIK
23596	Tikal	St 07, Fr	VIII MLL	TIK
23597	Tikal	St 09, Rt, B2-B8	VIII MLL	TIK
23599	Tikal	St 11, Fr	VIII MLL	TIK
23600	Tikal	St 12, Lf	VIII MLL	TIK
23601	Tikal	St 13, Lf, B3-B7	VIII MLL	TIK
23602	Tikal	St 13, Fr	VIII MLL	TIK
23603	Tikal	St 19, Fr	VIII MLL	TIK
23604	Tikal	St 16, Fr	VIII MLL	TIK
23605	Tikal	St 20, Fr	VIII MLL	TIK

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
23606	Tikal	St 21, Fr	VIII MLL	TIK
23607	Tikal	St 21, Fr, foot	VIII MLL	TIK
23608	Tikal	St 21, Fr, A7-B11	VIII MLL	TIK
23609	Tikal	St 22, Fr, hand, bar	VIII MLL	TIK
23610	Tikal	St 22, Fr	VIII MLL	TIK
23611	Tikal	St 21, Fr, back tassel	VIII MLL	TIK
23612	Tikal	St 23, Back	VIII MLL	TIK
23613	Tikal	St 23, Back, A3-C4	VIII MLL	TIK
23614	Tikal	St 25, Lf	VIII MLL	TIK
23615	Tikal	St 26, Fr	VIII MLL	TIK
23616	Tikal	St 26, Lf	VIII MLL	TIK
23617	Tikal	St 26, Rt	VIII MLL	TIK
23618	Tikal	St 28, Lt, fr, rt	VIII MLL	TIK
23619	Tikal	St 29, Bk	VIII MLL	TIK
23620	Tikal	St 30, Fr	VIII MLL	TIK
23621	Tikal	St 31, Fr, head	VIII MLL	TIK
23622	Tikal	St 29, Fr	VIII MLL	TIK
23623	Tikal	St 31, Bk	VIII MLL	TIK
23624	Tikal	St 31, Fr	VIII MLL	TIK
23625	Tikal	St 31, Lf	VIII MLL	TIK
23626	Tikal	St 31, Rt	VIII MLL	TIK
23627	Tikal	St 32, Fr	VIII MLL	TIK
23628	Tikal	St 31, Fr, head	VIII MLL	TIK
23629	Tikal	St 31, Bk, D16-G21	VIII MLL	TIK
23630	Tikal	St 31, Fr, arm	VIII MLL	TIK
23631	Tikal	St 31, Fr, arm	VIII MLL	TIK
23632	Tikal	St 31, Fr, serpent	VIII MLL	TIK
23633	Tikal	Col Alt 1	VIII MLL	TIK
23636	Tikal	Alt 04, Periphery	VIII MLL	TIK
23637	Tikal	Alt 08	VIII MLL	TIK
23638	Tikal	Alt 12	VIII MLL	TIK
23639	Tikal	Lnt 03, Lower rt	VIII MLL	TIK
23640	Tikal	Lnt 03	VIII MLL	TIK
23641	Tikal	Lnt 02	VIII MLL	TIK
23642	Tikal	Lnt 03	VIII MLL	TIK
23643	Tikal	Lnt 02	VIII MLL	TIK
23644	Tikal	Lnt 03, Top	VIII MLL	TIK
23645	Tikal	Lnt 03, A1-B3	VIII MLL	TIK
23646	Tikal	Lnt 03, Fig, shield, chest to feet	VIII MLL	TIK
23647	Tikal	Lnt 03, Lower rt	VIII MLL	TIK
23648	Tikal	Lnt 03, Lower rt, cl foot	VIII MLL	TIK
23649	Tikal	Lnt 3, T IV	VIII MLL	TIK
23650	Tikal	Lnt 03, Head	VIII MLL	TIK
23651	Tikal	St 31, Rt, glyphs	VIII MLL	TIK
23652	Tikal	St 31, Lf, glyphs	VIII MLL	TIK
23653	Ixxun	St 01, Top figures	VII MLL	IXX
23654	Ixxun	St 01	VII MLL	IXX
23655	Ixtutz	St 01	VII MLL	IXZ
23656	Ixtutz	St 02	VII MLL	IXZ
23657	Ixtutz	St 03	VII MLL	IXZ
23658	Ixtutz	St 04	VII MLL	IXZ
23659	Ixtutz	Block 1	VII MLL	IXZ
23660	Ixtutz	Block 2	VII MLL	IXZ
23661	Ixtutz	Block 3	VII MLL	IXZ
23662	Ixtutz	Block 4	VII MLL	IXZ
23663	Ixtutz	Block 5	VII MLL	IXZ
23664	Ixtutz	Block 6	VII MLL	IXZ

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
23665	Ixtutz	Block 7	VII MLL	IXZ
23666	Ixtutz	Block 8	VII MLL	IXZ
23667	Ixtutz	Block 9	VII MLL	IXZ
23668	Machaquila	St 03	VII MLL	MQL
23669	Machaquila	St 13	VII MLL	MQL
23670	Machaquila	Glyph block	VII MLL	MQL
23671	Machaquila	Glyph block	VII MLL	MQL
23672	Naranjo	St 02	VIII MLL	NAR
23673	Naranjo	Block 5	VIII MLL	NAR
23674	Naranjo	Block 7	VIII MLL	NAR
23675	Naranjo	Block 6	VIII MLL	NAR
23676	Naranjo	St 10	VIII MLL	NAR
23677	Naranjo	St 22, Lf	VIII MLL	NAR
23678	Naranjo	St 22, Fr	VIII MLL	NAR
23679	Naranjo	St 18	VIII MLL	NAR
23680	Naranjo	St 25	VIII MLL	NAR
23681	Naranjo	St 24	VIII MLL	NAR
23682	Naranjo	St 29	VIII MLL	NAR
23683	Naranjo	St 35	VIII MLL	NAR
23684	Naranjo	St 32	VIII MLL	NAR
23685	Naranjo	St 33	VIII MLL	NAR
23686	Yaxha	St 06, Fr (A)	VIII MLL	YXH
23687	Yaxha	St 06, Fr (B)	VIII MLL	YXH
23688	Yaxha	St 06, Lf	VIII MLL	YXH
23689	Yaxha	St 11	VIII MLL	YXH
23690	Yaxha	St 03, Base (A)	VIII MLL	YXH
23691	Yaxha	St 03, Base (B)	VIII MLL	YXH
23692	Yaxha	St 05	VIII MLL	YXH
23693	Yaxha	St 13	VIII MLL	YXH
23694	Yaxha	Boulders	VIII MLL	YXH
23695	Yaxha	St 31	VIII MLL	YXH
23696	Yaxha	St 31, Base	VIII MLL	YXH
23697	Yaxha	St 31, Top	VIII MLL	YXH
23698	Yaxha	St 31, Top	VIII MLL	YXH
23699	El Zapote	St 05	VIII MLL	EZP
23700	Ixlu	Alt	VIII MLL	IXL
23701	Ixlu	St 01 (A)	VIII MLL	IXL
23702	Ixlu	St 01 (B)	VIII MLL	IXL
23703	Ixlu	St 01 (C)	VIII MLL	IXL
23704	Ixlu	St 02	VIII MLL	IXL
23705	Ixlu	St 02, Detail	VIII MLL	IXL
23706	Ixlu	St 02, Detail	VIII MLL	IXL
23707	Itsimte	St 01	VIII MLL	ITS
23708	Itsimte	St 05	VIII MLL	ITS
23709	Itsimte	St 02	VIII MLL	ITS
23710	Polol	St 04	VIII MLL	POL
23711	Polol	St 01	VIII MLL	POL
23712	Polol	St 04	VIII MLL	POL
23713	Hauberg Stela	Hauberg St	VIII MLL	HBG
23714	Flores	St 01	VIII MLL	FLS
23715	Uolantun	St 01	VIII MLL	UOL
23716	Uolantun	Alt	VIII MLL	UOL
23717	Uolantun	Alt, Top back	VIII MLL	UOL
23718	Jimbal	St 01	VIII MLL	JMB
23719	Motul de San Jose	St	VIII MLL	MTL
23720	Uaxactun	St 26	VIII MLL	UAX
23721	Uaxactun	St 03	VIII MLL	UAX

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23722	Uaxactun	St 05	VIII MLL	UAX
23723	Uaxactun	St 20	VIII MLL	UAX
23724	Uaxactun	St 20, Rt	VIII MLL	UAX
23725	Uaxactun	St 13	VIII MLL	UAX
23726	Tikal	Alt 4	VIII MLL	TIK
23727	Tikal	Alt 4	VIII MLL	TIK
23728	Tikal	St 31, Back	VIII MLL	TIK
23729	Tikal	St 26, 2 glyphs	VIII MLL	TIK
23731	Tikal	Alt 05	VIII MLL	TIK
23732	Aguateca	St 01	VII MLL	AGT
23733	Aguateca	St 01, Head	VII MLL	AGT
23734	Aguateca	St 02, incl. base	VII MLL	AGT
23735	Aguateca	St 02, w/o base	VII MLL	AGT
23736	Aguateca	St 02, Apron	VII MLL	AGT
23737	Aguateca	St 02, Shield, pectoral	VII MLL	AGT
23738	Aguateca	St 02, Staff	VII MLL	AGT
23739	Aguateca	St 03	VII MLL	AGT
23740	Aguateca	St 05	VII MLL	AGT
23741	Aguateca	St 06	VII MLL	AGT
23742	Aguateca	St 07	VII MLL	AGT
23743	Dos Pilas	St 01	VII MLL	DPL
23744	Dos Pilas	St 01, Scepter	VII MLL	DPL
23745	Dos Pilas	St 01, Detail	VII MLL	DPL
23746	Dos Pilas	St 02	VII MLL	DPL
23747	Dos Pilas	St 02, Owl pectoral	VII MLL	DPL
23748	Dos Pilas	St 02, Glyphs	VII MLL	DPL
23749	Dos Pilas	St 16	VII MLL	DPL
23750	Dos Pilas	St 16, Head to waist	VII MLL	DPL
23751	Dos Pilas	St 17	VII MLL	DPL
23752	Dos Pilas	St 17, shield	VII MLL	DPL
23753	Dos Pilas	St 17, Headdress fig	VII MLL	DPL
23754	Dos Pilas	St 17, Bird on back loincloth	VII MLL	DPL
23755	Dos Pilas	St 17, Scepter	VII MLL	DPL
23756	Dos Pilas	St 17, Bird on back of headdress	VII MLL	DPL
23757	Dos Pilas	St 13	VII MLL	DPL
23758	Dos Pilas	E Hieroglyphic Str, step 4, step 3	VII MLL	DPL
23759	Dos Pilas	E Hieroglyphic Str, step 2, step 1	VII MLL	DPL
23760	Dos Pilas	W Hieroglyphic Str, step 4, step 3	VII MLL	DPL
23761	Dos Pilas	W Hieroglyphic Str, step 2, step 1	VII MLL	DPL
23762	Dos Pilas	Processional Stair 1	VII MLL	DPL
23763	Dos Pilas	Processional Stair 3, 2, 1	VII MLL	DPL
23764	Dos Pilas	Hieroglyphic Stair, (lf of fig)	VII MLL	DPL
23765	Dos Pilas	Prisoner Str 1, 3	VII MLL	DPL
23766	Tamarandito	St 03	VII MLL	TAM
23767	Tamarandito	Glyph block	VII MLL	TAM
23768	Tamarandito	St 01	VII MLL	TAM
23769	Tamarandito	Game	VII MLL	TAM
23770	Tamarandito	Stair 1, Stair 2, Stair 3	VII MLL	TAM
23771	Tamarandito	Stair 2	VII MLL	TAM
23772	Tamarandito	Stair 3	VII MLL	TAM
23773	Aguas Calientes	St 01	VII MLL	AGC
23774	La Amelia	St 02	VII MLL	AML
23775	La Amelia	St 01	VII MLL	AML
23776	Itzan	Glyph block	VII MLL	ITN
23777	Itzan	St 01	VII MLL	ITN
23778	Itzan	Glyph block	VII MLL	ITN
23779	Itzan	Frag, Detail	VII MLL	ITN

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23780	Itzan	Stair	VII MLL	ITN
23781	Tres Islas	St	VII MLL	TRS
23782	Tres Islas	Base	VII MLL	TRS
23783	Cancuen	Ballcourt marker	VII MLL	CNC
23784	Cancuen	St 01	VII MLL	CNC
23785	Seibal	St 01	VII MLL	SBL
23786	Seibal	St 01, Headdress serpent	VII MLL	SBL
23787	Seibal	St 01, Belt heads	VII MLL	SBL
23788	Seibal	St 01, Serpent	VII MLL	SBL
23789	Seibal	St 02	VII MLL	SBL
23790	Seibal	Stela 3	VII MLL	SBL
23791	Seibal	St 03, Center	VII MLL	SBL
23792	Seibal	St 03, Lower fg	VII MLL	SBL
23793	Seibal	St 05	VII MLL	SBL
23794	Seibal	St 06	VII MLL	SBL
23795	Seibal	St 07	VII MLL	SBL
23796	Seibal	Glyph block	VII MLL	SBL
23797	Seibal	St 08	VII MLL	SBL
23798	Seibal	St 09	VII MLL	SBL
23799	Seibal	St 09, Head	VII MLL	SBL
23800	Seibal	St 10	VII MLL	SBL
23801	Seibal	St 10, Head	VII MLL	SBL
23802	Seibal	St 11	VII MLL	SBL
23803	Seibal	St 11, Head	VII MLL	SBL
23804	Seibal	St 13	VII MLL	SBL
23805	Seibal	St 13, Top	VII MLL	SBL
23806	Seibal	St 14	VII MLL	SBL
23807	Seibal	St 14, Head	VII MLL	SBL
23808	Seibal	St 17	VII MLL	SBL
23809	Seibal	St 18	VII MLL	SBL
23810	Seibal	St 19	VII MLL	SBL
23811	Seibal	St 19, Head	VII MLL	SBL
23812	Seibal	St 20	VII MLL	SBL
23813	Seibal	St 21	VII MLL	SBL
23814	Seibal	Glyph block	VII MLL	SBL
23815	Seibal	Glyphs	VII MLL	SBL
23816	Altar de Sacrificios	St 01	VII MLL	ALS
23817	Altar de Sacrificios	W pan	VII MLL	ALS
23818	Altar de Sacrificios	St 04	VII MLL	ALS
23819	Altar de Sacrificios	St 08, Lf	VII MLL	ALS
23820	Altar de Sacrificios	St 08, Rt	VII MLL	ALS
23821	Altar de Sacrificios	St 08, Back	VII MLL	ALS
23822	Altar de Sacrificios	St 09, Fr	VII MLL	ALS
23823	Altar de Sacrificios	St 09, Rt	VII MLL	ALS
23824	Altar de Sacrificios	St 10	VII MLL	ALS
23825	Altar de Sacrificios	St 12, Lf	VII MLL	ALS
23826	Altar de Sacrificios	St 12, Fr	VII MLL	ALS
23827	Altar de Sacrificios	St 12, Rt	VII MLL	ALS
23828	Altar de Sacrificios	St 13	VII MLL	ALS
23829	Altar de Sacrificios	St 18, Back	VII MLL	ALS
23830	Altar de Sacrificios	St 18, Fr	VII MLL	ALS
23831	Altar de Sacrificios	Pan	VII MLL	ALS
23832	Altar de Sacrificios	Alt 01	VII MLL	ALS
23833	Altar de Sacrificios	Alt 01, Side, glyphs 1-4	VII MLL	ALS
23834	Altar de Sacrificios	Alt 01, Side, glyphs 5-8	VII MLL	ALS
23835	Altar de Sacrificios	Alt 01, Side, glyphs 9-12	VII MLL	ALS
23836	El Anonal	St 01	VII MLL	EAN

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
23837	El Anonal	St 01, Glyphs	VII	MLL EAN
23838	Yaxchilan	Lnt 01	VI	MLL YAX
23839	Yaxchilan	Lnt 02	VI	MLL YAX
23840	Yaxchilan	Lnt 03	VI	MLL YAX
23841	Yaxchilan	Lnt 04	VI	MLL YAX
23842	Yaxchilan	Lnt 05	VI	MLL YAX
23843	Yaxchilan	Lnt 06	VI	MLL YAX
23844	Yaxchilan	Lnt 07	VI	MLL YAX
23845	Yaxchilan	Lnt 08	VI	MLL YAX
23846	Yaxchilan	Lnt 10	VI	MLL YAX
23847	Yaxchilan	Lnt 13	VI	MLL YAX
23848	Yaxchilan	Lnt 14	VI	MLL YAX
23849	Yaxchilan	Lnt 15	VI	MLL YAX
23850	Yaxchilan	Lnt 15, Fig	VI	MLL YAX
23851	Yaxchilan	Lnt 16	VI	MLL YAX
23852	Yaxchilan	Lnt 17	VI	MLL YAX
23853	Yaxchilan	Lnt 21	VI	MLL YAX
23854	Yaxchilan	Lnt 22	VI	MLL YAX
23855	Yaxchilan	Lnt 24	VI	MLL YAX
23856	Yaxchilan	Lnt 25	VI	MLL YAX
23857	Yaxchilan	Lnt 25, Front edge	VI	MLL YAX
23858	Yaxchilan	Lnt 25, Fig	VI	MLL YAX
23859	Yaxchilan	Lnt 30	VI	MLL YAX
23860	Yaxchilan	Lnt 31	VI	MLL YAX
23861	Yaxchilan	Lnt 41	VI	MLL YAX
23862	Yaxchilan	Lnt 42	VI	MLL YAX
23863	Yaxchilan	Lnt 45	VI	MLL YAX
23864	Yaxchilan	Lnt 46	VI	MLL YAX
23865	Yaxchilan	Lnt 49	VI	MLL YAX
23866	Yaxchilan	Lnt 50	VI	MLL YAX
23867	Yaxchilan	Lnt 51	VI	MLL YAX
23868	Yaxchilan	Lnt 52	VI	MLL YAX
23869	Yaxchilan	Lnt 53	VI	MLL YAX
23870	Yaxchilan	Lnt 57	VI	MLL YAX
23871	Yaxchilan	Lnt 60	VI	MLL YAX
23872	Yaxchilan	Lnt	VI	MLL YAX
23873	Yaxchilan	St 01	VI	MLL YAX
23874	Yaxchilan	St 02	VI	MLL YAX
23875	Yaxchilan	St 03, Frag	VI	MLL YAX
23876	Yaxchilan	St 04, 3 pieces	VI	MLL YAX
23877	Yaxchilan	St 04, Frag 1	VI	MLL YAX
23878	Yaxchilan	St 04, Top frag	VI	MLL YAX
23879	Yaxchilan	St 05	VI	MLL YAX
23880	Yaxchilan	St 06	VI	MLL YAX
23881	Yaxchilan	St 07	VI	MLL YAX
23882	Yaxchilan	St 07, Frag	VI	MLL YAX
23883	Yaxchilan	St 09	VI	MLL YAX
23884	Yaxchilan	St 11	VI	MLL YAX
23885	Yaxchilan	St 11, Top	VI	MLL YAX
23886	Yaxchilan	St 11, Middle	VI	MLL YAX
23887	Yaxchilan	St 11, Rt, lf	VI	MLL YAX
23888	Yaxchilan	St 11, Back	VI	MLL YAX
23889	Yaxchilan	St 11, Back, heads	VI	MLL YAX
23890	Yaxchilan	St 13	VI	MLL YAX
23891	Yaxchilan	St 14, Frag 1	VI	MLL YAX
23892	Yaxchilan	St 14, Frag 2	VI	MLL YAX
23893	Yaxchilan	St 16	VI	MLL YAX

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
23894	Yaxchilan	St 18, Base	VI MLL	YAX
23895	Yaxchilan	St 18, Top	VI MLL	YAX
23896	Yaxchilan	St 19	VI MLL	YAX
23897	Yaxchilan	St 20	VI MLL	YAX
23898	Yaxchilan	St 23, Fr	VI MLL	YAX
23899	Yaxchilan	St 23, Back	VI MLL	YAX
23900	Yaxchilan	St 23, Frag	VI MLL	YAX
23901	Yaxchilan	Door 1, step 1	VI MLL	YAX
23902	Yaxchilan	Door 1, step 2	VI MLL	YAX
23903	Yaxchilan	Door 2, step 2	VI MLL	YAX
23904	Yaxchilan	Door 3, step 1	VI MLL	YAX
23905	Yaxchilan	Door 2, step 3	VI MLL	YAX
23906	Yaxchilan	Ballcourt marker	VI MLL	YAX
23907	Yaxchilan	Door 1, step 1 riser	VI MLL	YAX
23908	Bonampak	St 01, Fig	VI MLL	BPK
23909	Bonampak	St 01	VI MLL	BPK
23910	Bonampak	St 01, Head, arms	VI MLL	BPK
23911	Bonampak	St 01, Base	VI MLL	BPK
23912	Bonampak	St 01, Glyphs	VI MLL	BPK
23913	Bonampak	St 01, Face	VI MLL	BPK
23914	Bonampak	St 01, Base, face	VI MLL	BPK
23915	Bonampak	St 01, Lf foot	VI MLL	BPK
23916	Bonampak	St 02	VI MLL	BPK
23917	Bonampak	St 02, Head	VI MLL	BPK
23918	Bonampak	St 02, two Rt. figs.	VI MLL	BPK
23919	Bonampak	St 03, Lower fig	VI MLL	BPK
23920	Bonampak	Lnt 01	VI MLL	BPK
23921	Bonampak	Lnt 02	VI MLL	BPK
23922	Bonampak	Lnt 03	VI MLL	BPK
23923	Bonampak	Lnt 04	VI MLL	BPK
23924	Bonampak	Stone 1 (A)	VI MLL	BPK
23925	Bonampak	Stone 1 (B)	VI MLL	BPK
23926	Bonampak	Stone 2	VI MLL	BPK
23927	Bonampak Area	Wall panel	VI MLL	BPK
23928	Lacanha	St 01	VI MLL	LAC
23929	Lacanha	St 02	VI MLL	LAC
23930	La Mar	St 01	VI MLL	MAR
23931	Jonuta	Stone	IX PAL	JNT
23932	El Cayo	St	VI MLL	ECY
23933	El Cayo	St	VI MLL	ECY
23934	Chinikiha	Stela	IX PAL	CHK
23935	Chinikiha	Frag	IX PAL	CHK
23936	Usumacinta Area	Pan	VI MLL	USM
23937	Usumacinta Area	Pan	VI MLL	USM
23938	Usumacinta Area	Pan	VI MLL	USM
23939	Usumacinta Area	Pan	VI MLL	USM
23940	Piedras Negras	Lnt 04	VI MLL	PNG
23941	Piedras Negras	Lnt 12	VI MLL	PNG
23942	Piedras Negras	St 12, Lower, head	VI MLL	PNG
23943	Piedras Negras	St 12, Lower	VI MLL	PNG
23944	Piedras Negras	St 13	VI MLL	PNG
23945	Piedras Negras	St 33	VI MLL	PNG
23946	Piedras Negras	Frag, head	VI MLL	PNG
23947	Bilbao	Mon 01	X COP	BIL
23948	Bilbao	Mon 03	X COP	BIL
23949	Bilbao	Mon 03, Lower	X COP	BIL
23950	Bilbao	Mon 06	X COP	BIL

DB#	SITE/LOCATION	MONUMENT	CD-ROM	FOLDER
23951	Bilbao	Mon 06, Fig	X COP	BIL
23952	Bilbao	Mon 08	X COP	BIL
23953	Bilbao	Mon 13	X COP	BIL
23954	Bilbao	Mon 19	X COP	BIL
23955	Bilbao	Mon 20	X COP	BIL
23956	Bilbao	Mon 21	X COP	BIL
23957	Bilbao	Mon 21, Rt fig	X COP	BIL
23959	Bilbao	Mon 38	X COP	BIL
23960	Bilbao	Mon 42	X COP	BIL
23961	Abaj Takalik	St 03	X COP	ABJ
23962	El Baul	St 02	X COP	EBL
23963	El Baul	St 04	X COP	EBL
23964	El Baul	St 04, Lower	X COP	EBL
23965	El Baul	St 18	X COP	EBL
23966	El Baul	St 27	X COP	EBL
23967	El Baul	St 30	X COP	EBL
23968	El Baul	St 30, Rt head	X COP	EBL
23969	Kaminaljuyu	Pescado	X COP	KJU
23970	Kaminaljuyu	St 11	X COP	KJU
23971	Kaminaljuyu	Alt 1	X COP	KJU
23972	Kaminaljuyu	St 09	X COP	KJU
23973	Kaminaljuyu	Mon10	X COP	KJU
23974	Kaminaljuyu	Mon 10, Fig	X COP	KJU
23975	Kaminaljuyu	St 19	X COP	KJU
23976	Kaminaljuyu	Hunchback	X COP	KJU
23977	Izapa	St 02	X COP	IZP
23978	Izapa	St 21	X COP	IZP
23979	Palo Gordo	Alt	X COP	PLG
23980	Palo Verde	St 02	X COP	PLV
23981	Palo Verde	St 03	X COP	PLV
23982	Sta Lucia Cotz.	St	X COP	SLC
23983	Copan	Alt Q	X COP	CPN
23984	Copan	Alt Q, N side, lf fig	X COP	CPN
23985	Copan	Stair	X COP	CPN
23986	Copan	Stair, Rt	X COP	CPN
23987	Copan	Stair, Lf	X COP	CPN
23988	Copan	St 01, N	X COP	CPN
23989	Copan	St 11	X COP	CPN
23990	Copan	St D	X COP	CPN
23991	Copan	St P	X COP	CPN
23992	Copan	Stair, Cartouche	X COP	CPN
23993	Copan	S Ballcourt Marker	X COP	CPN
23994	Copan	N Ballcourt Marker	X COP	CPN
23995	Copan	Middle Ballcourt Marker	X COP	CPN
23996	Copan	Alt L	X COP	CPN
23997	Copan	St ?, Back?	X COP	CPN
23998	Copan	St 19, Back	X COP	CPN
23999	Copan	St 19, Side	X COP	CPN
24000	Copan	St ?, Side	X COP	CPN
24001	Copan	St, Side	X COP	CPN
24002	Chuitinamit	St	X COP	CHU
24003	Pebetaro	St	X COP	PBT
24004	La Nueva	Mon, Death head	X COP	NVA
24005	Tazumal	Metate	X COP	TAZ
24006	Quirigua	Alt L	X COP	QRG
24016	Dzibilchaltun	St 1	V CAM	DZB
24017	Cuilipan	Tomb lid	X COP	CLP

DB#	SITE/LOCATION	MONUMENT	CD-ROM FOLDER	
24019	Orizaba	Orizaba St 1	X COP	ORZ
24020	Tula	Wolf	X COP	TLA
24021	Tula	Jaguar	X COP	TLA
24022	Tonina	Frag 37	IX PAL	TNA
24023	Tonina	Frag 15	IX PAL	TNA
24024	Tonina	Frag 38	IX PAL	TNA
24025	Tonina	Frag 45	IX PAL	TNA
24026	Tonina	Mon Frag 52	IX PAL	TNA
24027	Tonina	Frag 52	IX PAL	TNA
24028	Tonina	Frag 53	IX PAL	TNA
24029	Tonina	Frag 53	IX PAL	TNA
24030	Tonina	Mon 82	IX PAL	TNA
24031	Tonina	Mon 84	IX PAL	TNA
24032	Tonina	Mon 105	IX PAL	TNA
24033	Tonina	Mon 101	IX PAL	TNA
24034	Tonina	Mon 104A	IX PAL	TNA
24035	Tonina	Mon 104A	IX PAL	TNA
24036	Tonina	Mon 104B	IX PAL	TNA
24037	Tonina	Mon 104B	IX PAL	TNA
24038	Tonina	Mon 104C	IX PAL	TNA
24039	Tonina	Mon 104C	IX PAL	TNA
24040	Tonina	Mon 104D	IX PAL	TNA
24041	Tonina	Mon 104D	IX PAL	TNA
24042	Tonina	Mon 107	IX PAL	TNA
24043	Tonina	Mon 108	IX PAL	TNA
24044	Tonina	Mon 109	IX PAL	TNA
24045	Museo Nac. Guat.	Mus. Nac. Guat. 8135	X COP	NMG
24047	Palenque	Intaglio Stone	IX PAL	PAL
24048	Palenque	S edge, sarcophagus lid	IX PAL	PAL

## Index IV Sites/Locations

Abaj Takalik	X COP	ABJ
Aguas Calientes	VII MLL	AGC
Aguateca	VII MLL	AGT
Altar de Sacrificios	VII MLL	ALS
Bilbao	X COP	BIL
Bonampak	VI MLL	BPK
Campeche	V CAM	CPM
Cancuen	VII MLL	CNC
Cancun	V CAM	CAN
Chichen Itza - GBC	I CHN	SWBP
Chichen Itza - GBC	I CHN	WCBP
Chichen Itza - GBC	I CHN	NWBP
Chichen Itza - GBC	I CHN	NEBP
Chichen Itza - GBC	I CHN	ECBP
Chichen Itza - GBC	I CHN	SEBP
Chichen Itza - GBC	I CHN	NBLD
Chichen Itza - GBC	I CHN	SBLD
Chichen Itza - GBC	I CHN	BLRG
Chichen Itza - GBC	I CHN	NWBP
Chichen Itza - MISC	III CHN	L TJ
Chichen Itza - MISC	III CHN	MBCB
Chichen Itza - MISC	III CHN	RHBC
Chichen Itza - MISC	III CHN	TWPN
Chichen Itza - MISC	III CHN	UTJL
Chichen Itza - MISC	III CHN	UTJ
Chichen Itza - MISC	III CHN	MBCH
Chichen Itza - NWC	II CHN	NWCC
Chichen Itza - NWC	II CHN	NWCJ
Chichen Itza - NWC	II CHN	NWCD
Chinikiha	IX PAL	CHK
Chuitinamit	X COP	CHU
Copan	X COP	CPN
Cuulipan	X COP	CLP
Dos Pilas	VII MLL	DPL
Dzibilchaltun	V CAM	DZB
Edzna	V CAM	EDZ
El Anonal	VII MLL	EAN
El Baul	X COP	EBL
El Cayo	VI MLL	ECY
El Palmar	VIII MLL	EPL
El Zapote	VIII MLL	EZP
Flores	VIII MLL	FLS
Hauberg Stela	VIII MLL	HBG
Hecelchacan	V CAM	HEC
Ichmul	V CAM	ICL
Itsimte	VIII MLL	ITS
Itzan	VII MLL	ITN
Ixkun	VII MLL	IXK
Ixlu	VIII MLL	IXL
Ixtutz	VII MLL	IXZ
Izapa	X COP	IZP
Jimbal	VIII MLL	JMB
Jonuta	IX PAL	JNT

Kaminaljuyu	X COP	KJU
La Amelia	VII MLL	AML
La Mar	VI MLL	MAR
La Nueva	X COP	NVA
Lacanha	VI MLL	LAC
Lamanai	VIII MLL	LMN
Machaquila	VII MLL	MQL
Mayapan	V CAM	MPN
Miramar	V CAM	MRM
Motul de San Jose	VIII MLL	MTL
Museo Nacional Guatemala	X COP	NMG
Naranjo	VIII MLL	NAR
Nim Li Punit	VIII MLL	NLP
Orizaba	X COP	ORZ
Oxkintok	V CAM	OXK
Palenque	IX PAL	PAL
Palo Gordo	X COP	PLG
Palo Verde	X COP	PLV
Pebetaro	X COP	PBT
Piedras Negras	VI MLL	PNG
Polol	VIII MLL	POL
Pomuch	V CAM	POM
Popola	V CAM	PPL
Quirigua	X COP	QRG
San Diego	V CAM	SDG
San Miguel Fort	V CAM	SMF
San Pedro Fort	V CAM	SPF
Seibal	VII MLL	SBL
Sta Lucia Cotzumualpa	X COP	SLC
Tamarandito	VII MLL	TAM
Tazumal	X COP	TAZ
Tikal	VIII MLL	TIK
Tonina	IX PAL	TNA
Tres Islas	VII MLL	TRS
Tula	X COP	TLA
Tunkuyi	V CAM	TUN
Uaxactun	VIII MLL	UAX
Uolantun	VIII MLL	UOL
Usumacinta Area	VI MLL	USM
Uxmal	V CAM	UXM
X'telju	V CAM	XTJ
Xcalmukin	V CAM	XLM
Xculoc	V CAM	XCL
Xunantunich	V CAM	XNT
Yaxchilan	VI MLL	YAX
Yaxha	VIII MLL	YXH
Yocha	V CAM	YCH
Yula	V CAM	YLA
Zoc Laguna	X COP	ZLA

## Index V Folders/Directories

ABJ	Abaj Takalik	X COP
AGC	Aguas Calientes	VII MLL
AGT	Aguateca	VII MLL
ALS	Altar de Sacrificios	VII MLL
AML	La Amelia	VII MLL
BIL	Bilbao	X COP
BLRG	Chichen Itza - GBC	I CHN
BPK	Bonampak	VI MLL
CAN	Cancun	V CAM
CHK	Chinikiha	IX PAL
CHU	Chuitinamit	X COP
CLP	Cuilipan	X COP
CNC	Cancuen	VII MLL
CPM	Campeche	V CAM
CPN	Copan	X COP
DPL	Dos Pilas	VII MLL
DZB	Dzibilchaltun	V CAM
EAN	El Anonal	VII MLL
EBL	El Baul	X COP
ECBP	Chichen Itza - GBC	I CHN
ECY	El Cayo	VI MLL
EDZ	Edzna	V CAM
EPL	El Palmar	VIII MLL
EZP	El Zapote	VIII MLL
FLS	Flores	VIII MLL
HBG	Hauberg Stela	VIII MLL
HEC	Hecelchacan	V CAM
ICL	Ichmul	V CAM
ITN	Itzan	VII MLL
ITS	Itsimte	VIII MLL
IXK	Ixkun	VII MLL
IXL	Ixlu	VIII MLL
IXZ	Ixtutz	VII MLL
IZP	Izapa	X COP
JMB	Jimbal	VIII MLL
JNT	Jonuta	IX PAL
KJU	Kaminaljuyu	X COP
LAC	Lacanha	VI MLL
LMN	Lamanai	VIII MLL
LTJ	Chichen Itza - MISC	III CHN
MAR	La Mar	VI MLL
MBCB	Chichen Itza - MISC	III CHN
MBCH	Chichen Itza - MISC	III CHN
MPN	Mayapan	V CAM
MLQ	Machaquila	VII MLL
MRM	Miramar	V CAM
MTL	Motul de San Jose	VIII MLL
NAR	Naranjo	VIII MLL
NBLD	Chichen Itza - GBC	I CHN
NEBP	Chichen Itza - GBC	I CHN
NLP	Nim Li Punit	VIII MLL
NMG	Museo Nacional Guatemala	X COP
NVA	La Nueva	X COP

NWBP	Chichen Itza - GBC	I CHN
NWBP	Chichen Itza - GBC	I CHN
NWCC	Chichen Itza - NWC	II CHN
NWCD	Chichen Itza - NWC	II CHN
NWCJ	Chichen Itza - NWC	II CHN
ORZ	Orizaba	X COP
OXX	Oxkintok	V CAM
PAL	Palenque	IX PAL
PBT	Pebetaro	X COP
PLG	Palo Gordo	X COP
PLV	Palo Verde	X COP
PNG	Piedras Negras	VI MLL
POL	Polol	VIII MLL
POM	Pomuch	V CAM
PPL	Popola	V CAM
QRG	Quirigua	X COP
RHBC	Chichen Itza - MISC	III CHN
SBL	Seibal	VII MLL
SBLD	Chichen Itza - GBC	I CHN
SDG	San Diego	V CAM
SEBP	Chichen Itza - GBC	I CHN
SLC	Sta Lucia Cotzumaulpa	X COP
SMF	San Miguel Fort	V CAM
SPF	San Pedro Fort	V CAM
SWBP	Chichen Itza - GBC	I CHN
TAM	Tamarandito	VII MLL
TAZ	Tazumal	X COP
TIK	Tikal	VIII MLL
TLA	Tula	X COP
TNA	Tonina	IX PAL
TRS	Tres Islas	VII MLL
TUN	Tunkuyi	V CAM
TWPN	Chichen Itza - MISC	III CHN
UAX	Uaxactun	VIII MLL
UOL	Uolantun	VIII MLL
USM	Usumacinta Area	VI MLL
UTJ	Chichen Itza - MISC	III CHN
UTJL	Chichen Itza - MISC	III CHN
UXM	Uxmal	V CAM
WCBP	Chichen Itza - GBC	I CHN
XCL	Xculoc	V CAM
XLM	Xcalmukin	V CAM
XNT	Xunantunich	V CAM
XTJ	X'telju	V CAM
YAX	Yaxchilan	VI MLL
YCH	Yocha	V CAM
YLA	Yula	V CAM
YXH	Yaxha	VIII MLL
ZLA	Zoc Laguna	X COP

## Appendix I Data Dictionary for the Iconographic Database

The iconographic database is intended as an aid to the study of the art of the ancient Maya. All of the categories were created by Merle Greene Robertson, and she herself has looked at each one of over 1200 images, and chosen the terms to describe them. By necessity there is a limitation on the number of items that can be included in certain categories such as headdresses, since there are so many varieties that detailing all of them would be impossible and confusing. The purpose of this iconographic database is, not only to make particular elements easy to find and compare, but also to offer suggestions regarding the identification of certain items. Even though everyone will not agree on the interpretations of all iconographic elements, hopefully you will find these terms useful as a guide to locating items of interest to you. We have made every effort to keep the terms consistent and precise. We have no illusions, however, that this database is either comprehensive or error free, and we invite you to make corrections on your copies of the data.

### Monument Designation

a two digit number followed  
by N, S, E, or W designate  
north, south, east, and west  
columns from the Northwest  
Colonnade in Chichen Itza

Sky reg sky register  
St Stela  
Str stair  
T museum  
Tab tablet  
W west

Alt altar  
Bk back  
Col column  
E east  
EC East Court  
fig figure  
Fr front  
Frag fragment  
lf left  
Lnt lintel  
Mon monument  
N north  
Pan panel  
Pntd painted  
Reg register  
rm room  
rt right  
S south  
Sanct sanctuary  
Sarc sarcophagus

### Type of Monument

Altar  
Architectural sculpture  
Ballcourt marker  
Ballcourt panel  
Bench/dais  
Boulder  
Building  
Carved boulder  
Column  
Figurine  
Fragment  
Glyph block  
Jamb  
Lintel  
Petroglyph  
Portable sculpture  
Sculpture  
Stairs  
Standard base

Stela  
 Stone carving  
 Tablet  
 Throne  
 Wall panel

h high  
 m meter  
 w wide  
 x by

**Associated Structure**

Court II  
 East Court  
 El Mercado  
 El Mercado Bc  
     El Mercado Ballcourt  
 GBc Great Ballcourt  
 House A-D  
 House C  
 House E  
 LTJ Lower Temple of the  
     Jaguars  
 N Bldg  
     North Building  
 NW Colonnade  
     Northwest  
     Colonnade  
 Palace  
 Red House Ballcourt  
 S Bldg  
     South Building  
 San Miguel Fort  
 South Subterraneo  
 Str Structure  
 T I, T III, etc.  
     Temple I, III, etc.  
 T Temple  
 TC Temple of the Cross  
 TFC Temple of the  
     Foliated Cross  
 TI Temple of the  
     Inscriptions  
 TS Temple of the Sun  
 TSlaves  
     Temple of the Slaves  
 UTJ Upper Temple of the  
     Jaguars

**Border**

Earth symbols  
 Frame  
 Geometric border  
 Mat border  
 Rope border  
 Serpent border  
 Sky band border  
 Water plants  
 Wrap around

**Base**

Ballplayer or other human  
 form  
 Composite monster base  
 Geometric design  
 Glyph base  
 Jaguar or other animal  
 Monster base  
 Pedestal  
 Prisoner base  
 Reclining figure  
 Serpent  
 Small figures or animals  
 Underworld base

**Number of figures**

Single figure  
 Primary with secondary  
 figures  
 Two figures  
 Two figures with secondary  
 figures  
 Three figures  
 Four or more figures  
 Multiple figures  
 Processional

**Dimensions**

" inches  
 cm centimeter  
 d diameter

**Type of primary figure**

Ancestors  
 Animal impersonator

Bacab  
 Ballplayer  
 Deformed or mutilated  
 Dignitary  
 Dwarf  
 God impersonator  
 God or Goddess  
 Head(s) only  
 Human figure  
 Old man  
 Priest  
 Prisoner  
 Ruler or Lord  
 Shaman  
 Shaman or ritual performer  
 Skeletal figure  
 Warrior  
 Woman

**Direction of primary figure**  
 Back to back  
 Body front, head profile  
 Facing to face  
 Full front  
 Lying down or crouched  
 Profile facing left  
 Profile facing right

**Position of primary figure**  
 Arms at chest  
 Dancing  
 Descending  
 Facing each other  
 Falling  
 Kneeling  
 Leaning over  
 Prone  
 Sitting  
 Sitting on throne  
 Standing  
 Stooped  
 Walking

**Face**  
 Animal, bird or serpent  
 Animal/Bird impersonator  
 Beard  
 Braid

Chin strap  
 Defaced  
 Elaborate nose piece,  
     symbols, glyphs, etc.  
 Elite face  
 God's face  
 Goggle eyes  
 Head in mouth of animal  
 Human  
 Mask  
 Nose bar  
 Nose bead  
 Nose crescent  
 Nose piece eroded or non-  
     existent  
 Nose piece serrated  
 Old man/woman  
 Scarring  
 Skull  
 Stylized, non-human  
 Tattooing  
 Tlaloc eyes

**Hair/Headdress**  
*(headdress is abbreviated  
 hd)*  
 Animal  
 Animal hd  
 Anthropomorphic god or  
     animal  
 Anthropomorphic god or  
     animal hd  
 Axe in hd  
 Balloon hd  
 Beaded hair  
 Beaded hd feathers  
 Beaded headband  
 Beaded scrolls and sky  
     figures  
 Bird  
 Bird hd  
 Bird, insect or fish  
 Bonnet  
 Bouffant feathers  
 Bouffant feathers, cloth or  
     beaded  
 Bows  
 Butterfly

Cap, small  
 Clipped feathers  
 Clipped hd feathers  
 Cloth  
 Cloth hd  
 Cloth or leather headband  
 Cloth through loop on hd  
 Constructed frame with  
     added motifs  
 Down, kapok or fluffy  
     feathers hd  
 Drum major  
 Drum major hd  
 Feathers only  
 Fish nibbling plant in hd  
 Floral hd  
 Flower  
 Flower headband  
 Geometric  
 God headband  
 God in hd  
 Gods in hd  
 Hair beaded  
 Hair long  
 Hair pigtail  
 Hair short  
 Hair straight  
 Hair tied on top of head  
 Hair tube  
 Hat  
 Helmet  
 Huge bouffant down or tiny  
     feathers  
 Huge feather hd  
 Human or animal head tied  
     on top of head  
 Jaguar tail in hd  
 Jester God  
 Jester God in hd  
 Long pointed hd feathers  
 Long snouted beast  
 Mat symbol hd  
 Mexican year sign in hd  
 Monster mask  
 Mosaic hat  
 Mosaic headband  
 Multiple kinds of hd  
     feathers

Narrative scene stacked  
 Pompadour hair  
 Plants in hd  
 Plume of feathers  
 Pointed hd  
 Quadripartite hd  
 Ribbons or tied material  
     around hair  
 Rounded hd feathers  
 Serpent hd  
 Serpent or animal with  
     human head inside  
 Serpent wing in hd  
 Serrated hd feathers  
 Shells in hd  
 Short feathers  
 Sky god over hd  
 Sombrero  
 Stacked masks hd  
 Stepped hairdo  
 Stiff material hat  
 Tlaloc hd  
 Towering hd  
 Towering hd, non-feather  
     material  
 Trailing long feathers or  
     ribbons  
 Tree  
 Turban  
 Very elaborate hd  
 Waterlily or plant hd  
 Wrapped hd of very tiny  
     feathers  
 Zoomorphic

**Cloak**

Animal god or other at back  
 Stacked god or gods on  
 backrack  
 Backhead  
 Backrack  
 Feather panache from  
 shoulder  
 Elaborate rear loincloth  
 Feather panache from waist  
 Backrack with monster mask

**Pectoral**

Animal pectoral  
Bar pectoral  
Bird pectoral  
Butterfly pectoral  
Double circles pectoral  
Glyphic  
God pectoral  
Hanging from long chain  
Human head pectoral  
Jaguar  
Misc. pectoral  
Round pectoral  
Serpent pectoral  
Skull pectoral  
Star - shell pectoral  
Tri-lobed pectoral  
Water creature

### **Clothing**

Animal or bird cloak  
Animal or god loincloth  
Animal, bird or serpent  
outfit  
Apron  
Armor or protective clothing  
Armpit dress  
Ballgame outfit  
Bead and feather cape  
Bead collar  
Bead necklace  
Bead or feather hip cloth  
Bead or feather hip cloth  
Belt, animal/bird/aquatic  
life  
Belt, plain  
Belt, tied  
Bib  
Bib, tied  
Broad necklace  
Cape of pelt strips  
Chain of bone  
Collar  
Cotton armor padded  
Crossed bands belt  
Draped cloth  
Embroidered skirt  
Feather cape  
Feather collar

Feather skirt  
Hip cloth  
Human or god head  
loincloth  
Jaguar outfit  
Kilt  
Leather or cloth collar  
Leather skirt  
Loincloth mask, animal, god  
etc.  
Loincloth, plain  
Loincloth, tied  
Mask, animal or god  
loincloth  
Mat loincloth  
Neck muffler or scarf  
Necklace  
Netted cape  
Netted cape  
Oliva shells  
Oliva shells on skirt/belt  
Padded mantel  
Pointed hip cloth  
Sash dangle  
Serpent belt  
Serpent fret loincloth  
Short dress  
Short skirt  
Skyband belt  
Split skirt  
Tied loincloth  
Trophy belt with heads  
Upper garment with sleeves  
Very elaborate loincloth  
Waist protector, very bulky  
Waist/chest protector  
Woven loincloth design  
Yoke

### **Ear ornamentation**

Disk with long tube  
Ear ornament  
Elongated scroll ear  
Flexible ear ornament  
Human or animal face  
Jaguar ear  
Round ear ornament  
Shell

Square ear ornament  
Tube

### Arms

Bead and feather wristlet  
Beads  
Cloth wristlet  
Elaborate wristlet  
Epaulet or upper arm  
    decoration - Heads  
    etc.  
Feather wristlets  
Fur wristlets  
Glyphic wristlet  
God wristlet  
Long bead wristlet  
Mittens  
Mosaic wristlet  
Narrow bead wristlet  
Non-human, symbolic  
    serpent etc.  
Padded arms  
Pronged wristlet  
Ropes  
Tied arm bands  
Tied knots  
Wristlet

### Legs

Beads  
Bound legs  
Elaborate leg coverings  
Knee gaiters  
Leg straps  
God leggings  
Knee ruffs  
One knee pad  
Leg straps

### Feet

Anklets  
Bare feet  
Box toe shoe  
Flexible anklets  
God sandals  
High back sandals  
Low sandals  
Padded bootie

Pom pom or Pineapple  
    sandals  
Serpent foot gear  
Serpent, animal, monster, or  
    god footgear  
Thongs

### Flora/Fauna

Bat  
Bicephalic serpent  
Bird  
Bird nibbling plant  
Cacao  
Celestial bird  
Corn  
Deer  
Dog or wolf  
Dragon  
Eagle  
Feathered Serpent  
Fish  
Floral filler  
Flower  
Jaguar  
Jeweled serpent  
Monkey  
Muan bird  
Owl  
Peccary  
Quetzal  
Rabbit  
Rattlesnake  
Serpent wing  
Shell  
Snake  
Stylized serpent  
Tree  
Turtle  
Unspecified animal  
Waterbird  
Water plants or flowers  
World tree  
Xoc fish

### Objects in hands

Animal  
Animal, bird or human bone  
Arrows

Atlatl  
 Axe  
 Bag  
 Ball  
 Basket  
 Bicephalic serpent  
 Bird  
 Bone  
 Bowl  
 Box or dish  
 Bundle  
 Cacao pod  
 Ceremonial bar  
 Chain  
 Child  
 Cloth standard  
 Club  
 Corn  
 Curved stick  
 Deified perforator  
 Diamond/bow standard  
 Dish  
 Fan  
 Fan or whisk  
 Flapstaff  
 Glyph  
 God K  
 God or human head  
 Hand stone  
 Headdress  
 Headdress for royalty  
 Human head, Knife  
 Knife  
 Manikin scepter  
 Offering  
 Pipe or object in mouth  
 Plant  
 Pot  
 Pronged object  
 Rabbit  
 Rattle  
 Scattering  
 Serrated staff  
 Shield  
 Skull  
 Spear  
 Staff  
 Staff or standard

Stick, pen, or other object  
 Stingray spine  
 Sun disk  
 Unidentifiable object  
 Vision Serpent  
 Whisk  
 Wrist shield

### Objects/Animals

Animal  
 Back pack  
 Back rack with monster  
     mask  
 Bag  
 Ball  
 Bat  
 Bell elements  
 Bird  
 Blood bowl, w blood strips  
 Boat  
 Bones  
 Bowl, pot, vase  
 Bundle  
 Celts  
 Ceremonial bar  
 Child  
 Completion sign  
 Cushion  
 Death manikin  
 Death symbols  
 Deified perforator  
 Double-headed serpent bar  
 Dwarf  
 Fish  
 Headdress  
 House or houses  
 Human head  
 Jaguar  
 Jaguar tail  
 Knots "Royal"  
 Le leaf  
 Litter  
 Long nose god or monster  
 Mat  
 Multiple figures  
 Personified object  
 Prisoners  
 Rope

Rope binding hands  
Rope on prisoner  
Serpent  
Serpent wing  
Shell/star  
Skeleton  
Skull  
Sky register  
Small figures, gods, animals,  
birds  
Stingray spine  
Sun Ray  
Symbols, geometric  
Symbols, serpent  
Table, bench, or stool  
Throne  
Tree  
Triple dangles  
Venus symbol

### **Sacrifice**

Beheading  
Bloodletting  
Bound prisoners  
Child sacrifice  
Heart sacrifice  
Prisoner scene  
Sacrifice/bundle motif  
Skeletal figure

### **Paint**

Body paint  
Paint

### **Glyphs**

Full figure Glyph(s)  
Glyph(s)  
Name Glyph(s)  
Non-text Glyphs

### **Gods**

Bacab  
Cauac monster  
Celestial Serpent  
Death God  
Diving God  
Earth Monster  
God

God K  
God L  
God N  
God of Number  
Jaguar God  
Jester God  
Long-lipped God  
Numerous gods  
Quadripartite God  
Quetzalcoatl/Kukulcan  
Rain God (Chac)  
Scepter God  
Shell God  
Shield God  
Sky figure  
Sun God  
Tlaloc  
Underworld Monster  
Venus God  
Witz Monster

## Appendix II Museums, Permanent Collections & Publications

### Museums Exhibiting Rubbings

Allentown Museum of Art - Allentown  
Childrens Museum - Nashville  
Cleveland Museum of Art  
Cranbrook Institute of Art - Michigan  
Field Museum - Chicago  
H.M. de Young Memorial Museum - San Francisco  
Latin Amer. Library, Howard Tilton Memorial Library - Tulane Univ. New Orleans  
Lowie Museum of Anthropology - Berkeley  
Mobile Art Museum , University of South Alabama- Mobile  
Monterey Institute of Foreign Studies - Monterey  
Monterey Peninsula College Gallery - Monterey  
Museum of Primitive Art - New York  
Newark Museum of Art - Newark  
Newcomb Art Gallery- Tulane University - New Orleans  
New Orleans Museum of Art - New Orleans  
Palace of legion of Art - San Francisco  
Portland Museum of Art - Portland  
Princeton University Library- Princeton  
Redwood National Bank - San Rafael, California  
Rijksmuseum voor Volkenkunde - Leiden, Holland  
Santa Barbara Museum of Art - Santa Barbara  
Seattle Art Museum - Seattle  
Sheldon Memorial Gallery - Sheldon  
Stanford University Memorial Museum- Stanford  
University Museum, Southern Illinois University - Carbondale  
University Museum, University of Pennsylvania - Philadelphia

### Permanent Collections

British Museum - London  
El Salvador National Museum - El Salvador  
Guatemala National Museum of Anthropology- Guatemala City  
H.M. de Young Memorial Museum - San Francisco

Museum Reitberg - Zurich, Switzerland  
Museum Volkerkunde - West Dahlem, Berlin, Germany  
Nashville Anthropological Museum - Nashville  
New Orleans Museum of Art - New Orleans  
Regional Museum of Anthropology - Merida, Yucatan  
Rijksmuseum voor Volkerkunde - Leiden, Holland  
Santa Barbara Art Museum - Santa Barbara  
Seattle Art Museum - Seattle  
Stanford Memorial Art Museum - Stanford  
Stockholm Archaeological Museum - Stockholm, Sweden  
Joann Andrews - Merida, Yucatan  
David Greene- Orinda, California  
Geo-Ontological Development Society - San Francisco  
Donald and Claudine Marken - San Francisco  
Barbara Metzler - Los Altos  
Jesse L. Upchurch - Fort Worth

## Selected Publications Using Rubbings as Illustrations

- 1966 Expedition Magazine Vol. 9, No.1. *Classic Maya Rubbings*  
1967 *Ancient Maya Relief Sculpture*, Museum of Primitive Art  
1968 California Arts Commission . *Rubbings of Maya Monuments*  
1972 *Maya Sculpture of the Southern Maya Lowlands, the Highlands and the Pacific Piedmont*  
1972 Contributions of the Univ. of California Archaeological Research Facility. *Notes on the Ruins of Ixtutz, Southern Peten*  
1972 *American Antiquity. Monument Thievery in Mesoamerica*  
1973 *Mesa Redonda de Palenque, Vol. I*  
1973 *Mesa Redonda de Palenque, Vol. II*  
1975 *Mesa Redonda de Palenque, Vol. III*  
1978 *Mesa Redonda de Palenque, Vol. V*  
1981 *Mesa Redonda de Palenque, Vol. VI*  
1983 *Mesa Redonda de Palenque, Vol. VII*  
1986 *Mesa Redonda de Palenque, Vol. VIII*  
1975 *Actas del XLI Congreso Internacional de Americanistas, Mexico*  
1979 *Actas du XLII Congres International des Americanistes, Paris*  
1980 *Los Mayas El Tiempo Capturado, Mexico*  
1980 *Palenque:Esplendor del Arte Maya, Mexico*  
1985 *Sculpture of Palenque, Vol. II*  
1985 *Sculpture of Palenque, Vol. III*  
1986 *Research and Reflections in Archaeology and Hiatory:Essays in Honor of Doris Stone, M.A.R.I.,Pub.57.*  
1986 *Dictionary of Art, Macmillon Pub.*  
1990 *Yugo de Pelote en Mesoamerica*  
1991 *The Mesoamerican Ballgame 2000B.C.-A.D. 2000, Leiden*  
1991 *The Mesoamerican Ballgame*  
1992 *The First Maler Symposium on the Archaeology of Northwest Yucatan*  
1992 *Homenaie a Jacques Soustelle, Paris*  
*Mexicon (over the years)*

## Appendix III

### The Pre-Columbian Art Research Institute

The Pre-Columbian Art Research Institute (PARI) is a non-profit educational organization incorporated in 1981. Its primary purpose is to support and conduct research and exploration of Mesoamerican civilizations, their art, archaeology and glyphic texts. It is the aim of the institute to make its library and research materials available to all scholars.

The Institute sponsors the world-recognized Palenque Roundtable Conferences held in Palenque, Chiapas, Mexico. PARI also sponsors smaller educational meetings and mini-conferences.

PARI's 11,000 volume library is available to scholars and researchers in the San Francisco Bay area. Other forms of assistance are provided to museums, universities and scholars all over the United States, and to institutions in Europe, Canada, Mexico and Japan.

Fourteen years of research have been conducted at Palenque, and the Institute has been recording the art of Chichen Itza for the past six years.

PARI has awarded university scholarships and research grants for students working in Latin America. It has also provided housing for students working at Palenque, and expenses for Latin American students attending the Palenque conferences.

The Institute has published nine volumes of proceedings of the Palenque Roundtable Conferences, a Monograph Series, with six now published, and three more in preparation, and a Newsletter. The director, Dr. Merle Greene Robertson, is the author of seven books and co-author, editor or contributor to numerous books and scholarly publications. Her latest publications include the four volume set, *The Sculpture of Palenque*, published by Princeton University Press.

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