

THE *BODEGA* OF PALENQUE  
CHIAPAS · MEXICO

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AND  
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## ACKNOWLEDGMENTS

THE PROJECT of cataloguing the contents of the *bodega* (store-room) at Palenque and of publishing a selection of the contents would not have been possible without the enthusiastic help of many people. We appreciate the opportunity and support provided by the Consejo del Departamento de Monumentos Prehispánicos of the Instituto Nacional de Antropología e Historia, and by the Director of the Departamento at the time of the original project, Arq. Ignacio Marquina. Special thanks is also expressed to Arq. Eduardo Matos Moctezuma, who gave us encouragement and support.

Merle and Bob Robertson gave us a home in Palenque, a place of laughter, sustenance, and shelter. The Robertsons are part of Palenque and the very special place it is. To Bob we owe very special thanks for the coffee and sympathetic face he always had ready for us at any hour of the morning and for the rum he had ready for our exhausted homecomings. An expression of deep thanks is also given to the entire Morales family, who have made their home and business a place that is open to all of us who love Palenque; they provide a community of priceless value and stimulation.

Mario León Tovilla, the head of the archaeological zone at Palenque, is a good friend who gave us unrestricted support and help. He assigned his best people to work with us and did everything in his power to make our work a success. Manuel León Pérez was not obligated to work with us, but he chose to help. We most especially thank him for the laughter, the friendship, and the stimulation of his presence. He often turned boredom into memorable occasions, without which our concentration could not have been maintained. Andrés Urbina Montejo, a guard, was our chief assistant. His patience, attention to detail, and complete reliability were the necessary foundation of our work. He, like Manuel, worked hard and long, but with great humor and friendship. Several of the other guards at Palenque also gave their assistance at various times.

The Research Committee of the University of South Alabama provided emergency backing for the *bodega* project. When we were requested to catalogue the *bodega* at Palenque, we found that the type of film we had brought to Mexico was incorrect, the quantity was insufficient, and we had no funds for on-site processing. I wrote to Dr. William Schenk, Chairman of the Research Committee, and Dr. W. W. Kaempfer, Dean of the College of Arts and Sciences, explaining the opportunity and the requirements, and requested support for the project. Within two weeks, I was informed that the Research Committee had allocated to the project the entire research resources of the University for the Summer Quarter. This immense response was above and beyond the call of duty for the University and is indicative of the kind of support it has provided. We express very deeply felt thanks to Dr. Schenk, Dean Kaempfer, and the Research Committee, and to the Administration and Faculty of the University of South Alabama.

Dr. Louis DeWain of Capitol University in Columbus, Ohio, spent six weeks with us as recorder. He was responsible for the organization of the record system developed in the catalogue

books. When Lou had to return to the United States, Doug Schma from the Robert Louis Stevenson School agreed to help us. We thank Lou and Doug for their long hours of work and contributions to the project, which were given without reimbursement.

Gillett Griffin is a friend of long standing. He came to Palenque for his vacation, and, with disregard for his own plans, he volunteered to serve as recorder for a period of two weeks. We wish to acknowledge, not only the accuracy of his pages, but their legibility. Gillett's pages stand out as the neatest and cleanest in the catalogue books.

Irmgard Groth, the great Mexican photographer, visited Palenque during our work, and we began a friendship which has continued since then. She gave us invaluable advice on the photography of archaeological objects, and provided us with negatives and prints of material in the museums at Palenque and Villahermosa. All of the Temple XVIII glyphs from the Palenque Museum are printed from negatives provided by "Wetti" Groth.

Alberto Ruz Lhuillier gave Robert Rands and Linda Schele access to the *informes* of the archaeological seasons at Palenque. Not only did he allow us to take notes, but he suffered disruption of the Seminario de Cultura Maya in order that we could make copies of the *informes* in his possession. Without these xeroxed copies, our work would necessarily have been published without much of the detail of provenience data. Alberto Ruz is a generous and careful scholar. Work done under his authority is the most consistently documented in the history of Palenque. His willingness to share the data was of tremendous importance to the final publication. He has our respect and gratitude for the quality of his work and for his immense generosity.

Heinrich Berlin gave us detailed data on *bodega* material known to him. He spent an entire evening in November, 1976, providing data from his field notes and on the work of Miguel Ángel Fernández. The information he provided on the Templo Olvidado was of special importance. In addition, he made invaluable critical comments on the drawings and transcriptions of the glyphic material.

In the first half of the 1975-76 year, Robert Rands and Linda were Fellows at Dumbarton Oaks. Bob spent many hours with the ceramic material from the *bodega*. He provided technical, dating, descriptive, and provenience data of immense value. He criticized the photographs, explained the requirements of ceramicists, and selected ceramic material of importance to be included in the published version of the catalogue. We thank him for his help, his advice, and his encyclopedic information, which is always made available freely.

We thank E. Wyllys Andrews V for access to the archives of the Middle American Research Institute at Tulane University in New Orleans. There we were able to get copies of Frans Blom's field notes from his various seasons in the Palenque region. We also thank Gertrude Blom for access to Frans Blom's private papers at Na Bolom, in San Cristóbal de las Casas, Chiapas.

While Linda was a Fellow at Dumbarton Oaks for the year 1975-76, she was able to complete most of the catalogue manu-

script with the immediate advice of Elizabeth Benson, who is always ready and able to help make the decisions that reduce publication problems, and to aid in the process of preparing the manuscript. Whenever travel, materials, time, decisions—literally anything—were needed to help in the preparation, she immediately and without restrictions provided her support. She gave her knowledge and experience in publication and her support and encouragement as a friend.

Finally, at Elizabeth Benson's suggestion, we toured the plant at Meriden Gravure Company and were given detailed explanations of the printing process by John Peckham. This experience was invaluable and we can highly recommend it for all scholars who prepare publications. John Peckham ran proofs

of pages to allow us to make optimal decisions on format, reduction scales, and other technical problems throughout the preparation of the manuscript. In a very real sense, the final product is a result of the cooperative efforts of the authors, Elizabeth Benson, and John Peckham.

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## INTRODUCTION

IN THE EARLY SUMMER of 1974, Peter Mathews and Linda Schele asked for permission from the Departamento de Monumentos Prehispánicos of the Instituto Nacional de Antropología e Historia for permission to enter the *bodega* at Palenque to look for unpublished inscriptions. Our intentions were to complete a long-standing project begun by Peter Mathews to collect all existing Palenque inscriptions. Several days after our request, we were informed by Eduardo Matos Moctezuma that the Consejo de Monumentos Prehispánicos had decided to ask us to catalogue the entire *bodega*. We were informed of the procedures necessary to complete the work and briefed on the law and restrictions imposed by the Mexican authorities on those who work in archaeological zones. Permission for the cataloguing project extended until the 31st of August, 1974, and was renewed for a brief period in December, 1974, for the purpose of taking color transparencies.

The nature of our problems became evident very quickly. On entering the *bodega*, we discovered that the walls were lined with four one-meter-deep shelves. The room is extremely damp; it has no interior lights, only a few small windows, and is located immediately adjacent to the generators that until recently ran the lights in the museum and the tomb. There were many times when we thought we would be asphyxiated by the generator fumes. The objects in the *bodega* were piled deeply on each shelf, and also on the floor under the bottom shelf. The center of the room is occupied by a two-meter-by-three-meter set of shelves which, like the wall shelves, were fully loaded with objects. The *bodega* is a small room located in the eastern section of the museum building. This location led to a continuous involvement with interested tourists who were visiting the museum and to distractions that were not always welcome. Moreover, the final two weeks of June was a period of continuous rain, forcing us to rely on electronic lights and 500-volt batteries. Fortunately, the batteries lasted for the duration of the rainy period, and thereafter we were able to work with sunlight as our major lighting source.

The *bodega* contained thousands of objects which were stored without order as to year of excavation, place of

excavation, or nature of the object. Our task obviously was to be a monumental one, especially since it had to be completed in less than two-and-one-half months. We decided that it would not be possible to order the *bodega* material before the cataloguing procedures began and still expect to complete the physical labor of photographing, measuring, describing, and numbering every single object in the *bodega*. As a result, we divided the room into bays and numbered them beginning from the door, continuing around the walls, and ending with the center shelves (Fig. 1). The shelves in each bay, including the floor, were numbered from top to bottom. We then took the material in right-to-left order from each shelf and catalogued it. Using this method and working, at a minimum, six hours a day, six days a week, we completed the work in the third week of August.

Since neither of us had had experience in cataloguing procedures, we developed our methodology as we worked. As in all such projects, our data improved as we gained experience. The major mistake of our cataloguing work was to begin near the door, where the most important material was located. In hindsight, it would have been better to begin at the other end of the *bodega*, with the least important material, so that our methodology would have been fully evolved when we reached the material of major importance.

We developed a recording system in the catalogue books which included the *bodega* catalogue number, the number of pieces included under each number, the frame on the film, the bay and shelf number, the sub-letter under the *bodega* number, a brief description of the object, comments about paint and technical data, dimensions, and, finally, any provenience data recorded on the object. Copies of the original catalogue books are now filed in the Departamento de Monumentos Prehispánicos; with Alberto Ruz Lhuillier; in the Center for Pre-Columbian Studies, Dumbarton Oaks, Washington, D. C.; and in the archaeological zone at Palenque.

The objects were photographed in black and white and in color. A metric scale was included in each frame. The black-and-white film was sent to Villahermosa for processing and contact-printing to insure positive results.

Unfortunately, the camera used for the color film was out of synchronization with the electronic light. This fault was not discovered until our return to the United States, and, as a result, only those color slides taken in daylight were usable. The first black-and-white contact prints very quickly showed us that a film of black, greasy dirt covering the objects was obscuring all detail. We thus had to begin again. Each object in the *bodega* was carefully washed and dried by the guards assigned to help us. Each piece was then rephotographed. The catalogue number and sub-letter were written on each piece in India ink. Since our cataloguing experience had shown that numbers alone are almost useless without the coding system immediately available, we included the designation "Cat. . . ." on each piece so that our numbers could be distinguished from all other data on the objects. After the cataloguing procedure, each object was returned to its original shelf and carefully placed for maximum security.

Each individual assumed responsibility for various parts of the project. The guards, led by Andrés Urbina Montejo, removed the objects, washed them, and brought them to the photography table. This procedure was often aided by Manuel León Pérez, who also helped in numbering the objects. One or more objects were then placed on a plank table and arranged for photography. We did limit inclusion within a group of objects to like material, e.g., stucco or stone, and to objects of like function, e.g., glyphic, pictorial, etc. After both black-and-white and color photographs were taken, each piece was measured, described, and numbered by the photographer. A second person recorded the information in the catalogue book and was responsible for insuring the proper sequence of numbers. The appropriate *bodega* catalogue book number and a metric scale were included in each photograph. After the number was inscribed on the object, the guards returned it to the proper shelf.

Linda was the primary photographer, and various people, including Doug Schma, Louis DeWein, Gillett Griffin, and Peter Mathews served various periods as the recorder. After we began photography using daylight as the light source, we discovered that it was too uncomfortable to allow the photographer to work for more than an hour at a time in direct exposure to the sun. Peter and Linda alternated in the position of photographer thereafter, and both served as recorder for lengthy periods. During much of the summer, Peter was responsible for establishing some sort of order in the catalogued portions of the *bodega*, especially in the glyphic material. He attempted to correlate the material, especially that from Temple XVIII, with published material and unpublished data from the *informes* in the Departamento de Monumentos Prehispánicos. He was also responsible for the

identification and assembly of fragments belonging to the same object and for making scaled drawings of all glyphic material.

After the basic cataloguing was completed in late August, we spent the remainder of the time available to us in an attempt to order all the glyphic material. We concentrated especially on the stucco glyphs. We arranged them in groups by provenience data on each object. After this, we attempted to discover all the fragments belonging to one object and, by examination of the fractures and measurements, to confirm that the fragments did match. The glyphic material was then carefully arranged by building designation and stored in Bays 2-4 in the *bodega*.

Our greatest problem was that an enormous amount of material had no kind of provenience data. We took some of the objects to various places within Palenque in an attempt to ascertain their original location. This method met with very little success. In addition to the material with no recorded data, there is another body of material which has a coded number. We have been able to determine that the Roman numerals of this coded system do not refer to the building designations used in the site. To date, no one at the Instituto, nor Alberto Ruz, nor Heinrich Berlin has been able to give us any information on the meaning of this number system.

We were able to place some of the "unknown" material through the help of Heinrich Berlin. We sent him preliminary drawings of the glyphic material and he was able to supply a great deal of information from his personal notes. In addition, Alberto Ruz made available to us the *informes* given to him by his assistants in the field. The material from Ruz's work is the most consistently and coherently marked of all of the excavated material in the *bodega*. Our work with published and unpublished data and our attempt to assemble fragments from the same object revealed the great advantage of the cataloguing procedures. Many of the objects included in this catalogue have been published before, but in most cases fragments of the same sculpture found in different excavation seasons were published separately and never put together.

In September of 1974, we asked Elizabeth Benson of Dumbarton Oaks to consider the possibility of publishing the *bodega* catalogue. She immediately gave an affirmative answer. Since Peter was still a student during the preparation of the manuscript, the exigencies of available time, resources, and funds caused the responsibility for the manuscript preparation to fall on Linda. Linda printed all of the photographs, executed all drawings, laid out all of the pages, and prepared the texts. Peter was responsible for checking the accuracy and detail of the drawings and the transcriptions of the glyphs.

It was decided very early on that the enormous variety

of sizes in the *bodega* material made scaled drawings impossible. We decided on a standard height for all glyphic material. The photographs were printed and the drawings made at a height of 7 cm. in anticipation of a 40% reduction. The drawing technique follows that evolved by Ian Graham and William Coe. The drawings are made on 3-mil mylar using Faber–Castell TGH technical pens and ink designed for film surfaces. The major contour of the glyph and the outer edge of the object were drawn with a #0 pen, the major interior cuts with a #00, and the fine lines and stippling with a #000. A stippled surface represents those areas in deep relief. When the stippled texture is outlined, it indicates a major figure–ground relationship; without an outline, it represents minor surface relief. A pattern of lines represents erosion or breakage. Outlined areas without stippling indicate that the drawing records information from previously published material and does not now exist in the object. A broken line represents a higher level of reliability in a damaged area than a dotted line.

It has become a tradition in Maya studies to publish photographs of objects as cut-outs on the white stock paper. In order to simplify publication problems, we made a deliberate decision to avoid this type of presentation, in which, in every case, a halftone print must be masked out by the printer to produce a pure white ground. This masking process is extremely time-consuming and difficult for someone who is not completely familiar with the objects. The rectilinear format still requires masking, but it is much simpler to mask right angles than irregular shapes. In addition, all objects published without a drawing were enlarged 130% from contact prints. Since *all* the photographic processing was completed by the authors, to have produced enlarged prints of all the *bodega* material included in this publication would have required four times the effort and a great delay in publication. A contact print does not yield an image large enough to insure accurate cutting of contours in the original photographic print. Throughout the catalogue, there are exceptions to the use of rectilinear format. In such cases, the change in format resulted from the need to assemble the final photograph of the object from several different negatives.

It would be neither possible nor necessary to include all of the *bodega* material in this publication. Much of the material in the *bodega* is repetitive and much of it is very badly damaged. We decided to include in this published version of the catalogue those objects that are found in the following categories:

1. All glyphic material in all media.
2. All stone tablets.
3. All stucco objects of major importance or unusual interest.
4. Samples of all other kinds of objects, including *metates*, *yugos*, *hachas*, and stucco three-dimensional and relief decorations.
5. Samples of the types of decoration from all buildings.
6. After consultation with Robert Rands, ceramic objects are, for the most part, not included. In most cases, important ceramic objects have already been published in adequate form. In addition, we did not understand the photographic information needed by ceramicists, so, in general, the photographs of ceramic objects are not particularly informative.
7. At the request of Robert Rands, the maximum number of figurines are included.
8. Most of the jade objects are not included. The small stone objects were checked by an I.N.A.H. representative and sealed during the first ten days of work, so that careful photography was not possible. Moreover, almost all of the jade objects were published with good drawings by Alberto Ruz.

Glyphic material is always put at the first part of each section. In several cases, we have included material not found in the *bodega*. We decided to publish all of the available glyphs from Temple XVIII, including those in the *bodega* and in the Palenque and Villahermosa Museums. We were not able to reconstruct the text, but the variation in the glyphs and their great beauty make full publication of all of them in the same drawing style and scale important. All Temple XVIII glyphs were drawn at 1:2 scale and published here at a 40% reduction. Only this section of the catalogue is internally consistent in scale.

We have included all known glyphs from the Templo Olvidado. Some of the glyphs are now in the Museo Nacional de Antropología e Historia in Mexico City and in the Palenque Museum. The Templo Olvidado text is the oldest surviving inscription from Palenque and is thus of great importance. None of the glyphs has been published in drawing form before. Several glyphs visible in photographs provided by Berlin have not been located, and thus we were not able to secure usable photographs; these glyphs are not included.

We have included all of the Tableritos from the *subterráneos* of the Palace. Two new fragments from the missing Tablerito were found in the *bodega*. We decided to include the other Tableritos to give context to the previously unknown fragments. Finally, we have included now-lost and non-*bodega* fragments of the Del Río throne. These non-*bodega* pieces include the Madrid Tablet and its companion leg, which is now in the museum in Palenque. The

reassembly of the Del Río throne is of major importance.

The data presented on each object are organized in the following order:

1. The NUMBER represents the number assigned in this published catalogue. It is followed by the designation "Bod. No. . . .," which records the number originally assigned to the object in the summer of 1974. The Dumbarton Oaks number allowed us to assemble the published objects by building, media, and context. The *bodega* number is included in order to correlate the publication with the numbering system used in the *bodega* and the original catalogue books.

2. The DIMENSIONS are given totally in the metric system. In all cases, the dimensions are listed in the order of height, width, and thickness. Any variations from this order are noted.

3. PROVENIENCE is given as closely as possible to data as they appear on the original object. We have made no attempt to alter the notations to a uniform system. Data gathered from publications, unpublished *informes*, or personal communication appear in brackets. Personal communication references are cited by year. Temple XVIII provenience information includes the finder and the original number as each was published. Thus, "Ruz 34" designates glyph number 34 as published by Ruz. If the object is not in the *bodega*, this information is noted in the first line of the entry.

4. The DESCRIPTION includes several different kinds of data. All glyphs are transcribed into the Thompson number system. If numbers from other catalogue systems are necessary, they are noted by "K" for Knorozov and "Z" for Zimmerman. The notation "nn" stands for "no number"; it indicates that the glyph does not have an assigned number. "???" indicates illegibility. In cases of unusual data or provenience assignments, explanations

are included. Notations of color are included in the description, but, since we had no permission to take samples of paint for analysis, color judgments must be accepted as personal ones.

One-third of this published catalogue includes material without specific provenience data. It is known that the objects are from Palenque excavations, but thus far we have found no record of the exact place or time of excavation. We decided to include the "unknown" material because of glyphic, iconographic, and/or technical interest and because of the possibility of locating provenience in the future. It should be noted that approximately 50% of the material in the *bodega* has no designations of any kind or has coded number systems which cannot now be deciphered.

In conclusion, we should explain that, for the most part, only descriptive and technical data have been included in this catalogue. We felt obligated to make this material available in published form as quickly as possible, and extensive commentary and interpretation of the objects would only have delayed such publication. Moreover, we feel that an extensive commentary would have been inappropriate to this publication. We violated this self-imposed restriction only in a few areas. These include:

1. the glyphic transcriptions, which may include interpretative identification of the glyphs;
2. the dates and chronological information;
3. the names of Palenque rulers and personages;
4. some provenience data.

This catalogue contains an immense amount of raw data which we will be using in our future studies of Palenque and the Maya area; we hope that other scholars will find it equally stimulating.