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## **Pilot Study of the Maudslay Casts in the British Museum, 1998**



**Research Year:** 1998

**Culture:** Maya

**Chronology:** Modern

**Location:** Guatemala, México, Honduras

**Sites:** Yaxchilán, Copán, Palenque

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## **Introduction**

In 1881, in the rather unlikely jungle setting at a site that he called Menche, an English explorer named Alfred Maudslay ([Figure 1-1](#)) learned a skill that was to be of immense value to future scholars. Maudslay had reached the site (now known as Yaxchilán; Maudslay named it Menche) by travelling downstream along the Usumacinta River from Guatemala. He arrived at the site on the 18th of March, 1881, and immediately began exploring the ruins. Two days later he sent one of his assistants with a small party upstream for more provisions. On their way upstream they encountered a French expedition that was looking for Yaxchilán, having travelled overland from Tabasco, México. This expedition was led by a French explorer, Désiré Charnay. He and his expedition were taken downstream to Yaxchilán on the 22nd of March by Maudslay's men, and Charnay and Maudslay explored the ruins together. Their famous encounter has been recounted in various publications (BCA II:42; GG:239-240; Charnay 1887:432-436; Graham:139-141). (See Notes for key to abbreviations.)

While at Yaxchilán, Charnay made perhaps his greatest contribution to Mesoamerican archaeology: he taught Maudslay how to make paper squeeze-moulds of Maya stone relief sculptures, and from these moulds replicas of the stones in plaster of Paris could be made. Charnay himself had learned the technique from another Frenchman, one M. Lotin de Laval (Davis 1981:25). By the late nineteenth century the use of plaster casts to produce replicas of ancient sculptures from the Old World had become quite popular. Perhaps the most famous example was the making of paper squeezes of the inscription of Behistun (in modern Iran). This inscription is 400 feet up an almost sheer cliff face, and it is famous for having a trilingual text of Darius the Great in Persian cuneiform and two other scripts. This inscription enabled Henry Rawlinson, who made the squeezes with the aid of a "wild Kurdish boy," to make a brilliant decipherment of the Persian cuneiform alphabet in the 1850's. The paper squeezes were later donated to the British Museum.

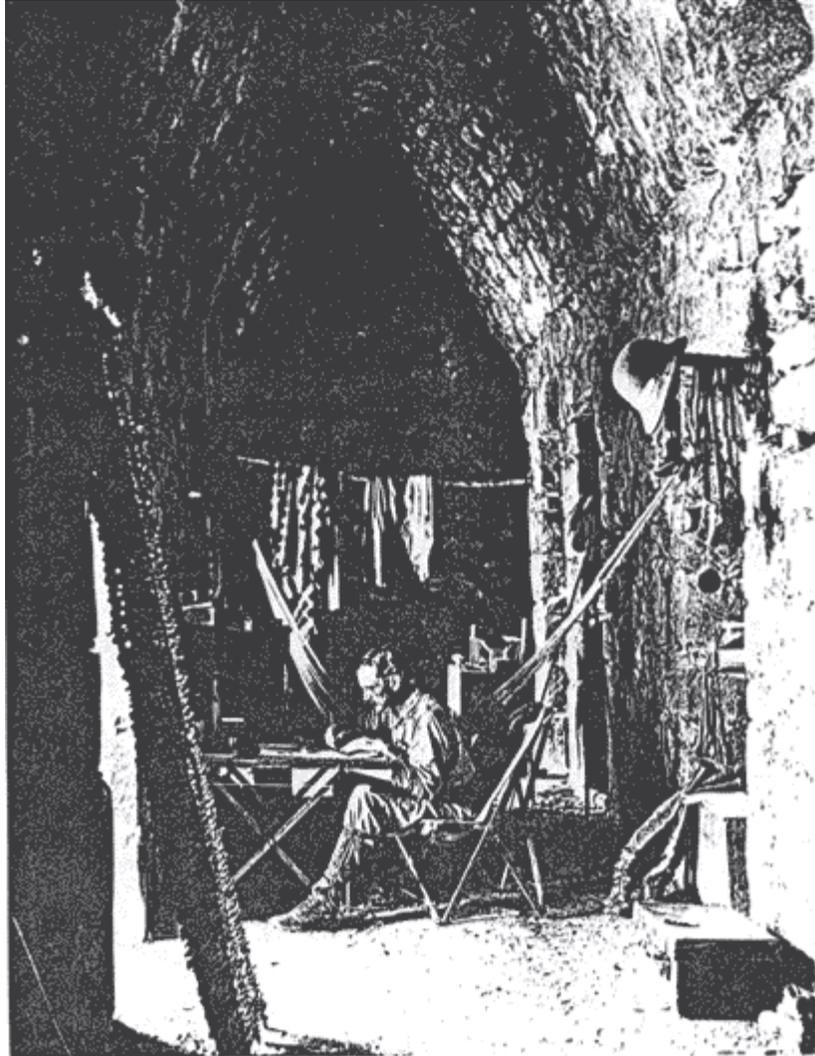


Figure 1-1. Alfred Maudslay at Chichén Itzá in 1889. (BCA III, plate 60).

Maudslay immediately realized the value of moulds and casts for the study of ancient Mexican and Central American monuments, and over the following decade he made several more expeditions to Maya sites in which one of his major aims was to obtain plaster casts.

In 1883 he spent three months at Quiriguá, where he worked on the making of moulds and casts. He took with him on this expedition a plastermaker named Giuntini, who later spent many years working at the Victoria and Albert Museum. Giuntini oversaw the mould-making process ([Figure 1-2](#)), in particular of Zoomorph P, Maudslay's "Great Turtle," which was accomplished with over 600 individual plaster piece-moulds. Giuntini also made plaster moulds of part of two other monuments, while Maudslay made paper squeeze-moulds of "one entire monument, and of every table of hieroglyphics and picture-writing which could be found" (Maudslay, quoted in GG:151).



**Figure 1-2. The mould-making work in progress at Quiriguá in 1883. The monument is Zoomorph P, Maudslay's "Great Turtle" (BCA II, plate 53a).**

In 1885 Maudslay, again accompanied by Giuntini, spent a season at Copán, and together they made moulds of a huge number of monuments from the site. In 1889 he spent a season at Chichén Itzá, and in 1891 a season at Palenque. In both these expeditions Maudslay was unaccompanied by Giuntini, but by then he and his trusty assistant Gorgonio Lopez had learned the moulding process very well, and making the moulds presented few difficulties. Moulds, and subsequently casts, were also made of the large Ixkun Stela 1, which Maudslay discovered in 1887, and also of several of the Yaxchilán monuments. Back in England, Giuntini made all the plaster casts from the numerous moulds (BCA I:v).

Alfred Maudslay donated all these casts, as well as the original moulds and his photographs and journals, to the Victoria and Albert Museum. Some time later—around 1920—his collection was transferred to the British Museum, where they remain today, in the care of the museum's Department of Ethnography. Today the casts and moulds are housed in the British Museum's storage facilities at Blythe House in Hammersmith, west London.

I first saw the Maudslay Collection while in London to attend a conference sponsored by the British Museum in 1996. I immediately realized the great value of the casts for checking drawings of Maya monuments, and Linda Schele and I spent almost a week making corrections to our various drawings. We found that a very high percentage of hieroglyphs required emendations. While many of these changes were admittedly minor, in some cases the revisions necessitated changes in reading and in interpretation of texts.

I therefore resolved to do further work with the casts, and in 1998 the opportunity arose. With the generous support of the Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI), and the kind permission granted by the British Museum and in particular by the Assistant Keeper for Central and South America, Dr. Colin McEwan, I got to work in July and August of 1998. To both institutions I had proposed a "pilot study" of the casts: to do as much work as we could on the casts and to determine if further work was warranted. I was accompanied in this work by my Calgary colleague Dr. Gerald Newlands, who took charge of the photography, and we were very ably assisted in London by Ms. Clara Bezanilla, Museum Assistant for Central and South America.

This report presents the results of our work in the summer of 1998.

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## Notes

In the following report I am using abbreviated references for various Maudslay publications and other items:

BCA *Biologia Centrali-Americana: Archaeology* (Maudslay 1889-1902)

GG *A Glimpse at Guatemala* (Maudslay and Maudslay 1899)

BMG *British Museum Guide to the Maudslay Collection of Maya Sculptures (Casts and Originals) from Central America* (1923).

MFJ Maudslay's field journals (followed by the year of the journal)

Full references are given in section [Sources Cited](#).

\*\* signifies that more work remains to be done on this section.

## History of the casts

Over 400 casts result from Maudslay's tremendous enterprise, and they represent one of the great collections of objects relating to Mesoamerican archaeology.

Of the detailed history of the casts I am still largely ignorant—I did not spend very much time searching archives while in London, in order that I could have more time to work with the casts themselves. I hope to do some archival work on my next trip to London. What follows is my understanding (rather sketchy at best) of the history of the casts, gleaned mainly from Maudslay's own writing, and from informal discussions with staff at the Museum of Mankind.

Maudslay states that he had several sets of casts made. One complete set was destined for the Victoria and Albert Museum. He also donated a set of casts to the Archaeological Museum at Cambridge University. Finally, duplicate casts "of the more important pieces" were sent to the Trocadero Museum in Paris (now the Musée de l'Homme) and the Museum of Natural History in New York City (BCA I:v, 3).

It would appear that these casts were made by Giuntini during the late 1880's and early 1890's. In the Introduction to the *Biologia Centrali-Americana*, published in 1889, Maudslay reported that the "work of making plaster casts from the moulds...is now in progress in England" (BCA 1:3). In addition, many of the casts in the Maudslay Collection have black painted labels on their back such as "1887:60" and "1891:119B." Presumably these are accession numbers of the Victoria and Albert Museum—although this point still needs to be confirmed. The first number in these labels is presumably the date of accession: the years 1887, 1888, 1890, and 1891 are represented.

These casts were briefly displayed in the Victoria and Albert Museum in the early 1890's, but the exhibition was soon dismantled and put into storage. It would seem that the casts were transferred to the collections of the British Museum at the beginning of the 1920's (BMG:6). Maudslay was still alive at this time; he had previously written with justified bitterness "the Education Department of our Government, after allowing them to suffer very considerable damage, has kindly taken them to pieces and re-interred them in the vaults of the Victoria and Albert Museum, whence they may possibly be unearthed in years to come by Macaulay's New Zealander if he happens to have a taste for excavation" (Maudslay 1912:13).

The new exhibit, organized by T. A. Joyce, Deputy Keeper of the Department of Ceramics and Ethnography, was in place in the British Museum in 1923, and it was accompanied by a publication (BMG) that paid homage to Maudslay and gave a description of Maya civilisation in general and the Maudslay Collection in particular.

Some time later (but I am not at all sure of the date) this second exhibition was dismantled, and the Maudslay Collection was once again relegated to storage.

The casts and moulds survived the Blitz, and eventually (again, I do not know the date) were transferred to storage facilities at Blythe House, the former Post Office Savings Bank building in Hammersmith. Blythe House is now a storage facility shared by several of the great museums of London: the British Museum, the Victoria and Albert Museum, and the London Science Museum.

Most of the Maudslay Collection is located in two rooms of Blythe House, as will be detailed in the following section of this report. Two complete casts, of Copán Stelae A and H, have for many years been on display in the main foyer of the Museum of Mankind (where the British Museum's ethnography collection has been displayed), in Burlington Gardens, central London. Finally, most of the original sculptures that Maudslay brought back to England are now displayed in the Mexican Gallery of the British Museum. The Mexican Gallery was opened in 1996. Other original sculptures are located in the Department of Ethnography's storage and research facility at Orsman Road, North London.

The Maudslay Collection is due to be moved, probably in 2002, into new and improved storage facilities on the ground floor of Blythe House, as part of the British Museum's ongoing programme of renovation. Some casts will probably be placed in the new Education Department facilities that the British Museum is building in Soho, but final decisions on this have not yet been made.

### **General evaluation of the casts**

As was said in the previous section, the Maudslay collection of casts is now housed in the British Museum storage facilities at Blythe House, Hammersmith ([Figure 3-1](#)). Most of the casts are arranged on metal racks laid out in rows in a large room in the southeast corner of Blythe House, on the second floor of the building ([Figure 3-2](#)).

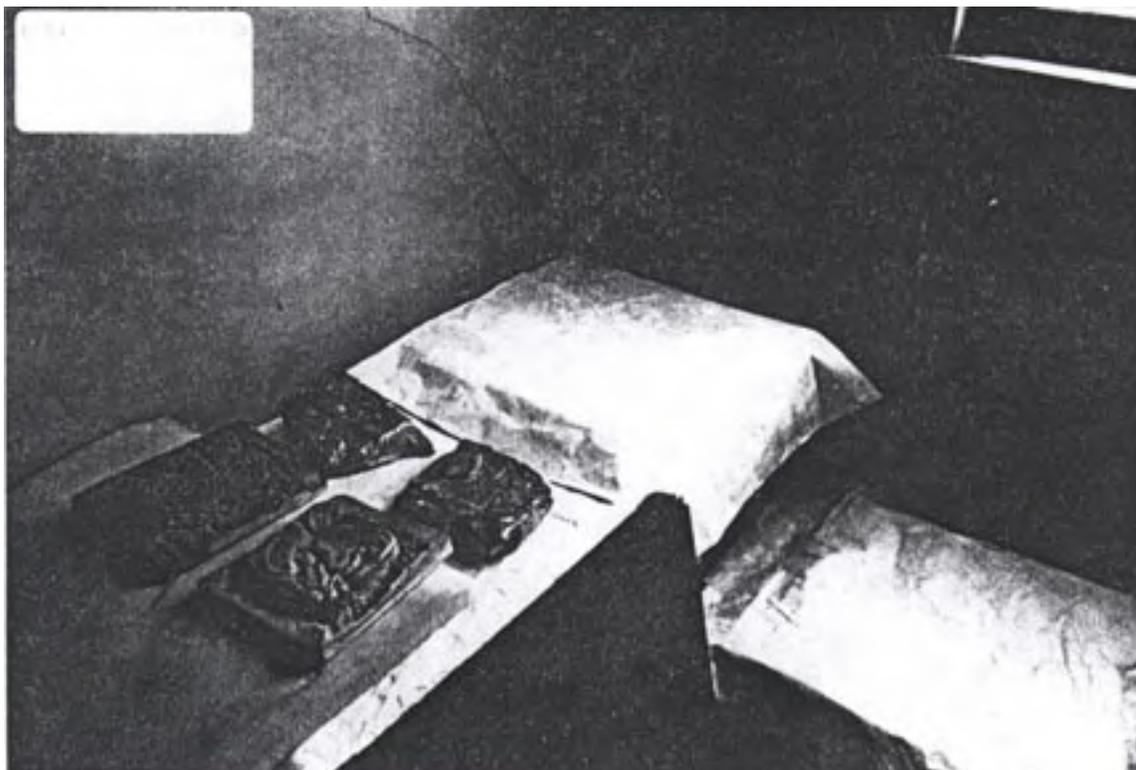
Some smaller casts are stored in boxes in the same room ([Figure 3-3](#)). In addition, the paper squeezes from which most of the casts were made are also kept in this location (see [Figure 6-1](#)). On the same floor, but in a different room (called here for convenience the North Room), are about 70 wooden crates ([Figure 3-4](#)), ranging from medium-sized (0.6 x 0.5 x 0.5 m.) to large (2.0 x 3.0 x 1.0 m.) that contain more casts and plaster piece-moulds taken from some of the high-relief sculptures from Copán. These crates were not examined in 1998.



**Figure 3-1. Blythe House, Hammersmith.**



**Figure 3-2. View of the Maudslay Cast Room.**



**Figure 3-3. Some of the storage boxes containing the smaller casts of the Maudslay Collection.**

Virtually all of the casts in the collection have been broken, chipped, and abraded. This is perhaps to be expected in a collection of large but delicate objects that have endured several installations, dismantlings, and moves. This process seems to have begun during the casts' tenure at the Victoria and Albert Museum, for Maudslay himself commented that they had "suffer[ed] very considerable damage" by 1912, as was recounted in the previous section (Maudslay 1912:13).

In many cases repairs have been made to the casts. Broken fragments have been glued back together, sometimes expertly, sometimes messily. Other fragments remain unjoined. At some time "stronger supports" have been put on some of the casts in the form of a fibreglass backing. These are not good for the casts: in many cases no "breathing holes" have been made in the solid fibreglass backing, with the result that different expansion and contraction rates of the fibreglass and the plaster will cause damage to the casts. "Stress fractures," possibly resulting from this, are visible in many of the casts.



**Figure 3-4. Wooden crates containing plaster casts and piece-moulds of the Maudslay Collection, in the North Room at Blythe House.**

In addition, many of the casts have had holes drilled into them, for installation either in the Victoria and Albert or in the British Museum exhibitions. In most cases these holes are in plain borders or background relief, but in some cases they have been drilled directly into glyphs or iconography.

The casts have also accumulated a century of London grime. Handling them now results instantly in black hands and a certain amount of flying dust and grit. Many of the casts have been painted with a shellac of some kind, giving them a very dark brown appearance. Some of the casts from Chichén Itzá's Lower Temple of the Jaguar have been painted in polychrome, in an attempt to give the sense of the original ([Figure 3-5](#)). Unfortunately, the colours are not very faithful to those copied by Adela Breton at the turn of this century.

Overall, considering the many moves that the casts have endured, they are in reasonably good shape—even though in most cases one can only imagine the splendour of the original, fresh, undamaged casts.

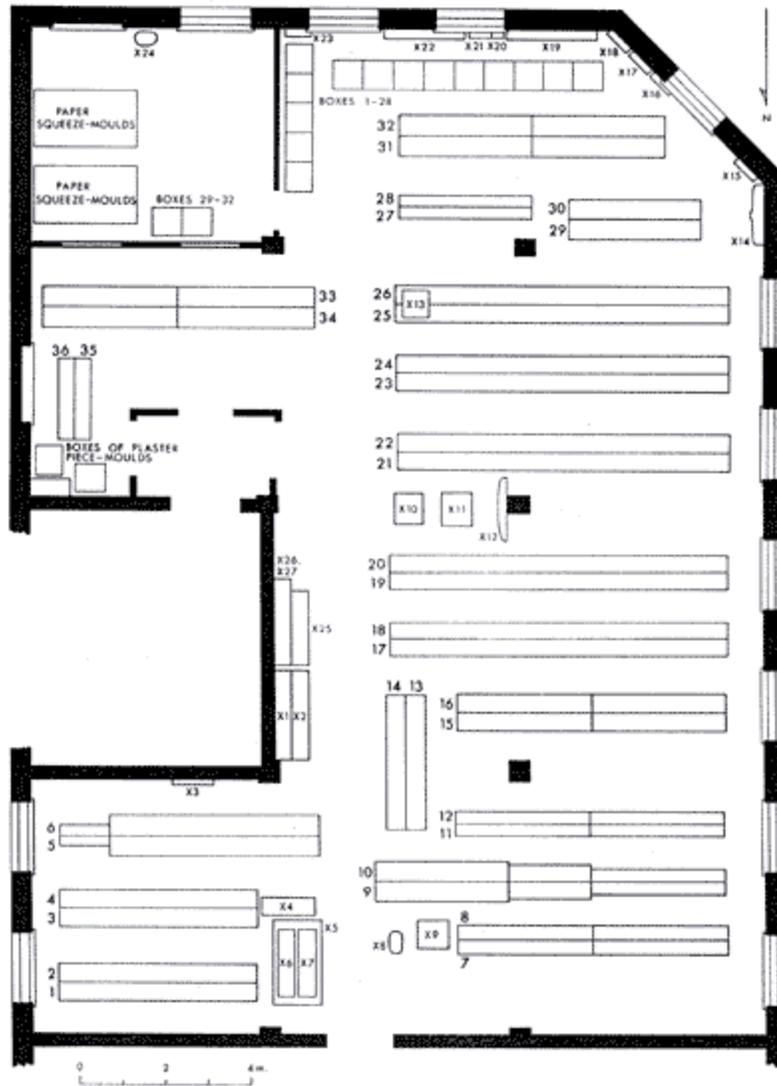


Figure 3-5. A cast from the Lower Temple of the Jaguar at Chichén Itzá, painted in polychrome.

### Inventory of the casts

One of the first things that needed to be done with the Maudslay casts in 1998 was an inventory of the casts. While other inventories of the casts had been made by British Museum staff over the years, the one that I saw was not complete. Accordingly, Ms. Bezanilla and I decided to make a new inventory. Some of the casts were previously misidentified or unidentified, and in a few instances casts were moved in order that all the casts from particular sites were together.

The first thing I did towards compiling the inventory was to make a plan of the room where the casts are located and the arrangement of the racks on which they rest. The racks had previously been designated with numbers, from Rack 1 to Rack 36. The plan of the Maudslay Cast Room ([Figure 4-1](#)) took about half a day, and was accomplished easily and accurately with a tape measure.



**Figure 4-1. Plan of the Maudslay Cast Room at Blythe House, showing the arrangement of the metal racks on which most of the casts are displayed.**

Then Ms. Bezanilla and I proceeded to make the inventory, beginning with Rack 1 and continuing through to Rack 36. Smaller casts have been placed in storage boxes, these were also dealt with in the inventory. In addition, there are several fibreglass casts that were made in the 1980's at the behest of Dr. Elizabeth Carmichael—these were only partially inventoried by me, but Ms. Bezanilla has told me that she will complete the job. The paper squeeze-moulds were not inventoried, nor were the casts and piece-moulds still in wooden crates in the other room at Blythe House.

The methodology employed by Ms. Bezanilla and me was to examine each cast individually. I identified the casts as to site and monument, and also made note of the "green number" on the back of the cast ([Figure 4-2](#), shown below); Ms. Bezanilla recorded the information in my notebook. It was immediately apparent that these

numbers comprised the most complete identification series for the Maudslay casts, even though they are by no means the only numbers (nor the earliest numbers) recorded on the casts. The "green numbers" are usually surrounded by a circle, also painted in green, and appear to represent inventory numbers given to the casts when the collection was transferred from the Victoria and Albert Museum to the British Museum—although this point still needs verification.



**Figure 4-2. Numbers painted on the back of one of the casts in the Maudslay Collection. The "1891-99" is an earlier number, painted in black: almost certainly it represents the Victoria and Albert Museum accession number. The other labels are green on the actual cast.**

As there are over 400 casts in the collection, the compilation of the inventory took some time—about half of my total time spent at the British Museum.

The inventory of casts can be "sorted" in various ways. For purposes of identifying the cast at Blythe House the most appropriate way is by Rack on which the casts are placed. The system devised was to give the Rack number followed by the Cast number. The casts were counted by proceeding from left to right along each rack; where there are casts in two rows above and below on a section of rack, the upper row was counted first, and then the lower row. This "sort" of the inventory is presented in [Appendix 1](#).

Another important way of sorting the inventory is by green number. This "sort" is recorded in [Appendix 2](#). This is not a perfect way of recording the inventory, since not all casts have a green number, or at least one that is visible—but the vast majority does.

For scholars working with the casts, probably the most useful way of sorting the inventory is by site and monument: this is presented in Appendices 3 and 4. [Appendix 3](#) is a check-list of the casts, organized by site. [Appendix 4](#) presents a fuller documentation of the casts organized by site, along with the description of the monument and the plate in the BCA where the piece is illustrated. With this version of the inventory, scholars can proceed directly to the monument they are interested in. It should be noted that at the moment the casts are arranged well by site, but not by monument. For example, the East Panel of the Tablet of the [Temple of the] Inscriptions is in five separate casts, which are Rack 1 Cast 11, Rack 3 Cast 4, Rack 2 Cast 3, Rack 2 Cast 5, and Rack 2 Cast 6, respectively. (Their corresponding "green numbers" are 132, 131, 130, 63, and 133, respectively.)

These different ways of compiling inventories of the casts (each cross-listed with the others), should provide a quick means of finding an individual cast no matter who is doing research or for what purpose.

Finally, I append as a separate document the "short" version of the catalogue of casts. In this compilation, the casts are organized by Rack and Cast Number, and record the other basic information pertaining to the casts: site, monument, green and black labels, and corresponding Maudslay BCA illustration. I intend eventually to complete a full catalogue of the Maudslay casts, with fuller details on each cast, and including illustrations (see [Catalogue of the casts](#)).

## **Catalogue of the casts**

Once the basic inventory of casts has been completed, a fuller cataloguing of each cast can be undertaken. I have begun this task, but to complete it will take considerably more time with the casts. A complete catalogue of each cast will include such details as:

- identification (site, monument, etc.);
- location of the cast (Rack, Cast number);
- dimensions;
- condition of the cast;
- labels (scratched in the wet plaster) or painted or scratched on the back of the cast;

other notes and comments;  
photographs; and  
drawings.

One of my tasks in the summer of 1998 was to determine whether spending the time in compiling this catalogue would be worthwhile (see [General evaluation of the casts](#)). I am convinced that this is a worthwhile exercise and, moreover, that it would be of value to the field of Maya studies to publish the catalogue.

An example of a catalogue entry follows:

**PALENQUE: Temple of the Inscriptions, East Tablet, Columns A-D.**

*Location of the cast*

Rack 1, Cast 11.

*Dimensions of cast*

MH 237.5 cm.  
MW 86.0 cm. (Row 12); 85.0 cm. (Row 1); 85.1 cm. (Rows 6/7)  
MTh 4.3 cm.  
Rel. 0.4 cm. max.

*Condition of the cast*

Minor chipping of the plaster is present on the top and bottom edges, but this has not affected the inscription.

A few very small areas of abrasion on the surface has had only a minor effect on the inscription.

The right edge has been cut by a saw.

A 68 cm. piece along the left edge of the cast has been broken off (the piece is still there), causing some damage by chipping to glyphs A9, A10, and A11.

*Labels*

Scratched into the wet plaster on the back of the cast:

No. 2E / PALENQUE

Painted in black on the back of the cast:

1891-120E

Painted in green on the back of the cast:

132 [in circle] / P. / TEMPLE OF THE / INSCRIPTIONS. / PANEL.1.E.

Painted in blue crayon (?) on the right edge of the cast:

132

Scratched into cast and coloured blue, on top border, front, above the glyph columns:

A B C D

Painted on paper labels glued onto left border, front, to left of the glyph rows:

1 2 3 ... 12 [these last two were obviously made for a museum exhibition]

Red Tag:

PALENQUE / TEMPLE OF THE INSCRIPTIONS / PANEL L.1.E / No. 2E  
132 [in circle] / 1891-120E / EAST PANEL 1/5

### *Photographs*

BCA IV, plate 57 (photo of cast)

### *Drawings*

BCA IV, plate 60 (drawing by Annie Hunter)

Schele 1979, corrected by Mathews

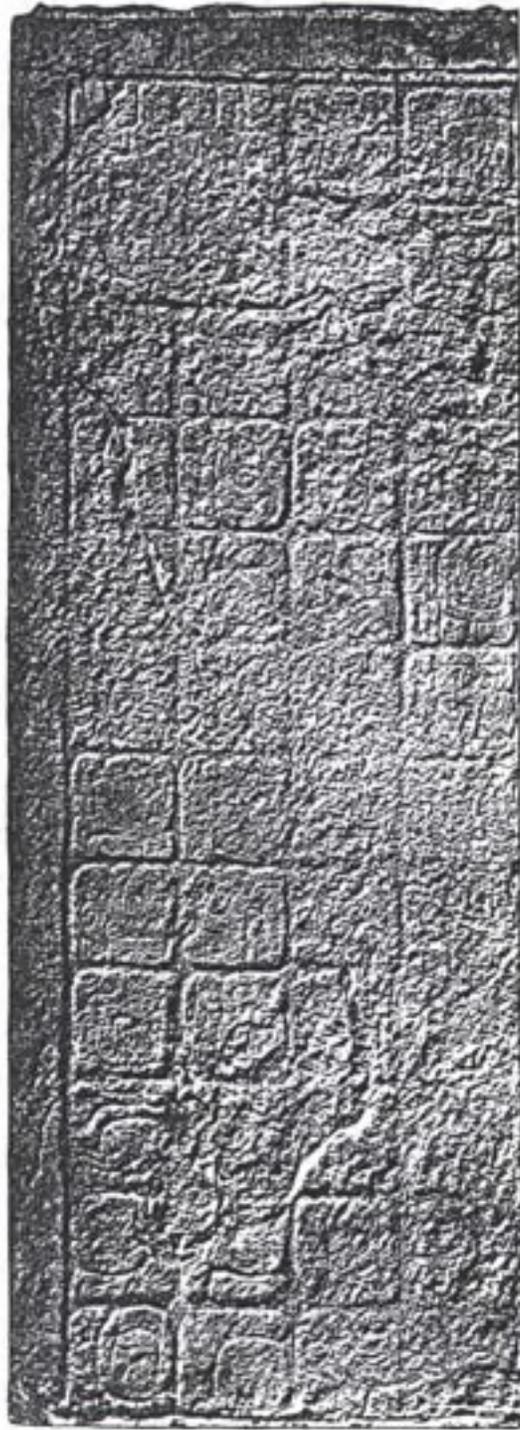


Figure 5-1 Palenque: Temple of the Inscriptions, East Tablet, Columns A-D. Photo of cast (BCA IV, plate 57).



Figure 5-2 Palenque: Temple of the Inscriptions, East Tablet, Columns A-D. Drawing (BCA IV, plate 60).

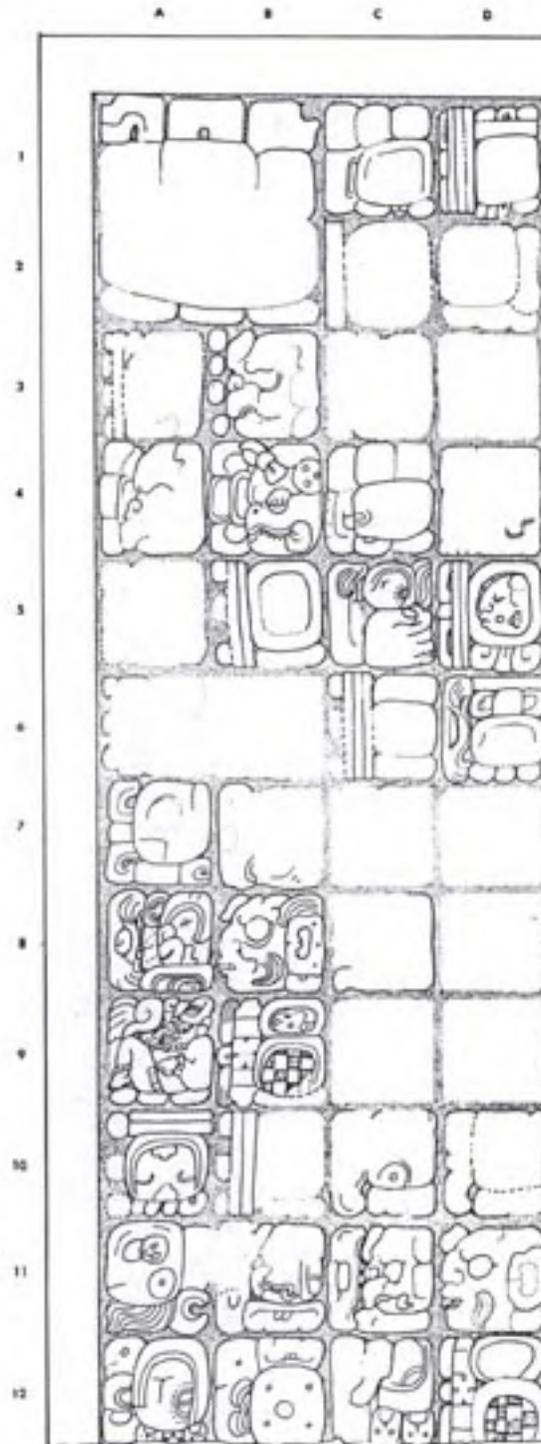


Figure 5-3 Palenque: Temple of the Inscriptions, East Tablet, Columns A-D. Corrections made by Mathews to Schele's 1979 drawing after checking the Maudslay cast.

## **The paper squeeze-moulds**

In his writings Maudslay describes how he made the many dozens of paper squeeze-moulds in the collection. He learned the technique from Charnay in Yaxchilán: "it is a very easy process and I wish I had known of it before" (quoted in Graham:141), and in one publication (Maudslay 1896) gives a full account of the process.

For his raw material, Maudslay used paper used for wrapping oranges. After making the moulds, Maudslay coated them with boiled linseed oil for their preservation—without it, they could all too easily be washed away in a rainstorm.

The squeeze-moulds are now stored in the Maudslay Cast Room at Blythe House. Most are stored on two large wooden racks. The racks measure 2.45 m. by 1.32 m. across, and are 1.73 meters high. Each rack has five shelves, the top four of which contain a large number of squeeze-moulds, simply stacked one on top of the other, creating piles that are up to 12 cm. high. Obviously the weight of all these moulds is not good for those moulds on the bottom of each pile.

Because of their delicate nature, I did not investigate the squeeze-moulds individually. Something that I had hoped to do in 1998 was make a check-list of the moulds—but that will have to await a future visit. It does seem to me that there are not sufficient moulds on the two racks to account for all the casts. Whether there are additional paper moulds still in some crate, or whether not all the casts now have a corresponding mould is unclear.

Some of the smaller squeeze-moulds are stored in the storage boxes that contain small casts. Theses squeezes I did examine. They are in excellent condition, and most of them have been used in recent time to make fibreglass casts, without any apparent damage being done to the moulds.



Figure 6-1. A paper squeeze-mould in the Maudslay Collection, and a (fibreglass) cast made from it. The piece involved is a stucco glyph above Pier D of House A in the Palace at Palenque.

### The plaster piece-moulds

One of the most amazing accomplishments of Maudslay's work in México and Central America was his production of accurate casts of large sculptures carved in the round. He accomplished this task (involving mainly stelae from Copán) by making hundreds of tiny plaster "piece-moulds." These piece-moulds are now mostly contained in wooden crates in the "North Room" ([Figure 3-4](#)).

One crate of piece-moulds was opened by Ms. Bezanilla in the summer of 1998 ([Figure 7-1](#)), and its contents were repacked in three storage boxes. The monument involved was Copán Stela H, and the crate contained 126 pieces. This almost certainly does not represent the entire monument. I suspect that there is at least one more crate containing Stela H piece-moulds in the North Room.

I must confess that I was surprised to see how small the piece moulds are ([Figure 7-2](#)). I expected rather larger portions of sculpture to be moulded separately, but the piece-moulds of Stela H that we examined were generally only a few inches in each dimension. The one illustrated in Figure 7-2 has dimensions of 42 by 14 by 6 cm. It represents a tiny part of the Right Side of Stela H ([Figure 7-3](#)).



**Figure 7-1. Ms. Bezanilla opening a crate containing plaster piece-moulds from Copán Stela H.**



**Figure 7-2. One of the plaster piece-moulds—from Copán Stela H, Right Side.**

When unpacked by Ms. Bezanilla, the piece-moulds of Stela H were still wrapped in the kind of tow that Maudslay used to pack them. Maudslay had coated the moulds with boiled linseed oil, and some stickiness still remained on the moulds: in some cases the tow had to be carefully removed from the mould. The moulds from this one crate have now been wrapped in acid-free tissue paper and repacked by Ms. Bezanilla in storage boxes.

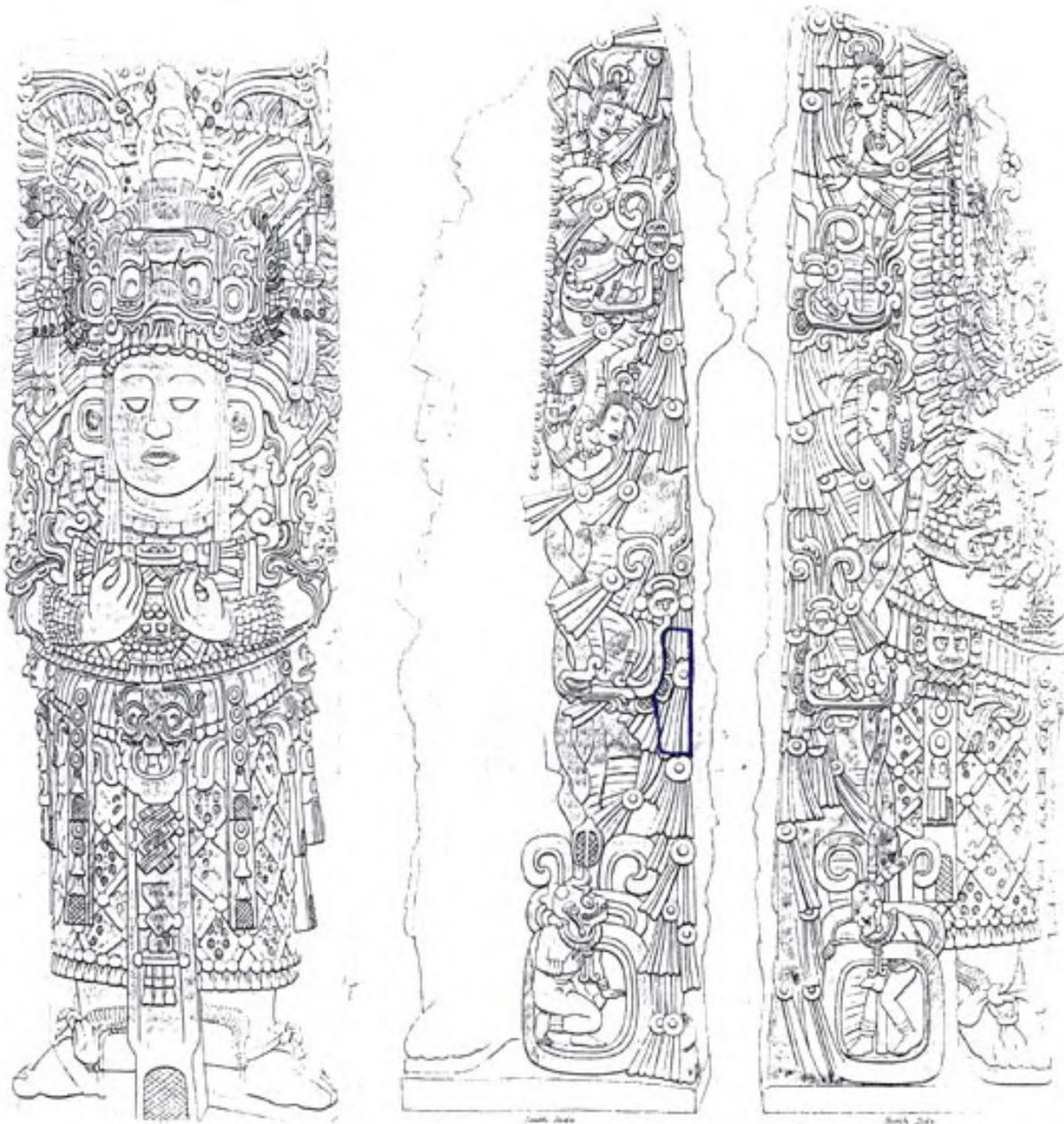


Figure 7-3. The location of the piece-mould illustrated in Figure 7-2 on Stela H of Copán (BCA I, plates 56, 59, and 61).



**Figure 7-4. The cast of Copán Stela A, made by assembling hundreds of plaster piece-moulds. In 1998 this cast was still in the foyer of the Museum of Mankind, Burlington Gardens.**

## Photography

The photography of the casts was in the charge of Dr. Gerald Newlands, of the Department of Archaeology at the University of Calgary. We decided to apply a variety of photography techniques to the casts. Dr. Newlands was only with me for a week, so his work was quite concentrated and was aimed at doing a test sample of work, in order to determine the best procedures to follow in the future.

I knew from my earlier visit to Blythe House in 1996 that there would be several limitations on the photography. First, many of the casts were too large and/or too delicate to move: they had to be photographed *in situ*. Second, most of the casts are placed on racks arranged in parallel rows with only very narrow corridors between, making square-on photography very difficult. Third, almost all the racks are aligned east-west within the room, and there are windows on all sides of the room except at the north end. This arrangement was good in that at times a very good raking light shone across the casts, but in general there was a great deal of ambient light, and what natural light there was changed greatly from day to day and even hour to hour. Artificial lights were kindly loaned to us by the British Museum, and we set up a small studio space near the middle of the room ([Figure 8-1](#)), where casts XI and X2 are now located.



**Figure 8-1. Gerald Newlands photographing at Blythe House.**

Gerald Newlands took photographs in various formats and with various film, in an attempt to determine the best method of photographing the casts. Printing of the various negatives is still under way, but the results so far are promising ([Figure 8-2](#)).



Figure 8-2. Photograph of the Maudslay cast of Yaxchilán Lintel 13, by Gerald Newlands.

Gerald Newlands also took black and white "snapshots" of each cast for identification purposes. He and I also took colour slides, some of which have been used, in scanned form, in this report.

A fuller report of the photography of the Maudslay casts will be forthcoming once the photographic printing is complete.

### **"Mapping" the casts**

In most cases, sculptures were large or complicated enough that Maudslay made several moulds which together make up the complete monument. An example is the Hieroglyphic Stairway at Palenque. This monument is carved on three of seven steps that lead up to the eastern facade of House C in the Palace at Palenque. Because of the size of the inscription, and because it is carved over three treads and three risers, Maudslay had to make several separate moulds. This means that current work involves a degree of "mapping the casts" reconstructing the jigsaw puzzle of constituent casts that comprise the complete inscription. [Figure 9-1](#) shows the current situation of the casts that make up the text of Palenque's Hieroglyphic Stairway. Originally, there seem to have been 10 separate casts, though the precise number will need to be confirmed by reviewing the paper squeeze-moulds. Since the original casts were made, however, there has been considerable breakage. There are now 13 larger casts, along with 17 small fragments that make up the Hieroglyphic Stairway replica ([Table 9-1](#), shown below). At least 6 small fragments now seem to be missing. The larger casts have been assembled on Racks 5 and 6, but two large casts (200=X6 and 201=X5, respectively) are located on top of an unopened crate designated X4, sitting at the end of Racks 1-4. The smaller fragments either lie next to the cast of which they were originally a part or are stored in Box A, as can be seen below. This task of "mapping" the casts needs to be done for the majority of the casts in the Maudslay collection. In almost no case are all the constituent casts of a particular monument located next to each other on the same rack. Moving the casts to accomplish this would not now be worthwhile, since many of the casts weigh several hundred pounds and all are quite fragile. However, when the Maudslay casts are moved to their permanent storage room downstairs in Blythe House, it is recommended that wherever possible casts from the same monument be placed adjacent to one another. One of the things I am working on for the final report on my work in 1998 is a list of all the casts that belong together to make up individual monuments.

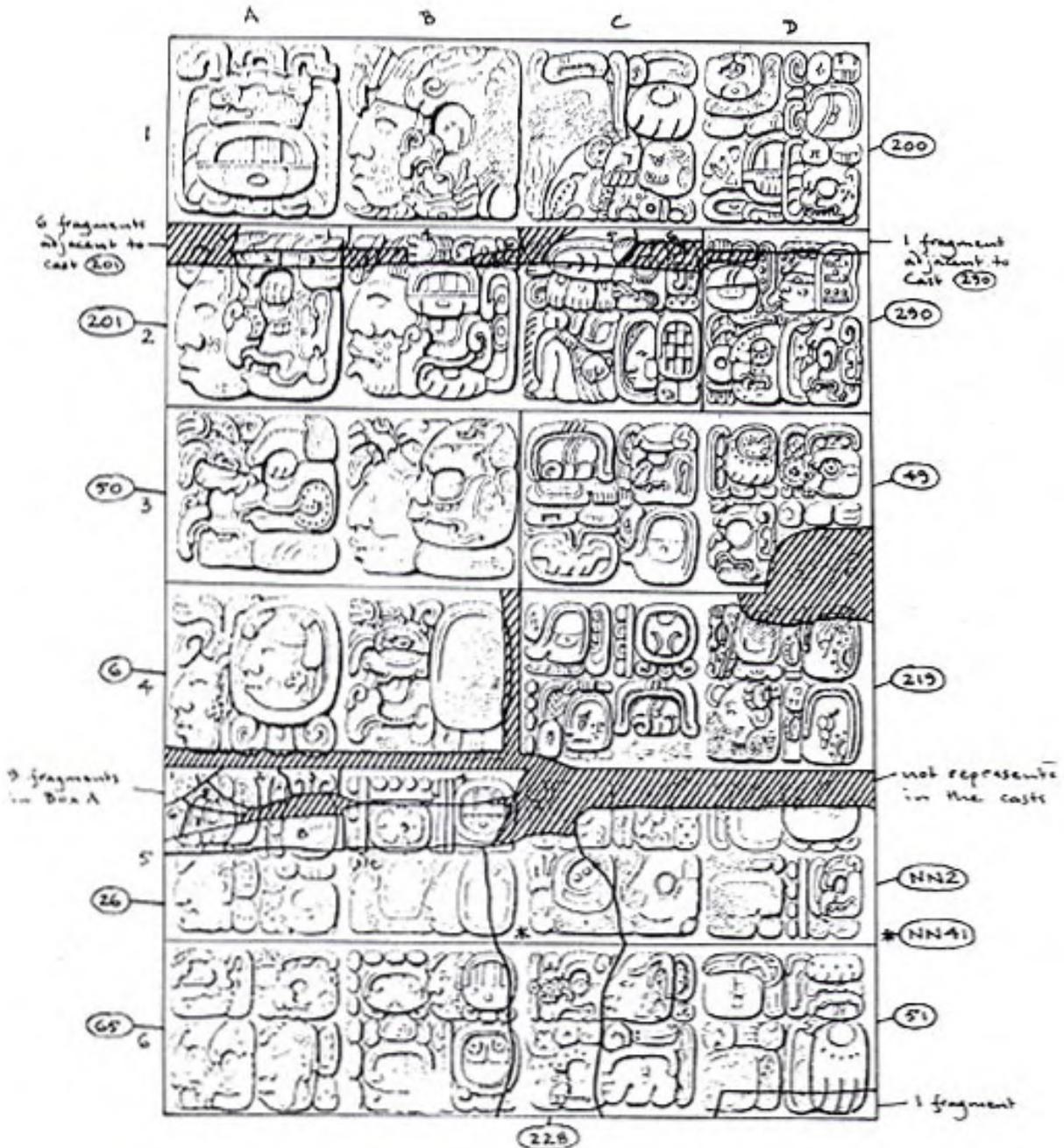


Figure 9-1. The Hieroglyphic Stairway at Palenque, showing the various Maudslay casts that comprise the replica.

**Table 9-1  
Palenque: Palace, House C. Hieroglyphic Stairway. Maudslay casts.**

Green Number	Glyph Blocks	Rack	Cast	Comments
200	A1,B1,C1,D1	X6		The cast is complete and intact
201	A2,B2,C2	X5		The top one-fifth of the cast is broken off
290	D2	Box 3	1	The top one-fifth of the cast is broken
50	A3,B3	4	7	The cast is complete and intact
49	C3,D3	4	8	The cast is complete. The bottom half of glyph D3b no longer exists on the original and hence is not represented in the mould or cast.
6	A4,B4	4	9	The cast is intact. The bottom edge of the glyphs and the right edge of glyph B4 apparently were not included in the mould; certainly they are not present in the cast.
219	C4,D4	4	10	The cast is virtually intact, apart from a tiny part of glyph C4 (the lower left corner). The upper one-quarter of glyph D4 no longer exists on the original and hence is not represented in the mould or cast.
26	A5ii,B5ii	4	11	The upper half of the cast has been smashed: green number 26 refers only to the lower, intact, part of the cast. The right half of glyph B6ii is not represented on cast 26.
NN41	C5,D5 (part)	Box 3	2	This small, irregular-shaped cast contains the right edge of glyph B5 and the left half of C5. The top one-third of the text is not represented.
NN2	C5,D5	4	12	The left half of glyph C5 is not represented in the cast, and the top one-quarter of the glyphs was apparently not moulded, since in the original it is missing.
65	C6,D6	4	13	The cast is intact. Only the far right edge of glyph B6 is not represented.
228	B6(part),C6a	Box 3	3	This small, irregular-shaped cast contains the right edge of glyph B6 and the left half of C6.
51	C6b,D6	4	14	This cast contains the right half of glyph C6 and all of D6, except that a fragment has broken off the right lower edge.
The Fragments				
---	A2i,B2i,C2i	X5	6 frags.	The upper edge of cast 201. The surviving fragments lie with cast 201; at least 4 fragments appear now to be missing.
---	D2i	***	1 frag.	The upper edge of cast 290. One tiny fragment appears to be missing.
---	A5i,B5i	Box A	9 frags.	The upper half of glyphs A5-B5 is now in 9 small fragments stored in Box A (one small fragment from the cast appears to be missing).
---	D6ii	***	1 frag.	A small fragment broken off the right bottom edge of cast 51.

## Using the casts to correct drawings

The original inspiration for this project was when Linda Schele and I visited London in 1996 to attend the British Museum conference "Maya Kings and Warfare in the Usumacinta Basin." Before the conference began, Dr. Schele and I were kindly given permission to look at the Maudslay casts in Blythe House. Upon seeing the collection, we immediately realized the value of the casts, and we spent several days checking various inscriptions by correcting existing drawings with the aid of flashlights.

I continued this process in 1998, and I am now even more deeply convinced of the value of the casts. In almost every case, over half of the glyphs checked necessitated revisions to the existing drawings. This additional check on details that now are often missing from the original sculpture is the single most valuable feature of the Maudslay casts.

[Figure 10-1](#), [Figure 10-2](#), [Figure 10-3](#), [Figure 10-4](#), and [Figure 10-5](#) show this process of revising drawings with the aid of the Maudslay casts, and in so doing they show the advances made over the past 200 years in refining drawings of Maya monuments. All these figures show four columns of glyphs from the East Tablet of the Temple of the Inscriptions at Palenque. (The pertinent cast in the Maudslay Collection is [green] number 130–Rack 2, Cast 3.) [Figure 10-1](#) shows Catherwood's 1843 drawing of this section of text, Columns I-L. [Figure 10-2](#) shows Annie Hunter's beautiful drawing, made for the BCA from Maudslay's plaster cast. [Figure 10-3](#) illustrates a drawing made by Linda Schele in 1979 based on Maudslay's and Maler's photographs and on my checking of the original at Palenque. [Figure 10-4](#) indicates the corrections I was able to make to Linda Schele's drawing by checking the cast in Blythe House. Finally, [Figure 10-5](#) illustrates Linda Schele's 1979 drawing with the corrections from the cast incorporated, by me, in 1997.



Figure 10-1. Palenque: Temple of the Inscriptions, East Tablet, Columns I-L. Drawing by Frederick Catherwood, 1843 (Stephens 1848, II:f.p.342).



Figure 10-2. Palenque: Temple of the Inscriptions, East Tablet, Columns I-L. Drawing by Annie Hunter (in the mid-1890's) from Maudslay's plaster cast (BCA IV, plate 60).

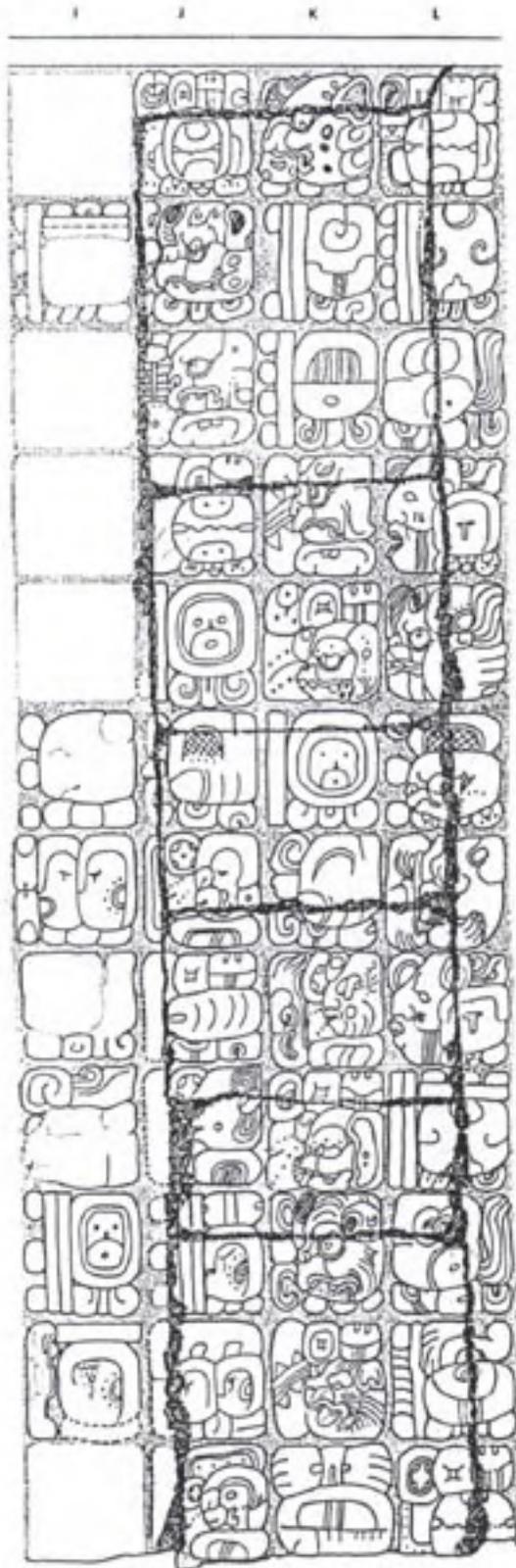


Figure 10-3. Palenque: Temple of the Inscriptions, East Tablet, Columns I-L. 1979 drawing by Linda Schele.

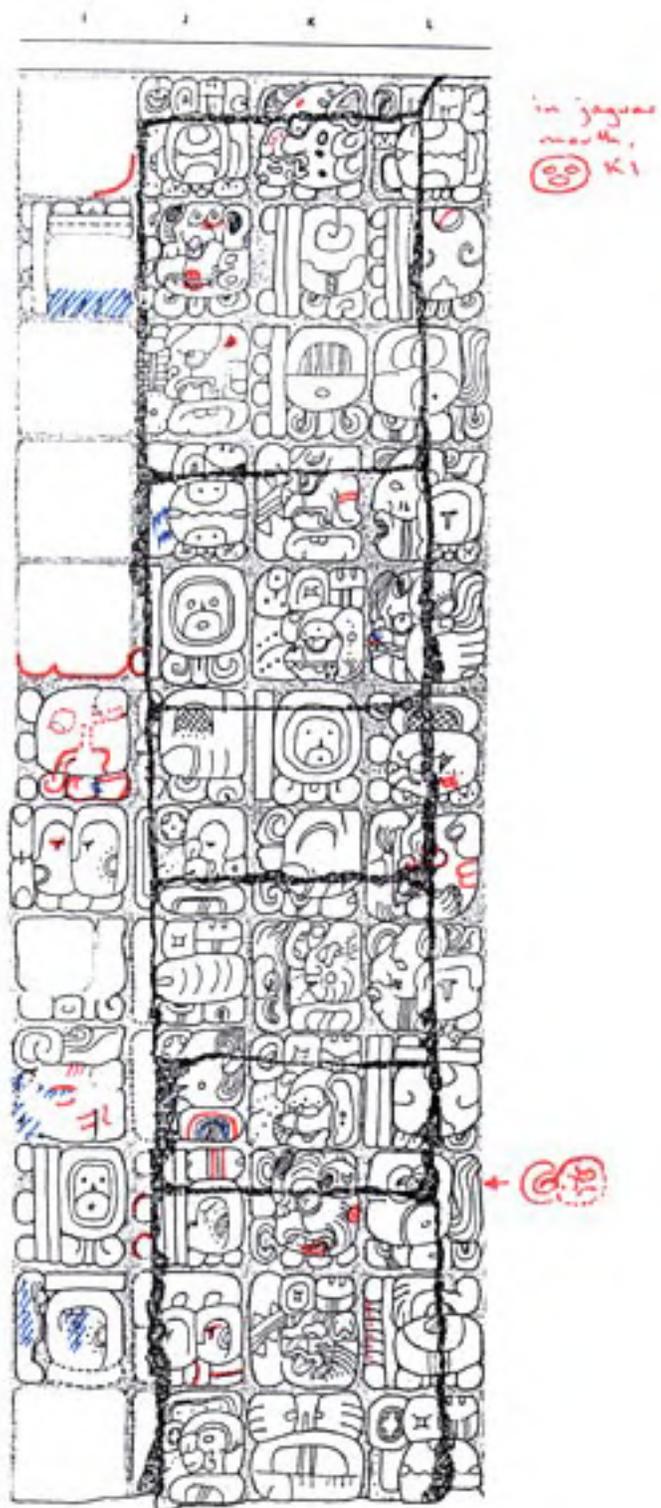


Figure 10-4. Palenque: Temple of the Inscriptions, East Tablet, Columns I-L. Corrections to Schele's 1979 drawing after checking the Maudslay cast.

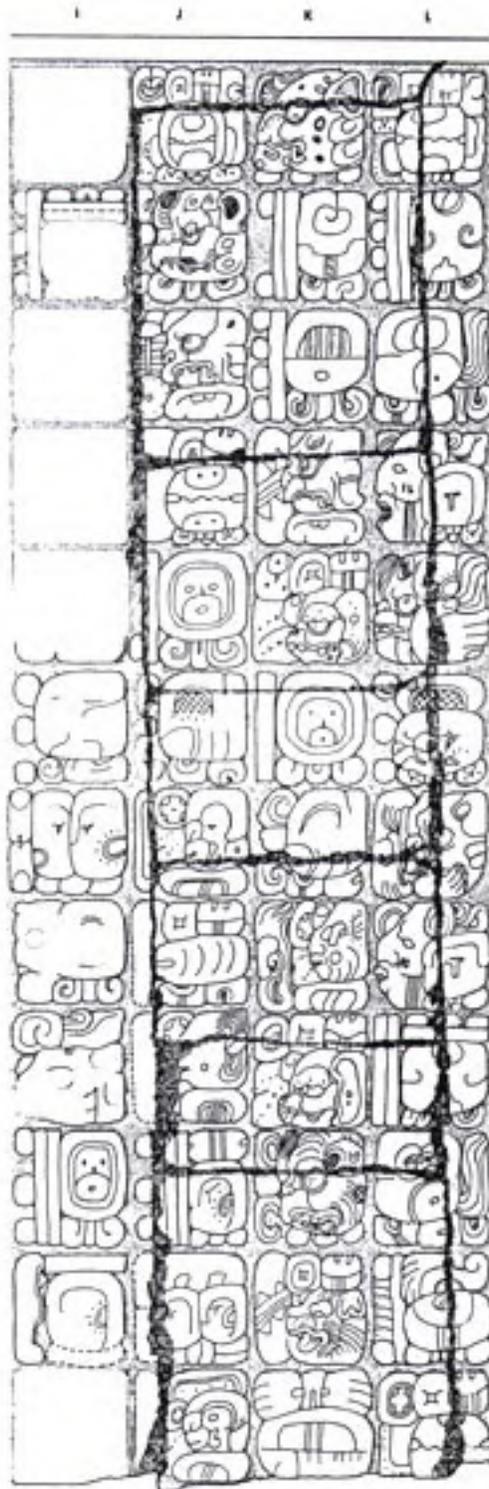


Figure 10-5. Palenque: Temple of the Inscriptions, East Tablet, Columns I-L. Corrections made by Mathews to Schele's 1979 drawing after checking the Maudslay cast.

## Other Maudslay items in the collections of the British Museum

This is a section that I hope to complete after future visits to London. Apart from the casts and moulds in Blythe House, some archival materials are in the care of the Museum of Mankind. These include Maudslay's glass plate negatives (see [Maudslay's photographs](#)), his field journals (see [Maudslay's field journals](#)), and other miscellaneous materials (drawings, photographs, maps, etc.). In addition to these, of course, are the original monuments that Maudslay had shipped back to England. Most of these are now displayed in the Mexican Gallery of the British Museum. One sculpture from Yaxchilán–Lintel 56–was shipped by error to Berlin. Maudslay allowed it to remain there, and in return received two casts of the lintel, which are now in Blythe House. The original monument was subsequently destroyed in the Second World War, so these casts are now the best record that we have of the monument. Not on display in the Mexican Gallery, but safely stored in the British Museum's facilities in Orsman Road, is the front edge of Yaxchilán Lintel 25 (BCA II, plate 98).

## Maudslay's photographs

One of the great resources on Mesoamerican archaeology in the British Museum is the collection of Maudslay's glass plate negatives. This collection contains the negatives that Maudslay took on his eight expeditions to México and Central America. Many are published in the BCA or GG, but many others remain unpublished.

The negatives are housed in beautifully crafted wooden boxes which I suspect were ordered by Maudslay himself ([Figure 12-1](#)). The boxes have slots for 50 glass plate negatives. In all there are 19 numbered boxes of full-plate and half-plate negatives, plus four more that contain oversize glass plate negatives. Together, all of this material adds up to almost 800 negatives ([Table 12-1](#), shown below).

The boxes of full-plate and half-plate negatives are generally organized by site. There are a few (37 in total) that are miscellaneous views of people and drawings produced for the BCA. While many of the negatives are ones published in the BCA and/or GG, there are also many unpublished photographs in the collection. Many of the latter are views very similar to ones published in the BCA.



**Figure 12-1. Boxes containing Maudslay's glass plate negatives.**

I was hoping that among the unpublished negatives would be ones documenting the mould-making process and their transportation out of the sites. The only published photograph relating to this is one that shows mould-making in progress of Quiriguá Zoomorph P, Maudslay's "Great Turtle" (see [Figure 1-2](#)). There is a second very similar photograph of this view, but there are no other Maudslay photographs of Quiriguá that even show a background glimpse of the mould-making process. I did not have time to check the Copán negatives or those of other sites, but I am now fairly certain that no other views of the process were taken by Maudslay. He seems to have been a quite straightforward man, who probably did not consider documenting his own work methods as important.

There exists an excellent catalogue of the Maudslay negatives, made in 1987 by the late H. Gerald Kennedy of the Institute of Archaeology. This catalogue is in the possession of the British Museum's Department of Ethnography. I was told that Ian Graham has also compiled a catalogue. He has also done a great deal of work with the negatives, including making helpful notes where negatives have been moved from one box to another.

The negatives, or most of them, have been copied and small prints made from them are housed in a series of binders in the Reading Room of the Department of Ethnography.

**Table 12-1**  
**Maudslay's glass plate negatives in the British Museum.**

Box	No. of Plates	Dimensions of Plates (cm.)	Box Label	Subject
1	50	21.5 x 16.5	P.d. 1- 50	Palenque
2	9	25.2 x 20.3	---	(drawings by Annie Hunter)
3	36	21.8 x 16.5	T.d. 1- 50	Tikal
4	30	21.6 x 16.4	Miscellaneous	Palenque (1), (photos of people)
5	50	21.4 x 16.4	C.d. 51-100	Copán
6	22	21.5 x 16.3	Q.d. 51-64 I.d. 91 R.d. 92 M.d. 93-100	Quiriguá, Ixkun, Rabinal, Menche (Yaxhchilán)
7	25	21.5 x 16.4	P.d. 51-100	Palenque
8	48	21.5 x 16.4	C.d. 1- 50	Copán
9	49	21.5 x 16.3	Q.d. 1- 50	Quiriguá
10	47	21.5 x 16.3	CH.d. 1- 50	Chichén Itzá
11	46	21.5 x 16.3	C.d. 101-150	Copán
12	--	---	none	(copy prints of various views--sites and people)
13	50	30.4 x 25.3	Q.b. 1- 50	Quiriguá
14	48	30.5 x 25.2	P.b. 1- 50	Palenque
15	50	30.4 x 25.4	C.b. 51-100	Copán
16	50	30.4 x 25.2	C.b. 1- 50	Copán
17	39	30.3 x 25.3	Q.b. 51-88 I.b. 99 M.b. 100	Quiriguá, Ixkun, Menche (Yaxchilán)
18	41	30.4 x 25.3	CH.b. 1- 40 T.b. 50	Chichén Itzá, Chichén Itzá (not Tikal)
19	43	16.4 x 12.0	P.e. 1- 35 CH.e. 1- 8	Palenque, Chichén Itzá
<b>Large Negatives</b>				
L1	12	76.4 x 61.7	---	Quiriguá (5), Chichén Itzá (7)
L2	11	76.4 x 61.7	---	Copán
L3	7	76.4 x 61.7	---	Palenque
L4	11	76.4 x 61.7	---	Quiriguá

<b>Totals by site</b>		
<b>Site Code</b>	<b>Site</b>	<b>Number of Negatives</b>
CH	Chichén Itzá	103
C	Copán	255
I	Ixkun	2
M	Menche (Yaxchilán)	8
P	Palenque	167
Q	Quiriguá	165
R	Rabinal	1
T	Tikal	36
--	(misc.–people, etc.)	37
	Total	774

### **Maudslay's field journals**

During the final week of my 1998 visit to London I spent several days at the Museum of Mankind where, among other things, I began an inventory of Maudslay's written material. I was particularly interested in his field journals and photographs, both of which are in the Museum's collections. I hoped that the journals would give me logistical details of his expeditions, and also some "colour" concerning his work at the various sites. While I did obtain some very interesting material, unfortunately I did not find the degree of detail that I was hoping for. Maudslay was by his own admission not the best of journal-keepers (GG:ix). While his journals are informative and do have many interesting comments, they are quite varied in their detail and do not always have the degree of commentary that I was hoping to find.

I was able to locate the following journals:

GUATEMALA Part 1	1881	BOOK 1
KAMINALJUYU, IXIMCHE, QUICHE, IXKUN	1886-1887	BOOK 3
COPAN	1885	BOOK 4
COPAN Plans	1885	unnumbered
PINE RIDGE B. HONDURAS	1887	BOOK 5
CHICHEN ITZA	1889	6

CHICHEN ITZA etc.	n.d.	7
PALENQUE	1891	8
DOLORES, etc.	1894?	BOOK 11
MISC.	n.d.	BOOK 12

I was not able to locate Maudslay's Books 2 (Menche=Yaxchilán) or 9 and 10 (his 1894 trip with his wife Anne Cary Maudslay).



**Figure 13-1. Maudslay's 1885 Copán field journal.**

The journals are in notebooks measuring about 7 inches high by 4 1/4" wide, hinged at the top. They have clothbound board covers, and their front cover has labels indicating which site and year is covered in the journal, and also the number of the journal ([Figure 13-1](#)). The pages inside are lined, and they are separated by pink sheets of blotting tissue, which Maudslay occasionally wrote on.

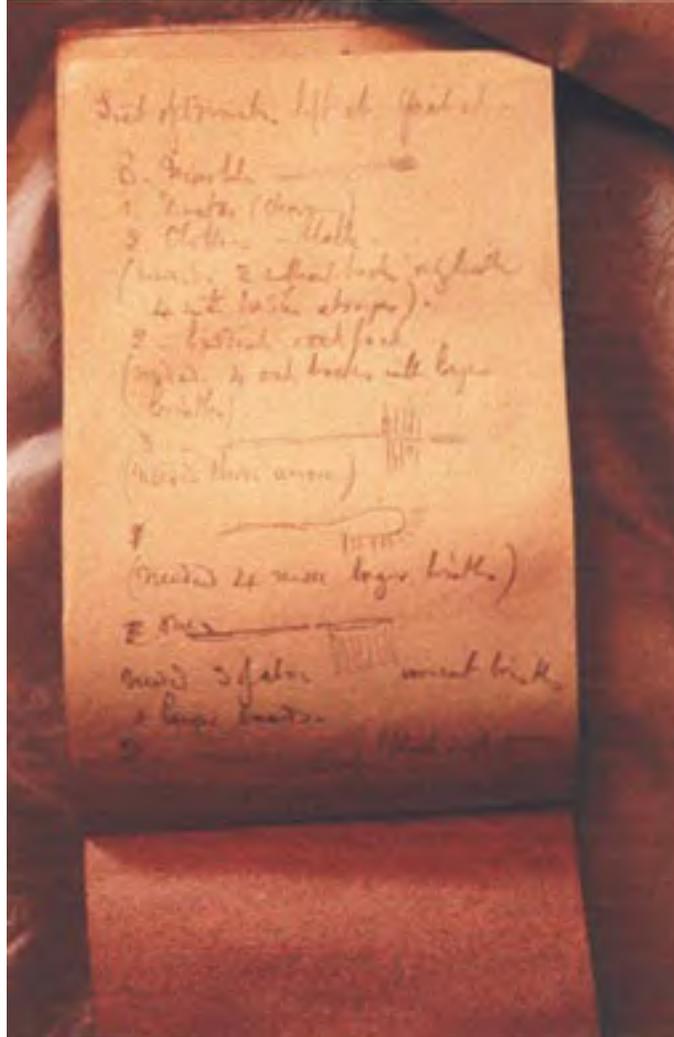


Figure 13-2. A page from Maudslay's 1885 Copán field journal. The page records an inventory of different brushes left at Izabal and notes about additional brushes needed for future expeditions.

Maudslay's writing is generally quite legible ([Figure 13-2](#)), with only a small number of words being in doubt. His spelling is not always consistent—Giuntini is often spelled Guintini, for example, an inconsistency that finds its way into Maudslay's published books as well.

Typewritten transcriptions of several of Maudslay's journals were made by Anne Miller of BBC TV between 1985 and 1986. These include Maudslay's Books 1 (his first trip to Guatemala in 1881), and 2 (Quiriguá and Yaxchilán).

I made a start on transcribing Maudslay's journals. My main interest, of course, concerned references to the production of the plaster casts. Most of the references that I did find on this subject were contained in his 1885 Copán field journal, which I transcribed in full (except for chronometer and compass readings that he took) and transcribe below.

13.1. Maudslay's Copan 1885 field journal

[Notes:

Uncertain spellings are double-underlined.  
Single underlines reflect Maudslay's own underlining.  
Words left blank in journal are recorded here as ".....".  
Page breaks are marked "-----".  
Line breaks in this transcription correspond to those in the original journal.  
Crossed-out words are included as such.]

Monday 16th Feb. Arrived Yzabal 10. AM.  
found Muncey with Giuntini & cargo  
had arrived day before

-----

[2 pp. of chronometer checks]

-----

21st Sat. Yzabal  
Boiling Pt. Ther. No. 11 212°  
7.45 am No. 12 212°.1  
Aneroid 29.79

Started at 10 AM with Gorgonio  
Diaz, arriero, (who had come from Guatemala  
with Dr. Termer & family) Giuntini, Carlos  
& 3 cargos for Zacapa. rode as far as  
Las Palmillas. Giuntini rather tired and stiff.  
fine weather. All the other cargos sent by  
mule direct to Copan (except 2 plaster)

22nd Las Palmillas to

23rd to Zacapa

started 6.20 AM. arr. 12 noon  
put up at Don Tomas's house

-----

[section on comparing chronometers]

Left Zacapa about 4 PM with  
a duffing old arriero & 2 pack mules  
Giuntini, Carlos & self.  
Slept at rancho by roadside

13.1. Maudslay's Copán 1885 field journal.

Pleasant ride in the lovely moonlight

-----

25th Wed. on the road--bad going  
camped out at night near .....  
much small pox about here at .....  
half the people have died of it  
Said still to be raging in outlying ranchos  
but village now free

26th Arrived at Copan at dusk.

-----

1st Sunday.

Guintini gone to live at Ruins with Boys

2nd Monday

Went to Ruins about 10 o'clock  
Very cloudy day. took six photos.  
Giuntini began plaster work.  
Am alone at the village tonight as  
Giuntini slept at Ruins  
Developed 2 photos but had to use nightlights  
as candles ran out

-----

3rd Tuesday - Bad night with aradores  
went to Ruins at 9 AM. Planed posts  
for measuring base line

(comparison of Chronometers before leaving house

	H		
Old	2.00.00	}	AM at <u>plaza</u>
New	2.23.48		

developed Photos

4th Wed. Better night--very few men at work  
Mules not yet turned up--no candles--  
Adjusted Theodolite at Ruins all day  
Developed Photos

5th Thursday Fair night--mules not  
turning up a great nuisance. Went to  
Ruins early--surveying

-----

[on pink blotter page: page of chronometer readings]

13.1a. Maudslay's Copán 1885 field journal, continued.

-----

Tuesday 10th P.M.  
[chronometer readings]  
10 mules arrived after having been  
detained in Zacapa by the jefe  
because the Presidente was coming.

-----

[compass readings]

-----

[sketch of horizon from Copan town plaza]

-----

Sat 20th June - Copan  
[chronometer comparisons]  
delayed waiting for mules

Sunday. 21st  
Left Copan 8 AM. Bar. 27.80  
on road 9.-- 27.11  
Stop ..... 1.30 Bar. 26.82  
Lunch. at plain amongst high  
hills where I slept on first journey  
Showery all morning. Channitis  
Start 3.30. showery  
arrive Peshja 7. PM. stop .....

-----

13.1b. Maudslay's Copán 1885 field journal, continued.

13.2. At the back of the 1885 Copan field journal:

- (1) accounting: rough notes on pay for mules and workers;
- (2) drafts of two letters [to the Guatemalan and Honduran presidents?];
- (3) compass readings and elevations from Copan;
- (4) list of items brought to Copan from Izabal, and notes on additional items needed (for future expeditions).

Item (1) gives an indication of the rates of pay when Maudslay was working at Copan. Since a revolution was raging in Central America for much of the period that Maudslay was working, and due also to a smallpox epidemic in the region, some prices--especially for mules and workmen--may have been higher than the "normal" rate. (See GG:132 for Maudslay's comment on the difficulty in obtaining workmen; and MPJ1885, entries for March 4, 5, and 10 on the scarcity of mules.) In 1871 the currency in Guatemala was: 100 centavos = 8 reales = 1 Peso (the Quetzal was not introduced until 1927).

Items (2a) and (2b) contain neither the name of the addressee nor the date, but from our knowledge of Maudslay's movements during his 1885 season, I think that we can ascertain the addressee and dates quite securely in the case of the first letter, and reasonably so for the second letter. For the first letter, there seems little doubt that the addressee was the President of Guatemala, Justo Rufino Barrios. We know that Maudslay had been in contact with Barrios during earlier expeditions (BCA I:12), and that at the beginning of his 1885 expedition he had had formal introductions through the English Minister to the Central American States (GG:128). The only other candidate as addressee is President Bogran of Honduras, but Maudslay writes in the first letter that "I am taking the opportunity of writing also to H.E. President Bogran." Therefore the addressee of the first letter must be Justo Rufino Barrios.

The second letter seems to be the one that Maudslay wrote to President Bogran of Honduras, as mentioned in Maudslay's first letter. It thanks the addressee for the reception Maudslay received near the Honduran border, and elsewhere (BCA I:11) Maudslay says that the two gentlemen who greeted him were sent by Bogran.

As to the date of the letters, they would seem to have been written, on internal evidence, in January, 1885. In the first letter, Maudslay is in part replying to Barrios' letter of Dec. 28, 1884. He talks about "yesterday" meeting the deputation from President Bogran, "near Esquipulas." This has to refer to Maudslay's entry to Copan in late January or early February, 1885, in order to prepare for his field season--and before his second entry to Copan, after his trip to meet the plaster-maker Giuntini in Izabal. Maudslay's second entry to Copan (he arrived

13.2. At the back of the 1885 Copán field journal.

in Feb. 26) did not go through Esquipulas, and in any case, he talks in his first letter about his impending departure for Izabal to meet Giuntini.

Maudslay probably posted the letters while in Izabal, some time between the 16th and the 20th of February.

A rough chronology of the events surrounding the presumed date of writing of these letters (gleaned from BCA I:11-13; GG:127-142; MFJ1885) is as follows:

1884 early Dec.?	Conference in Guatemala City of the Presidents of the five Central American Republics. Maudslay notes (GG:128) that this conference was held "a few weeks before" his arrival in Guatemala to begin what would be his 1885 field season in Copan.
late Dec.?	Maudslay arrives in Guatemala.
Dec. 28	Barrios(?) writes letter to Maudslay.
1885 late Jan. or early Feb.	Maudslay arrives in Copan to begin preparations for his 1885 field season.
ca. Feb. 10	Maudslay leaves Copan for Izabal, to meet the boat carrying Giuntini and supplies.
Feb. 16	Maudslay arrives in Izabal.
Feb. 21	Maudslay and his party leave Izabal for Copan, via Zacapa.
Feb. 26	They arrive at Copan.
Mar. 2	Work begins at Copan.
Apr. 2	Justo Rufino Barrios killed in battle near Chalchuapa, El Salvador.
June 21	Maudslay and his companions leave Copan.

Item (3) records elevations and compass readings from Copan; these were not transcribed. Maudslay spent quite a bit of space in his journals making these records, and also notes about his chronometers, the synchronization of which seems to have given him some trouble during his 1885 expedition.

Item (4) gives list of items brought to Copan from Izabal, along with notes he made on additional items that he would need for future expeditions.

**13.2a. At the back of the 1885 Copán field journal, continued.**

13.2.1. Rough notes on pay for mules and workers

1st/			
10 days	9 mules.	= \$90	
	5 days	<u>\$45</u>	
2 mules.	\$8 = 16 + 8	[illegible--crossed out]	
		<u>24</u>	
mozo			
15 days	50c =	<u>7.50</u>	
		166.50	
		<u>75.50</u>	
		91.00	

Felipi	60
Arriero	4
do	2½
<u>Jalapre</u>	<u>1.9</u>
	7 65½
	75.4

Felipi mulas	\$ 7
Felipi	<u>3.4</u>
	10.4
	2.4

8

13.2.1. Rough notes on pay for mules and workers.

13.2.2. Draft of Maudslay's letter [to the Guatemalan president Just Rufino Barrios?, undated, but probably written in January, 1885]

Sir.

I have the honour to acknowledge the receipt of your letter dated 28th Dec. introducing me to the don C. Mendingo & don J. [illeg.] the commissioners appointed by the govt to re\_\_\_\_\_ [illeg.] I had the pleasure of meeting these gentlemen yesterday near Esquipulas & they not only rendered me every assistance but made my journey to Copan a very pleasant one by their enjoyable companionship. I am taking the opportunity of writing also to H.E. President Bogran, to express to him my deep gratitude for the facilities given me in prosecuting the interesting work on which I am engaged. It is I feel sure hardly necessary to tell you that the gentlemen from the Commission, from the highly intelligent interest they take in the work have been able to give me the most valuable assistance to me.

In the course of a few days I shall be obliged to leave for Yzabal to meet

-----

an Italian workman two of my assistants who ~~is~~ are coming out ~~one~~ direct from England to undertake the work of making plaster moulds, & also to see to the transport of the plaster & other materials necessary for my work. In the mean time I leave another of my assistants who has already had three years experience in similar explorations. I hope to return here myself within ten days and to continue the work throughout the dry season as long as the weather will permit. Soon after my return I trust again to have the honour of writing to you \$ more fully explaining the plan of the explorations. It is my earnest desire to complete. Again thanking you for the great kindness & courtesy which has been extended to me etc.

13.2.2. Draft of Maudslay's letter (to the Guatemalan president Just Rufino Barrios?, undated, but probably written in January, 1885).

13.2.3. Draft of Maudslay's letter [to the Honduran president Bogran, undated, but probably written in January, 1885]

Sir,

I take this opportunity of writing to you to inform you of my arrival at Copan & to tender to you my most grateful thanks for the reception that I have met with.

In accordance with your kind instructions Don C. Madrid & Don Jorge Dowson were here to receive me & I can assure you that nothing has been left undone by these Gentlemen which could tend either to my own comfort or the success of the exploration. I believe this to be the first time that such facilities have ever been granted for the thorough exploration of an important group of ~~American~~ monuments of the ancient American civilization, & I only trust that I may justify the confidence you have placed reposed in me. I shall take the earliest opportunity of informing to the Govt. of the magnificent manner in which you have answered the recommendation I received from them.

In a few weeks time I trust to be able to report to you the progress of my work -- and

-----

I can do no more than assure you of the intense pleasure it afforded me to set to work under such benificent auspices & to express to you my most sincere & grateful thanks for the kindness & courtesy which I have received

13.2.3. Draft of Maudslay's letter (to the Honduran president Bogran, undated, but probably written in January, 1885).

13.2.4. List of items brought to Copan from Izabal

- 16 Barrels Plaster
- 1. Lime
- 4 Cans oil
- 2 Barrels Beef
- 1. Sacks.

-----

List of Brushes left at Yzabal. [Figure 13-2]

Ø. Marble 

- 1. Duster (clearing)
- 2. Clothes -- black  
(needed. 2 without backs of leather  
4 with handles stronger)
- 2. baddish oak back  
(needed. 4 oak backs with larger  
bristles)

3. 

(needed three more)

± 1



(needed 4 more longer bristles)

± one



needed 3 of above uncut bristles  
& larger heads

2.  (black & white

needed 2 more larger if possible

-----

Spoke brushes 

none left (4 needed)

± 3



(needed ± 1 more)

- 1. Toothbrush shape
- 1. Plate brush. (2 needed?)
- 1. Paste brush (need 3 more)

No need of more scrubbing brushes.

13.2.4. List of items brought to Copán from Izabal.



Because of this, the Museum's Mexican and Central American collections are largely inaccessible. I would like to reiterate here my appreciation to the British Museum and to the Department of Ethnography for their allowing me to work on the Maudslay Collection at a time when so many other things were taking up their time. Many of the other Maya objects belonging in the Museum's collections are currently in storage in the Museum's Orsman Road facility. They include the Hieroglyphic Stairway of Naranjo, Guatemala, Stela 1 of Tulum, México, and the monuments of Pusilha, Belize. Of these pieces I only saw (from afar!) some of the blocks of the Naranjo stairway. Simon Martin has for some years been working on the Pusilha monuments.

Two pieces that I did see at Orsman Road are the two wood fragments of Tikal Temple 1, Lintel 3 (BCA III, plate 71). These pieces are in pristine condition: they were collected and donated to the British Museum by J. W. Bodham-Whetham, who visited the site in 1875—a few years before Maudslay's expedition to Tikal. Other wooden lintels of Tikal had been collected in 1877 by a Swiss traveller, Carl Gustav Bernoulli; these lintels are now in Basel (BCA III:44-45). Charnay made casts of these lintels and sent them to Maudslay (BCA III:45). The casts are now part of the Maudslay Collection at Blythe House.

### **Work still to do on the casts**

When I began work in 1998 on the Maudslay Collection, the first item on the agenda was to evaluate whether further work—a more extensive study of the casts—would be worthwhile. It took very little time to answer that question with an emphatic yes. Every cast I checked for details led to revisions of existing drawings. I would argue that if drawings can be corrected—from any source—that it is one of our highest scholarly obligations to do so. The Maudslay casts can add so much to existing drawings that they represent one of the major sources in this endeavour.

Much of my time in 1998 was taken up with making the inventory of the casts and exploring all the other materials—photographs, journals, etc.—that add further information on the collection. Various other tasks still remain to be completed.

Most important is the checking of each cast for details that will improve current drawings. While many casts have been checked, there are still many others that remain unchecked. This is the single most important work to do on the Maudslay Collection. Photographing the casts is another task of high priority, and I hope that in future work Gerald Newlands will be able to continue his work.

The cataloguing of the casts is also an important task that remains unfinished. The existing catalogues are not sufficient for fully documenting the casts, but I did not realize this fact until I worked with the collection in the summer of 1998. I now believe that publishing a catalogue of the casts would be a worthwhile contribution to the field of Mesoamerican studies (see [Proposed publications on the Maudslay casts](#)). This would

involve quite a bit more time on the rather tedious cataloguing process, of which I did only a small sample in 1998.

Another task to complete is the "mapping" of the casts, the process of which was outlined in ["Mapping" the casts](#). This work will form part of the cataloguing process.

I should also like to do more work on the Maudslay archival material in the British Museum collections. Both Maudslay's field journals and his photographs are worthy of more work—although I am aware that Ian Graham has already spent much time with them and duplication of effort is pointless, so selective work on these items is called for.

Finally, on a future visit to England I would like to do some more work in Bristol and Cambridge, where other important collections relating to Maudslay exist (see [Work done at other institutions in 1998](#)).

### **Work done at other institutions in 1998**

My trip to England in the summer of 1998 was a fairly short one, and my intention was to work principally with the casts at Blythe House. However I did manage to visit two other institutions while I was in England.

First, I spent a short time at the City of Bristol Museum and Art Gallery, where many of Adela Breton's paintings reside. Adela Breton is most famous for her watercolour copies of the murals in the Upper Temple of the Jaguar at Chichén Itzá. She did this work at the behest of Maudslay, and I knew from previous visits to Bristol that there was some material related to Maudslay there. I was hoping I might find correspondence and other notes pertaining to the Maudslay casts. With the kind help in Bristol of the Curator of Archaeology, Ms. Sue Giles, I searched the Breton archive, but found little of direct relevance to the casts. There are some Maudslay photographs among the Breton material (some of them with colour tipped in by Breton). Perhaps most importantly, there are six Maudslay casts in Bristol, being jambs from the Upper Temple of the Jaguar, and two of them coloured by Adela Breton. However there is no correspondence between Maudslay and Breton in Bristol (this correspondence may be in the Bath Historical Society), and no additional material relating to the Maudslay casts.

Second, I spent a day at Cambridge University. Maudslay was an undergraduate at Cambridge, and later in his life he donated a set of his casts to the Museum of Archaeology there. These casts were for many years on display at the museum, but now they are all in storage, except for one cast (from Quiriguá Zoomorph B) that is set above a doorway at the museum. I made contact with the Director of the Museum, Dr. David Phillipson, who very kindly offered to show me the collection when I next go to England. This is rather exciting, since I expect the casts to be in better condition than those in the British Museum, since they have only been dismantled and moved once. I do not believe that the Cambridge set of casts is a complete one, but that remains to be seen. Certainly one sculpture is no longer in Cambridge: Zoomorph P of Quiriguá was

dismantled and transported to the British Museum; it now resides in crates in the North Room at Blythe House.

## **Recommendations**

This section is mainly addressed to the British Museum. Dr. Colin McEwan, my gracious host at the Museum of Mankind, asked me to include a section on recommendations concerning the casts. I include them here in point form.

1. As I have repeatedly said in this report, the Maudslay Collection is a major resource for the very active field of Mesoamerican research.
2. The casts could do with some cleaning and conserving. The grime covering them is not good for them—although cleaning them will be a difficult and time-consuming task. In many cases, casts are broken, chipped or cracked, and a programme to repair these before further damage is made would be well worthwhile. The fibreglass backings present on some of the casts should be removed.
3. The paper squeezes are perhaps the most in need of conservation. At the moment they lie one directly on top of the other on large wooden racks. Twenty or more moulds at a time are piled together in this way: they need to be dealt with on a more individual basis, and care needs to be made that they are chemically stabilised.
4. Those piece-moulds still in wooden crates need to be unpacked and conserved. Certainly, they need to be removed from their matrix of tow, which in many cases is adhering to the surface of the moulds.

It is possible that outside financial assistance could be obtained to help with Recommendations 2, 3, and 4 (and 7, below). The Getty Foundation, for example, may be able to help.

Some of this work could perhaps be done when the casts are moved into their new home on the ground floor of Blythe House in 2002.

5. When the casts are moved, wherever possible the separate casts that belong to an individual monument should be placed together. At the moment, this is not the case.
6. In the new Study Centre, if casts are to be placed there for study, only fibreglass casts should be used. The plaster casts in almost every case are too delicate.
7. Finally, I recommend that consideration be given to making a new set of casts. I realize that this would be extremely costly and would involve a great deal of time and resources, but some of the casts now are in bad enough condition as to be almost useless for study. The moulds seem to be in excellent shape, and although they are extremely delicate, and could suffer in any new cast-making, they are not the most important part of the collection—the casts are, by far.

## Proposed publications on the Maudslay casts

In my proposals both to the British Museum and to the Foundation for the Advancement of Mesoamerican Studies, I said that I thought that a small book on the casts and their value might be an appropriate way of dealing with the Maudslay collection. I am fully aware that Ian Graham is completing a major biography of Maudslay, and I would in no way intend to step on his toes in any way. What I thought might be interesting, however, would be a small book concentrating on the casts themselves. I hoped that among Maudslay's photographs and journals I might be able to find a good deal of "colour" to add to the book, but in this I was rather disappointed. Although there are some nice details, for example, on brushes with which to clean the monuments (see [journal 13.2.4](#)), there are only two photos showing the mould-making in progress, and little in Maudslay's journals that directly relates to the material. Nevertheless, there is quite enough to complete the kind of small book I envisioned, and I intend to do so.

I think that a formal catalogue of the casts would also be worth producing. There is great interest around the world in the Maya civilization, and the casts represent an extremely important collection and a major resource for study. I have published, with Linda Schele, a catalogue of the contents of the bodega at Palenque (Schele and Mathews 1979), and also two fascicles of the Corpus of Maya Hieroglyphic Inscriptions (CMHI 1983; 1996), so I have experience in such endeavors.

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## **Acknowledgments**

I have a large number of people and institutions to thank for the success of my 1998 work with the Maudslay casts.

First, I should like to thank the British Museum and its Museum of Mankind for their support in approving the project and aiding me in so many ways while I was in London. I should also like to thank the Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI), and its director Dr. Sandra Noble, for their generous financial support for the project.

In the British Museum I should like to give special thanks to Dr. Colin McEwan, Assistant Keeper of South and Central America for his strong support of the project and for his help so generously given in so many ways. Many thanks also to Ms. Clara Bezanilla, Museum Assistant, who so ably helped us at Blythe House and in the Museum of Mankind. I would also like to thank Dr. John Mack, Keeper of the Department of Ethnography, and Dr. Brian Durrans, Deputy Keeper, for their support of the project.

Other Museum of Mankind staff assisted in many ways: Mr. Jim Hamill, Curator of the Students' Room, helped with the Maudslay archives; Mr. Harry Persaud, Curator of the Library, made the Maudslay glass plate negatives available; Mr. Saul Peckham of the Photographic Department kindly loaned us photo lamps for Blythe House; Mr. Paul Atkins, and Ms. Marcia Arcuri and other staff and security members at Blythe House helped in various ways. My thanks to all of them.

Special thanks are due Mr. John Osborne, Head of the Orsman Road Facility for his generosity in releasing Ms. Bezanilla to help us at a time when Museum resources were particularly stressed and stretched.

At Blythe House, I would like thank the Director, Mr. Peter Scott, and to all the guards for their patience and consideration. I also particularly want to acknowledge Mr. Brian Thorne, the man I call the "master plaster caster," and his assistant Ben, of the Casts Service of the British Museum, for the many discussions we had about some of the technical aspects of the cast-making process.

Back at the British Museum, I should like to thank Mr. Paul Gardner, Head of Photography, for his support, and also Mr. Sam Morehead and Mr. Richard Wolf of the Education Department for their interest in the project and the enjoyable conversation we had concerning the new Study Centre. Inspiration for this project in many ways stemmed from two friends: Dr. Elizabeth Carmichael, former Keeper at the British Museum, for her support in 1996, and to my late friend Linda Schele, who worked with me when we both saw the casts for the first time in 1996.

I also would like to acknowledge the great work done by Dr. Gerald Newlands in photographing the Maudslay collection.

In Bristol I received the usual friendly greeting and kind support of Ms. Sue Giles, the Curator of Archaeology at the City of Bristol Museum and Art Gallery. At Cambridge University I was warmly received by Dr. David Phillipson, the Director of the Museum of Archaeology.

Last but not least, I should like to thank my good friends Margaret and George Penman, who were such kind hosts to me while I was in London. Getting to see Arsenal thrash Man. U. at Wembley in the Charity Shield was icing on the cake!

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Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack.

Note: The individual cast numbers designate the casts from left to right along the rack. In sections where casts are placed above and below on the same section of rack, the upper casts are listed first, and then the lower. The individual cast numbers refer in most cases to the large circled green number painted on the back of the cast. In some cases the number is not circled or is no longer visible on the cast. Individual cast numbers that are underlined represent such cases and other instances where questions or comments are needed. Each of these underlined numbers is dealt with at the end of the inventory listing.

<u>Rack #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Numbers"</u>										
Rack 1	Palenque	11	<u>NN1</u>	7	220	217	153	8	199	238	137	138	132
Rack 2	Palenque	6	289	129	130	136	63	133					
Rack 3	Palenque	6	5	<u>183a</u>	189	135	131	134					
Rack 4	Palenque	14	218	225	66	240	239	226	50	49	6	219	26
			<u>NN2</u>	65	51								
Rack 5	Palenque	7	156	128	<u>182b</u>	<u>182a</u>	<u>184a</u>	61	62				
Rack 6	Palenque	7	69	188	<u>183b</u>	229	154	155	<u>184b</u>				
Rack 7	Chich'en Itza	13	<u>47A</u>	32	123	72	29	22	107	103	148	<u>35B</u>	241
			101	357									
Rack 8	Chich'en Itza	8	76	99	360	78	106	98	71	109			
Rack 9	Chich'en Itza	10	<u>NN3</u>	362	361	149	<u>NN4</u>	31	120	118	121	151	

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack  
(continued).

<u>Rack #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Numbers"</u>											
Rack 10	Chich'en Itza	16	30 25	143 249	125 363	100 359	<u>47B</u> 27	<u>48A</u>	<u>48B</u>	23	145	24	122	
Rack 11	Chich'en Itza	8	358	<u>102</u>	356	95	104	124	364	<u>NN5</u>				
Rack 12	Chich'en Itza	12	150 <u>NN7</u>	<u>96b</u>	97	<u>35A</u>	<u>NN6</u>	108	105	144	147	146	116	
Rack 13	Copan	8	283	194	193	195	174	3	197	198				
Rack 14	Copan	8	<u>NN8</u>	4	152	<u>274</u>	168	282	2	1				
Rack 15	Copan	11	142	204	295	141	<u>NN9</u>	232	110	272	338	222	196	
Rack 16	Copan	17	287 177	205 10	<u>177A</u> <u>10A</u>	337 <u>12A</u>	340 293	206 294	281	9	223	280	339	
Rack 17	Copan	9	89	140	191	209	<u>NN10</u>	157	179	292	<u>178A</u>			
Rack 18	Copan	12	279 296	178	86	210	212	12	<u>NN11</u>	192	335	181	<u>91+92</u>	
Rack 19	Copan	12	114 302	278	166	176	88	283	180	202	231	230	203	
Rack 20	Copan	14	276 299	<u>NN12</u> 301	336 303	291	175	277	<u>NN13</u>	297	300	90	298	
Rack 21	Tikal/Copan	12	15 <u>NN15</u>	<u>NN16</u>	<u>NN17</u>	<u>NN18</u>	<u>NN19/F296</u>	<u>NN14</u>	<u>221</u>	273	<u>275</u>	87		

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack  
(continued).

<u>Rack #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Numbers"</u>											
Rack 22	Quirigua	11	332	<u>NN20</u>	321	322	70	46	45	165	44	42	41	
Rack 23	Quirigua	13	56	54	55	<u>57</u>	52	53	331	21	167	164	43	
			<u>NN21</u>	284										
Rack 24	Quirigua	9	17	18	126	58	318	162	20	139	59			
Rack 25	Quirigua	11	<u>353</u>	<u>112</u>	343	113	<u>352</u>	354	345	344	351	285	286	
Rack 26	Quirigua	7	<u>NN22</u>	<u>NN23</u>	<u>NN24</u>	<u>NN25</u>	323	328	314					
Rack 27	Quirigua	4	330	309	307	327								
Rack 28	Quirigua	2	316	315										
Rack 29	Quirigua	4	270	271	163	60								
Rack 30	Quirigua	3	94	93	19									
Rack 31	Quirigua	8	308	317	306	329	319	325	333	312				
Rack 32	Quirigua	7	326	334	310	320	324	313	304					
Rack 33	Yaxchilan/Ixkun	9	79	80	170	173	172	<u>NN26/348</u>	<u>346</u>	<u>347</u>				
Rack 34	Ixkun/Yaxchilan	10	<u>350</u>	<u>349/</u>	208	169	84	171	33	207	81	85		
Rack 35	Yaxchilan	2	83	<u>NN27</u>										
Rack 36	Yaxchilan	2	82	<u>NN28</u>										

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack (continued).

<u>X #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Number"</u>
X 1	Palenque	1	187
X 2	Palenque	1	185
X 3 *	Palenque	1	<u>64a</u>
X 4	Palenque	1	186
X 5	Palenque	1	201
X 6	Palenque	1	200
X 7	Palenque	1	355
X 8	Copan	1	39
X 9	Copan	1	NN29
X10	Copan	1	11
X11	Copan	1	NN30
X12	Quirigua	1	311
X13	Quirigua	1	NN31
X14	Quirigua	1	NN32
X15	Quirigua	1	160

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack (continued).

<u>X #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Number"</u>
X16	Quirigua	1	161
X17	Quirigua	1	159
X18	Quirigua	1	158
X19	Copan	1	NN33
X20	Copan	1	NN34
X21	Copan	1	NN35
X22	Copan	1	NN36
X23	Copan	1	NN37
X24	Copan	1	NN38
X25	??	1	NN39
X26	Chich'en Itza	1	117
X27	??	1	NN40

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack (continued).

<u>Box #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Number"</u>							
Box 1	Palenque	3	214	214	227					
Box 2	Palenque	2	216	215						
Box 3	Palenque	3	290	NN41	228					
Box 4	Palenque	9	254	262	263	NN42	265	266	267	268 253
Box 5	Palenque	6	256	257	258	259	261	255		
Box 6	Palenque	6	NN43	NN44	NN45	NN46	NN47	NN48		
Box 7	Palenque	(9 fibreglass casts)								
Box 8	Palenque	(8 fibreglass casts)								
Box 9	Chich'en Itza	3	77	111	68					
Box 10	Chich'en Itza	1	243							
Box 11	Chich'en Itza	2	73	237						
Box 12	Chich'en Itza	1	236							
Box 13	Chich'en Itza	2	74	245						
Box 14	Chich'en Itza	3	36	34	242					
Box 15	Chich'en Itza	4	250	37	246	247				

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack (continued).

<u>Box #</u>	<u>Site</u>	<u>No. of Casts</u>	<u>"Green Number"</u>							
Box 16	Chich'en Itza	2	75	38						
Box 17	Chich'en Itza	3	244	38	248					
Box 18	Chich'en Itza	7	frg	frg	frg	NN49	NN50	frg	frg	
Box 19	Chich'en Itza	(4 fibreglass casts)								
Box 20	Chich'en Itza	(4 fibreglass casts)								
Box 21	Copan	2	NN51	NN52						
Box 22	Copan	3	NN53	NN54	frg					
Box 23	Copan	4	211	NN55	NN56	NN57				
Box 24	Copan	2	224	288						
Box 25	Copan	2	252	251						
Box 26	Copan	2	NN58	fgl						
Box 27	Quirigua	9	NN59 (NN59)	233d	233a	233b	233-2	233-3	233-5	233-1
Box 28	Quirigua	8	233-6	233-7	233-8	233-9	233-10	233-11	233-12	233-13
Box 29	Quirigua	1	NN60							

Appendix 1. Inventory of the Maudslay Casts in the British Museum, organized by rack (continued).

<u>Box #</u>	<u>Site</u>	<u>No. of Casts</u>
Box 30	Palenque	9 small fragments
Box 31	??	various small fragments
Box 32	??	various small fragments

Appendix 2. Inventory of the Maudslay casts, organized by "green number".

Note: The Cast Number refers to the large circled green number painted on the back of the cast. In some cases the number is not circled or is no longer visible on the cast. These "unnumbered" casts are listed at the end.

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
1	14	8	Copan		
2	14	7	Copan		
3	13	6	Copan		
4	14	2	Copan		
5	3	1	Palenque		
6	4	9	Palenque		
7	1	2	Palenque		
8	1	6	Palenque		
9	16	8	Copan		
10	16	13	Copan		
10A ?	16	14	Copan		
11	X	10	Copan	Altar S.	1- 94
12	18	6	Copan		
12A ?	16	15	Copan		
13					
14					
15	21	1	Tikal		
16					
17	24	1	Quirigua		
18	24	2	Quirigua		
19	30	3	Quirigua		
20	24	7	Quirigua		
21	23	8	Quirigua		
22	7	6	Chich'en Itza		
23	10	8	Chich'en Itza		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
24	10	10	Chich'en Itza		
25	10	12	Chich'en Itza		
26	4	11	Palenque		
27	10	16	Chich'en Itza		
28					
29	7	5	Chich'en Itza		
30	10	1	Chich'en Itza		
31	9	6	Chich'en Itza		
32	7	2	Chich'en Itza		
33	34	7	Yaxchilan		
34	Box 14	2	Chich'en Itza	Lower Temple of the Jaguar. **	
35	*? Box 16	2	Chich'en Itza	Upper Temple of the Jaguar. **	
35A ?	12	4	Chich'en Itza		
35B ?	7	10	Chich'en Itza		
36	Box 14	1	Chich'en Itza	Lower Temple of the Jaguar. **	
37	Box 15	2	Chich'en Itza	Lower Temple of the Jaguar. **	
37A	Orsman Road		Tikal	Temple 1, Lintel 2. Original fragment **	
37B	Orsman Road		Tikal	Temple 1, Lintel 2. Original fragment **	
38 *	Box 16	2	Chich'en Itza	Upper Temple of the Jaguar. **	
38 *	Box 17	2	Chich'en Itza	Casa Colorada, Hieroglyph Band. Glyphs 42-44.	3- 24
39	X	8	Copan	Stela 11.	
40					
41	22	11	Quirigua		
42	22	10	Quirigua		
43	23	11	Quirigua		
44	22	9	Quirigua		
45	22	7	Quirigua		
46	22	6	Quirigua		
47					
47A ?	7	1	Chich'en Itza		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
47B ?	10	5	Chich'en Itza		
48					
48A ?	10	6	Chich'en Itza		
48B ?	10	7	Chich'en Itza		
49	4	8	Palenque	Palace, House C. Hieroglyphic Stairway. **	
50	4	7	Palenque	Palace, House C. Hieroglyphic Stairway. **	
51	4	14	Palenque		
52	23	5	Quirigua		
53	23	6	Quirigua		
54	23	2	Quirigua		
55	23	3	Quirigua		
56	23	1	Quirigua		
57 ?	23	4	Quirigua		
58	24	4	Quirigua		
59	24	9	Quirigua		
60	29	4	Quirigua		
61	5	6	Palenque	Tablet of the Sun, Middle Panel.	
62	5	7	Palenque	T. of the Inscriptions, Middle Tablet. Columns E-H.**	
63	2	5	Palenque	T. of the Inscriptions, East Tablet. Columns M-P.	4- 60
64					
64a ?	X	3	Palenque	Palace, House E. Oval Palace Tablet.	
65	4	13	Palenque		
66	4	3	Palenque		
67					
68	Box 9	3	Palenque	Lower Temple of the Jaguar. **	
69	6	1	Palenque	T. of the Inscriptions, Middle Tablet. Columns I-L.**	
70	22	5	Quirigua		
71	8	7	Chich'en Itza		
72	7	4	Chich'en Itza		
73	Box 11	1	Chich'en Itza	Lower Temple of the Jaguar. **	

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
74	Box 13	1	Chich'en Itza	Lower Temple of the Jaguar. **	
75	Box 16	1	Chich'en Itza	Upper Temple of the Jaguar. **	
76	8	1	Chich'en Itza		
77	Box 9	1	Chich'en Itza	Lower Temple of the Jaguar. **	
78	8	4	Chich'en Itza		
79	33	1	Yaxchilan		
80	33	2	Yaxchilan		
81	34	9	Yaxchilan		
82	36	1	Yaxchilan		
83	35	1	Yaxchilan		
84	34	5	Yaxchilan		
85	34	10	Yaxchilan		
86	18	3	Copan		
87	21	11	Copan		
88	19	5	Copan		
89	17	1	Copan		
90	20	10	Copan		
91+92	18	11	Copan		
93	30	2	Quirigua		
94	30	1	Quirigua		
95	11	4	Chich'en Itza		
96					
96b ?	12	2	Chich'en Itza		
97	12	3	Chich'en Itza		
98	8	6	Chich'en Itza		
99	8	2	Chich'en Itza		
100	10	4	Chich'en Itza		
101	7	12	Chich'en Itza		
102 ?	11	2	Chich'en Itza		
103	7	8	Chich'en Itza		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
104	11	5	Chich'en Itza		
105	12	7	Chich'en Itza		
106	8	5	Chich'en Itza		
107	7	7	Chich'en Itza		
108	12	6	Chich'en Itza		
109	8	8	Chich'en Itza		
110	15	7	Copan		
111	Box 9	2	Chich'en Itza	Lower Temple of the Jaguar. **	
112 ?	25	2	Quirigua		
113	25	4	Quirigua		
114	19	1	Copan		
115					
116	12	11	Chich'en Itza		
117 ?	X	26	Chich'en Itza		
118	9	8	Chich'en Itza		
119					
120	9	7	Chich'en Itza		
121	9	9	Chich'en Itza		
122	10	11	Chich'en Itza		
123	7	3	Chich'en Itza		
124	11	6	Chich'en Itza		
125	10	3	Chich'en Itza		
126	24	3	Quirigua		
127					
128	5	2	Palenque	Tablet of the Cross, Left Panel.	
129	2	2	Palenque	Tablet of the Cross, Left Panel.	4- 75
130	2	3	Palenque	T. of the Inscriptions, East Tablet. Columns I-L.	4- 60
131	3	5	Palenque		
132	1	11	Palenque		
133	2	6	Palenque	T. of the Inscriptions, East Tablet. Columns Q-T.	4- 60

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
134	3	6	Palenque		
135	3	4	Palenque		
136	2	4	Palenque	T. of the Inscriptions, West Tablet. Columns A-D.	4- 62
137	1	9	Palenque		
138	1	10	Palenque		
139	24	8	Quirigua		
140	17	2	Copan		
141	15	4	Copan		
142	15	1	Copan		
143	10	2	Chich'en Itza		
144	12	8	Chich'en Itza		
145	10	9	Chich'en Itza		
146	12	10	Chich'en Itza		
147	12	9	Chich'en Itza		
148	7	9	Chich'en Itza		
149	9	4	Chich'en Itza		
150	12	1	Chich'en Itza		
151	9	10	Chich'en Itza		
152	14	3	Copan		
153	1	5	Palenque		
154	6	5	Palenque	Palace, House D. Pier F, Base.	
155	6	6	Palenque	Palace, House D. Pier C, Base.	
156	5	1	Palenque		
157	17	6	Copan		
158	X	18	Quirigua		
159	X	17	Quirigua		
160	X	15	Quirigua		
161	X	16	Quirigua		
162	24	6	Quirigua		
163	29	3	Quirigua		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
164	23	10	Quirigua		
165	22	8	Quirigua		
166	19	3	Copan		
167	23	9	Quirigua		
168	14	5	Copan		
169	34	4	Yaxchilan		
170	33	3	Yaxchilan		
171	34	6	Yaxchilan		
172	33	5	Yaxchilan		
173	33	4	Yaxchilan		
174	13	5	Copan		
175	20	5	Copan		
176	19	4	Copan		
177	16	12	Copan		
177A ?	16	3	Copan		
178	18	2	Copan		
178A ?	17	9	Copan		
179	17	7	Copan		
180	19	7	Copan		
181	18	10	Copan		
182					
182a ?	5	4	Palenque	Tablet of the Sun. Left Panel.	
182b ?	5	3	Palenque	Tablet of the Sun. Left Panel.	
183					
183a ?	3	2	Palenque		
183b ?	6	3	Palenque	Tablet of the Sun. Middle Panel.	
184					
184a ?	5	5	Palenque	Tablet of the Sun. Right Panel.	
184b ?	6	7	Palenque	Tablet of the Sun. Right Panel.	
185	X	2	Palenque	Tablet of the Foliated Cross. Left Panel.	

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
186	X	4	Palenque	Tablet of the Foliated Cross. Central Panel.	
187	X	1	Palenque	Tablet of the Foliated Cross. Right Panel.	
188	6	2	Palenque	Temple of the Cross. Left Outer Sanctuary Panel.	
189	3	3	Palenque		
190					
191	17	3	Copan		
192	18	8	Copan		
193	13	3	Copan		
194	13	2	Copan		
195	13	4	Copan		
196	15	11	Copan		
197	13	7	Copan		
198	13	8	Copan		
199	1	7	Palenque		
200	X	6	Palenque	Palace, House C. Hieroglyphic Stairway, glyphs A1-D1.	
201	X	5	Palenque	Palace, House C. Hieroglyphic Stairway, glyphs A2-D2.	
202	19	8	Copan		
203	19	11	Copan		
204	15	2	Copan		
205	16	2	Copan		
206	16	6	Copan		
207	34	8	Yaxchilan		
208	34	3	Yaxchilan		
209	17	4	Copan		
210	18	4	Copan		
211	Box 23	1	Copan	Stela C. Glyphs 3a and 4a.	1- 41
212	18	5	Copan		
213	Box 1	1	Palenque	Palace, House C. **	
214	Box 1	2	Palenque	Palace, House C. **	
215	Box 2	2	Palenque	Palace, House C. **	

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
216	Box 2	1	Palenque	Palace, House C. **	
217	1	4	Palenque		
218	4	1	Palenque		
219	4	10	Palenque		
220	1	3	Palenque		
221 ?	21	8	Copan		
222	15	10	Copan		
223	16	9	Copan		
224	Box 24	1	Copan	Altar **	
225	4	2	Palenque		
226	4	6	Palenque		
227	Box 1	3	Palenque	Palace, House C. **	
228	Box 3	3	Palenque	Palace, House C. Hieroglyphic Stairway, C6a.	
229	6	4	Palenque	Palace, House C. Hieroglyphic Stairway, **	
230	19	10	Copan		
231	19	9	Copan		
232	15	6	Copan		
233					
233a ?	Box 27	4	Quirigua	Zoomorph P. Cartouche a.	2- 63
233b ?	Box 27	5	Quirigua	Zoomorph P. Cartouche b.	2- 63
233d ?	Box 27	3	Quirigua	Zoomorph P. Cartouche d.	2- 63
233-1 ?	Box 27	9	Quirigua	Zoomorph P. Cartouche 1.	2- 63
233-2 ?	Box 27	6	Quirigua	Zoomorph P. Cartouche 2.	2- 63
233-3 ?	Box 27	7	Quirigua	Zoomorph P. Cartouche 3.	2- 63
233-5	Box 27	8	Quirigua	Zoomorph P. Cartouche 5.	2- 63
233-6 ?	Box 28	1	Quirigua	Zoomorph P. Cartouche 6.	2- 63
233-7 ?	Box 28	2	Quirigua	Zoomorph P. Cartouche 7.	2- 63
233-8 ?	Box 28	3	Quirigua	Zoomorph P. Cartouche 8.	2- 63
233-9 ?	Box 28	4	Quirigua	Zoomorph P. Cartouche 9.	2- 63

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
233-10 ?	Box 28	5	Quirigua	Zoomorph P. Cartouche 10.	2- 63
233-11 ?	Box 28	6	Quirigua	Zoomorph P. Cartouche 11.	2- 63
233-12 ?	Box 28	7	Quirigua	Zoomorph P. Cartouche 12.	2- 63
233-13 ?	Box 28	8	Quirigua	Zoomorph P. Cartouche 13.	2- 63
234					
235					
236	Box 12	1	Chich'en Itza	Lower Temple of the Jaguar. **	
237	Box 11	2	Chich'en Itza	Lower Temple of the Jaguar. **	
238	1	8	Palenque		
239	4	5	Palenque		
240	4	4	Palenque		
241	7	11	Chich'en Itza		
242	Box 14	3	Chich'en Itza	Lower Temple of the Jaguar. **	
243	Box 10	1	Chich'en Itza	Lower Temple of the Jaguar. **	
244	Box 17	1	Chich'en Itza	Upper Temple of the Jaguar. **	
245	Box 13	2	Chich'en Itza	Lower Temple of the Jaguar. **	
246	Box 15	3	Chich'en Itza	Lower Temple of the Jaguar. **	
247	Box 15	4	Chich'en Itza	Lower Temple of the Jaguar. **	
248	Box 17	3	Chich'en Itza	Upper Temple of the Jaguar. **	
249	10	13	Chich'en Itza		
250	Box 15	1	Chich'en Itza	Lower Temple of the Jaguar. **	
251	Box 25	2	Copan	Altar U, glyphs 77-78	
252	Box 25	1	Copan	Altar U, glyphs 25-26	
253	Box 4	9	Palenque	Palace, House A. **	
254	Box 4	1	Palenque	Palace, House A. **	
255	Box 5	6	Palenque	Temple of the Inscriptions. **	
256	Box 5	1	Palenque	Temple of the Inscriptions. **	
257	Box 5	2	Palenque	Temple of the Inscriptions. **	
258	Box 5	3	Palenque	Temple of the Inscriptions. **	
259	Box 5	4	Palenque	Temple of the Inscriptions. **	

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
260					
261	Box 5	5	Palenque	Temple of the Inscriptions. **	
262	Box 4	2	Palenque	Palace, House A. **	
263	Box 4	3	Palenque	Palace, House A. **	
264					
265	Box 4	5	Palenque	Palace, House A. **	
266	Box 4	6	Palenque	Palace, House A. **	
267	Box 4	7	Palenque	Palace, House A. **	
268	Box 4	8	Palenque	Palace, House A. **	
269					
270	29	1	Quirigua		
271	29	2	Quirigua		
272	15	8	Copan		
273	21	9	Copan		
274	? 14	4	Copan		
275	? 21	10	Copan		
276	20	1	Copan		
277	20	6	Copan		
278	19	2	Copan		
279	18	1	Copan		
280	16	10	Copan		
281	16	7	Copan		
282	14	6	Copan		
283	* 13	1	Copan		
283	* 19	6	Copan		
284	23	13	Quirigua		
285	25	10	Quirigua		
286	25	11	Quirigua		
287	16	1	Copan		
288	Box 24	2	Copan	Stela 8. Glyphs 1-7.	1-109

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
289	2	1	Palenque	Temple 18, North Jamb. Glyphs A4-B12.	4- 78e
290	Box	3 1	Palenque	Palace, House C. Hieroglyphic Stairway, D2.	
291	20	4	Copan		
292	17	8	Copan		
293	16	16	Copan		
294	16	17	Copan		
295	15	3	Copan		
296	18	12	Copan		
297	20	8	Copan		
298	20	11	Copan		
299	20	12	Copan		
300	20	9	Copan		
301	20	13	Copan		
302	19	12	Copan		
303	20	14	Copan		
304	32	7	Quirigua		
305					
306	31	3	Quirigua		
307	27	3	Quirigua		
308	31	1	Quirigua		
309	27	2	Quirigua		
310	32	3	Quirigua		
311	X	12	Quirigua	Stela E, South Side. Upper part.	
312	31	8	Quirigua		
313	32	6	Quirigua		
314	26	7	Quirigua		
315	28	2	Quirigua		
316	28	1	Quirigua		
317	31	2	Quirigua		
318	24	5	Quirigua		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
319	31	5	Quirigua		
320	32	4	Quirigua		
321	22	3	Quirigua		
322	22	4	Quirigua		
323	26	5	Quirigua		
324	32	5	Quirigua		
325	31	6	Quirigua		
326	32	1	Quirigua		
327	27	4	Quirigua		
328	26	6	Quirigua		
329	31	4	Quirigua		
330	27	1	Quirigua		
331	23	7	Quirigua		
332	22	1	Quirigua		
333	31	7	Quirigua		
334	32	2	Quirigua		
335	18	9	Copan		
336	20	3	Copan		
337	16	4	Copan		
338	15	9	Copan		
339	16	11	Copan		
340	16	5	Copan		
341					
342					
343	25	3	Quirigua		
344	25	8	Quirigua		
345	25	7	Quirigua		
346 ?	33	8	Ixxkun		
347 ?	33	9	Ixxkun		
348 ?	33	7	Ixxkun		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
349	?	34	2	Ixxun	
350	?	34	1	Ixxun	
351		25	9	Quirigua	
352	?	25	5	Quirigua	
353	?	25	1	Quirigua	
354		25	6	Quirigua	
355		X	7	Palenque	Palace. ** doorway.
356		11	3	Chich'en Itza	
357		7	13	Chich'en Itza	
358		11	1	Chich'en Itza	
359		10	15	Chich'en Itza	
360		8	3	Chich'en Itza	
361		9	3	Chich'en Itza	
362		9	2	Chich'en Itza	
363		10	14	Chich'en Itza	
364		11	7	Chich'en Itza	

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
<u>No Number</u>					
NN 1		1	1	Palenque	
NN 2		4	12	Palenque	
NN 3		9	1	Chich'en Itza	
NN 4		9	5	Chich'en Itza	
NN 5		11	8	Chich'en Itza	
NN 6		12	5	Chich'en Itza	
NN 7		12	12	Chich'en Itza	
NN 8		14	1	Copan	
NN 9		15	5	Copan	
NN 10		17	5	Copan	
NN 11		18	7	Copan	
NN 12		20	2	Copan	
NN 13		20	7	Copan	
NN 14		21	7	Copan	
NN 15		21	12	Copan	
NN 16		21	2	Tikal	
NN 17		21	3	Tikal	
NN 18		21	4	Tikal	
NN 19		21	5	Tikal	
NN 20		22	2	Quirigua	
NN 21		23	12	Quirigua	
NN 22		26	1	Quirigua	
NN 23		26	2	Quirigua	
NN 24		26	3	Quirigua	
NN 25		26	4	Quirigua	
NN 26		33	6	Yaxchilan	
NN 27		35	2	Yaxchilan	
NN 28		36	2	Yaxchilan	
NN 29		X	9	Copan	Altar Z. 1-112

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

<u>Cast No.</u>	<u>Rack</u>	<u>Cast</u>	<u>Site</u>	<u>Monument</u>	<u>Plate</u>
NN 30	X	11	Copan	Altar K.	1- 73
NN 31	X	13	Quirigua	Zoomorph M. Inscription.	
NN 32	X	14	Quirigua		
NN 33	X	19	Copan		
NN 34	X	20	Copan		
NN 35	X	21	Copan		
NN 36	X	22	Copan		
NN 37	X	23	Copan		
NN 38	X	24	Copan	**Maize God Bust.	
NN 39	X	25	??		
NN 40	X	27	??		
NN 41	Box 3	2	Palenque		
NN 42	Box 4	4	Palenque		
NN 43	Box 6	1	Palenque		
NN 44	Box 6	2	Palenque		
NN 45	Box 6	3	Palenque		
NN 46	Box 6	4	Palenque		
NN 47	Box 6	5	Palenque		
NN 48	Box 6	6	Palenque		
NN 49	Box 18	4	Chich'en Itza		
NN 50	Box 18	5	Chich'en Itza		
NN 51	Box 21	1	Copan		
NN 52	Box 21	2	Copan??		
NN 53	Box 22	1	Copan		
NN 54	Box 22	2	Copan		
NN 55	Box 23	2	Copan		
NN 56	Box 23	3	Copan		
NN 57	Box 23	4	Copan		
NN 58	Box 26	1	Copan		
NN 59	Box 27	1+2	Quirigua		
NN 60	Box 29	1	Tikal		

Appendix 2. Inventory of the Maudslay casts, organized by "green number" (continued).

Comments

- ? indicates a question over the "green number".
- \* indicates a problem (usually, it means that there are two pieces with the same "green number".

Fibreglass casts have not been included in this list.  
Small fragments (in boxes) that are from larger casts have not been included in this list.

(Box)

The number following the box number simply notes the order in which the pieces in that box were catalogued. These numbers do not occur on the cast, nor do the box numbers.

(Plate)

This refers to the plate number in Maudslay's *Biologia Centrali-Americana: Appendix*. The first number refers to the volume, the second to the individual plate.

Wherever possible, the plate referred to is the one that contains the drawing of the monument. If a photographic plate is referred to, that plate number is preceded by a "#".

Appendix 3. Inventory of the Maudslay Casts in the British Museum, organized by site.

Site	Cast "green numbers"										
Palenque	5	6	7	8	26	61	62	63	64a	65	
	66	68	69	128	129	130	131	132	133	134	
	135	136	137	138	153	154	155	156	182a	182b	
	183a	183b	184a	184b	185	186	187	188	189	199	
	200	201	213	214	215	216	217	218	219	220	
	225	226	227	228	229	238	239	240	253	254	
	255	256	257	258	259	261	262	263	265	266	
	267	268	289	290	355	NN1	NN2	NN41	NN42	NN43	
	NN44	NN45	NN46	NN47	NN48						
	Chich'en Itza	22	23	24	25	27	29	30	31	32	34
		35	35A	35B	36	37	38	38	47A	47B	48A
		48B	71	72	73	74	75	76	77	78	95
		96	96b	97	98	99	100	101	102	103	104
105		106	107	108	109	111	116	117	118	120	
121		122	123	124	125	143	144	145	146	147	
148		149	150	151	236	237	241	242	243	244	
245		246	247	248	249	250	356	357	358	359	
360		361	362	363	364	NN3	NN4	NN5	NN6	NN7	
NN49		NN50									
Copan		1	2	3	4	9	10	10A	11	12	12A
		39	86	87	88	89	90	91+92	110	114	140
		141	142	152	157	166	168	174	175	176	177
	177A	178	178A	179	180	181	191	192	193	194	
	195	196	197	198	202	203	204	205	206	209	
	210	211	212	221	222	223	224	230	231	232	
	251	252	272	273	274	275	276	277	278	279	
	280	281	282	283	283	287	288	291	292	293	
	294	295	296	297	298	299	300	301	302	303	
	335	336	337	338	339	340	NN8	NN9	NN10	NN11	
	NN12	NN13	NN14	NN15	NN29	NN30	NN33	NN34	NN35	NN36	
	NN37	NN38	NN51	NN52	NN53	NN54	NN55	NN56	NN57	NN58	
	Tikal	15	37A	37B	NN16	NN17	NN18	NN19			

Appendix 3. Inventory of the Maudslay Casts in the British Museum, organized by site (continued).

Site	Cast "green numbers"										
Quirigua	17	18	19	20	21	41	42	43	44	45	
	46	52	53	54	55	56	57	58	59	60	
	70	93	94	112	113	126	139	158	159	160	
	161	162	163	164	165	167	233a	233b	233d	233-1	
	233- 2	233-3	233-5	233-6	233-7	233-8	233-9	233-10	233-11		
	233-12	233-13	270	271	284	285	286	304	306	307	
	308	309	310	311	312	313	314	315	316	317	
	318	319	320	321	322	323	324	325	326	327	
	328	329	330	331	332	333	334	343	344	345	
	351	352	353	354	NN20	NN21	NN22	NN23	NN24	NN25	
	NN31	NN32	NN59	NN60							
	Yaxchilan	33	79	80	81	82	83	84	85	169	170
		171	172	173	207	208	NN26	NN27	NN28		
Ixkun	346	347	348	349	350						
??	NN39	NN40									

The Maudslay Casts Project. Inventory of casts, organized by site and monument.

Note: The individual cast numbers designate the casts from left to right along the rack. In sections where casts are placed above and below on the same section of rack, the upper casts are listed first, and then the lower.  
The individual cast numbers refer in most cases to the large circled green number painted on the back of the cast. In some cases the number is not circled or is no longer visible on the cast. Individual cast numbers that are underlined represent such cases and other instances where questions or comments are needed. Each of these underlined numbers is dealt with at the end of the inventory listing.

<u>Site</u>	<u>Monument</u>	<u>Rack</u>	<u>Cast</u>	<u>Number</u>
Palenque	Palace, House A			
Palenque	Temple of the Inscriptions, East Tablet, columns A-D	1	11	132

[please note: I still need do complete this table]