



# INSTITUTE OF MAYA STUDIES NEWSLETTER

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with George Fery



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Editor

## Oldest Gold Artifact in the Americas Uncovered in Peru

*A necklace of gold and turquoise-colored beads at an ancient hunter-gatherer burial site in the Andes Mountains is the oldest crafted gold artifact known in the Americas and challenges the idea that only complex societies could produce such displays of wealth and prestige.*

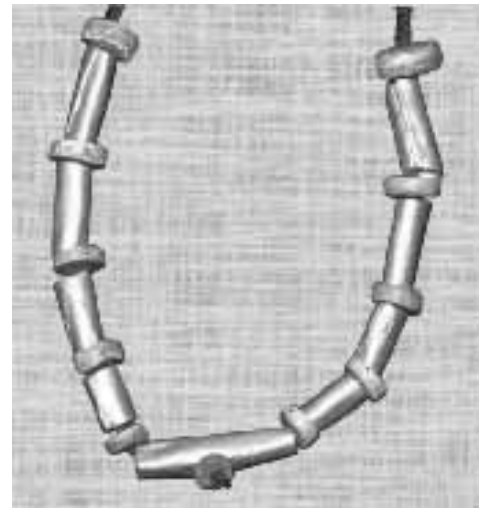
The nine-bead necklace was found at the base of an adult skull in a grave at Jiskairumoko, a primitive hamlet once occupied by a group of hunter-gatherers near Peru's Lake Titicaca. The burial site dates to between 2155 to 1936 BC, before more advanced societies, such as the Chavin, Moche and Inka, flourished in the region.

Gold and other finery were symbols of wealth and status in these societies (as they still are in ours). "Gold certainly is one of those things in human history that has attracted the eye," said Mark Aldenderfer of the University of Arizona, the leader of the team that found the necklace. "People see it as something unique and different."

### Primitives working it out?

But such rich adornments hadn't been documented by archaeologists in more primitive societies. The discovery of the necklace, detailed in the March 31 issue of the journal *Proceedings of the National Academy of Sciences*, suggests that these primitive people were in the middle of the transition to a more structured, agrarian society and that their metal-working abilities may have been underestimated.

"This is, for us, signaling this interesting social process that's really part



*A reconstruction the gold and turquoise beads as a necklace. The central gold bead has a turquoise bead attached through a perforation in its center.*

of a dramatic transformation towards some kind of [social] inequality," Aldenderfer said.

### Crude craftsmanship

After carefully extricating the beads of the necklace from the soil, Aldenderfer and his team arranged the beads on a string as the team thinks the necklace likely looked, with long, cylindrical gold beads interspersed with small circular beads made of a turquoise-colored mineral.

Though the necklace seems to have a planned design, the craftsmanship is still crude – it would be a few hundred years before dedicated metal-working craftsmen emerged. "This isn't fine work by any means," Aldenderfer said.

The method Aldenderfer suspects the original maker used was simple: A gold nugget about an inch or so long would have been hammered with a stone pestle and bowl to flatten it. "And when you get that thing flat, the next stage of the process seems

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# Rare Textiles from Copán Suggest the Maya Produced Fine Fabric

*Very few textiles from the Maya culture have survived, so the treasure trove of fabrics excavated from a tomb at the site of Copán in Honduras since the 1990s has generated considerable excitement.*

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**Jim Reed**  
Newsletter Editor  
[mayaman@bellsouth.net](mailto:mayaman@bellsouth.net)  
Tel: 404-680-1644



*Textiles conservator Margaret Ordóñez.*  
Photo courtesy of URI Department of Communications  
& Marketing, photo by Michael Salerno Photography.

Textiles conservator Margaret Ordóñez, a professor at the University of Rhode Island, spent a month at the site in 2004 examining 100 textile samples found in a tomb, and since then she has been analyzing tiny fragments of 49 samples she brought back to her lab to see what she could learn from them.

The tomb, one of three excavated by archaeologists from the University of Pennsylvania, was of a woman of high status who was buried during the 5th century.

“What was most amazing was that there were as many as 25 layers of fabrics on an offertory platform and covering pottery in the tomb, and they all had a different fabric structure, color, and yarn size, so it’s likely that the tomb was reopened – perhaps several times – and additional layers of textiles were laid there years after her death,” said Ordóñez.

One fabric in particular had an especially high thread count – 100 yarns per inch – which Ordóñez said is even considered high for modern textiles. “It speaks to the technology they had at the time for making very fine fabrics. It’s gratifying that we’ve been able to document that the Maya were quite skillful at spinning and weaving.”

Analyzing these ancient textile samples is a complex and laborious process, particularly because the remnant samples are so small. Ordóñez pulled out about 30 plastic containers the size of a film canister, and inside each was what looked like a rock or bit of compressed mud about an inch in diameter. Within each piece were flecks of what only an expert could tell are tiny fragments of fabric.

“Sometimes you really have to use your imagination to tell that there’s a textile in there,” she said.

Handling each piece very carefully so it doesn’t crumble, Ordóñez uses a stereomicroscope to examine the yarn structure, the fabric structure, and the finish on each sample. She then brings the sample to the URI Sensors and Surface Technology

Laboratory to use a scanning electron microscope to look in more fine detail at the plant material from which each piece of yarn was made.

“I can look at the cell structure of the yarn and compare it to reference materials to identify the kind of plant each thread is made from,” explained Ordóñez, who may spend as many as three days examining each fragment. “We’ve found threads made from cotton, sedge grasses, and all kinds of other plant fibers.”

After completing the analysis of the textile samples in her lab this summer, the URI professor plans to return to Copán in 2009 to examine more fragments from the woman’s tomb and other sites. She said the working conditions at the site are challenging and the research facilities are primitive, but the site provides the best opportunity to learn more about the Maya culture.

She may even do a study of Maya statuary at the site to see what she can learn from the way that sculptors represented textiles from the period.

Source: Adapted from materials provided by the University of Rhode Island. (2008, May 5). *Rare Textiles From Honduras Ruins Suggests Mayans Produced Fine Fabrics*. ScienceDaily. Retrieved May 23, 2008, from [www.sciencedaily.com/releases/2008/04/080430173528.htm](http://www.sciencedaily.com/releases/2008/04/080430173528.htm)



## Get knowledgeable about 2012!

Thanks to our webmaster Frank May, the Institute of Maya Studies now maintains an area of our web site devoted to **Understanding 2012**. Feel free to post your own comments or questions. Updated periodically, check out our 2012 link at: <http://mayastudies.org>



# Belize and Guatemala Agree to Preserve the Site of El Pilar

At a meeting in San Ignacio (Belize) in mid-May 2008, Archeology Commissioner and Director of the Institute of Archeology of Belize, Dr. Jaime Awe and Dr. Héctor Escobedo, Director of Cultural and National Patrimony of Guatemala, signed an agreement to joint efforts in order to research and protect archaeological sites along the "Adjacency Zone."

They agreed on strategies to promote opportunities for collaborative research as "Archaeology without Borders." They also defined other areas of cooperation such as ecology, environmental sciences, and agriculture.

To focus efforts on one specific project, they decided to establish El Pilar, the ancient Maya temple complex that straddles the border, as the model Peace

Park of cooperation and confidence between the two countries.

Dr. Anabel Ford of University of California, Santa Barbara, has researched the site of El Pilar for the past 15 years, and was present at the historic signing.

"I am overwhelmed," she said, "by this wonderful opportunity to see El Pilar as one whole in two countries. The joint effort will conserve El Pilar under the Maya forest canopy promoting visitors, as well as the culture and nature of the site."

Dr. Awe and Dr. Escobedo agreed to jointly implement management plans for El Pilar and make community participation the main public objective in the development of the site.

One of the key objectives of the El Pilar Peace Park concept is



Dr. Jaime Awe and Dr. Héctor Escobedo.

to replicate the model at other sites of the Adjacency Zone and beyond.

In May 1997 Belize declared El Pilar a National Park and subsequently the World Monuments Fund has named and placed it on the world list of 100 most endangered cultural heritage sites along with Pompei and the Taj Majal.

Source: Condensed from a Belizean new service online report by *The Reporter*, at: [www.reporter.bz](http://www.reporter.bz)

## Oldest Gold Artifact in the Americas Uncovered in Peru

*continued from page 1*

to be that you would find some resistant, tubular object ... and simply begin wrapping this thin piece of gold around that wooden object and keep pounding it around until it's the tubular shape that the beads have," Aldenderfer said.

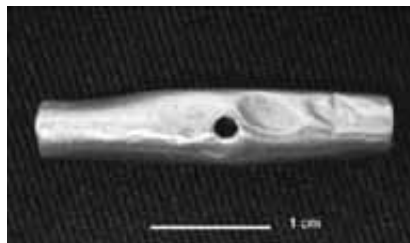
"This is not hard to do, but it did take some thinking and care and foresight in order to make it properly," he added.

The beads were so easily pounded into shape because "these are nuggets that were 93 to 95 percent pure elemental gold, and elemental gold is really soft," Aldenderfer explained.

The gold's exact origin is uncertain, but native gold deposits are found in Peru about 125 miles (200 kilometers) away from the burial site.

### Society in transition

The discovery of gold jewelry in such an early site was a surprise to Aldenderfer. Though people have been adorning themselves since before even this early society, gold bling wasn't thought to have developed until much later.



*Bead 5 on the strand shows a perforation that seems to be made to allow one of the mineral beads to hang from it (left). Bead 5 also shows the folding of the hammered gold (right).*

Images courtesy of Mark Aldenderfer of the National Academy of Sciences, PNAS.

"Everything in the New World that we know about in terms of where gold is used is always in the context of socially complex peoples," Aldenderfer said.

The people who dwelled at Jiskairumoko had not fully settled down; they were hunter-gatherers who stored some food and had begun to domesticate some tubers and grains.

"These folks are right in the middle of the process of becoming fully sedentary, so in other words, they're transiting from being mobile hunter-gatherers at some frequency to being people who are being mostly sedentary," Aldenderfer said.

Previously, anthropologists have thought that the requirements for the social emergence of a craft tradition such as jewelry-making included a more secure economic base and complex culture. The use of gold by this group at Jiskairumoko indicates a society that

was just beginning to show signs of developing an elite class. There weren't necessarily clear leaders with absolute authority, but they had some kind of prestige within the society, Aldenderfer thinks.

"These are people who are using this gold as a means by which to enhance their prestige and their status and to kind of push themselves forward by the kind of contacts they have with others to show, 'I'm an important person, you should trust me, you should listen to me.'"

"So clearly this did function as a personal adornment for this person, but the fact that it's so valuable and so rare and so unique, that says a lot about the person that it was buried with or the social group to which they belonged," Aldenderfer said.

Source: From an original article by Andrea Thompson, LiveScience Staff Writer, at: [www.livescience.com](http://www.livescience.com).



# Unlocking the Mystery of Maya Blue

*Color was sacred to ancient civilizations and now a Chicago Field Museum anthropologist uncovers the keys to realize how and where Maya Blue was made.*

The ancient pigment called Maya Blue – the color of a bright, cloudless Caribbean sky – has long fascinated scientists with its ritual uses and mystified them with its durable brilliance.

At times, victims chosen for human sacrifice were painted with Maya Blue from head to toe just before they were pushed to a stone altar to have their beating hearts cut from their chests.

The sacred pigment still decorates centuries-old temples and ceramic jugs, pots and jars, remaining unfaded and unchanged despite being long buried or long exposed to one of the world's hottest, wettest climates. Materials scientists figured out the pigment's components many years ago so they could reproduce it in modern times.

"But nobody had evidence of how the Maya made this pigment, or where the manufacture of the pigment was done in ancient times," said Wheaton College anthropologist Dean Arnold.

In a paper published online in the journal *Antiquity*, Arnold and his co-authors say they have found answers to those questions. The Maya, they believe, cooked up the pigment in ceramic bowls over burning incense near the sacrificial sites.

A key to unlocking the mystery was a small, three-leg ceramic bowl that has sat in the Chicago Field Museum for the last 75 years, Arnold said.

The bowl was pulled from a deep pool known as the Sacred Cenote, a natural sinkhole at the magnificent Maya complex of Chichén Itzá on Mexico's Yucatán Peninsula. The Maya thought the almost perfectly round pool, nearly 200 feet across



*Perhaps the most famous use of Maya Blue is still visible in the exquisite surviving murals at Bonampák – a site that IMS adventurers will visit this November.*

and more than 80 feet deep, was a portal to the spirit world.

Priests ritually flung sacrificial objects into its depths – precious offerings of ceramics, gold ... humans.

A hundred years ago an amateur American archeologist, Edward H. Thompson, dredged the pool and sent thousands of objects to Harvard University's Peabody Museum, including 127 skeletons. The Peabody later traded some non-human objects with the Chicago Field Museum.

Arnold said he has worked off and on to solve the mysteries of Maya Blue since he wrote his dissertation on the paint's components for his 1967 master's degree at the University of Illinois. Several years ago he came across the Field's little bowl. It held a hardened mass of copal incense, a tree sap that gives off a sweet scent when burned.

Arnold noticed bits of white material in the copal that resembled one of the known ingredients of Maya Blue, a clay mineral called palygorskite. When he recalled that leaves of the indigo plant, another key component of the paint, was associated with priests' ritual burning of copal incense, the story began to come together.

"It began to look like the production of the ancient Maya Blue was based on the performance of the religious rituals," said Arnold. "Healing was a sacred art in Maya culture, and palygorskite, indigo and copal incense all were thought to have healing properties."

The invention of Maya Blue around 500 AD is considered by some science historians to be one of the great technological marvels of antiquity.

Making it, said Arnold, requires fusing palygorskite together with a small amount of indigo over a slow, low-temperature source of heat, and he began to suspect that, for the ancients, the heat source was burning copal incense. It was a process that could be done in ceramic bowls at religious sacrificial sites like the Sacred Cenote.

*Maya tripod pottery bowl containing copal incense recovered from the Sacred*



*Cenote from Chichén Itzá, Yucatán. Photo: John Weinstein, © the Field Museum, Accession No. 189262.*

To confirm his thinking he enlisted the co-authors of the paper: Jason Branden of Northwestern University's department of materials science and engineering, and Patrick Ryan Williams, Gary Feinman and J.P. Brown at the Field Museum's department of anthropology.

They used a scanning electron microscope to study the hardened incense, confirming the presence of palygorskite and indigo. They also pulled together known historical and ethnographic records of Maya rituals performed at the Sacred Cenote, much of it from Maya artwork and documentation by Spanish colonizers.

Flinging blue objects and living humans painted blue into the pool was a way of placating the rain god Chaak, Arnold said. The rituals were performed in late winter, when the Yucatán turned brown for lack of rainfall and just before farmers planted their fields in corn.

The use of Maya Blue, he said, was "symbolic of the healing power of water in an agricultural community."

When Thompson dredged the Sacred Cenote, he found a 14-foot layer of blue silt at the bottom, said Gary Feinman, the Field's curator of Mesoamerican anthropology.

"He never asked why it was there, and nobody for decades ever seemed to think the blue silt was very significant," Feinman said. "Now we have evidence that it came from Maya Blue made at the edge of the cenote during priestly rituals."

Tough as the pigment is, Maya Blue needs time to dry and adhere to a surface. But the priests carrying out the rituals apparently painted sacrificial objects hurriedly before flinging them into the pool. The pigment washed off and sank to the bottom, Feinman said.

The team is now examining other objects from the Sacred Cenote in the Field collection for more information

*continued on page 5*



*A man in a wide-brim hat mixes a warm beverage ... is it atole or balché? It certainly looks tasty!*



*Detail of man from scene at right as he prepares what looks like maize.*



*The proud woman standing wears a unique see-through dress and the man on the right wears a Maya tunic!*

*A Maya merchant in full attire.*



## The Amazing Murals at Calakmul

This is not the first time archeologists have uncovered beautifully painted Maya murals. We have admired scenes that speak of Maya Gods, the ascension of kings, or bloody sacrifices, etc., but this is the first time that we are getting a glimpse into the everyday life of the Maya elite. Workers under the direction of Ramón Carrasco Vargas and Marinés Colón González have been at it since 2004. Uncovered within Structure 1-4 of the North Acropolis at Calakmul (now known as Chik Naab), the murals tell the tale of the preparations for a feast or ritual. Carrasco compares the murals to instant Polaroid snapshots, only here they are snapshots of a festive Maya day, preparations for a celebration that took place over 2,500 years ago. The mural is actually painted on four outer wall panels of a pyramid, that had been protected and built on top of by later constructions. The artist uses a palette of 15 colors, one of which is the earliest known use of Maya Blue. The detailed and colorful “codex”-style of painting is believed to be an early version of the style that later influenced polychrome vase painting in the Late Classic period. It is assumed the artist was portraying “real” persons.

Sources: Combined by the editor from two sources: “Nuevos Datos Para la Historia del Arte y la Iconografía del Clásico Temprano en el Área Maya: El Reino de Ka’an”, by Ramón Carrasco and Andreé Bojalil, in *La Pintura Mural Prehispánica en México*, Bulletin Number 23, December 2005, from the Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas; and “Viaje al Corazón de Calakmul” by Laura Emilia Pacheco, available at: [www.letraslibres.com/index.php?art=11829](http://www.letraslibres.com/index.php?art=11829). Photos by: Jorge Pérez de Lara, Omar Rodríguez Campero and Verónica Vázquez.



*(Left) Here the man on the left braces himself to receive a “blow” of tobacco up his nose. It will be blown through a pipe, administered by the man on the right. Ancient tobacco is said to have powerful enough to produce hallucinations. (Center) Another man can't wait to eat at the formal affair; he must make sure everything tastes great now! (Right) Much of the mural on the south wall was found in pieces. Here two feet appear within the rubble.*



## Unlocking the Mystery of Maya Blue

*continued from page 4*

about the pigment, including what portions of the indigo plant the Maya used to produce it.

“This is a wonderful example of the value of great museum collections like the Field’s,” said Feinman. “An artifact might sit here for a hundred years in storage, rarely looked at, and then prove to be vital in answering difficult research questions.”

Elizabeth Graham, a noted ceramic authority with the Institute of Archeology at University College London, called the research exciting.

“Maya Blue has been one of the big mysteries of archeology,” she said. “I think in archeology we tend to classify ceramics and their decoration, but we don’t know how the heck (the ancients) made the stuff, where they got the minerals for colors, nor how they processed them,” she said.

“Dean Arnold is probably the main person in the world today in the field of Maya ceramics and production, and he is confirming it here.”

Source: From an original article by William Mullen, published online at: [www.chicagotribune.com/news](http://www.chicagotribune.com/news)

## Archaeological Reconnaissance Website

There is a new website presenting archaeological reconnaissance works in southeastern Campeche, Mexico, that contains a brief description, an interactive map and lots of illustrative materials. All the data and interpretations are presented exhaustively in a monograph currently in press, whose contents are given on the website, while the latter is intended to be used as a complementary source of information. Check it out at: <http://gis.zrc-sazu.si/campeche>

# Maya Constellations



## Dedicated Captain Ron

*Our good friend Ronald Wilmer Jones, 61, of Ft. Lauderdale, FL passed beyond on May 18, 2008. Known affectionately as Captain Ron, he always had his feet on the ground and his head in the stars! He loved archaeoastronomy, the Maya and the Anasazi.*



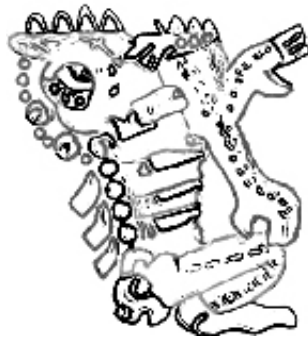
*Balám – Jaguar near Pisces and Pegasus*

### Are you a Gemini, Virgo, Falcon or Monkey?

Just as Western astrology makes use of twelve different constellations, researchers believe that the ancient Maya incorporated a total of thirteen constellations. Now, a modern Guatemalan investigator and artist has made an attempt to identify the Maya constellations. Hosted by the Universidad Francisco Marroquín, for a view of these images in full color, check out the Guatemalan Astronomy Association's website at [www.cyberastronomo.org](http://www.cyberastronomo.org).



*Coz – Falcon in Aquarius*



*Batz – Monkey in Capricorn*



*Itzamná – Crocodile in the tail (bottom area) of Scorpio*



*Dzec – Scorpion in the upper part of Scorpio*



*Kutz – Parrot/Peacock in the area of Ophiuchus*



*Moan – Owl in part of Libra and part of Virgo*



*Tzotz – Bat in area of Virgo*



*Keh – Deer in part of Leo*



*Tzub – Rabbit (Hare) in Cancer*



*Aak – Turtle in Gemini*



*Kaan – Snake in Taurus and its tail touches the Pleiades*



*Pek – Dog in Aries*

Captain Ron ... You never let us know about your identification of the Nine Lords of the Underworld ... May you conquer them! We miss you.

**June 11: Travel, Art & Archaeology • A New Video by Jim Reed**



Maya ceremony at Pascual Ab'aj



The church in Santiago Atitlán



Lake Atitlán and Los Cayukeros



Close encounter with Maximón



Maya ceremony at Takalik Ab'aj

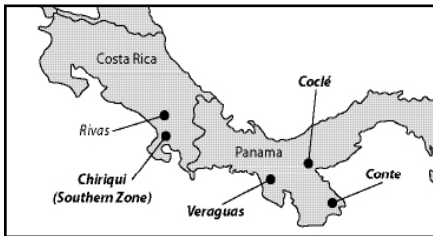


Christa Schieber de Lavarreda at Takalik Ab'aj

**"Copán–Guatemala Highlands Maya Adventure – Part Two"**

During the summer of 2007, Jim Reed led a great group of IMS members and other Maya enthusiasts on a wonderful adventure to the Mayalands. In part two, see the Maya site of Iximché, market day at Chichicastenango, intense Maya ceremonies at Pascual Ab'aj, Lake Atitlán, Santiago Atitlán, a visit with Maximón, and Tak'alik Ab'aj. Join in the awe.

**June 18 • IMS General Meeting • George Fery**



Cultural zones of the Intermediate Area

**"The Panama Gateway: Pre-Columbian Intermediate Area"**



Chiriquí pottery.

The Intermediate Area geographically covers the southeast of Costa Rica, Panama, Colombia and northern Ecuador, and forms a historic and archaeological barrier between the great civilizations of Mexico and Peru. In archaeological terms,

Chiriquí, the northwesternmost province of the Republic of Panama, is located within the Intermediate Area, and is referred to as the "Chiriquí Cultural Complex".

Ancient Panamenian chiefdoms, as they were on the eve of European contact, developed by accretion more than by formal design, a process similar

to the formative phases of the higher civilizations to the North and South. The cultures that evolved in our area of interest however, had achieved a particularly dynamic form of chiefdom system, characterized by intense status rivalry and competition for power.

Join **George Fery** as he take us on a tour of the Intermediate Area. Ceramics and gold found in various types of Pre-Columbian burials will illustrate the various influences found in the cultural complex, and the important commercial and cultural trade with its southern and northern neighbors. A brief look at today's indigenous population will underline the cultural and linguistic influences that took place in the distant past, through this corridor between the Americas.



Modelled feline appliqué figurine, Drago site, Mound 6.



Chiriquí style, Panama.

**The Institute Maya Studies** • All meetings are Wednesdays • 8-9:30 PM • Miami Science Museum  
3280 South Miami Avenue, across from Vizcaya • \$6 donation requested from non-members  
Inquire about IMS Membership benefits • Maya Hotline: 305-235-1192 • <http://mayastudies.org>

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 Newsletter Only: \$30 (non-U.S.)
- Newsletter-only option available outside of South Florida only.*



## Upcoming Events at IMS:

June 4: *IMS Board Meeting*  
All IMS members are welcome to attend.

June 11: *Travel, Art & Archaeology*  
**“Copán–Guatemala Highlands Maya Adventure – Part Two”** – Continuation of an exciting tour of the Mayalands, artistically created by **Jim Reed**. See Iximché, Chichicastenango, intense Maya ceremonies at Pascual Abáj, Lake Atitlán, Santiago Atitlán, a visit with Maximón, and a presentation by the archaeologists in charge of Tak'alik Ab'aj.

June 18: *IMS General Meeting*  
**“The Panama Gateway: Pre-Columbian Intermediate Area”** – Join **George Fery** as he explains the ethnohistory of the area that covers the southeast of Costa Rica, Panama, Colombia and northern Ecuador. It is of utmost interest to understand both the past and present cultural development of societies residing within this historic and archaeological barrier between the great civilizations of Mexico and Peru.

## Upcoming Events and Announcements:

July 22–Ongoing: *Museum Exhibition*  
**“Aztec to Zapotec: Selections From the Ancient Americas Collection”** – at the Orlando Museum of Art, Orlando, FL. Get more info at: [www.omart.org/galleries/exhibitions/aztec/aztec.html](http://www.omart.org/galleries/exhibitions/aztec/aztec.html)

August 14–16: *Symposium*  
**“First BiAnnual Symposium on Teaching Indigenous Languages of Latin America”** – Sponsored by the Minority Languages and Cultures Program (ML&CP), and The Center for Latin American and Caribbean Studies (CLACS), Indiana University, Bloomington, IN. Get more info at: [www.iub.edu](http://www.iub.edu)

October 11–12: *Symposium*  
**“Record-Keeping in Pre-Columbian Mesoamerica and the Andean Region”** – Theme of the Dumbarton Oaks Pre-Columbian symposium in Washington, D.C. Speakers include Elizabeth Boone, Stephen Houston, Alfonso Lacadena,

David Stuart, Karl Taube, Gary Urton and more. Get more info at: <http://pre-columbian@doaks.org>

October 18: *Symposium*  
**“Mesoamerican Mythologies”** – Theme of the New World Archaeology Council (NWAC) symposium at the Beckman Center of the National Academies of Sciences and Engineering, Irvine, CA. Speakers include Karl Taube, Michael Coe, David Stuart, John Pohl, Mary Miller and more. Get more info at: <http://mesoamericanmythologies.info>

Announcing a new: *Online Exhibition*  
**“The Cultures and History of the Americas”** – Featuring artifacts that make up the Jay I. Kislak Collection, a preview of the permanent Kislak space to open in the Thomas Jefferson Building in Washington, D.C. See it all online at: [www.loc.gov/exhibits/kislak](http://www.loc.gov/exhibits/kislak)



Please note that all articles and news items for the IMS newsletter must be submitted to the Newsletter Editor by the second Wednesday of the month. E-mail articles, photos or news items to [mayaman@bellsouth.net](mailto:mayaman@bellsouth.net) or forward by postal mail to: Jim Reed, 219 13th Street NE, Atlanta, GA 30309



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## Institute of Maya Studies

3280 South Miami Avenue  
Miami, FL 33129

Call the Maya Hotline  
at 305-235-1192  
<http://mayastudies.org>



### June 18: IMS General Meeting:

**“The Panama Gateway:  
Pre-Columbian  
Intermediate Area”**  
with **George Fery**

*Pear-Shaped tripod vessel with jaguar features,  
Greater Nicoya, Costa Rica/Nicaragua*