



# IMS Explorer

This woman was a pioneering participant in the field of Maya archaeology. She devoted her career to the study of the art, architecture and hieroglyphic writing of the ancient Maya.

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## Stone Sculptures of Supposed Copán Rulers Uncovered at Toniná

*INAH researchers believe that two recently uncovered 1300-year-old stone sculptures of captive prisoners and two elaborate stone "marker tablets" confirm the alliance of the ancient Maya cities of Copán and Palenque against Toniná during a war that Palenque fought against Toniná for 26 years (688 to 714 CE) to control the Usumacinta River.*

Epigrapher David Stuart has his doubts. What follows is an English translation of the original INAH announcement published July 6, 2011. At the end of this report, we'll review some of David's comments.

Two Prehispanic sculptures made of limestone that represent



*"The inscriptions also mention that the captives were offered with fire and copal smoke during a ceremony related to the ballcourt. We think it might have occurred during the inauguration of the second decorative stage of the ballcourt, around 695 CE," explained Dr. Yadeun. On this regard, he added that the ancient Maya believed that temples and any formal structure, like ballcourts, had a life-force of their own and that they were "born" when inaugurated; these prisoners from Copán were probably a big part of the ritual.*



*Dr. Juan Yadeun, in charge of the INAH project at Toniná, believes the captive men were subjects of Lord K'uy Nic Ajaw, who may have lived during the reign of 18 Rabbit.*

war captives and a pair of "tablet-styled" ballcourt markers, were found by Mexican specialists of the National Institute of Anthropology and History (INAH) at Toniná Archaeological Zone, in Ocosingo, Chiapas.

The discovery confirms the alliance between lordships of Copán, (located in what is today, Honduras), and Palenque, (in Mexico) during a war that Palenque fought against Toniná for two-and-a-half decades to control the Usumacinta River.

Uncovered in late May 2011, the 1300-year-old sculptures of the prisoners of Copán and both tablets, were discovered buried on the south side of the ballcourt.

"All the pieces were found broken: the tablets were in more than 30 fragments, one sculpture was in 20 pieces and the other was found complete, but has three fractures," noted Dr. Juan Yadeun, director of the archaeological project at Toniná.

The two sculptures of captives are 1.5 meters in height. They are representations of Maya warriors taken prisoners by the ancient inhabitants of Popo (today Toniná), who were placed in the four corners of the ballcourt while still alive. After that, their depictions in stone were placed there permanently  
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Santa Rosa  
Xtampak"**

with  
**Joaquín Rodríguez III**



**Jim Reed,  
Editor**

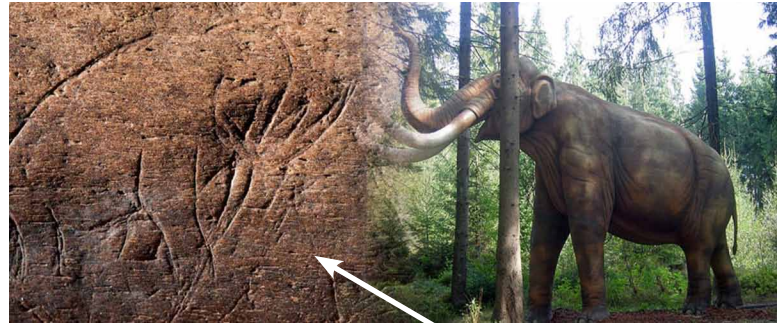
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# Ice Age Art from Florida

Researchers from the Smithsonian Institution and the University of Florida have announced the discovery of a bone fragment, approximately 13,000 years

Carving detail and mammoth reconstruction.



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## IMS Explorer of the Month:

**Tatiana Proskouriakoff**

Here we see Tania climbing around the ruins

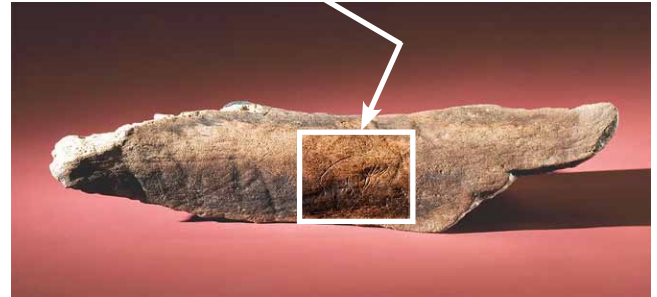
of Piedras Negras in 1936 – a Maya site that she is forever-tied to (Penn Museum image #37401). Read about her challenging yet wonderful life, which she devoted to Maya studies, in our "Pioneers of Maya Archaeology" article on pages 4 and 5. Our own IMS member Dave Quarterson has composed a very revealing and informative biography.

old, in Florida with an incised image of a mammoth or mastodon. This engraving is the oldest and only known example of Ice Age art to depict a proboscidean (the order of animals with trunks) in the Americas. The team's research is published online in the Journal of Archaeological Science.

The bone was discovered in Vero Beach, Florida, by James Kennedy, an avocational fossil hunter, who collected the bone and later while cleaning the bone, discovered the engraving.

"The results of this investigation are an excellent example of the value of interdisciplinary research and cooperation among scientists," said Barbara Purdy, professor emerita of anthropology at the University of Florida and lead author of the team's research. "There was considerable skepticism expressed about the authenticity of the incising on the bone until it was examined exhaustively by archaeologists, palaeontologists, forensic anthropologists, materials science engineers and artists."

Believed to be genuine, this rare specimen provides evidence that people living in the Americas during the last Ice Age created artistic images of the



The engraving is 3 inches long from the top of the head to the tip of the tail, and 1.75 inches tall from the top of the head to the bottom of the right foreleg. The fossil bone is a fragment from a long bone of a large mammal – most likely either a mammoth or mastodon, or less likely a giant sloth  
Credits: Chip Clark/Smithsonian & Wikimedia Commons.

animals they hunted. The engraving is at least 13,000 years old as this is the date for the last appearance of these animals in eastern North America, and more recent Pre-Columbian people would not have seen a mammoth or mastodon to draw.

A cast of the carved fossil bone is now part of an exhibit of Florida Mammoth and Mastodons at the Florida Museum of Natural History in Gainesville.

Source: From a slightly longer article, released 6/2/2011 at: [www.pasthorizons.com](http://www.pasthorizons.com). Submitted by Scott Allen.

## Editor's Corner:

Original article at: [www.inah.gob.mx/index.php/boletines/14-hallazgos/5100](http://www.inah.gob.mx/index.php/boletines/14-hallazgos/5100)

## Cameras Re-lowered Into Ancient Tomb at Palenque

INAH officials have released a new series of photos of the interior of a tomb, deep within Structure XX. The chamber contains the remains of a high-ranking individual who lived during the earliest stage of development in the city (431-550 CE).

Researcher Elaine Schele notes that "the funerary chamber was identified in 1999 during explorations headed by archaeologists Merle Green Robertson and Alfonso Morales, as part of the Group of the Cross Project conducted by the Pre-Columbian Art Research Institute (PARI). But they did not excavate it"

They also used a micro camera to view the chamber. See [www.mesoweb.com/palenque/dig/report/hilites\\_tomb.html](http://www.mesoweb.com/palenque/dig/report/hilites_tomb.html)

In 2001, Alonso Méndez and Dave Pentecost again lowered cameras through

the same 15x15 cm hole described in the recent INAH article.



Joel Skidmore maintains a link to the 2001 video at: [www.mesoweb.com/palenque/dig/report/sub9/high.html](http://www.mesoweb.com/palenque/dig/report/sub9/high.html)

## Notice of a New IMS Board Member:

The Board of Directors of the IMS welcomes **Gerald Wolfsohn** to the board. Gerry will be replacing board member Diana Phillip as she is retiring due to health concerns. We all wish Diana a speedy recovery. Gerry will fill the slot for the rest of the year and then stand for election. Janet Miess will replace Diana as Secretary for the rest of the year.



Sample image of a stylistic ceramic effigy vessel from Nayarit, Mexico.

# Collecting Pre-Columbian Artifacts the Right Way

by **Stacey A. Giuliani, Esq.**

*Collecting authentic items from human history is a passion that has consumed people and entities since times immemorial. From the British Museum's acquisition of key historical pieces, to the Met's purchases of antiquities in the early 20th century, the human drive to possess the past has both positive and negative effects on our shared cultural legacy. On the constructive side, the collection and protection of artifacts saves them for future generations. Collectors enjoy explaining the history of their pieces to visitors, and often share them with researchers, museums, and students. The ugly side raises the specter of looting and the destruction of scientifically important sites.*

Clearly, individuals and institutions have the right to collect and display antiquities that are obtained in a proper and legal method. The primary legal code relevant to any discussion is the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. The law went into effect in the U.S. in 1983, and states as follows:

## **Section 307 (19 U.S.C. § 2606): Import Restrictions**

"No restricted materials exported from the State Party may be imported into the U.S. without an export permit issued by the State Party (country of origin), or other documentation showing that it left the country of origin prior to the imposition of restrictions. Such import restrictions are applicable even if the material is imported into the U.S. from a country other than the country of origin."

The legislation notes that it is prospective and that materials already in the U.S. before 1983 are not subject to the Act. It is therefore legally permissible to buy and sell most artifacts that are in the country prior to that date. The restriction on such importation was intended to reduce the incentive for looting and theft by discouraging the trade in undocumented artifacts, and instead create and expand the legal trade in antiquities with provenance.

Simply put, it is impermissible to import items of cultural heritage into the United States. Artifacts that have been in the country

prior to 1983 – and have sufficient provenance and ownership history to prove it – are generally legal for purchase by collectors, whether private, corporate, or museum.

It is critical, however, to deal with reputable dealers, and to diligently check the provenance – the history – of the piece, to ensure that the item was within the United States prior to 1983. In addition, high caliber dealers will be aware of item types that are never legally sold – Maya stelae, for example – and any that appear on the ICOM list of stolen property. Once the background and legality of the piece is certified, collectors should be comfortable in their decision to purchase and display these relics.

## **Editor's Corner:**

### **Media Coverage of Stolen Artifacts:**

Despite legal developments, the greatest catalyst for changing public attitude toward the antiquities market may be the worldwide press coverage of the looting of the National Museum of Iraq and its unparalleled collection of Mesopotamian artifacts.

After the First Gulf War (1991), several museums were looted. Then, during the U.S. invasion of Baghdad in 2003, news agencies reported that a vast number of objects, approximately 170,000, had been looted from the Iraq museum. This created a media flurry on the responsibilities of warring nations to protect cultural heritage. Later, it was revealed that the true number of stolen artifacts was more in the range of 10,000.

Many similar examples have also been reported from Maya

*The ICOM Red List has sample photos on its site of what to look for. This Maya polychrome vase is from Tikal Burial 116.*



It is vital that passionate collectors and museums continue to have the right to accumulate and display legally obtained artifacts. By using common sense, following the law, and dealing with reputable firms, a fair-minded collector can minimize the chance of any negative occurrence associated with the acquisition of artifacts and assert a positive influence on protecting cultural property for future generations. 🇺🇸

Source: An original article by IMS member Stacey A. Giuliani, Esq. Check out his website at: [www.TribalArtHunter.com](http://www.TribalArtHunter.com). Images courtesy of/and ICOM Red List at: <http://archives.icom.museum/redlist/index.html>

*A Late Classic Maya drinking cup (593-830 CE) in the collection of Boston's Museum of Fine Arts.*

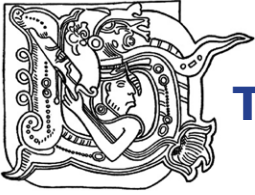


Courtesy of: REUTERS/Ho News.

sites in Guatemala and Mexico. During the past decade, the Guatemalan government has been actively pressing for the return of looted pottery and other artifacts in the possession of U.S. Museums. The Maya drinking cup shown above is one of the items that the Guatemalan government alleges was looted from grave sites in Guatemala and illegally exported in the 1970s and 1980s. *They want it back!* 🇺🇸

Source: Excerpts from an article by Michele A. Miller in the *Athena Review*, Vol. 4, No. 3, posted at: [www.athenapub.com/15-intro-looting.htm](http://www.athenapub.com/15-intro-looting.htm).





# Pioneers in Maya Archaeology: Tatiana Proskouriakoff:

Submitted by Dave Quarterson

When Tatiana Proskouriakoff was born in Tomsk, Siberia, on January 23, 1909, no one could have imagined she would one day find herself half a world away in the jungles of Mexico and Central America devoted to Maya studies. Tania, as she would be known, not only opened a window into the history and architecture of Maya sites with her drawings of reconstructed crumbled buildings, but also became a key element in the decipherment of Maya hieroglyphic writing. Her name will be forever linked to Piedras Negras, the Classic Maya site on the Guatemalan bank of the Usumacinta River. It is all a very fascinating story ...



Tania as a student at the Pennsylvania State College school of architecture.

in the United States, and moved to Philadelphia.

In 1926, Tania enrolled at the Pennsylvania State College School of Architecture. A 1927 photo shows Tania as the only woman in the student architects' club. It wouldn't be the first time she would be the sole female in a field dominated by men. When she graduated in 1930, the Great Depression gripped America, reducing the erstwhile architect to working part time as a designer for a needlepoint studio. One day, upon visiting the University of Pennsylvania Museum, she became fascinated by the displays, motivating her to enroll in graduate school.



Tania working on jades recovered from the Sacred Cenote at Chichén Itzá, in her office at the Peabody Museum, 1974. Courtesy of President & Fellows of Harvard College, Peabody Museum, Harvard University (N 31681).

When the young Proskouriakoff was only five, the family moved from Russia to Dayton, Ohio. A few years later and after the establishment of a new regime in Russia, the family decided to stay permanently

and after the establishment of a new regime in Russia, the family decided to stay permanently in the United States, and moved to Philadelphia. In 1926, Tania enrolled at the Pennsylvania State College School of Architecture. A 1927 photo shows Tania as the only woman in the student architects' club. It wouldn't be the first time she would be the sole female in a field dominated by men. When she graduated in 1930, the Great Depression gripped America, reducing the erstwhile architect to working part time as a designer for a needlepoint studio. One day, upon visiting the University of Pennsylvania Museum, she became fascinated by the displays, motivating her to enroll in graduate school. Once there while volunteering for the Classics Department, her artistic abilities attracted the attention of Linton Satterthwaite, the University Museum's research director –

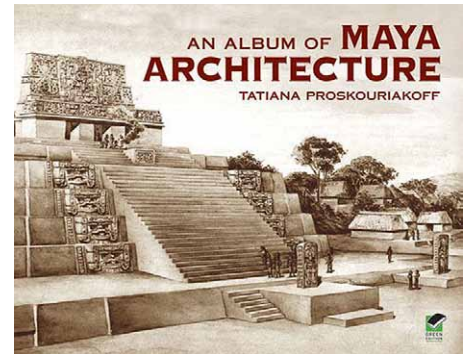
and de facto field director – for its Piedras Negras excavations. He asked her to join the 1936 expedition to the Usumacinta site, where she would be reimbursed only for her travel and living expenses.

Proskouriakoff's assignment was architectural drawings. During that first season, her architectural training led her to believe that there should be a stairway on the side of one of the structures she was mapping. Satterthwaite had concluded otherwise, but provided her a crew to dig, as a way of proving she was wrong. To Satterthwaite's bewilderment, the young architect was right. During this expedition, Proskouriakoff proved to be resourceful in adverse conditions, intuitive about the architecture of this Classic civilization as well as an excellent surveyor and artist. Satterthwaite invited her back for the 1937 expedition.

After returning to Philadelphia, Tania produced, among other things, architectural reconstructions of the Piedras Negras acropolis. Satterthwaite showed her work to Silvanus Morley of the Carnegie Institution of Washington (CIW). Morley realized the young architect's remarkable ability to visualize a ruined structure as it once stood, and render it with artistic precision.

With Satterthwaite's cooperation (Satterthwaite "fired" Tania so Morley could hire her), Morley offered Tania the opportunity to join CIW's 1939 expedition to Copán (in Honduras). There was one catch: Morley lacked the authority – and the funds – to hire her. Instead, he organized an "off-the-books" fund-raiser under the guise of "Friends of Copán" to send her to Honduras. This was the first time she was being paid for her work: \$500 for the season. She was later recruited by CIW for its 1940 expedition to Chichén Itzá.

Gustav Strømsvik, a native of Norway, was CIW's project director at Copán. His journal notes concerning



"A straightforward biography of a towering figure in Americanist research, examined through her own personal diaries and through the recollections of people who knew her and worked with her. In a way, it is a study of how one woman managed to change an entire field of research that was for most of its history a man's territory ... Anyone interested in Maya research and in the study of the ancient New World should find this fascinating." – Michael Coe, author of *Breaking the Maya Code*.

Tania reflect a diminutive, 30-year-old, who was not cowed by seniority, gender or jungle living. Strømsvik refers to frequent "arguments" with her about architectural details of the structures he was excavating and she was drawing. In one particular faceoff, Strømsvik, like Satterthwaite, was forced to concede, after a second dig, that Tania's architectural intuition was right.

For her part, Proskouriakoff comments in her journal that the exploration crew was making a mess out of consolidating the Copán's Hieroglyphic Stairway. Time would prove her intuition correct once again. In 1939, Tania was retained full time by CIW. (The Carnegie Institution of Washington was headquartered in Cambridge, Mass., near the Peabody Museum. The location would prove fortuitous for Proskouriakoff in later years.) Her primary responsibility for the next 15 years was surveying Maya sites and rendering those surveys into reconstruction drawings. A selection of her drawings was published in 1946 as the "Album of Maya Architecture" (see above). Morley commented that the publication, "... put Tania on the archaeological map."

Proskouriakoff, though, did much more than architectural renderings. She theorized that the evolution of Maya iconography could be used to date monuments that lacked calendrical information. To prove her theory, she undertook a painstakingly complex study comparing stylistic elements – feathers, earplugs, belts and sandals – found in Maya

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# Tatiana Proskouriakoff

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monuments and graphed the time periods in which these styles predominated. This allowed fellow researchers and herself to find an approximate date based on style. The effort culminated in the 1950 publication of "A Study of Classic Maya Sculpture," which won critical acclaim and affirmed her as a master of Maya art and iconography.

Tania spent the first half of the 1950s working at Mayapán, CIW's last project. In 1955, CIW decided to phase out its archaeology department. Tania literally packed her desk and walked down the street to the Peabody Museum, where she became a research associate. She was now free to set her own agenda and immediately turned to a study of Maya glyphs, something that had fascinated her for years.

When writing the text for "An Album of Maya Architecture" nine years earlier, she conjectured that the glyphs on the Copán Hieroglyphic Stairway "... may reflect the history of Copán and the exploits of its rulers." She focused on the inscriptions from Piedras Negras and found certain glyphs repeated themselves from monument to monument. She determined the glyphs stood for birth and death, the names of the rulers, parentage information, the capture of enemies, and other aspects of Maya rulers' lives. In short, as she had deduced years earlier, the monuments represented the history of Piedras Negras.

At the time J. Eric Thompson was the dean of Maya researchers. He believed the inscriptions dealt solely with priestly matters. Before publishing her findings, Tania sent a letter to Thompson detailing her theories. He replied, "Theories are made to be upset, and if you can, or should I say, have cracked the problem, it will be a huge stride forward." Encouraged, Proskouriakoff published her paper "Historical Implications of a Pattern of Dates

at Piedras Negras, Guatemala" in 1960.

In 1989 David Stuart wrote in *Scientific American*; "... Tatiana provided another turning



The Hieroglyphic Stairway at Copán (TP).



Tania's stylistic renderings of the ballcourt at Copán and the main Acropolis at Tikal.



point in the investigation of Maya writing. Proskouriakoff, who had entered Maya studies as an architect, was charting changes in Maya artistic styles. That work called for precise notation of the dates on monuments as a means of dating stylistic phases. The unexpected result was that the pattern of dates on the monuments corresponded to periods in the span of individual human lives. Using inscriptions from Piedras Negras in Guatemala as a case study, Proskouriakoff demonstrated convincingly that the recorded dates marked historical events in the lives of named rulers and their families."

Her work helped provide the basis for Stuart's breakthrough publication, "Ten Phonetic Syllables" (1987), ushering in the now-accepted methodology of Maya hieroglyphic decipherment.

Never idle, Tania's next project was preservation of a collection of jade artifacts dredged from the Cenote of Sacrifice at Chichén Itzá that had been in the Peabody warehouse for seventy years. Tania devoted fifteen years to cleaning the jades and reuniting broken pieces, testing the limits of her knowledge of iconography. Try to imagine the enormity of the task. The results of these labors were published in the catalog entitled "Jades from the Cenote of Sacrifice" (1974).

Tania's final project was a review of historical material in classic Maya inscriptions entitled "Maya History" (published posthumously in 1993). Her health was in decline as this final work wound to its close. She died on August 30, 1985 as she succumbed to Alzheimer's; a singularly tragic end for such a brilliant mind.

Char Solomon, Tania's biographer, relates that in 1998, after waiting more than a decade for political tensions to ease along the Usumacinta River, it was only fitting that it was David Stuart who carried Tania's ashes to Piedras Negras, where they were interred at the summit of the Acropolis, the group of structures in Tania's



The Acropolis at Piedras Negras (TP).



Tania's grave marker at Piedras Negras.

first and perhaps most famous reconstruction drawing; the same one that launched her career. Copal was burned and smoke was blown into Tania's burial place. There was the call of a single bird as the loose dirt was patted down and covered by the piece of stucco floor.

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# Supposed Copán Rulers Uncovered at Toniná

continued from page 1

to remind the citizens of Popo that their ruler had won the war against the cities of Palenque and Copán, as revealed by inscriptions found during excavations of the ballcourt", archaeologist Yadeun added.

The INAH specialist said that "both sculptures have hieroglyphic inscriptions on the chest and loincloth that inform that these men were subjects of *Lord K'uy Nic Ajaw* of Copán, during the time when *Uaxaclajuun Ub'aah K'awiil*, or 18 Rabbit, in the Epi-Classic Period (680–800 of the Common Era).

The discovery of two captives is physical evidence that confirms the alliance that Copán had with Palenque to fight Toniná.

Yadeun noted that the warrior sculpture found almost complete represents a semi-naked man with cloth stripes hanging from his ears. This element is present in other representations of prisoners, who were also stripped off their ear ornaments.

"The men appear as was the Maya custom, with their hair tied before decapitation. Both prisoners appear seated with their legs crossed and their hands tied behind their backs", he explained.

Dr. Yadeun said that from 688 to 714 CE, different battles between

*The sculpture's discovery received lots of media attention due to a successful on-site conference with Dr. Yadeun.*

Toniná and Palenque took place, in order to control water in the region.

Around 688 CE, *Yuhkno'm Wahywal*, lord of Toniná, was captured and probably murdered by the firstborn son of *Kinich Janaab' Pakal*, ruler of Palenque, as inscriptions in Palenque point out.

"This catastrophe must have changed ideology and world vision of inhabitants of Toniná. For this reason they destroyed the iconography of several temples and the ballcourt. They also destroyed six ballcourt markers that appeared in the form of the celestial serpent's heads, and are dated to the first constructive stage of the site.

"This stage of development was linked to the cosmos, to the movement of the stars, and ideas that originated from a cult in the mountains that portrayed the struggle between the lords of light (or heaven) and the lords of darkness (or Xibalba, the underworld), to constantly create and destroy the universe", declared Yadeun. "Later in 688 CE,



*K'inich Baak Nal Chaahk*, lord of Popo, defeated Palenque and took several prisoners.

Between 695 and 714 CE the second constructive stage took place at the ballcourt, which was dedicated to the victories of Toniná over their enemies, and again wars between the light and the dark forces were inscribed.

"It was during this second stage that new markers were created, that correspond to the tablets recently uncovered. The inscriptions mention the dynastic title of the lord of Copán, *K'uy Nik Ajaw*" declared Dr. Yadeun.

Both tablets were found in fragments and incomplete, but the representation of serpents can be observed surrounding the image of a sacrificed captive" 🏛️

Source: From an INAH article released 7/6/2011 at: [www.inah.gob.mx](http://www.inah.gob.mx). Submitted by Mike Ruggeri and Scott Allen.



## New Captive Sculptures from Toniná by David Stuart

Within the past few months important inscriptions and sculptures have been recovered during excavations

near Toniná's ballcourt overseen by archaeologist Dr. Juan Yadeun.

Nothing has been presented formally, but two well preserved captive sculptures have recently been featured in the news, alongside the claim that one beautifully preserved sculpture depicts a bound warrior from distant Copán (above).

As I present on my blogsite, the Copán connection seems dubious, with a Palenque affiliation for the prisoners far more

likely, based on comparative evidence from Toniná's written history. Eight glyphs grace the captive's body – one on each shoulder and a vertical column of six blocks running down the chest and loincloth. The shoulder glyphs mark the beginning and end-point of the text.

The final two glyphs present an interesting question in term of discourse and syntax. The captive's name (*Buk' ?*) at the base of the loincloth seems to "hang" somewhat relative to the surrounding syntax and the fire-entering verb – how would it be connected with that event as either an agent or patient?

As my translation indicates, one might consider a rhetorical transition occurring after the ballcourt term, with the personal

name serving as a simple caption for the figure, much like we see in other Toniná captive sculptures. It's possible, too, that the name is cited in this context as part a of supplemental clause of some sort, in the sense that the fire-entering at the ballcourt takes place "with regard" to the named prisoner. In any case, it's a rare structure.

I doubt Copán was part of this Toniná-Palenque conflict, at least on the evidence available. The confusion here may lie in the fact that a name that is visually similar to *Buk' ?* occurs in a number of Copán texts. There a name is spelled *k'u-yu-?-AJAW* (*K'uy ? Ajaw*) and refers to a patron deity of the Copán kingdom. The two names are utterly distinct, however, and on present evidence there is little reason to draw any connection between Copán and the prisoners so vividly depicted at Toniná. 🏛️

Check out Dave's excellent weblog at: <http://decipherment.wordpress.com>

**August 10: Explorer Session:  
"Yohualichán, Puebla, México"  
with Ray Stewart**



Today there are five buildings visible. The most worth seeing are the pyramids, decorated with niche friezes, one of them a seven-story pyramid, and the ballcourt which, at 90 m (295 ft) in length, is one of the largest in Mesoamerica.

About a 30-minute ride outside of the high-mountain town of Cuetzalán is the site of Yohualichán, in the Mexican state of Puebla. The site is very similar in construction to El Tajín (near Papantla, Veracruz), and is believed to have been built by the Totonac culture. One theory is that the Totonacs first built their capital in Puebla, then moved east to Veracruz to construct their next capital at El Tajín. Ray notes that Yohualichán means "place of the night" in the language of the Totonacs, but he assures us that all of his very interesting trip photos were taken during the daytime! Plan on attending!



You can see the Palo Voladores (Pole Flyers) perform regularly high above Yohualichán.

**August 17, 2011: IMS Presentation:**

**"Get to Know Santa Rosa Xtampak"**

with  
**Joaquín J. Rodríguez III, P.E.**



Exposed corbeled roof and wooden lintel.

This ancient Maya city covers an area of nine square kilometers and is situated across a mountaintop. It is a very old site, having been occupied during the Late Preclassic period (300– 250 BCE). During the 200-year period from 600 to 800 CE, in the Late Classic period, Santa Rosa Xtampak was the regional capital in this part of the Mayalands (around modern-day Campeche, Mexico). Santa Rosa Xtampak is



Built on a natural platform of 35 to 40 meters high that was levelled and terraced on top, the heart of the site is formed by a series of inter-connecting courtyards and plazas.

considered to be the largest and most important ancient Maya city in the Chenes region, and Rodríguez adds "one of the few sites in the region with sculpted and plain stelae." Joaquín is an structural engineer with an eye for pointing out ancient Maya architectural styles, construction methods and techniques.

All meetings are 8 pm • Institute of Maya Studies • Miami Science Museum • Maya Hotline: 305-279-8110

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## Coming up next month:

### Ruinhunters:

Our good friend **Lee Jones** has compiled a behind-the-scenes look at the life and times of Mayanist and author **Stephen Merk** (right). After the millennium, Merk chose to intensely study an inconspicuous little grid around the small village of Chunhuaymil, approximately six miles by nine miles nestled between large sites, that include Kabah, Sayil, Huntichmul and Itzimté. It was thought to contain possibly thirty or forty fallen buildings – Merk found over two hundred seventy. A book was necessary, and so was born: **The Long Silence: Sabana Piletas and Its Neighbors**.



Karl Herbert Mayer and Stephen Merk at Chacmultún, Yucatán. in 2009 (Lee Jones).

### Ancient Maya Art in Paris

Mexicon's **Karl Herbert Mayer** (above) reports on a museum exhibit entitled "Maya: De L'aube au Crépuscule: Collections Nationales du Guatemala" (Maya: From Dawn to Dusk: National Collections from Guatemala) at the *Musée du Quai Branly* in Paris.

162 artifacts are on exhibit. Some are very well-known ancient treasures, but several represent new artifacts that have recently been discovered and have never been presented to the public.

On view at the museum in Paris is a replica of a detail of a Late Preclassic stucco frieze from El Mirador, Department of Petén, Guatemala (KHM).



Editor's Corner:

### Maya Creation Centers and the Sacrum Bone: Connecting the Human Body to the Nighttime Skies

Sorry folks, I can't help tooting my own conch shell for this one! Are you interested in many of the concepts that shaped early Mesoamerican cultural beliefs? Does archaeology and real Maya artifacts strike your fancy? Are you "in" to archaeo-astronomy and interpreting the heavens the way the ancients did? I'll be in South Florida to weave all the "cords" together for you ... It's all new and very colorful!

September 21, 8 pm

with Jim Reed



Jun Ajpu dancing in Xib'al'b'ay with the White Bone Snake (Chipat - Centipede) Kerr 1256.

## Upcoming Events at the IMS:

August 10, 8 pm: *IMS Explorer Session* **"Yohualichán, Puebla, México"** – Was it a satellite settlement or a military outpost of El Tajín? Isolated until fairly recently, this Totonac site is worthy of a good looking into, with **Ray Stewart**.

August 17, 8 pm: *IMS Presentation* **"Get to Know Santa Rosa Xtampak"** – Our own IMS VP **Joaquín Rodríguez** with a structural and architectural review of this influential site in the Chenes Region.

Sept. 7, 8 pm: **IMS Board Meeting**  
All members are invited to attend.

Sept. 14, 8 pm: *IMS Explorer Session* **"Codex Sigüenza: Legendary Path of the Aztecs"** – The manuscript exemplifies the mythological route taken by the Aztecs from their legendary Aztlán until they arrived in Tenochtitlan. The scribe writes or paints the "trail" that his ancestors walked on, making the legend "real", with **Batia Cohen, Ph.D.**

Sept. 21, 8 pm: *IMS Presentation* **"Maya Creation Centers"** – A new, colorful presentation that connects the human body to the nighttime skies – like the ancients used to do, with **Jim Reed**.

## Upcoming Events and Announcements:

September 17: *Symposium* **"The Dawn of Andean Civilization"** – Theme of the Annual Symposium of the Pre-Columbian Society of Washington DC. During this one-day event, some of the world's most renowned Andean scholars will present new research that challenges current notions about the genesis of Andean society. Speakers will include Richard Burger and Lucy Salazar of Yale University; Alejandro Chu of the University of Pittsburgh; Tom Dillehay of Vanderbilt University; Christine Hastorf of the University of California at Berkeley; Tom and Sheila Pozorski of the University of Texas–Pan American, and John Rick, of Stanford University. At the U.S. Navy Memorial & Naval Heritage Center, Washington, DC Get details and a registration brochure at: [www.pcswdc.org](http://www.pcswdc.org)

Through Sept. 18: *Museum Exhibit* **"Marajó: Ancient Ceramics at the Mouth of the Amazon"** – Elaborately decorated red, white, and black earthenware ceramics from the people who occupied the Brazilian island of Marajó from 400 to 1300 CE. At the Denver Art Museum Denver, CO. Get more info at: [www.denverartmuseum.org](http://www.denverartmuseum.org)

October 14–15: *Symposium* **"Conflict, Conquest, and the Performance of War in Pre-Columbian America"** – Theme of the 2011 Dumbarton Oaks Symposium in Washington, D.C. Get additional info at: [www.doaks.org/research/pre\\_columbian](http://www.doaks.org/research/pre_columbian)

November 9–11: *Congress* **"Archaeology and Identities in Central America"** – Theme of the Fourth Central American Archaeology Congress to be held at the Dr. David J. Guzmán National Museum of Anthropology in San Salvador, El Salvador. Get more info at: [www.cultura.gob.sv](http://www.cultura.gob.sv)

December 9–10: *Conference* **"The Maya in a Mesoamerican Context: Comparative Approaches to Maya Studies"** – Theme of the 16th European Maya (WAYEB) Conference. The most recent research about linguistics/languages; epigraphy/writing systems; religion/ritual practices; and archaeology/material culture. At the University of Copenhagen. More info at: [www.wayeb.org](http://www.wayeb.org)

