



The man behind *The Long Silence*, Stephan Merk is a German explorer who loves to re-discover "lost" Teobert Maler sites. Read about his life and times on page 3.

IMS Explorer

A monthly newsletter published by the **Institute of Maya Studies**



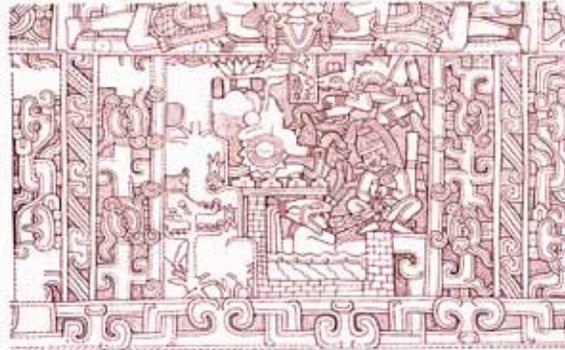
September 21, 2011 • Maya Long Count: 12.19.18.13.3 • 2 Ak'bal 11 Ch'en • G2 An affiliate of the Miami Science Museum

The Resurrection Ritual by Carl de Borhegyi

The resurrection ritual was likely timed astronomically to the movements of Venus and possibly to the sacred period of inferior conjunction. At this time Venus sinks below the horizon and disappears into the "underworld" for eight days. It then rises from the underworld as the Morning Star.

Bloodletting rituals were often performed in caves, which were believed to be entrances into the underworld. Cave ritualism on an elite level as opposed to a folk level is evident as early as 1000 BCE at the Olmec influenced site of Chalcatzingo, near the Valley of Mexico (Pasztory, 1997:90).

Archaeologist Brent Woodfill found ceramic mushrooms in the Candelaria cave system in the highlands of Guatemala. There has been some speculation that these sacred caves may have been believed to be the legendary Chicomoztoc, the name given for the place of mythical origin of the ancient Maya, Toltec and Aztec – a place known as the "seven caves of emergence" (Woodfill, 2002).



"The carved relief panel above is from the South Ballcourt at El Tajin, in Veracruz, Mexico (drawing from Coe, 1994, p.117). The panel depicts an individual, a ruler or Sun God, with feline or were-jaguar fangs, in the sacred act of drawing blood from his penis. The bearded god above him, with two bodies, likely represents Quetzalcoatl in his twin aspects of the planet Venus representing both the Evening Star and Morning Star. Most importantly, note that there are tiny mushrooms depicted on the limb of a tree just left of center. This tree, I believe, represents the world tree as the portal leading up and down at the center of the universe. The bottom of the panel has an intricate scroll design which I believe represents a stylized cross-section of a mushroom. Stylized Venus symbols are also depicted on the panel at both of the sides. Each Venus symbol is associated with three circles, maybe representing the three hearth stones of creation."

According to Mary Miller and Karl Taube, (1993:136) the four founders of the K'iché lineages, who were formed of maize, "journeyed to Tulan Zuyua, the mountain of the seven caves, and there they received the gods, whom they then carried home in bundles on their backs. "Balam Quitze received Tohil, who gave humans fire, but only after human sacrifice to him had begun". Could these have been mushrooms?

Source: Condensed from a much longer article by Carl de Borhegyi at <http://mayavasepro.webs.com>

Editor's Corner:

The Resurrection Ritual involved accessing two of the ancient Maya's creation centers. I'll explain it all in my upcoming program on September 21. *Please plan on attending!*

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Polychrome Maya vase K5534 depicts the journey of a ruler into the underworld, accompanied by a dog. Note that the individual at the far right of the procession carries a large sack of jaguar skins that is encoded with a mushroom. Check out Justin Kerr's roll-out vase database at www.mayavase.com

Sept. 21, 8 pm

The IMS Presents:



Jaguar God of the Underworld riding a crocodile, 700-800 CE, Jaina style.

"Maya Creation Centers and the Sacrum Bone:

Connecting the Human Body to the Nighttime Skies" with

Jim Reed



**Jim Reed,
Editor**

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"Fellow Memberships" of the IMS:

In these difficult times we face, the Institute has been experiencing decreasing membership, confronting larger operating budgets with less funding and encountering the difficulties of transitioning to new technologies. The future success of this organization has been put to the test. It is under these trying conditions that inspiration can be found to meet the challenge.

We have found ourselves at a crossroad but it has become apparent that we are an organization of character and in the light of this adversity

have persevered to keep moving forward, into the future, with our prestige and reputation intact.

It is the commitment, personal sacrifice and generosity of three particular IMS members who have risen to meet this challenge we face and have become the inspiration for this award.

Until now, IMS did not have a formal instrument to recognize members for outstanding service to the organization. It has become apparent that recognition for outstanding service, dedication and commitment to this organization is more necessary now than ever.

Candidate Nominations: were selected from participating members demonstrating outstanding (above and beyond) and continuing achievement, dedication and service to the Institute of Maya Studies in addition to meeting supplemental qualification criteria.

Candidates Awarded:

- Demonstrated outstanding and continuing achievement, dedication and service.
- Satisfied supplemental qualification criteria.
- Received unanimous board approval.

Honors and Privileges:

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- Membership – Lifetime
(no fee for renewal)



- Wall certificate
- Commemorative artwork

It is our hope that these members serve as an inspiration to all members and the bar they set will be by which future candidates are judged.

The award is given based extensively on merit, when warranted and is not intended to be an annual event or have a specific number of inductees.

The "Fellow Membership" inaugural members are: **Marta Barber**
George Fery
Jim Reed

The award will be presented in Miami at The Museum of Science on September 21, 2011.

As these members are working very hard for you, I urge all of our members to show appreciation and congratulate them on this esteemed award at:

Marta – msmiami@yahoo.com
George – gjf43@bellsouth.net
Jim – mayaman@bellsouth.net

Congratulations to our "Fellows" and a sincere thank you from the IMS Board and our members. We look forward to and count on your continued leadership and support.

*Rick Slazyk AIA, NCARB, LEED AP
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A special nod of appreciation to friends of the IMS

Many thanks to Susan Bearse for furnishing the snacks and Shell Lumber and Hardware for donating the beverages for our August 17 meeting.

The IMS needs your help, so we are soliciting our local members to sign up to provide refreshments for just one meeting this year. Can you do it? Let us know at: www.instituteofmayastudies.org

 www.instituteofmayastudies.org

The Ancient Maya or Mayans?

Correct definition and differences between "Maya" and "Mayan"

Is it more correct to say the "ancient Maya" or the "ancient Mayans"? Are you visiting a "Maya site" or a "Mayan site"? Is it "Maya" or "Mayas"?

In the English tradition of Maya studies there is the preference of using the adjective "Mayan" with reference to the language or languages, whereas "Maya" is used when referring to people, places, culture, etc., without distinction between singular or plural.

Even if it is not a rigid rule, this convention is the most widespread among Mayanists, scholars who study and write about the Maya. This distinction arose in the field of linguistics, where the "Mayan" adjective started to be used to define the linguistic family that incorporates the different dialects spoken by the Maya people.

For this reason, at least in specialized sources written in English, you will find the

term "Mayan" limited to the languages spoken by the Maya people and "Maya" in the other cases. However, the use of Maya in search engines is a problem:

Googling the term "Maya" presents results including the 3D animated software and Maya Angelou, while if you enter "Mayan" the search engine gives you "Maya civilization":



In this fashion-inspired photo by Gabriel C. Sosa, the model portrays Palenque's Lord Pakal, the famous Maya king – who spoke a Mayan language.

Source: This glossary entry is a part of the "guide to Mesoamerica" on About.com, and the *Dictionary of Archaeology*, by About.com contributing writer Nicoletta Maestri. Submitted by Joaquín Rodríguez. Original located at: <http://archaeology.about.com/od/mameterms/a/Maya-or-Mayan.htm>



Merk holding a baby margay (*leopardus wiedii*) (Karl Herbert Mayer).

Ruinhunters: Stephan Merk, the Man Behind The Long Silence by Lee Jones

Our IMS Explorer
of the Month:

Stephan Merk is a tall, fit, mid-fiftyish German with sleepy, sad eyes, said to be handsome. He is editor of the town newspaper of Augsburg,

Bavaria, Germany.

Merk is content, in the summer and fall, to get out the paper, play competitive soccer, or assist his wife Alma Duran-Merk in research for her books that describe the ill-fated immigration of German farmers in the Maximilian-Carlota era to Santa Elena, formerly Nohcacab, Yucatán. However, with the first cold blast announcing the coming winter in Bavaria, he looks, and has looked, to escape to Mayaland.

For three decades he has walked the trails of the Maya area, discovering, rediscovering, and re-rediscovering sites along the way. Like so many from his homeland, he is particularly interested in the legacy of the Austrian, explorer and photographer, Teobert Maler – especially his excellent work of over one-hundred-twenty years ago in the Puuc hills of southern Yucatán and northeastern Campeche.

Merk has written many articles for the German scientific journal, *Mexicon*, and other scholarly

publications, some of which report his re-discovering “lost” Maler sites.

After the millennium, Merk chose to intensely study an inconspicuous little grid

(approximately six miles by nine miles) around the small village of Chunhuaymil. It is nestled among other larger sites, including Kabah, Sayil, Huntichmul and Itzimté. The area was thought to contain possibly thirty or forty fallen buildings, most envisioned as small palaces. Merk found over two-hundred-seventy, half of which he was able to determine the construction phase, or style, giving the approximate date of the building.

A book was necessary ... so was born ***The Long Silence: Sabana Piletas and Its Neighbors.***

Studying the huge number of buildings as a unit, Merk was able to suggest a possible history of the area of “his grid”. It involved the interaction between nineteen “sites”, three of which he designated as “cities”.

An article about the book in the *IMS Explorer* (Vol. 40, Issue 7, July, 2011) gives a short list of the heavyweight scholars Merk brought in to discuss specific subjects – and they deliver quite well.

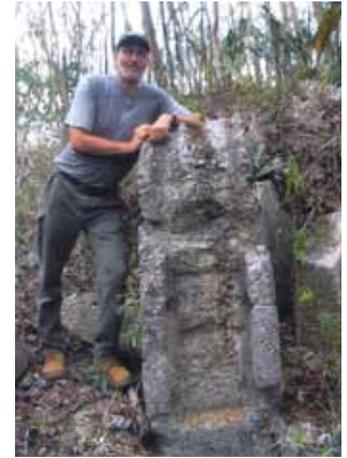
But the book is, in the long run, all Merk, and his almost obsessive quest to understand as thoroughly as possible a small section of the ancient Maya realm.

Very little of his personal experiences ease into the book, although he does recount being attacked by a six-foot-long diamondback rattlesnake. This was to honor his friend, and best guide, Don Honorio Cetz. Merk failed to mention falling into a hidden *chultun* alone, very alone.

As the book nears the end, it seems, to this reviewer, that Merk realizes that he has altered the comfortable face of Puuc history,



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



Merk after discovering Sabana Piletas Monument III (Lee Jones).



Stephan in 2001, at the base of Barcohaltún, making notes in his book (Karl Herbert Mayer).

and he seems almost to be pleading that further research be undertaken. Lots of surprises by the time he covered his “grid”. He doesn’t care if his conclusions are validated or refuted.

With the world economy, institutions, and university publications as they are, it might be a long time before another *The Long Silence* is available. It has been twelve years since the work *Peninsula Yucatán*, edited by Hanns J. Prem, and twenty since Nicholas Dunning’s *Lords of the Hills*.

The Long Silence may be the last focusing on the archaeology of the Puuc region. Glad we have it. 🇇🇵

– Respectfully submitted, Lee Jones

The Long Silence: Sabana Piletas and Its Neighbors by Stephan Merk appears in *Acta Mesoamericana 2011*, Vol. 21. xvi, +355 pp., numerous maps, plans, drawings, charts, b&w and color photographs. Cloth. Verlag Anton Saurwein, Markt Schwaben, Germany. ISBN 3-931419-17-7

The volume can be ordered online via the *Mexicon* website at: www.mexicon.de/saurwein.html or through Wayeb at: www.wayeb.org/saurweinstore.php



Merk at top left, standing above his wife Alma Duran-Merk. While studying data for the publication, Alma sits next to two of Merk’s guides and old friends, Humberto Bonilla Caamal and Manuel Bonilla Caamal – brothers from Santa Elena, Yucatán (Karl Herbert Mayer).



Ancient Maya Art in Paris

by Karl Herbert Mayer, Mexican, Austrian Bureau

The first representations of archaeological Maya objects from Guatemala in France were displayed in the years 1967 and 1968 in the French cities of Strasbourg, Nantes, Chambéry, Marseille, Bordeaux, and Paris. Now, more than four decades later, some of the Guatemalan treasures revisit France and are shown, together with many newly excavated or surfaced specimens, in the Musée du Quai Branly in Paris, which opened in 2006 (Fig.1).

Entitled "Maya, de l'aube au crépuscule: Collections nationales du Guatemala" (Maya: From Dawn to Dusk: National Collections from Guatemala), the museum inaugurated the exhibit on June 21, and will close it on October 2, 2011.

From the Museo Nacional de Arqueología y Etnología in Guatemala City stem 149 objects, from the La Ruta Maya Foundation ten repatriated pieces, and from the private collection of Fernando Paiz three items. On exhibit are very well-known ancient treasures, but also several prominent artifacts that have been recently discovered and were not yet presented to the public.

At the exhibition entrance is a true to scale reproduction of a section of the colossal stucco decoration from El Mirador's Central Acropolis (Fig. 2). The show encompasses art work from Late Preclassic to Postclassic times, made from different media, like limestone, volcanic stone, obsidian,



El Mirador replica

Fig. 2: Replica of a detail of a Late Preclassic stucco frieze at El Mirador, Department of Petén, Guatemala.

flintstone, greenstone, jade, stucco, ceramic, shell, bone, and metal. The dimensions of the objects range from large monumental sculptures to tiny jade ornaments.

Of the monuments featured are the top section of Piedras Negras Stela 7, horribly destroyed by looters (Fig. 3), La Amelia Panel 1, Dos Pilas Panel 19, a ballcourt marker from Cancuen, looted in 2001 and recovered in 2003 (Fig. 4). Also, the two sections of the beautifully preserved La Corona Panel 1 (Fig. 5), and a bas-relief disk from La Hortaliza, near Poptun, Petén, with a diameter of 19 cm and portraying a deity head in profile are exhibited. Mention should also be made of a fragment of a Late Classic stucco head from the recent excavations at Cancuen (Fig. 6).

There is a wide variety of ceramic vessels, figures, musical instruments, plain or painted, including two large Teotihuacan-style incensarios from the Pacific Coast, Department of Escuintla, polychrome cylindrical vessels from Nakbe, Tikal and Uaxactun, polychrome plates from El Mirador, Tikal and Uaxactun, (Fig. 7), and Dos Pilas (Fig. 8).



Piedras Negras Stela 7

Fig. 3: A fragment from Piedras Negras Stela 7, Petén, Guatemala, 76.5 cm high, 64 cm wide, representing the head and headdress of a ruler.



Fig. 1: The Musée du Quai Branly, on the bank of the Seine, Paris.

All photos by Karl Herbert Mayer, 2011.



Cancuen Ballcourt Sculpture

Fig. 4: Late Classic ballcourt marker of stone from Cancuen, Petén, 62.5 cm in diameter.

The eleven metal objects displayed are derived from Postclassic times and originated in the Maya Highlands and the Pacific Coast, consisting of a tumbaga disk from Los Limones, three bronze axes from the Highlands, namely one from Lupita and two from Ixtahuacan (Fig. 9), six little copper bells from Quirigua, Department of Izabal, and a bird head of copper from the ruins of

continued on page 5



La Corona Panel 1

Fig. 5: Right section of Panel 1 from La Corona, Petén, depicting a ruler and a long calligraphic text (glyph-blocks L1-V8).



Cancuen stucco head

Fig. 6: Late Classic stucco head fragment from Cancuen, Petén, Guatemala, 42 cm high and 21.5 cm wide.



El Mirador plate

Fig. 7: Late Classic polychrome plate from El Mirador, representing a "Mexican Year Sign" motif in the centre, with a diameter of 39.4 cm and a height of 5 cm.



Dos Pilas plate

Fig. 8: Late Classic polychrome ceramic plate from Dos Pilas, Petén, Guatemala, depicting two figures and a text. The diameter is 35 cm, the height is 9.5 cm.

Ancient Maya Art in Paris

continued from page 4

Zaculeu, Department of Huehuetenango, in the Highlands.

One of the highlights is the small intricate mosaic deity figure from the island of Topoxté, Petén, which appears also on the official poster of the exhibit (Fig. 10).

A separate section of the exhibition focuses on the contemporary Maya, via color photographs and a multimedia presentation.

The only severe flaw in the impressive and important exposition of Maya art treasures from Guatemala is the display of unprovenanced ceramic vessels which have been obviously heavily restored and over-painted



Los Limones disk

Fig. 9: A Postclassic tumbaga disk from Los Limones on the Pacific Coast of Guatemala, depicting a bird. Diameter: 9.8 cm. To the left is a Postclassic bronze axe from Lupita in the Highlands of Guatemala, 8.8 cm long, and to the right are two bronze axes from Ixtahuacan in the Highlands, measuring 12 cm and 8.7 cm in length, respectively; both date to the Postclassic period.

in recent times; these originated not from the National Museum of Guatemala, but from the "Fundación La Ruta Maya" in Guatemala City.

An excellent and lavishly illustrated catalog, scientifically



Topoxté figure

Fig. 10: Late Classic mosaic figure of a deity, composed of shell, jade, and pyrite. From the island of Topoxté, at Lake Yaxha, Petén. It measures 15.8 cm in height and 10.7 cm in width.

edited by the French archaeologist Dominique Michelet, accompanies the exhibition, containing 201 pages and is co-published by the Musée du Quai Branly and Somogy Éditions d'Art, Paris. 🇫🇷

A few other significant pieces on display:



Dos Pilas plate

Fig. 13: The diameter is 41.4 cm, the height is 12.7 cm.



La Lagunita urn

Fig. 12: 25 cm high and 11.5 cm wide



Nebaj jade plaque

Fig. 11: 10.7 cm high and 14.6 cm wide

Volcanic Ash Deposits Lead Researchers to New Insights

Even at ancient Maya cities far from volcanoes, ash rained down relatively frequently, a "spectacularly important" new study says. The finding could explain how these ancient metropolises survived – and even prospered – despite having poor soil.

Recently scientists discovered a distinct beige clay mineral in the remains of canals at Guatemala's Tikal archaeological site – once the largest city of the southern Maya lowlands. The mineral, a type of smectite, derives only from the breakdown of volcanic ash.

Using chemical fingerprinting techniques, the team showed that the smectite at Tikal didn't come from dust ferried from Africa by air currents – the common assumption – but rather from volcanoes within Guatemala and in what are now El Salvador, Honduras, and Mexico.

"We believe we have a series of volcanic events" represented in the minerals, stated team leader Ken Tankersley, an anthropologist at the University of Cincinnati.

Once-in-a-Lifetime Eruptions?

Prior to the new discovery, it was known that highland Maya cities closer to volcanoes could be drastically affected by eruptions. For example, the Maya village of Chalchuapa in El Salvador was completely buried when the nearby Ilopango volcano erupted in the sixth century CE.

But until now, it's been unclear what effect, if any, eruptions had on lowland Maya cities hundreds of miles away. Now it appears that air currents regularly carried volcanic ash many miles away from the region's volcanoes. That's not especially surprising, considering that winds often carry dust all the way across the Atlantic Ocean, Tankersley attested.

Tankersley and his team think their ash samples were deposited in Tikal over a 2,000-year period, from about 340 BCE to 990 CE. There's no way yet to determine just how many eruptions occurred, their frequency, or which volcanoes the ash came from, he admitted.

"If you were a Maya, you would probably have experienced at least one of these events during your lifetime, and perhaps during certain periods,"

noted Tankersley, who presented the team's findings at a meeting of the Society for American Archaeology in Sacramento, CA, in late March.

Ashfall has been reported at Tikal as recently as the 1960s, according to University of Colorado anthropologist Payson Sheets.

Supersoil Saved Maya Cities?

The new findings are "spectacularly important," Sheets said, because they could help explain a central mystery about lowland Maya cities.

"The literature consistently talks about the soils in these places as being very weak and fragile and nonproductive because they were derived from weathered limestone, which does not form a very good soil," avowed Sheets, an expert on the effects of volcanoes on the Maya.

Yet archeological evidence suggests cities such as Tikal were able to support between 160 to 230 people per square mile (2.6 square kilometers). "This is much denser than we would have thought possible from relatively poor tropical soil," opined Sheets, who wasn't involved in the Tikal ash study.

But if the Maya-lowland soils were dusted with volcanic ash every few years or even decades, they would have been periodically enriched. Volcanic ash can help make soil more fertile by increasing its permeability and porosity, thus improving its ability to retain water. Volcanic ash is also a source of plant-friendly minerals such as iron and magnesium.

"Periodic enrichment provides some of the answer for how those soils can support such dense populations," Sheets commented.

Sheets estimates that even a light dusting of volcanic ashfall – say, a few millimeters – could have enriched the soil for "at least a decade or two." A more substantial



L) "The temple buildings have doorways in the tops, where they burned incense, and the rising smoke was used to carry various messages to ancestor spirits and the deities," Sheets explained. But whether temples at Tikal – where no volcanoes were visible – and other lowland cities were similarly inspired is unclear. R) Researchers expose levels of ash deposits after digging deep down in an ancient canal at Tikal.

ash cover – perhaps a couple centimeters (nearly an inch) – might have boosted soil productivity for much longer.

Maya Made Lemonade of Volcanic Lemons

In general, Sheets said, volcanism was an integral part of ancient Maya life. Some of the temples in the highland Maya cities, for example, mimic sacred volcanoes.

Volcanic eruptions also fit into the Maya worldview that life is full of phenomena that can be either hazards or opportunities, and that human behavior can tip the balance, Sheets acknowledged.

For the Maya, a smoking volcano wasn't always a harbinger of doom. Humans could turn its ash into a benefit, such as fertilizer or additives to strengthen pottery clay. The Maya could also stall the eruption altogether – or so they thought. "They did bloodletting rituals, respected the deities, fed the spirits of their ancestors, and so on" to try to control volcanoes, Sheets offered.

Study leader Tankersley emphasizes that the unpredictable mountains, too, were at the crux of Maya culture. "The Maya religion is very empowering to humans. People are at the crux of it. They built temples in the shapes of volcanoes, and their ceremonies replicate volcanic events."

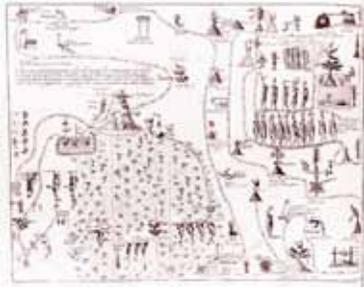
"To the Maya, volcanoes were part of life – an essential part of their life," Sheets added. 🏔️

Source: From an original article by Ker Than for National Geographic News (4/18/2011) at: <http://news.nationalgeographic.com>. Submitted by Mike Ruggeri.

Institute of Maya Studies Line-up of Presentations!

September 14, 2011: IMS Explorer Session:

"Codex Sigüenza: Legendary Path of the Aztecs"



with Batia Cohen, Ph.D.

During the first years of colonial Mexico an influx of creativity persisted. The dying Aztec civilization based on the idea to preserve history, to legitimize their noble origins and to try to conserve their space in society made several manuscripts explaining their ancestry. The Spanish priests encouraged this kind of artistic expression in an effort to understand their religious opponents and bring them into the True Faith.



Dr. Batia Cohen has a Ph.D. in Mesoamerican studies from the Universidad Nacional Autónoma de México and a Bachelor's in Graphic Design from the Universidad Metropolitana. She has published articles in many art and history magazines and teaches at Florida Int'l. University.

The **Codex Sigüenza**, preserved in the vault of the National Museum of Anthropology in Mexico City, combines the indigenous tradition of glyphs with the Latin characters learned from the Spanish priests. With his native creativity already mixed with the learning of the European artistic expression the *tlacuilo*, the scribe, writes-paints a trail following the path his ancestors walked, making the legend come alive ...

September 21: IMS Presentation:

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

with

IMS Explorer Editor Jim Reed

Are you interested in many of the concepts that shaped early Mesoamerican cultural beliefs? Does archaeology and noting comparison of authentic Maya artifacts strike your fancy? Are you "in" to archaeoastronomy and interpreting the heavens like the ancients might have done?



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



Artistic rendering of Kerr vessel #2772. Note the God of Death, the Coiled Serpent, and the god's foot descending into the coil.

Inspired by and based on the ground-breaking insights of Brian Stross (UT-Austin), this colorful presentation will open your eyes to a whole new way of "seeing" just how the ancient Maya envisioned their birth, death and rebirth. Reed will weave all the "cords" together for you!

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

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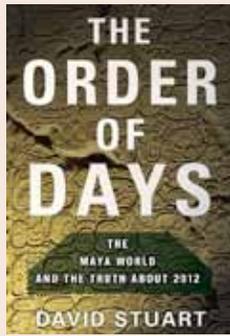
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Book Review by Marta Barber:
The Order of Days
by David Stuart

As someone who has studied the Maya for nearly all of his life and who specializes in reading their ancient texts, Stuart sees the 2012 hubbub as the most recent in a long chain of related ideas about Mesoamericans, the Maya in particular, that depicts them as somehow oddball, not "of this world," or as having some strong mystical link to other realms. Marta Barber has read the book and has her own perspective to share.



suggest that it was a center of continuous ritual activity. Moreover, the size, shape and arrangement of certain central mounds at the site, which includes the tomb mound, resemble the familiar "E-Group" formations found at other Chiapas region sites dated to 900–800 BCE, 200 years before it appeared in the later Maya sites. Analysis of findings at the pyramidal tomb mound indicate an association between the "E-Group" configuration and human sacrifice, rulership, the cardinal directions, lighting, corn, and community ritual, all related to Olmec views of the supernatural.

Oldest Known Pyramid Tomb in Mesoamerica Continues to Fascinate

Last year, we reported on the discovery of a 2,700-year-old tomb that was excavated at the site



of Chiapa de Corzo in the western Chiapas state of Mexico. The artifacts and burial, the alignment of the pits with the pyramidal tomb, and the nature and arrangement of subsequent deposits and monumental structures throughout the site of Chiapa de Corzo

New INAH Discoveries

Mexico's INAH has found a second ballplayer monolith at the Zacatecas site of Cerro del Teul. The two ballplayer monoliths



are considered to be a representation of the hero twins of the *Popul Vuh*. The monoliths date from 900–1100 CE. These monoliths are considered unique.



A large bas-relief, an Olmec-style monument called "Triad Cat", has been uncovered at Chalcatzingo, in Morelos, Mexico, by INAH. It is dated at 800 BCE. The monument weighs 1-1/2 tons and features three felines.

Upcoming Events at the IMS:

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**.

Oct. 5, 8 pm: **IMS Board Meeting**
All members are invited to attend.

Oct. 12, 8 pm: *IMS Explorer Session*
"Illustrative Travels Among Maya Ruins" – **Steve Radzi**, a South Florida resident and long-time member of the IMS will be presenting a slide show of his illustrations and drawings from his travels in the Maya Heartland.

Oct. 19, 8 pm: *IMS Presentation*
"Flying Down to Ecuador and Meeting the Jivaro Tribe Head-On" – with **Robert Finney**.

Upcoming Events and Announcements:

September 17: *Symposium*
"The Dawn of Andean Civilization" – Theme of the Pre-Columbian Society of Washington DC Annual Symposium. At the U.S. Navy Memorial & Naval Heritage Center, Washington, D.C., more info at: 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

October 5-9: *Four-day Maya Conference*
"5th Annual Maya at the Playa Conference" – American Foreign Academic Research, Davidson Day School and The Archaeological Institute of America are proud to present the 5th Annual Maya at the Playa Conference in Palm Coast, Florida. Workshops, discussions, and performances are provided by an international group of Maya specialists known for the quality of their research and their commitment to public education and outreach.

This year they will honor Dr. George E. Stuart with the Lifetime Achievement Award. His son, David Stuart has just been added to the roster of presenters that includes Bruce Love, Norman Hammond, Marc Zender, Jaime Awe and Francisco Estrada-Belli, among many others. IMS members Rick Slazyk, Joaquín Rodríguez III and Keith Merwin will also present. IMS members can get a \$10 discount. To register, go to: www.mayaattheplaya.com

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

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

