



IMS EXPLORER

Institute of Maya Studies

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February 20, 2013 • Maya Long Count: 0.0.0.3.1 • 13 'Imix 4 K'ayeb • G7

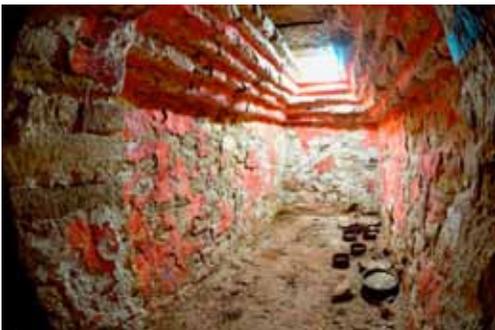
Archaeologists Finally Enter Royal Tomb in Palenque

Before the small group of specialists entered the tomb, a tiny video camera was inserted to view the condition of the frescoes last seen in 1999 during the work of Merle Greene Robertson and the Institute of Pre-Columbian Art Research, and again briefly in 2011.

A multidisciplinary team from Mexico's National Institute of Anthropology and History (INAH) first entered a burial chamber in Temple XX at Palenque in southern Mexico, 13 years ago. The tomb contained the remains of one of the first rulers of the ancient city – K'uk Bahlam I – who came to power in 431 CE and founded the dynasty which included the famous Maya ruler Pakal.

Birthplace of a dynasty

Archaeologist Arnaldo Gonzalez Cruz, who who made the discovery of the tomb of the Red Queen in Palenque in 1994, along with restorer and fellow archaeologist, Rogelio Rivero Chong,



View of the entrance to the burial chamber. Note the eleven vessels and the mural that decorates the walls. Image: INAH

The characters that decorate the walls of the burial chamber carrying shields and wearing elaborate headgear. Image: INAH



"We are at the birth of the Palenque dynasty, around 400 CE, and likely looking at the funerary enclosure of its founder; although this continues to be speculation pending further archaeological exploration. Even this space could be an antechamber, we do not yet know if there are lower chambers?"
– Arnaldo González

decided to re-examine and further conserve the Temple XX tomb, located in the South Acropolis of Palenque in the land of Lakamha or "Place of the Great Waters"

On the floor of the chamber, no skeletal remains have yet been spotted; however, already visible are eleven vessels and about a hundred smaller artefacts such as beads, mostly green stone, possibly jade, and the rich red murals decorating the walls.

Brilliant red hues of the murals

Unlike the burial chambers of Pakal and the Red Queen, the chamber or antechamber of Temple XX has yet to reveal a sarcophagus, but the highlight is the brilliant red hues of the murals on three sides, with representations of the Nine Lords of Xibalba, a common theme in the

tombs of Maya rulers. The murals depict mythical characters wearing headgear, shields and sandals. The importance of burial sites from the Early Classic period (400–550 CE), are the rare fresco images and this is one
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IMS Presentation: February 20, 8 pm



"Otzmal"
with
Dr. Clifford T. Brown



Jim Reed,
Editor

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Editor's Corner: "I am only human ... and remember, I am only the messenger!"

Choosing the Correct Baktun Coefficient

Greetings Explorer subscribers:

Recently, *Explorer* reader Paul Julian sent me a personal email questioning my use of the 13 in the Baktun position of the Long Count glyphs in the masthead of the January 2012 issue, (that reflected the date of Richard Hansen's IMS program on 1/16/2013). Paul said he had recently attended a lecture by Victoria Bricker and she shared that the proper way to honor the "era" was to start the new Long Count cycle (12/22/2012) at 0.0.0.0.1. I remain open-minded, but I was feeling confident that keeping the 13 was in accordance with the views of many scholars, especially those we had interviewed at the recent Maya at the Playa conference. I decided to contact Victoria Bricker and ask for her opinion. The exchange that follows changed my mind.

From Victoria R. Bricker, Ph.D.
1/12/2013

"As I understand it, you are asking: What is the correct Maya calendar date for January 16, AD 2013? There is no certain answer to this question because the Classic calendar, which is what is at issue here, has not been used for centuries, and we cannot know with certainty what the long-dead calendar priests would have done with the Long Count at the end of the era. However, we know enough about the Classic calendar to say some things with confidence.

"As you stated in your letter to Paul Julian, there are two very different calendrical units in the Classic calendar. The pictun contained 20 baktuns; this is quite certain, having been demonstrated more than a century ago. There is a different calendrical unit, which we and others have called the 'era,' that contains only 13 baktuns. This is the one that ended on December 21, 2012, 13.0.0.0.0 in the Long Count.

"Mentions of the pictun are very rare in both the carved inscriptions and the codices. Dates expressed in terms of the era are far, far more numerous, and it makes good sense to use this scheme in expressing a date after December 21, 2012. An era has only 13 baktuns, and once those 13 have been completed, the count rolls over to 0, just like an odometer on a car. Therefore,



Tops in their field, Harvey and Victoria Bricker are Emeritus

Professors of Anthropology at Tulane University and Courtesy Professors of Anthropology and Research Associates of the Florida Museum of Natural History at the University of Florida. Victoria R. Bricker is a cultural anthropologist who received her Ph.D. in anthropology from Harvard University. Her fieldwork in Mexico includes several years with the Tzotzil-Maya Indians of highland Chiapas, investigating their ritual humor. Since 1971, she has carried out research on the Mayan language of Yucatan, including ethnobotanical research for a Mayan-English dictionary. Together, they now focus on the astronomy present in the Precolumbian Maya codices. Victoria presented at the IMS on July 18, 2012.



if one is counting in eras, the correct date of January 16, AD 2013 is 0.0.0.1.6 4 Cimi 9 Muan. It cannot be 13.0.0.1.6 because that is 26 days more than can be contained in an era.

"To write the date of January 16 as 13.0.0.1.6 implies that you are no longer counting in eras, but rather in 20-baktun pictuns. This is not a good thing to do in a newsletter because it leads to complexities and uncertainties. It may be that the accurate expression would be 1.11.19.13.0.0.1.6 4 Cimi 9 Muan. However, there is just as strong a case for saying that the date should be written as 1.12.0.6.0.0.1.6 4 Cimi 9 Muan. You will see why pictuns and newsletters do not make a happy combination! My advice is to stick to the well-understood era, writing 0.0.0.1.6 4 Cimi 9 Muan. Hope this helps"

Best wishes, Vicki

PS: "Harvey and I were at Uxmal on December 21, 2012. In fact, I gave a talk on 'Maya Cycles of Time' that afternoon during a symposium that preceded several tours to other Maya sites in the following days. I remember someone, who was probably Paul Julian, asking me the question about the baktun coefficient after my talk"

Further comments from the Editor:

I extend a heartfelt "Thanks" to both Paul Julian and Victoria Bricker. I have decided to acknowledge the end of the previous era and the beginning of this new era in honor of my modern Maya friends, especially Tat Rigoberto Itzep and many other Maya spiritual guides. Share your comments with the Editor at: mayaman@bellsouth.net



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A Pictorial Maya Vessel Fragment in

Uaxactun by Karl Herbert Mayer, Mexican, Austrian Bureau

In 1995, Neria Virginia Herrera Pinelo founded a private museum named the “Colección Juan Antonio Valdés” in the small community of Uaxactun, Petén, Guatemala, close to the famous ancient Maya ruins. The museum is housed in a modest building on the grounds of the hotel “Campamento Chiclero” and contains numerous diverse archaeological artifacts, particularly ceramic vessels, but also objects of stone and stucco. Most of the items on exhibit are not from scientifically-controlled excavations and have no known provenance. The artifacts were obtained from locals or donated by chicleros and villagers from Uaxactun (Grube 1996, 1999; Mayer 2001).

In March 1998, in the course of documenting part of the museum collection, I measured and photographed an unprovenanced small ceramic fragment – obviously a sherd from a pictorial shallow bowl (**Fig. 1**). The hitherto unpublished pottery piece is 5 cm high x 14 cm wide, and 6 cm remain of the flat horizontal base. The fragment shows a polychrome design on the angled front side – the back surface and bottom surfaces are not decorated.

The surviving painting shows a red band at the bottom and above two horizontal black lines, framing an incomplete scene representing three nude female figures rendered by thin black lines. On the broken left-hand side is an undetermined element with black fine line and some red pigment. On the right-hand side are three small distinct elements in black and red, the one on top probably portrays a human foot in side view.

Iconographically, the painting is in the so-called ceramic Codex-style, a regional style predominantly occurring at Nakbe and other archaeological sites in the Mirador basin, located in the north of the Guatemalan department of Petén (Reents-Budet *et al.* 2011). They are also known from several sites in Southern Campeche in Mexico, like at Calakmul (Delvendahl 2010; Boucher and Palomo 2011) and Uxul (Delvendahl and Grube 2012).

Chronologically, the Codex-style pottery complex, and presumably also the potsherd presented here, can undoubtedly be attributed to the Late Classic period, approximately 670 to 730 A.D. (Delvendahl 2010: 633). The representations of naked or semi-nude anthropomorphic figures on Maya polychrome pottery are very rare.

The incomplete scene in the Uaxactun museum portrays the females from the waist up on a creamy background. They apparently have long black hair falling down. Except for an ear ring no ornaments are recognizable. The right-hand figure, depicted in profile and facing the middle figure, appears to wear a red cape over neck and shoulders. The centrally located female, possibly a mature or older woman, is shown frontally, her hanging breasts and the navel are very prominently depicted.

The particular representation of her bosom and the nipples viewed from above is unique in the known corpus of ceramic imagery. Due to breakage, two of the fragmentary figures are headless, while one female’s head partly survives.

Deducing from the pose of arms and the gesture of one hand on an upper arm, the more-than-a-millennium-old “Three Graces”, who now reside at Uaxactun, are obviously gesticulating. The original vessel probably had a red band on the upper rim, like the top of similar ceramics. The artist created the imposing calligraphic image in an elegant and swift style and it is regrettable that only a small detail of the original composition has survived.



Fig. 1: Unprovenanced Late Classic sherd. Photo: Karl Herbert Mayer, 1998.

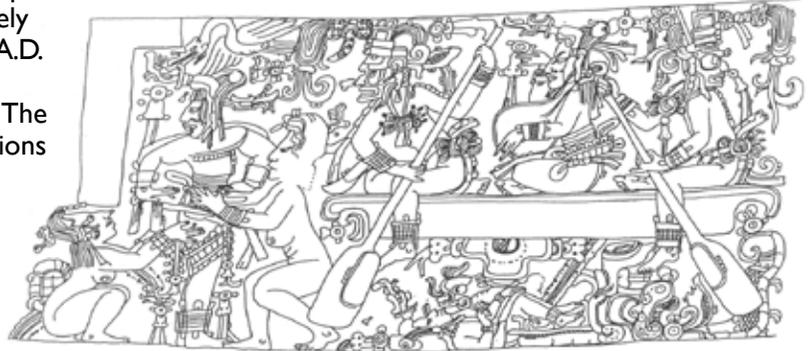


Fig. 2: The “Vase of the Paddlers,” Museo Popol Vuh. Kerr No. 3033. 22.5 cm high, 10 cm in diameter. Drawing: Linda Schele.

Generally, on ceramics ancient Maya artists painted natural and mythical scenes in traditional forms and styles, which varied by time and area. Nude and semi-nude characters are a relatively restricted subject matter in Maya art. A survey of published comparative vessels with scenes involving female nudes evidences that they are not stemming from legal researches and excavations and their unknown original source can not assist in ascribing the Uaxactun sherd to a specific region or even archaeological site in the Northern Petén or Southern Campeche. The overwhelming majority of the published cylindrical vessels and bowls in private and public collections were obtained at the art market and partly may have been repainted by modern restorers.

Nude females showing the complete body seem to occur very seldom on Late Classic Maya high cylindrical vases. Exceptions are, for example, the well-known “Vase of the Paddlers” in the Museo Popol Vuh in Guatemala City (**Fig. 2**) Reents-Budet 1994: 274; Quenon and LeFort 1997: 886, Fig. 4; Chinchilla 2003: 10-11; 2011: 46-47), and a vase portraying a standing naked lady (Chinchilla 2011: 74-75), and a 24.5 cm high vase

continued on page 4



A Pictorial Maya Vessel Fragment in Uaxactun

by Karl Herbert Mayer

continued from page 3

featuring three full-figure naked ladies, standing in side-view, in a dressing ritual (**Fig. 3**; Kerr 2000: 994; Chinchilla 2011: 148-149).

Iconographically related characteristic Codex-style scenes not featuring complete figures, but only the bare upper body of female individuals, are mostly illustrated on shallow bowls or dishes (Robicsek and Hales 1981: 17-20, 67-68; Quenon and LeFort 1997: 893, Fig. 23; Chinchilla 2011: 68-69).

Justin Kerr has created rollout photographs of unprovenanced Maya ceramic bowls in the Codex-style portraying a number of topless ladies. Such images are accessible in his Maya Vase Database (www.famsi.org) – an archive devoted to the corpus of decorated Maya ceramics. See for example K1202, K1339, K1362, K1485, K1566, K1648, K6979 and K8927).

These pictorial vessels, some of which bear hieroglyphic inscriptions, are interpreted to portray the supernatural theme of bare-breasted ladies dressing the Maize God, sometimes in an aquatic ambience (**Figs. 4-5**, and **6** on pg. 5). Codex-style bowls depicting this specific mythological scene, also referred to as the so-called “Water Group”, typically have an encircling horizontal

Fig. 3: Vase representing three naked ladies and three men. 24.5 cm high, 17.5 cm in diameter.



Photo: © Justin Kerr, K7268. Kerr comments: “A ‘Dressing’ scene. The Young Corn God is dressed by naked young ladies. His sons Hunahpú and Xbalanqué are present as well.”



Fig. 4: Bowl portraying five unclad females, in another version of a “Dressing” scene. 9.5 cm high, 24 cm in diameter. Photo: © Justin Kerr, K1566.

base panel framed with two fine lines in black. Remarkable is the strange characterizing fact, that only head and torso, but never the lower body of human figures are depicted.

The only provenanced ceramic object depicting nude ladies from the waist up seems to be a fragmentary vessel (Vasija/Cajete 7) excavated in 2001 south of Structure XX in Calakmul (Delvendahl 2010: 633; García Barrios 2010: 76, Fig. 5a; Boucher and Palomo 2012: 121, Fig. 5b; Boucher 2012: 201, F.33B, 246). The inscribed bowl shows semi-nude females iconographically strongly related to the image on the Uaxactun sherd.

In sum, the small painted ceramic fragment preserved in the Uaxactun museum, unprovenanced

and unrestored, and lacking any archaeological context or information, can tentatively and confidently be attributed to a chronological and geographical framework, based on comparison with published Late Classic Maya ceramic examples. The sherd’s vessel type can be reasonably identified as part of a bowl and not of a cylindrical vessel or even a plate.

Also, the fragmentary, seemingly profane scene portraying three mature female personages, emerging naked from the waist up, from a solid red base band, can convincingly be interpreted as a detail of an original complex supernatural narrative, focusing on a mythical episode.

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Fig. 5: Bowl of the Water Group. 10 cm high, 11.8 cm in dia., 32.8 cm in circumference. Photo: © Justin Kerr, K6979. Kerr comments: “One of the ‘Water group’ with the hero twins and their father accompanied by the ladies. This is another form of the Dressing scene, two of the ladies are aspects of the God A prime complex. Yax Balam wears the death’s eye collar and pendant of Mok Chi.”



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Fig. 6: Bowl depicting a dressing scene and glyphs. 6.5 cm high, 20 cm in diameter, 53 cm in circumference. A variation in Codex style of the Dressing scene. Beautiful women dress the Maize God after his resurrection. Photograph: © Justin Kerr, K1202.

A Pictorial Maya Vessel Fragment in Uaxactun by Karl Herbert Mayer

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Tomb of a 1,300-year-old Maya Prince Uncovered at Uxul

Archaeologists from the Department of Anthropology of the Americas at the University of Bonn have been excavating for the past four years, together with Mexico's INAH – Campeche, in the ancient Maya city of Uxul in Campeche, Mexico.

The aim of the excavation project under the direction of Prof. Dr. Nikolai Grube and Dr. Kai Delvendahl is to investigate the process of centralization and collapse of hegemonic state structures in the Maya Lowlands using the example of a mid-sized classic Maya city (Uxul) and its ties to a supra-regional center (Calakmul).

Since 2011, excavations have concentrated on the royal palace complex, which is located directly south of the main plazas in the center of Uxul. The palace extends 120 x 130 meters and consists of at least eleven individual buildings which surround five courtyards.

“The palace complex was built around 650 CE, a time when the neighboring ruling dynasty from



The exceptionally preserved ceramics in particular make this tomb one of the most significant discoveries of its kind in the entire Maya Lowlands. Courtesy: www.dailymail.co.uk/s

Calakmul was extending its influence over large areas of the Maya Lowlands,” noted Professor Grube.

“During this past year’s excavation below one of the southern rooms of Structure K2, we discovered a richly furnished tomb, which can be dated to the time right after the influence of Calakmul in Uxul had ended” Dr. Delvendahl explained. The walls of the crypt are made of rough stone and the chamber was covered with a corbel vault, typical for the Maya culture. In the interior of this tomb

chamber, the remains of a young man were discovered who was buried on his back with his arms folded.

Deposited around him were four ceramic plates and five ceramic vases in an exceptionally preserved state, some of which were decorated with spectacular paintings and moldings. A unique plate, painted in the famed Codex-Style, was covering the skull of the deceased.

Source: From an article posted 7/30/2012, at: www.sciencedocodex.com



Eleven ceramic vessels were deposited into the royal tomb. Image: INAH



Conservation of the murals has begun. Image: INAH

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Archaeologists Finally Enter Royal Tomb in Palenque

of the few examples of murals discovered in funerary contexts at Palenque.

The murals had only been seen before on video, but now archaeologists, restorers, chemists, architects, photographers and graphic designers, have been able to directly observe the paintings and begin the task of preservation.

Although the multidisciplinary team consists of 60 individuals, the tomb can only contain two or three people at one time – who must also wear Tyvek coveralls (to avoid any contamination). Humidity and temperature, is strictly controlled to remain at 25° centigrade.

The burial chamber is rectangular, measuring 3.40 m long, 1.43 wide and 2.50 m high, and project members enter this

main chamber by a smaller one that is located on the west side.

Although the wealth of archaeological materials from the tomb of Temple XX is clear, they will not be retrieved during the stabilization of the mural. Early studies show a high concentration of mercuric sulfide or cinnabar, a pigment that was highly valued in Mesoamerica and often used in funerary images.

The conservators will record, photograph and draw the murals before consolidating the weakened borders where collapse has already occurred and then, to prevent the collapse of the fragments, a lime slurry injection is inserted to hold the mural in place. 🏰

Source: From an article released 10/29/2012 at: www.pasthorizonspr.com Submitted by Scott Allen.

Honduran Archaeologists Continue to Unravel Mysteries Around Copan

Archaeologists are slowly excavating a site in Honduras that has 3,450 structures. The site is in the Río Amarillo Archaeological Park, near Copan. The area was abandoned quickly with buildings left unfinished and tools abandoned. This was the last effort by the people of Copan to rebuild. Copan was abandoned in 822 CE, but the site under excavation lasted until 1000 CE. Excavations continue within the main plaza; within an underground temple; and atop a hill that looks like a site for warriors.

Under awnings that protect them from the rain, archaeologists excavated rocks from a muddy hill at a new site found in Copan, in northwestern Honduras. The researchers are determined to decipher a riddle about the disappearance of the Maya.

The site is located within the Río Amarillo Archeological Park about 25 kilometers west of the main acropolis at Copan. Vestiges of the Maya have been uncovered gradually in recent years, thanks to

the work of nine experts from Honduras, Guatemala, France and the United States.

“Here it shows that the fall of the civilization was abrupt; they left the buildings unfinished, and tools were strewn around, but the question is where did they go to never return?” said French researcher René Viel, during a tour organized by the Honduran Tourism Ministry for the international press. The tour was one of the activities put on by the Honduran government to celebrate the end of the Maya’s Long Count calendar.

When the Río Amarillo was discovered, “we saw missing pieces with no evidence of looting. It appears that the ancient Maya

French archaeologist René Viel points out features in a model of the Río Amarillo



Archaeological Park. Viel, author of the book *Copan, City of Kings* (2011), has been researching this site since 1976. He says that the Maya people who lived in Copan were probably decimated by diseases and the lack of food, which marked the “sudden fall” of that influential city-state. Survivors and their later descendants relocated at Río Amarillo.

Photo: EPA/Gustavo Amador.

initiated many constructions, then did not finish them. They are the last works of Copan, demonstrating that the end was immediate,” said Viel, while showing a small plaza and a 12-meter staircase that formed the complex (above).

“Where did they go? Were there demographic problems? We fear that there was a high mortality rate among children under 5 and that ended everything,” Viel added. 🏰

From an article released 8/24/2012 at: www.ticotimes.net. Submitted by M. Ruggeri.

Institute of Maya Studies Line-up of Presentations!

February 13, 2013: IMS Explorer Session:

“Feeding the Masses” with Ray Stewart

In a land of volcanoes, jungles and forests, rocky soils and swampy flats, without beasts of burden or metal tools, the Maya achieved a sophisticated agricultural system that allowed at their peak the establishment of cities as large or larger than those in Europe.



After the hunter-gatherer period, the first organized agriculture developed along the coastal waterways and marshes. Later maize agriculture was the foundation of civilization. Populations in densely forested regions, such as El Petén, “The cradle of the Maya civilization”, in Guatemala, developed “slash-and-burn” agriculture. They learned that the approach to feeding the masses was effective water management. They created forest gardens, raised field and terrace land-use techniques, and they farmed the “bajos”, the low-lying seasonally wet regions. They succeeded in a harsh environment.

February 20: IMS Presentation:

“Otzmal” with Dr. Clifford T. Brown

Over the past few years, Clifford Brown has been a part of the Central Yucatan Project, and has mapped and surveyed numerous Maya sites in the region. One site he helped to investigate stood out among others.



We know historically that it was inhabited in 1536, since Otzmal was the site where Nachi Cocom massacred the Xiu ambassadors in that year.

It had pyramids, a palace, residential buildings and a cenote of sacrifice. What made it different? What is so special about Otzmal?

Otzmal is significant because it is a small, yet complete site, described as a single-component Mayapan-style site, which are extremely rare. It dates from a key, but poorly known, period between the fall of Mayapan and the beginning of the Colonial period. It may represent an “unusual type” of site; was it political? or was it religious?

Dr. Clifford T. Brown is an ethno-archaeologist. He currently serves as an Associate Professor on the faculty of the Department of Anthropology at Florida Atlantic University. He is the author of over a dozen peer-reviewed articles and now has two books to offer.



Stela 1 at Otzmal.

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

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Editor's Corner: *A Little Something Extra for Our Online Subscribers!*

Structures Atop the Great Ballcourt at Chichén Itzá Were "Celestial Markers"



The structures sit atop the low walls of the court, where the Maya played a game that consisted, as far as experts can tell, of knocking a heavy, latex ball with their elbows, knees or hips, through the stone rings set in the walls. The bases of the structures – essentially, look-out boxes set atop the walls, each one with a small slit running through it – had been detected before, but archaeologists hadn't been sure what they were used for.

INAH has been restoring the Great Ballcourt at Chichén Itzá for more than two years. They have restored the staircase in the back and the five structures built to observe the sun during solstices and equinoxes. They have confirmed the "celestial markers" theory by doing so.

The ballcourt dates to 864 CE. The ball game itself is a re-creation of the Sun and its movements, with the ball representing the Sun, and the movements on the ballcourt representing the journey of the Sun. INAH has been working diligently to correct problems of excess moisture in numerous structures as well as re-stabilizing many of them throughout Chichén Itzá.

The small slit-like openings in the "look-out boxes" have been tested. During the past two Decembers, an INAH team led by archaeologist Jose Huchim confirmed

that the sun shone through the slits when the setting sun touches the horizon at the winter solstice. The sun's rays also formed a diagonal pattern through the slits onto the walls at the past fall equinox. Huchim said the slits may have been used to determine when certain ball games were played, given that the ball itself, as it was knocked through the air by the players, may have been seen as imitating the sun's arc as it passed through the sky. 🏰

From articles released 10/5/2012 at: www.inah.gob.mx and <http://phys.org/news>

All photos courtesy of INAH.

Upcoming Events at the IMS:

February 13 • 8 pm: *IMS Explorer Session*
"Feeding the Masses" – The ancient Maya devised a variety of successful and unique agricultural techniques to provide sustainable food sources for their ever-increasing populations. **Ray Stewart** shares the details to enlighten us all.

February 20 • 8 pm: *IMS Program*
"Otzmal" – The Yucatek site of Otzmal is significant for many reasons, with ethno-archaeologist **Dr. Clifford T. Brown** of Florida Atlantic University.

March 13 • 8 pm: *IMS Explorer Session*
"Engineering and Building Construction" – Explore why so much remains after more than 1,000 years, with IMS Director of Research, **Joaquín J. Rodríguez III, P.E.**

March 20: *IMS Program*
"Cacao and Jade: Pre-Classic Maya Trade Routes and the Spread of Calendar Keeping"
– An all-new visual presentation created by *Explorer* editor **Jim Reed**.

Upcoming Events and Announcements:

Through February 17: *Museum Exhibit*
"Dancing Into Dreams: Maya Vase Painting of the Ik' Kingdom" – The exhibit offers an intimate glimpse into a world rich with courtly intrigue, portrayed on exquisitely painted eighth-century chocolate drinking cups from a Maya center located in the Petén region of Guatemala. At Princeton University Art Museum, Princeton, NJ. More info at: <http://art.museum.princeton.edu/art/exhibitions/1384>

Feb. 22-24, 2013: *Tulane Maya Symposium*
"Kaanal: The Snake Kingdom of the Classic Maya" – The Tenth Annual Tulane Maya Symposium and Workshops will explore one of the largest ancient Maya political entities – the kingdom of Dzibanche and Calakmul. The Hieroglyph Forum and the Workshops will focus on newly discovered texts from La Corona and elsewhere. Keynote speaker will be Dr. Peter Mathews of La Trobe University. See the speakers and program at: <http://mari.tulane.edu/TMS/program.html>

Through June 30: *Exhibit*
"Aztec to Zapotec: Selections from the Ancient Americas Collection" – See more than 180 artifacts from the Aztec, Maya, Moche, Nasca, Inca and Zapotec cultures. At the Orlando Museum of Art (OMA) in Orlando, FL. For additional info visit: www.omart.org/exhibitions/aztec-zapotec-ii.

Ongoing: *Online Exhibition*
"Ancient Indian Art of the Americas" – Explore objects from various areas of the Art Institute of Chicago's permanent collection including sculpture, ceramics, metalwork, and textiles created by the inhabitants of Teotihuacan, and the Olmec, Maya, and Aztecs cultures. Go to: www.artic.edu

Ongoing: *Online Exhibition*
"Chocolate, the Exhibition" – In conjunction with the The Field Museum of Chicago's ongoing museum exhibit, check out: www.fieldmuseum.org/chocolate



EXPLORER

Please note that all articles and news items for the **IMS Explorer** must be submitted to the Newsletter Editor by the first Wednesday of the month.
E-mail news items and images to: mayaman@bellsouth.net