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May 21, 2014 • Maya Ceremonial Era Long Count: 0.0.1.7.16 • 13 K'ib 9 Sip • G3

Archaeologists working at the site of an ancient town in the coastal desert of northern Peru made a surprising discovery in late August, 2013 – a multichamber tomb from the much later Chimu culture that held the remains of at least four noble musicians and weavers.

Archaeologists Find Tomb of Elite Musicians from the Chimu Culture

The site of Samanco spreads over some 75 acres in the Nepeña River valley. Most of its ruins belong to a small trading community that flourished between 800 and 200 BCE. But amid the early stone structures, archaeologists uncovered a ten-foot-deep adobe shaft tomb dating to the 15th or 16th century CE.

To the right of that tomb, the remains of two other individuals were buried, while to the left there were bones of llamas and traces of food.

At that time, the Chimu were among the many conquered peoples who made up the vast Inka empire.

“This is one of the very few Chimu-Inka tombs ever excavated,” noted lead archaeologist Matthew



A double-chambered whistle bottle, freshly uncovered in the main chamber, depicts the Chimu goddess of the moon, weavers, and the sea.



Musical Idols. Rare figurines carved from algarrobo wood were uncovered. Their faces are stained with cinnabar and copper; each is holding a flute.



Sustenance for Eternity. Fifty ceramic vessels once held food and drink to provide sustenance for the deceased in the afterlife.

Helmer, both a National Geographic Society and a Waitt Foundation grantee. “It reveals interesting details about the coastal Andean world just prior to European contact.”

Looters attacked the tomb’s main chamber during the Spanish colonial period, but the contents of two side chambers remained intact.

The Chimu culture and its Chimor kingdom rose around 900 CE along Peru’s northern coast. Perhaps the best known archaeological site of the Chimu is Chan Chan, the large, adobe city that served as the capital of Chimor. Chan Chan was declared a UNESCO World Heritage Site in 1986.



Precious Jewelry. Necklaces made of lapis lazuli, turquoise, quartz, and spondylus shell adorned the nobles in the tomb.

IMS Presentation: May 21, 8 pm



Ceramic figurine from Cancuén.

Fifty Shades of Grey and Orange: Late Classic Maya Ceramics Figurines

with **Erin L. Sears**
University of Kentucky

The Inkas are believed to have launched a campaign to conquer the Chimor kingdom around 1,470 CE. 🏰

Source: Combined from articles released 12/2/2103 at <http://news.nationalgeographic.com> and 12/8/2013 at www.peruviantimes.com. All photos by Matthew Helmer, NGO. Submitted by Scott Allen.



Jim Reed,
Editor

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In remembrance of Barbara Kerr

Maya enthusiasts everywhere were saddened by the news of the passing of Barbara Kerr (Justin Kerr's wife) on April 28, 2014. For over fifty years, they have been on a mission to steadfastly document and photograph Precolumbian objects and then make their images freely available on the Internet for scholarly and educational purposes.

The dynamic duo were already well-established as professional photographers in New York, and as their interest in and passion for Precolumbian art grew, they succeeded in carving out a rather unique professional niche as the "go-to" photographers for museums, scholars, collectors, and art galleries who commissioned them to visually document all kinds of artifacts, not just ceramics, in various media.

From a 2003 article in the archives at archaeology.org:

"Justin Kerr's



K2881: Maya; Jaina; clay, with traces of paint. Possibly a portrait of Ixchel with God L in an amorous embrace. Published in *The Blood of Kings*, pg. 169, and included in the Kerr Precolumbian Portfolio. The portfolio and the Kerr Maya Vase Database can be accessed at: www.famsi.org/research/kerr/

photographs chart a personal odyssey he has taken with his wife and creative partner, Barbara, as they have imbibed the wonders of the Precolumbian world. Kerr is a tall, dark-haired, broad-shouldered man with a keen gaze and an endless supply of stories, and Barbara is a petite, blond presence at his side, prompting him with forgotten details. Their apartment, down the hall from Kerr's Manhattan studio, is steeped in Mesoamerica – cut tin lamp shades, Spanish colonial tiles, ancient textiles, scores of Mexican folk *retablos*, and shelves of Precolumbian pottery and sculpture.

"The couple's voices thrill when they describe Maya art, whether it is a collection that Kerr photographed



"Barbara's background in the arts, her decades of involvement in Mesoamerican and Maya Studies, her participation in art circles of New York... in addition to her very inquiring mind, were all a part of her being such a wonderful conversationalist. Barbara also handled the 'business' of Kerr Associates." Sandra Noble

in the New York City suburbs or a masterpiece they saw 30 years ago in the jungle. The Kerrs' enthusiasm for Precolumbian art has inspired Justin to become a teacher, epigrapher, publisher, and inventor, Barbara a restorer of damaged pots and sculptures. From the beginning, their goal, Kerr says, has been 'to reach back through the centuries and capture today on film something of the mind and spirit of the great Maya people.' And the journey they have taken has changed the way we see the past."

Here are some interesting insights from UT-Austin alumna Penny Steinbach: "As I recall, they grew up in the same neighborhood – they might have lived across the street from other – and last year, they celebrated their 60th wedding anniversary with a cruise on the same ship they spent their honeymoon on."

Thanks for caring for us Barb... we'll miss you.



Barbara and Justin, at the UT Maya Meetings in Austin, TX, Sept. 2008. Posted by Elaine Schele at <http://volunteer.mayameetings.blogspot.com>.



Justin and Barbara Kerr, ca. 1950s. "Their professional partnership was constant. When hired to shoot a collection of artworks, Barbara determined which pieces would complement each other for any 'group' images. She arranged these on a background of her choosing, then Justin would make his marvelous photographs." Sandra Noble

Sources: Quoted text by Tom Gidwitz, contributing editor of *Archaeology* magazine, originally released in a four-page feature article in Vol. 56, No. 6, Nov./Dec. 2003. A shorter version is archived at <http://archive.archaeology.org/0311/abstracts/kerr.html>. Photos of Barbara and Justin from a blog on the ICFA website, from the Images Collections and Fieldwork Archives of Dumbarton Oaks, Research Library and Collection, Washington, D.C. at: <http://icfadumartonaks.wordpress.com>. Thanks to Elaine Schele and Sandra Noble for their help with this homage. 🍷

Studies Reveal Ancient Sites and Canoe-making Techniques of Seafaring California Islanders



Chumash paddlers crossing the Santa Barbara Channel in traditional tomol canoe. Photo: Bob Schwemmer, <http://sanctuaries.noaa.gov>

Ancient Paleocoastal Sites

Just offshore from Southern California, archaeologists have discovered some of the oldest sites of human occupation on the Pacific Coast.

On Santa Rosa Island, one of the Channel Islands just 65 km from Santa Barbara, nearly 20 sites have been found that reveal signs of prehistoric human activity, from massive middens of abalone shells to distinctive stone points and tool-making debris.

At least nine of the sites have what archaeologists say is “definitive evidence” of ancient Paleoindian occupation, about half of them having been dated to 11,000 to 12,000 years ago – making their inhabitants some of the earliest known settlers of North America’s West Coast.

“Finding these sites and the evidence for early occupation is crucial and tells us that people were there, occupying the landscape at the end of the Pleistocene,” said Dr. Torben Rick of the Smithsonian Institution, who led the survey that uncovered the sites.

The discovery adds hefty new data to the already mounting evidence that maritime Paleoindians – also known as Paleocoastal peoples – lived along the California coast at the end of the last ice age.

While studying some of these sites on San Miguel Island – another of the Channel Islands – Rick and his colleagues made a key observation: They noted that Paleocoastal settlements tended to have certain traits in common that made them



Bitumen that comes from underwater seeps can sometimes form “tar whips,” like this one found near Point Conception. (USGS)

more suitable than sites right on the water.

Ancient Channel Islanders Relied on Drifting ‘Tarballs’ for Petroleum

Unlike the refined oil that’s the coin of the realm today, prehistoric native groups used a different form of petroleum that’s one of the region’s more distinctive natural resources: asphaltum.

Also known as naphtha or bitumen, and often mistakenly described as tar, asphaltum oozes from natural seeps throughout southern California and washes up on its beaches in blobs.

Archaeological evidence has shown that native peoples have made full use of it for thousands of years: as a kind of glue for fishing kits, as a waterproof coating for woven containers, and, more recently, as the key adhesive in making plank canoes.

According to Archaeologist Kaitlin Brown of the University of California, Santa Barbara, the local Chumash were among the most prevalent users of *pismu*, or raw petroleum, and their languages still identify two distinct types of it: the soft, sea-borne bitumen that washes up on beaches, called *malak*, and the harder, higher-grade asphaltum found only in terrestrial seeps, known as *woqo*. Although the land-based *woqo* is thought to have been more prized and widely used, it turns out that the ancient inhabitants of the Channel Islands got by mainly, perhaps exclusively, using whatever *malak* that washed ashore.

Evidence that islanders used their own supplies may suggest that they enjoyed a sort of ancient economic independence.



For just the seventh time in more than 150 years, descendants from various Chumash nations crossed the Santa Barbara Channel in a tomol on Sept. 14, 2010.

Tomol: Plank Canoe

As residents of the Northern Channel Islands for thousands of years prior to the arrival of Europeans, the Chumash represent a true maritime culture. Today the tomol remains the oldest example of an ocean-going watercraft in North America. They traded extensively using the tomol to travel routinely between the islands and mainland.

Plank canoes were anywhere from eight to 30 feet long (more evidence may reveal that some plank canoes could have been 100 feet long) and were made using driftwood and or redwood when they could find it.

When splitting the wood the crafters would seek straight planks without knotholes, then sand them with sharkskin. To bind the wood together, small holes were drilled in the planks so they could be lashed to one another. Finally, the seams were caulked with “yop” a mixture of hard tar and pine pitch melted and then boiled. Red paint and shell mosaics were often added as decorations. Tomols could travel at speeds from 11 to 14 knots. 🏠

Source: From articles written by Blake de Pastino, released Jan. 6 and Feb. 3, 2014 at <http://westerndigs.org>. Submitted by Scott Allen.



Iconic Masks and Stone Xs: Exploring Possible Lunar and Venus Cycles Evident in the Codz Po'op

by IMS Member John Spoolman
Maya Society of Minnesota

The Codz Po'op was built about 750 CE in the ancient Maya city of Kabah, located 105 km south of Merida, Mexico. It is famous for the many masks adorning its west façade, seemingly extravagant decoration (**Fig. 1**). A closer look at this bizarre matrix-like wall of masks unveils persuasive evidence of a lunar-based design. On the building's unheralded east façade, another surprise awaits: Maya-devised Venus cycle numbers apparently embedded in the wall.

The West Façade: Near the building's north end, one original group of masks is still intact from ground to roof. Collapsed lintels destroyed what was above the doorways, but measurement of mask components in this section proves what was not above them. Though published sketches often show three rows of three masks above the doorways, measurements prove there was simply not enough room (**Fig. 2**). Significantly, the façade above the floor-level molding was instead composed of six visibly separate sections of precisely aligned masks separated by the doorways and the gaps above them.

There is evidence of larger, more ornate masks centered above at least one doorway from mask parts found in rubble piles near the center doorway; larger hook pieces, feathered eye brows and other



Fig. 3: A typical mask with its snout hook broken off. Masks in the three sections north off the center doorway are identical while masks in the three southerly sections differ only in their "eyebrows" and are arranged in a checkerboard pattern. Note "eyebrow" differences above.

unique components. A thorough examination of the rubble piles may reveal more evidence of what could have been above the other doorways.

In each of the six nearly identical sections, the six upper rows of masks (all of which share ear sockets) contain exactly 30 ear sockets, 15 in the three rows below the medial molding and 15 in the three rows above it. Thus there were a total of 180 ear sockets in the top six rows. There may have been 180 masks as well.¹ Each surviving nose hook had 14 or 15 round discs carved on both side surfaces.

Six, 15 and 30 are significant lunar numbers.² A lunar month, or lunation, has 29 or 30 days (by naked eye astronomy), composed of 14 or 15 days from new moon to full moon and 14 or 15 days back to new, facts of which Maya astronomers were well aware. The numbers coincide with the number and arrangement of ear sockets above and below the medial molding in each section.

Why six sections of masks? Perhaps because the Dresden Codex indicates the Maya discovered that once a lunar eclipse took place a second eclipse would often follow after exactly six more lunations. Additionally, they found that eclipses always took place after multiples of



Fig. 1: The Codz Po'op (or Palace of the Masks); west façade and south end, which is now under renovation. Five partial sections still stand; the first doorway and far north end are rubble. All photos by J. Spoolman.

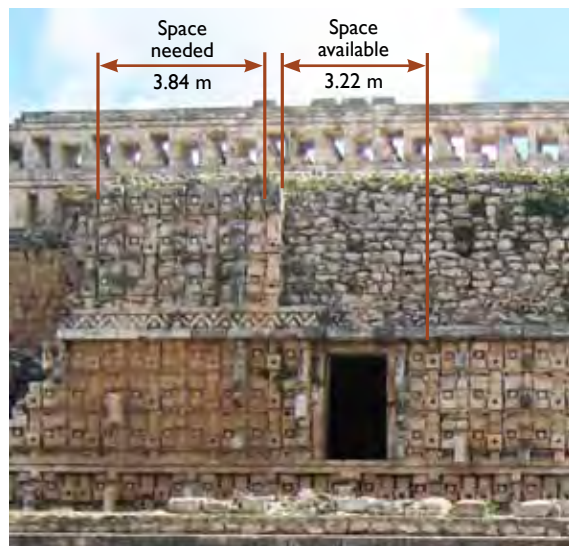


Fig. 2: The only remaining upper section shows the upper three rows of masks to be precisely aligned vertically with three rows of masks below the molding. Measurements by the author show conclusively that the top three rows could not have been both aligned vertically and continuous above the doorways. Six mask sections were visibly separate.

six lunations or after a multiple of six and then a final five lunations. If each mask section represented one lunar month, or lunation, the entire façade would have represented the all-important six lunar months, or a lunar semester.³

Nowhere in the Maya realm are there so many nearly identical masks (**Figs. 2, 3**) arranged in such matrix-like fashion on one building façade. Might each mask still have represented the rain god Chac or

¹ By extrapolation, there were four full masks per row in each of six sections ($4 \times 6 \times 6 = 144$) and six half-masks on both sides of each doorway ($6 \times 0.5 \times 5 = 15$) plus hypothetically three masks in a stack above each doorway ($3 \times 5 = 15$). Six corner masks rounding both corners of the façade (as evidenced by one surviving corner mask at the building's south end) with half of each one facing west add 12 half masks ($12 \times 0.5 = 6$). The result is a total of 180 full masks above the single ground-level row of masks ($144 + 15 + 15 + 6 = 180$). Adding 29 more masks from the ground-level row gives a total of 209 masks on the west façade, not the 260 so often cited by publications and on-site guides.

² Information regarding Maya lunar naked eye astronomy comes primarily from Anthony Aveni's book *Skywatchers* (2001: pgs. 67-80).

Iconic Masks and Stone Xs: Exploring Possible Lunar and Venus Cycles Evident in the Codz Po'op

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another deity? (Sharp, 1981, pg. 13). Could each mask have represented one day as a living god? Eric Thompson wrote “The Maya still speak of a day as ‘he’, and often prefix the masculine *ah* to the name (of the day) to emphasize that the day is a living god.” (Thompson, 1954, pg. 138). Or could there have been a different intent entirely, involving a more secular, “sociopolitical relationship”? (Ringle, 2012, pg. 191) In any case, it seems evident that the façade’s design, for whatever reason, was based on the cycles of the moon.

The East Façade: The Dresden Codex provides what have been deduced to be Venus tables recorded by the Maya. Oddly (and incorrectly), they recorded the periods of Venus as follows: 250 days as evening star, 8 days invisible, 236 days as morning star, 90 days invisible and back to 250 days as evening star. According to Anthony Aveni, the incorrect Venus intervals were chosen by the Maya as “canonical intervals... in order to lock in with lunar cycles.” (The actual cycle of Venus is (usually) 263, 8, 263 and 50 days respectively).⁴

The lower part of the east façade is covered with lattice-like sections of stone Xs in columns of 10 or 10-1/2, arranged asymmetrically across what remains of the lower façade. **Figure 4** and **Table I** show how closely the numbers of Xs on the east façade correlate with the Maya (Dresden) Venus cycle intervals.⁵

The façade’s wider, off-center doorway may have symbolized the all-important eight days of inferior



Fig. 4: East façade showing remaining panels of Xs and doorways: see Table I.

Description (right to left)	# of Xs	Key numbers	Known Maya cyclic info
Northeast corner (right)			
Two columns			Unknown
Panel of Xs (no. of full Xs)	40	40	2 Maya 20-day months?
Doorway			
Panel of Xs (no. of full Xs)	100	99	99 lunations ~ 5 Venus years?
Doorway			
Panel of Xs (no. of full Xs)	90	90	Venus superior conjunction
Doorway			
Panel of Xs (no. of full Xs)	250	250	Venus Evening star
Wide Central Doorway		8	Venus inferior conjunction
Panel of Xs (no. of full Xs)	238	236	Venus Morning star
Ruined section			Unknown
Two columns			Unknown
Southeast corner (left)			

Table I: Comparison of number of Xs on east façade to Maya Venus cycles in Dresden Codex. Columns to left of center doorway have only full Xs. Columns to right of doorway have 1/2 Xs at top; only full Xs were counted and included in Table. Compare to Fig. 4.

conjunction as Venus symbolically vanished inside the doorway. Carved scenes of warfare on each door jamb, now eroded, could have had a similar significance to the warfare scenes in the Venus table of the Dresden Codex.

Conclusion: On the west façade, the number and arrangement of masks strongly suggest some purpose of design related to lunar cycles. The arrangement of masks and mask components seems to have been important enough to determine the spacing and size of doorways. The display of masks may have been iconic (i.e., daily Chac masks for the encouragement of rain)

or it may have had some functional purpose (i.e., eclipse prediction or celebration).

On the east façade, the number and arrangement of stone Xs in the facade correlate closely with the days of the Venus cycle. Similar to the west façade, they too seem to have determined the east façade’s floor plan and doorway locations. Though the Xs may have been covered with stucco, they could still have influenced the basic floor plan in the same subtle way the shape of the cross influenced the floor plans of many medieval Christian churches.

Why would the cycles of Venus and the Moon be combined on the Codz Po'op? Perhaps the two façades had something to do with hypothesized efforts of the Maya to correlate and “lock in” Venus canonical cycles with lunar cycles. As tantalizing as it is to theorize about all this, it is well to remember the cautions of scholars and archaeologists: it is difficult, if

³ The odd half-masks flanking each doorway may have represented the special two to three days (by naked eye astronomy) of the invisible new moon as it symbolically vanished inside the doorways. In similar fashion, the two or three days of the full moon could have been celebrated by the three special masks mounted above a doorway. The twelve days of waxing or waning moon would coincide nicely with the intervening masks and their shared ear sockets.

⁴ Information regarding Maya planetary naked eye astronomy comes from *Skywatchers* (2001: pgs. 80-96) by Anthony Aveni, and from *Star Gods of the Maya* by Susan Milbrath.

⁵ As a precedent for meaningful X counts, Weldon Lamb discovered an apparent correlation between X counts and both the Venus and lunar cycles on the west façade of the east building of the Nunnery at Uxmal.



Entering the Doorway to the Otherworld:
A Middle Formative version of the quatrefoil
mouth/portal, Chalcatzingo, Monument 9.*

In remembrance of Brian M. Stross

University of Texas at Austin Professor Brian M. Stross passed away on April 17, 2014, after a long illness, although he remained active as a teacher and researcher until the final few weeks.

Professor Stross received his Ph.D. in Anthropology from the University of California at Berkeley in 1969. He began teaching at the University of Texas the same year, and remained at UT his entire career.

A Linguistic Anthropologist, Professor Stross studied language use of the Tzeltal Maya, along with many other groups. His interests extended to the iconography and epigraphy of the Classic Maya, and his knowledge of Mesoamerican languages was extensive. He was also interested in foodways, feasting, and the language systems that applied to foods.

Professor Stross worked with many generations of UT students, supervising 23 Dissertations over his 45-year career. He participated

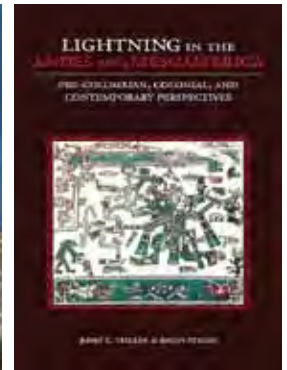


Coccyx pendant of apple green kosmochloric jadeite, carved to the size and shape of a human tailbone. Photo by L.A. Garza-Valdes; drawing by Brian Stross.


*Editor's note: The above pendant and the image of Monument 9 (top of column) are figures in a paper by Brian Stross entitled "The Mesoamerican Sacrum Bone: Doorway to the Otherworld" (downloadable online). This very enlightening report inspired Mary Lou Ridinger and me to do further research into the subject and present programs on our own; Mary Lou's at a symposium in Tapachula, Mexico, and mine in Miami at the IMS in 2010. Thank you, Brian.

Dr. Brian M. Stross.

Note: The text in this article was published on the UT-Austin website; submitted by Elaine Schele.



Dr. Stross' most recent book, *Lightning in the Andes and Mesoamerica*, was published less than a year ago (with John E. Staller, Oxford University Press). ISBN 978-0-19-996775-9

of junior professors, and as the senior member of our faculty, a wise and steady presence. He will be greatly missed. 

in the doctoral defense of the last of these students (Dr. Amber O'Connor) just weeks ago. He supervised or served on the Ph.D., Masters, or Honors Thesis committees of literally hundreds of students.

Brian Stross was a gentle and generous man with enormous curiosity and a singular dedication to his students. He was a warm and gracious colleague to generations

Iconic Masks and Stone Xs: Exploring Possible Lunar and Venus Cycles Evident in the Codz Po'op

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not impossible from a modern perspective to discern the purpose and intent of ancient Maya builders in their vastly different cultural context.


Obvious supporting iconography is lacking. The careful placement of two slightly different masks on the south half of the west façade (Fig. 3) must have meant something to the builders, and an examination of the two different "eye brows" may yield a meaningful decipherment.

Glyphs covering the four sides of a platform in the west plaza have so far proved unreadable by experts. On the east side, a brief row of glyphs on each doorjamb of the center doorway is eroded and apparently indecipherable. Large step frets along the east façade's stepped platform may support a Venus emphasis.

Yet evidence presented here, taken together with the hypothesis that the roof comb was a precisely operating solar calendar and a testament to Venus (see the "Case of the Curious Roofcomb"; *IMS Explorer*, Vol. 42, Issue 11, Nov. 2013) is compelling and suggests that the Codz Po'op was important to the Maya in their studies and worship of cosmic cycles and

events. There is more to be learned about this fascinating building.

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John Spoolman, a member of the Maya Society of Minnesota, welcomes comments from scholars and IMS members. Contact him at: jaspoolman@msn.com.

Institute of Maya Studies Line-up of Presentations!

May 11, 2014: Ancient Maya Cities Series Presentation:

Calakmul: A Walking Tour



Structure 2 at Calakmul, one of the most massive structures in the Maya world, was originally built in the Preclassic and continued in use through the Late Classic.

The next best thing to being there . . .

with **Janet Miess, MLS**

Join us for a walking tour of Calakmul using the photos taken on a recent trip to the site by members of the IMS.

Calakmul is one of the largest of the ancient Maya cities, home to an estimated population of 50,000 people. The Maya people lived there for more than 1,600 years and over the course of time, the city grew from a small village to a superpower that controlled a vast area. We'll explore the major buildings and discuss their history. We'll look into two tombs of kings and see what can be learned from their ancient remains. We will also cover some of the recent discoveries made by archaeologists at the site.



Artist's reproduction of the mural of Chiik Nahb market. Photos by J. Miess.

May 21: IMS Presentation:

Fifty Shades of Grey and Orange: Late Classic Maya Ceramic Figurines

with **Erin L. Sears** of the University of Kentucky



Ceramic figurine from Cancuén.

Ancient ceramic Maya figurines are both a form of miniature art and musical instruments. They are used to interpret ancient cultural customs, and are perceived as representations of certain social groups. This presentation attempts to understand patterns of figurine imagery derived from a study of recently excavated materials, stored archaeological collections. By assembling this range of data, the movement of ceramic figurines amongst sites that are located along river sources of the Guatemalan southern lowlands becomes apparent within the political and economic changes during the eighth century.

Erin L. Sears is a Ph.D. candidate at the University of Kentucky and research collaborator with the Anthropology Department, National Museum of Natural History, Smithsonian Institution, Washington, D.C. She began her archaeological career in Egypt, but since 1994 has focused on long term research at Maya sites within the southern Peten of Guatemala. Her dissertation explores interaction patterns that are represented within Maya ceramic figurines from the site of Cancuén, situated at the headwaters of the Pasión River. She was also Assistant to the Editor for the *Latin American Antiquity Journal*.



All meetings are 8 pm • Institute of Maya Studies • Miami Science Museum

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Travel tip for the next time you're in the Peten:
New Jade Museum in El Remate

El Remate is a small, relaxed little village on the east side of Lake Peten Itza. Some travelers looking for peace and quiet opt to stay here rather than Flores as a base for exploring the lake and the region. It's also the closest jumping off point to Tikal.

In April, local officials and our good friend Mary Lou Ridinger (Jade Maya) participated in the opening ceremony of a new jade museum and cultural center.

Culture promoter Rosendo Morales noted the importance



L) The mayor of El Remate spoke during the inauguration ceremony. Photo by Rigoberto Escobar, Prensa Libre. R) The inside of the museum is beautifully designed and 20 display boards relate the cultural history of this area of Mesoamerica and the use of jade by the ancient Maya. Photo: Jade Maya.

of El Remate haven been chosen as the site of the new jade museum. Now tourists making their way to and from a visit to Tikal, both national and international, will have a place to stop and learn more about the ancient Maya, their culture, the Popol Vuh, and the history of jade in Mesoamerica.

Mary Lou Ridinger, the powerhouse behind Jade Maya, maintains the original jade factory and museum in La Antigua, Guatemala. Jade Maya has been featured in *National Geographic* magazine, *Forbes* magazine, *Arqueología Mexicana*, and the Discovery Channel.

Source: From an article by Rigoberto Escobar, released 4/16/2014, at: www.prensalibre.com. Submitted by Raquel Pérez.



L) This reproduction of a jade funerary mask from a tomb in Tikal is one of 50 pieces of jade and ceramics on display in the museum. R) Jade Maya was also honored that the Guatemalan postal service recently released a series of stamps (Q0.50) to honor the revival of the jade industry in Guatemala.

Upcoming Events at the IMS:

May 14 • 8 pm: *Ancient Maya Cities Series: Calakmul: A Walking Tour* – with **Janet Miess, MLS**.

May 21 • 8 pm: *IMS Presentation: Fifty Shades of Grey and Orange: Late Classic Maya Ceramic Figurines* – Results from a study of Maya figurines lead to insights into the political and economic changes during the eighth century, with **Erin L. Sears** of the University of Kentucky.

June 11 • 8 pm: *Ancient Maya Cities Series: Uxmal: Architecture and Engineering* – with IMS President **Rick Slazyk** and IMS Director of Research **Joaquín J. Rodríguez III**.

June 18 • 8 pm: *IMS Presentation: One Woman's Voice: Tatiana Proskouriakoff's Impact on 20th Century Maya Archaeology* – Get to know the woman who changed the direction of Maya research, with teacher/author **Char Solomon**.

Upcoming Events and Announcements:

June 13-15: *Maya Convention Collapse of the Mundo Maya* – Theme of the VII World Convention of Maya Archaeology to be held in La Antigua, Guatemala. Presenters include Mary Lou Ridinger, Mark Van Stone, Richard Hansen, Stanley Guenter, Tomás Barrientos, Arthur Demarest, Marcello Canuto, Francisco Estrada-Belli, Christa Schrieber de Lavarreda, and Miguel Orrego Corzo. Get additional info at: info@eventosantiguaguatemala.com

Through December 7: *Museum Exhibit The Painted City: Art from Teotihuacan* – at the Los Angeles County Museum of Art. This small exhibition, drawn from the museum's extensive collection of the Art of the Ancient Americas, features painted ceramics that come from the ancient city of Teotihuacan. More info at: www.lacma.org/art/exhibition/painted-city-art-teotihuacan

January 13-17, 2015: *UT Maya Meetings Body and Sacrifice: New Interpretations of Ancient Maya Art, Ritual and Performance* – Theme of the 2015 Maya Meetings at The University of Texas at Austin. More details will be available soon on the UT Mesoamerica Center <www.utmesoamerica.org/maya> webpage.

Ongoing: *Museum Exhibit Art of the Ancient Americas* – Theme of a permanent exhibit at the Lowe Art Museum, University of Miami, Miami, FL. Info at: www6.miami.edu/lowe/collection.html

Ongoing: *Museum Exhibit Art of the Ancient Americas* – Theme of a permanent exhibit at the Michael C. Carlos Museum, Emory University, Atlanta, GA. Info at: <http://carlos.emory.edu/new-art-of-americas>



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