



IMS EXPLORER

Institute of Maya Studies

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

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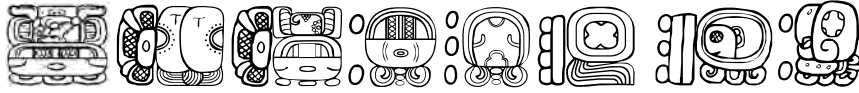
Maya enthusiasts providing public education for 44 years

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February 18, 2015 • Maya Ceremonial Era Long Count: 0.0.2.3.9 • 13 Muluk 2 K'ayab • G6

Of the Same Stuff as Gods: Musical Instruments Among the Classic Maya

by **Anna Stacy** – Anthropology student at Brown University

The Maya of Mexico and Central America have performed music for over 2,000 years. During the Classic period, music assumed importance in military settings as well as in forging communication with gods, ancestors, and other spiritual entities. Due to its ephemeral nature, vocal music does not leave enough of a trace to be studied intensely in a culture with little written record of its musical practices.

Although the specific sounds of Maya music are impossible to recover completely, sufficient archaeological



Bonampak Mural, Room 1 – Musicians and dancers. Photo of the reproduction by Mary Miller (1995), Yale University, from National Geographic Society, originally published in Arqueología Mexicana, courtesy of www.tlapitzalli.com. See also: www.yale.edu/bonampak/index.html

evidence exists to interpret the meaning and cultural significance of music through the study of musical instruments, Kerr vessels and the Bonampak murals. In this short article, I will attempt to explain the significance of musical performance centering on the instrumental music of the Maya with focus on the types of instruments available as well as the significant purposes for music in order to better understand the complex communications that music offers.

Background

Classic Maya culture (250-900 CE) can be described as one of high prosperity and power in ancient Mesoamerica. It was a time of intense urbanization, construction, and agricultural advancement. The Classic Maya



Trumpet, drum, rattles. Mural painting showing some of the musical instruments featured in the Bonampak murals, by Carin Steen, for the Casa K'inich Children's Museum, Copan Ruinas. See www.carinsteen.com/index.htm

IMS Presentation: February 18, 8 pm



Jaina figurine of an old woman with infant, K5778

She Gives Birth: Reproductive Strategizing in Precolumbian Maya Culture

with **Pamela Geller**, University of Miami

declined towards the end of the 9th century, possibly due to drought or overhunting. While texts survive from other Mesoamerican civilizations such as the

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Jim Reed,
Editor

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L) Maya Conch Shell Trumpet with traces of cinnabar; Early Classic period, c. 250–400 CE; Guatemala. Courtesy of Kimbell Art Museum at: <https://www.kimbellart.org>. C) K6317: A ruler carried in a litter on his way to the underworld, accompanied by trumpeters and a dog. R) K1210: God H, the wind god, is the deity most commonly shown playing music, suggesting the Maya were interested in the link between sound and the air. Flowers, as well as the wind and life-breath glyph ik, act as symbols for musical instruments and are emblazoned on rattles, drums, and celts. As a result, all three – flowers, ik, and music – are related. Dotted scrolls terminating in floral rosettes are sometimes drawn issuing from the bells of instruments, acting as a visual representation of music. Explore Justin Kerr's Maya Vase Database at: www.mayavase.com

Of the Same Stuff as Gods: Musical Instruments Among the Classic Maya by Anna Stacy

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Aztec or Mixtec, Maya writings were destroyed by European explorers in the Colonial period, in the early 16th century. This destruction went hand-in-hand with the repression of the hieroglyphic written language of the Maya. The four popularly-known surviving codices were most likely painted just before, if not during the Conquest. Therefore, the remaining written sources are the monuments and ceramic vessels from the Maya's Classic era.

Musical Instruments of the Classic Maya

According to Duran in *The History of the Indies of New Spain*, musicians were the first ones killed, followed by the dancers. The invaders, and later the friars, destroyed all the musical instruments they could find because "they were from the devil". While advances continue to be made in the decipherment of Maya hieroglyphic carvings, the Maya sound code has yet to be deciphered. However, artifacts remain to aid in the study of musicology and organology for the Classic Maya.

Polychrome vases still exist depicting scenes of Maya life and many of these have been classified in a database of rollout photographs by Justin Kerr. These vases depict scenes of the life of the Maya people. The Bonampak murals of Chiapas, Mexico, tell the story in three acts of a celebration and ritual sacrifice. These vessels and murals, which prominently depict musicians, along with pieces or whole musical instruments from the Classic period, can be

Jaina female whistle.
Clay with traces of paint.
Seated elite woman
wearing huipil. K3110a.



used to explore the music of the Maya.

Perhaps the most noticeable instrument in Maya vase paintings is the trumpet.

Trumpets, called *hom-tahs*, could be made of wood, clay, or gourd, and were shaped like the modern didgeridoo, some with large bells on the end. Wooden and gourd *hom-tahs* had flat, circular mouthpieces, occasionally tempered with beeswax to create a seal against the lips of the player.

According to a virtual analysis of Maya trumpets, beat frequencies and infrasonic phantom sounds (tones below the normal range of human hearing with frequencies less than 20 Hz) were produced if more than one trumpet was played at a time, creating sounds that were sensed, but not always heard. On Kerr vases (such as K6317, above) as well as on the Bonampak murals, trumpeters are always depicted in a group of other trumpeters while playing, never alone.

Trumpets were also constructed from conch shells. Conch trumpets are blown through a hole cut at the apex of the spire. Maya conch trumpets have three ventages which produce three consecutive notes. The shells were often incised with decorative bands and personages.

Whistles and flutes, however, were decorated more intricately, with carved figures as well as pigments. Maya flutes had fipples, or duct mouthpieces like those of recorders. Figurines often acted as chambered whistles, as in those of Jaina Island (above).

Pitch was controlled either by covering ventages or by changing the amount of air blown into the instrument. In Veracruz, a tubular whistle of the Late Classic period was found with no ventages. Instead,

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A new video is available on YouTube that recounts a memorable Maya spiritual adventure, created by one of our most cherished IMS members:

The Maya 260-Day Sacred Creation Ceremony

by V. Garth Norman

In the summer of 2010, my wife Cheryl and I had the privilege to participate in a series of ritual fire ceremonies that included calling out the names of each day in the Maya's sacred 260-day calendar, just as they do for every *Waxaquib B'atz* (8 B'atz, aka Maya New Year) ceremony. We were joined by 13 Maya Spiritual Elders and a dozen Maya scholars. Our 10-day journey together was dubbed "Mayas to Izapa". The excursion from Guatemala City to Izapa, Mexico, was organized by president and vice president, Georgeann Johnson and Mary Lou Ridinger of The Maya Conservancy, Rodolfo Juan Flores of Izapa Cosmos, A.C., and Jim Reed, one of the directors of The Maya Conservancy and also representing the Institute of Maya Studies (IMS). Pat Manfredi, another IMS member, also participated in all ceremonies.

Izapa, Mexico began early, 1500 BCE (Olmec period), at 15° north latitude, where the sun's zenith passages on August 13 and April 30, bracket 260 days. Because of this, researchers believe Izapa was the birthplace of the Maya's 260-day sacred calendar. These 260-days (9 months) represent the human



K'iche' Maya spiritual elder Rigoberto Itzep Chanchovac of Mosmostenango, Guatemala, presided over the ceremony that included twelve other Maya representatives. Three were stationed in each of the four directions. The names of each of the twenty sacred calendar days were called out thirteen times; the representatives calling out five days from each direction. Tat Rigoberto's intention was to reactivate the connection to the sacred fire at Izapa. No ritual ceremonies had been performed in Izapa for more than 900 years.



Mesoamerican antiquities built in the Formative period, 1500 BCE to 250 CE¹.

▶ See Garth's new video at: https://www.youtube.com/user/IzapaTemple/feed?activity_view=3

fertility-gestation period before the birth of a human child – the *summum bonum* supreme creation on earth. Around 500 BCE, a new group of immigrants settled the nearly abandoned Izapa temple center. They continued to observe and record the cycles of the sun, moon and stars, and maintained the 260-day sacred calendar.^{2,5}

In 2013, Guatemalan archaeologist Mary Lou Ridinger summarized the Maya religious views recorded anciently on stone monuments at Izapa to include *Renaissance, Transformation, Resurrection, and World's Without End*. She states, "The Maya observed the night skies, and believe in parallel universes in which the earth is a cosmic mirror of heaven – i.e., *On earth as it is in heaven or As above, so below.*"

Ancient Maya literature, architecture, and culture is a mapping of the heavens, most evident at the Izapa Temple Center. "Ancient astronomers observed that new stars were continually being created in the Orion constellation. Their observations were 2500 years before the Hubble Space Telescope discovered in the 1990s that Nebula 42-43 is a place where new stars are born into the universe."

For the ancient people of Mesoamerica, creation is an ongoing process among all living things on the earth as well as in the heavens. Each day at sunrise is revered as a new creation for families on earth.⁶ Religious rituals and calendar



Cheryl and Garth Norman join Mary Lou Ridinger for a happy Kodak moment after the ceremony at Izapa.

astronomy that were initiated in Izapa were taken by migration to all parts of the Americas to perpetuate the sanctity of the family and ongoing creation. This intent is still evident today in modern Maya sacred ceremonies.^{2-5,7}

A little background is mentioned here about the Maya people. Their ancient libraries and indigenous books were burned and destroyed during the Spanish conquest in the 17th century CE. A few Mesoamerican codices were hidden – one titled the *Popol Vuh* is thought to have

continued on page 4

¹ See: http://www.utexas.edu/cofalart/3471347m_map.html#f. Click "Formative".

² Norman, V. Garth. *Izapa Album*. 1973, BYU New World Archaeological Foundation.

³ Norman, V. Garth. *Izapa Text*. 1976, BYU New World Archaeological Foundation.

⁴ Norman, V. Garth. *Astronomical Orientations of Izapa Monuments*. 1980, BYU Press.

⁵ Norman, V. Garth. *Izapa Sacred Space: Sculpture Calendar Codex*. Sunhew Press, NC. Book Review by Dr. Allen J. Christenson.

See: <https://byustudies.byu.edu/showtitle.aspx?title=9369>

⁶ Ridinger, Mary Lou, 2013.

See: <http://www.mayaconservancy.org/mary-lou-ridinger-tedx-talk-now-on-youtube/>.

⁷ See: <http://IzapaCalendar.com>





L) Stela 5, in Plaza C at Izapa (2012 RTI digital photo by Dr. Jason Jones⁹). CL) After the ceremony at Izapa, Garth Norman led the entourage from plaza to plaza, stela to stela, explaining the history and significance of all. CR) Rigoberto Itzep Chanchovac and his wife Maria preparing for our ceremony at Iximche (photo by Jim Reed). R) This sacred ceiba tree grows amidst cacao on land in Izapa owned by The Maya Conservancy.

The Maya 260-Day Sacred Creation Ceremony

by **V. Garth Norman** *continued from page 3*

originated in the Izapa region. The few codices and many carved stone monuments that were not destroyed have been decoded by modern archaeologists and scholars giving us insight into the astronomy-calendars, religion and society of ancient Mesoamerican civilizations.

Today, there are 12+ million Maya living in Mesoamerica, with the vast majority residing in villages in the highland mountains of Guatemala. For 30 years, from the 1960s to 1996, over 200,000 Maya were executed in what was deemed a Civil War. During this time, many Maya fled north to neighboring Mexico, and to the U.S. Maya families today plant, cultivate and harvest their own food in their mountain villages. They have no weapons, only shovels and hoes for farming. They pray daily to their gods and honor their ancestors in their family

activities and in their sacred seasonal calendar rituals.

The symbolic carvings in stone are rich with meaning. The Maya Family Tree, based on the sacred ceiba tree (above, right), designates ancestors as the roots, the husband and wife as the tree trunk, and the branches as their posterity. The Tzotzil-Maya “World Tree” (below, left) designate roots as the *Underworld – Place of the Dead* (ancestors); the live part of the tree as *Earth – Place of the Living* (families); and the branches of the tree as *Heaven – Place of the Gods*.⁸ This last analogy correlates with Izapa’s famous *Tree of Life* stone – Stela 5 (above, left)⁹.

⁸ Lowe, Lee, Martinez. *Izapa: An Introduction to the Ruins and Monuments*. 1982, BYU New World Archaeological Foundation.

⁹ Jones, Jason, University of Warwick, England. See more RTI digital photos of Izapa Stela 5 in *Izapa Sacred Space*, Norman 2013:270 and at: <http://izapacalendar.com/nwaf>

The series of Fire Ceremonies that Cheryl and I witnessed in 2010 was based on the most important and fundamental of all Maya rituals, the calling out of the sacred calendar day names. Rigoberto Itzep Chanchovac, a *chuch q’ajaw* of Momostenango (in highland Guatemala) (above, center, right) conducted the sacred creation ceremonies at five ancient temple centers (Iximche, Santiago Atitlan, Tak’alik Ab’aj, Momostenango, and Izapa). Each ceremony lasted from 2-3 hours. All consisted of the same main elements that are portrayed in my new YouTube video.

The Maya believe each Fire Ceremony offers the opportunity to use the source of all light, symbolized by the flames of the fire, to amplify our intentions and obligations. The creation of the earth is presented near the beginning of each of their ceremonies.

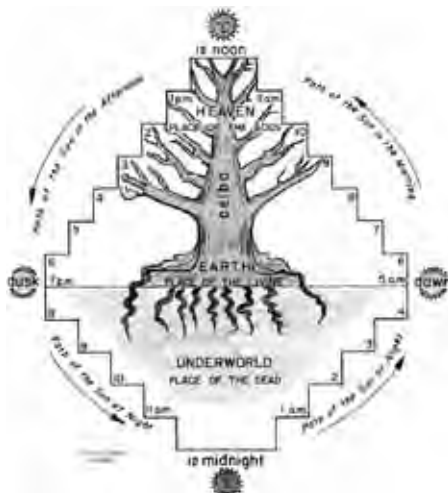
An account of the creation of the world recorded in the *Popol Vuh* and carved on Izapa monuments, states:

“Then the earth was created by them [the Creator Gods]. Merely their word brought about the creation of it. In order to create the earth, they said, “Earth,” and immediately it was created. Just like a cloud, like a mist, was the creation and formation of it.

Then they called forth the mountains from the water.

Straightaway the great mountains came to be. It was merely their spirit essence, their miraculous power that brought about the conception of the mountains and the valleys.

Straight away were created cypress groves and pine forests to cover the face of the earth.”¹⁰



L) The Tzotzil Maya “World Tree” (Lowe, Lee, Martinez. *Izapa: An Introduction to the Ruins and Monuments*. 1982, New World Archaeological Foundation, Brigham Young University, Provo, UT).

R) Newly designed cosmogram featuring the Tree of Life and elements carved in stone at Izapa, including the Hero Twins igniting a fire and the ballcourt throne (by Jim Reed).

¹⁰ *Popol Vuh: Sacred Book of the Quiche Maya People* translated by Dr. Allen J. Christenson, 2007.

Interesting and Unusual Ancient Artifacts:



A & B) Ceramic deity censers (Xantiles). 1200–1400 CE, from the Eastern Nahuatl culture of Mexico. Both are part of the Michael C. Rockefeller Memorial Collection; gifts of Nelson A. Rockefeller, 1969.

C & D) Xantiles from Teotitlan del Camino, Oaxaca, depicting the god Macuilxóchil (C) and a fanged god (D). Both sculptures currently in the National Museum of Anthropology and History, Mexico City.

Let's Explore Xantiles! by Mark F. Cheney

Although Xantil (Shan-teel) is not a Mayan term, Xantiles are found in Mexico in the areas of the ancient Olmec, Chichimeca, Tolteca and Mixteca people. For those of us who enjoy ancient clay pottery and figurines, they are worth knowing about.

Xantiles are sometimes described as *incensarios*, or incense burners, used particularly to burn copal resin incense. Their shape facilitates the rising smoke that comes out of the bottle-shaped lower half, up into the tubular body and out of the mouths of

the fang-mouthed gods that are sumptuously decorated. They were probably made to represent household deities, and the most common deities identified among them are as follows:

- Xochiquétzal (Feathered Flower),
- Tlazoltéotl (Goddess of earth and carnality),
- Chalchiuhtlicue (Water Goddess),
- Coatlicue (Skirt of snakes),
- Quetzalcoatl (Feathered Serpent),
- Mixcóatl (Cloud Serpent),
- Xochipilli Macuilxóchitl (Five flowers),
- Tezcatlipoca (Smoking Mirror),
- Xipe Totec (Our Lord, the flayed),
- Tlaloc (Rain God).

These clay figures were first made in the Late Classic period around 800-900 CE. They usually are male in form, although some are female, or of mixed gender. The name Xantil is thought to be derived from the Nahuatl word for “gentle” or “holy”:

An interesting side note: In the Tlacotepec jurisdiction of the Tehuacan area, there is a place called Tepoxantil; *tepo* (copper) and Xantil (holy idol), due to the copper-colored figures or Xantiles found in the area.

These effigies, that were primarily used as censers in ancient



The first reported idols or Xantiles come from Frontera, Tabasco. Illustration by Desiré Charnay during his trip through the area in 1881.

times, were often destroyed by the Spanish priests as being false idols; the early ones are not as ubiquitous as they would be in these regions.

Besides being toothy or fanged, they often had labrets or ear spoons and lots of other decorations on their heads, especially those that could act as handles to remove the head and insert incense.

Author's note: I'd be happy to supply a complete list of references and image sources; contact me at: mfcheney@hotmail.com. Special thanks to <http://www.fundacionarmella.org/blogazine/xantiles>.



Mural on the stairs of City Hall in Tehuacan. Recreation of the destruction of idols (or Xantiles) in prehispanic site of Tehuacan Viejo in 1540.

Of the Same Stuff as Gods: Musical Instruments Among the Classic Maya by Anna Stacy

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a ball of clay travels the tube when tilted up or down to alter the pitch, as in a modern slide whistle. Flutes with ventages had notes on the pentatonic scale.

Flutes and whistles with similar timbre and tuning to those discovered in Classic Maya sites continue to be used in modern Maya cultures. According to J. Kathryn Josserand and Nicholas A. Hopkins, the traditional sacred music of modern Maya villages in Chiapas, “employs a sort of flute... and a cylinder drum with a leather head, as well as a turtleshell drum, which is tapped with rocks”.

In the Classic period, turtleshell drums were beaten with deer hooves or antlers and consisted of an animal skin stretched taut over an empty turtle carapace. The other two types of Maya drum, the *pax* (above) and a drum resembling the Aztec *huehuetl*, were similarly constructed. The *huehuetl*, an upright drum meant to be played stationary rather than marching, was wooden.

At once a percussive and string instrument, the rasp drum was depicted only once in surviving Maya art. Vessel K5233 (detail above right) shows “A ruler dancing while looking into a mirror. He is accompanied by two musicians who play a stringed instrument



The bodies of *pax* drums were made of ceramic, clay, or gourd and were meant to be held in one hand of the player while the other beat the animal skin head. Because the *pax* only required one hand, players would shake rattles in the other or would dance while wearing belts with shell tinklers or celts to add to the ambient percussion soundscape. K3040.

and a *rasca*”. Both rasp drums and *rascas* are friction instruments, though the *rasca* is an idiophone (an instrument that produces sound by vibrating without the use of a string or membrane, such as a musical saw) while the rasp is both a chordophone (string instrument) and membranophone (drum).

Uses of Music by the Classic Maya

The idiosonic trumpets may have also been used to enlist fear in others, as they are shown being played in scenes of war. Bonampak Room 2 demonstrates a raid on a small village and capture of prisoners for sacrifice. The enemy is unarmed, which suggests they were taken by surprise. One may conclude that the musicians depicted on the mural were probably silent until the fighting began, as the Maya often attacked amid yells, hisses, rattles, drum beats, and the sounds of conch and wood trumpets.

Percussion instruments signified the start of battle and were joined by wind instruments as the fighting progressed. These instruments served to intimidate the opposition as well as to excite the warriors, both in battle and in a celebratory fashion afterwards.

Music played a similar role in sacrifice as in war, as a means of rousing the



The rasp falls into two classifications of friction instruments because it consists of both a drum head and a bowed string. The string was stretched between the drum head and a stick to keep it tense while a notched stick was pulled across the stretched string. The rasp accompanied dance and was played while singing (as shown by the speech volute). K5233.

participants as well as the viewers. For this reason the music and dance styles of Maya ballgames, which occasionally ended in sacrifice, were very similar to those of war.

In Maya artwork, ways, or the animal spirit counterparts of humans, are often drawn as musicians, particularly in sacrificial scenes. On Kerr vessels, armadillo, rabbit, dog, jaguar, insect, deer, and unidentified rodent ways are depicted participating in processions while playing drums, rattles, and turtle carapaces.

Musical instruments were frequently interred in tombs, suggesting music accompanied funerals to ease the passage to the spirit world. Their presence in tombs may also suggest the people they were buried with were very powerful, as music was associated with spirituality. According to Maya religion, spirits and gods enjoyed music in the same settings as humans. They were considered to be made of music as well as fed by it. 🏛️

Source: Condensed by the editor from the original paper by Anna Stacy, published on The Collegiate Journal of Anthropology website, at: <http://anthrojournal.com/issue/may/article/of-the-same-stuff-as-gods-musical-instruments-among-the-classic-maya>. Explore numerous other examples of musicians and musical instruments in the Kerr archives on www.mayavase.com



Kerr vase K2025 illustrates sacrificial rites – identifiable through the depiction of blood, captives, and decapitated heads– performed to flutes, huehuetls, conch trumpets, and rattles.

February 11, 2015 • IMS Explorer Session • Gods, Legends and Rituals Series

San Gervasio and the Cult of Ixchel with IMS Treasurer Ray Stewart

With the exception of Itzamná, possibly the most important deity in the Maya pantheon may very well be the goddess Ixchel (Ix Chel). Supposedly, having given birth to the primary Maya Gods, she has got to rank with the founding of Maya religion and that of mankind itself. The many attributes of Ixchel's powers impact almost every aspect of Maya life. This talk will explore this Goddess's influence on ancient Maya lifestyles and beliefs that motivated their pilgrimages to the site of San Gervasio on the island of Cozumel.



Ixchel is the Maya Goddess of the moon, water, weaving and childbirth. She is shown here in three of her many aspects. Chak Chel, the Old Moon Goddess, called the Midwife of Creation; Ixchel in her main form as Mother Goddess and Weaver who set the Universe in motion; and the Young Moon Goddess, shown with her totem animal, the rabbit. The artwork featured above, titled: When the moon shines bright, is by artist Reinhard Zink. It is based on K3069. Search and Join the Kerr-Maya-Vase-Database page on Facebook.

February 18: IMS Presentation

She Gives Birth: Reproductive Strategizing in Precolumbian Maya Culture



Goddess O is assisting the Moon Goddess, K559.

with Pamela Geller, University of Miami

"Whose legs and arms are bound (who is pregnant) you know when her day arrives. Only ask for one hour or half-hour of labor until she gives light she gives birth."

– The Maya diviner's prayer for a pregnant woman

For much of human history, reproductive strategizing, or the enhancing or suppressing of fertility through varied means, has been practiced as a means of controlling the production of offspring and women's health. As an example, I discuss

reproductive strategies utilized by the Precolumbian Maya. Drawing from ethnographic, ethnohistoric and archaeological evidence, I illumine ancient practices tied to fertility (or its avoidance) that greatly allowed for greater autonomy over and autonomy of the female body. Special attention is paid to the role of midwives, their technical skills, and repository of sacred knowledge, which Maya women have relied on for millennia. The Maya example debunks certain commonsensical notions about past and contemporary women: 1) they have been slaves to their biology, namely their abilities to carry, bear, and nurse children; 2) modern medicine saved them from childbirth's imminent and unavoidable risks; and 3) their sexual relationships.

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

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Archaeologists in Peru have found a new section of the Inka Road to Machu Picchu, from Wayraqtambo to the site. They are now clearing the road of vegetation. The restored road will eventually help with tourist flow. The road includes an intact tunnel built with Inka-style rock construction.



Much of the road is covered in vegetation and therefore difficult to see.



Astete photographs one of the views from the road. Who would have thought that the Inkas themselves would provide modern Peruvian tourism officials with a partial solution to traffic problem at Machu Picchu? Photos courtesy of: Dirección Desconcentrada de Cultura de Cusco.

New Inka Road to Machu Picchu Uncovered

Specialists at the Machu Picchu archaeological park have announced the discovery of a new section of Inka road. The newly discovered road is about one and a half kilometers long, and varies between 1.2 and 1.4 meters in breadth, depending on the terrain. The road begins at Wayraqtambo and leads up to a platform from which travelers can see parts of the complex at Machu Picchu.

Fernando Astete, director of the Machu Picchu archaeological site, noted "This road should be restored [...] in a short time, due to its patrimonial value. The road offers an impressive view of the Ilaqta Inka [village area] at Machu Picchu, from a different angle than everyone usually sees it, and could help to decongest the tourist flow at Machu Picchu."

The road includes a nearly five-meter-long tunnel, still intact

500 years after its construction.

"The tunnel is constructed with the specially shaped rocks typical of Inka architecture. This is one of the best examples of Inka engineering that I've researched," said Astete. Specialists continue working to clear the road. ▲

Source: Condensed from an article penned by *Peru This Week* newsperson Rachel Chase at: <http://www.peru.thisweek.com/>

Upcoming Events at the IMS:

February 11 • 8 pm: *IMS Explorer Session Gods, Legends and Ritual Series: San Gervasio and the Cult of Ixchel* – with IMS Treasurer **Ray Stewart**.

February 18 • 8 pm: *IMS Presentation She Gives Birth: Reproductive Strategizing in Precolumbian Maya Culture* – with **Pamela Geller** of the University of Miami.

March 11 • 8 pm: *IMS Explorer Session Gods, Legends and Ritual Series: Jade: Mineral of the Earth Gods* – Few realize the rich jade history of the Americas, even more, the name Jade is derived from the Spanish "Piedra de Ijada", loin-stone, jade having been recognized by the Maya as a remedy for kidney ailments, with Joaquín J. Rodríguez III, PE.

March 18 • 8 pm: *IMS Presentation The Myth of Clovis First: the Peopling of the Americas* – **D. Clarke Wernecke** presents recent evidence and new hypotheses for the Peopling of the New World.

Upcoming Events and Announcements:

February 11: *Museum Lecture & Tour Gods and Demons in Maya Art* – with IMS member Stacey A. Giuliani. 4 pm at the Boca Raton Museum of Art, in Mizner Park, Boca Raton, FL. For directions, email: info@bocamuseum.org

February 19: *G.R. Willey Public Lecture Gordon Willey's Legacy: New Insights into the Origins of Maya Civilization* – with Takeshi Inomata, PhD, professor, and Daniela Triadan, PhD, associate professor, School of Anthropology, University of Arizona. Geological Lecture Hall, Cambridge, MS. Get details at: <https://www.peabody.harvard.edu/node/2135>

March 19–22, 2015: *Tulane Symposium Royal Chambers Unsealed: Tombs of the Classic Maya* – Theme of the 12th Annual Tulane Maya Symposium in New Orleans, LA. The keynote speaker will be William A. Fash. Presenters include Jaime Awe, Ricardo Agurcia Fasquelle, David Freidel,

Alfonso Lacadena, Stephen Houston and Marc Zender. Get additional info at: <http://mari.tulane.edu/TMS/>

April 16–17: *Maya Society of MN Lectures The Early Rise of Maya Civilization in Yucatan and The Game of Thrones in the Puuc Hills* – with Dr. Tomás Gallareta Negrón, Professor and Researcher, INAH Yucatan, Merida. Hamline University, St. Paul, MN. See: <http://sites.hamline.edu/mayasociety/>

Through July, 2015: *Museum Exhibit Maya: Heart of Sky, Heart of Earth* – at the San Diego Museum of Man San Diego, CA. Additional info at: www.museumofman.org/html/exhibitions.html

May 7-August 31: *Museum Exhibit The Shards of the Past: Precolumbian Art from the Frost Art Museum* – at The Patricia & Phillip Frost Art Museum, Florida International University, Miami, FL. Info at: <http://thefrost.fiu.edu/exhibitions.htm>



IMS EXPLORER

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