



## Marc Zender Receives Prestigious Award

continued from page 7

an instructor at the University of Calgary and Harvard University, Marc came to Tulane first as a visiting assistant professor in 2011 and then became an assistant professor in 2014.

For someone whose stay at Tulane has been relatively brief, Marc's impact on his students has been enormous. Since his arrival at Tulane, he has taught fifteen different courses, ranging from the 3000 to 7000 level, as well as independent studies – the only anthropologist, his chair notes, to accrue such an amazing record. Not only is the variety outstanding, but the courses are central to anthropology and linguistics, as well as the Roger Thayer Stone Center for Latin American Studies at Tulane.

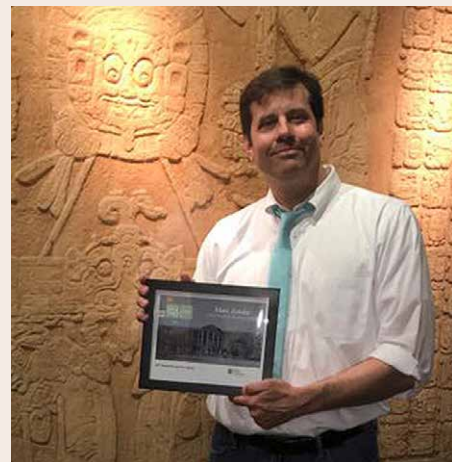
Marc's chair Trent Holliday has great praise for Marc's

organization, use of PowerPoint presentations, speaking style, and ability to engender discussion. Holliday writes that "Dr. Zender is an excellent scholar who has the gift of being able to present his material to non-experts in bite-size pieces without dumbing down the content. "He notes that the students describe Marc as "fantastic", "awesome", "amazing", "brilliant", and "fun".

Many call him their favorite professor. Holliday concludes, "He is one of our hardest-working faculty members and easily the most talented Anthropology professor in the classroom." In a department of great teaching, Holliday gives Marc outstanding praise reaffirming that Marc is certainly very worthy of the April Brayfield Teaching award.

### Check out these links:

Go to Marc's presence on Tulane's Department of Anthropology website to see his profile, bio, and links to all



Marc poses in front of a reproduction of the carved panel from inside the Temple of the Sun (Cross Group, Palenque) on display at Tulane.

of his posted publications. Click on: <https://www2.tulane.edu/liberal-arts/anthropology/faculty/marc-zender.cfm>

View Marc's Facebook page at: <https://www.facebook.com/muzender?pnref=friends.search>

Source: Award notice posted by Janet Meiss, via Chris Rodning, to the IMS Facebook page. 🏠

## Upcoming Events at the IMS:

June 21 • 6 pm: *IMS Feature Presentation Illustrative Travels Along the Maya Coast of Quintana Roo – Steve Radzi*, armed with pen and ink, has touched this sacred earth. In the footsteps of Frederick Catherwood, Steve has faithfully and beautifully sketched the illustrations in his electronic gallery on location at archaeological sites throughout the Maya region. Steve's credits include background set design for the movie, *The Hobbit*, an animated film.

Check out Steve's website, where his images are available for purchase in prints and notecards, at: [www.mayavision.com](http://www.mayavision.com)

### IMS Program Note:

In alignment with MDC, we now offer nine IMS presentations during a calendar year: January – June and September – November. For more information, contact our Hotline at: 305-279-8110; or by email at: [msmiami@yahoo.com](mailto:msmiami@yahoo.com)

## Upcoming Events and Announcements:

June 2 • 6:30 pm *PCSWDC Annual Meeting To Bee or Not to Bee: Exploring Yucatec Maya Rituals and Culture Through the Maya Codices* – Theme of the lecture that's part of the Annual Meeting of the Pre-Columbian Society of Washington DC, with Gabrielle Vail, PhD. Included will be archival materials from the George E. Stuart Collection. At Hurlbut Memorial Hall, Sumner School, 17th & M Streets, NW, Washington DC. Get more info at: <http://www.pcswdc.org/calendar/>

June 7 • 11:00 am *Museum Lecture Designed for Eternity: The Art of Ancient Peru Lectures* – Their meteoric rise to power in less than a century spread the style of the Inca from Quito in Ecuador to below Santiago in Chile, a span of c. 3400 miles (5500 km). By 1500 CE, they controlled the largest territory in the world and developed one of the most elegant, subtle and recognizable art styles in history. The Inca genius was expressed mainly in

stonework as we will appreciate with a study of Machu Picchu and of Cuzco, the capital city of the Inca. At the Norma Kershaw Auditorium, Bowers Museum, 2002 North Main Street, Santa Ana, CA Details at: <http://www.bowers.org/images/pdf/programs-at-a-Glance.pdf>

Editor's Tip: *Online all the time Mesoamerica and Ancient America Lectures, Conferences and Exhibits* – Check out Mike Ruggeri's comprehensive list of upcoming events at: <http://bit.ly/1aKJzE>

**Mike Ruggeri's Maya World:** <http://bit.ly/MoAHNA>

**Mike Ruggeri's Ancient Maya News Magazine:** <http://flip.it/KIQCu>

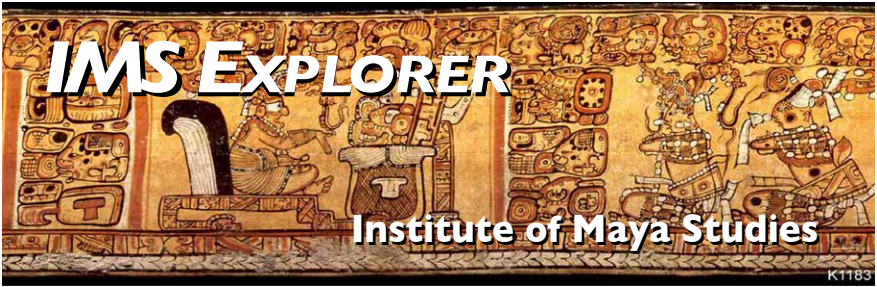
**Mike Ruggeri's Teotihuacan: City of the Gods:** <http://bit.ly/WKobB7>

**IMS Facebook page:** <https://www.facebook.com/groups/MiamiIMS/>



# IMS EXPLORER

Join the **Explorer-ation!** Scholar or not, we welcome submissions from IMS members and other Maya enthusiasts. Share what interests you with others. All articles and news items for the **IMS Explorer** should be forwarded to the newsletter editor at: [mayaman@bellsouth.net](mailto:mayaman@bellsouth.net)



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

Maya enthusiasts providing public education for 45+ years

A Community Partner of Miami Dade College – Kendall Campus, Miami, FL, USA

Volume 46  
Issue 6  
June 2017  
ISSN: 1524-9387



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June 21, 2017 • Maya Ceremonial Era Long Count: 0.0.4.10.3 • 9 Ak'bal 3 Sek • G5



Five of the 42 “glyphs” seen on the “Plaza of the Glyphs”, located in the residential area of La Ventilla.

**The Teotihuacan–Maya Connection**  
by **Janice Van Cleve**

Although the IMS focuses on the Maya, we recognize the strong connections between the Maya world and the cultures of central Mexico. Our exploration this year took us to the great city of Teotihuacan, the unusual stone city of Cantona, the Toltec capital of Tula, and the fraternal lodge of the Aztec Eagle and Jaguar Warriors at Malinalco. There were eight of us, plus our guide and our driver, and a student from Miami-Dade College whom we sponsored.



The birds in the Tetitla murals have been variously identified as quetzals, owls or eagles.



Two views of some of the colorful murals of Tetitla.

The Teotihuacan–Maya connection was a two way street. David Stuart made the case for a Teotihuacano invasion of Tikal in 378 CE in his paper “The Arrival of Strangers”. Karl Taube observed “By far the highest known concentration of murals displaying Maya influence occurs in the apartment compound of Tetitla” [a barrio of Teotihuacan] (Braswell, *The Maya and Teotihuacan*). Both assertions have found broad support from other archeologists.

The Maya described the invasion of Tikal on Stela 31 but so far no evidence that Teotihuacanos had a written language has been discovered. However they spoke volumes with their art. Samples of their wall murals are especially prominent in the barrios. We visited three: La Ventilla, Tetitla, and Tepantitla.

La Ventilla is unique for the emblems on the floor of the small plaza before the central platform. Above are five samples. The emblems were generally in rows leading to the platform but some were on the walls surrounding the plaza. Could they be names of individuals? Ancestors? Clans? Logos of corporate sponsors? We don't know.


**June 21, 6 pm**  
**IMS Presentation:**

Steve designed this stamp for Belize.

**Illustrative Travels**  
**Along the Maya Coast**  
**of Quintana Roo**  
with **Steve Radzi**,  
Illustrator/Artist

Tetitla has some of the most beautiful and best preserved murals in the city. The famous bird paintings are more than matched by the wall and border decorations. Some look like they were freshly painted yesterday.

Tepantitla barrio, NE of the Temple of the Sun, is well known for its mural of the people frolicking in the  
*continued on page 2*



**Jim Reed,**  
Editor



L) Plaza of the Lost World, Tikal (#01179). R) Teotihuacan, view of Avenue of the Dead and Pyramid of the Moon (#13472). Both images by esteemed National Geographic Travel photographer Macduff Everton. Search his images at: <http://www.macduffeverton.com/stock/>

## “The Teotihuacan–Maya Encounter: Cultural Implications of the Early Classic Conquest of Tikal” – UT program review by Zach Lindsey, continued from page 3

She had been told about a route walked by a great warrior, the hypothesized route between El Zotz to Tikal. The warrior was clearly Siyaj K'ak', but his identity as a Teotihuacano New Order was not so clear. Spanish-language tourism information notes a “change” in the Maya world associated with this great figure, but not where the change came from.

As Dr. Román Ramírez navigated his studies and the perceptions of his government, he realized there were phases to Guatemalan government and media



Stela 4, Yax Nuun Ayiin I, the tenth ruler in succession at Tikal. Unusual for Maya sculpture, but typical for Teotihuacan, Yax Nuun Ayiin I is depicted with a frontal face, rather than in profile. The stela displays a mix of Maya and Teotihuacan qualities, as well as deities from both cultures.

perceptions of archaeology.

The first phase was apathetic, with newspapers barely acknowledging the 1848 discovery of Tikal. By 1925, though, archaeologists were using Uaxactun to prove the pyramids weren't built by Egyptians, moving the science forward and allowing an indigenous voice to begin creeping into Mesoamerican studies.

This helped to spread popular interest in archaeology. As that interest grew, the press latched on, writing story after story. One circa-1970s story described new lodging archaeologists were building at Tikal. (Admittedly, anyone who has stayed in a tent on a dig might consider that good news!)

### The danger in “collapse”

In the 1970s, Guatemala began producing its own archaeologists, an important step. However, at the same time, the words of archaeologists came back to bite them, especially words like “collapse.”

During the massacre of indigenous people in the 1980s, the government used that concept – if the Maya culture had already collapsed, there was nothing worth preserving in the rural villages, never mind that's not what archaeologists meant by “collapse.”

“I cannot stop thinking about

**Editor's addition:** Martin and Grube (*Chronicle of the Maya Kings and Queens*, 2008, pg. 9), state that “Yax Nuun Ayiin I was a son of Spearthrower Owl, a lord of Teotihuacan (probably that city's king). Yax Nuun Ahiin I may have been a child or youth at the time of his coronation, and the early years of his reign seems to have been dominated by one of his father's generals, Siyahj K'ahk', in a sort of regency. Siyahj K'ahk' is recorded as having entered Tikal on May 15, 378 CE, the same date as the death of the previous ruler, Chak Tok Ich'aak I; it appears that this event may have been a conquest in which Yax Nuun Ayiin I was installed by force.” Befriend Dr. Román Ramírez on Facebook at: [https://www.facebook.com/edwin.romanramirez?ref=pb&hc\\_location=friends\\_tab&pnref=friends.all](https://www.facebook.com/edwin.romanramirez?ref=pb&hc_location=friends_tab&pnref=friends.all)



Zach (R) provides a selfie with Dr. Román Ramírez (L). Check out Zach's LinkedIn page at: <https://www.linkedin.com/in/zachlindsey/>

the effect our words can have,” Dr. Román Ramírez said.

Currently, government perception of Guatemala's past is perhaps more enlightened than earlier, yet nationalism still partly defines the conversation. After all, Teotihuacan, just outside of Mexico City, is an integral part of contemporary Mexico's understanding of its identity, and Tikal serves that same role in Guatemala.

So what was Teotihuacan's relationship with cities like El Zotz and Tikal? Was it an “entrada” like the Spanish conquest, or an extensive period of communication between relative equals? Whatever the truth, the narrative often begins with the words of archaeologists, and Dr. Román Ramírez's work has taught him to choose his words carefully.

**Editor's note:** The cover story of our January 2017 *IMS Explorer* (Vol. 46, Issue 1) featured archaeologists and professors Michael G. Callaghan and his wife and colleague Brigitte Kovacevich, directors of the Holtun Archaeological Project. Michael subsequently submitted this beautiful artwork and since then has traveled back to Guatemala to interview his artist friend.

**IMS Program note:** Michael G. Callaghan and Brigitte Kovacevich will speak together at the IMS on September 20!

## Fernando Alvarez Andaverde: Excelente Artista!

by **Michael G. Callaghan, PhD**, University of Central Florida

Dear Jim. I have finally managed to track down Fernando Alvarez Andaverde here in Guatemala. We recently met at Tikal Futura in Zona 11 for a cup of coffee and some super rich pastries. We had a wonderful conversation and he was more than willing to share some details about his life as an archaeological illustrator.

Fernando comes from a family of talented artists on his mother's side. His mother's nephew was a promising and famous marimba player in the 70s and 80s when his life was tragically cut short in a plane crash. Fernando's older brother is a talented and celebrated sculpture and painter.

Fernando has formal training in the plastic arts. According to Miriam Webster, plastic art consists of "1: art (such as sculpture or bas-relief) characterized by modeling; three-dimensional art, and 2: visual art (such as painting, sculpture, or film) especially as distinguished from art that is written (such as poetry or music) – often used in plural." (<https://www.merriam-webster.com/dictionary/plastic%20art>)

Fernando was selected to study at the highly competitive

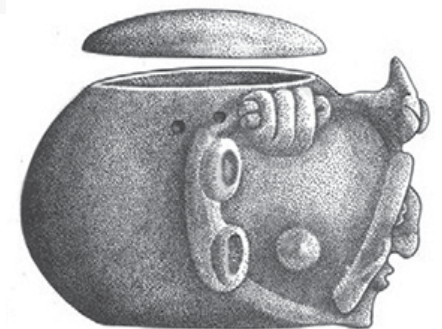
Escuela Nacional de Artes Plásticas "Rafael Rodríguez Padilla" in Guatemala City. His education was partially provided for by the prestigious Colegio Americano in Guatemala City. Fernando entered school in 1975 and graduated in 1984. He has since perfected his talent in multi-media compositions including clay, wood, textiles, painted lienzos, metallurgy, and painting.

He remembers the exact date that his career as an archaeological illustrator began, December 13, 1977. He earned a position in the Departamento de Monumentos Prehispanicos y Coloniales in Guatemala. He began his post by working with tiny pieces of ceramics in the basement of the national museum. He had a natural skill for piecing tiny fragments of ceramics back together and drawing them with great detail to create archaeological reconstructions. His talents were soon recognized and he began an illustrious and exciting career as an archaeological illustrator.

Throughout the course of Fernando's career he has travelled to many sites to draw important finds including San Bartolo, Kaminaljuyu, Tak'alik Ab'aj, Holmul, and



Unnamed and Modeled Aguila Group (K'ak Complex, Holmul).



Chunhinta Black (Yax Te Complex, Holmul)



Saxche Orange Polychrome (Chaak Complex, Holmul).

La Joyanca (all in Guatemala). His legacy of drawings is matched only by his reputation as an accomplished professional, colleague, friend, and mentor. Fernando regularly teaches younger Guatemalan and American students the art and science of

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L) Great Plaza of Tikal ,Temple I in foreground (#04507). R) View of Avenue of the Dead from Pyramid of the Moon, with Pyramid of the Sun in distance, at Teotihuacan (#17381). Both images by our good friend Macduff Everton, at: <http://www.macduffeverton.com/stock/>

## “The Teotihuacan–Maya Encounter: Cultural Implications of the Early Classic Conquest of Tikal” – UT program review by Zach Lindsey


When Siyaj K'ak' arrived in Tikal in Guatemala in 378 CE, what was he? A conqueror intent on grabbing what he could? A liberator spreading the beauty of Teotihuacan culture? A Maya man working for Teotihuacan bosses? The Guatemalan government, in some of their recent tourist literature, seems to have redefined him as a solo act, without the influence of Teotihuacan at all.

During this lecture, Dr. Edwin Román Ramírez presented results of his doctoral research at El Zotz into contact between the Maya and Teotihuacan. Any archaeologist would have been sated.

Dr. Román Ramírez’s research on Early Classic El Zotz is extensive and his use of pre-existing GIS analyses of the regions between Teotihuacan and Tikal are convincing. But his discussion of the contemporary nationalization of figures like Siyaj K'ak' and places like Tikal proved as interesting or more.

Siyaj K'ak' likely visited El Peru before Tikal, and, as Dr. Román Ramírez noted, the valley housing



Teotihuacan, detail of the façade on the Pyramid of Quetzalcoatl, decorated with Tlaloc (Macduff Everton #13495). At: <http://www.macduffeverton.com/stock/>  
 Search Teotihuacan.

El Zotz is the best route between them.

As Siyaj K'ak', Spearthrower Owl, and his army of Teotihuacan soldiers, traders, or some combination of the two exerted their influence, an uneasy peace seems to have formed in the region. In the Early Classic era, portions of El Zotz were built nearly 100 meters above the valley floor, far from water, possibly for protection. Fifty years after the arrival of Siyaj K'ak', residents started building monumental architecture in the valley.

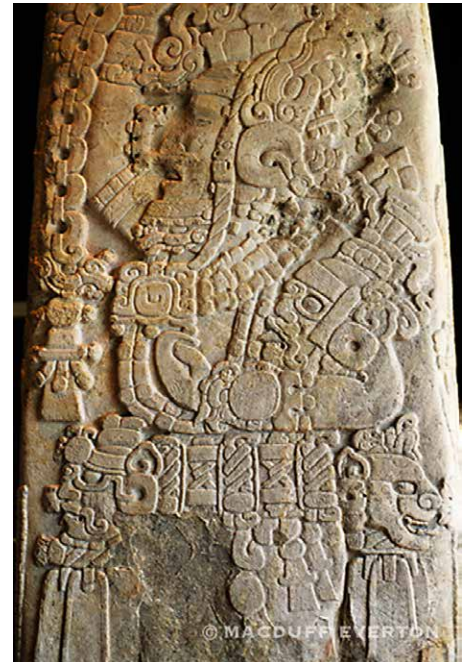
While evidence supporting this is sparse, the government of Siyaj K'ak' may have been similar to that of Ahuitzotl, the *huey tlatoani* of the vast Aztec territory in the late 1400s. He created alliances one city at a time, pitting neighbor against neighbor.

If the Teotihuacanos were conquerors, they at least encouraged regional identities. As their influence in Tikal grew, the influence of Tikal and its Peten culture spread throughout the Maya region, according to Dr. Román Ramírez.

Dynasties like those at Tikal, stelae with long counts and dynastic narratives, and regional ceramics all spread after the arrival of the Teotihuacanos. “Tikal was affected by the conquest, but it was also the beneficiado of these attacks,” Dr. Román Ramírez said.

### Tourism and truth

Dr. Román Ramírez studied El Zotz and its relationship with Tikal without realizing he was attracting the attention of the Guatemalan government. He



Tikal Stela 31, detail (Macduff Everton #04498a). Stela 31 is the accession monument of Siyaj Chan K'awiil II, also bearing two portraits of his father, Yax Nuun Ayyiin, as a youth dressed as a Teotihuacan warrior. He carries a spearthrower in one hand and bears a shield decorated with the face of Tlaloc, the Teotihuacan war god. Stela 31 has been described as the greatest Early Classic sculpture to survive at Tikal. A long hieroglyphic text is carved onto the back of the monument, the longest to survive from the Early Classic, which describes the arrival of Siyah K'ak' at El Peru and Tikal in January 378 CE. It was also the first stela at Tikal to be carved on all four faces. All photos available for purchase, Search Tikal at: <http://www.macduffeverton.com/stock/>

first realized the implications of his discoveries for tourism, he said, when a French journalist showed up and basically asked to take the tour!

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## Fernando Alvarez Andaverde: Excelente Artista!

by **Michael G. Callaghan**, PhD,  
University of Central Florida

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Michael Callaghan and artist Fernando Alvarez Andaverde share a selfie while at Tikal Futura.

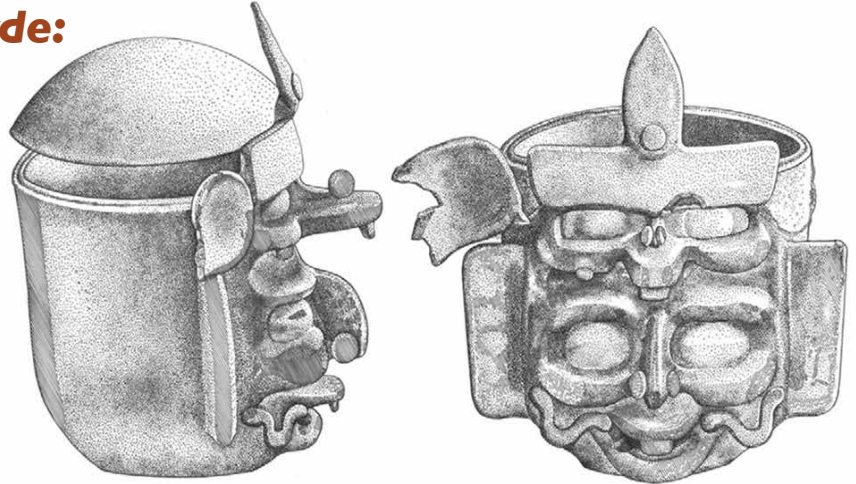
archaeological illustration, helping to prepare the next generation of archaeologists to record their data. Fernando has been married to his wife for 35 years and has two children, a daughter who is a medical doctor, and a son who is an engineer.

I hope you enjoy these samples of Fernando's works as much as I do, and look forward to more masterpieces to come.

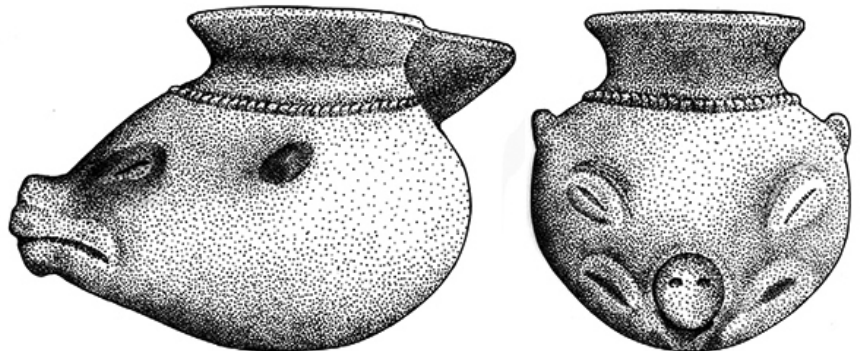
Michael G. Callaghan, PhD,  
University of Central Florida

See the Holmul Archaeology Project website at: <http://www.bu.edu/holmull>

**Michael Callaghan** is an anthropological archaeologist who studies Precolumbian Mesoamerican societies in an effort to understand the origins of social complexity. His research focuses on the emergence of complexity as it relates to community ritual, social inequality, craft specialization, and long distance exchange. He has published in *Ancient Mesoamerica* and is co-editor with Brigitte of *The Inalienable in the Archaeology of Mesoamerica*, available at: <https://www.amazon.com/Inalienable-Archaeology-Mesoamerica-APAZ-Archaeological/dp/1118983262>. His most recent release is: *The Ceramic Sequence of the Holmul Region*, available at: <http://www.uapress.arizona>.



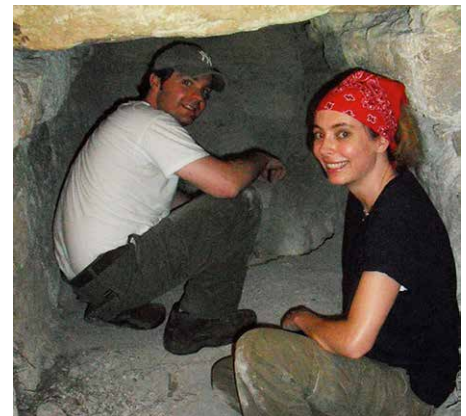
Unnamed Modeled and Painted (Chaak Complex, Holmul).



Unnamed Quintal Group (K'ak Complex, Holmul).

[edu/Books/bid2639.htm](http://www.sciences.ucf.edu/anthropology/people/callaghan-michael/) Check out his presence on the UCF website at: <https://sciences.ucf.edu/anthropology/people/callaghan-michael/>

**Brigitte Kovacevich** Before coming to the University of Central Florida (UCF) as an Assistant Professor in 2015, she taught at Southern Methodist University, Yale University, and the University of Virginia. Her interests include the complex interplay between technology, power, economic systems, social action, and culture change in the past and present. Dr. Kovacevich's recent research has investigated the efficiency of new sourcing techniques on jade and obsidian from Mesoamerica and how that can highlight changes in production and trade patterns. Her valuable research article titled: "The Value of Labor: How the Production Process Added Value to Precolumbian Maya Jade" is downloadable at:



Michael and Brigitte working together in a Maya tomb at Holtun.

[https://www.researchgate.net/profile/Brigitte\\_Kovacevich](https://www.researchgate.net/profile/Brigitte_Kovacevich) Check out her presence on the UCF website at: <https://sciences.ucf.edu/anthropology/people/kovacevich-brigitte/>

**IMS Program note:**  
Michael G. Callaghan and Brigitte Kovacevich will present together at the IMS on September 20! Click on the links now and check them out!



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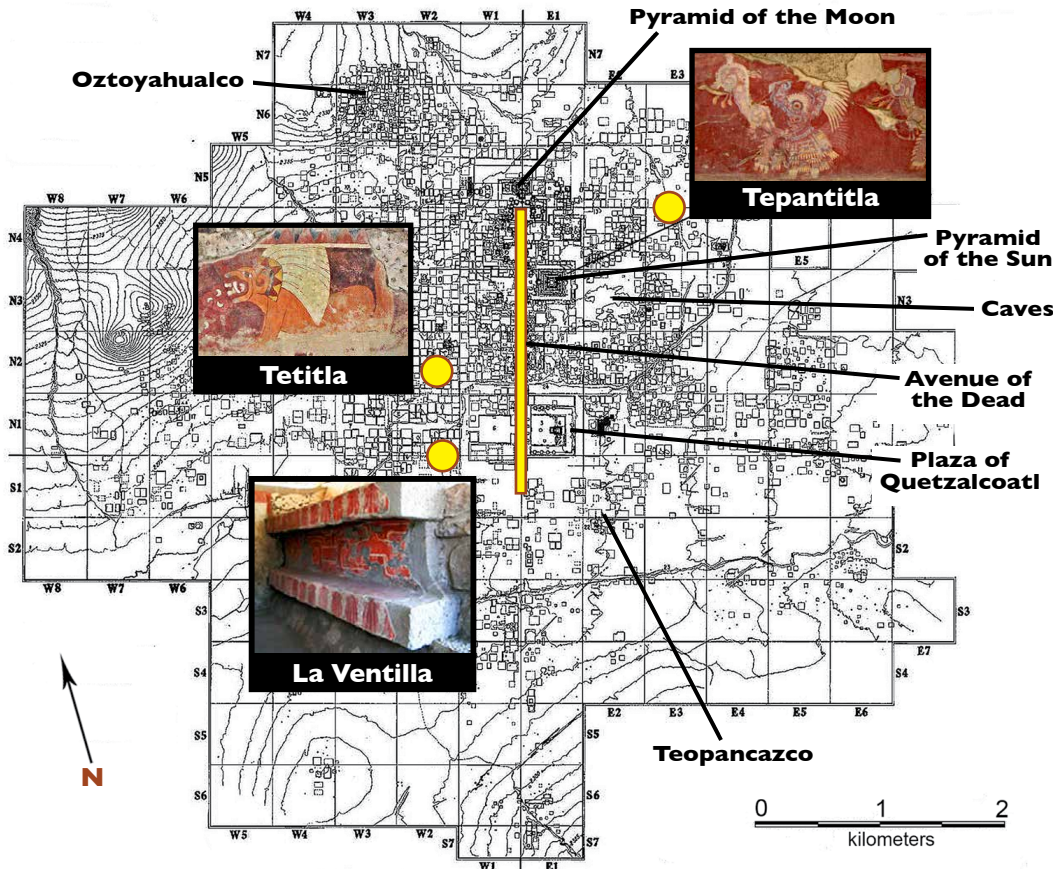
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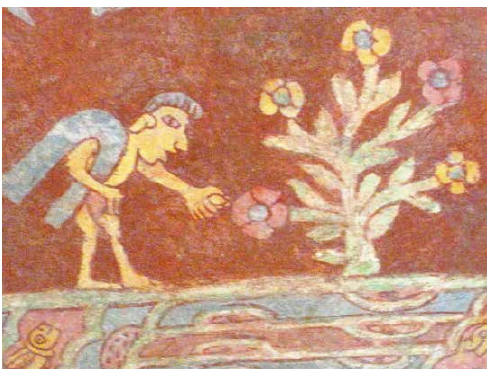
**Jim Reed**  
Newsletter Editor  
mayaman@bellsouth.net



Barrios of Teotihuacan mentioned in text. (Base image is included in a research article titled "Animal Management at the Ancient Metropolis of Teotihuacan, Mexico"; downloadable at: <https://doi.org/10.1371/journal.pone.0159982/>)



This detail of perhaps the most famous mural at Tepantitla features four gentlemen who appear to be involved in a ritual that incorporates song and dance.



Cactus flower picking. This IMS journey to Teotihuacan inspired me to purchase Arthur Miller's Mural Painting of Teotihuacan.

## The Teotihuacan-Maya Connection

by Janice Van Cleve *continued from page 1*

waters flowing from the mountain. However, this is a case where the exquisite detail can get lost in the appreciation of the whole. Not all the activities are frolicking. This first detail (at left) shows figures in some sort of parade, each holding the left hand of the one in front of him. Is this an early form of "pull my finger"? The second detail (below left) shows a person harvesting, perhaps a prickly pear bud.

The next detail (above right) is of a man screaming as four others tug at his arms and legs, perhaps preparing him for sacrifice. Finally, there is this close-up of a man carrying another piggy-back style (below right).

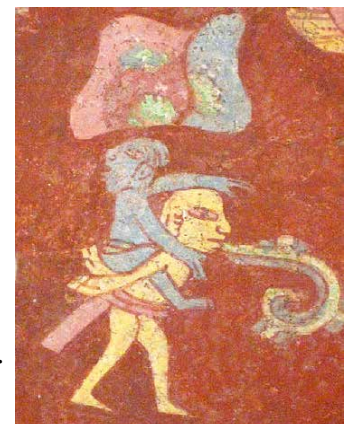
At the mural museum west of the Temple of the Moon is a room from Tetitla recreated to demonstrate the beauty of what one room must have looked like in the city's heyday... stunning!

The photos in this article are mine (except for those in the map), but explore more on your own by Googling "Teotihuacan murals". Another source for all things Teotihuacan may be found at Mike Ruggeri's *Teotihuacan*, at: <http://bit.ly/1z57bpl>.

Janice Van Cleve is author of several books and papers on the Maya which may be found at [www.mayas.doodlekit.com](http://www.mayas.doodlekit.com).



Caught in another tight situation.



Just another walk in the park!



June 21 • 6 pm • IMS Feature Presentation

## Illustrative Travels Along the Maya Coast of Quintana Roo

with **Steve Radzi**, Illustrator/Artist

Recent drawings and illustrations of Maya structures found along the coast of Quintana Roo, Mexico, done with meticulous care by a consummate artist and traveler. Many of the structures, mostly from the Late Post Classic Maya period, stand in a precarious condition, some completely collapsing. Under difficult circumstances, Radzi has hand-illustrated the ruins of the ancient Maya for more than 30 years.

You'll see the 10 illustrations at right as part of Steve's program. He's also combined them into a printed set of note cards, available at [www.mayavision.com/](http://www.mayavision.com/). The inside pages are blank so you can get creative! Pass your mouse over Steve's website link and go there now!



**The IMS is a Community Partner with Miami Dade College – Kendall Campus, Miami, FL**

**This program will take place at 6 pm in K-413 (in Building K-4, Room 13)**

**IMS website: <http://instituteofmayastudies.org> • IMS Hotline: 305-279-8110**

**Go to the college website at: [www.mdc.edu](http://www.mdc.edu) for directions and campus map.**

Jaguar pelt border courtesy of Steve Radzi. See his portfolio of original Maya-themed artwork at: [www.mayavision.com/](http://www.mayavision.com/)

## Marc Zender Receives Prestigious Award

Congratulations to Marc Zender, from Tulane University, the recipient of the 2017 April Brayfield Teaching Award from the Tulane University School of Liberal Arts.

### About the Award

The April Brayfield Teaching Award is named in honor of the much beloved Tulane School of Liberal Arts Sociology Professor, April Branyfield, this outstanding

teaching award is given annually to the School of Liberal Arts faculty member who exhibits a passion for teaching, mentoring, and advising students that goes beyond the scope of his/her normal requirements.

### Get to know Marc Zender

Marc Zender is a linguistic anthropologist who, in addition to English, is fluent in five other languages. After serving as

*continued on page 8*



Marc Zender proudly stands with his award.

## 2017 New Membership and Renewal Application

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\_\_\_\_\_

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**The IMS has gone Green!** Join today

You can also become a member by using PayPal and the on-line application form on our website at: <http://instituteofmayastudies.org>

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