

September 20, 2017 • Maya Ceremonial Era Long Count: 0.0.4.14.14 • 9 I'x 12 Ch'en • G6

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 9
September 2017
ISSN: 1524-9387



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In Memoriam:

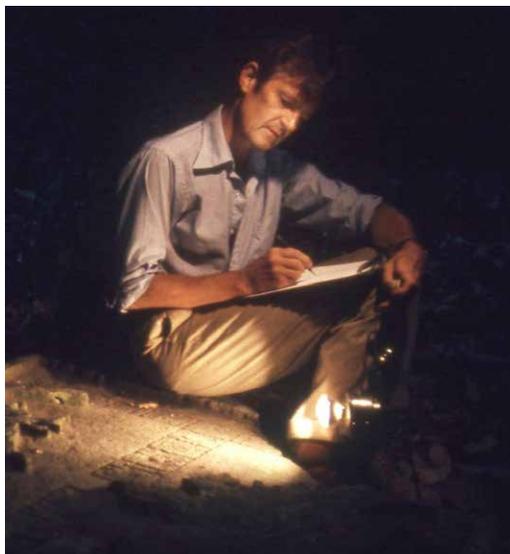
Ian Graham 1923–2017

British Mayanist and Peabody Colleague

Memoir posted to the Peabody/Harvard website; contributed by Barbara Fash, Director, Corpus of Maya Hieroglyphic Inscriptions Project

Ian James Alastair Graham, long-time Peabody scholar and resident of Cambridge, died peacefully on August 1st, 2017, in Suffolk England at the age of 93. Ian lived a marvelous, adventurous, and productive life and has been recognized as a maverick genius, the “last explorer,” and a fierce advocate as well as a guiding force in the protection and preservation of sites and monuments across the Maya region.

In 1968, he initiated the Corpus of Maya Hieroglyphic Inscriptions Project, which became a permanent program under the auspices of the Peabody Museum.



Ian Graham at Yaxchilan, 1975. Photo by Otis Imboden, posted by David Stuart to his Facebook page.

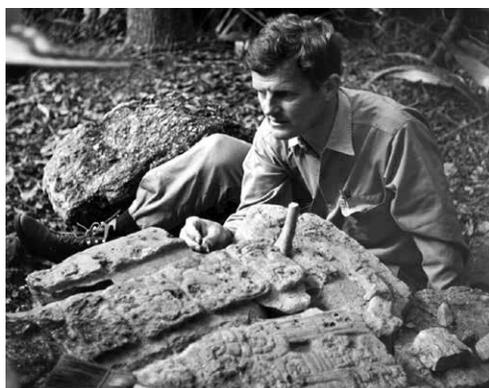
“A sad day. My mentor, colleague and friend Ian Graham passed away this morning at age 93. What an honor to have worked closely with this incredible man over the years, sharing offices, tents and so many adventures. I like to think he’s off on another journey now... and probably still fixing his Land Rover. Adios, Don Ian.”

David Stuart (posted to his Facebook page 8/1/2017)

Ian’s many years here at the Peabody Museum saw him arrive early, take a late lunch and return in the afternoon for tea and a long session of drawing or darkroom

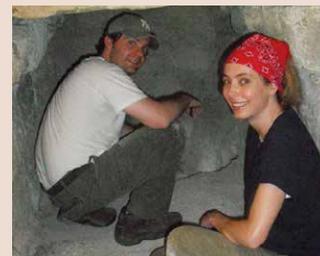
work often going on to past 10 pm. He worked tirelessly and valiantly over 40 years exploring unknown terrain, visiting new sites and discovering new monuments each field season with trusted field assistant Anatolio López. As many will recall, these close encounters in the jungles enlivened many a lunch or dinner party conversation. His unflinching dedication to the Corpus

continued on page 3



From the INAH website: “Ian Graham’s long history and tireless documentation of Maya monuments and hieroglyphs in Yucatan, Campeche, Tabasco, Chiapas and Quintana Roo, have yielded great benefits to the National Institute of Anthropology and History (INAH, Mexico) and, in general, to the archaeological research of our country. INAH is deeply indebted to Graham for his work on the Corpus of Maya Hieroglyphic Inscriptions project – a series of important works that were developed in Toniná, Bonampak, Pomona, Santa Elena, Moral Reforma, Calakmul, Coba, Chichen Itza, Uxmal, and Edzna.” Photo courtesy of INAH.

**September 20, 6 pm
IMS Presentation:**



Michael and Brigitte inside one of Holtun’s tombs.

The Naked and the Dead: Ritual and Sacrifice at the Dawn of Maya Civilization in Holtun, Guatemala

with **Michael G. Callaghan, Ph.D.**, and **Brigitte Kovacevich, Ph.D.**
Both of the University of Central Florida



**Jim Reed,
Editor**

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Archaeologists Discover the Navel or Center of Tak'alik Ab'aj

“An astonishing find was revealed by site archaeologists, in a area where they have worked for at least two years. It is the Navel (or Mux in Mam) of the site, and according to its discoverers, is the ritual center of the city – where the Olmec and Maya civilizations interacted.”

Archaeologists directing recent excavations at Tak'alik Ab'aj have indicated that the discovery was made in the *Tanmi T'nam* plaza, where they verified the center of the ancient site. It was based on the original astronomical orientation of the site and the concept of the Maya cosmogram of the four cardinal points. Here they located a precious place that records an intense sequence of rituals that originated over time from the sacred center.

In 2016, archaeologists decided to excavate the axis mundi of the cosmogram embodied in the central group in search of the site's centering point. The terrace had been named *Tanmi T'nam*, in Mam, which means “heart of the people”.

This year, they excavated and found what they were searching for, with overwhelming precision: the representation of the center of the world of Tak'alik Ab'aj, the “mux”; or starting point and ancestral connection.

In the dig, they uncovered a succession of different ritual activities, each separated by distinct layers of soil. That sacred centering point was fixed by the ancient site's architects.

The bottom-most layer was lined with rounded stones (top right), many ceramic plates and dishes (bottom right), as well as fragments of grinding stones with a raised-closed edges characteristic of the Middle Preclassic period (in this case about 400 BCE).

An interesting side note: Anthropologist



Site co-director archaeologist Christa Schieber de Lavarreda cleans the piece called the Navel.



Site directors Christa Schieber de Lavarreda and Miguel Orrego examine the level where ceremonial plates and dishes were located.

Ruud Van Akkeren has proposed that the ancient name of the city was *Kooja*, Mam for “moon halo” and the name of



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one of the highest-ranking lineages of the Mam Maya.

Source: Translated from an online article released 7/11/2017 in Spanish at: <http://www.prensalibre.com/>



Join in on an IMS Adventure to Northern Peru!

IMS members are planning a trip to northern Peru to visit the archaeological vestiges of the peoples of the Moche and Chimur cultures. Links between these ancient societies and the Maya continue to be a subject of investigation. We will be adding an optional two-day extension to fly the Nazca lines.

Peru has opened several great museums in the north to showcase non-Inca civilizations. Among them is the museum dedicated to the Lady of Cao, the first female ruler identified in Peru.

Dates are **Nov. 9-17, 2017** (if you choose to skip Nazca), otherwise, we return on Monday, **Nov. 20**.

For further details and to sign up, contact Marta Barber: msmiami@yahoo.com

In Memoriam:

Ian Graham 1923–2017

British Mayanist and Peabody Colleague

continued from page 1

program and the body of drawings and photographs, site maps and references he produced are positively staggering.

Along with this body of information, the 20 fascicles of the Corpus of Maya Hieroglyphic Inscriptions published during his time at the Peabody Museum, are invaluable resources for epigraphers and archaeologists throughout the world.

Ian was a generous, charming, and selfless man, and by self-admission, occasionally a bit of a prankster. Many will remember that he loved music and often broke into song at Peabody events. Ian encouraged and challenged all around him to give their best, help those in need, and value quality.

In recognition of his tireless efforts to discover, preserve, record, and publish the hieroglyphic inscriptions of the ancient Maya, Ian was decorated with the Order of the British Empire, awarded a MacArthur Foundation “genius grant” in 1981, an honorary doctorate from Tulane University in 1998, and the Order of the Quetzal by the Guatemalan government in 2007. It was the award he treasured most and as he said in his acceptance speech, “I have always loved Guatemala. It was where all my work began... In my heart, I have always felt like a Peteñero, and I have been most fortunate, in my life, to have worked with such honorable and intelligent people.”

We, in turn, have been very fortunate to have Ian – a gentleman, a scholar, an adventurer, and a perfectionist – working in our midst. As the Guatemalan Chancellor so aptly put it, Ian’s life and work have not only benefited Guatemala, but have improved the world at large. We will not see the likes of him again.

– Contributed by Barbara Fash, Director, Corpus of Maya Hieroglyphic Inscriptions



At San Bartolo in 2003 with Ian (center), David Stuart (to his left), William Saturno (to his right) and others. Posted by Tom Garrison to David Stuart’s Facebook page on 8/2/2017).



Ian Graham. Photo by Joya Hairs. Posted by David Stuart on his Facebook page.



Elizabeth Graham Pendergast at her husband’s side during their recent visit to Lamanai. Standing close is site guide Antonio Novelo, 7/31/2017.



Ian Graham taking night photographs of the Hieroglyphic Stairway of Structure 5, at Yaxchilan, Chiapas, Mexico. Peabody number 2004.15.1.733.1 ©President and Fellows of Harvard College.



Ian Graham receiving the INAH Medal of Honor for his tremendous contribution, Palenque, Chiapas. Photo by Enrique Romero. The most important forum on Maya culture, the VI Palenque Round Table, was inaugurated with an emotional tribute to the English researcher from Harvard University, Ian Graham, who later received the INAH Medal from Alfonso de Maria and Campos, director of INAH. A long standing ovation followed from attendees, including 70 of the world’s best experts in Maya culture. See the full report at: <https://noticiaspalenque.wordpress.com/2008/11/17/inicia-la-vi-mesa-redonda-de-palenque-con-homenaje-a-ian-graham/>. Posted by Jesús Copoya Escobedo to Julio Torres’ Facebook page.

“Ian was a wonderful colleague and good friend to all of us. I will miss him and I will always remember his kindness.”

– David Freidel, 8/4

Ian was buried with his parents near Chantry Farm, in the Campsey Ash churchyard. The funeral service was held at Campsey Ash, Suffolk, England, at 11am on Thursday, August 10th, 2017.

Posted by Janet Miess to the IMS Facebook page on 8/3/17. Original homage at: <https://www.peabody.harvard.edu/node/2862>



The Value of Labor: How the Production Process Added Value to Precolumbian Maya Jade

by **Brigitte Kovacevich**, PhD, University of Central Florida.
Condensed from Chapter 1 in *The Value of Things: Prehistoric to Contemporary Commodities in the Maya Region*, from The University of Arizona Press. Edited by Jennifer P. Mathews and Thomas H. Guderjan

How is value accumulated? How does an object become socially and culturally important? Sometimes it is the exotic nature of the raw material or the product itself that lends to its value; other times it is the number of owners that the object has passed through, or singularization and restriction of an object to a sovereign or elite class. In the case of Maya jade artifacts, all of these criteria added value, along with the production process.

Many aspects of the crafting process can instill value onto an object: if the crafting process was complex and time-consuming, if artists used esoteric and ritual knowledge in its creation, and/or if a particularly skilled and renowned artisan made it.

In some cases for the Maya, the artisan was argued to be the embodiment of the original creator god, taking on the aspects and power of that deity. Deity impersonation was a common practice in Precolumbian Mesoamerica and led to increased status and power for the impersonator.

Stephen Houston suggests that the Maya concept of self allowed for multiple vitalizing energies, and other entities could be invited to inhabit the body at ritual times. Houston also notes that rulers frequently included deity names in their titles that related them to gods, but these titles were also used by artisans, especially sculptors in the Usumacinta region who were identified with Chahk, the axe-wielding god.

Dorie Reents-Budet argues that master artisans, specifically the painters of fine ceramics, were the personification of creator gods. The artisans were ensouling the clay of the pots, just as the Maya gods had done in the creation of humans out of mud or corn. Citing Dennis Tedlock, Reents-Budet argues that the Maya creation myth recounted in the *Popol Vuh* actually

refers to the original creator couple, Xpiyakok and Xmukane, as jeweler, carpenter, master craftsman, plate shaper, and bowl shaper. As the creators are likened to jewelers, this argument could be extended to jade production.

In fact, the process of crafting is one way that ancient Mesoamerican cultures could ensoul material objects and therefore add value. Thinking of things as being endowed with lifelike principles has a long history in the social sciences, including the work of Marcel Mauss.

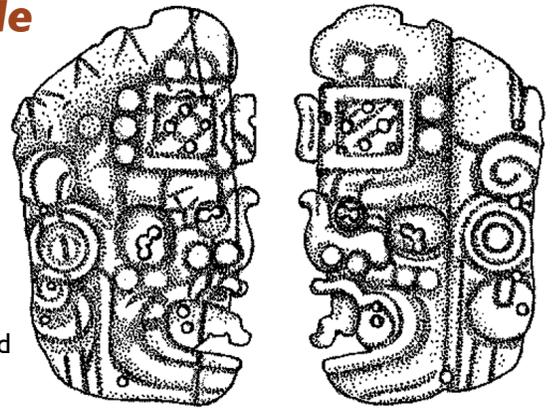
Inalienable Labor of Master Crafters

Many of the jade objects in ancient Mesoamerica were destined to be gifts, heirlooms, or inalienable possessions, and they gain their status as such partially through the production process. Labor can be an important contributor to value.

One of the most fruitful forms of evidence for understanding inalienable labor used to produce an object in the Maya world is the Primary Standard Sequence (PSS), which is a group of glyphs encircling the rim of many polychrome vessels and sometimes other artifacts of the Late Classic period (600-900 AD). These glyphs mark ownership of the vessel in many cases, a “name tag” that adds to its value, power, and influence by linking it indelibly to a particular person.

In conjunction with the PSS, scholars have used archaeological evidence to show that hosts may have commissioned individual polychrome vases for use during feasts; later, those vases were given to the attendees as gifts.

Not only can the name of the owner of the vessel be present but possibly also the name and titles of the elite artisan, who was sometimes even the son of the king. Even where



Jade headdress ornament from a cache beneath the royal throne room at Cancuen (illustration by Fernando Alvarez Andaverde).

no names are mentioned, the style of the painting of the vessel can at times be attributed to a specific individual, “school,” or locale, pointing to an origin that may be different from where it ends up after it has been gifted. Thus the artisan lends “additives of prestige” to the work, increasing its value for both the giver and the receiver and instilling in the object an inalienable part of his or her artistic essence.

In addition to the process of ensouling material objects, the participation of a master crafter and a lengthy and arduous process of production can also lend to an object’s value. It is not just who has commissioned and exchanged the object but how long it takes to produce it and how many producers it may pass through.

The most intricately carved jades in Mesoamerica may have moved between multiple producers within or between households, and the investment of the labor of multiple artisans was not unique to jade working in ancient Mesoamerica.

My own research at Cancuen in Guatemala has shown that jade production was segmented and may have involved both multiple family members within a household and segmented tasks between households. Several commoner residential structures at Cancuen are associated with large-scale jade production.

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Cantona: A spectacular Mesoamerican Archaeological Site

by Janice Van Cleve

Panoramic of the archaeological zone of Cantona, courtesy of the Comisión Mexicana de Filmaciones.

I never heard of Cantona until it appeared on the IMS itinerary for our recent trip to central Mexico. Located roughly halfway between Mexico City and the Gulf coast, Cantona was on a major trade route and flourished from about 600 to 1000 CE. Its main claim to prosperity were the obsidian mines in the neighborhood.

That's where Cantona leaves the realm of the expected. First, the central city is long and narrow and follows the contours asymmetrically up a ridgeline. Second, it is a huge city but with no apparent water source. Third, it is built entirely of finely fitted stone without mortar or stucco which is unique in the Mesoamerican world. Fourth, it is structurally defensive with high walls and narrow streets. Fifth, it is built in three sections: a lower area of workshops and lower nobility/artisan housing; an upper middle area of elite class structures; and at the top, the palaces, temples and ballcourts of the royal house and of the priests.

The stonework is neither so massive nor so finely fitted as Inca work, but it is well done with straight sides and 90 degree corners. Of course the stonework is finer and more finished the higher up one ascends. The route for tourists is well signed and follows original streets. There are many steep steps between levels including from the entrance up to the workshop area.

Climbing raw stone above 7,000 feet on a hot, dry day is taxing for us sea-level-types from Miami and Seattle. Above are



L) Display of ceramic artifacts in the site museum. R) One of the streets in the workshop area (by JVC).



L) A Cantona Valentine! R) A four-sided platform in the workshop plaza (by JVC).

photos of museum displays, one of the streets in the workshop area, and a central structure in one of the workshop compounds.

Cantona is known for its 27 ballcourts, although tourists are kept to the marked route from which we could see only 4 or 5.

It is not known what people built Cantona. Some suspect the original settlers were Olmec-Xicalanca groups, but without any writing and very few artifacts, identification is speculative. The small museum at the entrance is very well done for its size and contains samples of pottery and obsidian, but these have no characteristics to tie them to any particular culture.

The return loop back to the entrance is difficult because of the uneven stones. There is a handrail and metal steps on the steepest part. Our driver had water bottles on ice for us upon our return and we were glad at our hotel in Apizaco for the cool breezes at night and the Pina Coladas. 🍹

Janice Van Cleve is a writer focused mainly on the Maya. Her research and books may be found at: < www.mayas.doodlekit.com >



Two of us were particularly fascinated by the plants that grew on the site (by JVC).

Stone Mosaics in Precolumbian Mesoamerica

by Annick Milligan

There is a decorative art form in Precolumbian Mesoamerica that has been somewhat overlooked. I am talking about the incredible stone mosaics that embellish some of the most magnificent buildings ever erected within Mesoamerica. Using basic forms, such as keys, serrated or rectilinear lines, lattice works, and scrolls, those early artists have achieved exquisite decorations that have endured until now.

Examples of those unbelievably complex stone mosaics can be found on the ruined walls of old Mitla (Valley of Oaxaca). There, the entire façades of the buildings are covered with elaborate designs, done in an amazing variety, using the simple basic shapes mentioned above. According to researchers, those mosaics were executed by different techniques – some made from a single slab of stone, others far more complicated, created from small precisely-cut pieces of stone that are fitted together perfectly to form specific designs.

It must have taken a great amount of time, precision, and artistry to produce such an elegant display. The remains of white, red, and black paint have been found. No one knows the meanings of all those frets. It has been suggested that they may have represented Mixtec principalities. Perhaps so, but whatever their meanings, they certainly proclaimed a prosperous and sophisticated society.

This type of art is not unique to Mitla; it can also be found in Uxmal (Yucatan). There, the basic shapes have been slightly transformed, yet still present, as can be seen at the House of the Governor, the entire façade is enhanced by an intricate composition of lattice, keys, and serrated upward-projecting lines that direct the eye towards the splendid scroll frieze.

Adorning the overhanging roof roof at the Nunnery Quadrangle, again at Uxmal, we can also admire the extraordinary perfection of the lattice stone works mingled cleverly with some new



Similar patterns of cut stone architectural motifs can be admired at L) Mitla (01706) and R) in the Nunnery Quadrangle at Uxmal (04433). Photos courtesy of Macduff Everton. Check out Macduff's website where he offers all his excellent photography at: <http://www.macduffeverton.com/stock/>

components. The rectilinear line of the whole façade is broken by a new and unique composition consisting of flat horizontal lines disposed in a V-shape, emphasizing what appears to be a modified serpent tail. According to the Yucatec writer José Díaz Bolió, the entire group of architectural details in Uxmal is based on the stylized shape, scales, and rattles,

of the feathered serpent K'ukulcan.

Someday, perhaps we shall decipher the meanings of all those very complex stone frets. One thing is certain: these master craftsmen understood that the play of light and shadow could infuse their intricate creations with an almost lifelike quality, one that would intrigue, fascinate, and impress whomever would gaze at them in awe.

The Value of Labor by Brigitte Kovacevich, PhD

continued from page 5

The early stages of production of jade were just as sacred as the finishing stages, and the labor contributed by various individuals was certainly similarly valued.

Jade production was a lengthy process that involved several producers, and a single jade object may have passed through the hands of multiple family members and production households, from commoners to nobles, and to nobles across sites.

The production process cannot be ignored as a source of value for Maya goods such as ceramics, monuments, and jades. The likeness of the crafter to the gods of creation in many Mesoamerican cultures suggests the important role that the artisans played in creating objects of value.

Source: Brigitte's complete Chapter I along with all references is downloadable at: https://www.researchgate.net/publication/316275754_The_Value_of_Labor_How_the_Production_Process_Added_Value_to_Pre-Columbian_Maya_Jade



Photo of the jade headdress ornament from Cancuen that is featured on page 4 and was illustrated by Fernando Alvarez Andaverde.

Editor's note: In the June 2017 *IMS Explorer*, we introduced Guatemalan artist and archaeological artifact illustrator



Michael and Fernando.

Fernando Alvarez Andaverde. He is also the illustrator of the jade artifact from Cancuen that you see on page 4. In a recent personal communication, Michael Callaghan revealed that Fernando was just recently diagnosed with terminal cancer. If you could help his family, contact Michael directly at: michael.callaghan@ucf.edu

The Naked and the Dead: Ritual and Sacrifice at the Dawn of Maya Civilization in Holtun, Guatemala

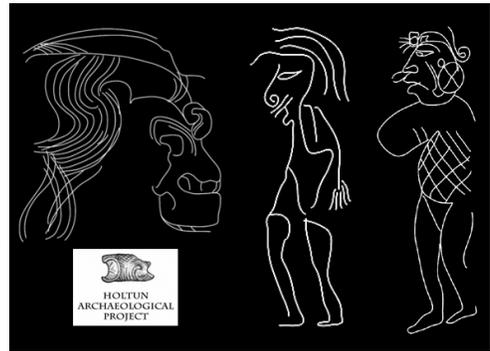
with **Michael G. Callaghan, Ph.D.**, University of Central Florida,
and **Brigitte Kovacevich, Ph.D.**, University of Central Florida

Panoramic view from the epicenter of Holtun which is situated on top of an escarpment in the Peten. Photo by Rodrigo Guzman.

September 20 • 6 pm • IMS Feature Presentation

Artifacts, hieroglyphs, architecture, and art have allowed archaeologists to reconstruct the lifeways and worldview of the Classic period Maya who inhabited the tropical lowlands of Mesoamerica from AD 250-900. However, the story of Classic Maya civilization begins almost one thousand years earlier in a shadowy and poorly understood past. The Preclassic period began around 1000 BC and witnessed the advent of Classic Maya architecture, material culture, writing, and worldview.

In this talk, Drs. Callaghan and Kovacevich discuss the latest insights into the dawn of Preclassic Maya civilization from the perspective of the site of Holtun, Guatemala. Recent excavations reveal the importance of ritual and sacrifice in the establishment of Holtun as a Preclassic-period urban center. Highlighting entombed temples with painted walls, monumental stucco masks, writing, graffiti, early burials, and scenes of sacrifice, the speakers present a model for Holtun's founding emphasizing early community worship that quickly transforms into ruler-focused ritual.



Some of the graffiti encountered at Holtun. All images posted on the Holtun Archaeological Project Facebook page at: <https://www.facebook.com/holtun/>

Complete bios for Michael and Brigitte can be found on page 5 of the June 2017 IMS Explorer, or at their UCF websites at: <https://sciences.ucf.edu/anthropology/people/callaghan-michael/> and <https://sciences.ucf.edu/anthropology/people/kovacevich-brigitte/>

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 Hotline: 305-279-8110 Go to the college website at: www.mdc.edu for directions and campus map.

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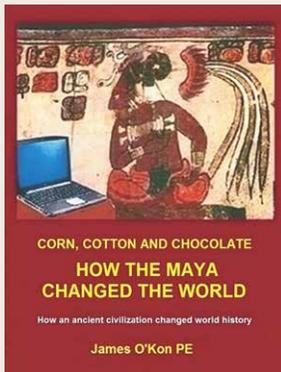
Editor's Picks: Recently released books:

Corn, Cotton, and Chocolate: How the Maya Changed the World by **James O'Kon, PE**

"The Maya were the phantoms of history. They were the greatest agronomists on the planet. It may come as a surprise that history can be so altered by a civilization that collapsed over a thousand years ago. Maya cultivars are ongoing living inventions that have become a part of the world's heritage and continue to affect modern life. They have given us avocados, tomatoes, corn, squash, chiles, beans, chocolate, and cotton – just to name a few!

"Maya science has changed the world. The integration of Maya cultivars into world cultures has increased the global population, started wars, overthrown monarchies, ignited the industrial revolution, initiated educational systems, and changed the lifestyles of world cultures."

James O'Kon will be our featured speaker at the IMS in November. His latest book is available on Amazon Books. Access it by searching "James O'Kon" or the book title.



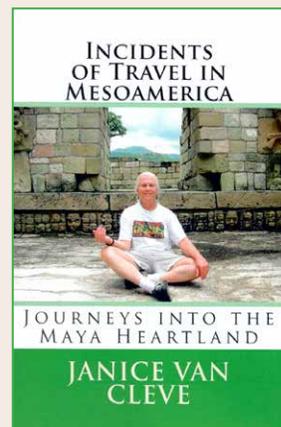
ISBN-13: 978-1520813097

Incidents of Travel in Mesoamerica: Journeys Into the Maya Heartland by **Janice Van Cleve**

"I got hooked on the Maya in a somewhat unusual way. I was on a Caribbean cruise in 2000 that stopped at Puerto Cortés in Honduras and we took a bus to Copan. I did not want to stand around in the hot sun listening to a guide, so I ran off to 'climb the crumbles' which is how I referred to the ruins.

"That was ten trips ago. Over the years, I kept returning to Copan. One tour took us from Teotihuacan to Uxmal, and another to Mirador. I was privileged to join editor, Jim Reed, in participating in modern Maya rituals. With the IMS, we explored Belize and recently several sites around Mexico City (all is recounted in the book). It has been my great good fortune to establish friendships that I treasure".

Janice Van Cleve is a writer focused mainly on the Maya. This latest book can be procured at: www.maya.doodlekit.com



ISBN-13: 978-1544675824

Upcoming Events at the IMS:

Sept. 20 • 6 pm: *IMS Feature Presentation*
The Naked and the Dead: Ritual and Sacrifice at the Dawn of Maya Civilization in Holtun, Guatemala – with **Michael G. Callaghan, PhD**, and **Brigitte Kovacevich, PhD** – both anthropology professors at the University of Central Florida. In this talk, Drs. Callaghan and Kovacevich discuss the latest insights into the dawn of Preclassic Maya civilization from the perspective of the site of Holtun, Guatemala. They both direct archaeological investigations at the site and you'll be the first to hear of their discoveries from this year's dig.

IMS Program Note:

All IMS events will take place in Room K-413 at Miami Dade College – Kendall Campus. That's Building K-4, Room 13. Campus map on www.mdc.edu
For more information, contact our IMS Hotline at: 305-279-8110; or by email at: info@instituteofmayastudies.org

Upcoming Events and Announcements:

Sept. 20-24: *Maya at the Playa Conference*
11th Annual Maya at the Playa Conference – The American Foreign Academic Research and Davidson Day School are offering a new version of the conference for 2017 that will make things a more intimate and less overwhelming experience. Speakers include Marc Zender, Harri Kettunen, Stan Guenter, Jaime Awe, and Marcello Canuto, Director of MARI at Tulane University. Register at: <http://www.mayaatthplaya.com/index.php/registration>. Use the password < IMS > for your special discount!

Ongoing: *MARI Exhibition at Tulane*
Faces of the Maya: Profiles in Continuity and Resilience – Exhibit in the newly renovated Middle American Research Institute (MARI) that celebrates the development of the Maya civilization from its beginnings in 1000 BC to the present. Displaying objects from

MARI's collection that have never been seen before. MARI is located on the 3rd floor of Dinwiddie Hall, 6823 St. Charles Ave. New Orleans, LA, at the front of Tulane University's uptown campus. Get more info at: <http://mari.tulane.edu/exhibits.html>

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/11aKJzE>

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: <https://mikeruggeris-teotihuacan.tumblr.com/>

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



IMS EXPLORER

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