

May 16, 2018 • Maya Ceremonial Era Long Count: 0.0.5.8.12 • 13 'Eb 5 Sip G1

IMS Recommended Reading *Recently released books:*

The Maya Temple-Palace of Santa Rosa Xtampak, Mexico

by Hasso Hohmann

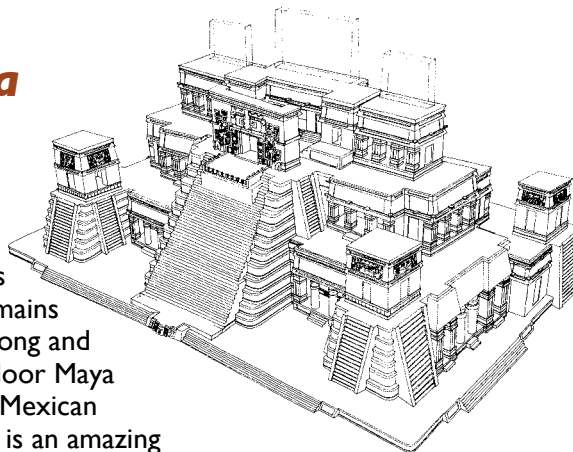
The book presents the results of an Austrian research project. It documents and reconstructs the 1275-year-old remains of the approximately 17 m high, 50 m long and 30 m wide (55 x 164 x 98 feet) three-floor Maya temple-palace in the rain forest of the Mexican state of Campeche. This temple-palace is an amazing combination of sacral and profane architecture.

The structure has close to 50 rooms, two staircases, four low stairways to the base platforms of the temple-palace, 14 extremely steep unusable pseudo stairways and a 60° steep stairway with steps which are 37 cm in height running from the base platform up to the third floor to a huge monster mouth passageway.

Plenty of questions on this Maya temple-palace are discussed. Many details are compared with similar structures at other Maya sites from the point of view of an engineer. Reconstructions by inductive solution are visualized by broken lines, hypothetically added ones by dotted lines. The architectural analysis focusses on form, construction and function.

The form shows a combination of temple-pyramids and plenty of stone houses featuring different characteristics. These seem to stand on an artificial terraced hill between the temple-pyramids.

This inner perspective of Room I (above) shows how creative and architecturally interesting the general form and the very fine elaborated plasterwork of the



Bird's-eye view from the Northeast of the Maya Temple-Palace of Santa Rosa Xtampak, Mexico. (Both illustrations by H. Hohmann, 2015.)

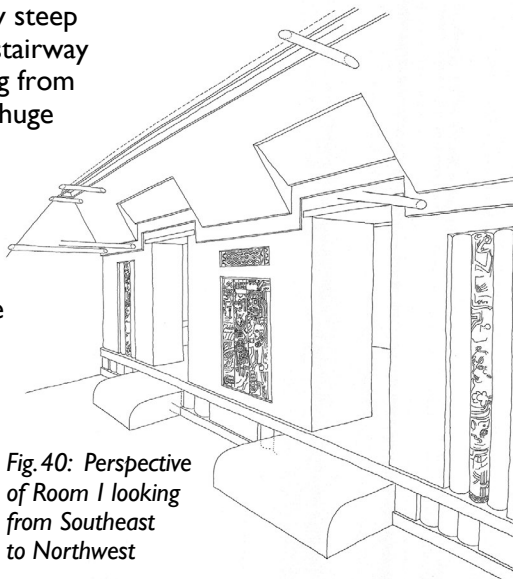


Fig. 40: Perspective of Room I looking from Southeast to Northwest

vault above the passageways was once designed. It also shows the base molding with groups of small half columns, the two central reliefs and the two groups of high half columns



Jim Reed,
Editor

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May 16, 6 pm

IMS Presentation:



Ritual, Sport, and Monumentality among the Early Maya of the Northern Lowlands: New Insights from Paso del Macho, Yucatan

with **Evan Parker**
Tulane University

containing the two sculptured half columns in the center. The reliefs consist of reused spoils from earlier buildings, which are composed intentionally in the wrong way. It documents a typical kind of remembrance culture of the Maya.

continued on page 3

New Interpretation for Aztec Sun Stone Shows It Is a Named Portrait

Longstanding ideas about the face of one of the most famous works of Aztec sculpture are being challenged by a new theory from a University of Texas at Austin researcher.

Art history professor David Stuart argues that the image on the Aztec Sun Stone is more than a calendar or a simple representation of the sun god, but rather a named portrait of the ruler Moteuczoma II as a “sun king,” dedicated a few years before the arrival of Spanish conquistador Hernán Cortés.

Scholars have debated about the identity of the central face on the stone for more than 100 years, but this new line of inquiry from Stuart shows there may be more to the story.

“This new theory historicizes the imagery and the monument, going beyond seeing it as just a religious or cosmological sculpture,” Stuart said. “Previous scholars had identified the name glyph of Moteuczoma on the stone, but the next step was identifying the name as a label and not just a note about who made it.”

During a recent trip to Mexico City, Stuart guided a UT delegation through the National Museum of Anthropology and its iconic display of the Aztec Sun Stone. “I remember noticing a new detail in the hieroglyphs on the stone that gave me pause,” he said. “I continued with the tour, but I made a mental note to return to the photos and drawings. That moment led me toward a new line of inquiry.”

The famous stone, also known as the Aztec Calendar Stone, was unearthed in Mexico City in 1790. It is almost 12 feet in diameter and covered in hieroglyphs, with a solar deity at its center. Stuart believes that the two glyphs that appear above the central face refer to Moteuczoma II and the Mexica patron god Huitzilopochtli. Based on what scholars know about text-image relationships in Mesoamerican art, Stuart hypothesizes that their placement has a direct bearing on the identity of the face itself.

In Mexica art, name glyphs seldom function as standalone entities and are instead almost always found in conjunction with portraits and images as a means of image identification. Stuart argues that they both label the central face of a deified king – Moteuczoma II – embodying or assuming the supernatural identity of Huitzilopochtli.

“The face on the Aztec Sun Stone is not either the face of a sun god or a portrait of Moteuczoma, but both,”



Stuart said. “Moteuczoma looks out from the center of the stone as a personalized representation of time and space. It’s a metaphysical depiction of royal power.”

He also speculates that the stone might have been originally displayed in front of the king’s palace in ancient Tenochtitlan, in front of what is now the Palacio Nacional in Mexico City. In his tentative hypothesis, Stuart argues that two other signs on the stone, which frame the face and create the circular design of the stone, refer to “sun” and “market” and that they are references to a substantial market and the palace of Moteuczoma II that have been documented near the stone’s found location.

Historical texts published by the 16th-century Dominican friar Diego Durán refer to an “image of the sun” in the same area, indicating that it may have been on display in or near what is now the Plaza Mayor in Mexico City for decades after the 1521 conquest of Tenochtitlan by the Spaniards.

Stuart’s full findings appear in the journal *Arqueología Mexicana*.

Source: From and article released 2/2/2108 at: https://news.utexas.edu/2018/02/22/new-interpretation-for-aztec-sun-stone-shows-it-is-a-named-p?utm_source=facebook&utm_medium=referral&utm_campaign=utnewsshares



Adventure in the Mayalands A group of Maya enthusiasts recently returned from a fantastic journey to Guatemala. L) Restored mask on Tikal temple 2. R) Some of the trippers including IMS President Rick Slazyk and author Janice Van Cleve; front and center is Ines López, the MDC student whose trip was sponsored by the IMS.



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Fig. 104: The main Stairway A leads up to the monster mouth passage way. Here we can see how broad the different stairways were in relation to the breadth of the monster mouth.

(Photograph: H. Hohmann 2001)

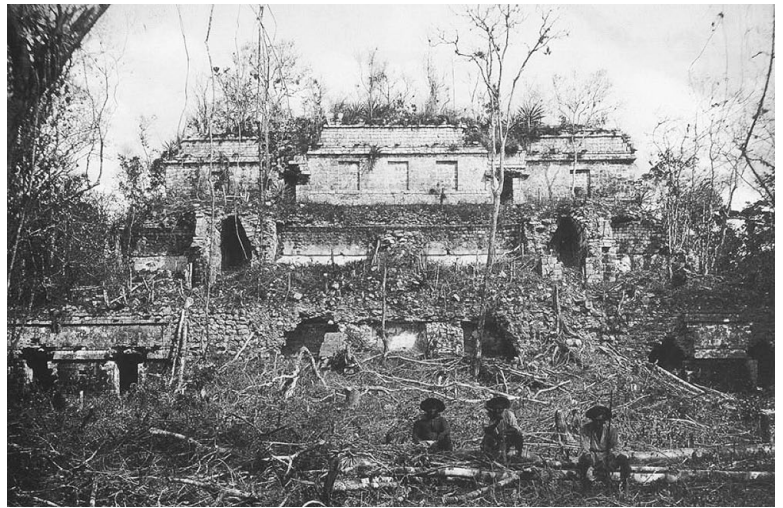


Fig. 49: This photograph of Teobert Maler shows the western façade of the Palace. On top of Room 42, the uppermost and most central room shows two large stones above the upper molding representing the fourth, the coping member of this four member molding. Reproduced with kind permission of Lippisches Landesmuseum Detmold. (Photograph: T. Maler 1891)

IMS Recommended Reading

The Maya Temple-Palace of Santa Rosa Xtampak, Mexico

by **Hasso Hohmann** *continued from page 1*

The Palace of Santa Rosa Xtampak in the Mexican state of Campeche is one of the most impressive and outstanding building complexes of Maya architecture. The composition of its architectural elements and the design are impressive and make the Palace a piece of architectural art. There are plenty of results of the analysis. The architecture is a combination of Río Bec, Chenes, and Puuc elements.

The massive construction consists of stone walls and corbelled vaults with stone surfaces and a hardened lime mortar core. The structure demonstrates several construction principles which are quite unknown and rarely discussed. There are, for example, clear indications of the intention of the ancient planners to build a roof comb, which is drawn by dotted lines, on top of the temple-palace but there are also obvious static reasons why the roof comb was not executed. This structure also shows again that vault beams did not have a static function but rather a practical one.

The publication provides several clear indications for different functions of the huge structure. Even the positioning of the lower vault beams within the corbelled vaults is a quite a clear indication of both function and use.

Hasso Hohmann

The author was born in Ettlingen, Germany in 1943. He studied Architecture at the University of Technology (TU) in Graz and Ethnology at the University of Graz. He is an expert on historic ensembles. Since 1978, he has worked as an architect and urban designer for the Municipality of Graz and for a number of smaller towns in Styria. In addition, he taught settlement patterns and urban planning at the University between 1993 and 1997; since then he has also taught History of Architecture at the TU Graz. Since 1968, the author has investigated the Precolumbian cultures of the Americas in general and specialized in Maya architecture.



Fig. 26: The monster mouth passageway and the upper part of Stairway A are visible. (Photograph: H. Hohmann 2001)

In 1978, he wrote his doctoral thesis on the structures of the center of Copan, Honduras. In 1997, he qualified as a university lecturer and in 1998, he was invited to the Universidad Nacional Autónoma de México (UNAM) as a guest professor. The author has published numerous peer-reviewed articles and several book publications concerning the history of architecture – Precolumbian, Islamic or European history of architecture. 🏠

The Maya Temple-Palace of Santa Rosa Xtampak, Mexico consists of a hardcover book and a wing wallet for 13 plans. To be ordered via Amazon (Germany) at the link below. The book measures 27 x 36 cm (10.63 x 14.17 inches), has 152 pages, and contains 2 maps, 37 historic plans, 99 unpublished new plans, 60 photographs, 3 diagrams, a glossary and a bibliography. The set weighs 3.1 kg. Go to: https://www.amazon.de/Maya-Temple-Palace-Santa-Xtampak-M%C3%A9xico/dp/3851254570/ref=sr_1_1?s=books&ie=UTF8&qid=1521017042&sr=8-1&keywords=The+Maya+Temple-Palace+of+Santa+Rosa+Xtampak





At left: Dave carrying the drum for pre-Christmas preparations at the Immaculate Conception.

A Year with Santiago Atitlan's Rilaj Mam

by David M. Schaefer

On Sunday, May 6th, 2018, an annual event in Santiago Atitlan, Guatemala, sees the town's famous, Precolumbian deity-saint known as the *Rilaj Mam* ("Venerated Grandfather") change from one *cofradía* ("brotherhood") house to another. On that day, my year of service as caretaker of the four-foot tall, cigar-smoking, wooden ancestor popularly known as *Maximón* ("The Tied/Knotted One") will be complete. In this brief article, I share some of the moments which made a year with Santiago Atitlan's *Rilaj Mam* a memorable one.

May 3, 2017 – On the Day of the Cross, I found myself enveloped in a cloud of *pom* incense and kneeling before the *Mam* when I was officially named the sixth *cofrade* (*rwakaj*) of the Santa Cruz following his departure from the *cofradía* of San Nicolas that weekend. People would later ask how I came to work as the only "gringo" currently within Santiago's traditionalist *cofradía* scene; I tell them that several years as collaborator with the Immaculate Conception *cofradía* (which now houses the Santa Cruz and the *Rilaj Mam*) and a fascination for Mesoamerican origin beliefs led to an invitation by the *cofradía's* mayor, Juan Pacach Ramírez, and my commitment to serve voluntarily for one year.



The *cofradía* leadership permitted two women to dance *Mam* on the day of San Simón.

released by an angry crowd, his father is said to have died mysteriously of natural causes within a week.



The lower legs and feet of Grandfather are displayed just once a year. (All photos on this page by Dave Schaefer).

July 24 – Tragedy nearly struck at the height of the town fair. During pre-dawn hours, an individual compromised the *cofradía's* then-light security and climbed into *Mam's* sleeping quarters to steal the head and mask. This was discovered, to the horror of our *telinel* (*Mam's* carrier and principle priest), first thing in the morning.

Following coordinated rituals by local *ajkun* shamans – Maya priests who serve their clients by praying before *Mam* on a daily basis – the culprit returned the stolen goods later that afternoon. Although the youth was reprimanded but ultimately

October 3 – For the day of San Francisco de Asís, legend became reality when *Mam's* lower legs and feet – completely separate from the four-foot figure and hidden for the rest of the year – were ceremonially danced, unpacked, and laid on a bed of flower petals. According to local tradition, these appendages were said to have been cut off in primordial times by the creator *nawales* in order to limit *Mam's* powers after he had, at first, abused them. This led to his now-diminutive stature. *Maximón's* lower legs, crafted from the sacred *tz'ajtel* coral tree and stuffed inside of stylish boots were a surprising juxtaposition, to say the least.

October 28 – For the day of San Simón, a massive party accompanied by marimba orchestra music was

continued on page 5



Dave Schaefer (right) seated beside the juez/ "judge" and alcalde/ "mayor."



A Year with Santiago Atitlan's Rilaj Mam

by David M. Schaefer

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the setting in which dignitaries from several Highland Mayan linguistic groups were given the privilege to dance *Maximón*. I and several foreigners familiar with *cofradía* goings-on speculated that this may mark the first time in which *Rilaj Mam* was danced publicly by a woman – Esmeralda Sis from Salama, Baja Verapaz – although this theory is difficult to corroborate.

January 5, 2018 – On the eve of Día de los Reyes, a day which culminates the Christmas season, our *telinel* reached a stress- and alcohol-induced breaking point and abandoned his post, never to return. The event – which marked the fifth time this year that a principal member left the *cofradía* – highlights the difficulty of serving in the Santa Cruz, where personalities tend to clash and controversies often erupt. The crisis of not having a *telinel* lasted nearly three weeks until a collaborator, Felipe Mendoza Sosof, took on the cargo.

March 26, 2018 – On Holy Monday, I experienced a hidden side of Santiago Atitlan's well-documented Semana Santa traditions. Within the house of the previous year's third *cofrade*, we brought the "three stones of creation" – which symbolically serve as the foundation for *Mam*'s re-birth on Holy Tuesday – back to life. After ceremonially washing *Mam*'s clothes upon these stones at night, we hauled them to the house of our current, third *cofrade*. There, at well-past midnight, the three stones were danced to



A typical prayer in front of Rilaj Mam.

The daily view of Rilaj Mam in the Cofradía of the Santa Cruz.



Felipe Mendoza Sosof (right) has done an extraordinary job as our *telinel*/prayermaker since January.



Ritual performed before the "three stones of creation" on Holy Monday.

traditional *tijax* guitar music amid clouds of incense and laid to rest, where they will remain until Holy Monday 2019.

May 3, 2018 – Early in the morning on the Day of the Cross, the Santa Cruz *cofradía* will decorate the principle cross in front of the Catholic church as a foliated tree-cross. This maintains an important Precolumbian tradition observed in different corners of the Maya world, from the Chortis of Jocotan in the east and the Tzotzils of San Juan Chamula in the west to the Yucatecos of the north peninsula.



The tree-cross as it appeared around 2002. (All photos on this page by Dave Schaefer).

This is also the day that the *cofradía* of San Francisco (a.k.a. "Animas") will officially be named as the next to receive the Santa Cruz *cofradía* and the *Rilaj Mam*. According to tradition, I will dance with the incoming fifth *cofrade* and we will exchange a small bottle of Quezalteca rum. And that afternoon, if fortunate, I will be allowed to dance the *Rilaj Mam* to the marimba, one last time.

Dave Schaefer received his Master's in Latin American Studies from U.T.-Austin in 2011. As a regular participant in Dr. Nikolai Grube's hieroglyphic workshops in Guatemala, he learned epigraphy alongside the Maya while also working as a teacher, guide, artist, and independent researcher for over thirteen years. His primary interests include the numerology of Mesoamerican calendars, number-prefixed sacred entities, and the preservation of ancient beliefs across time.

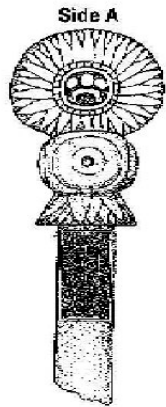
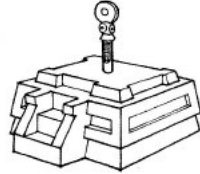


It's Not A Ballcourt Marker!

by Janice Van Cleve

This last March, IMS travelers visited the National Museum of Archeology and Ethnology in Guatemala City, before striking out to explore Tikal, Uaxactun, Yaxha, and Nakum. One of the monuments at the museum is the so-called "ballcourt marker." A complete analysis and translation of the glyphs from this monument may be found in my latest book: *Tikal: Turning Point – The Invasion of 378*.

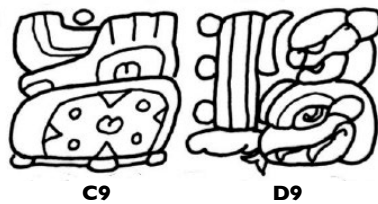
In 1988, archeologist Juan Pedro LaPorte discovered a curious monument that formerly stood atop an altar in a Tikal compound designated 6C-XVI which is located less than a kilometer south of the Mundo Perdido complex. The monument stands about three feet tall and has a thick limestone cylinder topped by an oval which is carved on both sides to represent a ring of feathers. In the center of the feathers on the front is a symbol of Tlaloc, the rain/lightning god who also symbolized the Teotihuacan style and iconology of war. In the center of the feathers on



the back of the oval is an owl and a spearthrower. Below the owl are two heads with non-Maya headdresses and butterfly nose ornaments, typical of Teotihuacan. Below them is a double trapezoid sign wrapped in a cloth.

LaPorte called the monument a "ballcourt marker" and the name unfortunately stuck. However, Maya ballcourt markers are actually carved disks embedded in the floors of the ballcourt. This monument is actually a stone replica of a Teotihuacan war banner.

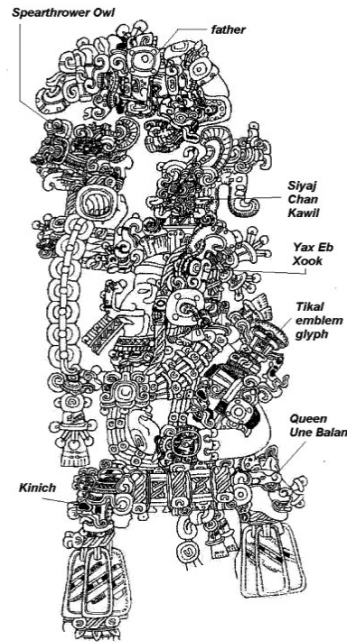
A similar monument with no ballcourt was found at La Ventilla at Teotihuacan which IMS travelers visited last year. The identity is even more pronounced when one views the murals at Bonampak, which are faithfully reproduced at the Mexico City National Museum of Anthropology.



Conclusive proof is what the contemporary Maya called it in the glyphs carved on the front and back of the column. The front of the war banner text records the date of the invasion by Siyaj Kak on January 14, 378 CE, his entering of the sky caves at Tikal and despoiling the god images there. At the end of this side at C9-D9 the text reads "from the west came the 18 images of the war serpent". In other words, Siyaj Kak not only replaced the king of Tikal with his nephew, but it is also implied that he replaced the gods of Tikal with the 18 images of the war serpent – the war symbol of Teotihuacan.

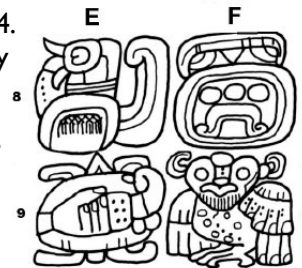
The backside of the war banner monument records the accession of Spearthrower Owl to the throne in Teotihuacan in 374 and then records the erection

¹Freidel et al., *The Maya Cosmos*, p. 470.



L) Spearthrower Owl featured on the front side of Tikal Stela 31. R) Stela 31 inside the site museum at Tikal. Photo by Janice Van Cleve.

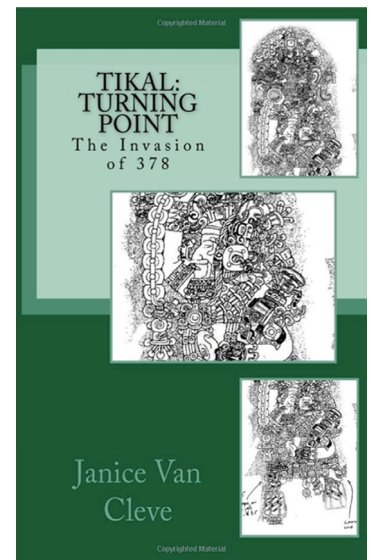
of this monument on February 1, 414. E8-F9 clearly identifies the identity of this war banner monument: "He planted it upright, the Tlaloc war banner of Spearthrower Owl." The "he" in this case is Ch'amak, a vassal of Siyaj Kak who is identified at GI-H4.



The iconography of the glyphs on this monument are very clever. Note that F8 is not phonetic, rather it is a logoglyph of the actual Tlaloc symbol in the disk in the middle of the feathers as seen above. The entire translation may be found in *Tikal: Turning Point* along with translations of Tikal Stela 31 and the "Hombre de Tikal" statue. The whole story of the invasion may be found in *Yax Kuk Mo – Mover and Shaker in the Maya World*.

Janice Van Cleve is a well published Mayanist whose works have been well received in the archaeological community. She received her Masters Degree in Medieval History with a minor in languages, served as a military intelligence officer in the U.S. Army, and worked as an executive at Microsoft. Her main focus has been the ancient Maya city of Copan.

Janice Van Cleve's books and one of her research papers are at: <http://www.mayas.doodlekit.com/>



Book cover illustration: Siyaj Chan Kawil holding aloft a headdress on Side A of Tikal Stela 31.

May 16 • 6 pm • IMS Feature Presentation

Ritual, Sport, and Monumentality among the Early Maya of the Northern Lowlands: New Insights from Paso del Macho, Yucatan

with **Evan Parker**, Tulane University

The caching of pottery vessels and greenstone represents one of the salient features of Middle Preclassic Maya ritual practice. All major greenstone caches dating to this era have been uncovered in the Central and Southern Lowlands. Yet in 2017 and 2018, several major greenstone and pottery caches were uncovered in the plaza of a small Middle Preclassic (900 BC-350 BC) village located in the Puuc region of Yucatan, Mexico. This village, Paso del Macho, was initially settled around 800 BC, and over time, it grew

into an important center for ritual practice and the playing of the Mesoamerican hip-ball game. In total, fifteen pottery vessels, eleven greenstone celts, seven jade spoons, a large jade plaque, fourteen jade clamshell pendants, at least one burial, hundreds of basalt fragments, and numerous greenstone pebbles and flakes were recovered from the center of the plaza at Paso del Macho.



A miniature ceramic dish with a blue-green jade plaque placed in the center.

Between the monumental acropoleis, triadic groups, E-groups,

ballcourts, and greenstone caches, we can now establish that the Northern Maya Lowlands played a foundational role in the formation of lowland Maya social organization, generative models for political authority, systems of socio-economic inequality, and bodies of religious knowledge.

Evan Parker is a PhD candidate in the Department of Anthropology at Tulane University. His primary research interests include Mesoamerican prehistory, the origins of inequality, settlement abandonment, and the role of sports in ancient societies. He has been conducting archaeological research in Yucatan, Mexico since 2008. Currently, he is completing his dissertation research at the Middle Preclassic (800 BC-450 BC) ancient Maya site of Paso del Macho. When not digging, Evan can be found parading with his Mardi Gras dance krewe and throwing crawfish boils.

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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.



Evan, smiling while drawing a cache, specifically a lip-to-lip cache of two Middle Preclassic vessels.



Paso del Macho is located in the Puuc Hills, along the Puuc Route (Highway 261, south of Merida).

Nostalgic Images from Lake Atitlan



Classic photo; Lupercio José Maria.
Posted to Facebook by Sandra Leite.



L) K'iché women, 1927, Xela, Guatemala; by Gottfried Hurter. R) Kaqchikel men, 1890. Both in the collection of the Ethnological Museum of Berlin, Germany. Posted to Facebook by Nicolas Aj Kulax.



Editor's note: I encountered these old photos while researching photos of Lake Atitlan on Facebook. Thank you Sandra and Nicolas! JR



L) Santiago Atitlan, 1940. R) Panajachel, 1940. Both posted to Facebook by Sandra Leite.



Upcoming Events at the IMS:

May 16 • 6 pm: *IMS Feature Presentation*
Ritual, Sport, and Monumentality among the Early Maya of the Northern Lowlands: New Insights from Paso del Macho, Yucatan –

All major greenstone caches dating to the Middle Preclassic era have been uncovered in the Central and Southern Lowlands. Yet in 2017 and 2018, several major greenstone and pottery caches were uncovered in the plaza of a small Middle Preclassic (900 BC-350 BC) village located in the Puuc region of Yucatan, named Paso del Macho. With **Evan Parker**, a PhD candidate at Tulane University.

June 20 • 6 pm: *IMS Feature Presentation*
Anatomy of an Exhibition: Culture and Change in the Early Americas, an Origins Story – with **Arthur Dunkelman**.

All IMS events will take place in Room K-413 at Miami Dade College – Kendall Campus. That's Building K-4, Room 13. See map on <http://www.mdc.edu>

Upcoming Events and Announcements:

May 4-6: *LACMA Symposium*
City as Cosmos: Art and Archaeology at Teotihuacan Symposium – This international symposium will bring together esteemed researchers from Mexico, the United States, Europe, and Japan who will present new research in the archaeology, art history, and conservation of the ancient city of Teotihuacan. The symposium will be an enriching complement to the exhibition and an extraordinary opportunity for attendees to deepen their knowledge of and appreciation for the materials on view in the exhibition. Speakers include William and Barbara Fash, Karl Taube, Megan E. O'Neil and Saburo Sugiyama. At the Bing Theater, Los Angeles, CA. Get more info at: <http://www.lacma.org/event/teotihuacan-symposium>

May 10 • 7:30 pm: *PCAS Lecture*
What's New in Machu Picchu? – a Pacific Coast Archaeological Society Lecture with **Dr. James S. Kus**. In this

presentation Dr. Kus will tell the story of Hiram Bingham's 1911 "discovery" of Machu Picchu and give an overview of the site, its importance within Andean prehistory, recent discoveries at Machu Picchu, plus how massive numbers of tourists are affecting this world-famous site. In Irvine, CA. Info at: <http://www.pcas.org/meetings.html>

Editor's Tip: *Online all the time*
Ancient Americas Events – Get in the know with Mike Ruggeri's "better-than-ever!" comprehensive list of upcoming Ancient Americas Lectures, Conferences and Exhibits: Go to: <https://mikeruggerisevents.tumblr.com/>

Check out and get in on the fun on our IMS Facebook page: Get in on all the action! IMS members post interesting links, as well as photos from their recent adventures. Join the **Explorer**-nation! at: <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