

A monthly newsletter published by the Institute of Maya Studies

Maya enthusiasts providing public education for 46+ years

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

Volume 47, Issue I
January 2019
ISSN: 1524-9387



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Rituality, Persistence and Daily Life: An Approach to Maya Women in Colonial Times

by Dr. Juan Carrillo González Yucatan, Mexico

Beyond the early events that marked the course of the western irruption in Mesoamerica, the analysis of the implantation of the colonial system indicates that the efforts to transform old indigenous customs became unfruitful. The dissimilar results that appear, for example, during the so-called "spiritual conquest", indicate that in the different sites away from the panoptic Franciscan vigilance, the Indians, whether in their fields, caves, mountains, hills and cenotes, places whose geography was charged with an important sacred and ritual connotation, performed their closed ceremonies at night.



Preparing the burning of copal (pom) during the beginning of a ceremony. Photo by Hugo Borges.

According to the testimonies of the time, many of these rituals served to remedy health conditions among the sick. The Maya *curanderas* were denounced as "witches," by inquisitors and clergy, though they used the same herbs as used on men to cure illnesses (both body and soul).

In the same way, through the exercise of ritual, they alluded to ethereal components during the healing ceremonies, complementing this therapeutic cycle and the efficacy of the remedies implemented.


The *curanderas* used diverse plants to cure insomnia and anxiety, with their arts momentarily providing the gift of ubiquity. In a similar way, from the "pact with the devil", or "worse", the invocation of their ancient Prehispanic deities forbidden by Church, they could foretell people's futures (Cárdenas, 1913: 208-218).

The "spells," with their powders, roots, rocks, and animals, would awaken love or hate, causing people's fortune or misfortunes.

They also were able to "purge bad humors, provoke sweats, accelerate menstruation, cauterize wounds [...], strengthen the senses, increase milk, cause hunger and good voice," among other things. The effects of the herbs and



Ceremonies are very personally attuned. Photo by Hugo Borges.

January 16, 6 pm
IMS Presentation:

Element 59, La Corona
Ancient Design and Modern Destruction at the Royal Court in La Corona, Guatemala
with **Maxime Lamoureux-St-Hilaire**, Ph.D., M.A., B.Sc.

concoctions that they prepared moved throughout the body and the pores of the stomach, arriving at the brain, upsetting even the spiritual part (tonal), the judgment, and the *naguales* of the person (Cárdenas, 1913: 208-218).

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Jim Reed,
Editor

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Recommended Reading:
Maya Gods of Time
 by Jenny and Alexander John

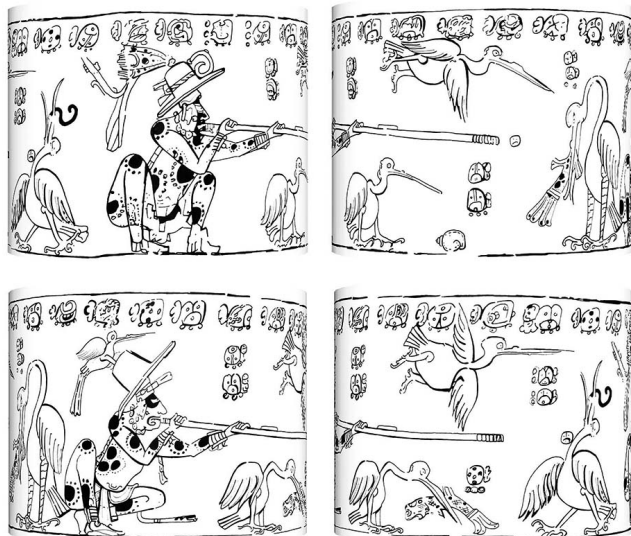
Centuries before Hollywood, moving pictures existed in ancient Maya culture

By examining Maya art from a new perspective, we reveal in *The Maya Gods of Time* the dazzling equivalent of ancient cinematic clippings to show how Maya animation portrays the motion of dance, the dressing of a king, the flight of birds and the dawning of the sun.

**Excerpt from Chapter 1:
 Time and Animation in Maya Art**

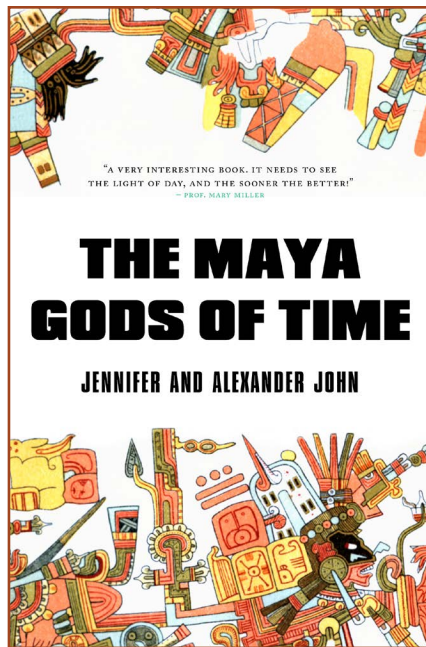
“Across the course of time artists have tried to imbue their essentially static creations with movement, through employment of both subject matter and style. Consider, for example, how Vincent van Gogh’s vigorous brushstrokes successfully embed the changing swirl of a cloud within the texture of oil paint; or how sheer power translates from Katsushika Hokusai’s image of a Japanese tsunami wave surging off Kanagawa.

“Movement is conferred upon art by the physical motion involved in its production. Accordingly, a hand pivoting on the point of the elbow defines a travelling arc; the flick of paint from a brush translates into the dynamic tension leaping from a Jackson Pollock; and the chaotic motion of a child’s scribbled lines capture and convey the energy of youth. Artworks therefore seem inseparable from the motion with which they were created, with this movement connecting to the work to give



Classic period Maya polychrome vase animating, as the vase is turned, a squatting hunter shooting a water bird with a long blowpipe; the bird’s death is conveyed by its thrown-back head and closed eyes. Its final exhaled breath is a black scroll (repeated emitting from the shooter’s mouth). The two depictions of the hunter reveal a slight change in position and costume

●● to convey his movement. Drawing by Alexander John.



ISBN: 978-1-911195-82-5

it vitality and ‘animation’ (Gell 1998: 76-79). Even the earliest artworks decorating the walls of caves convey a feeling of motion, capturing the chase of a hunt.

“Nevertheless, however dynamically produced, there are limits to the degree of motion that animation can convey through art; and although the energy of animacy is stored within each ‘frame’ or ‘still’ of the artworks presented here, the subject of animation represents the focus of this book. Here, the intention of the artist was to exceed animation by creating actual ‘moving pictures’, incorporating a real-time illusion of motion and change.

“The ancient Maya achieved this illusion by using a technique that is known today as the phi phenomenon, which relates to how separate, sequential ‘stills’ are connected by the brain to generate the impression of a moving sequence. Think of how flicking the pages of a flipbook transforms individual static images into an animated event, and how cinematic stills of film wound onto a reel sequentially reveal a movie. But, lacking modern projectors and photographic equipment, the ancient Maya achieved the same effect by using the curved surface of ceramics, which, when turned, replayed a short circular image loop of a similar nature.

“The discovery is like stumbling across a box of ancient cinematic clippings which record the majestic performance of bygone kings and gods. Traditional roll-out photography unfortunately converts a three-dimensional ceramic artwork into a two-dimensional one, thus corrupting the intended reception of its symbolic content. Maya artists did not envisage a simultaneous viewing of the complete work when planning the composition of ceramic scenes. Instead, the structural goal was to follow the turning of the vessel, revealing one individual or manifestation after another.

“What is in between the static shots – the becoming – forms the source of the illusion of motion. Consequently, we must focus on what is not seen; it is what is not visualised

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Rituality, Persistence and Daily Life: An Approach to Maya Women in Colonial Times

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by Dr. Juan Carrillo González Yucatan, Mexico

The Maya of the Yucatan Peninsula conceived the health-illness dichotomy from the functioning of a governing body they called *tipté*, which was situated below the navel and in relation to this the other organs maintained balance and order. Any alteration in the *tipté* was then due to health conditions or maladjustments, which altered its functioning. Thus, the healing of this balance point included massages and infusions. The diagnosis concerning its functioning, its distinct types of “beats” and knowledge of its stated intention was fundamental for the practitioners of indigenous medicine, that also included the midwives who, adjusted the *tipté*, returning it to its original position after the birth.

The healers and midwives worshipped the Resplendent Lady, IxChel (Goddess I, Goddess O), who was considered the mother goddess associated with the moon, who was also the wife of Itzamná (mascot of the IMS), the supreme divinity of creation. She was the entity of fertility, procreation, and medicine (Pérez Suárez, 2007: 61; Villa Rojas, 1995: 190-198).

For this reason, the midwives and the healers invoked her during their curative ceremonies, to join them together, such as in the Ritual of the Bacabs. She is also related to certain types of “love magic,” according to Pedro Sánchez de Aguilar, in his treatise against idolatry, written in the first half of the seventeenth century in Yucatan (*El ritual de los bacabes*, 1987; Sánchez de Aguilar, 2008).

The ritual life of the women likewise implied the reproduction and management of specialized knowledge of ancient imprint.

Because of this, they could venture into the complex art of corporal transmutation. It is known that the Mesoamerican meaning of tonal or tonalism was used to allude to the inseparable relation that existed between each person and the

spirit or animal companion that was given to him at birth, while the concept of *nagual*, on the other hand, referred to a capacity that only some people were able to incarnate.

This ability consisted in adopting forms, whether animals or some natural phenomenon. It was an acquired faculty inherent in the exercise of power, socioethnic stratification, and the close relation between specialized fields (Villa Rojas, 1963: 244-247).

The records of this activity are scarce between indigenous women, nevertheless, it is evident that the so-called *naguales* formed part of the complex ritual that gained force with notable impetus in the majority of colonial Maya villages. In 1627, Catalina de Olmedo denounced the wife of Francisco Verdejo de Molina for instigating acts of “witchcraft,” because at night, she would transform into a “*sierpe, cordero y chivato*” (a serpent, lamb and tattletale, or “snitch”).

Besides these acts conducted among the Chontal Maya of Tabasco, evidence indicates that the populations of San Martín, Zapotitlán, Zamayaque y San Bernardino participated in a banned dance called the Dance of the *Naguales*.

In a form similar to what happened with the indigenous K'iché of Guatemala on the Pacific coast, between the Tzotziles of Chiapas, this practice was called *loztum* (Carrillo, 2012: 129; AGN, *Inquisición*, vol. 303, exp. 54). At the dawn of the eighteenth century, the relation of Villagutierre Sotomayor (1701) highlighted the action of “sedition” carried out by a couple of *naguales* at the edge of an enormous lake located near Tayasal, in Peten, sheltered by the light of the moon as they came together to celebrate their love.

In the second dated recorded conflict of the eighteenth century,



Tipté accommodation. Photo by Hugo Borges.



Rites of fertility and healing. Photo by Hugo Borges.

at the outbreak of the revolt of Cancuc in the province of Chiapas, an indigenous woman by the name of María Candelaria, the main architect of the “*idolatrics*” raised in that place, placed a huge effigy inside a rocky shelter, whose designs had incited the uprising. María, in turn, embodied the substrate of the Mesoamerican goddess-women, likewise commanded the other captains or *poxlones* to convert themselves into “beasts and celestial angels,” characters that alluded to having the power to manipulate storms, lightning, and earthquakes, to stop their enemies.

This assessment allows us to infer about the structural components of the native mobilizations of the eighteenth century, which also articulates the rise of deified mythical figures and cyclical time, aspects that would also appear during the uprising of Jacinto Canek in the province of Yucatan in 1761 (Gosner, 1992; Viqueira, 1997; AGI, Guatemala, 296).

Besides these events that show the correlation between cosmovision, rituality, and the processes of resistance, it is possible to point out the prevalence

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Recommended Reading: **Maya Gods of Time** by Jenny and Alexander John

Centuries before Hollywood, moving pictures existed in ancient Maya culture

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that is important. The key is to see what is 'unseen' within the artwork, and to understand that the unseen is bound to time."

"In *Maya Gods of Time*, we explain how it is the unseen within the artworks that activates the animations and this unseen relates to time, which, like wind and sound, connect everything in the world. We believe that Maya artists deliberately incorporated the unseen force of time into their artworks and that animation (in threes) existed more widely also in other ancient cultures across the world, and that their artworks may be similarly energized with this new perspective on time.

"We have discovered hundreds of animations from across the Maya world. Our book will transform travellers' Maya experience visiting archaeological sites across Mesoamerica. Check out mayagodsoftime.com.au to see these animations brought to life (Note: the website will be launched in the middle of January 2019)."

About the authors

Since studying for her PhD in Mesoamerican Archaeology, Jenny John has been perfecting her research on the Lamanai material. When we moved to the tranquil setting of Flinders Island (Australia), between Melbourne and Tasmania, Jenny found herself in the perfect space to write the book that she had been researching and drafting since gaining her doctorate. In the relative quiet of life on the island, Alexander, stationed there as the island's medical doctor, became her study partner. We ordered every cultural book on the Maya we could find, studied Jenny's photos of the Lamanai ceramics, and went through illustrations in detail.

We later travelled through Central America with our children to get the photographs we required for the book and while there we played games as a family, seeking out the animated examples in museums and archaeological sites across the Maya world. We have spent the past nine years researching and writing this book.

We now live on Norfolk Island (in the South Pacific) with our three children; here we enjoy *wa'a* outriggering, where paddling the canoes, keeping time by counting, is sharpening our meditation on the concepts of time.

Through studying these animations, we have revived the heart of an ancient philosophy. We present a new theory as to why the people of Central America (Aztec, Maya, Olmec, Zapotec and Teotihuacan) built temples and composed artworks in groups of three. Time was perceived as being both linear and circular, likened to a circular wheel (supported by three spokes) that rolls forwards; the philosophy presented in our book may have a bearing on



Classic period Maya vase that on turning in the viewer's hand animates a scribe to lift (or place, depending on which way the ceramic is turned) his hand from a folded codex book he sits before. Drawn after K1220 (<http://research.mayavase.com/kerrmaya.html>). Drawing by Alexander John.

world and our contemporary understanding and relationship with time.

A shout out to those we cherish

It is true to say that this book would never have been written without the encouragement of Dr. Elizabeth Graham, Professor of Mesoamerican Archaeology at the Institute of Archaeology, UCL. It was Professor Graham who guided

Jenny during her PhD studies that formed the seed for this work. Her encouragement after reading an early version in 2014 led to us making the trip to Central America, where we gathered photos as supporting evidence for our ideas. It was the great generosity of Professor Graham and her husband, Dr. David Pendergast, in sharing their meticulous burial and cache field notes, from the excavations conducted at Lamanai since the 1970s, which ultimately enabled us to resurrect the ideas contained within the ceramic art from the site. (Editor's note: It was Elizabeth Graham who first recommended the IMS to Jenny and encouraged her to email me! Thank you, Liz!)

Our gratitude also goes out to another academic, the former Dean of Yale University, Professor Mary Miller, for her helpful comments in 2015, that gave us the momentum to continue and complete the work we had started.

We admire and commend the ancient Central American philosophers whose perspective is a gift to our modern world.

This book is the product of our combined efforts. Over the ten long years of its making, the work has inevitably affected people close to us. In this regard,



Late Classic Maya vase from Ixtuts showing two individuals in a cacao-drinking ceremony. Two scenes articulate the motion as the figures prepare the beverage; note how, in the second scene, the cacao-frothing stick has been placed in the tall vase, causing the figure on the right to open his mouth in anticipation of his imminent tasting of the drink. Displayed in the Museo Regional del Sureste de Petén, Dolores, Guatemala.

Rituality, Persistence and Daily Life: An Approach to Maya Women in Colonial Times

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by Dr. Juan Carrillo González Yucatan, Mexico

of women with the capacity to shape shift was still palpable during the end of the colonial regime.

We have at least a pair of references that suggest the persistence of said practice in the “banned” scope of Maya villages in Yucatan and Guatemala. In the first case, the priest of Yaxcabá Bartolomé del Granado Baeza, alluded to “a girl, ten or twelve years old, who told me she was carried by some warlocks who turned into birds and carried her out during the night and that one night she perched with them on the roof of the house in which I lived.”

In this order of ideas, the following year, in 1814, the Dominican clergy in the Poqomchi' area of the Verapaz indicated that despite all of their efforts, they had not managed to eradicate the vain observations of the Indians.

For that reason, it is not surprising that they still implemented their “ancestral gentile rites” and other “hexes” to turn themselves into jaguars and other animals (Carrillo, 2017: 64). The above reveals the prevalence of a complex way of understanding reality, whose structure survived over time, despite the Hispanic irruption.

The reproduction of the fundamental features of ancient thought also indicates that the colonial Maya modified the parameters of colonial domination through adaptation

and resistance, thus transcending the onslaught of cultural disarticulation.

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Work of a midwife in Valladolid, Yucatan.
Photo by Hugo Borges.

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Archives

AGI: Archivo General de Indias
(Seville, Spain)

AGN: Archivo General de la Nación
(Mexico City)

Maya Gods of Time

by Jenny and Alexander John *continued from page 4*

we would like to thank our families, especially our children, who never thought it would end and who could not escape the intensity with which the research and its findings touched us; delightfully, they even accepted the philosophy presented here into their hearts and lives.

We are currently also developing a website that will showcase the many animations we have found: Please bookmark: mayagodsoftime.com.au.

Our book is currently available on Amazon Books US at:

https://www.amazon.com/Maya-Gods-Time-Jennifer-John-ebook/dp/B07F33Q124/ref=sr_l_1?s=books&ie=UTF8&qid=1545100885&sr=1-1&keywords=Jennifer+John%2C+Maya or by searching the title on The Book Depository at: www.bookdepository.com The Book Depository is offering free shipping.

Unbundling the Past: Events in Ancient and Contemporary Maya History for January

by Zach Lindsey

In the masthead this month, we have noted the Maya glyphic signature of the Gregorian calendar date of the January 16, IMS public program, correlating to the Calendar Round of the Maya @584283. Here, we combine the two, so you can explore what was going on this time of year in the historical Maya world.



Illustration of Pakal's mother, Lady Sak K'uk', reborn as a cacao tree, as depicted on Pakal's sarcophagus cover.

Lady Sak K'uk', queen of Palenque, hands Drum Major Headdress, the crown of kingship to her son, Pakal. Courtesy Merle Greene Robertson.

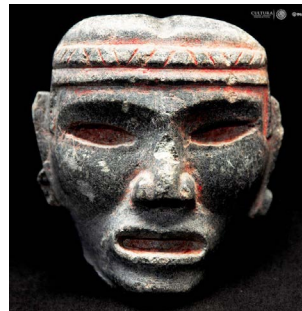


Lintel 35 at Yaxchilan; the last three glyphs read *u wa' jiiy o'chaahk k'an wi' [GIII]*, or, "he was eaten" by the god O' Chaahk K'an Wi' GIII. Drawing: Ian Graham.

25 January 633 CE: It's not just a new beginning for those of us who use the Gregorian calendar; January was an important month for Palenque ruler Sak K'uk' when she celebrated the seating of the 10th K'atun on 9.10.0.0 I Ajaw 8 K'ayab G9. Her role is acknowledged on the sarcophagus lid of her son, K'inich Janahb' Pakal.

14 January 537 CE: But not all was new beginnings in the ancient Maya world. A subordinate of the Kanal dynasty was

sacrificed at Yaxchilan on 9.5.2.10.6 I Kimi 14 Muwan G8. His end is perhaps most notable for the vivid way it's described: *u wa' jiiy* – he was eaten – by a Yaxchilan god, according to Guillermo Bernal Romero. (Author Guillermo Bernal Romero, PhD, teaches at the Center for Maya Studies at the Institute of Philological Research (IIFI) of the UNAM, Mexico.)



The Maya glyphs, fluid style, the naturalism of the renderings show a familiarity with the lowlands of the Maya south.. Nearby, there is a cache of animal bones (rabbit, quail, deer) and food seeds (cassava, tobacco, chili, tomato), and pottery. A lid of a glass was found with Maya characters wearing wolf tail headdresses from Teotihuacan. Two thousand pieces of green stone, beads, human figurines, earmuffs and earrings of obsidian and pyrite, large snails and almost complete skeletons of an eagle and a monkey (of a species from the southeast), the skull of a puma and the remains of small snakes were uncovered. They have also found 2,600 human bone fragments that appear to be of dismembered humans who were part of a ritual sacrifice around 400 CE. All images courtesy of INAH.

Evidence Reveals Maya Elites Lived in Teotihuacan

Located northeast of Mexico City and more than 1,000 kilometers from the center of the Maya, a team of archaeologists has uncovered evidence indicating that Maya elites lived in the city of Teotihuacan.

Mexico's National Institute of Anthropology and History (INAH) said that the remains of a Maya-style mural and offering as well as fragments of Maya

ceramics and bones of thousands of sacrificed people were found in the Plaza of the Columns, which is positioned between the Pyramids of the Sun and Moon.

The discoveries confirm the existence of a relationship between the Maya and Teotihuacan civilizations, which were geographically separated by 1,300 kilometers, INAH said.

The project to explore the site

began four years ago under the supervision of Saburo Sugiyama, Verónica Ortega Cabrera, Nawa Sugiyama and William Fash.

"Epigraphic texts found in metropolises like Tikal, in the Peten Department of Guatemala, refer to the contact that both cultures maintained during the fourth century of our era.

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January 16 • 6 pm • IMS Feature Presentation
Ancient Design and Modern Destruction
at the Royal Court in La Corona, Guatemala

with Maxime Lamoureux-St-Hilaire, PhD, MA, BSc

George Stuart Residential Scholar, Boundary End Center;
 Middle American Research Institute, Tulane University, Director of Publications, AFAR



Maxime during the excavation of Element 55 at La Corona. The artifact was missed by the looters.

Classic Maya rulers designed elaborate palaces which are most famous for their large vaulted structures and political art programs. Regal palaces were not only designed as lavish residences; they were also seats for governments and had many sociopolitical and economic functions. As privileged receptacles for Classic Maya masterpieces, regal palaces have also become, in modern times, targets of intense looting activities.

In this presentation, Dr. Lamoureux-St-Hilaire will discuss the regal palace of La Corona, Guatemala, with a focus on its royal courtyard. This courtyard was designed by ancient Maya architects as both the residence for the ruling family and as the center stage of the royal regime. In addition to its beautiful buildings, this compound also featured many hieroglyphic monuments, seven of which were found in situ. Beyond addressing this ancient

political space, Dr. Lamoureux-St-Hilaire will also discuss how it was destroyed by modern looters and how, as archaeologists, we can still learn from looted architecture and monuments.

Dr. Maxime Lamoureux-St-Hilaire presently is a George Stuart Residential Scholar at the Boundary End Center and is affiliated with the Middle American Research Institute of Tulane University. Max received his PhD from Tulane University (2018) and his MA from Trent University (2011). He is most fascinated by how ancient governments worked and in trying to understand what this can tell us about our own political and economic systems. Specifically, Max studies the nuts and bolts of Classic Maya royal courts as evidenced by their regal palaces. Recently, Max has excavated the regal palace of La Corona, Guatemala, although his archaeological work has also allowed him to dig big holes in Mexico, Belize, Honduras, and Québec.

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This program will take place at 6 pm in K-422 (in Building K-4, Room 22)

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Evidence Reveals Maya Elites Lived in Teotihuacan

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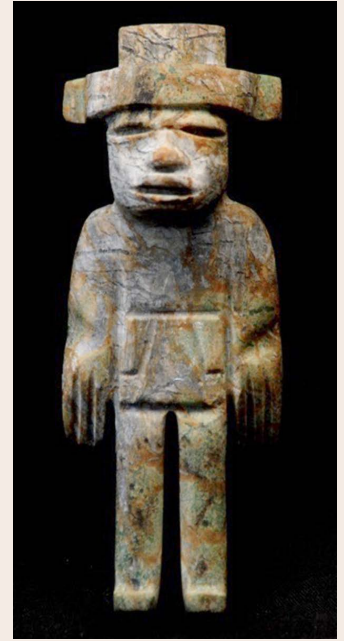
“Through the excavation of wells in addition to the outline of a tunnel, it has been determined that the structures of the Plaza of the Columns were used for administrative and ceremonial activities and probably as a residence not just for the Teotihuacan elite but also the Maya elite, at least after or since 350 CE, when both [cultures] dominated the scene during the classic period in Mesoamerica.”

Saburo Sugiyama, a Japanese academic at Arizona State University who has conducted field work at Teotihuacan for the past 38 years, said the discovery of the mural was a key part of the puzzle that allowed the archaeologists to reach their conclusion. “...The remains of the mural in the Plaza of the Columns allow us to affirm the presence of the Maya elites in Teotihuacan, and that their presence wasn’t periodic for ritual purposes, but permanent. It’s probable that the artists who painted the mural and the highest-ranking Maya political officials lived in a building to the north of that site,” he said.

While the mural remains in pieces, its features, including Maya glyphs and small human figures along with its distinctive style, leave no doubts that it is the work of an artist or artists “who knew to perfection the iconography” of the Maya culture, Sugiyama said.



Above: A Maya Feathered Serpent motif on the outside of what is being called a ceramic “basin”. Right: Carved figurine of multicolored “green stone”. Credit: Mauricio Marat, INAH.



Condensed by the editor from various sources: INAH has the report in Spanish at: <http://www.inah.gob.mx/.../17579-elite-maya-residio-en-teotihu...> And, the report appears in English at: <https://mexiconewsdaily.com/news/evidence-reveals-mayan-elites-lived-in-teotihuacan/> Also, on Mike Ruggeri’s Teotihuacan at: <http://mikeruggeristeotihuacan.tumblr.com>

Upcoming Events at the IMS:

January 16 • 6 pm: *IMS Special Presentation*
Ancient Design and Modern Destruction at the Royal Court of La Corona, Guatemala – with **Maxime Lamoureux-St-Hilaire**, PhD, MA, BSc. In this presentation, Dr. Lamoureux-St-Hilaire will discuss the regal palace of La Corona, Guatemala, with a focus on its royal courtyard.

Feb. 20 • 6 pm: *IMS Special Presentation*
New Revelations from LiDAR Survey and Excavations in the 2018 Field Season – with **Francisco Estrada-Belli**, PhD, Research Professor at Tulane University, who led the recently divulged extensive LiDAR project in the Peten jungles of Guatemala.

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: info@instituteofmayastudies.org

Upcoming Events and Announcements:

January 15-19: *2019 Mesoamerica Meetings*
Dress Codes: Regalia and Attire in Ancient Mesoamerica – The 2019 Mesoamerica Meetings will take a detailed and interdisciplinary look at topics related to dress, adornment, regalia, and bodily decoration among ancient Mesoamerican cultures.

This topic was certainly of great importance to ancient Mesoamericans, given how the imagery accompanying the human body was so central to identity, status, and social codes. Yet the study of this rich and informative theme remains under-developed in many ways.

Tackling subjects within this large topic inevitably takes us into important issues about performance, economics, gender, politics, and society. Like other broad themes covered by The Mesoamerica Meetings, regalia and attire provide a window of new perspectives on a distant world.

For program, workshops, registration, and lots more info, visit: <https://utmesoamerica.org> to explore the different ways in which “dress codes” can reveal new insights into Mesoamerican societies, cultures, and worldviews. At the University of Texas Austin, Austin, TX.

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**-ation! 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