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Maya enthusiasts providing public education for 46+ years

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The Maya Image Archive: A New Open Access Image Database for Maya Studies

by **Christian Prager**, Katja Diederichs, Céline Tamignaux

The research project “Text Database and Dictionary of Classic Mayan” released its “*Maya Image Archive*” online in September 2018. The project, based at the University of Bonn and funded by the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts (*Nordrhein-Westfälische Akademie der Wissenschaften und der Künste*), began in 2014 under the direction of Nikolai Grube and is projected to run through 2028 (<http://mayawoerterbuch.de/>). The digital platform, that can be accessed at:

<https://classicmayan.kor.de.dariah.eu>

It makes research materials about Classic Maya culture available for download and free usage. As part of its research for the dictionary of Classic Mayan, the project is now publishing photographs, drawings, and documents from private research archives that were kindly made available to the project by numerous colleagues for free use and dissemination.

Over the past three years, thousands of photos have been digitized and indexed for research and for database integration by Céline Tamignaux and Katja Diederichs. About 6,000 black-and-white photos taken by Mexican staff member Karl Herbert Mayer have now been published (**Fig. 1**).

Karl has been traveling through the Maya region for over 40 years and has documented



Fig. 1: Lower section of Dos Pilas, Stela 15. Photograph by Karl Herbert Mayer, 1978. License: Karl Herbert Mayer CC BY 4.0. Image no. KHM_1978_F37_R07_35. Digitized and provided by Project Text Database and Dictionary of Classic Mayan, *Maya Image Archive*. Direct link: <https://classicmayan.kor.de.dariah.eu/blaze#/entities/12164>

inscriptions, sculptures, and architectural elements in several tens of thousands of photographs. Many of his photographs have been published in academic articles and books, but most had gone unpublished until now.

Any citable publications about individual artifacts will be linked in the *Maya Image Archive* with our Zotero-based literature database, which likewise has been continuously expanded and curated since the project’s initiation. In the coming years, Mayer’s image documentation will be curated by the project and made freely available in its entirety in the *Maya Image Archive*. The digital media will be later used in the digital version of the text database and dictionary of Classic Mayan to represent the original

**IMS Presentation:
April 17, 7:30 pm**



Making a Home at Yaxnohcah, Campeche, Mexico
with **Debra S. Walker**

composition of hieroglyphic texts, in addition to their transcription and translation. Since the project began, the comprehensive image archives of the Mexican staff members Stephan Merk,

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**Jim Reed,
Editor**

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The Journey of the IMS Library

The Institute of Maya Studies owns an archive of books and other materials that have been donated and collected by IMS members since its beginning in 1971. Unfortunately, the library has not been available to members to use for more than ten years, when the Miami Science Museum – the organization’s home for four decades – took away the space where it was housed. It was very sad to think of all books so lovingly donated by IMS members over the years not being used.

When the Miami Science Museum announced the closing of the building in August of 2015, the IMS library had to be moved to another location. This time it was moved to a warehouse owned by IMS member Michael Gardner, who kindly offered to let us store the books there without charge.

At Maya at the Playa in September 2018, we were fortunate to hear that Maxime Lamoureux-St-Hilaire and Mary Kate Kelly had been appointed as Scholars in Residence to the Boundary End Center in North Carolina (the Boundary End Center is a non-profit organization founded in 1997 by Mayanist Dr. George Stuart) and that they would be organizing Stuart’s collection of books and other materials along with other donated books and materials into



a research library for visiting Maya scholars to use.

We are very happy to report that in February 2019, the IMS library was shipped by truck to the Boundary End Center, where the books and materials will have a good and long-lasting home to be appreciated for the information they contain.

For more information about the Boundary End Center, the website is: <https://boundaryend.com/>



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Note: This Maya adventure is not sponsored by the IMS. Contact Marta Barber at her email above for upcoming IMS travel opportunities.

Destroyed Maya Murals at Chilonche, Petén, Guatemala by Karl Herbert Mayer, Mexican, Austrian Bureau

The archaeological Maya site of Chilonche, also written El Chilonché, or Chilonché, is located in the municipality of Santa Ana in the southeastern section of the Department of Petén in Guatemala (**Fig. 1**). The toponym Chilonche derives from the *Chilonche* tree (*Eugenia* sp.) that frequently grows in this area of the Salsipuedes river basin. The ancient ruins are located approximately 10 km north of the village of El Ocote, on an elevation of 400 m above sea level. The distance between Flores, the capital of the Petén, and Chilonche, is 36.8 km as the parrot flies.

The exact geographical coordinates of the North Structure of the Acropolis Complex were established during my 2011 visit with a hand-held GPS navigator, providing the following readings: Latitude 16° 48.736' North, Longitude 89° 33.759' West.

Before 1995, the ruins were visited by an inspector of the Guatemalan Department of Pre-Columbian and Colonial Monuments (Departamento de Monumentos Prehispánicos y Coloniales or DEMOPRE). Julio A. Roldán of the *Atlas Arqueológico de Guatemala* (AAG), a project of the Instituto de Antropología e Historia (IDAEH), provided the first report in November of 1995 (Laporte and Mejía 2000:87). The AAG, headed by Juan Pedro Laporte, conducted several archaeological surveys, investigations, mappings, and excavations during several years (Quezada et al. 1996, 1997; Chocón 1997; Mejía et al. 1998: 173; Chocón et al. 1999); Laporte and Mejía 2000: 87; Laporte and Mejía 2001).

The Acropolis, located on a 7 m high artificial platform, has a plaza formed by six structures. The northern and southern structures are 6 m high, with vaulted rooms. Six vaulted rooms of the North Structure contained several remains of mural paintings and glyphs in their interior walls (Laporte and Mejía 2001; 2005: 74). Chronologically, excavations evidenced an occupation of Chilonche from the Late Pre-Classic to Post-Classic periods.

Accompanied by Haroldo Tesucún Vitzil, an employee of the IDAEH, I first visited the site in 2000 in order to locate the reported murals within the vaulted rooms of the Acropolis, but only red painted patches were inspected and photographed. No epigraphic or iconographic images were observed. Jorge Chocón, Heidi Quezada, and Héctor Mejía (1999: 304-305); as well as Laporte and Mejía (2001: 68-69, 70, Fig. 7; 2005:74), reported six chambers, exposed by looters, in the North Structure of the Acropolis, showing faint traces of mural paintings on the walls of one room. Around the spring line of the vault there was a painted hieroglyphic text in black, framed by red and orange colored bands. In Room 2, on the north wall, a fragmented image portrays at least four standing anthropomorphic figures, as well as texts in red paint (Chocón et al. 1999:321, Fig. 14, see page 5). Another painted glyphic band was discovered at the spring line on the eastern wall of Room 3, also in a very bad condition. These painted glyphs evidence that Chilonche belongs to Maya sites with hieroglyphic inscriptions. Berthold Riese (2004:3) proposed and published for Chilonche a site abbreviation of CHT.

Oscar Quintana Samayoa of the *Proyecto de Sitios Arqueológicos en Petén*, IDAEH, particularly documented, in 2005, the depredations and destruction of architecture caused by looters and treasure hunters in the Acropolis group. Moreover, a sketched map documented the locations of trenches and tunnels dug by looters (Quintana 2006:154-156).

Fig. 1: Area of the Peten showing Chilonche and adjacent sites. Map by Jim Reed, 2019 (based on a map by Jack Sulak, 2011).



Fig. 2: Detail of the remains of a Chilonche mural painting showing some glyphs. Photo by Karl Herbert Mayer, 2011.

In 2006, Gaspar Muñoz and Cristina Vidal (architects and archaeologists from Valencia, Spain, who worked since 2004 at the nearby site of La Blanca), directed an archaeological reconnaissance at Chilonche, recognizing several vestiges of polychrome paintings, mostly in a dark red (Vidal and Muñoz 2007: 115-116, Figs. 14, 15).

Some years after (March 13, 2009), Muñoz and Vidal inspected Chilonche in order to document visible architecture in the Acropolis. On January 30, 2011, Walfré Chi, a former IDAEH employee, visited Chilonche with a tourist and observed an unknown painted inscription within a vaulted room of Chilonche's Acropolis, that had recently been exposed by treasure hunters. Dieter Richter, an architect living in Flores, was informed about this new find on February 3, 2011. He visited the site some days later (February 11, 2011), to shoot several digital photographs in color and informed me about this new discovery on February 19.

A visit to Chilonche was organized and headed by Gaspar Muñoz Cosme, from the Universidad Politécnica de Valencia, on March 5, 2011. Among the participants were Amparo Gómez-Pallete, Fernando Vela Cossío, Miriam Elisabet Salas Pol, Dieter Richter, Walfré Chi, Haroldo Tesucún, and Karl Herbert Mayer.

The recently discovered fragmentary glyphic inscription covers the corner of two adjacent



The Maya Image Archive: A New Open Access Image Database for Maya Studies

by Christian Prager, Katja Diederichs, Céline Tamignaux

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Christian Prager (**Fig. 2**), and Elisabeth Wagner, and project member Sven Gronemeyer have been digitized. In addition to project director Nikolai Grube, our colleagues Berthold Riese, Daniel Graña-Behrens, and Christian Heck have also made their own photo archives freely available. As such, the archive being created in the Department of Anthropology of the Americas at the University of Bonn will be the most comprehensive image archive for Maya writing, sculpture, and architecture to date. Most recently in 2019, we have started to upload images and artefacts from the Metropolitan Museum of Art, Denver Art Museum, Walters Art Museum, Brooklyn Museum, Yale University Art Gallery, Los Angeles County Museum of Art, Dallas Museum, and other institutions sharing materials for download that are not protected as intellectual property, but are in the public domain.

The information attached to the documents are organized in the database in a coherent, graph-based metadata schema. The metadata schema uses different relationship types to connect digitized images of the entity type “Medium” to several other entity types (artifacts, provenance, people, places, collections or owners, and their characteristics). The contents can thus be systematically reworked and enriched to permit users to conduct targeted as well as exploratory searches.

The database’s graph-based structure currently consists of almost 7,000 entities and 25,000 relationships between them. Of these, approximately 5,700 are images, with 900 artifacts, 120 proveniences, 80 places, and 40 collections and museums, that are linked multiple times with each other. The database will ultimately comprise several thousand digitized images, archived in TIFF format and usable as JPGs, and thereby constitute the most extensive collection of freely available images of Maya inscriptions, sculptures, and artifacts. In the near future, the metadata schema will be rendered mappable to a subset of the CIDOC-CRM exchange and description format.

The data from the Maya Image Archive will thereby become interoperable, or freely exchangeable and Linked Data-enabled. The primary goal of this initiative is cooperation and exchange, as well as the linking of existing, external datasets, and thus the expansion of image-based, cultural-historical knowledge.

All media and information presented in the Maya Image Archive are freely accessible without login. The archive is using the web-based open source database system ConedaKOR to facilitate management and presentation of its research materials (**Fig. 3**). In collaboration with the digital research infrastructure DARIAH-DE, the database will be made accessible as a DARIAH-DE web service through DARIAH confederation login. This login is available to all users with a DARIAH account. In addition, registration in the database is available on request. Users who are registered or enter the Maya Image Archive through the federated login receive specific editorial rights. These rights include creation of one’s own collections within the archive and entry of additional information to populate the database. If you have any questions about content editing, registration, or federated login, please contact us at the following email addresses: diederichs@uni-bonn.de (metadata and implementation) and cprager@uni-bonn.de (subject-specific research).

Fig. 2: Drawing of Dzibilnocac, Capstone 3 (DBN: Cst. 3). Christian Prager CC-BY 4.0. Digitized and provided by Project Text Database and Dictionary of Classic Mayan, Maya Image Archive. https://classicmayan.kor.de.dariah.eu/resolve/imagage_no/CP_DBN_CST_03

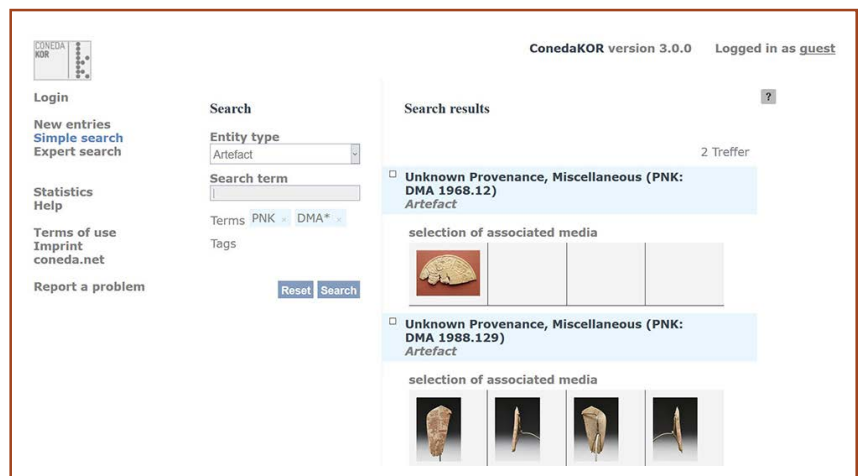


Fig. 3: Screenshot of the Maya Image Archive website with an exemplary search for artefacts from the Dallas Museum of Art. License: Maya Image Archive CCO. Images by Dallas Museum of Art, distributed by Project Text Database and Dictionary of Classic Mayan, Maya Image Archive.



Bonampak mural, by Karl Herbert Mayer, 1976.

An invitation to MDC students and Maya enthusiasts to access the Maya Image Archives:

The database provides research materials, especially images, about Classic Maya culture that are yours to freely download and utilize in your studies.

Take advantage of this unprecedented opportunity at: <https://classicmayan.kor.de.dariah.eu>

Destroyed Maya Murals at Chilonche, Petén, Guatemala

by Karl Herbert Mayer, Mexican, Austrian Bureau *continued from page 3*

walls of the interior of a vaulted room, and consists of horizontal painted and inscribed bands. The entrance to the room was through a very small and low opening, created by looters, through the masonry wall. The chamber was filled with debris, stucco fragments and dust, and only the upper section, mostly the stucco-covered vault zone, was free of rubble.

The unveiled glyph-blocks (**Fig. 2**, page 3) are painted with a black pigment on a yellowish background, and are bordered on the top and bottom by red horizontal bands. The text is executed in a Late Classic style, encompasses more than a dozen glyph-blocks, and at first sight features abbreviated calendrical dates in the bar-and-dot system, and obvious names. A “*I Haab*” compound is surrounded by deep scratches, indicating that looters recently attempted to remove this section. A series of photographs were taken without flash; as an example, a detail of the text appears in Fig. 2.

The Acropolis complex was later excavated and several figural images and texts came to light. In 2012, the Spanish project continued and more parts of the murals were excavated. The fragile frescos were cleaned and excellent polychrome copies were made. The murals represent groups of human figures and a blue macaw, and the scenes were accompanied by glyphic inscriptions. Several parts of the copies and reconstructions were published in color, focusing on images found in Room 6 of Structure 3E1 (Vidal and Muñoz 2016). An epigraphic study of the recorded glyphs was initiated by Alfonso Lacadena García-Gallo, but could not be completed due to his untimely death.

Shocking news of vandalism and destruction of the paintings were published in the digital *Telenoticias de Petén* in October 2017 and by Rigoberto Escobar in the *Prensa Libre*, Guatemala City, in November 2017. Escobar also published a color

photo of the destructions, the first evidence of the senseless attack, showing the ruined condition and a hole penetrating the fresco of the wall. He also mentioned that the staff of IDAEH in Santa Elena, Flores, considered the mutilation as a “delicate theme” and issued no comments. Chilonche, lying on private grounds, was not guarded and protected in the night by the Guatemalan authorities.

Who committed this grave illegal action is not as yet known; however, rumors circulate pointing out that the vandals were either looters or someone related to the property. It is astonishing that no official printed information was ever presented and one can only guess why the responsible institutions are silent about the fate of the beautiful and brilliant ancient Maya murals that were part of the *patrimonio cultural* of Guatemala.

When the copies of the recorded fragments, created by the Spanish investigators, can finally appear, both the public and the Mayanist world will be able, at least, to recognize the original condition of the Late Classic representations and their significance, even if the precious originals are irretrievable lost.

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continued on page 6

Unbundling the Past: Events in Ancient and Contemporary Maya History for April by Zach Lindsey



Yaxuun B'ahlam dances

5 April 757 CE: On 9.16.6.0.0 4 Ajaw 3 Sotz' G9 Yaxchilan ruler Yaxuun B'ahlam IV and Itzamnaaj B'ahlam IV performed a dance together. Though Maya glyphs often discuss events in rulers' childhood, it is rare to see rulers as children. However, Itzamnaaj B'ahlam appears as a child in a few images, like on Lintel 2, which describes this dance. This was possibly to make him seem more legitimate, since his father came into power after a ten-year interregnum. Or maybe Yaxuun B'ahlam was just a proud dad!

13 April 639 CE: On 9.10.6.5.9 8 Muluk 2 Sip G1, Chahk Itzam K'an Ahk I ascended into office as king of Piedras Negras. He was 12 at the time, but he saw the

small city of Piedras Negras flourish during his reign and he seems to have won important victories for the city.

19 April 518 CE was a time of spring cleaning for the people of Piedras Negras. On 9.4.3.10.1 7 Imix 19 Pop G3, an Ochk'iin Kalo'mte' (Western Lord) re-dedicated an old building with a burning ritual. (You clean by burning the old stuff too, right?). Unfortunately the names of the gods involved, and thus much of the symbolic meaning of the event, are poorly understood, according to Mark Pitts. 🏛️



A) A jaguar offering, found in this partially explored large rectangular stone box has stirred particular excitement. B) The sacrificial offerings include this set of flint knives elaborately decorated with mother of pearl and precious stones. C) Archaeologist Antonio Marín examining the finds. D) This image shows the interior of the area being excavated, that is down in front of the Templo Mayor at Tenochtitlan, which lies below central Mexico City.

INAH May Have Found the First Aztec Royal Burial

Archaeologists in Mexico have been looking for an Aztec royal burial for decades. New sacrificial offerings have been uncovered at the Templo Mayor site. They have uncovered the remains of a jaguar dressed as a warrior and of a young boy dressed as the Aztec war god and solar deity. They also excavated a set of flint knives with mother of pearl and precious stone inlays, a spear thrower, and a carved wooden disk placed on the feline's back that was the emblem of the Aztec patron deity Huitzilopochtli, the war and sun god, along with bars of copal.

The remains date to 1500 CE. The offerings were found in a stone box in the center of a circular platform. Only one-tenth of the artifacts have been uncovered so far. Aquatic offerings include shells, bright red starfish and coral. A Roseate Spoonbill Crane that is associated with warriors and rulers, which represent the spirits of warriors as they descend into the underworld has also been uncovered. There is a starfish from the Pacific and jade from Central America.

If confirmed as a royal burial, this would mark a historical first since

no such tomb has yet been found – despite decades of excavations. Researchers surmise that this could be the royal grave of the Aztec emperor Ahuizotl.

Mexico has cut the budget for the project by 20%. Workers on the find have not been paid since December. So work on this discovery is proceeding very slowly. 🏛️

Source: Text condensed by Mike Ruggeri from reports at: <https://af.reuters.com/article/worldNews/idAFKCN1R60FT> and at: <https://www.dailymail.co.uk/sciencetech/article-6846405/Aztec-war-sacrifices-Mexico-point-elusive-royal-tomb.html> Photos by Henry Romero (REUTERS), taken 3/14/2019. Submitted by Mike Ruggeri.

Destroyed Maya Murals at Chilonche, Petén, Guatemala

by Karl Herbert Mayer, Mexican, Austrian Bureau *continued from page 5*

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Universitat Politècnica de Valencia,
Valencia, Spain. 🏛️

April 17 • 7:30 pm • IMS Special Presentation

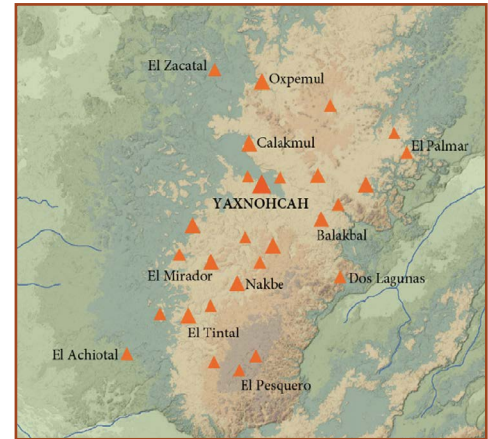
Making a Home at Yaxnohcah, Campeche, Mexico

with Debra S. Walker

LiDAR map of central Yaxnohcah. Property of Proyecto Arqueológico Yaxnohcah (PAY).

While people have been living on Mexico's Yucatan Peninsula for more than 10,000 years, three millennia ago they started settling down on smaller bits of the landscape, eventually committing to redefining "home" as a more permanent location. In the central karstic uplands (CKU) of southern Campeche, the Calakmul biosphere constitutes one of these early settlement zones.

The site of Yaxnohcah sits on the south side of the massive Bajo Laberinto, which separates it from Calakmul. LiDAR has documented up to 40 square kilometers of occupation on upland features. The site is bisected by the Bajo Tomatal, and bounded on the south by the Bajo Infierno, which separates it from Naachtun in Petén, Guatemala. We now know this ancient, seasonally inundated landscape proved ideal for the beginnings of intensive maize agriculture.

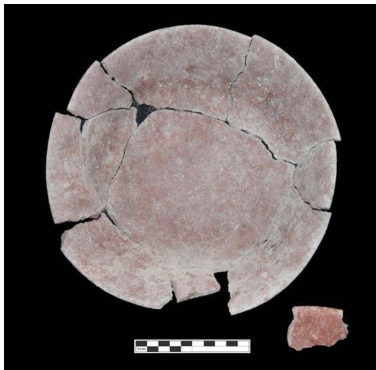


Map of Central Karstic Uplands locating Yaxnohcah by Kathryn Reese-Taylor. Property of PAY.

Yaxnohcah was likely politically independent during the Preclassic period.

Occupation intensified in the Middle and Late Preclassic, but it followed El Mirador, just 25 kilometers to the southwest, experiencing substantial collapse by about 200 CE. Occupation continued into the Classic era, but by the Middle Classic, Yaxnohcah was eclipsed politically by the empire builders to the north at Calakmul. Population collapsed again in the Terminal Classic with Calakmul's demise; very few occupants remained in the Postclassic.

Excavations since 2011 by the Yaxnohcah Archaeological Project have documented widely dispersed early settlement beginning at 800 BCE in the pre-Mamom era. The first known pre-Mamom settlement in the CKU, these data have expanded our views about the earliest ceramic-using residents of the southern Maya Lowlands: they were both more widespread and more innovative than previously considered.



Unwashed Late Preclassic cache vessel from Gracia triadic group. Photo by Debra Walker. Property of PAY.

Debra Walker is a Registered Professional Archaeologist, specializing in the ancient Maya and pottery analysis. She has undertaken research in Belize (Cerro Maya 1993-1995), Guatemala (Naachtun 2004-2007), and Mexico (Yaxnohcah 2011-present). Currently she is a research curator at the Florida Museum of Natural History (Gainesville), where she consults on a large collection she brought to the museum from Cerro Maya, Belize. Her recent edited volume, *Perspectives on the Ancient Maya of Chetumal Bay*, was published in 2016 by the University Press of Florida. She just submitted her second edited manuscript to the University of Colorado Press, *Pre-Mamom Pottery Variation and the Preclassic Origins of the Lowland Maya*, this time on the earliest pottery-making peoples of the lowland Maya region.



Debra S. Walker

Walker is also involved in politics, having served four terms on the Monroe County School Board 1994-2010 (Florida Keys), where she championed math, science, and arts education. She and her husband Marshall have been married 37 years. They have a son, Dan, a daughter Mary, and a brand new son-in-law, Paul.

The IMS is a Community Partner with Miami Dade College – Kendall Campus, Miami, FL
This program will take place at 7:30 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.

Seibal Looted Sculpture Was in the United States

by Karl Herbert Mayer

Ian Graham in his CMHI Vol. 7, Part 1, 1996, dealing with the glyphic inscriptions of the ancient Maya site of Seibal, Peten, Guatemala, mentions that several panels of Tablets 1-9 were stolen from the site, but in the past were preserved in a provisional thatched roof shelter of the IDAEH. Later, some of the original nine limestone bas-reliefs, formerly designated as *stelae* and panels, which he denominated following John Graham as *Tablets*, resurfaced at a different site.

Pieces from Tablet 1 (identified by glyph blocks A,B), Tablet 2 (K,L), Tablet 3, R, and Tablet 4 (W,X), were documented by Mayer in 1995 in a Tikal storage room. Tablet 3, the right side containing glyphs R1-2, surfaced in a art museum in the U.S. This block was photographed at Seibal by Mayer in 1978 and also by Claus Bruder, whose undated photograph shows this



L) Tablet 3 with glyph blocks R1-2 by KHM, 1995. R) Same Tablet 3 by Justin Kerr, 2009.

block as the third one from the left. Justin Kerr took a color image in 2009 (K9197). When the officials of IDAEH were informed about the present whereabouts of the mutilated and sawn sculpture, negotiations were initiated to return it to the legal owners, the government of Guatemala. In 2018, an agreement was settled to bring the looted tablet fragment back to Guatemala. ▲

Upcoming Events at the IMS:

April 17 • 7:30 pm: *IMS Public Presentation Making a Home at Yaxnohcah, Campeche, Mexico* – with **Debra S. Walker**, RPA. We now know this ancient, seasonally inundated landscape proved ideal for the beginnings of intensive maize agriculture. Debra is a Registered Professional Archaeologist, specializing in the ancient Maya and pottery analysis. *Be there to welcome her!*

May 15 • 7:30 pm: *IMS Public Presentation The Hidden World of the Maritime Maya: Reconstructing Coastal Landscapes in Northern Quintana Roo, Mexico* – To be presented by **Dr. Dominique Rissolo**, University of California, San Diego.

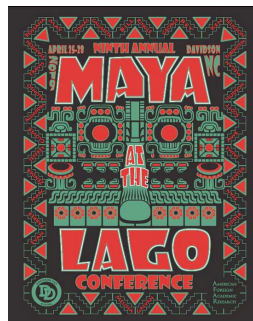
IMS Program Note:

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:

April 22-24 : *Maya on the Mountain Maya on the Mountain: The Inscriptions of Cobá* – The Boundary End Center (BEC) has announced a Hieroglyphic Workshop led by **David Stuart**. Included are 1-1/2 days of workshop, 2 nights of comfortable lodging, a reception night, and 5 meals. You can easily reserve your spot by contacting us at: boundaryendcenter@gmail.com

April 25-28: *Maya at the Lago Conference 2019 Maya at the Lago* – The 9th annual Maya at the Lago will focus on the Northern Yucatan with talks by 16 scholars – from Mexico, Belize, Canada, and the US – to explore the writing system, art, architecture, cities, technology, and political



landscapes of the ancient Maya. Registration is now open at: <https://www.goafar.org/maya-at-the-lago-registration> To be held at: Davidson Day School, 750 Jetton Street, Davidson, NC, 28036.

May 2: *Dallas Museum of Art Lecture Fashions from the Jungle: Ancient Maya Dress and Adornment* – Join archaeologist Dr. Cara Grace Tremain for an evening of learning about, and marveling at, the world of ancient Maya attire. Get more info at: <https://www.dma.org/programs/event/boshell-lecture-fashions-jungle-ancient-maya-dress-and-adornment>

Editor's Tip: *Online all the time Ancient Americas Events* – Check out Mike Ruggeri's website 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: Join the **Explorer-ation!** at: <https://www.facebook.com/groups/MiamilMS>

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