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Maya enthusiasts providing public education for 47+ years

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March 19, 2020 • Maya Ceremonial Era Long Count: 0.0.7.6.5 • 10 Chikchan 13 K'umku' • G8

OPINION:

Archaeologists clash on social media about U.S. Bill S.3131 and the “Mirador Basin”
by Teena Clipson

Battle in the Basin!



High-definition SRTM image created by David Hixson of the main part of the Mirador Basin. Sites added by the editor.

Editor’s note: The following is a brief report on the conflict and in no way represents the views of the Institute of Maya Studies. Some of the major players are friends of the IMS, and former presenters at the IMS. *We take no sides!*

If you have a Facebook account, you may have already seen the not-so-friendly debates between archaeologists over a park proposal for a chunk of land in Guatemala known as the “Mirador Basin”. Maya enthusiasts may not understand why these academics have taken to posting publicly to air their disapproval of the proposal, but without any other platform to make their arguments, it was the fastest and most effective way to make a statement.

The disagreements began because of a proposal for an archaeological theme park that includes building a train line and hotels deep in the Guatemalan jungle. The park, a longtime dream of archaeologist Richard D. Hansen, has been fought against since

2002, but that has not stopped Hansen from proceeding to pursue funding to build the park. Hansen has pulled together a team of supporters, without consulting relevant local stakeholders in the area or his academic peers.

At the start of the online debates, in October 2019, no official documentation of the details of the park project had been released; because of this there was no academic stage to review the plan. No environmental studies were conducted and even the *Asociación Guatemalteca de Arqueología* had not received proper documentation on the agenda. (See link to my new website with all the details at the end of this article.)

The only information to be seen on the park proposal came from Hansen verbally, or via the media as part of his promotional campaign on the project. This left no place for academics to argue the proposal.

The details of his plans have finally been made public in Bill S.3131,

IMS Presentation: March 19, 7:30 pm



Making a Home at Yaxnohcah, Campeche, Mexico
with **Debra S. Walker**
Florida Museum of Natural History



Teena Clipson at El Mirador as Richard Hansen explains his proposal. Photo: Kelly McLaughlin.

continued on page 3



Jim Reed, Editor

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Maya Metonyms and Copan King K'inich Yax K'uk Mo'

by Karen Bassie-Sweet University of Calgary



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A metonym (also known as diphrastic kenning and difrasismos) is a common rhetorical device found in Maya literature and hieroglyphic writing (Genet 1934; Norman 1980; Houston 1983; Hopkins 1996; Hull 1993, 2003, 2012; Knowlton 2002, 2010, 2012; Stuart 2003).

A metonym is a compound noun in which two typical members of a class are juxtaposed to stand for the whole domain. They are often complementary or contrasting opposites. The *Popol Vuh* employs a number of metonyms, such as the term mother-father that is used to describe ancestors and the term eagle-vulture that is used to describe all birds of prey. The concept of the earth is expressed as mountain-valley and the world is described as sky-earth. The totality of all water is expressed as lake-sea. A lake is the largest body of fresh water while the sea is the largest body of salt water.

The *Popol Vuh* describes the world before the creation of the earth as a great pool of still water inhabited by the creator grandparents Xpiyacoc and Xmucane, who were the epitome of complementary opposition. Above this watery place of duality was a dark sky where the three major thunderbolt gods lived, and below it was the underworld populated with death deities. The creator deities made the earth rise up from the waters of the place of duality. In Classic Period art, the earth is often represented by a turtle. The scene on pottery vessel K1892 (above) illustrates the hero twins on either side of the turtle earth while their father is positioned at its center.

In Classic Period hieroglyphic writing, the word *ha* "water" is represented by a logograph of a water lily blossom while the term *nahb* "pool of water" is depicted as a waterlily plant or pad. On vessel K1892 (see page 4), there is a motif composed of a waterlily plant (highlighted in green) and a sea shell (highlighted in pink) beneath the turtle earth in a position where one would expect to see the waters of the place of duality. Water lilies only grow in fresh water. The K1892



Resurrection Plate. The Maize God (Hun NalYe) is resurrected by his sons Hun Ahaj and Yax Balam. See <http://www.mayavase.com/codex.pdf>. K1892 by Justin Kerr. Explore Kerr's fantastic archive of images at: research.mayavase.com

artist juxtaposed a waterlily and a seashell to create a metonymic contrasting of fresh water and salt water. The motif represents not only the waters of the place of duality, but the totality of all water.

The inscriptions of Copan refer to an Early Classic king named K'inich Yax K'uk Mo' who founded a dynasty that lasted until the end of the Classic Period. The narratives concerning K'inich Yax K'uk Mo' indicate that he was intimately associated with Teotihuacan and its Tlaloc warrior cult. *continued on page 4*

Turtle Update!



Editor's note:

In response to Zach Lindsey's "The Turtle and the 2020 Mesoamerica Meetings" cover story in the February *IMS Explorer*, scholar Karen Bassie-Sweet contributed these very interesting comments pertaining to the Turtle in Maya lore. I always enjoy learning something new! JR

"As your newsletter article on turtles noted, the creator grandfather Itzamnaaj's turtle form was often used to represent the earth in Maya art. In other words, the earth was thought to be a manifestation of Itzamnaaj. In the *Popol Vuh*, the creator grandfather

Xpiyacoc was also identified with a turtle. His name is difficult to translate, but *kok* is a term for turtle in both highland and lowland languages, and the term *piyakok* is the name for a slider turtle (*Trachemys scripta elegans*), and for a turtle design in the weavings of Rabinal. In the *Popol Vuh* narrative, the creator deities are said to have formed the earth by having it rise up from the waters of the place of duality. This is just like a turtle surfacing from water."

Best Regards,

Karen Bassie-Sweet

Karen Bassie-Sweet is adjunct lecturer at the University of Calgary. She is author or coauthor of several books (at times with Nicholas Hopkins).

Battle in the Basin!

by Teena Clipson *continued from page 1*

which was presented to U.S. Congress in December of 2019. The bill, known as “The Mirador-Calakmul Basin Maya Security & Conservation Partnership Act” now gives us an official document to debate. The bill, which seeks funding for the project, has many inaccuracies in it, the same inaccuracies that have been made unofficially for many years.

And this is what all the fuss is about!

Bill S.3131 was introduced into the U.S Congress by Senators Jim Inhofe (R-Oklahoma), Tom Udall (D-New Mexico), and Jim Risch (R-Idaho) on December 19, 2019. A press release from the Maya Conservation Partnership, out of West Palm Beach, Florida, followed on December 27.

The Maya Conservation Partnership organization, created by Hansen and his partners, consists of Hansen’s own organization, the Foundation for Anthropological Research and Environmental Studies (FARES), and his associates.

The U.S. Bill, created under the guise of conservation, in fact, goes against current Guatemalan land management systems in the Maya Biosphere Reserve (MBR), and against the wishes of the majority of the people in Guatemala. It also mysteriously includes Calakmul, north of the border, in Mexico.

On the surface you see a plan to save part of the Maya Biosphere Reserve, and to protect the cultural heritage of the Maya, all the while creating a new economic plan to save

Richard Hansen and Teena Clipson take in the view from atop the La Danta pyramid structure at El Mirador. Photo: Kelly McLaughlin.

the poor, prevent drug trafficking, and stop illegal migration into the U.S.

Since 2002, Hansen has pursued control over 3000km² of land in the MBR, all the while facing opposition and rancor from local communities and the forestry concession workers.

Over the years, he has presented different versions of his conservation plan, while all the time stating an urgency for control over the area, due to immediate threats.

In contrast, *Outside Magazine* noted in August 2003, that the plan to save Guatemala’s Maya cities with a park and a posh eco-lodge has environmentalists and locals boiling. *And, they've been upset for a long time now!*

The area that Hansen wishes to control has now gone over the border of Guatemala, into the archaeological zone of Calakmul, in Campeche, Mexico. Although S.3131 suggests that there is an agreement with Mexico, absolutely no agreement has been made. In fact, Adriana Velázquez Morlet, Director of INAH (National Institute of Anthropology and History), in Campeche, Mexico, states that they do not support this proposal and have not been part of any conversations on the project. In addition, no official agreement has even been made with the Government of Guatemala.

The project has gone by various names, including *The El Mirador Initiative*, *The El Mirador Basin*, *Cuenca Mirador*, and *The Mirador Basin Special Archaeological Zone*. Whatever name it has been given in the past has now morphed into *The Mirador-Calakmul Basin Maya Security & Conservation Partnership Act*, and it sits in the U.S. House of Representatives as legislation to be passed under Bill S.3131, effectively giving control over the land, and respective funding, to the tune of 130 million dollars, to Hansen and his team.



Richard Hansen representing palm oil company NAISA.

To be clear, this is *NOT* an agreement between governments, and yet it is written deliberately to give that impression. What is actually being presented is a private initiative by Hansen, who hired lobbyist, Jerry Weller (New World Group Public Affairs), a man who has been tied to right-wing politics and corruption in Guatemala, using FARES funding, to craft a law and find support in Congress for his park project. FARES paid Weller \$45,000 in 2018 and \$60,000 in 2019. 📌

For further reading... you can take it from here!

International press services have been releasing articles about the Battle in the Basin for months now, but, the editor has discovered that the best place to get the full coverage of the controversy is on Teena Clipson's new website. She has nine different exposé articles that you can explore that cover all aspects of conflict, at:

<https://teenacipston.com/articles/>

This includes a page about her and fellow Canadian journalist Kelly McLaughlin's expedition to El Mirador in the summer of 2019, to meet with Richard Hansen.

Also, try searching Facebook for Francisco Estrada-Belli, Stanley Guenter, and David Hixson, then scroll down to read their points of view. *Befriend them!*



Carlos Alberto Crasborn Ojeda from Cooperativa Carmelita silently expresses his point of view.



Maya Metonyms and Copan King K'inich Yax K'uk Mo'

continued from page 2

by Karen Bassie-Sweet

He is pictured wearing a Tlaloc mask in three of his depictions, he was buried in a structure in the talud-tablero style of Teotihuacan, and his burials goods included many objects with Teotihuacan traits. Despite his close association with Teotihuacan, strontium isotope analysis of his remains indicates that he was raised in the Peten (Buikstra et al. 2004), and several inscriptions name him as a lord from Caracol (Stuart 2007).

The nominal phrase of K'inich Yax K'uk Mo' translates as "sun-like, blue-green, quetzal, macaw", and his pre-accession name was K'uk' Mo' Ajaw "quetzal, macaw, lord" (Stuart 2004, 2005).

Maya artists represented the quetzal and macaw components of his nominal phrases in a variety of ways. The full figure rendition on the Copán Margarita panel (below) is composed of a quetzal and a macaw in profile views that are intertwined at the neck. Yax "blue-green" signs decorate their heads and the head variant for the word *k'inich* "sun-like" emerges from their open mouths.

In other examples of his name, the quetzal and macaw components are conflated into an avian form with the crest of a quetzal and the eye and beak of a macaw. The conflation of two separate words into one logograph is common in hieroglyphic writing.

Quetzal-macaw confluations are seen in the murals of Teotihuacan Zona 5-A (Conjunto del Sol, Palace of the Sun) which illustrate a series



The full figure rendition of "quetzal/macaw" from Copán is composed of a quetzal and a macaw in profile view that are intertwined at the neck.

On vessel K1892, notice the motif composed of a waterlily plant (highlighted in green) and a sea shell (highlighted in pink) beneath the turtle earth in a position where one would expect to see the waters of the place of duality.



of men dressed in bird costumes (Taube 2003). The bird-men in the murals are presented in a diving position with outstretched arms.

They have human faces, hands and legs. Their costume consists of a bird worn like a cape over the head and shoulders with the wings of the bird decorating the outstretched arms of the men. Four juvenile quetzal-macaw heads in profile view decorate each wing of the birds. On each of their human legs, the bird-men wear a similar juvenile quetzal-macaw head like a gaiter, and a bird in frontal pose decorates the tail. Similar supernatural birds are found on sculpture from the Copan ballcourt. It is thought that K'inich Yax K'uk' Mo' was named after these bird-men. However, the question remains, what does the pairing of quetzal and macaw reference?

Tropical birds and their feathers were important commodities in Mesoamerica. When viewed from the perspective of a metonym related to trade feathers, the name quetzal-macaw represents a combination of the most highly-prized mountain bird (the quetzal) and the most valued lowland bird (the macaw), and it is a reference to all birds valued for their feathers. Given that Copan is just 50 km from the prime quetzal habitat of the Alta Verapaz and that its valley location is suitable for macaw rearing, it is possible that it was the trade in tropical birds and their feathers that initially brought K'uk Mo' Ajaw from the Peten to the Copan region, and that the trading with Teotihuacan in these commodities was the economic motivation for his association with this great city of Central Mexico, where there were neither wild quetzals nor macaws.

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continued on page 6



Stela B in the "Great Plaza".

The Smoking Gun Stela by Janice Van Cleve

Copan's Stela B is an intriguing time machine into actual events of the past. It is a smoking gun of transparency. Waxaklajun Ubaah Kawiiil, aka Eighteen Rabbit, erected Stela B on August 20, 731 CE. On it, he is depicted fully decked out in the panoply of the blood sacrificing ruler.

At his belt he wears sting ray spines and he is surrounded by images of dead ancestors displaying blood soaked ribbons. At his feet are the jaws of the mountain monster and above

his turban the upper jaws of the monster take the form of two giant macaw heads. Eighteen Rabbit is literally stepping out of Macaw Mountain (colorful illustration at top right).

In case the imagery is not obvious, the text on the left side leaves no doubts (see below left). After defining the calendar information on side A, side B gives the name of the stela: "then it was erected the Great Partition Sky, it is the image of the Macaw Mountain Lord." To emphasize the point, the entire back of the stela is carved as the face of the mountain monster.

B

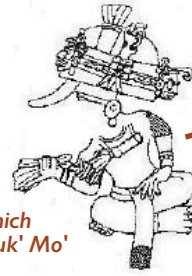
Where is this Macaw Mountain?

There are no mountains around the Copan valley of any significance and except for Smoke Imix's boundary stelae and the *Los Sapos* frog sculpture, there are no Maya constructions worthy of this kind of definitive description on them.

The mountain must be one made by human hands, in other words, a pyramid temple. B5-B6 hints at where this temple is: "thus it was completed 15 katuns." That is 300 years, harking back to the founder of the dynasty, K'inich Yax K'uk' Mo'. Eighteen Rabbit concludes the text by naming himself the 13th in the dynastic line.

It is the back of Stela B that conclusively nails the identity of Macaw Mountain and therefore reveals the place out of which Eighteen Rabbit stepped. In the monster's left eye is the glyph *Mo' Witz* or "Macaw Mountain" and in the right eye is the glyph *Kan Na Kan* or *Four Na Skies*, which also appears on Stela A. Here it serves as a kind of GPS coordinate meaning "the center of all things". In the monster's mouth are the glyphs *baknal ox witik* or "bone place, the cornerstone" (the complete analysis of the term *ox witik* may be found in *Maya Investigations Vol. 1*). The center

Glyphs on the left-side top of Stela B.



K'inich
Yax K'uk' Mo'



Mo Witz
(Macaw
Mountain)



Kan Na Kan
(Four Na Skies)



baknal ox witik
"bone place,
the cornerstone"



"The Little Boy of Copan" appears in the pages of the *IMS Explorer* once again! This time, he is sitting

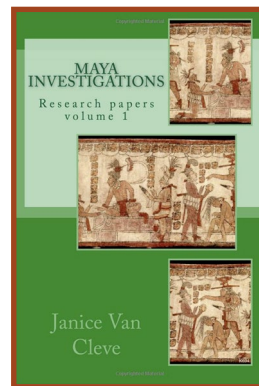
beside the backside of Stela B at Copan. Photograph by Alfred P. Maudslay, circa 1885-1891. ©Trustees of the British Museum.

Downloadable at: <http://www.britishmuseum.org>

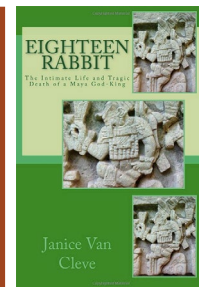
The back of Copan Stela B with glyphs in eyes and mouth highlighted.

of all things at Copan, the cornerstone of the dynasty, is the tomb of the founder, Yax K'uk' Mo', and to be very clear about it, Eighteen Rabbit calls it "the bone place".

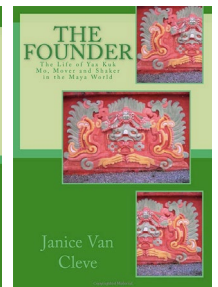
One last clue sits on the mountain monster's head. There is the image of Yax K'uk' Mo' himself, wearing a Teotihuacan-style tasseled hat. It is as if he is sitting in one of the 13 heavens overseeing the rule of his 13th successor. The sacrifice and blood-letting by Eighteen Rabbit commemorated on Stela B must therefore have taken place on or in the funerary temple of the founder, Yax K'uk' Mo'. In other words, in the Rosalila Temple.



Janice Van Cleve's *Maya Investigations Vol. 1* and her numerous other books are best available on her website at: <http://mayas.doodlekit.com> or at your local bookstore, or on Amazon.com



Eighteen Rabbit
The Intimate Life and
Tragic Death of a
Maya God-King



The Founder
The Life of Yax K'uk' Mo',
Mover and Shaker
in the Maya World



Pakal

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

7 March 618 CE: On 9.9.4.16.2 10 Ik' 0 Pop G7, the great king of Caracol, K'an II, received the white headband of rulership (*sak hu'nal*) and began a 40-year rule. As the son of a junior wife of a previous king, K'an II had to prove himself worthy of the status of *ajaw*. This he did through monuments describing early bloodletting rituals. But he also won respect through warfare and building projects: He aided Calakmul in their successful campaign against Naranjo and built the well-known Caana structure at Caracol, in addition to expanding the city's road network.

24 March 603 CE: Happy birthday K'inich Janaab Pakal! On 9.8.9.13.0 8 Ajaw 13 Pop G3, the famed king of Palenque was born. Pakal lived a long life and did many amazing things for Palenque. Like all kings, he probably did some not-so-amazing things, though his extant propaganda doesn't mention any.



INAH.) Researchers say they have now decoded the hieroglyphic name of Pakal's tomb revealing it to read "The House of the Nine Sharpened Spears".

When I think of Pakal, I always think of a twelve-year-old. That was the age when he walked back into Palenque with his mother after having helped overthrow the old government. It was also the age that he stood at the entrance to the underworld and prepared to descend into a real or symbolic cave to rescue the lost gods of Palenque, according to Kendyll Gross at the 2017 South-Central Conference on Mesoamerica. Where's the movie of this guy's life already?

The funerary mask of K'inich Janaab' Pakal, is made of pure jadeite. (Hector Montano/

Stela 3 from Caracol features an image of Lord K'an II, bedecked in royal finery. According to Marc Zender, Lord K'an II dedicated this monument to himself on January 25, 633, and the glyphs trace nearly 120 years of his royal lineage. The stela's story aims to legitimize Lord K'an II's reign by interweaving genealogy with mythology. 🏹



Maya Metonyms and Copan King K'inich Yax K'uk Mo' continued from page 4 by Karen Bassie-Sweet

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Thursday, March 19 • 7:30 pm • IMS Public Presentation

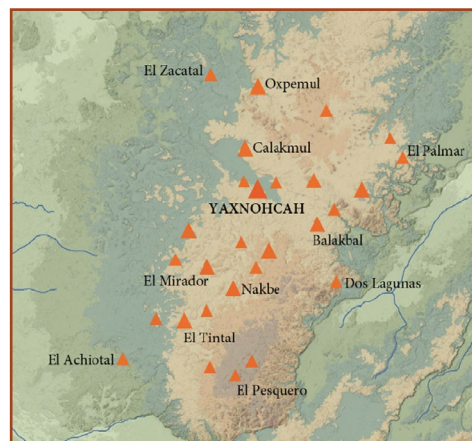
Making a Home at Yaxnohcah, Campeche, Mexico

with **Debra S. Walker**

LiDAR map of central Yaxnohcah. Property of and courtesy 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.

Excavations since 2011 by the Yaxnohcah Archaeological Project have documented widely dispersed early settlement beginning at 800 BCE in the pre-Mamom era.

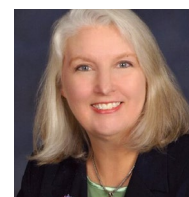


Map of Central Karstic Uplands locating Yaxnohcah by Kathryn Reese-Taylor. Property of PAY.



Unwashed Late Preclassic cache vessel from the 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), Guatemala (Naachtun), 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 completed her second edited manuscript, – this time on the earliest pottery-making peoples of the lowland Maya region.



Debra S. Walker

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Thursday, March 19 at 7:30 pm in R-402 (in Building R-4, Room 2)

On the East side of the MDC campus • IMS Hotline: 305-279-8110

Go to the college website at: www.mdc.edu for directions and campus map.

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Patron: \$150

Century: \$100

Member: \$50



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X-Ray fluorescence revealed the idol was once painted in three colors, red, yellow, and white. Image courtesy of Marcela Sepúlveda.

Study Reveals Famous Pachacamac Idol Is Authentic

A tall wooden idol that allegedly escaped destruction by the Spanish conquistadors is real – but it may not be quite what people suspected. The statue is even older than thought and may have been worshipped by the people who came before the Inca.

Pachacamac is the name of the 15th-16th century Inca sanctuary and archaeological site located about 40 kilometers (25 miles) southeast of Lima, Peru in the Valley of the Lurín River. The site was first settled around 200 CE by people of the Lima culture and was named after

the “Earth Maker” creator god Pacha Kamaq.

In 1938, an archaeologist found a 7.6-foot-long (2.34 m) idol, which has a diameter of 5.1 inches (13 cm), at the Painted Temple, one of three of the most famous pyramids found in the “sacred sector” at the archaeological site.

The idol is said to have allegedly been destroyed on conquistador Hernando Pizarro’s orders in 1533. The people were told to “undo the vault where the idol was and break him in front of everyone.” Additionally,

the researchers wondered if the carved idol was originally painted.

These questions got the attention of Marcela Sepúlveda of the University of Tarapacá, Chile, and her colleagues. They wanted to unravel the mystery behind Pachacamac and the carved wooden idol.

Using carbon-dating, they were able to determine the wood was cut and carved between 760-876 CE, during the Middle Horizon period. This means the statue was worshipped for nearly 700 years before the Spanish Conquest. A non-destructive analysis also determined the statue had chemical traces of three pigments; red, yellow, and white. Their final analysis revealed the red to be cinnabar.

Source: Condensed by the editor from an original article by Science writer Karen Graham. To read the full article, search by using the key words “Pachacamac Idol” on: <http://www.digitaljournal.com/>

Upcoming IMS Events:

Thursday, March 19 in R-402

7:30 pm: *IMS Public Presentation*

Making a Home at Yaxnohcah, Campeche, Mexico – with **Debra S. Walker**, PhD, University of Florida; Book Author. Debra is a Registered Professional Archaeologist, specializing in the ancient Maya and pottery analysis. She has undertaken research in Belize (Cerro Maya), Guatemala (Naachtun), and Mexico (Yaxnohcah 2011-present). Currently, she is a research curator at the Florida Museum of Natural History.

Wednesday, April 15 in K-413

7:30 pm: *IMS Public Presentation*

Dense Human Populations, Over-exploitation of Natural Resources, and Protracted Severe Droughts: A Recipe for Classic Maya “Collapse” – with **Mark Brenner**, PhD, University of Florida. Mark is a limnologist/paleolimnologist with special interests in tropical and subtropical lakes and watersheds. Mark’s research addresses interactions among climate, environment, and humans.

Upcoming Events and Announcements:

March 5-8: *17th Tulane Maya Symposium Understanding Maya Fare: Beyond Tamales and Cacao* –

We invite you to join us in New Orleans, LA, March 5-8, 2020, at Tulane University and the Contemporary Arts Center of New Orleans to learn of the recent developments in Maya studies as they relate to the broader topic of foodways. Our great line-up of speakers and workshops will address food consumption practices over the span of ancient Maya prehistory! These researchers will help us address the topic in a multi-disciplinary fashion and bring attention to recent research in the region. Keynote speaker: Dorie Reents-Budet. Payson Sheets is also presenting. More details will be posted to the site as they become available at: <https://liberalarts.tulane.edu/marievents/maya-symposium> Meanwhile, e-mail us with your questions and comments at tms@tulane.edu

April 16-19: *10th Annual Maya at the Lago Community-Engaged Archaeology and Anthropology* – Maya archaeology

is at the forefront of community-minded and anthropologically-rooted research. This conference will feature the research of archaeologists, anthropologists, and linguists working closely with distinct Maya communities in both the lowland and highland regions of Southeastern Mesoamerica. Scholars from Mexico, Guatemala, Belize, and the USA, will present their research and how they collaborate with the communities who host their projects. In addition, this year’s conference will celebrate the career and achievements of Dr. Patricia McNany (UNC-CH). Presenters include Jaime Awe, Mary Kate Kelly, Marc Zender, Gabrielle Vail, Iyaxel Cojti Ren, and Joel Palka. Maxime has already submitted a personal invitation to IMS members for the April *IMS Explorer*. Get info at: <https://www.goafar.org/about-maya-at-the-lago>

Editor’s Tip: *Online all the time Ancient Americas Events* – Explore Mike Ruggeri’s most excellent and comprehensive page. Copy & paste: <https://mikeruggerisevents.tumblr.com/>

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