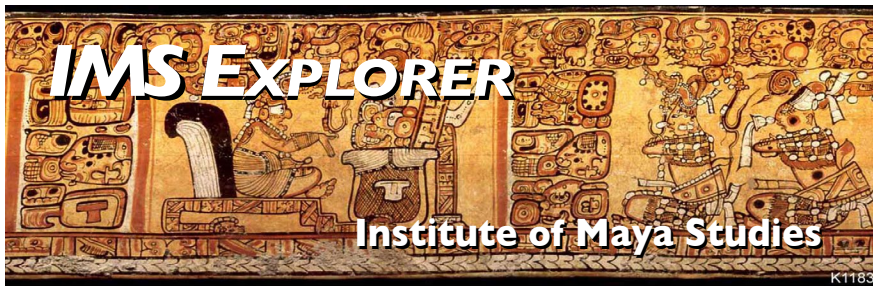


“Contemplating All That Came Before... Now” by IMS Member Richard Corwin. See page 4.



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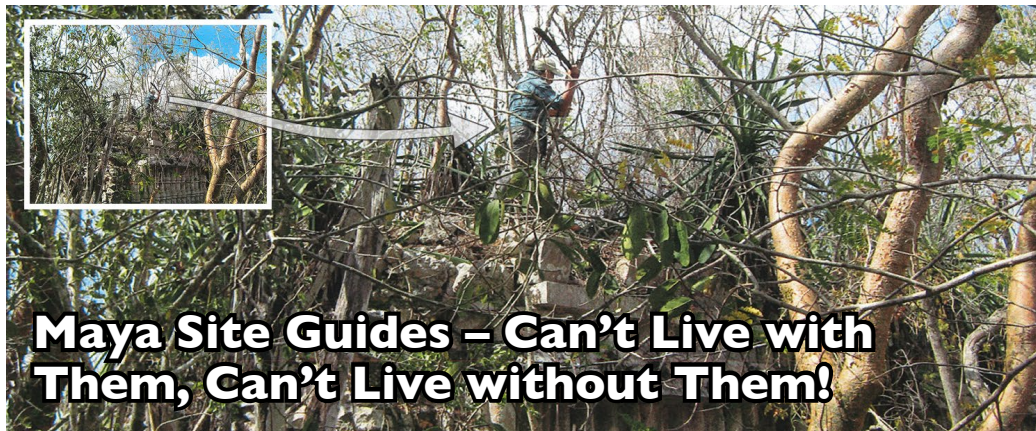
Maximón on IMS Zoom!; Membership Application

A heart-felt note:

The IMS offers its sincere apology for the quality of our initial Zoom presentation. We learned a lot. We’ve completed our testing, and are confident the October IMS Zoom event will be a success!



October 21, 2020 • Maya Ceremonial Era Long Count: 0.0.7.17.1 • 5 Imix' 4 Sak' • G8



Maya Site Guides – Can’t Live with Them, Can’t Live without Them!

A site guide cutting the vines from a structure in Tantah, Campeche, so photos can be taken. (Lee Jones)

By **Ruinhunter:** Lee Jones

Ever since outsiders, beginning with Stephens and Catherwood, wanted to find a ruin, get something out of it, and live through it, local guides were sought after. Over the years, and even in my relatively short career as a nosy “Ruinhunter”, (the “anonym” editor Jim Reed bestowed on me), Maya site guides have come in many shapes and sizes... and efficiency.

My journey began in the late 1970s, going to known tourist sites. Two wonderful guides, Luis Arana of Uxmal, and Mariano Dzib Pat of Chichen Itza, stand out. Luis took me, and usually, my wife Sherry, to quite a few Puuc sites. His father worked at Isla Jaina and other sites with Karl Ruppert and others, and had a good collection of artifacts that he accumulated over the decades.

Mariano had gone on Morley’s famous trip to Coba as a cook’s helper. He showed me a cave that he said was equal or superior to the famous Balankanche. It was partially covered, but we were able to enter a short distance. I understood that it would possibly be opened and studied soon, albeit on “Maya time”



Stephan Merk (at far right) planning a search for unknown, or “unknown-for-a-century” Maya ruins, together with guides Pedro Pacheco Dzul of Bolonchen (on left) and Manuel Bonilla Camal of Santa Elena (center right). Photo by Lee Jones.

Luis introduced me to his colleague at Uxmal who was, of all things, touring a small group of Japanese, in their language (sort of). The tourists, more interested in taking photos, I think, understood a little of what he was saying. He had to take the buildings in sequence, since that was what he knew. For instance, if a person wanted to see the Governor’s Palace ahead of the House of the Turtles, that just wouldn’t work!

continued on page 3

IMS Zoom Event: October 21, 8 pm



Mam by Janet Miess

Maximón: Maya Cultural Hero in the Navel of the World

with *IMS Explorer* Newsletter Editor

Jim Reed



**Jim Reed,
Editor**

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A Non-Maya in a Maya Land: An African Slave's Grave in Belize

by Professor Norman Hammond, ScD, FSA, FBA

Norman Hammond has sent us a blog post; an update to an earlier article he had shared.

In the 2002 publication *Church Monuments* (XVII: 119), I printed the epitaph of an African slave woman, Eve Broaster. It was dedicated in the burial ground on St. George's Cay, an island in the Caribbean off Belize City, where the first capital of the future Crown Colony of British Honduras (since 1981 the independent nation of Belize) was located (Fig. 1). The stone was unfortunately destroyed by Hurricane Hattie in 1961, but luckily had been transcribed by John Purcell Usher in a private publication of 1907, the only known copy of which is in the British Library (Memorial Inscriptions and Epitaphs, Belize, British Honduras). It reads:

“Sacred/to the memory of/Eve Broaster/
a native of Mandingo, in Africa/who departed this
life 28th July 1821/aged 65 years/whose inoffensive
primeval conduct/endeared her to all with whom
she/was acquainted/and as a tribute to her departed
worth/this stone is erected to her memory/by her
disconsolate daughter/Ariadne Broaster/This rude
stone, what few superb/marbles can/may truly boast
here lies an honest/woman.”

There are a number of interesting points that I did not bring out in my 2002 article:

(1) The “Sacred” was in black-letter according to Usher’s transcription, Eve Broaster’s name in larger capitals, suggesting a professionally-cut inscription, and its existence suggests that Ariadne Broaster had or was able to recruit sufficient means to pay for it. The quality of the final couplet and some of the phraseology suggests that she composed the epitaph herself. “Primeval” may be intended to evoke the idea of the “noble savage”, while “woman” in the verse couplet adapts the usual “man” at the expense of scansion. In both cases, it suggests that Ariadne had some degree of education. The stone type is not known, but all the gravestones and mural monuments I have recorded were imports: Belize lacked appropriate raw materials (Hammond 1999, 2000)

(2) Its presence in the St. George’s Cay burial ground alongside such splendid monuments as that of 1806 to Thomas Potts (Fig. 1), “Senior Magistrate of this Settlement” indicates that her slave-origin status was no bar to interment there. Although slavery was still extant, even after the abolition of the trade in 1807, and not formally abolished until 1833, the social situation in British Honduras was fluid and tolerant, as John Lloyd Stephens noted (Hammond 1999, note 6).



Fig. 1: St. George's Cay in the 19th century: plan and the 1806 “Bayman’s Tomb” to Thomas Potts, from the Belize \$5.00 banknote. (Fig. 12 in Hammond 2000).

(3) Eve was aware of where in Africa she had come from (Mandingo languages cover an area of West Africa from Senegal and Gambia, south to Ivory Coast and inland to Mali) and passed this information to Ariadne. She also knew her age: she was born around 1756.

After these notes were written, and almost a decade after my article was published, further information has appeared on Eve Broaster and her family, summarized in the Belize City newspaper *Amandala* in 2011 and again in 2018.

Dr. Jaime Awe, Director of the Institute of Archaeology in Belize, reported in 2011 that Eve Broaster had been a slave in Jamaica, becoming free when she moved to the British settlement on the Mosquito Coast of today’s Nicaragua; no source for this is cited. The freedom is disputable: Ariadne’s father is now known to have been John Broster (sic), who died on the Mosquito Shore of Nicaragua in 1779. In his 1779 Will, he describes Eve as “my negro woman” and leaves his estate to Ariadne (nicknamed Adney) and her brother, and Eve in Adney’s care, even though the latter was only some six to eight years of age (born 1771-1773; Hyde 2018). This is perhaps because Adney was free-born, unlike her mother.

Whether Eve Broaster took her surname from her slave-owner, or whether some kind of marriage occurred, is not known. She would have been between fifteen and seventeen when Ariadne was born.

Since the family was living in 1779 on the Mosquito Coast, east of Belize, Eve and Ariadne would have been among the British-descended settlers who were subsequently forcibly moved west under the 1786 British-Spanish Convention, probably in 1787. According to Hyde (2018), the influx of some 2100 “Shoremen” joined a smaller existing “Baymen” population, which took pre-emptive steps to keep political and economic power in their own hands. The Shoremen were settled in “Convention Town”, a new community about ten miles up the Belize River.

In Belize, Ariadne Broaster married an Aberdonian Scot, James Bartlet (ca. 1753-1800), “many years inhabitant of this

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Maya Site Guides – Can't Live with Them, Can't Live without Them *by Ruinhunter: Lee Jones* continued from page 1

In the 1980s, it seemed that the guides were rather silly and exaggerative (didn't you know that Tulum was originally an outpost of ancient Viking conquest?). I'll end this article with a description of the worst case that I experienced.

As I returned to Yucatan in the early 80s, I started to want to see sites not open to tourists. At Uxmal, Luis told me about two easy-to-reach sites, but advised me to be careful (he had another tour). I found my way to the small site of Mul-Chic, wishing to take photos of the murals. I found the building, walked inside, pulled out my camera and got attacked by about one hundred wasps. I dropped the camera and retreated, screaming.

Next, down the road, I visited, alone again, the site of Itzimte. The site is recorded nicely, in Stephan Merk's second *Long Silence* book. I had been given a Von Euw map of the site by my Harvard friends. I stupidly wanted to go to the Stelae Platform but fell into a large *chultun*. I caught myself, barely, and climbed back out. If I would have completed the fall, the only way I might have been rescued would have been if someone would have found my car along the road on the outskirts of Bolonchen.

So, no more solo adventures! If I was going by myself, I would first find *someone* to go with me. I found, in the 80s, that young Maya boys



Karl Herbert Mayer with young guides who both carry machetes. Note the wet haltun behind Karl. Photo by Lee Jones.

Don Honorio Cetz, Maya guide of Chunhuaymil, Campeche, as he is gifted with an autographed copy of Stephan Merk's The Long Silence, together with author Lee Jones. Photo by Stephan Merk.

from nearby pueblos made good guides. I visited Mayapan, Ek Balam, Loche, Xkukican, El Naranjo, Jimbal, etc., recruiting little boys to accompany me. They didn't know archaeology, but they sure knew where the buildings were!

I must mention Luis Olivares of Remate, Guatemala, who's guided two of my sons and me to San Bartolo. It was officially closed, but we followed Neftalí, the food truck driver, who went back and forth from Uaxactun, twice a week. When we arrived, after the guards glared at us, we were fed breakfast and went, gulp, into the tunnels. Wonderful, gracias, Luis.

During an afternoon at Uxmal, while I was helping Ian Graham with his mapping, he decided that he had to work on his notes. So, I wandered south to the turnoff for Xculoc. A little boy named Raul took me to Xculoc where the French team, under Becquelin and Arnaud, were studying the *chultuns*. They kindly showed Raul and me around, and I met Pedro Pacheco Dzul of Bolonchen, who was assisting the researchers. After work, Pedro kindly showed me several sites, including Chunhuhub, on the way back to Bolonchen. Stephan Merk and Karl Herbert Mayer used Don Pedro as a guide many times, and I was lucky enough to tag along.

In preparing his two *Long Silence* books and numerous articles in *Mexicon* and for the *IMS Explorer*, Merk has used Honorio Cetz of Chunhuaymil, Yucatan, and Humberto Bonilla and Manuel Bonilla Camal of Santa Elena, Yucatan, as guides, with much satisfaction.

A fine guide, Celestun Kayum of Lacanja, Chiapas, toured my two sons and me to sites near Bonampak. We ended with Bonampak itself. Celestun was a little more savvy about the history and art of the sites than most.



Now, I share a few negatives. Sometime around 1988 or so, a native of Opichen, Yucatan, told Ian Graham and me that he knew of a cave north of the site of Oxkintok that was never explored, dripping in pottery and murals, much more spectacular than the well-known nearby cave of Calcentok. So, a couple of days later, Ian and I met him and we drove as far as his Land Rover could go, somewhere north of Oxkintok. We brought flashlights and a rope. After three hours of wandering, it was obvious that he had no idea where the cave was, had never seen it, and admitted that a friend had orally given him directions. On the way back to the vehicle, he fell, crashed a knee on a large stone and Ian and I had to act as crutches to get him back to the vehicle.

I now mention Raul Mendoza, of Palenque. Let me qualify all of this by noting that by 1979, I had been to Uxmal, Kabah, Chichen Itza, and Tulum, and read *The Ancient Maya* by Morley and Sharer from cover-to-cover. So, I felt confident that I was an "authority" on the Ancient Maya. One evening, as my wife Sherry and I arrived at Chan-Kah Hotel near Palenque, we encountered a huge Spider Monkey, on a rope, wrapped

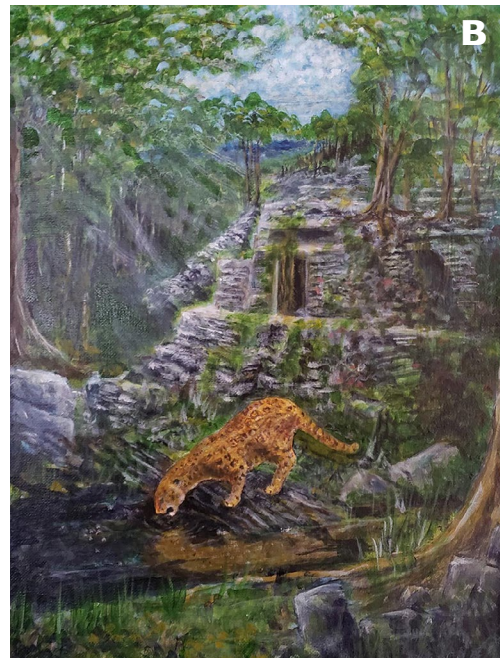
continued on page 6



One Maya Enthusiast's Eye on Life by Richard Corwin

IMS Member Richard Corwin has been a traveler, explorer, lecturer, student, and artist of the Maya civilization for about 30 years. These are the latest pieces he's finished this year. In his own words:

"I began in 1982 with travels to the Andes in Peru, stopping in Cuzco to begin a two-week hike to Machu Picchu followed by more than twelve years exploring some of the Andean villages from Cuzco to Puno. The painting at right



portrays a young woman who, like so many natives at the time, feared the Sendero guerrillas (A). It took me almost an hour to convince her that I was not going to harm her. This period of time was dangerous for these people, an expression I saw in her face.

"I began travels to the Yucatan, Chiapas, and Campeche soon after. I immediately fell in love, devoting as much time as possible in this region, visiting and exploring since 1983.

"I have published four books of short stories with one, *Caribbean Bones*, chronicling my ten years living in and exploring Caribbean Islands as an unsuccessful treasure hunter, followed by sailing back and forth to the states delivering sail boats.

"I have lectured on the Maya civilization in Orlando and Winter Park, FL. I recently taught at the Christopher Wren Association at the College of William and Mary in Williamsburg, VA, for two years. However, my travels to the Yucatan for almost four decades gave me inspiration

to paint images from my photographs.

"Some of the paintings are composites of some of those images. The jaguar from one photo was added for interest to the painting. I paint largely from commission work. Paintings I do must have a genuine feel for the mystique and beauty of these fabulous sites that make it a delight to paint.

"All paintings are acrylic on canvas. (B) is an unnamed ruin we hiked to with the addition of the jaguar from another photo (11x14). The painting at (C) is sold. I called it *Mexican Uber* (18 x 24). (D) is a ruin inspired by several sites including Sayil and other Puuc ruins. I added the black jaguar from an earlier photo. The original painting is 18 x 24 and truly one of my favorites.

"The large image on the frontispiece was inspired by several visits to Yaxchilan (11x14). I added the Lacandon to convey a sense of wonderment and intrigue".



Contact Richard: "I look forward to receiving any feedback from you, and I'll respond to any comments. Feel free to inquire about the prints I have available!"
corwinhome@yahoo.com 🏠

Editor's note: When I was researching images of the Leiden Plate for Zach Lindsey's "Unbundling for September", I went right to Justin Kerr's excellent photo archive. On the very page, Justin added an informative PDF of additional info by his wife Barbara. Read on... who knew?!

Seeing Red – Inpainting on Certain Incised Jade Objects

by Barbara Kerr

These are my “hands-on” observations of the red coloring often seen in the incised lines on jade objects. Since I am a restorer, I have had the opportunity to study closely the apparent red “painting” in the incised designs. Often, collectors and dealers would bring me jade objects which appeared to have traces of red in the incising and wanted them enhanced so the drawing could be seen more clearly. I don't recollect how many objects I've inpainted over time, but it must be close to 100.

The best example I can cite is the work that I did on the Leiden Plate, a magnificent Early Classic Maya celt, inscribed with a complex figure on one side and Early Classic glyphs on the other. It was installed at the Kimbell Art Museum in Texas, for the “Blood of Kings” exhibit (curated by Linda Schele and co-authored, with Mary Miller, of the massive catalogue, with photographs by Justin Kerr).

Since the museum is lit with soft, natural daylight, the incising seemed to completely disappear. It was Linda Schele's mother, who was visiting to attend the opening of the exhibit, who exclaimed, “Well, what am I looking at?” When Justin and I first saw the Leiden Plate in the Leiden Museum in Holland, the incised lines had been filled with white talc, most of which had fallen out, making it very difficult to photograph in that condition.

The Leiden Plate, dating from the early Maya Classic period (approximately 320 CE) reproduced with red incising: The intricate engravings on this two-sided celt are an extraordinary example of Maya art and proof of the excellence of their craftsmanship. Front: Courtesy of www.latinamericanstudies.org. Glyphs: Courtesy of lacasadeljade.com.



However, it was a reversible way to highlight the incising. When it arrived in the USA, it had been cleaned, but we all soon realized that something had to be done to permit the public to see this exquisite and delicate work of art. Linda and I finally convinced the curator of the Leiden Museum, Dr. Ted Leyenaar, that by inpainting with red acrylic paint, which would be totally reversible, the incising would become visible and we would not be violating the way many jade objects looked, when excavated.

Since the opening of the exhibit was the next day, the decision was finally made. I was to do the inpainting of this icon. I had six hours to paint both sides, before it had to be reinstalled. I needed Red Oxide (Indian Red) acrylic paint, which closely resembles the color of cinnabar, red lead or hematite, any of which could have been the original coloring that the Maya used, and some very fine 000 brushes. I had the aid of loupes (magnifiers) and a microscope – and above all Linda's drawings, which helped speed up the tedious process by clarifying some of the very complicated outlines of the figure and the glyphs.

I finished just in time for the celt to be placed back in its case, now fully visible for all to see. I had always felt that the Maya did not paint in the incised lines with a fine brush, as I was doing. There was no evidence of the short brush strokes or of the continuity a brush full of paint would provide before it thinned out, that one would expect. Then, in a private collection, we were fortunate to see and

photograph a large spondylus shell filled with red powder, and containing a jade bead imbedded in it. Before any of us dared to touch it, I took samples and sent them off to a lab to determine what the red powder was. These could be highly toxic, dangerous substances if handled or inhaled. The answer came back. We were dealing with cinnabar mixed with red lead!

When an object is covered with such a heavy powder, enough of the powder will cling to it, particularly in any crevices and scratches. That would account for the spotty distribution of traces of red coloring found on jades and even on bones. It was common practice in a secondary burial, to cover the skeletal remains of the dead with powdered cinnabar.

I was quite satisfied that my theory seemed to be correct, that the red paint was not put in with a brush. Rather, it was the residue left by the red powder found on many objects that had been placed in elite tombs. I am also pleased to report that the Leiden Plate went home after the show, with my red paint intact!

Leiden Plaque

- Earliest known complete Maya date is the Leiden Plaque
- Currently located at Rijksmuseum voor Volkenkunde in Leiden, The Netherlands
- Originally from Tikal, Guatemala
- Records accession of king on 8.14.3.1.12 or September 17, 320 AD




Image Credit (L): Rijksmuseum voor Volkenkunde
Image Credit (R): Anthony Aveni, Skywatchers

Source: A slide within a presentation about Astronomy and Culture given by Nancy Ali. Complete slide lecture at: <https://www.slideshare.net/unawe/astronomy-and-culture>



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

26 October 709 CE:

On 9.13.17.15.12 5 Eb 15 Mak G6, Shield Jaguar II and Lady K'abal Xook of Yaxchilan performed an intense religious rite involving bloodletting. The royals likely had no idea that artist Mo' Chaak (?) would create such a stunning depiction of their sacrifice that it would be taught in art schools more than a thousand years later. Lintel 24 (at right) may be the most famous piece of Maya artwork, appearing on dozens of non-specialist websites like the Khan Academy, which you can view at this hyperlink:



<https://www.khanacademy.org/humanities/ap-art-history/indigenous-americas/alyaxchilan-lintels>



30 October 711 CE: On 9.13.19.16.6 11 Kimi 19 Mak G2, a group of soldiers from Tikal, exhausted and mosquito-bitten, witnessed the opening of a tomb deep in enemy territory. Inside were the bones of Lady Tuun Kaywas, who had died eight years earlier. We don't know much about her, but that her memory was worth risking war to the king of Tikal at the time, Jasaw Chan K'awiil. The rescue of bones was probably all-too-common in an era when rivalries between the giant Maya cities caused the smaller cities to switch allegiances, though Altar 5 is one of the only descriptions I know of.

Rubbing of Altar 5, Tikal, by Merle Greene Robertson. <https://art.famsf.org/merle-greene-robertson/rubbing-altar-5-tikal-1998184>

Altar 5 (at far left) is carved with two nobles, one of whom is probably Jasaw Chan K'awiil I. They are performing a ritual using the bones of an important woman. Altar 5 was found in Complex N, which lies to the west of Temple III. 🏛️

Maya Site Guides – Can't Live with Them, Can't Live without Them by Ruinhunter: Lee Jones

continued from page 3

around a twelve year old Canadian boy and with his mother screaming. The employees were trying to tempt the monkey with pieces of bananas. I had a bag of pistachios (I hate pistachios) courtesy of Aero Mexico, so I gave them to the monkey. He released the boy and accepted the pistachios. The mother, in appreciation, invited us to join her family the next day and share her famous guide, Raul Mendoza. This was their third straight year to visit Palenque. We accepted.

Next morning at breakfast, we met Raul, and Sherry noticed that, in eating his eggs, he dropped cigarette ashes on them. He said we didn't need any water, but we each brought a little bottle. Thank goodness! At the carpark, the only vendors were Lacandons selling arrows – no water, ice, or cokes.

We immediately went to climb up, then down inside the Temple of the Inscriptions into the crypt of Pacal. A few tourists were crawling all over poor Pacal's sarcophagus. Raul confidently revealed that Pacal was an emissary from God and arrived by space ship. The cross (actually the World Tree – ceiba, I believe), coming out of Pacal's body, was the Christian cross. I didn't remember that from *The Ancient Maya*. Back up on the platform, he gestured over to the huge

pyramid-shaped mountain behind the Cross Group and said it was an ancient Olmec temple, twenty times larger than any Maya structure, and that he was descended from Olmec royalty.

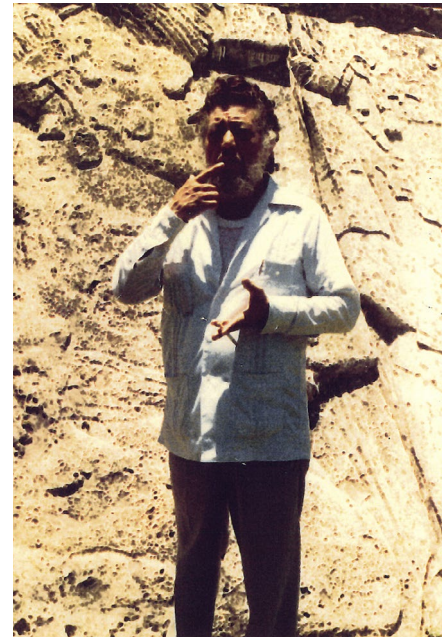
I won't mention what he said about the Tablet of the Slaves at the Palace.

He insisted that we go through the aqueduct covering the stream running through the site. Nothing there, but I noticed a boa constrictor, about ten feet long (docile, non-poisonous reptiles) by one of the walls.

When we ascended, we said "gracias" to Raul and left.

The last guide I employed was a mute in a wheelchair.

So, guides over the past fifty years come in all sizes and ability. They never tell you what pay they want. They are mostly not interested in the archaeology, but have an incredible ability to navigate the forest. That's my story, and I'm sticking to it! 🏛️



The notorious Palenque "guide" Raul Mendoza. Photo by Lee Jones.

October 21: IMS Zoom Presentation

Maximón: Maya Cultural Hero in the Navel of the World

with *IMS Explorer* Newsletter Editor **Jim Reed**



"The Lord of Looking Good." That's the Mam's humorous – yet ironically apropos – nickname as christened by North American researcher Robert S. Carlsen.

the betrayer of Jesus. To the people of Santiago, however, he represents something completely different. Maximón means 'he who is tied with string or lasso'. *Ri Laj Mam* means 'great grandfather' or, in other words, the grandfather of all the people of the village of Santiago Atitlan''

There's no way that I could say this any better myself – the following words speak of Maximón from a native's point of view. This story comes from local oral tradition and was written down by an Atiteco (a citizen of Santiago Atitlan), and is published on the town's own website at www.santiagoatitlan.com

"At times very wise and times very crazy, the figure of Maximón has confused outsiders for many years. The combination of saint/devil is one of the strongest remnants of the native philosophy in Santiago Atitlan. Although encouraged at first by the Catholic Church, Maximón was eventually persecuted and at one time made to go underground. Because of his great influence, he was very much feared by the Church and, in order to deal with him, they represented him as Judas of Iscariot, the betrayer of Jesus. To the people of Santiago, however, he represents something completely different. Maximón means 'he who is tied with string or lasso'. *Ri Laj Mam* means 'great grandfather' or, in other words, the grandfather of all the people of the village of Santiago Atitlan''



Jim Reed dressed as Maximón. This was the final event of the IMS held at its former headquarters: The Miami Museum of Science and Planetarium.



Once a year, right before Easter, Maximón is brought to his special chapel in front of the church, to be the focus of ritualistic ceremonies that take place late at night, out of sight and off-limits to the uninitiated. Editor's note: During my presentation, I will relate my own experience concerning the night I was invited behind the closed door!

During the year, Maximón is kept in the home of the chosen cofradía elder. Once during a visit with John Major Jenkins, the attendants were in a very festive mood and they sang two songs for us.

Both photos by Jim Reed.



The October 21 Zoom meeting will begin at 8 pm, EST (US) • The Zoom event meeting invite is below. Click on or copy and paste this hyperlink into a browser window and "bookmark" it until the event:

<https://us02web.zoom.us/j/87337237351?pwd=aHhqV3NONE42TXR0eHlsbTBZZEw2UT09>

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A Non-Maya in a Maya Land: An African Slave's Grave in Belize by Professor Norman Hammond, ScD, FSA, FBA *cont. from page 2*

settlement" who was roughly twenty years older than her and even some three years older than her mother, Eve. He predeceased both women, and was buried on St. George's Cay; an 1872 plan of the burial ground marks his grave and Usher (1907: 49) records the epitaph, but both grave and gravestone have vanished.

The marriage – of whatever formal or informal nature – raised his mother-in-law's social level and may explain why Ariadne was able to bury Eve near him. She had a son, George (born 1795), by James Bartlet; James became known (posthumously, differing from his gravestone) as James Bartlett Hyde and was the great-great-great-great-grandfather

of Evan X. Hyde (2018), *Amandala's* Editor.

James Bartlet was clearly a Bayman, from his epitaph, and Ariadne Broaster in linking herself with him thus crossed the community divide, and brought her mother Eve with her both physically and socially to St. George's Cay.

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Maximón, by Juan Sisay. Sisay was the premiere and still the most well-known Maya painter from Santiago Atitlan. I had the pleasure of meeting with Juan less than a year before his untimely death.

Join Jim Reed, with a totally new Zoom IMS presentation... October 21 at 8 pm
Zoom meeting invite:

<https://us02web.zoom.us/j/87337237351?pwd=aHhqY3N0NE42TXR0eHlsbTBZZEw2UT09>

Maximón

Maya cultural hero in the navel of the world

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