

Robert Stacy Judd Maya Architecture The Creation Of A New Style

Beginning about 1900 the expanded international role of the United States brought increased attention to the cultures of other peoples and a growth of interest in Latin America. The *Enormous Vogue of Things Mexican* traces the evolution of cultural relations between the United States and Mexico from 1920 to 1935, identifying the individuals, institutions, and themes that made up this fascinating chapter in the history of the two countries.

Robert D. Leighninger, Jr., believes there may be a model for municipal building projects everywhere in the ambitious and artful structures erected in Louisiana by the Public Works Administration. In the 1930s, the PWA built a tremendous amount of infrastructure in a very short time. Most of the edifices are still in use, yet few people recognize how these schools, courthouses, and other great structures came about. *Building Louisiana* documents the projects one New Deal agency erected in one southern state and places these in social and political context. Based on extensive research in the National Archives and substantial field work within the state, Leighninger has gathered the story of the establishment of the PWA and the feverish building activity that ensued. He also recounts early tussles with Huey Long and the scandals involving public works discovered during the late New Deal. The book includes looks at individual projects of particular interest—"Big Charity" hospital, the Carville leprosy center, the Shreveport incinerator, and the LSU sugar plant. A concluding chapter draws lessons from the PWA's history that might be applied to current political concerns. Also included is an annotated inventory of every PWA project in the state. Finally, this composite picture honors those workers and policymakers who, in a time of despair, expressed hope for the future with this enduring investment.

"A historical fiction novel in verse detailing the life of Clara Lemlich and her struggle for women's labor rights in the early 20th century in New York."--

A critical history of site-specific art since the late 1960s.

Open Borders to a Revolution is a collective enterprise studying the immediate and long-lasting effects of the Mexican Revolution in the United States in such spheres as diplomacy, politics, and intellectual thought. It marks both the bicentennial of Latin America's independence from Spain and the centennial of the Mexican Revolution, an anniversary with significant relevance for American history. The Smithsonian partnered with several institutions and organized a series of cultural events, among them an academic symposium whose program was envisioned and developed by the editors of this volume: "Creating an Archetype: The Influence of the Mexican Revolution in the United States." The symposium gathered scholars who engaged in conversation and debate on several aspects of U.S.-Mexico relations, including the Mexican-American experience. This volume consolidates the results of those intellectual exchanges, adding new voices, and providing a wide-ranging exploration of the Mexican Revolution.

In the wake of the Mexican-American War, competing narratives of religious conquest and re-conquest were employed by Anglo American and ethnic Mexican Californians to make sense of their place in North America. These "invented traditions" had a profound impact on North American religious and ethnic relations, serving to bring elements of Catholic history within the Protestant fold of the United States' national history as well as playing an integral role in the emergence of the early Chicano/a movement. Many Protestant Anglo Americans understood their settlement in the far Southwest as following in the footsteps of the colonial project begun by Catholic Spanish missionaries. In contrast, Californios—Mexican-Americans and Chicana/os—stressed deep connections to a pre-Columbian past over to their own Spanish heritage. Thus, as Anglo Americans fashioned themselves as the spiritual heirs to the Spanish frontier, many ethnic Mexicans came to see themselves as the spiritual heirs to a southwestern Aztec homeland.

In these wide-ranging essays, Erik Davis explores the codes—spiritual, cultural, and embodied—that people use to escape the limitation of their lives and enrich their experience of the world. These include Asian religious traditions and West African trickster gods, Western occult and esoteric lore, postmodern theory and psychedelic science, as well as festival scenes such as Burning Man (of which Davis is the best-known chronicler). Articles on media technology further explore themes Davis took up in his acclaimed book *Techgnosis*, while his profiles of West Coast poets, musicians, and mystics extend the California terrain he previously mapped in *The Visionary State*. Whether his subject is collage art or the "magickal realism" of horror writer H.P. Lovecraft, transvestite Burmese spirit mediums or Ufology, tripster king Terence McKenna or dub maestro Lee Perry, Davis writes with keen yet skeptical sympathy, intellectual subtlety and wit, and unbridled curiosity. The common thread running through all these pieces is what Davis calls "modern esoterica," which he describes in his preface as a 'no-man's-land located somewhere between anthropology and mystical pulp, between the zendo and the metal club, between cultural criticism and extraordinary experience, whether psychedelic, or yogic, or technological." Such an ambiguous and startling landscape demands that the intrepid adventurer shed any territorial claims and go nomad. Davis wanders with sharp eyes and an open mind, which is why Peter Lamborn Wilson calls him "the best of all guides to modern American spirituality."

At The Lucky Hand is an account of the different love stories that revolve around a very peculiar book: *My Legacy*, by Anastas Branica. At first glance, this is a book where there is no plot or characters, only descriptions. However, that is what makes it a self-sufficient space, a world that can only be inhabited by its readers, which Anastas has written in order to live, within the book, with his beloved. Through what Petrovic called "simultaneous reading", it is possible to coincide with other people in the same book, and not only that, but also to live beyond what is simply written. Within this experience of reading-while-reading, participants are able to access a meeting place that is outside of reality. How else can we describe what happens to us when we read with true conviction, when books become life, palpable, manifested, when books become part of our physiology, when love is incarnated in the reading that two strangers perform at the same time, hoping that time will be abolished by the mere fact of fixing their gaze on a page? In short, what the reader of this book will surely experience, along with all the other readers who coincide in the experience, will be a state of joyous stupefaction. Above all else, the book is a love letter to the power of literature.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This

work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

In May 1904, the residents of Halcyon—a small utopian community on California's central coast—invited their neighbors to attend the grand opening of the Halcyon Hotel and Sanatorium. As part of the entertainment, guests were encouraged to have their hands X-rayed. For the founders and members of Halcyon, the X-ray was a demonstration of mysterious spiritual forces made practical to human beings. *Radiance from Halcyon* is the story not only of the community but also of its uniquely inventive members' contributions to religion and science. The new synthesis of religion and science attempted by Theosophy laid the foundation for advances produced by the children of the founding members, including microwave technology and atomic spectral analysis. Paul Eli Ivey's narrative starts in the 1890s in Syracuse, New York, with the rising of the Temple of the People, a splinter group of the theosophical movement. After developing its ideals for an agricultural and artisanal community, the Temple purchased land in California and in 1903 began to live its dream there. In addition to an intriguing account of how a little-known utopian religious community profoundly influenced modern science, Ivey offers a wide-ranging cultural history, encompassing Theosophy, novel healing modalities, esoteric architecture, Native American concepts of community, socialist utopias, and innovative modern music.

A Cultural History of Underdevelopment explores the changing place of Latin America in U.S. culture from the mid-nineteenth century to the recent U.S.-Cuba détente. In doing so, it uncovers the complex ways in which Americans have imagined the global geography of poverty and progress, as the hemispheric imperialism of the nineteenth century yielded to the Cold War discourse of "underdevelopment." John Patrick Leary examines representations of uneven development in Latin America across a variety of genres and media, from canonical fiction and poetry to cinema, photography, journalism, popular song, travel narratives, and development theory. For the United States, Latin America has figured variously as good neighbor and insurgent threat, as its possible future and a remnant of its past. By illuminating the conventional ways in which Americans have imagined their place in the hemisphere, the author shows how the popular image of the United States as a modern, exceptional nation has been produced by a century of encounters that travelers, writers, radicals, filmmakers, and others have had with Latin America. Drawing on authors such as James Weldon Johnson, Willa Cather, and Ernest Hemingway, Leary argues that Latin America has figured in U.S. culture not just as an exotic "other" but as the familiar reflection of the United States' own regional, racial, class, and political inequalities.

Historical fiction set in France during WW II. An addictive look at the French Resistance through the eyes of two members who become lovers. The novel captivates from the first and is a beautifully written must-read.

Sara, a servant in 1884 is given the opportunity to move to America and manage the grand New York apartment house, *The Dakota*. It offers her a world of possibility, including being close to the Dakota's famous architect, Theo. A hundred years later in 1984, interior designer Bailey is fresh out of rehab and is tasked with helping her cousin redesign her apartment in the famous Dakota. Once there, Bailey learns all about the building's history, including its architect Theo, and the mad woman named Sara who stabbed him to death.

A stunning, illustrated survey of Art Deco architecture throughout America celebrates seventy-five innovative guilding that reveal not only the finest principles of Deco design but also a regional individualism that typifies the best in Art Deco style.

Named a Best Book of the Year by the Los Angeles Public Library This hilarious, colorful portrait of a sex worker navigating life in modern Morocco introduces a promising new literary voice. Thirty-four-year-old prostitute Jmiaa reflects on the bustling world around her with a brutal honesty, but also a quick wit that cuts through the drudgery. Like many of the women in her working-class Casablanca neighborhood, Jmiaa struggles to earn enough money to support herself and her family—often including the deadbeat husband who walked out on her and their young daughter. While she doesn't despair about her profession like her roommate, Halima, who reads the Quran between clients, she still has to maintain a delicate balance between her reality and the "respectable" one she paints for her own more conservative mother. This daily grind is interrupted by the arrival of an aspiring young director, Chadlia, whom Jmiaa takes to calling "Horse Mouth." Chadlia enlists Jmiaa's help on a film project, initially just to make sure the plot and dialogue are authentic. But when she's unable to find an actress who's right for the starring role, she turns again to Jmiaa, giving the latter an incredible opportunity for a better life. In her breakout debut novel, Meryem Alaoui creates a vibrant picture of the day-to-day challenges faced by working people in Casablanca, which they meet head-on with resourcefulness and resilience.

The Castro Theatre, the Pacific Telephone and Telegraph Headquarters, 450 Sutter Medico-Dental Building—these masterpieces of San Francisco's Art Deco heritage are the work of one man: Timothy Pflueger. An immigrant's son with only a grade-school education, Pflueger began practicing architecture after San Francisco's 1906 earthquake. While his contemporaries looked to Beaux-Arts traditions to rebuild the city, he brought exotic Mayan, Asian, and Egyptian forms to buildings ranging from simple cocktail lounges to the city's first skyscrapers. Pflueger was one of the city's most prolific architects during his 40-year career. He designed two major downtown skyscrapers, two stock exchanges, several neighborhood theaters, movie palaces for four smaller cities (including the beloved Paramount in Oakland), some of the city's biggest schools, and at least 50 homes. His works include the San Francisco Stock Exchange, the ever-popular Top of the Mark, the San Francisco-Oakland Bay Bridge, and the San Francisco World's Fair. It is a testament to his talent that many of his buildings still stand and many have been named landmarks. Therese Poletti tells the fascinating story of Pflueger's life and work in Art Deco San Francisco. In lively detail, she relates how Pflueger built extravagant compositions in metal, concrete, and glass. She also tells the story behind the architecture: Pflueger's commissioning and support of muralist Diego Rivera, his association with photographer Ansel Adams and sculptor Ralph Stackpole, and his childhood friendship turned to adulthood sponsorship with San Francisco Mayor James "Sunny" Rolph Jr. Beautiful archival photography mixes with stunning new photography in this collection of a truly Californian, but ultimately American, story.

This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. *The Metropolis in Latin America, 1830–1930* surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis.

Drawing from the Getty Research Institute's vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today's Latin American megalopolis.

You wouldn't even know there was a war on, thinks Susan Marcus as she surveys her new neighborhood in Clayton, Missouri. There are no air raid wardens, no blackout curtains. It's so different from her old home in New York City: no tall apartment buildings, no bustling city streets. Susan can barely understand people, their accents are so thick, and of course everyone in Clayton is a St. Louis Cardinals fan and sworn enemy of Susan's beloved New York Yankees. Worst of all, for the first time in her life, ten-year-old Susan encounters prejudice -- against New Yorkers, Jews, blacks, and the Japanese. She must be circumspect about her friendship with Loretta (the daughter of the black janitor), for Jim Crow laws still exist in 1943 Missouri. Outraged, Susan decides to strike a blow against them. She's not going to break the rules exactly; she's just going to bend them.

An in-depth investigation of the mounting evidence that Atlantis was located in the Bahamas and Caribbean, near Cuba in particular • Explains how Atlantis was destroyed by a comet, the same comet that formed the mysterious Carolina Bays • Reveals evidence of complex urban ruins off the coasts of Cuba and the Bahamas • Shows how pre-Columbian mariners visited the Caribbean and brought back stories of Atlantis's destruction • Compares Plato's account with ancient legends from the indigenous people of North and South America, such as the Maya, the Quiché, and the Yuchi of Oklahoma The legend of Atlantis is one of the most intriguing mysteries of all time. Disproving many well-known Atlantis theories and providing a new hypothesis, the evidence for which continues to build, Andrew Collins shows that what Plato recounts is the memory of a major cataclysm at the end of the last Ice Age 13,000 years ago, when a comet devastated the island of Cuba and submerged part of the Bahaman landmass in the Caribbean. He parallels Plato's account with corroborating ancient myths and legends from the indigenous people of North and South America, such as the Maya of Mesoamerica, the Quiché of Peru, the Yuchi of Oklahoma, the islanders of the Antilles, and the native peoples of Brazil. The author explains how the comet that destroyed Atlantis in the Caribbean was the same comet that formed the mysterious and numerous elliptical depressions, known as the Carolina Bays, found across the mid-Atlantic United States. He reveals evidence of sunken ruins off the coasts of both Cuba and the Bahamas, ancient complexes spanning more than 10 acres that clearly suggest urban development and meticulously planned road systems. Revealing the identity of Plato's "opposite continent" as ancient America, Collins argues that Plato's story was first carried back to the Mediterranean world by trans-Atlantic mariners, such as the Phoenicians and Carthaginians, as early as the first millennium BC. He offers additional ancient trans-Atlantic trade evidence from Egyptian mummies, Roman shipwrecks in the Western Atlantic, and the African features of giant stone heads in Mexico. Piecing together the final days of Atlantis and the wildfires, earthquakes, tsunamis, days of darkness, and advancement of ice sheets that followed the ancient comet's impact, Collins establishes not only that Atlantis did indeed exist but also that remnants of it survive today, most obviously in Cuba, Atlantis's original central island. Architect Stacy-Judd created a sensation in the 1920s and 1930s when he brought Mayan and Aztec motifs into the architecture of southern California. His life and work are examined here, with numerous examples of his color renderings and photos of many of his buildings. Annotation copyright by Book News, Inc., Portland, OR

This collection is a sampling of some of the works by Robert Benjamin Stacy-Judd, an architect flourishing in Southern California from the 1920s through the 1960s. These samplings include a letter, a newspaper article, an announcement for a lecture series and a book "Kabah : adventures in the jungles of Yucatan." The items reflect Stacy-Judd's endorsement of Maya Art and Architecture as an ideal theme to base an American architecture. Stacy-Judd's non-Mayan works are also referenced in this collection, in the form of photographs, hand-painted postcards, charcoal drawings, pen and ink-sketches and a portfolio book that has a colorful architectural rendering of the La Jolla Beach and Yacht Club (1927). A book, "The Mayan Revival Style, by Marjorie I. Ingle is also included in this collection.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

In recent years, 'environmental collapse' has become an important way of framing and imagining environmental change and destruction, referencing issues such as climate change, species extinction and deteriorating ecosystems. Given its pervasiveness across disciplines and spheres, this edited volume articulates environmental collapse as a discursive phenomenon worthy of sustained critical attention. Building upon contemporary conversations in the fields of archaeology and the natural sciences, this volume coalesces, explores and critically evaluates the diverse array of literatures and imaginaries that constitute environmental collapse. The volume is divided into three sections— Doc- Collapse, Pop Collapse and Craft Collapse —that independently explore distinct modes of representing, and implicit attitudes toward, environmental collapse from the lenses of diverse fields of study including climate science and policy, cinema and photo journalism. Bringing together a broad range of topics and authors, this volume will be of great interest to scholars of environmental communication and environmental humanities.

In *Intercultural Mirrors: Dynamic Reconstruction of Identity*, the authors suggest that the view of us held by culturally different people provides an essential key to self-understanding and identity remodelling. The book aims at analysing intercultural experiences on a deeper level.

A BuzzFeed Most Anticipated Book of the Year • A The Millions Most Anticipated Book of the Year "A massively entertaining and slyly enlightening story nestled inside another story like a ghost within its host." —Kathleen Rooney, author of *Cher Ami* and *Major Whittlesey* and *Lillian Boxfish Takes a Walk* In this provocative meditation on new motherhood—Shirley Jackson meets *The Awakening*—a postpartum woman's psychological unraveling becomes intertwined with the ghostly appearance of children's book writer Margaret Wise Brown. There's a madwoman upstairs, and only Megan Weiler can see her. Ravaged and sore from giving birth to her first child, Megan is mostly raising her newborn alone while her husband travels for work. Physically exhausted and mentally drained, she's also wracked with guilt over her unfinished dissertation—a thesis on mid-century children's literature. Enter a new upstairs neighbor: the ghost of quixotic children's book writer Margaret Wise Brown—author of the beloved classic *Goodnight Moon*—whose existence no one else will acknowledge. It seems Margaret has unfinished business with her former lover, the once-famous socialite and actress Michael Strange, and is determined to draw Megan into the fray. As Michael joins the haunting, Megan finds herself caught in the wake of a supernatural power struggle—and until she can find a way to quiet these

spirits, she and her newborn daughter are in terrible danger. Using Megan's postpartum haunting as a powerful metaphor for a woman's fraught relationship with her body and mind, Julia Fine once again delivers an imaginative and "barely restrained, careful musing on female desire, loneliness, and hereditary inheritances" (Washington Post).

"Evans has meticulously researched his subject and writes in an elegant and clear prose style that makes his book a pleasure to read.... In short, this is an outstanding scholarly book that should be of interest to Mayanists, art historians, and students of American literature and history." —The Americas "Romancing the Maya will be required (and enjoyable) reading for students of the Maya. And its careful analysis of visual expositions—including the subjective uses of photography—makes it especially appropriate for the undergraduate classroom." —The Journal of Latin American Anthropology "This work will appeal to general readers because of its subject: ancient Mexico and its first investigators. The archaeologists treated here are some of the most fascinating and rakish in the history of the field. Some were real Indiana Jones types." —Khristaan Villela, Director, Thaw Art History Center, College of Santa Fe During Mexico's first century of independence, European and American explorers rediscovered its pre-Hispanic past. Finding the jungle-covered ruins of lost cities and artifacts inscribed with unintelligible hieroglyphs—and having no idea of the age, authorship, or purpose of these antiquities—amateur archaeologists, artists, photographers, and religious writers set about claiming Mexico's pre-Hispanic patrimony as a rightful part of the United States' cultural heritage. In this insightful work, Tripp Evans explores why nineteenth-century Americans felt entitled to appropriate Mexico's cultural heritage as the United States' own. He focuses in particular on five well-known figures—American writer and amateur archaeologist John Lloyd Stephens, British architect Frederick Catherwood, Joseph Smith, founder of the Church of Jesus Christ of Latter-Day Saints, and the French migr photographers Dsir Charnay and Augustus Le Plongeon. Setting these figures in historical and cultural context, Evans uncovers their varying motives, including the Manifest Destiny-inspired desire to create a national museum of American antiquities in New York City, the attempt to identify the ancient Maya as part of the Lost Tribes of Israel (and so substantiate the Book of Mormon), and the hope of proving that ancient Mesoamerica was the cradle of North American and even Northern European civilization. Fascinating stories in themselves, these accounts of the first explorers also add an important new chapter to the early history of Mesoamerican archaeology.

For readers of Warlight and The Invisible Bridge, an intimate, harrowing story about a family of German citizens during World War II. Included in the New York Times Book Review's Summer Reading Guide for Historical Fiction "There was no shelter without her sons." In 1945, as the war in Germany nears its violent end, the Huber family is not yet free of its dangers or its insidious demands. Etta, a mother from a small, rural town, has two sons serving their home country: her elder, Max, on the Eastern front, and her younger, Georg, at a school for Hitler Youth. When Max returns from the front, Etta quickly realizes that something is not right—he is thin, almost ghostly, and behaving very strangely. Etta strives to protect him from the Nazi rule, even as her husband, Josef, becomes more nationalistic and impervious to Max's condition. Meanwhile, miles away, her younger son Georg has taken his fate into his own hands, deserting his young class of battle-bound soldiers to set off on a long and perilous journey home. The Vanishing Sky is a World War II novel as seen through a German lens, a story of the irreparable damage of war on the home front, and one family's participation-involuntary, unseen, or direct-in a dangerous regime. Drawing inspiration from her own father's time in the Hitler Youth, L. Annette Binder has crafted a spellbinding novel about the choices we make for country and for family.

Known as "the bible" to Los Angeles architecture scholars and enthusiasts, Robert Winter and David Gebhard's groundbreaking guide to architecture in the greater Los Angeles area is updated and revised once again. From Art Deco to Beaux-Arts, Spanish Colonial to Mission Revival, Winter discusses an impressive variety of architectural styles in this popular guide that he co-authored with the late David Gebhard. New buildings and sites have been added, along with all new photography. Considered the most thorough L.A. architecture guide ever written, this new edition features the best of the past and present, from Charles and Henry Greene's Gamble House to Frank Gehry's Disney Philharmonic Hall. This was, and is again, a must-have guide to a diverse and architecturally rich area. Robert Winter is a recognized architectural historian who lives in Los Angeles, and has led architectural tours through the Los Angeles area since 1965. He is a professor at Occidental College in Los Angeles.

More than 150 full-color photographs are interwoven with a study of California's rich cultural history to provide a compelling study of religion, faith, and spirituality throughout the Golden State, bringing together both immigrant and native religious influences that have shaped California, from UFO cults and Zen Buddhism to televangelism and neopaganism. 12,500 first printing.

Haunted by History, Volume I, by Craig Owens uncovers little known facts about eight prominent historic hotels in Southern California and the origins behind many of their ghost stories. Not only does his well-documented research separate facts from legends, but Owens also keeps the subject matter interesting by interweaving historic photos with his own elaborately staged Old Hollywood-style photos shot in the most haunted rooms, hallways, and lobbies. This unique book blends solid research, fascinating insights, and haunting photography that will appeal to believers and non-believers alike. Hotels and inns featured in Vol. 1 are the Hotel del Coronado, the Victorian Rose Bed & Breakfast, the Julian Gold Rush Hotel, the Mission Inn Hotel & Spa, the Alexandria Hotel, the Wyndham Garden Pierpont Inn, the Banning House Lodge, and the Glen Tavern Inn.

"This is a significant contribution to the field of critical 'orientalist' studies as applied to architecture. . . . This text breaks new scholarly ground by examining a topic that has never been proposed before: the construction of an ideological landscape involving Pan-Americanism." STEPHEN FOX, Fellow of the Anchorage Foundation of Texas and Adjunct Lecturer in Architecture, University of Houston and Rice University --

From the time when archaeologists first began to discover the civilization's spectacular ruins, Mexico's Mayan past has been a boundless source of inspiration, ideas, and iconography for the modernist imagination. This study examines the ways artists, architects, filmmakers, photographers, and other producers of visual culture in Mexico, the United States, Europe, and beyond have mined Mayan history and imagery. Beginning his study in the mid-nineteenth century, with the first mechanically reproduced and mass distributed images of the Mayan ruins, and ending with recent works that address this history of representation, Lerner argues that Maya modernism is the product of an ongoing pan-American modernism characterized by a continuing series of reinterpretations, collaborations, and exchanges in which Yucatecans, Mexicans and foreigners, mestizos, Mayas, and others all participate and are free to endorse, misunderstand, reinterpret,

or reject each other's ideas.

Stacy-Judd, a California architect, believed that within the Yucatan jungle lie the stupendous works of the civilization that was descended from the lost continent of Atlantis. He attempts to reconstruct the Maya family tree, find evidence of their relationship to Atlantis, and show that the Maya civilization arrived in Central America fully developed.

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