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**Title:** A comparative approach toward understanding the Mycenaean and Late Preclassic lowland Maya early civilisations through their art styles

**Issue Date:** 2015-11-24

## APPENDIX: OVERVIEW OF THE NARRATIVE MICRO-STRUCTURES IN THE SAN BARTOLO WALL-PAINTINGS

### Overview

In this appendix the basic elements of the narrative micro-structures of the wall-paintings from Pinturas Sub-1A at the site of San Bartolo are outlined. The reconstructions on which this analysis is based can be found in the two primary publications, dealing respectively with the north and west wall murals of this building (Saturno et al. 2007; Taube et al 2010). Further references are only given when certain iconographic elements need further elaboration, which is done only when relevant for understanding the narrative micro-structure. With regard to the explication of the four categories (nucleus, catalysts, informants, index) used, the reader is referred to section 5.4.3. The sequence in which the scenes are discussed is from the right to the left, starting with the north wall. The outline presented here forms the basis both for the discussion of LPC lowland Maya narrative in section 7.4.3, and for the broader cultural interpretation of the San Bartolo wall-paintings in section 8.2.4. The table below gives an overview of the different scenes that will be analysed.

Scene	Description nucleus
<i>North wall</i>	
Flower Mountain and procession	presentation of sprouting gourd to maize god
gourd birth-scene	explosive birth of five humanoid babies from gourd
<i>West wall</i>	
accession scene #1	figure seated on scaffold receives headdress
diving maize god	maize god with serpent diving into water
maize god in turtle quatrefoil	dancing maize god with two deities in quatrefoil-turtle
infant maize god	infant maize god held by unidentified figure
accession scene #2	maize god seated on scaffold receives headdress
maize god and tree	maize god holding stick faces a tree
descending PBD	descent PBD from skyband
tree and sacrificial scene #1	sacrificing youth facing tree/PBD in a floral setting
tree and sacrificial scene #2	sacrificing youth facing tree/PBD in a sky-related setting
tree and sacrificial scene #2	sacrificing youth facing tree/PBD in an earth-bound setting
tree and sacrificial scene #4	sacrificing youth facing tree/PBD in a watery setting

Scenes of the San Bartolo wall-paintings (north and west walls, both listed from right to left).

### Flower Mountain and procession scene (north wall)

Basic reference: (Saturno et al. 2007, 59-71).

Nucleus:

The presentation of a gourd by a kneeling humanoid figure to what has been interpreted as a maize god. The project team interpreted the gourd as holding water (Saturno et al. 2007, 31), but this has been called into question as it is a sprouting gourd (Van Akkeren 2006, 49). Instead, it may well have carried maize seeds, acting as a metaphoric womb. This constitutes an interpretation that can be further supported by the U-shape depicted on its surface in a band (Tate 2012, 242).

Catalysts:

1. One kneeling female figure coming out of Flower Mountain carrying a basket, possibly containing tamales (Saturno et al. 2007, 50)
2. Five figures facing into the direction of Flower Mountain. Two of these figures carry bundles that emit breath volutes, which are interpreted as ancestral bundles with mask ornaments, including a schematic version of the Jester God motif (Saturno et al. 2007, 38).
3. One of the female figures facing in the direction of Flower Mountain is interpreted as the wife of the maize god, while the three young women and three young men can be seen as ancestral couples (Saturno et al. 2007, 50).

Informants:

1. Textual informants can be seen in the use captions with the two figures carrying the bundles, but these texts so far have not been deciphered.
2. Locational informants are Flower Mountain itself and the plumed serpent that acts as the platform for the humanoid figures. The latter also has footprints on its surface that lead into the direction of Flower Mountain.

Index:

One possible index is the small serpent with breath volutes that emerges from a hole in the lower-left corner of Flower Mountain. This has been related to the *'lok* sign that refers to the transit between different spheres or the emergence from caves (Saturno et al. 2007, 48).

### Gourd birth-scene (north wall)

Basic reference: (Saturno et al. 2007, 58-59).

Nucleus:

The explosive birth of five humanoid baby-figures, with umbilical cords still attached, from the gourd. This gourd carries the same band with U-sign as in the Flower Mountain and procession scene, but no sprouts can be seen on it. Also part of the nucleus is the humanoid figure facing this birth event from the right, which has been interpreted as an early version of the plumed serpent (Saturno et al. 2007, 11-12). Regardless from the identity of the figure, it can be noted that it held what seems to have been a digging stick (*coa*) and a small bundle with a trefoil. Parallels for the latter motif can be seen on larger bundles in Olmec art (Taube 2000, fig. 15, p. 312), and is related

to maize symbolism. Furthermore, the figure makes a gesturing movement toward the figures emerging from the gourd, which may reflect an instructive role.

Informant:

The platform atop of which the gourd is placed provides a locational context, even if it is less clear how this should be qualified further.

Index:

The presence of the gourd may not only have a role in the birth-scene itself, but can also refer back to the sprouting gourd presented to the maize god in the Flower Mountain and procession scene. It can also be noted that the band with the U-shape symbol is similar (if not exactly identical) on the gourds depicted in both scenes.

#### Accession scene #1 (west wall)

Basic reference: (Taube et al. 2010, figs. 67-68, pp. 106-107).

Nucleus:

The nucleus of this well-preserved scene consists of the presentation of an elaborate headdress to a figure of authority, clutching a bundle of some sort to his chest and seated on a platform. Behind this platform is a tree in which what appears to be a jaguar hangs. The headdress has the trefoil variant of the Jester God image, and can be related to various LPC lowland Maya artistic depictions and objects (see section 8.4.2). The figure presenting the headdress may be compared, owing to his own costume and headdress, to the *ebet* functionary of the Classic period (Taube et al. 2010, 68). Especially well-visible in the San Bartolo wall-paintings (Miller & Brittenham 2013, 155), these figures acted as messengers, including the delivery of tribute, and seem to have taken care of royal insignia as well. Overall, a scene involving the coronation of a human ruler appears as a distinct possibility. This may also be supported by the last glyph in the accompanying text that can be read as *ajaw*, even if the project team leaves open the question whether this refers to a human ruler or to a deity (Taube et al. 2010, 68).

Informants:

1. Textual information is present in a text block placed between the attendant and seated figure, but apart from the noted *ajaw* sign it is not yet completely understood.
2. The platform on which the figure of authority is seated is notable is a locational informant, possessing both a tree with breath volutes and a lattice-work with nine *k'an* signs. The latter can, on the basis of analogies with later Maya art, be related to the establishment of new dynasties (Taube et al. 2010, 60-61).
3. It is possible that the red paint on the nine *k'an* crosses in the lattice-work of the platform, as well as on body parts of both the attendant and seated figure, refer to this scene as being of a historical rather than of a mythological character (Taube et al. 2010, 63-64).

### Diving maize god (west wall)

Basic reference: (Taube et al. 2010, fig. 67, p. 106).

Nucleus:

Although only partly preserved, the core figure of a diving maize god, together with a serpent, can be seen diving into water, resembling fairly closely a Late Postclassic wall-painting scene from the site of Tulum (Taube et al. 2010, 81-83).

### Maize god in quatrefoil (west wall)

Basic reference: (Taube et al. 2010, fig. 66, p. 105).

Nucleus:

The maize god in the centre is drumming and dancing, flanked at the left by the rain god Chakh and at the right by the deity of terrestrial water (Taube et al. 2010, 75).

Informant:

The basic locative informant is the quatrefoil within which the three deities are depicted. In this case the quatrefoil is an animate creature, emitting breath volutes and with a saurian head and clawed feet, which can be most plausibly interpreted as a turtle (Taube et al. 2010, 71-72). A wave comes up to one of its flanks, which is also related by the project team to the creation of rain-bearing clouds (Taube et al. 2010, 70). This quatrefoil may well represent the earth turtle, one of the multiple ways in which the earth was represented in Maya art (Taube 2010a, 214, 216), see also section 8.4.2. Quatrefoils, not necessarily representing turtles, can also be seen in a fragment from the east wall of San Bartolo Pinturas Sub-1A (Taube et al. 2010, fig. 17a, p. 29), as well as in many other Preclassic artistic representations in the Maya lowlands and other areas (Guernsey 2010). From these contemporary parallels a broad association between quatrefoil shapes, caves and enthroned deity figures can be made (Taube et al. 2010, 74-75).

Index:

One possible and somewhat hypothetical index may be seen outside iconography proper. At a later stage multiple blows were made precisely to this portion of the mural, which could refer to the idea of cracking open the earth turtle to release the maize god (Saturno 2009, 125-126).

### Accession scene #2 (west wall)

Basic reference: (Taube et al. 2010, fig. 64, p. 103).

Nucleus:

This scene is not as well-preserved as the accession scene #1 to its right. The attendant figure presenting the headdress to the seated maize god can be seen, on the basis of its attributes, as an avian version of the maize god (Taube et al. 2010, 65).

Informant:

The platform on which the maize god is seated is different from that of the accession scene to the right, and can be related in terms of material to knotted elements used in the four trees and sacrificial scenes to its left (Taube et al. 2010, 64). The deity is seated on a jaguar pelt.

#### Maize god and tree (west wall)

Basic reference: (Taube et al. 2010, fig. 63, p. 102).

Nucleus:

This scene is also partly damaged, but from what is visible it is possible to discern another maize god pointing a stick in what appears to be a strike on something (sadly lost) in front of it. This figure also faces a tree, atop of which sits a peaceful bird.

#### Descending Principal Bird Deity (west wall)

Basic reference: (Taube et al. 2010, figs. 61-62, pp. 100-101).

Nucleus:

The basic element of this scene is the descent of the Principal Bird Deity (PBD), which appears to be welcomed by a dancing, dwarf-like figure that gestures toward it. This figure has been connected to a variety of similar representations in Maya art, and, owing to its duck-like appearance, can be related to the bidding of Itzamnaaj by animals through sounds (Taube et al. 2010, 49).

Catalysts:

Three birds with song scrolls emanating from their mouths may be seen as catalysts, being connected to the dwarf-like figure, as can also be seen in other cases (Taube et al. 2010, 48-50).

Informants:

1. A text block placed in a central position in the scene, as yet not fully understood.
2. The day sign 3 *'Ik* provides an important temporal marker, placed in a central position just above the textual block.
3. Informants on locational aspects can be seen in the upper skyband, which emits what has been interpreted as rain (Taube et al. 2010, 45-47), and also in the flowers on the ground surface. These form a continuum that extends into tree and sacrificial scene #1, for which the flowers, which emit substantial breath volutes, have been interpreted as part of a floral paradise (as in the preceding scene).

#### Tree and sacrificial scene #1 (west wall)

Basic reference: (Taube et al. 2010, fig. 60, p. 99).

Nucleus:

A youth performs self-sacrifice in front of a tree with a PBD perched atop it. The aroma indicated

by the breath volutes of the flowers present here, may be interpreted as providing sustenance for ancestors and deities (Taube et al. 2010, 27-28).

Informant:

The flowers present here would indicate a location that is reminiscent of a floral paradise.

#### Tree and sacrificial scene #2 (west wall)

Basic reference: (Taube et al. 2010, fig. 59, p. 98).

Nucleus:

This scene is only partially preserved, but clear in its outlines. Another youth performs both self-sacrifice and the sacrifice of a turkey on a tripod, in front of a tree atop of which a PBD is visible. This youth wears a headband with Jester God motif, as likely did the three other youths for which this is not visible. Somewhat unclear in this scene is the role of the medallion with an *ak'bal* sign in it, which is usually on the PBD but is here shown separately and as emitting breath volutes. The sacrificed turkey has three stones in it from which breath volutes arise. These stones are interpreted as hearthstones, referring to the raising of the world-trees in the quincunx pattern of centre and cardinal directions (Saturno 2007, 23-25).

Informant:

The presence of the turkey and fluttering birds indicate a location related to the sky.

#### Tree and sacrificial scene #3 (west wall)

Basic reference: (Taube et al. 2010, fig. 58, p. 97).

Nucleus:

In this scene, a youth performs self-sacrifice and sacrifices a deer on a tripod in front of a tree with a PBD perched atop it. Like the turkey in the preceding scene the deer also has three hearthstones in its stomach from which breath volutes arise.

Informant:

This location has been interpreted as earth-bound, which is mainly based upon the sacrifice of the deer (Taube et al. 2010, 27).

#### Tree and sacrificial scene #4 (west wall)

Basic reference: (Taube et al. 2010, fig. 57, p. 96).

Nucleus:

Part of this scene is not preserved, but enough is present to infer a self-sacrificing youth that also sacrifices a fish on a tripod, positioned in front of a tree with a Principal Bird Deity (PBD) on top. In the fish are five hearthstones from which breath volutes arise, in contrast to the turkey and deer

sacrifices with three hearthstones each.

Informant:

The sacrificial scene clearly takes place in a watery realm.