

# 소설을 통해 살펴본 남미 역사 이해

## 20차시

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- ✓ **Dictated: 최성조, 김혜지, 김윤정, 나기현**



🔊**[1:20]** Okay, continuing with Elena Carosa, the recollections of things to come.

I always want to say memories of the future because that's the literal translation of the title. [?1:33 스페인어 제목]

🔊**[1:34]** I said, today we look at this time-space issue that one word 'time-space'.

This kind of odd attempt and interesting attempt and successful attempt I think to undo the binary between space and time that is characteristic of western culture.

🔊**[1:57]** To put space and time in to a kind of relationship or you can speak what I call historical display.

🔊**[2:05]** That is you display events and people in a kind of spatial circumstance, I am going to connect to merest of to the Mexican merest movement, but I want to start by connecting it to indigenous ideas of time and space which Elena Cara was very knowledgeable about.

🔊**[2:26]** She clearly study the pre-Hispanic codices.



The singular is codex. c o d e x.

And the plural is codices and I am going to say more about what codex is or what codices are.

🔊**[2:42]** And I'm actually going to give you kind a formal presentation on that with some pictures and a minute, but first let's look at a few more passages in the novel where we are seeing her play.

🔊**[2:53]** We've already seen, I think one of the major examples we ended with that one last time, I believe on two fifty five.

🔊**[3:03]** Just take a look at two fifty five, it's first three paragraphs, so we read together.

🔊**[3:08]** Where we look that how she makes, she does everything she can to overcome language ability because in western languages we have concepts that are for time and concepts that are for space and we think of them separately.

She is making dates become like objects moving through space.

🔊**[3:31]** Remember we saw that in the very first couple of sentences of this chapter eleven.

🔊**[3:37]** We saw this phrase which I think probably my favorite phrase in the novel, the top of two fifty five about, well, the beginning the first line of that page two fifty five in his immobile time that's the dictator ..... immobile time.

🔊**[3:55]** The trees did not change their leaves, the stars were fixed, the verbs to come and to go were the same.

🔊[4:02] Francisco Rosa stopped the amorous current that makes, unmakes the words and deeds and kept those in a circular hell.

He froze time, it's static.

That kind of power, that repressive power keeps things from circulating.

🔊[4:22] And he speaks of circular hell, she does, the author does, but that doesn't circulate in that sense isn't positive, means going nowhere.

🔊[4:29] Cause we are going to see that this space time conception of the indigenous cultures that subtend contemporary Mexican culture have a sense of fluidity of movement and you've seen some of them already in the Carlos Puentosis chapter on indigenous cultures and their world views are in the varied mere.

🔊[4:50] Keep on going to just couple more sentences.

The Moncavas had wanted to run away from the coming and going of the stars and the tides.

🔊[4:57] The luminous time that spins around the sun.

🔊[5:02] The luminous time that spins around sun.

Time is specialized there.

🔊[5:05] The space for distances are within the reach of one's hand.

🔊[5:10] They had wanted to escape from the single bloody day of [5:12지명이름].

🔊**[5:14]** But Rossa abolished the door that leads us to the memory of space and rancorously he blame them for the motionally shadows he depone them are very beautiful if you had the chart that it would be hard to do.

🔊**[5:25]** You think.... she's kind of being poetic here but she's trying to do subvert certainties about how time is measured and how space is measured saying look they're the same now.

🔊**[5:37]** Go to a couple more places where you see this timelessness, going on or space, time, idea and she is taking language and trying to give us a sense of another world view.

Just as Vargas Yos did in the storyteller.

🔊**[5:53]** Taking a western medium which is the novel which depends on plot.

What's plot?

But one thing happening after another.

Right?

🔊**[5:59]** Depends on space setting being separate from the time and so forth.

🔊**[6:03]** So she's taking a western form subverting it I think.

🔊**[6:07]** That's my argument.

🔊**[6:09]** Look at one thirty eight.

🔊[6:10] We'll see what she's up to here.

🔊[6:11] I have a whole list of page numbers where you see this, we or I narrator are busily subverting space and time as separate entities, one thirty eight.

🔊[6:28] Both time and motions stopped here, it's like a still shot.

🔊[6:35] It stop time shot in a movie.

🔊[6:37] Look at just few sentences you will have noticed this.

🔊[6:42] This is the magical moment of Julius disappearance.

This is what ends the chapter, but look at the top paragraph on one thirty eight for minute.

🔊[6:54] The young man slid back the bolts release the latches open the door and went out.

🔊[6:59] Don Hoakin was about to follow but at that precise moment something that had never happened before occurred.

🔊[7:06] Time stopped dead.

I don't know whether it stopped .... was replaced by sleep.

🔊[7:14] A sleep that had never overtaken me before, there was total, also total silence.



🔊**[7:18]** Not even the throbbing of my people's pulse could be heard.

I really do now know what happened.

I was outside of time suspended in a place without wind without murmurs without the sound or leaves.

🔊**[7:30]** Sound of leaves or sign.

I came to a place for cricket standstill in the attitude of chirping and without ever having chirped.

🔊**[7:37]** Where does this not settle in roses are petrified in the air beneath the motional sky..

🔊**[7:41]** She's preparing us for that they lived happily ever after which is also time [7:48] and set final because the lovers will soon disappear and live happily we assume forever.

🔊**[7:56]** Look at the very last sentence there.

Things they, well, this is a magical realism time doesn't stop, but there's something systematic about this, so let's look at some other examples, but look at the final paragraph of that same long final sentence of that same long paragraph.

🔊**[8:12]** I don't know how long we were lost in that motional space.

Now she's been going about time stopping, but somehow space has to come into it, so both time and space are motionless.

🔊**[8:25]** Everything hang suspended or we could say even in a realistic novel you, know, her heart stopped to her was in her throat her heart stopped for beating for a



moment or something.

🔊**[8:34]** But, this is described in such a miracle that you can see that the authors getting to something.

🔊**[8:39]** Okay, next example Adameny, two hundred and one, page two o one.

🔊**[8:46]** This is the same page that the ants appear on that Lisa told us about last time, I hadn't noticed the ants what I was interested in is what goes on in terms of time and the materializing of time the spatializing, if you want, of time.

🔊**[9:02]** It's the paragraph that begins below the middle of the page, he remembered where he was, this is Martin Monkava, and he remembered one a Nicholas, a rain of centuries fell on the party and [9:16지명이름].

🔊**[9:16]** And had he unleashed the landslide of the centuries on the bodies of his children, he was one of the enthusiast of that madness.

🔊**[9:24]** I am not going to go on reading, just look at that rain of centuries.

🔊**[9:28]** One more time when she's trying to make time into something material, something spatial, something that occupy space, and impels space.

🔊**[9:40]** It's not just the time like a calendar sits there on the table, it's a, they get mixed up.

🔊**[9:44]** Okay, next example.



Stop me if we're going too fast, I think, there're, you will notice this and maybe you have your own examples you want to add to them.

🔊[9:54] Page two forty, two forty three

🔊[10:02] She often does is the beginning of chapters.

She will be very lyrical and poetic and then she will get as we saw in last time about midway into the second page of the chapter she will start retrospective narration where things start to happen in a more realistic fashion.

🔊[10:24] Look at the paragraph at the bottom of the page two forty two.

That's we returned to the dark days.

The game of death was played painstakingly.

🔊[10:34] The town's people, the military did not nothing but plot deaths intrigues.

🔊[10:37] I watch them common goes sadly.

🔊[10:40] If only I could have take them on the stroll through my memory, so that they could see the generations now dead.

🔊[10:46] Nothing was left of their tears and sorrows.

🔊[10:49] Absorbed in themselves they did not realize that one lifetime is not a lot, not long enough to discover the infinite flavors of the mint, the lights of the night or the multitude of colors that colors are made a one generation, and then we get this lyrical thinking about time.





🔊**[11:07]** One generation follows another and each repeats the acts of the one before it.

🔊**[11:12]** Only an instant before dying they discover that it was possible to dream and to create their own world and so forth.

🔊**[11:18]** I'm going to let you go ahead.

🔊**[11:20]** This is to introduce another mystical women at the bottom of the page.

🔊**[11:28]** And this is going to be Isabel, right?

Isabel's status now has changed in the town.

She's taken on Rossas or vice versa.

🔊**[11:36]** So there's a kind of lyrical thing here, but finish if you will when you're looking at to review this book, finish that paragraph about the generations following each other.

🔊**[11:47]** It's not quite the same materialization of time that we've talked about so far, but it's another way of saying that we inhabit time in ways that are more complicated, then we might realize.

🔊**[12:00]** Now, look one more example, two fifty five and then I want to talk to you, well, we've been to two fifty five, so let's, we started there so we are not, we don't need to go there again.

🔊[12:08] Are there examples that you all want to point out where you've noticed this kind of thing?

🔊[12:16] It goes on and on and I can give you my list of page numbers as I was reading and making notes, but if you think about Diego Rivera mural and I am going to show you some in a minute or you think about a mural that is a historical mural.

🔊[12:30] There is something that is similar,

This historical display idea of here one thing's happening over there something else is happening and it may even be a progression over many centuries as it is India Diego Rivera's murals to show Mexican history in one space.

🔊[12:46] To spatialize temporal events and you can say, well, murals are pretty usual, you know, and historical murals aren't that unusual.

🔊[12:55] So but if you think of a novelist trying to that same affect.

It's..., not so usual, so I think here if we get this down with Gareho will have quite a lot down.

Yeah, Lisa?

🔊[13:08] (Student Questioning)

.....pendulum of the clock to stop the clock.

Yeah, here we go.

🔊[13:17] Clearly, you could say, yes, yeah, thank you very much.

Of course.

And setting the clock, nurses hold, winding.



There is whole thing about clocks going on here too.

Thank you, that's absolutely to the point, she's..

🔊**[13:30]** There are almost too explicit in a sense about what she's trying to do, but any novel that starts with a narration of the dead towns path that you already know that, this is something about time.

🔊**[13:49]** It's not like the narrator, the narrator voice is in the present.

🔊**[13:54]** When it though, like, art works it out, I was kind of thinking of two is a lot of Dali's works because he used ants and clocks and even there is the most famous with the melted clocks the persistence of memory.

🔊**[14:04]** I just kept bringing it up some images of him as well.

🔊**[14:09]** Yeah, thank you, that's very interesting comparison.

🔊**[14:12]** There isn't a web paper on Dali in one of your, one of the year is on your website and someone else was making a bit that same connection analysis novel, thank you.

🔊**[14:21]** Yeah, Salvador Dali's melting clock which is probably along with his crucifixion, the most important of his painting, something about trying to say, something about time that we can't quite be sad and so you said what is it mean, time is melting.

🔊**[14:36]** Time doesn't melt because time isn't material and he says, "Well, I'm materializing it in with this clocks.



🔊 [14:41] Thank you, that's very interesting, Stephanie.

🔊 [14:44] I hadn't really connected that at all, that's a nice point.

🔊 [14:47] Other comments to be made here about all of this?

🔊 [14:52] I think once you start to see this, you will see it everywhere in the novel and you have probably already seen it, but...

🔊 [14:55] But what I've done in an essay I've written on this novel, which I was just recommending to Melissa, in my volume called Magical Realism,

🔊 [15:08] I have an essay that deals with a number of things, but one thing it does is these three novels I was telling you about last time that our..

🔊 [15:16] What I call 'Animate Earth novels', novels narrated somehow about a dead town, and the town is already underground so you hear the voices underground, Pedro Paramo, this one and The House of Breath by William Goyen.

🔊 [15:31] It all.. they make a nice trio that talk about how you.. how these three authors are saying something about the nature.

🔊 [15:40] Not just 'Time passes and we all die,' it's something more than that, I think,

🔊 [15:45] And I relate them to the Mesoamerican codices and I brought you some



show-and-tell here, I'm going to show you pictures, but I have this book and I'll show you images from this book called the Borgia.

🔊 **[15:58]** It's called B-O-R-G-I-A Codex. It's a bunch of fragments of painted books from the Antiplano puebla, Mexico City, what is now Mexico City, and you'll see what..

🔊 **[16:11]** The reason I know anything about this is because anthropologists have tried very hard to figure these things out for us.

🔊 **[16:17]** You'll see on one page is the.. is the way fragment actually looks and I bet you can find a lot of this on the web,

🔊 **[16:25]** But on this side, someone has taken the outlines of the images, well, someone [called] Eduard Seler, S-E-L-E-R, [in] 1904, and explained who the gods are and what is going on on this page.

🔊 **[16:41]** I'm going to talk to you more specifically but if anybody wants to take a look, I brought this, and then I want to tell you a little bit about format, and I don't have the right slide of the format of the codices.

🔊 **[16:52]** Understand, you remember we read in Galliano a segment called Mani, M-A-N-I, and it was the Diego de Landa, and remember how he is throwing the scrolls on the fire, and..

🔊 **[17:04]** But he says "I use it as a kind of.. one of those little books within the book," Galliano says but the voices and the memories of people won't die even though their scrolls are consumed.

- 🔊 **[17:18]** Diego de Landa was busily burning the codices of the Maya in Yucatan.
- 🔊 **[17:25]** This is the facsimile of one of the very few remaining ones and I'll tell you a little bit more about what they are, but they're like this.
- 🔊 **[17:31]** They are, oh, I'm going to show you the right slide. You can't really see it. Well, both of them have a writing in it but this side.
- 🔊 **[17:39]** They are accordion-fold folded books, a 'book' is kind of a European word, they are made either of bark paper or of animal skin and glued together so people and anthropologists, instead of referring to pages, refer to fold, these are also called 'screen folds.'
- 🔊 **[17:59]** So here this happens to be the codice, codex, cospi, C-O-S-P-I, and this kind of books are for sale in Mexico for people who are interested.
- 🔊 **[18:10]** This one has an accompanying book that explains it all, because I can no more read it than I can fly, of course I don't have that language but once you start studying well, this god figure here means possibly this and that,
- 🔊 **[18:23]** There are some ways of understanding and I'm going to show you all so this... there are only 3 Maya[?18:28] codices left that are prequest.
- 🔊 **[18:32]** I'm going to talk to you about post-conquest too, but this is the Dresden, they are called the Paris, the Dresden and the Madrid.
- 🔊 **[18:41]** Now, what names are these that are in Maya? Come on. No, most of the codices that remain were taken to the Europe by, these curiosities, by people who were curious about different stuff.

- 🔊 **[18:52]** There was plenty of looting and pillaging, unfortunately [?18:56] were burned by priests in the New World, and this is Mesoamericans.
  
- 🔊 **[19:03]** The Mayas and the Nahuas. The Indian groups didn't do this kind of pictographic writing, they had the other forms of counting, mainly, but here is the Dresden, I'm going to show you just one slide of it.
  
- 🔊 **[19:15]** It's a.. you get the idea. Similar but a little different visual language, if you want. So these are like our printed books, they were proformed[?19:26] by priests who also wrote them, and they are kind of like devine dictation,
  
- 🔊 **[19:32]** Kind of like revered truth, as we consider..as Christians consider the Bible to be, as Muslims consider the Koran to be, and so forth.
  
- 🔊 **[19:41]** But they were proformed and it wasn't as if everybody sat around listening. It's not like the storyteller. There was the great.. The priest were the scribes.
  
- 🔊 **[19:50]** They were also trying to figure out the stars and so forth in these books, then recorded the wisdom.
  
- 🔊 **[19:55]** The collective wisdom of, of the Asia[?19:57]. So it's a horrible thing that we don't have more than we do. I'm going to mention some of the Borgia, that's Borgia, as in the rich Italian historical family.
  
- 🔊 **[20:10]** Many of the existing.. Now there are more than 3 Nahua codices and they often have the names of once called the Vatican and once called.. what is in the.. they have the names of the collectors,

- 🔊 **[20:26]** The people who saved them or bought them from those people who brought them as curiosities, and so forth.
- 🔊 **[20:32]** So it's a kind of subcategory but if we talk about Latin American literature, we really should start with the codices, because after all, and with the glyphs..because we are going to see some glyphs too.
- 🔊 **[20:44]** So there is.. and all of these are the space.. express the space time that we are trying to talk about.
- 🔊 **[20:50]** So I'm going to read you some things and I will show you slides, so why don't discuss [20:54] pictures here, and I'll show you about 25 pictures or so.
- 🔊 **[21:00]** As I said they are not.. these Mesoamerican codices are not books in any contemporary sense. And they are not really codices, either, because a codex, if you look it up in the dictionary, refers to a bound manuscript.
- 🔊 **[21:17]** It's not a book but it's a manuscript, handwritten but bound. So these were neither manuscripts in the usual European sense of the word that is handwritten nor were they bound.
- 🔊 **[21:30]** But the term 'codex' or the 'codices,' the plural, which was first used in the 19th century by historians to refer to Mesoamerican text painted according to native canons.
- 🔊 **[21:43]** What I mean is painted according to a visual language that was known, like our alphabet, if you want. So this word codex has stuck and I'll use it,



- 🔊 **[21:53]** Even though when you.. the Spaniards first came, they called these things 'libros pintados,' painted books.
- 🔊 **[21:59]** And I sort of like the idea of the painted book, in fact there is a very famous passage in Bernal Diaz del Castillo, whom you'll know if you know The History of the.. The True History of the Conquest of New Spain
- 🔊 **[22:16]** Written by Bernal Diaz del Castillo who was the lieutenant of Cortez... was the soldier that was accompanying him 50 years after the conquest.
- 🔊 **[22:28]** But he tells it all very...as if it were yesterday. How many of you know that book? The True History of the Conquest of New Spain? Yeah, it's really, very important book if you are interested in the Conquest.
- 🔊 **[22:42]** And what Bernal Diaz del Castillo said was, "Ah, we found these books, these painted books everywhere as we went from town to town on our way up to Tenochtitlan,"
- 🔊 **[22:55]** And he says they were like folded cloth for Castillo from Spain. And I love that he says it admiringly, because they seemed like [23:05] to spark paper or this vellum, the deer skin.
- 🔊 **[23:09]** So they are not books, they are not codices but they are, let's say, ideographic and pictographic reconstructions of, or constructions of a worldview that were interested here.
- 🔊 **[23:24]** This different pieces are glued together and so we have a typical, let's say, structure or form for this painted books.

- 🔊 **[23:37]** Okay, you've seen the [23:39] that I just held up in the accordion foldings, so you've gotten the general idea. And here you have one page from the Borgia that we're going to look at here on the Powerpoint you were just looking at in a minute ago.
- 🔊 **[23:52]** Now, if you wanted to know what all of those things were.. all of these figures represent, what you do is you start by looking, let me do this, you start by noticing this.
- 🔊 **[24:04]** This is a kind of symbolic counting, the little dots mean one, the bars mean five, this is known, these are ideographs. They are symbols, that's what ideograph means.
- 🔊 **[24:19]** It's a graphic representation of an idea. And then these you would call pictographs. Because they are, of course, realistic in any sense that we moderns would say, but they are meant to represent different gods.
- 🔊 **[24:36]** What's going on here is noticing all four quadrants, somebody is hiding something with a dart, as it's called the faeta[24:46]. And that's one of the places where that piercing arrow of time.
- 🔊 **[24:51]** These are the Venus Tables. The Mesoamericans were very concerned with the planet Venus and they were trying to figure out what the Venus would do next.
- 🔊 **[25:00]** There's always a great deal of fear here because nature's so powerful that we have to figure this out, we have to propitiate the gods, we have to try to anticipate their moods, their dispositions.
- 🔊 **[25:12]** Here again you see it. And each time there's blood going on here, so

these.. different figures holding, but similar looking, and each one of these, well, you can find out what god represents by reading Eduard Seler.

🔊 **[25:28]** In other words, one goes to the experts for this because there is no way we can intuit this, no way we can guess.

🔊 **[25:34]** Here's another example of another...this is called the Borbonico as in Bourbon, the royal family that follows the Hapsburgs, were the Bourbons, French reigning house.

🔊 **[25:49]** This had the different style as you can see, but is also from the highlands, central Mexican highlands.

🔊 **[25:57]** Here one starts to be able to read a bit, this is water, and there's something going on here,

🔊 **[26:02]** These are numerical symbols again, and look at there are two faces to this god,

🔊 **[26:09]** Again, if I needed to know what [is] going on here, I would consult a book that goes through fold by fold by fold,

🔊 **[26:19]** And figure by figure by figure in order to know what they are about.

🔊 **[26:24]** This codex style, as I call it and other people call it too, is also found on ceramics.

🔊 **[26:31]** This is a vase from southern Campeche, so it's a Maya vase.



🔊 **[26:36]** And also on reliefs[?26:38].

🔊 **[26:38]** In these books and the hieroglyphic languages of this being a Maya piece,

🔊 **[26:44]** Were also carved in stones. So there is not just the painted books,

🔊 **[26:50]** It's also other artifacts where this language, this visual language is deployed.

🔊 **[27:01]** That is a stele, from..let's see, I'll tell you exactly where it's from..

🔊 **[27:05]** Palenque, which is an important sight in Chiapas, the state of Chiapas in southern Mexico.

🔊 **[27:12]** Lots and lots of these carved stele, if you really want to look at this particular..

🔊 **[27:18]** Maya language, go to a beautiful book called The Blood of Kings,

🔊 **[27:24]** It's an exhibition catalogue that tells you all about this, written, well..

🔊 **[27:29]** One of the authors and one of the curators of this exhibition is the late Linda Schele.

- 🔊 **[27:36]** S-H-I-E-L-E, who was the professor at University of Texas at Austin. She died way too early.
  
- 🔊 **[27:44]** And then here's the Dresden that I also flung about in front of you, two pages...(indistinct)
  
- 🔊 **[27:51]** See, it's similar and yet you can easily see a Maya, the difference between the Maya and the Nahua's codices.
  
- 🔊 **[28:05]** Now, I'm going to talk to you about this. This is where we get into the time-space business more.
  
- 🔊 **[28:11]** There are lots of pages like this in the Borgia and others in fact, I'll show you.
  
- 🔊 **[28:16]** These are similar, they're called Tonalamatl. You don't need to know that word,
  
- 🔊 **[28:22]** But what it means is..I'm going to..'Tonal' is the word for (indistinct)
  
- 🔊 **[28:29]** Matl is the tree, a mate is what bark paper is called, and Eduard Seler, the fellow who did the Borgia codex
  
- 🔊 **[28:38]** That I was..explained it all to us, He translates Tonalamatl in this way:
  
- 🔊 **[28:44]** 'The book of days and their influence on destinies.'

- 🔊 **[28:47]** Doesn't that start to sound like Elena Garro[?28:49]?
- 🔊 **[28:50]** 'The book of days and their influence on destinies' is not a calendar and is not a map,
- 🔊 **[28:56]** It's both. I'm going to read you a bit here.
- 🔊 **[28:59]** Far from our own calendar with its linear enumeration of years and its seven repeating day names and twelve month names that represent only themselves,
- 🔊 **[29:08]** This significance of their Roman reference, August or July, Julius Caesar and Augustus Caesar,
- 🔊 **[29:13]** All of those we've forgotten, completely where the names of our months and our days come from,
- 🔊 **[29:19]** From the Roman reference, really.
- 🔊 **[29:23]** But here a given day, and you're going to see a bit more, a given day has a personality.
- 🔊 **[29:30]** It has a complex material and mythic identity.
- 🔊 **[29:34]** You read the Tonalamatl from the bottom to the top and from right to left.

🔊 **[29:39]** Each day is given a number, a direction, a hieroglyphic symbol representing an object or animal,

🔊 **[29:44]** You'll see those along the edge here,

🔊 **[29:54]** And a presiding deity appear, I mean I can't do it for you perfectly, I should be able to see you see this is the analogue to a certain date.

🔊 **[30:02]** I can't quite do that, but if for example when we say that the Aztecs came to the valley of Mexico in 1325 I believe is the date and settled in Tenochtilan how do we know that?

🔊 **[30:15]** Because people can read the calendrical [30:18] information and know the dates and translate the dates into the Gregorian calendar which is what we use.

🔊 **[30:26]** So this grid of the Tonalamatl projects metaphorically the movement of the gods in space of human experience, that makes sense.

🔊 **[30:34]** Movement of the gods in our space, how we experience the world, how we're part of the world, how the gods determine things that book of days and destinies.

🔊 **[30:45]** And then the same this is the Tonalamatl of the Madrid codex which is one of the Mayas so you'll see again this way of charting space, charting timing in space.

🔊 **[31:02]** I'm going to show you some more examples from the Borhia.



🔊 **[31:08]** Part of the interesting thing about special and temporal collapsing and if you want or integration of both is that the directions had eight personality, north, south, east, west, and the direction of the center.

🔊 **[31:21]** This happens to be the page I know it because Eduard Seler tells so, I can't read the language, but he says this is the page that represents south.

🔊 **[31:34]** Here up here you have the god of death, you can see his skull here you have Huitzilopochtli, god of fire and he knows that would represent Huitzilopochtli.

🔊 **[31:50]** Down here I'm not sure what's going on a lot, but it all would have been significant and it would have been performed.

🔊 **[31:58]** It's not like it was read, it was well you could say reading was a performance but it was really more than that, it was a sense of the interpretation as the priest had the representation in front of them, anthropologists and things.

🔊 **[32:15]** This is East we have the god of flowers Xochipilli up here we know the symbology because we read people who've studied it and kept Ehecatl the god of wind other things.

🔊 **[32:30]** North again you see the same deployment of space but you see what I mean this is about directions there's so much going on it seems not to be this is as I say North but North you don't think in western terms that all of North having personality.

🔊 **[32:49]** The spaces is active in fluid and moving up here god of corn and here Mictlantecuhtli I believe is how you say it, the god of death again and you see the skull.



🔊 **[33:08]** Lisa, push your buttons.

🔊 **[33:10]** I have a question, so the Tonalamatl is something..is it meant to be historic record or more like an almanac?

🔊 **[33:18]** It's more like an almanac.

🔊 **[33:20]** I'm going to go ahead and try to give you an idea and what I end up saying and I'll say it right now is if we can wrap our little western minds around the idea of a combination of calendar and map and dance then we have something like the Tonalamatl is.

🔊 **[33:40]** It's if you imagine watching a dance but then thinking of that dance is having to do with the world directions, with the movement of the stars.

🔊 **[33:53]** I mean remember these people were great astronomers, they really did have the heavens down and you could sort of maybe add to our metaphoric we can think about maybe you know the movement of the night sky as well as dance and calendars and maps.

🔊 **[34:10]** And we have this sense of a world that's in movement and that space and time aren't separate.

🔊 **[34:18]** So it's an almanac you see it's very hard for us to find an analog almanac like the old farmer's almanac you look and see whether it's going to it's predicted to be a cold winter for example.

🔊 **[34:31]** This is the these aren't the vinitory is what they're called this predicting their divining, they're guessing what the gods are doing.



🔊 **[34:37]** But it's not a historical record.

🔊 **[34:42]** The Mayans did keep track of their kings, the succession of kings.

🔊 **[34:47]** So in and even in their codices there will be and on certainly carved stone.

🔊 **[34:54]** There are records of certain dynasties so there is that sense of time past and progressing in that historical record, but this no it's more like astrology.

🔊 **[35:06]** Think of reading your sign and the aeries today you'll watch out, don't make any business deals or something.

🔊 **[35:16]** It's more like astrology in a sense rather than an almanac.

🔊 **[35:22]** Does that I'm going to keep on trying here because that's the kind of fun trying it's like the storyteller again.

🔊 **[35:29]** You put yourself if you can in a mindset that isn't yours.

🔊 **[35:33]** Remember how we read that statement basically suggesting it's impossible that what we know has to fit in some structure that's already known.

🔊 **[35:42]** That's where a teeny baby at which point we could become any cultural model that our parents happen to be in.

🔊 **[35:53]** Oh my well the gods are speaking.

🔊 **[36:02]** Okay so let me show you one more image and this is of the upper right hand corners my interest.

🔊 **[36:08]** This is the direction of the center which is up and down, so you see the little fellows spinning there and he's you could say that he's spinning, it is clear that he is spinning it shovels the movement there.

🔊 **[36:27]** What he's jaws of the earth actually are what frame him.

🔊 **[36:43]** So we get this sense of up and down and I think this is a great example of what we're trying to talk about, which is that space is in that person, that we inhabit space and it's not like it's just out in front of us and we're looking at it.

🔊 **[36:53]** It's a different sense, I had it written down better than that, but let me just, I'll conclude on what I was saying I just said it by conflating a sense of maps calendars and the regulated structured movement of dance.

🔊 **[37:05]** We may approach an understanding of the scriptural medium that precedes the modern divorce of time from space, which is to say the modern divorce of cosmology from history, and ultimately perhaps from nature from culture.

🔊 **[37:19]** I'm just going to keep on talking sorry about the noise let's just see what we can do with it.

🔊 **[37:25]** Okay let me show you then what we go to is post conquest codices.



🔊 **[37:31]** The indigenous peoples didn't stop painting on bark paper and vellum the instance the Spaniards arrived.

🔊 **[37:37]** But you can already see a hugely westernized perspective.

🔊 **[37:42]** This is something so different from that and what's going on here.

🔊 **[37:50]** This now is being used as a record of tribute.

🔊 **[37:53]** You see the feathers, you see the skins, you see the pieces of jade in the line up at the top of the page.

🔊 **[38:02]** Now here's there's a new consumer base for codices and it's the invading Spaniards.

🔊 **[38:10]** And so they say well you know let's keep record of this, this is partly a course to protect the indigenous peoples too.

🔊 **[38:19]** But suddenly the all world view has been destroyed in ways that are, Scott should I carry on here?

🔊 **[38:28]** Is this totally a mess?

🔊 **[38:30]** But it's like this could be recorded nonetheless, right?

🔊 **[38:35]** Not really?

🔊 **[38:36]** I'll keep on talking anyway, that's all right, we don't care.

🔊 **[38:38]** I just want to show you these slides since I brought them in.

🔊 **[38:42]** And look at what else is added here, alphabetic script.

🔊 **[38:45]** Now there's a cataloging and a labeling which starts to feel very much like, so that is like western illustrations with captions and so forth.

🔊 **[38:57]** And I'll show you this, this is a very special post conquest text.

🔊 **[39:04]** It's called the lienzo de las cara, and it's a contact modification of the codices.

🔊 **[39:10]** This is something that is painted after the conquest, and just look at it, it's a record historical record.

🔊 **[39:18]** I'm going to show you another picture.

🔊 **[39:19]** This is la malinche in the middle okay and it says, Plate Solco which is part of near now in the center of Mexico City where there would be of confab, (?39:35) the city near Puebla were allies to Cortez.

🔊 **[39:38]** So they're recording and hoping to get their due from helping the



Spaniards.

🔊 **[39:43]** And one more here this is chalula, chalula outside of Puebla and again we see battle, we see the here's la malinche, being is translating and we see what's going on.

🔊 **[39:57]** Indigenous peoples are doing very poorly under the hooves of this Spanish horse.

🔊 **[40:03]** The battle going on a pyramid here on Co Alto, pyramid's serpent, so this is one of the most, the original's been lost but there was a copy made.

🔊 **[40:14]** This was one of the most astounding because it's painted from the point of view of the people we would ordinarily assume to be those who oust.

🔊 **[40:23]** But in fact so we paint one more example of a post conquest codex.

🔊 **[40:36]** Now we have still we have some of the ancient or the pre contact ideographs and pictographs are retained.

🔊 **[40:47]** This looks somewhat like what we were seeing in the pre contact codex, but now we have of course the alphabetical alphabetic script being these bitty pictures.

🔊 **[40:58]** And here this is called the, hang on, it's called the (?Tereyano ramencis 41:13) to Italian names and it is in European now we can say book correctly because it's bound.

🔊 **[41:15]** It now is a European style book so these individual folds strips of, let's say strips of bark paper are oh I'm sorry it's no longer bark paper either.

🔊 **[41:26]** This one is actually painted on imported paper from Europe.

🔊 **[41:32]** So as with everything the two cultures begin to blend.

🔊 **[41:38]** This is a one of you has done your web paper on Bernardino de Sahagun who did the famous Florentine codex that we've talked about and we read about in Galliano.

🔊 **[41:51]** Here is one page from that.

🔊 **[41:52]** This is again according to western ideas of representation even though it's flat it's no three dimensional, there's no vanishing point, but this is a picture of so many of a wedding a Aztec wedding.

🔊 **[42:08]** Look at here literally tying the knot which is kind of interesting those aprons called tilma we know it because of Juan Diego and the image of the virgin that was imprinted on.

🔊 **[42:20]** Tilma here we see you remember that Sahagun he was interested in learning about indigenous culture before the contact before the conquest.

🔊 **[42:30]** And so he used this kind of representation because he knew that his informants Aztecs were used to pictographic and idea graphic language.

🔊 **[42:43]** There are also as you can see labels.

🔊 **[42:47]** Now I just want to go to Diego Rivera real quickly and then I won't ratter on too much longer but I think Diego Rivera just like Elena Garro and like so many writers of the Mexico 20<sup>th</sup> century were very aware of their indigenous heritage.

🔊 **[43:02]** And after the revolution 1910 to 1917 the Mexican revolution though that's as we know too simple because we're reading a novel about the aftermath of that in the twenties.

🔊 **[43:15]** But Diego Rivera came back from 14 years in Europe, sat out the whole Mexican revolution.

🔊 **[43:23]** We became his great codifier of course, but he comes back and he starts to use to celebrate indigenous culture.

🔊 **[43:30]** What's going on here?

1. 🔊 **[43:31]** This is Palazzo now in the Mexico City right on the main square, the main Zócalo.

🔊 **[43:37]** What do we have?

🔊 **[43:38]** We have Taiquilo one of the priests who would be the performer so the things you've seen and what is this?

🔊 **[43:45]** I'm going to show you in detail, it's a codex.



🔊**[43:48]** Look it, it's got the same Tonalamatl you can see there what we were seeing earlier.

🔊**[43:55]** Look at them tattooing.

🔊**[43:58]** These are about 8 or 10 panels huge Palazzo celebrating various indigenous cultures in Mexico.

🔊**[44:06]** And what he's really celebrating beyond the fact that there are indigenous cultures is they're great artistry.

🔊**[44:11]** They're great they were great artists, so what's going on here.

🔊**[44:15]** This is the teruskan culture in itu Akan, they're dying fabrics look it you see the dying procedures here.

🔊**[44:25]** These people are painting what are called de accion de la cartografia the maps, certain kinds of maps, but here this figure obviously is the central figure.

🔊**[44:36]** And Diego Rivera very much could relate into being a taiquilo himself.

🔊**[44:41]** He says ah you know I'm the modern day pre scribed writing down the cosmorganic essence of Mexican culture.

🔊 **[45:13]** Sorry. Didn't head of myself. This is the mishitech(?45:16) civilization. And notes underneath too, you have this presa as it's called. The grey is not fresco.

🔊 **[45:25]** This is a Cris fresco. Fresco is wet cement right the gets(?45:28) painted on the the cement or the cement maybe not quite the right word pilaster, absorbs the paint.



🔊 **[45:37]** Below all the way around and this is an inner courtyard of a huge building. You see the little freeze if you want along the bottom.

🔊 **[45:48]** Echoes some of the themes, here... Okay well, I think you get the idea. You're seeing it. Now I'm interested in this because these two things here, this is... we see their planting corn there, here you see the... it's not commas... it's called... (I) can't think of the word, grinding the corn.

🔊 **[46:22]** Molcajete is round and but it's similar. Is it a molcajete? I think it's round and that has a pesto.

🔊 **[46:30]** And it's, it could be something like you just said but... oh! Sorry while... we'll get that anyway, that's the production of corn. Anybody got better idea?

🔊 **[46:41]** What do you think it was? (Student Speaking)

🔊 **[46:45]** Well maybe it was metate because petate is a strongman(?46:47). Then it's metate. (Student Speaking)

🔊 **[46:52]** Okay, thank you. But why would you call mano in metate?

🔊 **[46:58]** Yeah, right... yeah, okay. So it's like missing mortar(?47:01) and pestil(?47:02). Okay, thank you. Metate is... what I've heard.

🔊 **[47:06]** These are... I'm going to show you a little details, they come from one of the codices.



🔊 **[47:11]** Here it is showing... this is the Aztec civilization and he has picked graph here... from you see them, it's the same picked graph. A little person here on the table.

🔊 **[47:25]** One is the idea graph for the corn god and one representing abundance. Let's go back and see.

🔊 **[47:35]** The corn god and this representing abundance. It's different and there is no person on the table there.

🔊 **[47:42]** But historians are interested in the Diego reverdas(47:44) indigenous sources. Have pointed out this borrowing.

🔊 **[47:50]** Where you have seen the codices that are in European library. He spent fourteen years in Europe. Somehow he was quite aware of the production of the codices.

🔊 **[48:00]** Here in a little side detail. This is an actual pilaster and it's not part of the painting but he's painted around the pilaster and what we have the production of bark paper.

🔊 **[48:11]** Here is a mate tree and being stripped which is how it's done. And you take this strips and you boil them in ash and something else.

🔊 **[48:26]** In order to get it's often then what would you do... you take it and it's like a weaving. I know because I have visited two places there still produce bark paper in Mexico and seen it done in case on my own eyes.

🔊 **[48:38]** They put it on the lune(?48:40) with a worp(?48:42) and a wolf(?48:43).



Then pound it and that's what this woman is doing with her mallet here..

🔊 **[48:47]** Pounding the wet strips until they dry and make up it single piece of bark paper.

🔊 **[48:57]** Sometimes when you hold a piece of bark paper up to the light, you can see that there are sprouts that weren't altogether covered and that sometimes actually people will repair them with ork(?49:10) which has a kind of glue that covers the holes of the sheet.

🔊 **[49:15]** Mate you can buy the sheets of mate in any market in Mexico. It's still produced usually it'll be painted with bright colored birds or sometimes with little village scenes.

🔊 **[49:27]** There's still a market but of course now it's a market for artist(?49:30) for crafts rather than for the mythic purposes.

🔊 **[49:35]** Here is a detail of the image I just showed you. Here you see her with her frame pounding this one little town that makes a mate still when you approach the town you hear pound, pound, pound and you wonder what that sound is and you realize that everyone (in there) They're making a mate with their pounding with now is the bottoms of coke bottles which is quite interesting.

🔊 **[50:03]** Below here in the gray part beneath, you'll see there is a codex and what is recount? Look, it's recounting the conquest. This is the veritas(?50:12) own if you want.

🔊 **[50:16]** Codex and we have the armed people and we have indigenous people. And it's not good news.

🔊 **[50:23]** I want to show you one more of Diego reverdas(?50:26) mural this... not a particularly famous mural of his. It's a double mural in the museum of... it's right in the hospital of cardiology at the university. University building for the study of (well,) cardiology.

🔊 **[50:43]** And what I want to suggest is that his murals even though they weren't dealing with codices and they certainly aren't. They're dealing with the history of the discipline if you want the all doctors going up to the here, the new ones.

🔊 **[50:57]** Here's someone who was burned for his beliefs. I'm going to tell you hang on what exactly these are... I don't have exactly. One is the history of biology and the other is history of the implements.

🔊 **[51:12]** That are necessary for the scientific study but look at the structure. It's structure that goes from the oldest up to the newest.

🔊 **[51:22]** There's an attempt to have a history as a kind of circulating space.

🔊 **[51:26]** It's not the kind, there something he's learned as I think Elena Garro has learned from the codices about displaying history as a spatial matter.

🔊 **[51:37]** It's not as if these fellows are in the lines. There's a movement upward and movement that goes through space in a particular way that we've already... into a little wit the codices.

🔊 **[51:51]** And then I'll just show you a couple. It's very typical if you know Mexico and in fact Columbia and other places that I know well.

🔊 **[51:58]** That the interior patios, buildings will have murals all over them. There



will have a spatial display of their history.

🔊 **[52:06]** This is the town of Tlaxcala, about two hours from Mexico city right near half an hour from Puebla the altiplano.

🔊 **[52:15]** The Tlaxcala decos(?52:15) as I said we're the ones that Lien soleil(?52:17), the canvas of Tlaxcala. They were the allies of cortez against the Aztecs who were their oppressors.

🔊 **[52:25]** And what would we have the same kind of spatial movement. It's historical. I'm going to show you a couple of close-ups.

🔊 **[52:33]** There's all of this writing down at the bottom and look what's happening here indigenous person is consulting a codex.

🔊 **[52:40]** It's not exactly the same for as we seen. But down here what we have is a narrative of Diego duran(?52:49) who is cronista. A Spaniard who came in chronicled the history of indigenous groups in this area.

🔊 **[52:56]** So this is very much about the indigenous history not the recent history of Tlaxcala.

🔊 **[53:02]** And we know of course who the muralist is. He's a guy who has a very indigenous name.

🔊 **[53:08]** There's a dear your Ernandes(?53:08) but then So cheat seochins(?53:11). It's his last name and He... what is he doing here? He is doing his own portrait.



🔊 **[53:18]** We're going to assume this and I know it's the case because it said. That here he has, but what is he doing? He's looking back to his elders. The tradition of the Tlacuilo, I should have spelled that before.

🔊 **[53:31]** The poet, priest, painter, performer all those 'p' words. He's showing that he's part of this trajectory. Let's say that he's carrying on the tradition of the Tlacuilo in his own painting.

🔊 **[53:47]** This is a kind of state(?59:49) in the same interior patio of Tlaxcala which you saw rightly said yeah.

🔊 **[53:57]** Here what it is. It's that thing we just looked at in Diego reverdas(?54:02) mural.

🔊 **[54:04]** The idea graph well picked graph let's say. The picked graph of the corn god and here I think So cheat seochins(?54:13) is doing his paying homage not only to the for fathers who've made their codices but also to Diego reverdas(?54:21) who's the man who made muralism, a Mexican monument.

🔊 **[54:27]** Let's say. There were other great muralist too and we can say that they were murals even in indigenous sites. But somehow this particular idea graph seems to recall Diego reverdas(?54:39) mural in the Palaxio nazio nalda(?54:42) that we just saw.

🔊 **[54:42]** And then what I want to say is that it's like the codices aren't dead and of course, I'm making that argument with the Elena Garro(?54:49).

🔊 **[54:50]** But this happens to be along the Predi Periodico, the beltway in Mexico city and it's a wall. This painting is gone. I'm so glad I took pictures when I did.



🔊 **[54:58]** But look at what's going on here this is like... these are images from bordicies(?55:04).

🔊 **[55:04]** That someone bothered to go and paint on a public wall. And I'm not sure why... maybe it was an art project... maybe it was just a desire to do so.

🔊 **[55:12]** Look at the fellow here. These come from particular codices but I can't tell you who this is though I should be able to maybe but I can't.

🔊 **[55:23]** And then just various kinds of... let's say modern glasses on codices.

🔊 **[55:30]** I love the colors as it happens after a while, it started to wear off and then pretty... there was a big political sign painted on it.

🔊 **[55:39]** And then after a while more this is actually taken probably about fifteen years ago. And then after a while more there was another different sort of codex-style painting.

🔊 **[55:48]** So people... it's a way of connecting back... let's say to a different sense of time and space thinking. That's it yeap.

🔊 **[55:59]** So anyway, I don't know this is very resonant for Garro, but I hope that will be because Elena Garro clearly knew about the codices as did her and husband.

🔊 **[56:10]** Hope to have your pass since we were just talking about and of course, we've read. Hope to have your pass at the beginning of the course.





🔊 **[56:18]** But there's an interview with her where... when I first read this novel I said of course, she says she's playing with these structures. I mean it just seemed sure to me but then (?56:28)

🔊 **[56:30]** I came upon a... let's see if I can find it... there is a book by a woman named Anida Stoll(?56:39) on Elena Garro and if you are writing on her (and) you'll be interested in her book, it's in the library and Stoll actually talks about Garro as a misty so mode of writing that she wants to bring the indigenous history and cosmology into it.

🔊 **[57:02]** But I don't think I have the quote. But I have a quote from her. Let me read it.

🔊 **[57:07]** She says, Stoll says about the novel that there's an inclusion of beliefs, perceptions of occurrences that in European culture would be considered impossible.

🔊 **[57:17]** A coming together of disparate elements from the different cultures configuring a new historical reality sever(?57:24) conventional patterns of western rationality.

🔊 **[57:29]** I'm sorry I don't think I have the quote where she herself says I wanted to do something that would replicate the sense of space and time in the codices.

🔊 **[57:40]** It's not exactly a mystery. I mean it's not... you know literary critics we have to find reasons for what we do, we have to say well... you know the codices are nice and Elena Garro is nice but if I going to be able to connect the two in a meaningful way, and it's always very happy moment when we find the offices oh yeah!

🔊 **[58:00]** I was influenced by that so anyway.

And the feeling that's my phone.

🔊 **[58:06]** I think I'm going to quit for the day and I'll see you on Tuesday. We'll going to talk about papers. I'd like to hear your paper topics and find out what you're thinking.

🔊 **[58:16]** Some of you already talk to me I've seen one paper but, we will carry on next time. Yeah.