

# Analysis and Interpretation

of a drawing found in the temple of the wind,  
ruins of Tulum in Quintana Roo, Mexico

Dedicated to Wayne Campbell

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# Ruins of Tulum ancient Mayan City

Quintana Roo  
Mexico

 Temple of the wind

Image © 2006 DigitalGlobe

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290 ft

Pointer 20°12'44.39" N 87°25'57.19" W elev 3 ft

Streaming ||||| 100%

Eye alt 969 ft



# Part I

## A Mayan Mystery

The following slides are part of a story and a Mayan mystery which is told and published by Wayne Campbell online at: <http://www.hilaroad.com/maya/>.

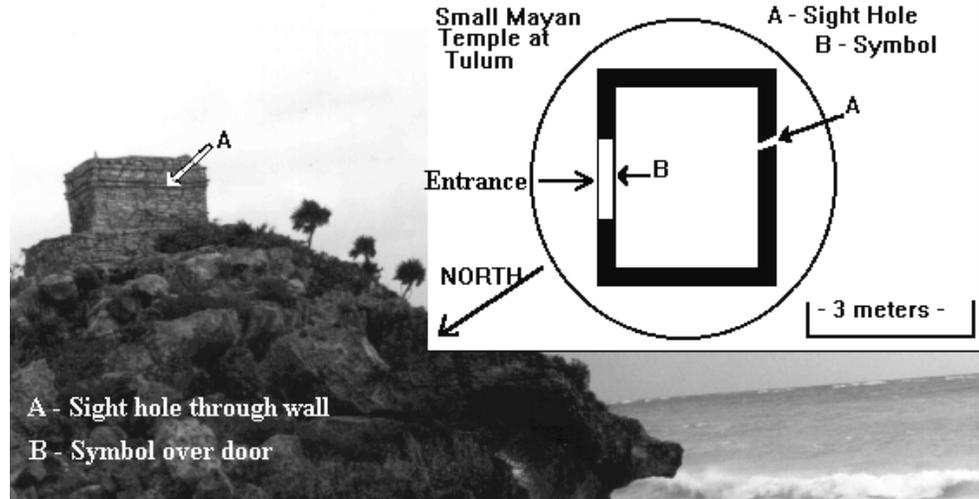
The mystery is also presented in a video clip from 1991 on Google Video at: <http://video.google.com/videoplay?docid=-8410091707901559298>.

# Temple of the wind



These pictures showing a small Mayan building called the temple of the wind within the ruins of Tulum are taken in 1991 by Wayne Campbell on his trip to Quintana Roo, Mexico.

# Temple of the wind



At the temple of the wind, the 0.5 m thick wall facing the south contains a sight whole which allows a limited view inside the temple.

Besides this sight whole and the door to the north, there is no documentation of an other opening or window at the temple.

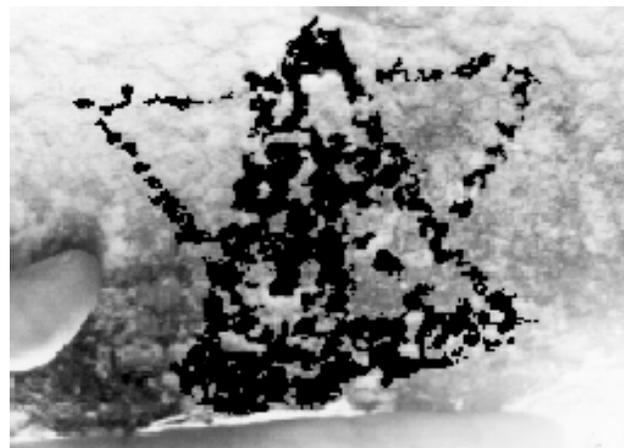
# Temple of the wind



A look through the sight hole enables the view onto a part of the inside and upper door frame wearing a star-shaped drawing or a painting.

<http://www.hilaroad.com/maya/Tulum/target5.html>

# Temple of the wind



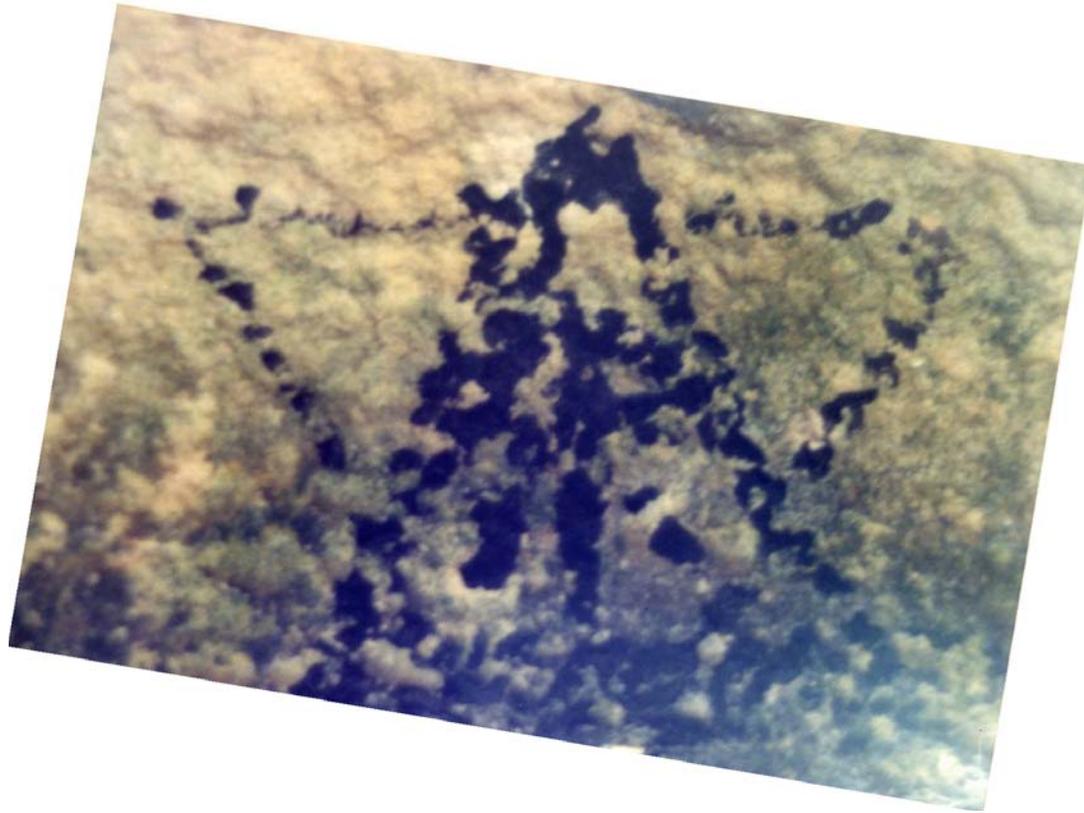
The close-up pictures show the star-shaped drawing on the surface of rock.

There is no known meaning to this drawing nor any known record about the connection of the drawing and the sight hole in the wall.

The following slides are presenting some of my research against this mystery.

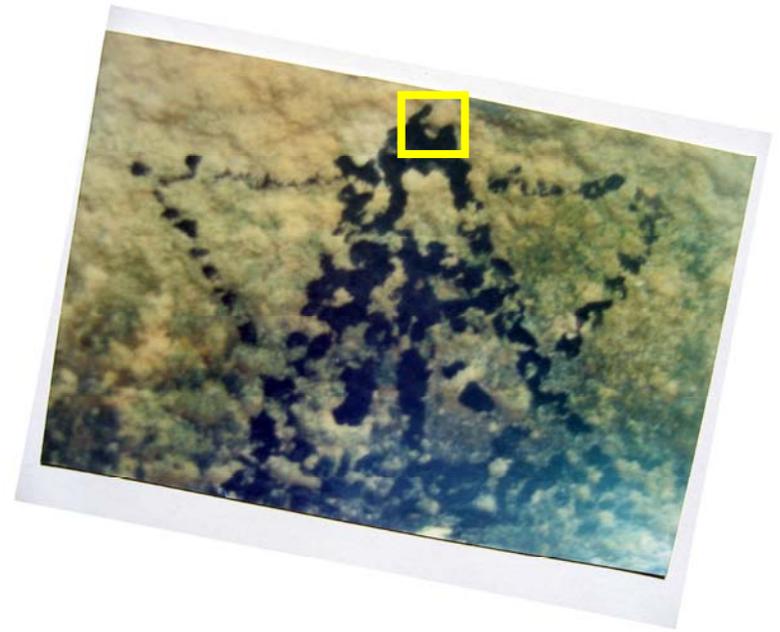
# Part II

Analysis of the drawing



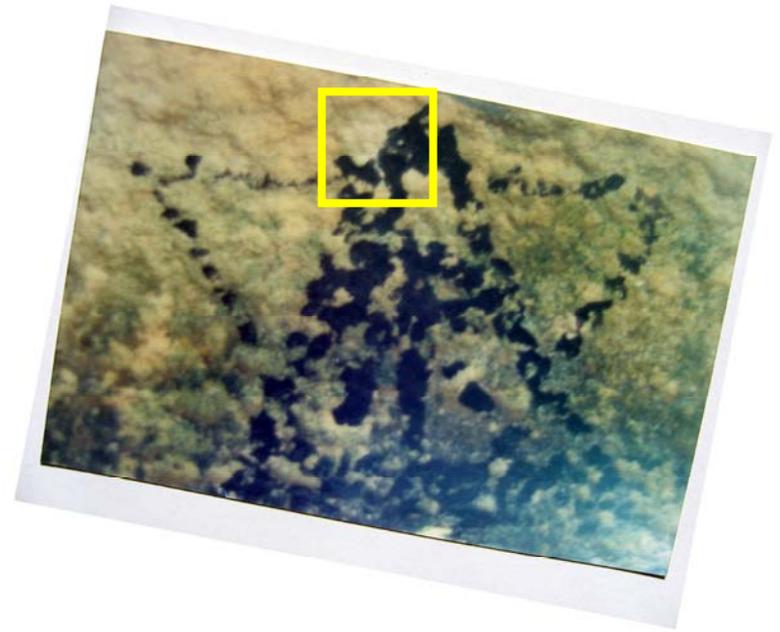
I have rotated the original photograph about 20 degrees to the right in order to align the drawing horizontally.

Now I am looking at a vertically symmetrical star-shaped drawing. It is entirely placed on the surface of rock. The material of its production is of uniform black color. The shape consists of 11 lines which are short dashed. Their interruptions seem to correlate with the roughness of the surface.



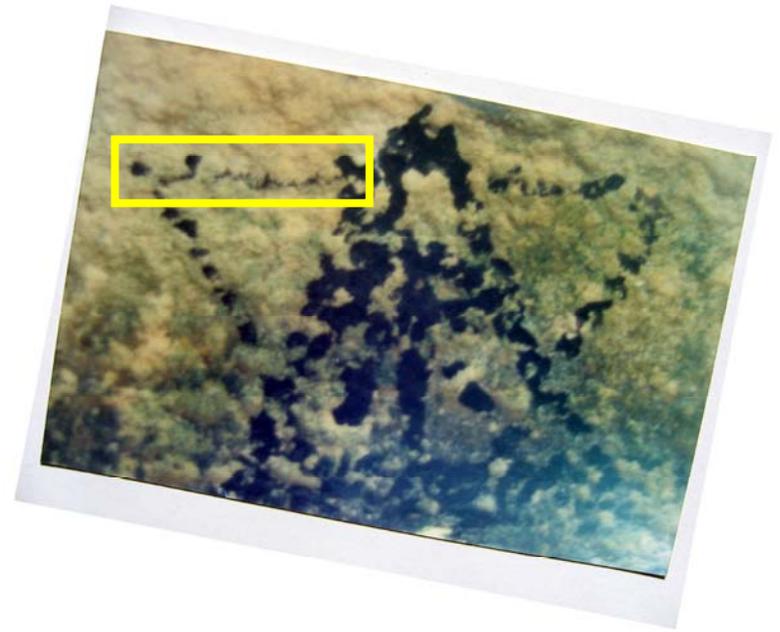
In the following slides, I am looking at a few areas of the drawing which in particular help to explain a part of its creation.

The top of the drawing shows a deep dark area with an opened center. This uncolored section of rock seem to be elevated compared to the colored area to the bottom and to the left.

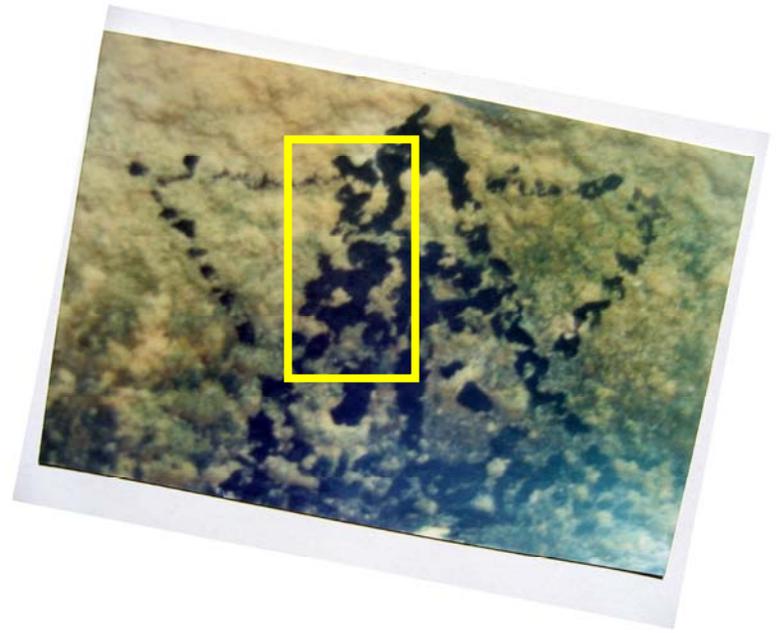


Immediately to the left of the top, there seems to be a slight mechanical damage to the surface of both the drawing and the rock. This damage appears to have occurred after the drawing has been made.

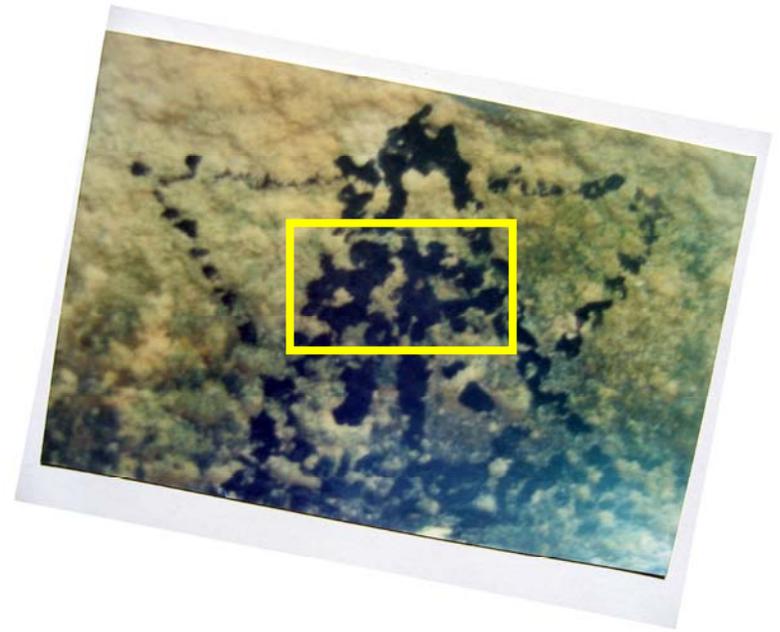
(This section seems to be evidence enough that the drawing has not been made by the photographer of the image.)



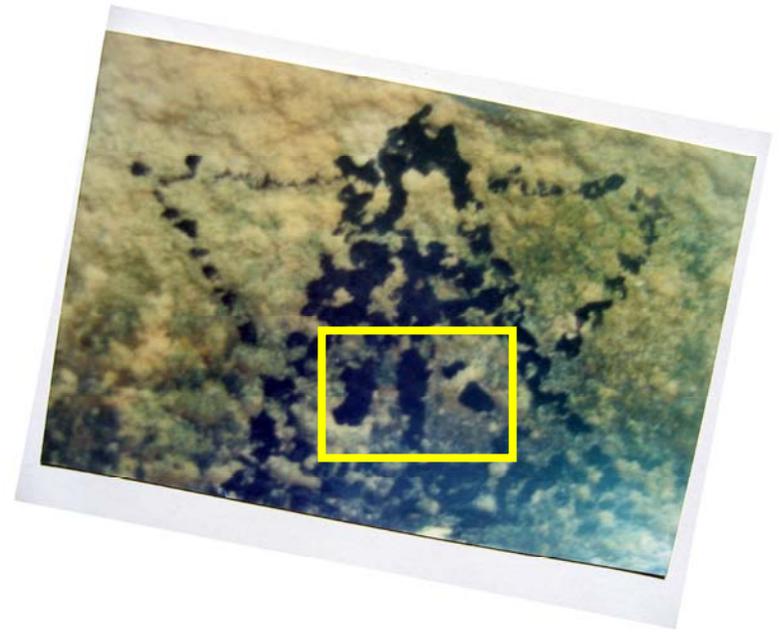
This section appears to show a weak horizontal line. It is the weakest line of the drawing, however marks two dark ends at its left and right site. The weak color in-between both endings may be an evidence for a long history of the drawing.



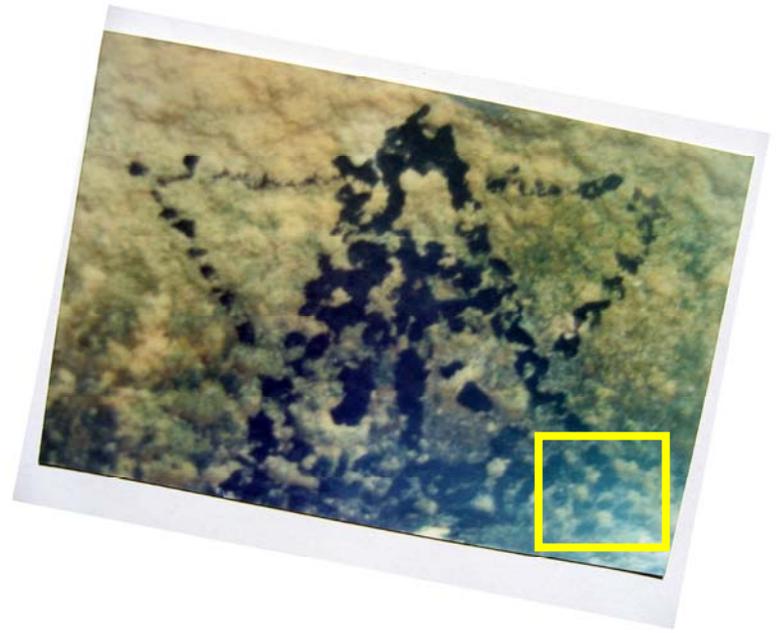
In this section a double line from the top right to the bottom left is shown. One line more to the left side seems to be straight, another line to the right appears to be more curved and much darker.



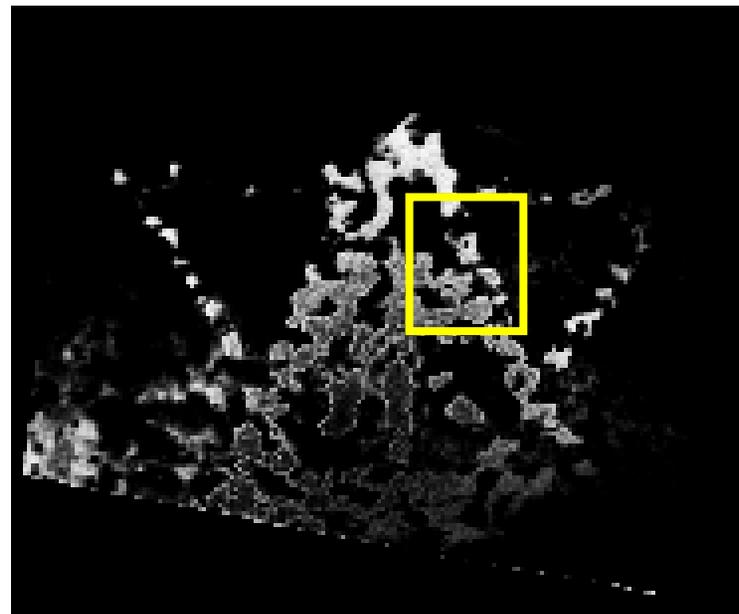
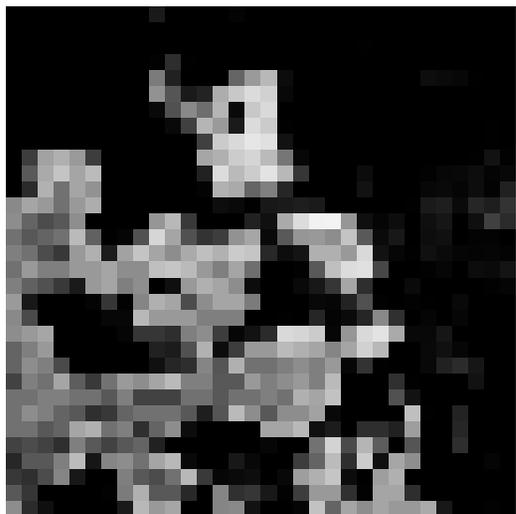
In the center of the drawing, an eye-shaped form is visible. All the lines in that part, again, are interrupted, however, they are made of thicker lines than the others in the drawing.



Three interrupted lines are placed immediately underneath the eye-shaped form in the center of the drawing. The vertical line in the center is the only one that almost reaches the bottom horizontal line of the drawing.

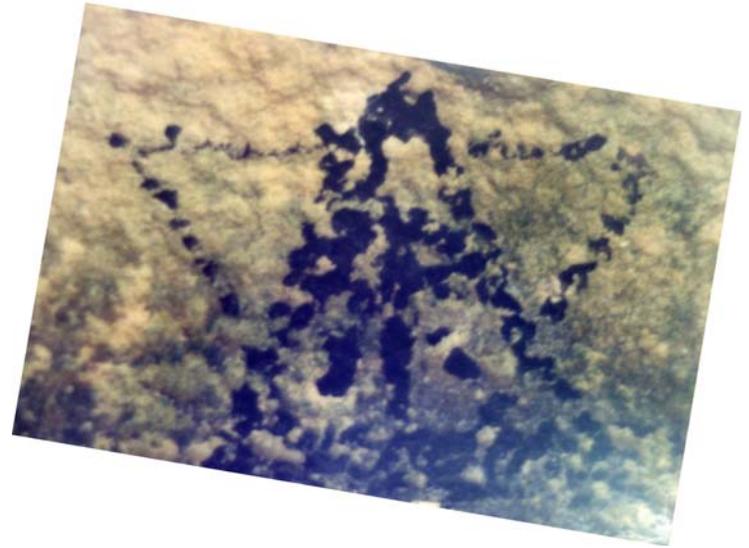
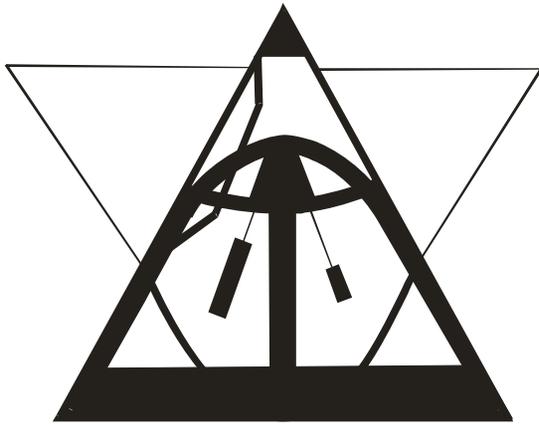


The bottom right of the photograph is not entirely readable, however, shows another possible damage to the surface of the rock after the drawing has been made.



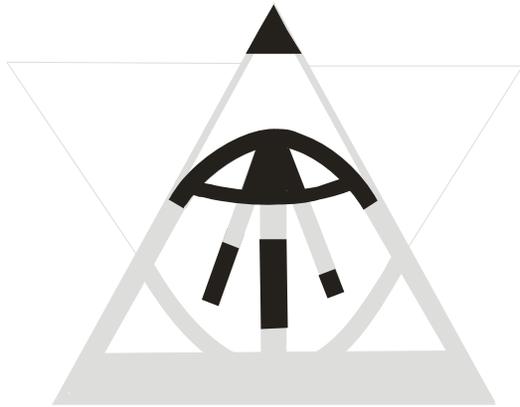
With a negative image of the photograph, more indication can be found that the drawing may have been made rather by a brush with paint than by a pin, a pencil or a crayon.

The remaining paint seems to be located in the depths of the rough surface. A crayon would have painted the heights.



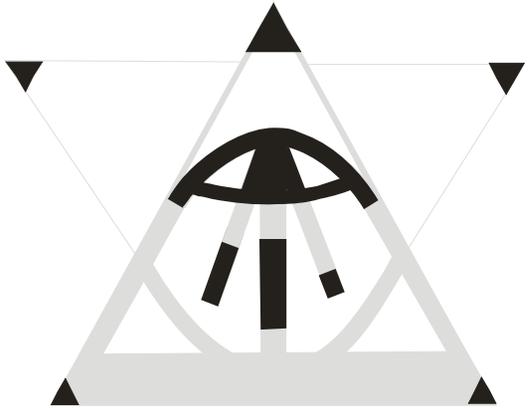
This initial analysis indicates that this drawing may be only a fraction of a more comprehensive painting. However, only the remaining lines have to be considered for further analysis.

The schematic shown on this slide may be the outline of the 11 lines visible with the extra curved line (#12) at the upper left side of the eye.



More analysis can be made when looking at this photograph. With some imagination I can distinguish between thicker and thinner lines as indicated in the schematic on this slide.

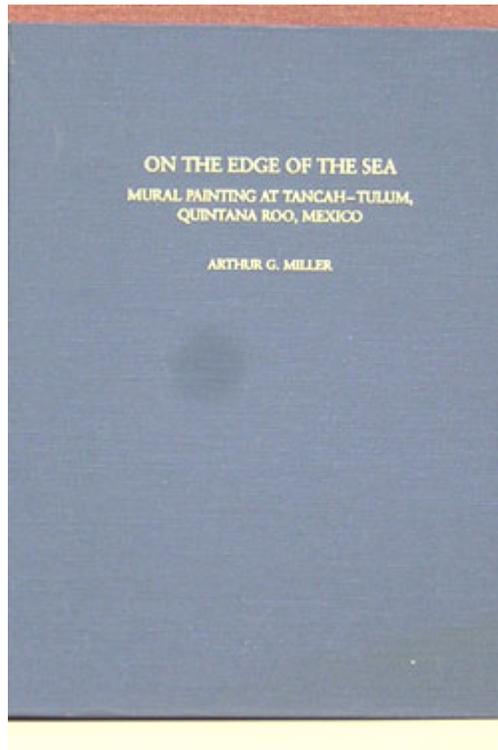
This shape alone, however, would ignore the remaining lines around the eye, including its star-shaped fashion and the 5 corner points.



This drawing represents the shape I can see when looking at the painting now.

# Part III

Past research



**Miller, Arthur G.** *On the Edge of the Sea: Mural Painting at Tancah-Tulum, Quintana Roo, Mexico.* With appendices by Joseph W. Ball, Frank P. Saul, Anthony P. Andrews. *Washington, D.C.* (*Dumbarton Oaks*), 1982.

In the 1970s Arthur Miller (1982) studied the site's mural paintings.  
As of now, I have not been able to look into this book.

<http://www.arthistory-archaeology.umd.edu/people/profs/miller.shtml>

# Cult of the speaking cross



## Voice of the Future

And what of the **cult** of the **speaking cross** after the death of Puc? Pantaleón Barrera and the Yucatecan commissioners had reported continuation of the “priestly functions,” with continual singing, praying, performance of baptisms, and so on, by an unnamed “Indian” who lived in the church. But the major oracle seems to have moved.

At the close of his novelized description of Chan Santa Cruz, Barrera reported recent word (i.e., in 1864) that Bernardino Cen was attempting at **Tulum** to engineer “the resurrection of the famous Tatich.”<sup>59</sup> Precisely what this might have been intended to mean is not thoroughly clear, but in June of 1864 some prisoners fled Santa Cruz by “taking advantage of the departure of the Indians who headed to *Santa Cruz Xtulumul* with the object of consulting their oracles that they say exist in that place.”<sup>60</sup> This seems to have been a miswriting of *Santa Cruz Xtulum* or *xTulum* (i.e., **Tulum**). And in October of that same year, when the government of British Honduras requested the return of more than one hundred fugitive Chinese indentured laborers who had taken refuge at or near rebel Santa Cruz (as will be recounted later), the matter was referred by the *masewal* leaders to the **cross** at **Tulum**, which rendered the final negative decision.

That is, although some devotions focused upon a powerful **cross** seem to have continued actively at Noh Cah Santa Cruz, the major **cross** oracle was at Tulum. Thus, while dual centers of **cross** worship earlier had come to an apparent end in 1859, when the Kantunil rebels surrendered and returned to the orthodox fold, no more than five years later there were again at least two major centers of the **cross** in operation—Noh Cah Santa Cruz and Santa Cruz **Tulum**. There would never again be fewer.

# Cult of the speaking cross

In 1871 Tulum became a sanctuary for the cult of the Speaking Cross.

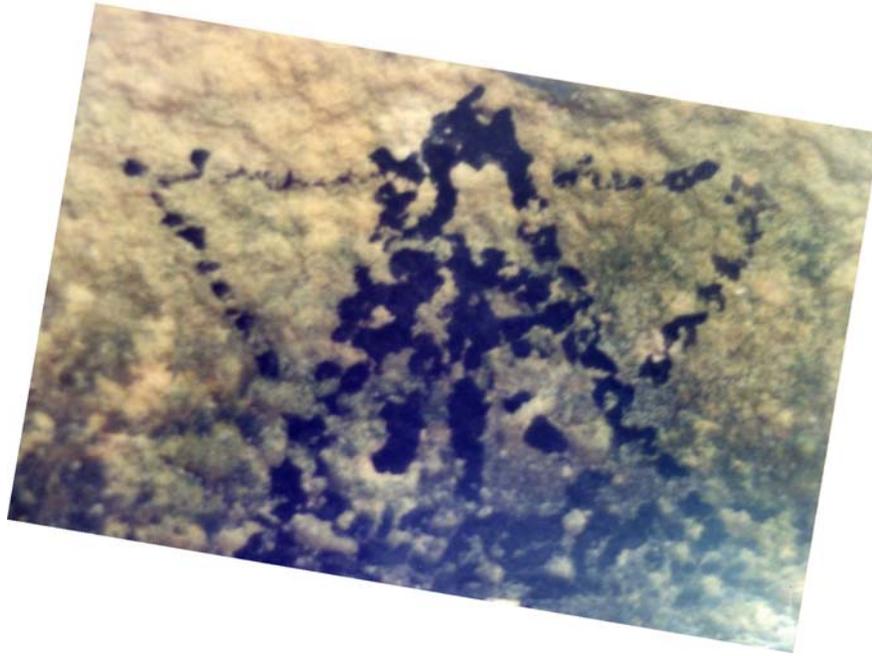
From this speaking cross a community evolved -- Chan Santa Cruz (Little Holy Cross) -- and its inhabitants came to be called Cruzob, or followers of the cross. By chance, the cross bore three elements sacred to the Maya: the Ceiba tree, the cenote, and a cave. The cross was found growing on the roots of a Ceiba, the Maya tree of life, which sprung from a cave (caves were sacred spots to the Maya), by a cenote, which the Maya believed was the place where the rain gods lived, making it easy for the Maya to accept this supernatural phenomenon.

# Cult of the speaking cross

Felipe Carrillo Puerto is the modern name of 'Chan Sta Cruz,' shrine capital of the Maya during the war of the Castes. In late 1850, the cult of the speaking cross began, lead by Jose Maria Barrerra. The story goes that there was a cross that allegedly began to speak to the Maya in their own tongue. For many years it inspired and sustained the Maya of the region between Tulum and Bacalar. They came to be known as Cruzob in their struggle against the Spanish and later the Mexicans. The cult itself involved a synthesis of Mayan and Hispanic religious traditions. In May of 1901, the troops of Gen. Ignacio Bravo occupied Chan Sta Cruz and effectively brought to an end the cross' reign. The city is still considered the Mayan capital.

# Part IV

## Symbolism



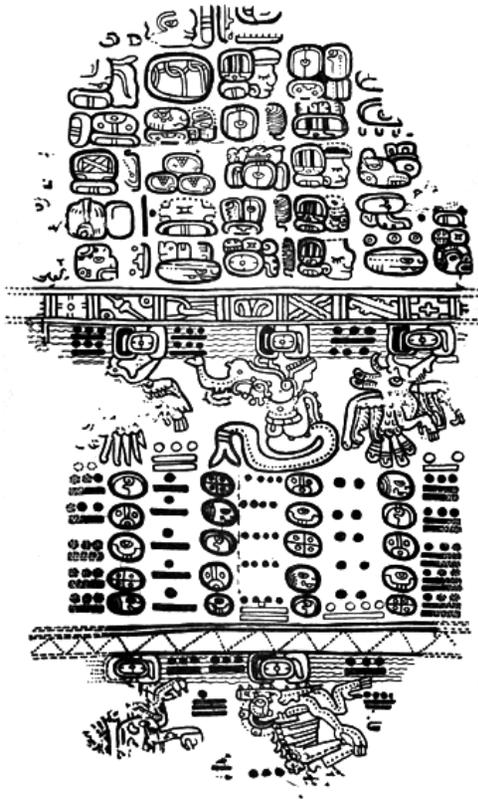
From studying the history of the ruins in Tulum (Mexico) we learn that there is documentation of two religions settled to live in the area: the Mayans and the Christians or Catholics.

Hence, when interpreting the drawing on the wall, we may refer to the symbolism and the history of both religions and cultures. The next few slides show a number of Mayan symbols followed by Christian symbols which may be discussed in connection with the drawing in Tulum.

# Mayan Symbols



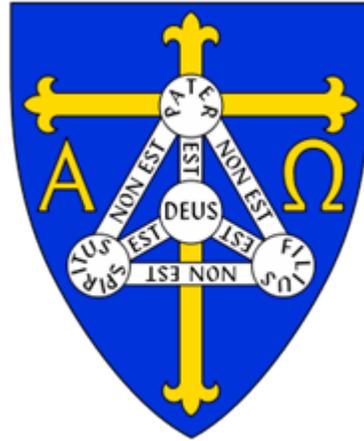
These Mayan symbols are from the pre-Columbian civilizations of Meso-America. Originating in the Yucatan around 2600 B.C., the Mayan civilization rose to prominence around A.D. 250 in present-day southern Mexico, Guatemala, western Honduras, El Salvador, and northern Belize.



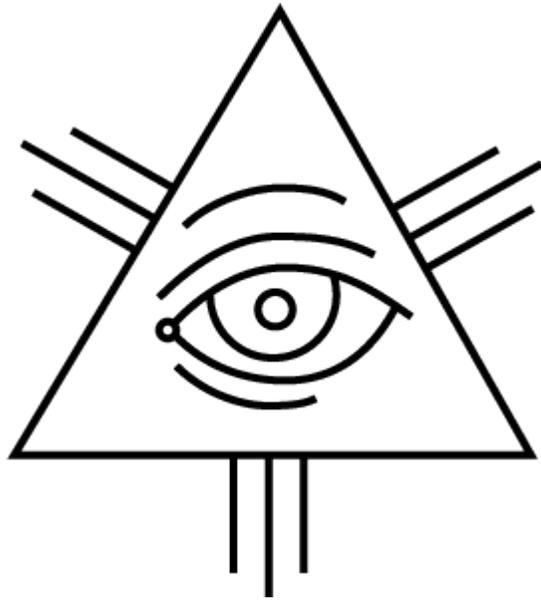
One of the famous Mayan Codices, The Paris Codex, demonstrates the typical Mayan characters. Characteristically, all the Mayan characters are placed within a bold circle containing thin lines, circles, or squares.

Note that generally, triangular shaped forms are very rare in Mayan characters.

# Christian Symbols



The coat of arms of the Anglican diocese of Trinidad contains several Christian visual symbols.



The "all-seeing eye" represents the all-knowing and ever-present God. During the late Renaissance, the eye was pictured in a triangle with rays of light to represent the infinite holiness of the Trinity.



**22:13** · In astrology this sign represents the quincunx or inconjunct aspect in astrology: a 150-degree angle between planets as seen from the earth. With this aspect the planets lie in signs of opposite polarity. It is considered a difficult and disharmonic aspect.

Interestingly, the entire database on [www.symbolo.com](http://www.symbolo.com) does not contain any other shape more similar to the drawing found in Tulum.

# Part V

Other findings

# Chakra Symbols

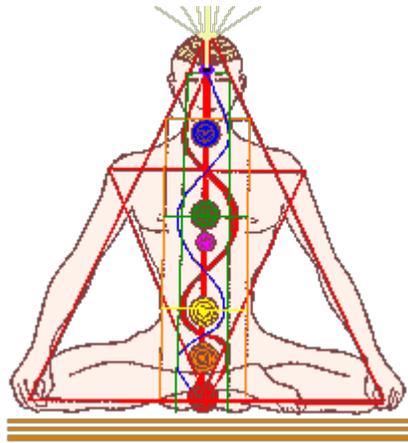


Anahata (Heart) Chakra

**Colour:** Green, **Location:** Center of the chest, **Governs:** Blood circulation

**Positive Aspects:** Unconditional love, forgiveness, compassion, acceptance, peace, harmony, contentment, oneness with life.

<http://www.santoshaserenitywear.com/heart.html>

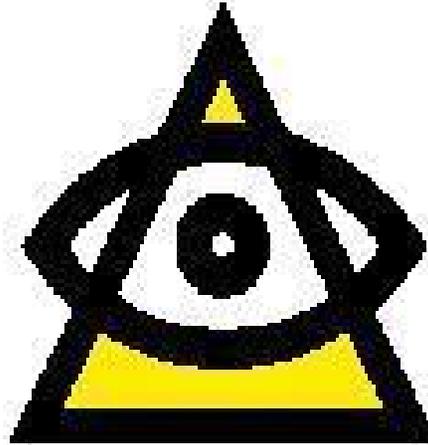


	Day of the week	Name	Chakra
	Monday	Dali	Crown
	Tuesday	Seli	Root
	Wednesday	Gamma	Third eye
	Thursday	Kali	Sacral
	Friday	Alpha	Throat
	Saturday	Limi	Solar Plexus
	Sunday	Silio	Heart

According to a Chakra Chart found at <http://www.mayantimes.com/7days.htm>, the number seven is a vital component of the mathematics of the Mayan calendar.

The star shaped diagram of the 7<sup>th</sup> Chakra on the left is an interesting finding matching very closely with the shape of the drawing found in Tulum.

# Company Logos



The company logo of the AzTech Assistive Technology Center. Hovering the company logo on their incomplete website reveals: “AzTech logo is the virtual triangle surrounding an all seeing eye.”

Interestingly, this logo is used in combination with the name of the Aztecs.



Google Earth - Edit Placemark

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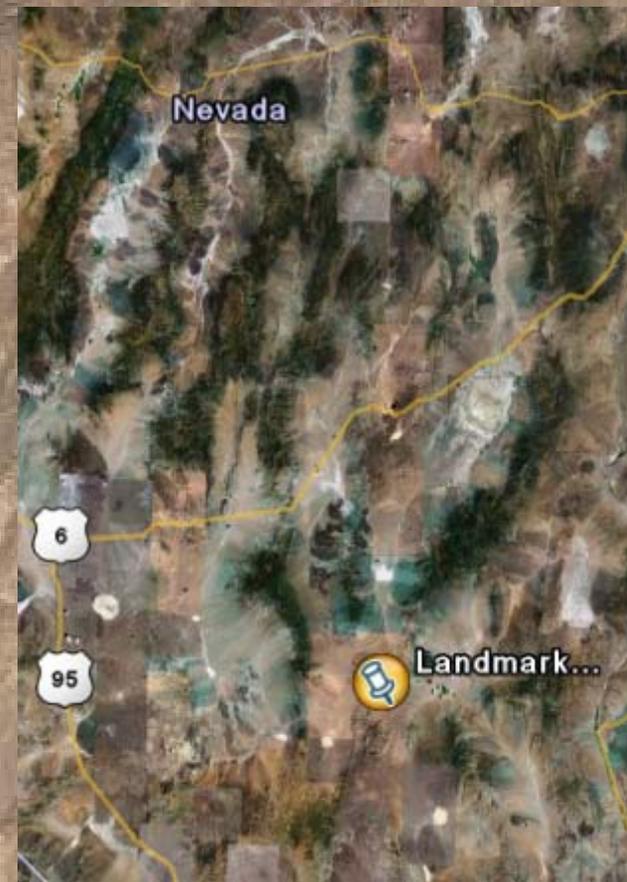
Latitude:

Longitude:

Description Style, Color View Altitude

Description:

OK Cancel



Interesting finding on the surface of Nevada, U.S.A.

# References: Tulum & Mayan History

- **General Information**  
[http://www.locogringo.com/past\\_spotlights/aug2002.html](http://www.locogringo.com/past_spotlights/aug2002.html)
- **History**  
<http://www.athenapub.com/tulumint.htm>  
<http://www.ancientworlds.net/aw/Places/Place/661227>
- **Mayan Writing**  
<http://www.famsi.org/mayawriting/>
- **Mayan Glyphs**  
<http://www.ancientscripts.com/maya.html>  
<http://www3.iath.virginia.edu/med/index.html>
- **Mayan Astronomy**  
<http://www.michieltb.nl/maya/astro.html>
- **Mayan Astrology**  
<http://www.mayantimes.com/Mayan%20astrology.htm>