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The Katun Prophecies of the Paris Codex

James V. Rauff
Loyola University Chicago

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THE KATUN PROPHECIES OF THE PARIS CODEX

by

James V. Rauff

A Thesis Submitted to the Faculty of the Graduate School
of Loyola University of Chicago in Partial Fulfillment
of the Requirements for the Degree of
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VITA

The author, James Vernon Rauff, is the son of Edward Rauff and Yvonne Rauff. He was born December 21, 1946, in Detroit, Michigan.

His elementary education was obtained in the public schools of Detroit, Michigan, and secondary education at Cass Technical High School, Detroit, Michigan, where he graduated in 1965.

In September, 1965, he entered Albion College and in June, 1969, received the degree of Bachelor of Arts with a major in mathematics. While attending Albion College, he was president of Kappa Mu Epsilon, the mathematics honorary society, during 1968. He received the Roscoe E. Sleight Award for Excellence in Mathematics in 1969.

In September, 1969, he was granted an assistantship in mathematics at the University of Wyoming. In May, 1971, he was awarded the Master of Arts in Mathematics.

He was appointed Instructor of Mathematics at the College of Lake County in 1973. He is currently Associate Professor of Mathematics at the College of Lake County.

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CHAPTER I

INTRODUCTION

In 1566 Diego de Landa wrote of the Yucatec Maya,

Not only do the Indians keep track of the year and the months . . . but they had a certain way of counting the periods of time and their affairs by ages, which they did by periods of 20 years, counting thirteen twenties by means of one of the twenty letters of the months called Ahau. . . . These they call katuns in their language and by them they kept the account of their ages marvelously well . . . and thus it was easy for the old man to remember going back 300 years (Landa, 1566:166-167).

Father Andres de Avendaño y Loyola, in his report of the Itza of Lake Peten, Guatemala, wrote in 1690,

. . . for them one age consists of twenty years . . . it is all recorded in certain books . . . made of the bark of trees, folded from one side to the other like screens; . . . These are painted on both sides with a variety of figures and characters, which show not only the count of the said days, months and years, but also the ages and prophecies which their idols and images announced to them, or to speak more accurately, the devil by means of the worship which they pay to him in the form of some stones. These ages are thirteen in number; each has its separate idol and its priest, with a separate prophecy of its events. These thirteen ages are divided into thirteen parts, which divide this kingdom of Yucatan and each age, with its idol, priest and prophecy, rules in one of the thirteen parts of this land, according as they have divided it; I do not give the names of the idols, priests or parts of the land, so as not to cause trouble . . . (Means, 1917:141).

These two passages provide first hand observations of the Maya katun observances and the hieroglyphic books used to record them.

Avendaño apparently knew how to read the hieroglyphic books used by

the Itza, but the treatise he says he made on the subject has disappeared (Roys, 1933:184). Landa knew of many hieroglyphic books but he burned them all as heretical (Landa, 1566:169).

The katun observations by the Maya can be traced back to Curl Snout, a ruler of Tikal, who introduced these observances and the manikin scepter tradition, both Mayanized Mexican concepts, around 373 A.D. (Dates in this paper are based upon the Goodman-Thompson-Martinez correlation [see Kelley, 1976:31].) There is evidence for the katun observations at Chichen Itza, Xcalumkin, Uxmal, Uaxactun, and Tikal (Thompson, 1950:199; Puleston, 1979; and Coggins, 1979, 1980). The Books of Chilam Balam, a collection of Yucatec language manuscripts written in European script in the seventeenth and eighteenth centuries by Maya Indians, also contain katun prophecies. These sources, along with one of the existing Maya hieroglyphic books, the Paris Codex, provide fragments of a long cultural and religious tradition in the Yucatan that extends from before the Spanish conquests into the eighteenth century.

The Paris Codex is a Maya hieroglyphic text written around 1300 A.D. Pages I through XII of the Codex contain a series of prophecies related to the Maya round of katuns. A katun is a 7200 day period used in the Maya calendar. The katun consists of 20 tuns of 360 days each (see Thompson, 1950 and Teeple, 1931 for details of the Maya calendar). Every katun ends in a day named Ahau. Ahau is the twentieth day name in the Maya sacred year of 260 days. Each day in the sacred year bears a name and a number (1 through 13, inclusive).

Now, if a particular katun ended on the day 7 Ahau, for example, the following katun would end 7200 days later. Because 7200 is a multiple of 20, the day name of this next katun ending day would also be Ahau. Furthermore, because 7200 is congruent to 11 modulo 13, the day number of this new katun ending day would be 11 more than 7, or 5 (after the day numbers reach 13 they start anew at 1). Hence, the succession of katun ending days would be 7 Ahau, 5 Ahau, 3 Ahau, 1 Ahau, 12 Ahau, 10 Ahau, 8 Ahau, 6 Ahau, 4 Ahau, 2 Ahau, 13 Ahau, 11 Ahau, 9 Ahau, and then 7 Ahau again and the series repeats. The Maya recognized this cycle of 13 katuns. Each katun was named for its ending day. That is, a katun which ended in the day 7 Ahau would be called "Katun 7 Ahau." The Paris Codex contains the prophecies for Katuns 2 Ahau through 10 Ahau. Unreadable pages of the Codex presumably contained the prophecies for Katuns 4 Ahau and 8 Ahau, but the page containing the prophecy for Katun 6 Ahau, if it ever existed, is missing.

The Maya believed that time was cyclical and that events occurring in one cycle of time would repeat in the next cycle (Thompson, 1970; for a discussion of the mathematics of Maya time cycles see Rauff, 1981). The katun cycle, which took 256.26 years to complete was of particular importance. Prophecies for the katuns would foretell historical and agricultural events, telling of famine, drought and bounty, of political upheavals and invasions. The Maya believed strongly in the veracity of the katun prophecies and this belief affected their history. Their desire to conform to "the certain underlying, predictable patterns as revealed by the katun prophecies"

resulted in behavior that in some cases was motivated by the katun prophecy more than by natural or political events (Puleston, 1979: 63). For example, fugitives from the Tixchel area in 1668-69 proclaimed that the time had come when according to "ancient prophecies" they should withdraw from the Spaniards and live in the woods (Roys & Scholes, 1968:308). Following the prophecy, the Indians fled to the woods.

In the following pages, I will apply current research in Maya hieroglyphic writing, Maya linguistics and Maya archaeology and ethnohistory to the katun prophecies of the Paris Codex in order to elucidate the meaning of the hieroglyphic texts and to define the relationship of this text to the other fragments of the katun tradition and in particular to the later Books of Chilam Balam.

A NOTE ON ORTHOGRAPHY

The Paris Codex was written at a time when the linguistic continuity of the Yucatecan languages was under disruption from Mexican influences (Kaufman, 1977:67). Also, the language of the Codex is unknown (see Chapter III). Thus, it is impossible to present a complete phonemic description of the Paris Codex language. Thus, following the tradition of decipherers of Maya writing I will use an orthography that reflects the gross similarities between the various members of the Maya language family and that is consistent with previous studies (see Kaufman, 1964, 1977, 1979; Kelley, 1976; Thompson, 1950; and Tozzer, 1921).

All Maya speech sounds are represented by the standard IPA symbols except those given below.

Hieroglyphic orthography	IPA equivalent
aa	a: (long a)
uu	u:
oo	o:
u (word initial)	w
h	j
c	k
k	kʔ (glottalized k)
'	ʔ (glottal stop)

Hieroglyphic orthography

IPA equivalent

x	ʃ
pp	pʔ (glottalized p)
ch	ç
tz	t ^s (vl. alveolar aff.)
dz	t ^s ʔ (glottalized t ^s)

CHAPTER II

BOOKS

The Paris Codex is one of three surviving Maya hieroglyphic books. It was found in a basket in a chimney corner of the National Library of Paris by Leon de Rosny in 1859 (Gates, 1910:7). The other two hieroglyphic books are also named for the city in which they are kept, Dresden and Madrid. The Paris Codex is 145 x 22 centimeters in size and folded accordion style in eleven leaves (Thompson, 1950:25). It is made of the pounded inner bark of a wild species of Ficus with a surface of a fine sizing of lime (Thompson, 1972:3). The prepared surface was written upon in black and red and pictures were painted in red, brown, blue and green (Villacorta & Villacorta, 1977:131). The Paris Codex was written in the Yucatan peninsula sometime during the thirteenth to fifteenth centuries (Thompson, 1972:16). Exact dates for the origin of the codices are unknown but on the basis of content and style, the Madrid Codex is probably the latest of the three and the Dresden Codex is the earliest (Thompson, 1972:16).

The place of origin of the Paris Codex is unknown although several scholars have presented arguments in favor of particular areas. Gates (1910) believed that it came from the Tzendal (Chiapas). However, recent opinion seems to favor the East coast of the Yucatan. Thompson (1972:16) points out affinities between the iconographic

depiction of gods in the Paris Codex and the East coast style of Tulum. Miller (1974:184) argues persuasively that the "umbilical cord iconography and style of the Paris Codex is clearly related to the Tulum paintings." However, Kelley (1976:45) proves a correlation between the "zodiac" sections of the Paris Codex and the sky band on the Casa de las Monjas at Chichen Itza. Stylistically, the Paris Codex does follow the Tulum style, but in view of the Chichen Itza information and the comings and goings of peoples in the Yucatan from 900 A.D. to the Spanish conquest, stylistic arguments are not conclusive.

Another factor to consider in establishing the provenience of the Codex is its content. A detailed analysis of the entire Codex is beyond the scope of the present study. However, one subject of the Paris Codex does have relevance to its provenience. The Paris Codex is the only codex that has a detailed katun cycle section (Dresden 60 contains a fragment of a katun [Thompson, 1972:72]; Madrid 34 suggests a remnant of a katun passage from a twenty-four year katun). Katun celebrations were Mayanized Mexican concepts introduced to the Maya realm by the Putun Maya-Chontal as early as 373 A.D. (Coggins, 1979:49).

We know that the Itza of Tayasal (present day Flores, Guatemala) possessed hieroglyphic manuscripts and observed the katun ceremonies at the time of the Spanish conquest (Thompson, 1970:75; Means, 1917:141). Around 918 A.D. the Putun-Itza, Maya-Chontal, traders came to Chichen Itza from the East Coast of the Yucatan (Thompson, 1970:22, 43; Roys & Scholes, 1968). These people had already

developed a katun ceremony observance along the Usumacinta River at Siebal and Tikal (Thompson, 1970; Puleston, 1979; Coggins, 1979). Carvings at Chichen Itza confirm the use of katun markers during the occupation of the Putun (Thompson, 1950:199). Around 1187 A.D. the Itza left the Yucatan for the Peten (Adams, 1977:264). It is possible that the Itza took their hieroglyphic books exhibiting Tulum style paintings with them to the Peten. The Paris Codex may be a later version of these books, possibly one of the books described by Avendaño (see Chapter I). Miller (1974:184) recalls that Cortes supposedly acquired a hieroglyphic manuscript and sent it to Spain. Although Miller suggests that this missing booty was the Paris Codex and was obtained at Tulum, it is noteworthy that Cortes visited the Itza at Tayasal in 1526 (Adams, 1977:266).

One transcriber of a framework of Maya dates, the Chronicle of Oxkutzcab, claimed that he compiled his work from a glyphic source (Thompson, 1950:34). The Codex Perez at one point recalls that the "written glyphs said there would be a plague of ants and tigers" (Craine & Reindorp, 1979:113). These remarks suggest a connection between the hieroglyphic codices and the Books of Chilam Balam.

The Books of Chilam Balam are a collection of Yucatec language manuscripts written in European script in the seventeenth and eighteenth centuries by Maya Indians. Each Book of Chilam Balam, named after the town to which it belonged, contains chronicles, historical narratives, rituals, native catechisms, creation stories, almanacs and medical treatises (Roys, 1933:3). Several of these books, in particular the

Chilam Balams of Chumayel, Tizimin, Mani and Kaua contain fragments of or complete katun cycle prophecies.

There are two series of katun prophecies identified by Roys (1933:187). One series was written before the Spanish conquest and was copied, in all likelihood, from the hieroglyphic books; the second was compiled after the conquest and contains numerous references to Spanish invasions and Christian deities.

Katun prophecies are essentially historical in nature and the fortunes of the katuns were based on past as well as future events (Roys, 1933:184). Each prophecy presents the name of the katun, the place where it is established, the cardinal direction of the katun (often given in the so-called katun wheels [see Roys, 1933:132]), and the deity who served as the countenance or face of the katun (Roys, 1933:187). Table 2.1 provides a summary of the main features of the katun prophecies of the older series. The table is taken primarily from Roys (1954) with additions from the Chilam Balam texts. When the various Chilam Balam texts disagree (as they often do) I present the majority opinion.

The Paris Codex, because it possesses the most complete collection of katun prophecies of all the surviving codices, is a good candidate for comparison with the Chilam Balam texts.

TABLE 2.1

KATUN PROPHECIES OF THE BOOKS OF CHILAM BALAM, SERIES I

Katun	Place	Direction	Face	Prophecy
2 Ahau	Mayapan	N-E	Buluc Ch'abtan	famine, drought, immortality
13 Ahau	Kincolah-Peten	E	Itzamna	famine, plague, immortality
11 Ahau	Ichcaanziho	E	Yaxal Chac	flight to forests, evil rule
9 Ahau	Uucil Abnal	E-S	Sac Uacnal	sin, terror, war
7 Ahau	Mayapan	S-E	Ek Chuaah	immortality
5 Ahau	Zodzil	S	Puz Kohom	war, drought, famine, immortality
3 Ahau	13 Zuyua	S	Yax Cocahmut	war, evil rule, famine
1 Ahau	Emal	W-S	Amaite Kauil	civil war
12 Ahau	Mayapan	W	Yaxal Chuen	good rule, land revives
10 Ahau	Lahun Chable	W	Lahun Chaan	famine, drought, civil war
8 Ahau	Izamal	W-N	Cit Bolon Ua	war, drought
6 Ahau	Uxmal	N	Kinich Kak Mo	famine, flight to forests
4 Ahau	Uucil Abnal	N	Ah Balcab	pestilence, war, famine

CHAPTER III

MAYA HIEROGLYPHIC WRITING

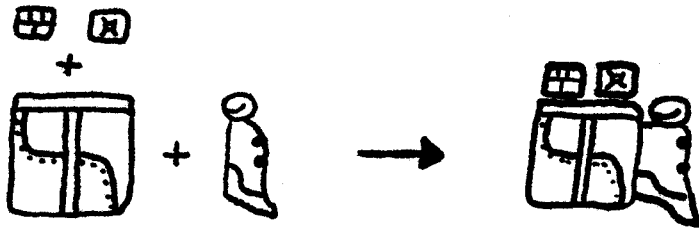
A detailed review, description and discussion of Maya hieroglyphic writing and its decipherment is far beyond the scope of the present study. The reader is urged to consult the excellent discussions of Thompson (1950) and Kelly (1976) for complete treatment of the topic. However, a short review of aspects of the Maya script which are relevant to an understanding of the Paris katun prophecies is in order.

The Maya writing system consists of 750-850 signs (Thompson, 1962). Current theories of archaeological decipherment state that a script with 750-850 signs is likely to be word-syllabic in nature (Barber, 1974:94). That is, some signs will represent words and others will represent phonetic syllables. Maya writing is word-syllabic with CV (i.e., consonant followed by a vowel) syllables.

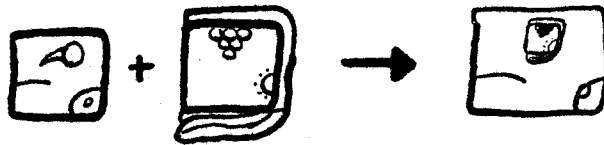
Words in the Maya script are written by arranging signs within a square area. The collection of signs arranged within a square is called a glyph(ic) compound. Most glyph compounds consist of a relatively large main sign flanked by smaller affixes (Thompson, 1950:37).. Sometimes affixes appear within main signs (called infixing) and sometimes two or more main signs are combined

(called fusion). (See Figure 3.1 for examples.) The reading order within a square is variable but follows general principles (see Chapter IV). Texts are generally read left to right in columns (see Figure 4.1). There is one instance of a right to left text (Paris Codex, pp. 23-24), but in this instance the "head" glyphs are facing opposite the usual direction.

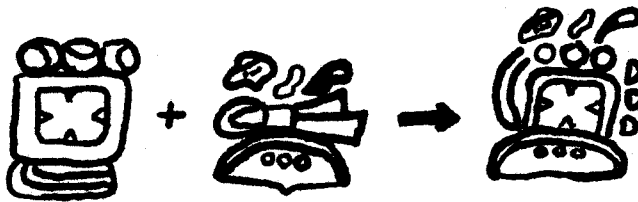
Friedrich (1957:151-152) recognized three types of undeciphered writing systems. Type 1 systems are known languages written in an unknown script. Type 2 systems are unknown languages in known scripts. A Type 3 system is an unknown language in an unknown script. In the case of Maya writing, the script is unknown but the language expressed is taken to be Yucatec. Thus, on the surface, Maya hieroglyphic writing is a Type 1 undeciphered script. However, the actual language spoken by the Maya writers is open to debate and will probably turn out to be several languages. Researchers are now fairly confident that the language of the carved inscriptions of the Peten and Chiapas is Proto-Cholan (Kelley, 1980, personal communication). The Northern Yucatan inscriptions are probably written in an early Yucatecan tongue (Knorosov, 1967). The Maya codices, which were probably written after the Itza left the Yucatan for the Peten (A.D. 1187 [Adams, 1977]), are generally considered to be written in an Itzan dialect (Kelley, 1976:8). However, Thompson (1970 and 1972:16) has pointed out the influences of the Chontal speaking people on the East coast of Yucatan and suggests that the Paris Codex may be written in an early Maya-Chontal tongue.



Standard



Infixing

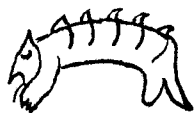


Fusion

Fig. 3.1. Glyph Composition

The subject of Maya writing varies somewhat depending upon the medium. Carved inscriptions tend to record historical events such as births, deaths, weddings and accessions to power of rulers (Proskouriakoff, 1960; Kelley, 1962; Lounsbury, 1974; & Jones, 1977). Many Maya polychrome ceramics have glyphic passages on their rim bands. Coe (1973) reports that the topic of these ceramic texts is usually the activities of gods and priests in the land of the dead. The three Maya codices deal with a variety of topics including agriculture, astronomy, bee-keeping, blood sacrifices, calendar, fire drilling, hunting and trapping, mythology, prophecy, New Year ceremonies, smoking (tobacco) and weaving (Thompson, 1972:12).

Maya glyphs fall into several types based upon how they are to be read (see Figure 3.2). Some glyphs, mostly main signs, are pictographic. The pictographic glyphs are recognizable drawings of the object or animal that they represent. Ideographic glyphs possess a fixed semantic content independent of the language in which they are read. Thus, the glyph for the eighth month in the 365 day year is read as the eighth month whether pronounced mol in Yucatec or mux in Tzeltal. Sometimes a glyph depicts a particular object but is used to denote a homonym. For example, the glyph for the 360 day period called the tun is a picture of a split-log drum which is also called tun. Glyphs of the same type as the tun glyph are sometimes called rebus glyphs. Finally, some glyphs function phonetically. Most of these phonetic glyphs represent CV sounds although some rebus glyphs of the CVC form are also used phonetically.



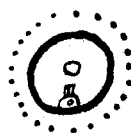
pictographic

(iguana)



rebus

(tun)



ideographic

(eighth month)



cu



tzu



lu



cutz

"turkey"



tzul

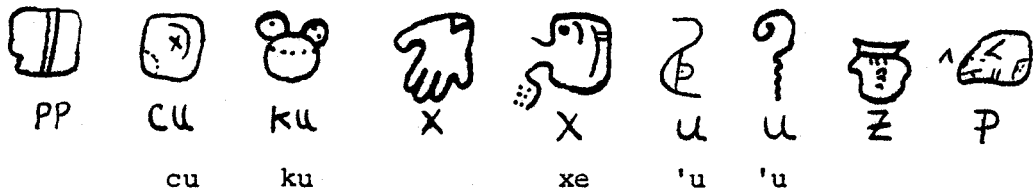
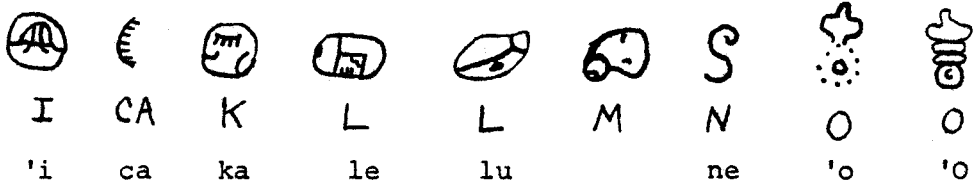
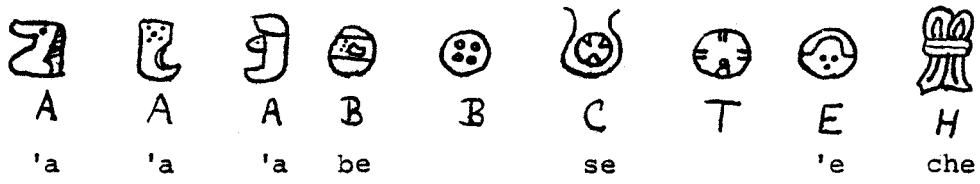
"dog"

phonetic

Fig. 3.2. Glyph Types

Some researchers believe that the Maya writing system was capable of presenting all information phonetically and that the codices consist mostly of phonetic writing (Knorosov, 1967). There is no general agreement about the degree or even presence of phoneticism in the Maya script (Schele, 1980:19). The main evidence for phonetic writing by the Maya is the so-called Landa alphabet (Figure 3.3). Although Bishop Landa misunderstood the writing as alphabetic following the European pattern, the examples he presents to illustrate the "alphabet" clearly show the signs to be CV syllables (Schele, 1980:1-2). Also, current research has established enough interlocking phonetic readings to prove that the script was to some extent phonetic (Kelley, 1976:132). I will make use of phonetic decipherments in my commentary.

As phonetic decipherment became more and more important in the study of the script, researchers began using the Yucatec dictionaries compiled by colonial priests and chroniclers. (In the present study I have used the San Francisco and Vienna dictionaries.) Many phonetic readings refer to these dictionaries for confirmation. Unfortunately, the language spoken at the time the monuments were carved and the codices were painted was not the Yucatec spoken by Mayans in the seventeenth century. In view of the time difference and the variety of languages in the Maya family (see Diebold, 1960), readings based upon colonial Yucatec dictionaries alone are suggestive at best. Proposed readings are better supported when confirmed by reference to earlier language forms. Mayan historical linguistics is still in the developmental stages, but there are two major word lists of Proto-Mayan



Key:

L Landa's reading

lu Known reading

Fig. 3.3. Landa's Alphabet (Landa, 1566: 170)

and Proto-Cholan in the literature (Kaufman, 1964 and 1979, respectively). I have referred to these lexical reconstructions whenever possible.

As more comparative and historical work is accomplished in Maya linguistics, the decipherer of the Maya script will have more complete lexical and grammatical information on which to base decipherments (see Campbell & Mithune, 1979; Kaufman & Norman, 1979; Campbell, 1977; and Longacre, 1967).

Many problems still exist in the decipherment of Maya hieroglyphic writing. As of 1980 only about 30 percent of the Maya glyphs were known. Kelley's (1976) detailed review of current progress in Maya writing poses (by my count) over fifty still unsolved problems. These problems fall into general classes which include the extent of phoneticism, the existence of semantic determinatives, the existence of phonetic determinatives, the nature and/or significance of patterned variation in glyph occurrences, the relationship between codical drawings and ethnographic mythology, the existential references of pictographic glyphs, the relationship of Maya writing to Maya speech, the significance of infixing and fusion, and the relationship between the codices and the Books of Chilam Balam.

CHAPTER IV

COMMENTARY

The katun prophecies of the Paris Codex occupy the middle sections of the first twelve pages of the Codex. The first page is totally effaced and the twelfth page contains no readable glyphs. The remaining pages contain the prophecies for the katuns 2 Ahau to 12 Ahau.

The upper section of each page records a series of tuns. Tun prophecies are also present in the Books of Chilam Balam, but are beyond the scope of this study. Nothing is known about the lower sections of the katun pages. Only an occasional glyph or a fraction of a picture is visible in the lower sections.

Each katun section may be divided into four parts. A pictorial section is bounded on three sides by hieroglyphic texts. The pictorial sections present a common theme. In each picture a walking figure is approaching a figure seated on a throne. The approaching figure is holding the head of the Mayan deity known as God K (Robiscek, 1978: 180). Between the two figures, in the lower part of the picture, is a tripod vessel containing maize glyphs and occasionally other objects. Above the scene hovers a bird. Finally, each picture is labelled with the name of the katun which is celebrated by the picture and the text.

The glyphic texts are clearly divided into three sections (Villacorta & Villacorta, 1977:183). To the left of the pictorial section of each page is a vertical text consisting of at least three columns of at least fifteen glyphs each. Villacorta (Villacorta & Villacorta, 1977:183) sees only three columns in this section of the text. However, following the practice of the students of the text, Villacorta reads only the rightmost two columns. Villacorta (Villacorta & Villacorta, 1977:183) numbers the glyph blocks in the standard fashion of the inscriptions. I will preserve the standard numbering system in this study to facilitate comparison with other works.

It should be noted that the numbering system used for discussion of the left glyph section of the Paris Codex katun prophecies does not necessarily reflect the original reading order of the text. In my opinion, the standard numbering system is not the system that would have been used by the Maya readers of the text. The standard numbering system, used in this and other studies, addresses only the two rightmost columns of the text. The glyphs are numbered along rows as in Figure 4.1e. The text itself, however, clearly consists of three columns. There are two ways of reading a three column text in known Maya texts (see Figures 4.1b and 4.1c). The reading order shown in Figure 4.1c is most consistent with the sense of the Paris texts.

The upper sections of the Paris Codex are read in the standard fashion (Figure 4.1d), as are the lower sections (Figure 4.1a). For

1 2 7 8
 3 4 9 10
 5 6 11 12
 (a)

1 2 7
 3 4 8
 5 6 9
 (b)

1 2 3
 4 5 6
 7 8 9
 (c)

1 2 5 6
 3 4 7 8
 (d)

1 2
 3 4
 5 6
 7 8
 (e)

Fig. 4.1. Reading Order of Glyphic Texts

the present study it will be convenient to label the left section, upper section and lower section of glyphic texts on each page Section A, Section B, and Section C, respectively. Thus, each glyph block will carry a two character designation. For example, a glyph block designated "B4" will be the glyph block in the upper section occupying position number four in the standard reading order. If the glyph block is on page five of the Codex it may be more precisely designated with "V-B4."

I will use the system developed by Thompson (1962:32), slightly modified for my purposes, to identify the components of a particular glyph compound. Each main glyph and affix will be assigned the appropriate Thompson Catalogue Number (1962). The numbers of the glyphic components will be written on a single line with certain punctuation symbols used to reflect the two dimensional organization of the compound. The numbers of main signs will be underlined. A period to the right of the number of an affix will indicate that the affix is a prefix. A colon to the right of the number of an affix will indicate that the affix is a superfix. A period or a colon to the left of the number of an affix will indicate that the affix is a postfix or subfix, respectively. If two or more affixes are in the same relationship to the main sign then the relative distance of the number of the affix from the number of the main sign in the designation will correspond to relative distance of the affix from the main glyph in the glyphic compound. In case of stacked affixes, "higher" will equate with "farther." Glyph compounds without main signs will be identified

Suppose A, B, C, D, E are glyphs with Thompson Numbers
1, 2, 3, 4, 5, respectively.

Glyphic block	Representation
A B C (B a main sign)	1. <u>2</u> .3
A C (C a main sign) E	1. <u>3</u> :5
B A D C (D a main sign)	1.2: <u>4</u> .3
A B (no main sign) D E	1.2.4.5

Fig. 4.2. Representing Glyphic Blocks with Thompson Numbers

by writing their components in the order of Figure 4.1e. See Figure 4.2 for examples of illustrating the preceding system of identification.

The organization of my commentary on the katun prophecies of the Paris Codex is patterned after Thompson's commentary on the Dresden Codex (1972). The commentary for each page of the katun prophecies will take the following form:

1. Introductory remarks
2. Description and discussion of the pictorial section
3. Identification and discussion of glyphic texts
4. Transliteration into English
5. Comparison with Chilam Balam texts.

Readings of glyphs and glyphic compounds will come from a variety of sources. I will use the following abbreviated referencing notation to facilitate exposition.

1. Readings that are generally accepted by researchers in Maya hieroglyphic writing, as given by Kelley (1976), will not be referenced.
2. Readings suggested by the present author will be followed by "(R)."
3. All other readings will be referenced in the standard manner.

My glyphic identifications were made using a photographic reproduction of the Paris Codex (Willard, 1933).

As will be seen, complete readings of the Paris glyphic texts are rare. However, the general sense of each section of the Paris katun pages is apparent. Section A is concerned with the succession of katun deities and homages to them. Sections B and C contain the prophecies of the katuns and the rituals associated with the katuns.

PARIS CODEX (PAGE TWO): PROPHECY FOR KATUN 2 AHAU.

This is the first readable page of the Paris katun prophecies. The name for the katun of this page and for the other pages of the Codex was determined by Selser (Kelley, 1976:83).

Picture. A god with an effaced face approaches a destroyed area of the page. The name of the approaching god is unknown. His/her headdress contains the glyphic-iconographic symbols for union (T552) and the color white (T58). Deities with the same headdress appear on pages 34 and 37 of the Madrid Codex. The deity also appears on Dresden 5 with the title "Lord successor." The Dresden deity is identified as God R by Thompson (1972:38).

An offering of three corn glyphs (T506) in a tripod vessel is before the feet of the approaching god. The presence of an offering in this position of the picture is common to all pages of the Paris katun prophecies.

A bird, identified as a harpy eagle (Thraseatos harpyia) by Tozzer and Allen (1910), hovers above the scene. Every katun page of the Paris Codex contains a picture of a bird in this position.

Given the consistency in the characters and objects pictured on the Paris katun pages, the effaced area of this page probably had a picture of a deity seated upon a throne. The approaching god probably carried the head of God K.

Text, Section A.

A1. Effaced. However, given the context and the readable compounds in this position on other pages of the Codex, this block contained 168:573.130.

A2. Mostly effaced. The visible portion of this glyph block suggests that it is a variant of T790 (Knorosov's 288-297 series [Knorosov, 1967]). From the context, as identified by Seler, this glyph is the name of the approaching god. The glyph does not appear to be the usual glyph of God R (Thompson, 1972:38).

A3, 5, 7, 9, 11, 13, 15, 19, 23, A12, 14 are effaced.

A4. 59/747... This compound is read ta'hol (excrement head vulture) by Schele (1980:18). Although used as a locative in the inscriptions, this glyph compound is positioned as a name of a deity on Paris VIII. Its position here suggests its reading as a deity (R).

A6. 1064. This glyph appears in roughly the same position on all pages of the Paris katun prophecies. The position of T1064 is at the end of a series of "Lord successor" phrases. T1064 probably represents a patron of the exchange of power central to the Paris katun ceremonies.

A8. 511:96.181. T181 is a past tense verbal suffix. This compound is a verb. Thompson (1972:39) reads it as "he gives cacao beans." The phonetic reading is mul-yol-ah. The San Francisco dictionary defines mul as "to gather in mounds." Mul-yol and mul-ol do not appear in the dictionaries available to the present author.

- A10. 1.736:x, "its death."
- A16. x.x.528.548, x-x-cu-tun or x-x-haab-tun.
- A17. x.521.x.x, ?-uinal-x-x. Thompson (1972:78) suggests the use of T521 to form expressions about mankind.
- A18. 542.x.219.528, 'e-?-chi-cu.
- A20. x.91:552. T91 is a locative. The compound could be read as "x- at the place of the union."
- A22. 604, ku, "god" or "sacred."
- A24. x.528. The numerical prefix could be five although it is very faint. If the prefix is five than this compound reads hol-haab, "five years."

Text, Section B.

- B1. Uncatalogued glyph. Villacorta and Villacorta (1930:183) identify this glyph as the head of a jaguar (balam).
- B2. 24.548:103, x-tun-al. The phonetic readings of T24 and T103 are not settled upon, but all students of the script agree that T103 is a verbal marker. I accept Fought's (1965) reading of -al for T103.
- B3. 1.736:140, 'u-cimi-l, "its death."
- B4. 277:521:103, "mankind." The main sign for this compound is the well known uinal glyph. Thompson's (1972) reading of mankind for this compound is based upon the Yucatec uinic ("man"). In the Cholan languages uinal may also mean "hunger" (Kaufman, 1979).

B5. x:96.181. Same verb as in Paris II-A8.

B6. 1.122:563, 'u-kak, "its fire."

B7. 87:x:x, te-?-?.

B8. XIX:528, bolon lahun haab, "nineteen years." T528 may be read as the day name Cauac, as the word for year, haab, or as the phonetic unit cu. In this context the day name is not intended because day names may not take numerical prefixes higher than thirteen. Cuceb appears in the Chilam Balam of Mani as a term referring to a cycle of thirteen years. The mental addition of ceb to the glyphic reading is probably unwarranted unless the Paris texts can be established as mnemonic devices rather than true writing. The reading of "nineteen years" makes the best sense in this passage. Thus, the block may refer to an elapsed time of nineteen years or to a nineteen year cycle.

B9. x:528, x-haab.

B10. Effaced.

B11. x:110:x, ?-ta (or tok)-?.

Text, Section C.

C1. 190.791, bat-x. Perhaps bat-ab, "ruler."

C2. 109:526, chac-cab, "Red earth or great earth."

C3. Effaced.

C4. 59.557, ti-ma. T59 is a locative.

C5-C6. Effaced.

C7. III.x:x, ox-x-x, "Three or many-?-?."

Transliteration.

A. Lord successor ? . . . Lord successor Vulture . . . Lord
successor of the katun cycle . . . gathered in mounds . . . its
death . . . god . . . five years . . .

B. Jaguar . . . its death mankind gathered in mounds its fire
. . . 19 years . . .

C. Batab red (great) earth . . .

Comparison with Chilam Balam Texts.

The poor condition of this page of the text provides very little to work with. However, the glyphic passages that can be read give a general picture of the tone of this prophecy.

The Chilam Balam prophecies for katun 2 Ahau foretell pestilence, general death, drought and famine (Roys, 1954:33). Death is mentioned in the Paris text (B3), as is general death (B3-4). Also, fire was a Maya symbol for drought (Thompson, 1970:240). In the Chilam Balam of Mani katun 2 Ahau is described as a time "when the little furnace will be brought down" (Craine & Reindorp, 1979:160). B6 may be a reference to drought.

PARIS CODEX (PAGE THREE): PROPHECY FOR KATUN 13 AHAU.

Katun 13 Ahau is the last in the series of katuns in the Chilam Balam texts. The series of katuns in the Paris Codex does not follow the pattern of the Chilam Balam texts with respect to the first katun in the series. In the Paris Codex the first katun is Katun 4 Ahau, whereas in the Chilam Balam texts Katun 11 Ahau occupies the first position. Puleston (1979) argues that the first katun was Katun 11 Ahau as far back as the Classic Period at Tikal. However, in the oldest series of katuns in the Chilam Balam of Chumayel, the sequence of prophecies begins with Katun 11 Ahau but then breaks the natural order and presents 4 Ahau, 2 Ahau, and 13 Ahau. It has generally been accepted that the intervening katun prophecies in this text were omitted. However, an alternate explanation can bring the Paris text and the Chilam Balam text together. The copier of the Chumayel may have been presented with a series of prophecies that began with Katun 4 Ahau. Aware of the newer practice of placing Katun 11 Ahau, the katun of the Spanish conquest, first, the copier may have inserted the fourth prophecy (Katun 11 Ahau) in the first position. A careful chronology of the Chilam Balam texts could further illuminate the question of the original initial katun.

Picture. The picture associated with the prophecy for Katun 13 Ahau is the best preserved picture in the Paris Codex. The approaching figure wears the distinctive headdress of God E, the maize god. God E carries the head of God K, the smoking god, towards a figure sitting cross-legged on a throne. The identity of the seated figure is

unknown. The seated figure holds a variant of the quadrupartite sun glyph in his right hand. The importance of the four-part figure for the Maya has been shown by Coggins (1980). Also, the Chilam Balam of Chumayel records an interrogation ceremony associated with the katun celebrations in which the interrogator says, "bring the sun, my sun, bear it in the palm of your hand to my plate" (Roys, 1933:89).

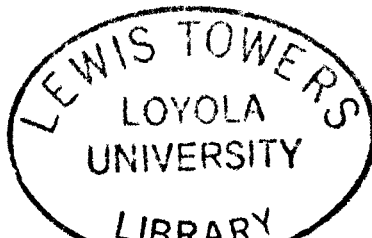
Furthermore, this glyph is Landa's second "B" which could possibly be read as bi, Proto-Mayan "what?" (Kaufman, 1967). The throne consists of a sky band bearing the glyphs for sun (day), night and union supported by two double-headed crocodilians (see Stocker, Meltzoff & Armsey, 1980). An offering of corn in a tripod vessel appears between the two figures. Hovering above the scene is a bird identified as a frigate bird by Thompson (1972:38).

Text, Section A.

All odd numbered glyph blocks are effaced. The context suggests that A1, A3, A5 and A7 are 168:573.130, "Lord successor."

A2. Uncatalogued. The glyph block is occupied by a combination of head glyphs unique to the Paris Codex. It appears to be a joining of the death god and deity F of the Venus passages in the Dresden Codex (see Thompson, 1972:62). If Seler's association of the glyph in this position with the approaching deity in the picture is correct (the association is accepted by students of the script), then this must be an alternative name glyph for God E, the maize god.

A4. 122.87:x, tok-te-balam (R). By context, this is a deity.



- A6. IV.65:548. This is the well-known compound naming the four Bacabs, supporters of the four corners of the sky, also known as God N.
- A8. IV.87:x. This is probably the same name glyph as in Paris IV-A4.
- A10. 1064. Patron deity of the katun cycle.
- A12. 548, tun. T548 may be read "drum" or as a time period.
- A14. 663.526:x, x-cab-x. There is considerable debate over the reading of the 663.526 compound (Kelley, 1972:56).. Kelley (1972:56) and Knorosov (1967) agree that the sense of the compound is "center of" or "middle of the earth," but disagree as to the exact reading. Kelley's criticism of Knorosov's reading is based upon the order of appearance of the glyphs in the compound in the Dresden and Madrid Codices. However, the order required by Knorosov is the order (663.526) appearing here. Thus, in this case, Knorosov's reading of tan-cab is more reasonable than Kelley's chumuc. In either case, the center-earth meaning is consistent with the context of the passage and at least one Chilam Balam text (Roys, 1933:32).
- A16. 66:23, x-na. Lounsbury's reading of T23 as na has been convincingly argued (Lounsbury & Matthews, 1979). 66:23 appears in all three codices. On Dresden 15, the compound 66:23 is held by the moon goddess but its meaning is unknown. Knorosov (1967) reads T66 as pom ("incense"). Although the reading pom-na, "incense house," is reasonable, Knorosov's reading of T66 is suspect in other occurrences of the

glyph. On Paris V, the compound 66:17 occurs. T17 is known as the glyph for yax, "new" or "green." Knorosov's reading for T66 would give pom-yax for 66:17. "Incense new" makes sense in the context of ritual and prophecy, but the reading order violates the Maya grammatical rule that adjectives usually precede nouns they modify (Tozzer, 1921). It is possible that the order of glyphs in compounds like 66:17 need not follow grammatical speaking order, but this issue is as yet unsettled by experts in the field. It is possible that T17 is used phonetically in the compound 66:17. However, I was unable to find pom-yax or a close variant in the dictionaries (Vienna and San Francisco Dictionaries). Lounsbury and Matthews (1979) read 66:23 as i-na, "seed," but the occurrence of T66 in other compounds does not support i over pom.

A18. x.x.x.612, x-x-x-le.

A20. x.96.x.682, x-yol-x-kal. 682 is the moon sign. In the codices 682 is used numerically to represent twenty. The Yucatec word for moon is 'u. The word for twenty in Yucatec is kal. In this incomplete glyph compound, it is impossible to tell which reading is required. However, 'u is generally written using glyph T1, so I have used kal in this case. Yol means "in the heart of." There is a tantalizing suggestion, impossible to confirm, that the glyph block refers to a place of twenty somethings. Twenty is the number of tuns in a katun.

A22. x.17:521, x-yax-uinal. A reference to new people or rulers?

A24. x.528, lahun-haab, "ten years."

A26. 533, Ahau. A numerical prefix probably accompanied this glyph, but it is now effaced.

A30. V(?) .548, hol-tun, "five tuns."

Text, Section B.

B1. 58:624, zac?. 624 is recognized as a shield and usually appears in a war context in the codices (see Thompson, 1972:79). Zac is the Yucatec word for white, but it may also mean fear.

B2. 224.1003. Unknown meaning.

B3. 162:506.501, x-kan-imix. Thompson reads this compound as "abundance of maize" (Thompson, 1972:33).

B4. 207.163:140, tzab-?-l(a). Tzab means the rattles of the rattle-snake. Thompson thinks that T163 is the "heavenly reservoir" (Thompson, 1972:100).

B5. 277:521:103. See Paris II-B4.

B6. XII:XVII.528. The assignment of a numerical prefix and superfix to one period glyph is common in the secondary series inscriptions in the inscriptions. In the inscriptions this placement of numerical affixes signifies the suppression of a period glyph, usually the kin glyph. I am unable to discern a numerical pattern, if one exists, to this arrangement in the Paris Codex.

- B7. 59.747, "vulture head locative." See also Paris II-A4.
- B8. 236:548, x-tun. Thompson (1962:164) reads T236 as chich, "bird or tidings." "Tidings of the tun" is appropriate in the context of the Paris katun prophecies (R).
- B9. 25.669.548.24, ca-ka-tun-?. This compound is clearly a phonetic construction. T24 does not have an agreed upon reading. The order of reading in a compound like this one may be by rows or by columns. Thus, ca-tun-ka-? is also a possible reading. Knorosov prefers reading these compounds by columns. Further complicating the reading is Campbell's (1979) discovery that T669 may also be read cha. No titles accompany this compound so it is probably not a personal name. It is more likely a place name, but I was unable to find a name meeting any of the four possible readings in the colonial literature.
- B10. x:548.x, x-tun-x.
- B11. 96.504:24, yol-akbal-x, "In the heart of the night-x."
- B12. 172.567:x, x-oc-x. T172 is read variously as et ("and") (Knorosov, 1967) or ya ("woe to") (Thompson, 1976). The term oclis, "to set up," appears in the Chilam Balam texts (Roys, 1954:47). Under the oclis reading Knorosov's et fits better than Thompson's ya. Either reading works in the most famous occurrences of T172 in the Dresden Venus passages.
- B13. God A, the death god.

B14. 144 (or II).521:103, x-uinal-al.

Text, Section C.

C1. 58.682.130, zac-kal-aan, "a thing woven" (R). Kelley (1976: 66) reads T130 as the verbal suffix aan. Justeson and Fox (McCarthy & Robertson, 1979) suggest wa as the correct reading for T130. As a suffix, wa functions as an interrogative marker in Yucatec (Tozzer, 1921:94). In the San Francisco Dictionary aan is defined as a suffix forming a past participle. Tozzer (1921:88) explained how this suffix operates in Yucatec. When attached to a verb, aan causes the verb to be read as a noun naming a thing acted upon by the verb. Zacal is the verb "to weave." Thus, zacalaan would be a "thing woven." The uses of T130 in the codices support the aan reading over the wa reading (see Kelley, 1976:214).

C2. 668:103. This glyph compound is the name glyph of God B, Chac, the rain god.

C3. 277:521:103. See Paris II-B4.

C4. 87:x.x, te-x-x.

C5. 1.534:x.181, 'u-la-x-ah. Ah is the most common past tense verbal suffix in Yucatec. This compound is a verb.

C6. God B.

C7. Same as C3.

C8. God A.

- C9. 1.x, 'u-x.
- C10. 1.168:x, 'u-ah-po-x. Lounsbury's (1973) proof that T168 is to be read ah-po is conclusive.
- C11. x:670, x-dza. See Paris VI-A22.
- C12. Same as Paris III-A2.
- C13. 168:544.130. Name glyph for God G, the sun god.
- C14. Same as Paris III-A2.
- C15-C16. Effaced.
- C17. 277.x:x. Probably the same as C3.

Transliteration.

- A. Lord successor ? . . . Lord successor Tok te Balam . . . Lord successor God N . . . Lord successor Kinich Kak Mo . . . Lord successor of the katun cycle . . . center earth . . . seed . . . 10 years . . . Ahau . . . 5 tuns . . .
- B. War . . . abundance of maize . . . at (a place) tidings of the tun in the heart of the night . . . God A . . .
- C. A thing woven Chac mankind . . . Chac mankind God A . . . God G . . .

Comparison with Chilam Balam Texts.

Although, as mentioned above, this page of the codex suggests a relationship with the interrogation ceremony of the Katun celebrations in the Chumayel (Roys, 1933:89), this page of the codex has little resemblance with the main prophecies for the katuns in the Chilam Balam texts. The main themes for Katun 13 Ahau in the Chilam Balam include famine, pestilence, sudden death, locust plague, immorality, perishable rulers and eclipses of sun and moon (Roys, 1954). None of these catastrophies are apparent in the hieroglyphic text. However, isolated Katun 13 Ahau prophecies in the Chilam Balam of Mani do show affinities with the Paris text. In the Mani text katun 13 Ahau is described as "a time when the catastrophies of war (see B1) will be seen" (Craine & Reindorp, 1979:116). Also, Oxlahun ti Ku is reported to take large and small gourd seeds (A16) (Craine & Reindorp, 1979:118) and a green imix tree is planted in the center of the earth (A14) as a record of the destruction of the world (Craine & Reindorp, 1979:119). These lexical intersections are from the so-called "new series" (see Roys, 1933, Appendix A) of katun prophecies.

A closer connection between the Chilam Balam texts and the hieroglyphic manuscripts can be established through the prophecy for Katun 13 Ahau. In the Chilam Balam of Mani the head of Kinchil Coba, the countenance of the katun, has an arrow in his eye (Craine & Reindorp, 1979:86). On Madrid 34 a seated figure in a cartouche has a pointed object in his eye. The cartouche is surrounded by twenty-four dots which probably signify the twenty-four years of the later

katun period in the Yucatan mentioned in the Mani text. A bird in the same picture on Madrid 34 is identical to the katun bird on the present page of the Paris Codex. Furthermore, a figure on Madrid 34 is sprinkling something on the ground reminiscent of the katun celebration ceremony in the Peten (Puleston, 1979). Finally, Madrid 34 contains one of the four occurrences of the ah-po-ahau compounds associated with the katun cycle. Thus, there is a link between Mani, Madrid and Paris.

PARIS CODEX (PAGE FOUR): PROPHECY FOR KATUN 11 AHAU.

Katun 11 Ahau is the first katun in the series of prophecies given in the Books of Chilam Balam.

Picture. The approaching god on this page wears the headdress of the deity known as God P. The sitting figure is effaced, but enough of the throne remains to establish that it is the crocodilian throne with sky band. God K's head is carried by the approaching god. Three maize glyphs are piled in a tripod vessel in the lower portion of the scene. The bird hovering above the scene has a human head and wears a necklace. A similar creature hovers above the scene on Paris VIII. The name glyph of the man-bird appears in the text at C4.

Text, Section A.

A1. 168:573.130, ah-po-hel-aan, "Lord successor." This compound occupies the same position, A1, on all pages of the Paris katun prophecies (whenever readable). Ah-po means "title" or "lord" (Lounsbury, 1973). Hel means to exchange or succeed in office (San Francisco Dictionary). Thus, this compound reads (recall discussion of aan above) "Lord successor." The "Lord successor" compound also appears in A3, A5, A7 and A9 on various pages of the Paris katun prophecies. In each case it is followed by a god name glyph. The last god name glyph in the series is always T1064. The early portions of Section A of the texts thus deal with the succession of gods in the round of the katuns.

A2. 39.1016. The name glyph of God C.

- A3. ah-po-hel-aan, "Lord successor."
- A4. 1020. The name glyph of God K.
- A5. ah-po-hel-aan, "Lord successor."
- A6. ah-po-hel-aan, "Lord successor." This is the only occurrence of the "Lord successor" compound in the section column of Section A in the entire Paris katun section.
- A7. 809. This is the only occurrence of T809 in the entire corpus of Maya hieroglyphic writing, codices and inscriptions (Thompson, 1962:383).
- A8. 1064. The patron deity of the katun cycle.
- A9. (numerical prefix).65:548. The name glyph for God N.
- A10. Same as Paris III-A4.
- A11. x.548, x-tun.
- A12. 58.548:x, zac-tun-x. On Dresden 31, this compound names the location of a Chac associated with the north.
- A13. x.1016. God C. God C's head appears in the glyph for the north, xaman.
- A14. 219:544.116, chi-kin-il, "west."
- A15. Effaced.
- A16. God A.

- A17. Mostly effaced. The visible portion of this glyph block suggests that it is the name glyph for God E.
- A18. God A.
- A19. 277.521:103. See Paris II-B4.
- A20. 326 with 544 infixed. "x-sun." Pulsating sun? (Roys, 1965: xviii).
- A21. 326 with 682 infixed. "x-moon." Pulsating moon? (Roys, 1965: xviii).
- A22. 227.510. T510 is read as "star" by all commentators. A right-side up version of T227 is read as nak, "sit," by Knorosov (Kelley, 1976:158). Nak may also mean "smoke." A20-A22 probably comprise an astronomical reference.
- A23. Effaced.
- A24. God A.
- A25. Effaced.
- A26. V-533, hol-ahau, "five ahau." There is considerable destruction near the numerical prefix. Therefore, the numerical prefix may not be five.
- A27. Effaced.
- A28. 168.x.548, ah-po-x-tun. Perhaps a title?

A29. Effaced.

A30. 548:x, "tun-x."

Text, Section B.

B1. God A.

B2. God C.

B3. A variant of the two-headed glyph on Paris III-A1.

B4. 277.521:103. See Paris II-B4.

B5. Same as B3.

B6. XV.58:528, 15-Zac. Zac is the eleventh month in the Maya secular year. A calendar date in this text is unusual. A Katun 11 Ahau ended on 13 Zac in 1402 A.D. This is the only Katun 11 Ahau ending in the month of Zac in the period A.D. 300-1560. L Akbal 15 Zac would be the second day into the next katun. Perhaps B6-7 refer to that date.

B7. 504, akbal.

B8. XI.168:533, buluc-ah-po-Ahau. This is one of only three ah-po-Ahau compounds in the codices. On Dresden 60 the compound appears with a numerical prefix, XI, and a verbal postfix, T130. Thompson (1972:78) argues that Dresden 60 is all that remains of a Dresden series of katun prophecies. The other ah-po-Ahau compound appears on Madrid 34 without prefix and with an unreadable suffix. The ah-po-

Ahau compound also appears at Chichen Itza. The compound serves as the name of the honored katun in the Paris IV passage.

B9. Unreadable.

B10. Effaced.

B11. 557.181, ma-ah, "sore that swelled." In the San Francisco Dictionary ma-ah is given as the "swelling of a sore."

B14. 57.504:58, ma-akab-zac, ?.

B12-13. Effaced.

B15. 277.x.

Text, Section C.

C1. 1.19:19:x.x, 'u-mu-mu-x-x. The mumu- entries in the San Francisco Dictionary all relate to interment. This compound could read "his burial."

C2. See Paris IX-A2.

C3. 201.669. Possible variation of God B?

C4. Uncatalogued. This is the name glyph of the anthropomorphic bird in the picture on this page of the Codex.

C5. Effaced.

C6. 588.181, "offered."

C7. x.603.

C8. 1.526:47, 'u-cab-x. The compound 1.526 with the suffix T246, a possible variant of T47, appears several times on Tikal Stela 31. The 1.526 compound precedes a name glyph or a katun glyph in the Stela 31 occurrences. Tikal Stela 31 relates the history of Stormy Sky, a ruler of Tikal credited with promoting the celebration of the katun cycle at Tikal (Coggins, 1979). The 1.526 compound probably is indicative of a title or privilege of a katun patron.

C9. 181.548:24, ah-tun-x. It is unusual for T181 to appear as a prefix. The reading ah for T181 is still valid when T181 appears as a prefix because ah is a prefix indicating the masculine gender in Yucatec (Tozzer, 1921).

C10. Same as Paris III-B1.

C11. God A.

C12. x.548:24, x-tun-x. The visible portion of the prefix suggests that it is T172. The San Francisco Dictionary reports tun as meaning "thus, therefore, or then." The placement of the compound in this passage could support a reading of "and then . . .". See Paris III-B-12.

C13. God B.

Transliteration.

A. Lord successor God C . . . Lord successor God K . . . Lord successor Lord successor . . . god of the katun cycle . . . God N . . . Tok te Balam . . . Zactun . . . north west . . . God A . . .

God E God A . . . mankind pulsating sun . . . pulsating moon smoking
star . . . God A . . . 5 Ahau . . .

B. God A God C . . . mankind . . . 15 Zac Akbal 11 ahpo Ahau
. . . sore that swelled . . .

C. His burial 6 ahpo yaxceaan . . . offered . . . u cab . . .
war God A and then God B . . .

Comparison with Chilam Balam texts.

This page of the codex provides a relatively complete text of glyphs. However, the deciphered portions bear little resemblance to the colonial prophecies for Katun 11 Ahau. The Chilam Balam prophecies for this katun include a flight to the forests where the Maya will find their food among the trees and rocks, evil rule at Ichcaanziho and a mourning in heaven (Roys, 1954:32). I am unable to find any correlation between the two sources. However, it may be noteworthy that the eclipses mentioned for 13 Ahau in the Chilam Balams may be represented in this text (A20-21).

PARIS CODEX (PAGE FIVE): PROPHECY FOR KATUN 9 AHAU.

Picture. The approaching figure has a dotted kin (T544) glyph in-
fixed with T727 in his headdress. The seated figure is completely
effaced, but enough of the throne is visible to identify it as the
crocodile-sky band throne. Above the area where we might suspect to
find the head of the seated figure are two star glyphs. These star
glyphs may belong to the headdress of the seated figure, thus identi-
fying him as an astronomical deity, or they may be attached to a
canopy over the throne. The approaching figure is carrying the head
of God K. The offering in the tripod vessel in the lower part of the
scene contains other items besides the usual maize glyph. Above the
maize glyphs to the left are two flint (T112) glyphs. Flint glyphs
are present in war contexts in the codices (Kelley, 1976:135). The
offering is topped off by an atlatl. The atlatl is a Mexican weapon
introduced to the Maya by invaders in Late Classic and Post Classic
times. The depiction of the atlatl in the Paris Codex further estab-
lishes it as a Late or Post Classic document. The katun bird for
this page is a moan bird (Otus choliba thompsoni) (Tozzer & Allen,
1910).

Text, Section A.

All odd numbered glyph blocks are effaced. Willard (1933)
reports the faint outlines of ah-po-hel-aan in blocks A1, A3, A5 and
A7. The presence of 1064 in A8 confirms Willard's report.

A2. 240:808. The name of the approaching god? T808 occurs only
here in the entire corpus of Maya hieroglyphic writing.

- A4. God K.
- A6. 120.x. This is probably, given the context, a deity name glyph. The head glyph in this document has the features of a monkey.
- A8. 1064. The patron deity of the katun cycle.
- A10. 552:x, kaat-x.
- A12, A14. Effaced.
- A16. Unreadable.
- A18. 533, Ahau. T533 probably appears as part of a compound in this block, but the rest is effaced.
- A20. 66:17, x-yax. Lounsbury and Matthews (1979) would read this as i-yax, "new grandson" or "new shoulder." Knorosov (1967) reads this as pom-yax, "new incense." See discussion of T66 above at Paris III-A16.
- A22. x.534:612, x-la-1(e).
- A24. 51.553.670. T51 is the locative "on" or "in."
- A26. Cauac glyph with numerical prefix and superfix. Both affixes are unreadable. See also Paris III-B6.
- A28. 533, Ahau. A numerical prefix is effaced.

Text, Section B.

- B1. 648:548, kaz-tun, "evil tun." The reading of T648 as kaz has been accepted by Thompson and Knorosov.

- B2. 1052.548:24, x-tun-x.
- B3. 648.548.140.24, kaz-tun-el-x or kaz-el-tun-x. Knorosov, reading T24 as um, reads this block as kaz-el-tun-um, "a time of the dead" (Knorosov, 1967:73). The reading of T24 as um is not generally accepted.
- B4. 181.663.526.x.23, ah-chumuc-cab-x-na. Reference to the center of the earth with the ah male prefix suggests a title. This compound may also appear at Paris III-A14.
- B5. 172.168:663:130, x-ah-po-chumuac-aan, "and, or woe to the lord of the center."
- B6. 172.533:103, x-Ahau-al.
- B7. 58.548.624.24, zac-tun-x-x, or zac-x-tun-x. T624 is known to signify war but no phonetic reading has been generally accepted (Kelley, 1976:135). Kelley proposes pacal, "shield," as the proper reading of T624 (Kelley, 1976:208). Knorosov (1967) reads T624 as tlak. Under Knorosov's reading, the compound may be read zac-tlak-tun-x. Zaclactun is the Chilam Balam texts' term for the Maya city of Mayapan. However, T624-tlak does not fit as well into the war contexts as does Kelley's pacal.
- B8. 731:59. This compound with a numerical prefix introduces certain sections of the Venus passages on Dresden 48 and 49.
- B9. 74.679:103, ma-'i-x, "no harvest"? (Knorosov, 1967:73).

- B10. IX.528, bolon-haab, "nine years."
- B11. III.601:25, ox-chu-ca, "many seizings" or "many captures."
- B12. 534.670:126, la-x-x. Justeson and Fox read T126 as -i, a past tense suffix (McCarthy & Robertson, 1979). Kelley (1976:139) suggests dza as the reading for T670. These two hypotheses combine in this block to yield la-dz-i. Ladz is a Tzotzil verb meaning "to stack" (Laughlin, 1975).
- B13. Same as in A6, but without T120 prefix.
- B14. Effaced.
- B15. 172.84:84:x, x-nal-nal-x.

Text, Section C.

- C1. 714. The "hand-grasping fish" glyph associated with the taking of captives (Proskouriakoff, 1973). Also associated with blood letting rites (Schele, 1980:27).
- C2. God E, the maize god.
- C3. ah-po-hel-aan, "Lord successor."
- C4. 281.790. T790 appears in many variants on the Dresden Lunar Tables.
- C5. God A.
- C6. 510:x. This variant of the complete T510 glyph is recognized as the glyph for star. It is variously read as ek or kanal.

- C7. 326 with 544 infix. "s-sun." See Paris III-A20.
- C8. Variant of Paris II-C1.
- C9. Abundance of maize. See Paris III-B3.
- C10. 1052.548:24. Same as in B2.
- C11. 588:140.181. "Offered."
- C12. 326 with 682 infix. "x-moon." See Paris III-A21.
- C13. God E.
- C14. Effaced.
- C15. 1052.548:x. Probably the same as in B2 and C10.

Transliteration.

- A. Lord successor . . . Lord successor God K . . . Lord successor
 monkey god . . . Lord successor of the katun cycle . . . new (shoulder,
 grandson, incense) . . . in the- . . . Ahau . . .
- B. Evil tun . . . man of the earth's center and lord of the
 center . . . Zaclactun? . . . no harvest 9 years many seizings
 stacked . . .
- C. . . . God E Lord successor . . . God A star- pulsating sun
 batab abundance of maize . . . offered pulsating moon God E . . .

Comparison with Chilam Balam texts.

The prophecy for Katun 9 Ahau in the Chilam Balam texts foretells terror, war (Roys, 1954:32) and a loss of the regular food sources (Craine & Reindorp, 1979:163). In the Paris text the reference to many seizings stacked (B11-12) suggests the casualties of war and "no harvest" (B9-10) parallels the report of food difficulties.

Zaclactun (Mayapan) is not mentioned in the context of Katun 9 Ahau in the Chilam Balam texts.

PARIS CODEX (PAGE SIX): PROPHECY FOR KATUN 7 AHAU.

Picture. The approaching god, wearing the familiar conch shell, is God N. He carries the head of God K towards a mostly effaced figure seated upon the crocodile-sky band throne. The seated figure appears to be holding a flower in his hand. The tripod vessel contains maize glyphs and two items like those on Paris III. A bird, species unknown but possibly a parrot, hovers above the scene.

Text, Section A.

- A1. ah-po-hel-aan, "Lord successor."
- A2. 63:625. The name glyph for God N.
- A3. ah-po-hel-aan, "Lord successor."
- A4. IV.84:744. This is the name glyph of the deity pictured on Dresden 40 and identified as Kinich Kakmo ("Sun-eyed fire-macaw") by Thompson (1972:100). A strict phonetic reading of the compound yields can-x-moo, "four-x-macaw."
- A5. ah-po-hel-aan, "Lord successor."
- A6. 1064. The patron deity of the katun cycle.
- A7. 1047.588.
- A8. 185:522. T522 occurs only in Chiapas, at Tikal and in the Paris Codex. T185 may not be a single glyph as catalogued by Thompson, but rather two glyphs, T544 and T25. This alternative reading would give 544.522,25, kin-x-ca or kin-ca-x. Kincolah is a

place name in the Chilam Balam of Chumayel associated with Katun 13 Ahau (Roys, 1933:132).

A9. 1047.x.

A10. 1.648:25, u-kaz-ca, "his evil."

A11. Effaced.

A12. The name glyph of God D, Itzamna.

A13. 1.669.181, 'u-cha-ah or 'u-ka-ah. The San Francisco Dictionary has entries for both of these possibilities. Chaah is "to let go or untie" and kaah means "bitter" or "painful."

A14. 836:23, x-na, "x-house." This is the only occurrence of T836 in the entire corpus of Maya hieroglyphic writing.

A15. 65:790.

A16. 17:552, yax-kaat, "new union."

A17. Effaced.

A18. 115.734:24. This compound also appears in the Dresden and Madrid Codices in association with God B.

A19. 66:17, x-yax. Following Lounsbury and Matthews (1979) this is read i-yax. Following Knorosov (1967) it is pom-yax, "new incense." See also Paris III-A16.

A20. Abundance of maize.

- A21. ah-po-hel-aan, "Lord successor."
- A22. 59.553.670. Same as Paris V-A24.
- A23. Mostly effaced. The visible portion of this block suggests that it is the same as C7.
- A24. XII.III:528. A numbered cauac glyph appears in this general location of the text on Paris II, III, V, VI, VII, VIII and IX.
- A25. Effaced.
- A26. VII.533, uuc-ahau, "seven Ahau." The name of the katun which is the topic of this page.

Text, Section B.

- B1. God A.
- B2. 168:1009.130, ah-po-x-aan. Probably a title.
- B3. 256:526, x-cab. This compound appears on Dresden 6 with God R, the Earth God. Thompson (1972:35) reads it as "productive earth."
- B4. 122:563, "fire."
- B5. 90:613, tu-le. T613 may have an infix, but the text is in too bad a condition to identify the infix, if the infix exists.
- B6. 256:526. Same as B3.
- B7. 112:624, "war."
- B8. XV:528.116, "fifteen years."

B9. 277:679, x-'i.

B10. 669:62, cha-x or ka-x. Kelley (1976:197) suggests that T62 is a verbal suffix. See A13.

B11. 84:x.526.

B12. 544(?):528.

Text, Section C.

C1. Dotted 544, "sun." On Dresden 12 the dotted kin with suffix T87 is held by three different pictured gods. Knorosov (1967) reads the compound as nic-te, "plumeria," the erotic flower of the Chilam Balam texts. Nic flower is also a verb meaning to be shivering with fear.

C2. God E.

C3. Abundance of maize.

C4. 588.181, "offered."

C5. 548:x, tun-x.

C6. 87.734.

C7. 12.168:559, ah-ah-po-tzu. Ah is a masculine prefix. This is a male title.

C8. God A.

C9. 1. God C.

- C10. 1.526:47. See Paris IV-C8.
- C11. God A.
- C12. x.548:24, x-tun-x.
- C13. God A.
- C14. 112.x.
- C15. 24.534:24, x-la-x, Knorosov (1967) reads thus um-la-um. A right side up Ahau, 533, would yield um-Ahau-um which compares favorably with Yum-Ahau-Yum, "Father-Lord-Father" (Kelley, 1976:193).
- C16. x.19.24.548:x, x-mu-x-tun-x.
- C17. Effaced.
- C18. Probably God E.

Transliteration.

- A. Lord successor God N . . . Lord successor Kinich Kak Mo . . .
 Lord successor of the katun cycle . . . his evil . . . God D . . . his
 pain . . . new union . . . new (incense, grandson, shoulder) abundance
 of maize . . . Lord successor . . . 7 Ahau . . .
- B. God A Lord- . . . fire . . . war 15 years . . .
- C. Flower God E abundance of maize offered . . . Lord- . . . God
 A . . . u cab God A . . . God A . . . God E . . .

Comparison with Chilam Balam texts.

The prophecy for Katun 7 Ahau stresses the coming of the plumeria flower, nicte, and associated carnal sin. Immorality is the general prophecy in all the Chilam Balam texts for this katun. The nicte cult was a Nahuatl introduction to the Maya (Roys, 1954:13) and probably was connected with the ceremonial use of hallucinogenic plants (Rauff, 1980:18). The presence of Knorosov's nicte glyph on this page of the codex (Cl) provides the sole connection between the hieroglyphic and Yucatec texts.

PARIS CODEX (PAGE SEVEN): PROPHECY FOR KATUN 5 AHAU.

Picture. The approaching god has a fantastic head which is identical to the head carried as offering in all the pages of the Paris Katun prophecies. The identifying glyph in A1, however, is not the glyph of God K. Thus, the approaching god may be some variant of God K. Because the complete name glyph for the approaching god in A1 is not visible, and because the glyph that is visible shows the same cross-band (T552) sign that the approaching god wears in his headdress, it is possible that the crossband serves to identify the particular variant of the smoking god (see Robiscek, 1978) represented in this picture. The seated deity is effaced, but his throne is the standard crocodile-sky band throne. Three maize glyphs are the only offerings in the tripod vessel at the bottom of the scene. An unidentifiable bird, possibly a parrot similar to the bird on Paris VI, hovers over the scene (Tozzer & Allen, 1910:plate 26).

Text, Section A.

All odd numbered glyph blocks except A23 are effaced.

A2. x. no Thompson number, Gates' 120.9.2. This is the name glyph of the approaching god in the picture on this page of the Codex.

A4. 759.84. A name glyph?

A6. 1064. The patron deity of the katun cycle.

A8. 573:528.116, hel-haab-x, "exchange the year"?

A10. 759(?):x.181. A verb.

A12, A14. Effaced.

A16. x.17.528.521, x-yax-cu-uinal or x-cu-yax-uinal.

A18. 168:544.130. The name glyph for God G, the sun god.

A20. XIII.VII:528. See Paris VI-A24.

A22. 53.561.670. The combination of a locative, sky or cross-bands, and 670 hand glyph appears in this location on Paris V, VI and VII.

A23. God A.

A26. 1065.1016. A variant of God C?

A28. x:25, x-ca. The main glyph looks like a snail but does not appear in the Thompson (1962) catalogue.

Text, Section B.

B1. Abundance of maize.

B2. 66:17. See Paris V-A18.

B3. I:17:544, hun-yax-kin. Villacorta (Villacorta & Villacorta, 1977) reads this as a date, 1 Yaxkin. However, I think a non-calendric reading of "one new day" or "one new sun" is better in this context.

B4. 115.734:24. Also appears on Paris VI-A18.

B5. 62.548:24, x-tun-x.

- B6. God A.
- B7. XVIII:528:116, eighteen years.
- B8. Effaced. A portion of glyph 109, chac, "red" or "great" is visible.

Text, Section C.

- C1. 1.1056. 1056 is a variant of 588. This reads "his offering."
- C2. IV.84:759. Perhaps the same compound as in A4?
- C3. 1.526:47, 'u-cab-x. See Paris VI-C10.
- C4. IX.567:87, bolon-oc-te. This compound is the name glyph of the deity Bolon Yocte. The compound was identified by Thompson (1972: 78).
- C5. x:x.96, x-x-yol.
- C6. 544.x.1027.
- C7. 62.557, x-ma.
- C8. 109.528:528, chac-cu-cu, "great cycle" (R). Cuc is cycle in Yucatec (Kelley, 1976:33). Because Maya phonetic glyphs are never single consonants, the final u in the compound is not pronounced.
- C9. Not in Thompson's catalogue. This is Gates' glyph number 109 (Gates, 1931).
- C10. 714. The hand-grasping fish glyph. See Paris V-C1.

C11. 49:110.181. This compound has the verbal suffix T181. Following Kelley (1976:149), I read this as "burned."

C12. Abundance of maize.

C13. God E.

C14. Effaced.

C15. 671:x, chi-x.

C16. Effaced.

C17. VII.x:x, uuc-x-x.

Transliteration.

A. . . . god of katun cycle . . . exchange the year . . . God G
. . . .

B. Abundance of maize new (incense, shoulder, grandson) one new
day . . . God A 18 years . . .

C. His offering . . . u cab Bolon-oc-te . . . great cycle . . .
burned abundance of maize God E . . .

Comparison with Chilam Balam texts.

The Paris text speaks of relatively good times with good crops, new day and a large offering. The Chilam Balam texts prophesize war, drought and famine (Roys, 1954:32) and plagues (Craine & Reindorp, 1979:165). The two sources are in disagreement over this prophecy.

PARIS CODEX (PAGE EIGHT): PROPHECY FOR KATUN 3 AHAU.

The Paris Katun 3 Ahau prophecy is unique in that the approaching god pictured on the page has a non-human head, a bird. The identity of this bird-headed god is discussed below.

Picture. The approaching god has the head of a bird. As an anthropomorphized bird its species is indeterminable. However, the bird-god does have features of a turkey and of a vulture (Spinder [1934:79] identifies it as an ocellated turkey). The seated figure is completely effaced, but a portion of the crocodile throne remains. The offering vessel contains three maize glyphs. An anthropomorphic bird hovers over the scene. A similar creature appears on Dresden 29 associated with a yellow Chac and the direction South.

Text, Section A.

- A1. ah-po-hel-aan, "Lord successor."
- A2. 59.747. The ti-vulture has been shown to function as a locative in the inscriptions (Schele, 1980:20). However, in this case it is clearly a deity name, and if Seler's hypothesis is correct, it is the name of the approaching bird-head god. The vulture head god with a ti sign between his eyes appears as a full figure on Dresden 8 and appears with the 59.747 name glyph on Dresden 38. This god also appears on a polychrome vase from the northern Peten (Coe, 1978:58). The same glyphic compound appears on Paris II-A4.
- A3. ah-po-hel-aan, "Lord successor."
- A4. Bolon-oc-te. See Paris VII-C4.

- A5. ah-po-hel-aan, "Lord successor."
- A6. 1064. Patron deity of the katun cycle.
- A7-A11. Effaced.
- A12. 511.96.181, mul-yol-ah. A verb. See Paris II-A8.
- A13. 90.685:23, tu-x-na. This is the only occurrence of 685 in the codices. T685 occurs with the %23 suffix at Tikal (Stela 26), Copan (Hieroglyphic Stairway), and Palenque (Ruz 1). Thompson (1962:291) says that T685 represents a pyramid with a stairway in front. The Yucatec term for pyramid is mul (Kelley, 1976:136). If T96 is functioning as a locative, we may read the compound "at the pyramid house."
- A14. 19.23.19.528.528.528, mu-na-mu-cu-cu-cu or mu-mu-cu-na-cu-cu. The position of this glyph compound suggests that it is the phonetic rendering of a place name. Neither reading order produces a known Maya location, although Munaa, Muci, Cuncumul and Cuca are place names in the Chumayel (Roys, 1933). This compound probably names the site of the "pyramid house."
- A15. x.544.x.
- A16. 84.553:23, nal-x-na, "Possessor of" x?
- A17-19. Effaced.
- A20. 1.x:x, 'u -x-x.

- A21. x:612, x-le.
- A22. Abundance of maize.
- A23. Effaced.
- A24. XIII.XIII:528, oxlahun-oxlahun-haab. See Paris III-B6.
- A25. Effaced.
- A26. 510.592(?) .23.x. T510 is the Lamat day glyph and also is used to refer to the planet Venus.

Text, Section B.

- B1. 510:17, ek or kanal-yax, "star- new or green." If this compound is to be read "new star," then it would be an instance of an adjective following a noun.
- B2. 91.526:663, "at the earth's center." It is noteworthy that green is the color of the earth's center in the Maya cosmology.
- B3. VI.168:x. The ah-po prefix indicates that this is a title.
- B4. III:714, ox-x. T714 refers to a blood-letting ceremony conducted during accession rites (Schele, 1980:27). The ox prefix indicates "many" rather than "three" in this context.
- B5. 91.528:116, tu-haab-il, "at the year."
- B6. Uncatalogued (possibly an Ahau variant):103. This compound appears as the clasp closing a noose around God E on Dresden 42. In

the Dresden picture God E is the captive of a Chac in a passage about drought (Thompson, 1972:106).

B7. 236:17, chich-yax, "new tidings"? Another instance of a possible ungrammatical composition. See also Paris III-B8.

B8. God E, the maize god.

B9. Same as B7.

B10. God K.

B11. XIX.528:116, "nineteen years."

Text, Section C.

C1. 190.791, "batab"? See also Paris II-C1.

C2. Name glyph for God CH.

C3. 1.526:47, 'u-cab-x. See Paris IV-C8.

C4. X.1050. A name glyph. This could be a variation of God Q.

C5. 97.17.x.219.552.534, x-yax-x-ce-kaat-la or x-x-kaat-yax-ce-la.

A phonetic combination of this complexity is probably a proper name or a location. I am unable to find a match in the Yucatec documents.

C6. An uncatalogued bird glyph, T181. T181 is a verbal suffix.

C7. 125.682:682.130, x-kal-kal-aan?

C8. Effaced.

- C9. 62:528. A variant of God N.
- C10. x:96.181, x-yol-ah.
- C11. 799:x. T799 is agreed to be a representation of an iguana.
- C12. 1.526:47, 'u-cab-x. See Paris IV-C8.

Transliteration.

- A. Lord successor Vulture . . . Lord successor Bolon-oc-te . . .
 Lord successor of the katun cycle . . . at the pyramid house . . .
 abundance of maize . . .
- B. New star at the earth's center Lord- many blood letting rites
 at the year . . . new tidings God E new tidings God K 19 years . . .
- C. Batab God CH u cab God Q . . . God N iguana u cab . . .

Comparison with Chilam Balam texts.

An indirect connection may be made between the hieroglyphic and Yucatec texts. The bird in the scene on this page of the Codex appears on Dresden 29 and is associated with the South. In the Chumayel katun wheel Katun 3 Ahau is located to the south.

The Chilam Balam prophecies speak of a calamitous year (Craine & Reindorp, 1979:80), famine, plagues of animals (Craine & Reindorp, 1979:167) and poor rains (Roys, 1933:154). The Paris text (particularly Section B) appears to concentrate on ceremony instead of prophecy.

PARIS CODEX (PAGE NINE): PROPHECY FOR KATUN 1 AHAU.

Picture. The approaching god wears a distinctive headdress which appears to be a fantastic head with turned down nose. The eyebrow of the headdress is marked by a crown-like decoration similar to the crowns worn by the rulers of the katuns in the Books of Chilam Balam of Chumayel and Mani. The figure seated upon the crocodile throne, although mostly effaced, wears the same kind of headdress as the approaching figure. The approaching god carries the head of God K as an offering. Three maize glyphs and the objects offered on Paris II and VII are in the tripod vessel between the figures. The bird hovering above the scene also appears on Dresden 36, as a headdress on a goddess, and is identified as a heron by Thompson (1972:99).

Text, Section A.

- A1. ah-po-hel-aan, "Lord successor."
- A2. VI.168:17:219.130, uac-ah-po-yax-ce-aan. This is presumably the name glyph of the approaching god. The T168 (ah-po) prefix is probably not part of the name but rather a title. The name does not appear in the Yucatec texts. This compound is Thompson's deity J, associated with the west in the Dresden Venus passages (Thompson, 1972: 62-70).
- A3. ah-po-hel-aan, "Lord successor."
- A4. God G. Same name glyph as in Paris VIII-C4. Note that in Paris VII through IX the name in position C4 appears in A2 in the next katun. We may have an indication of succession in this pattern. See also Chapter V.

- A5. Effaced.
- A6. 1064. The patron deity of the katun cycle.
- A7. Effaced.
- A8. 586:567.181, pa-oc-ah. The T181 ending indicates that this is a verb. Poc, "to wash" or paac, "to clean," are possible readings (San Francisco Dictionary).
- A9-19. Effaced.
- A20. x.x:612, x-x-le.
- A21. Abundance of maize.
- A22. I.528.116. One year.
- A23. Effaced.
- A24. XII.X:528. See Paris III-B6.
- A25. Probably x-Ahau.
- A26. x:528.528, x-cu-cu, x- "cycle"?
- A27. Effaced.
- A28. x.110:110, x-ta-ta? Tat is Yucatec "father."

Text, Section B.

- B1. 277.679:74, x-'i-ma.
- B2. 1022.

- B3. God E, the Maize God.
- B4. III:601:25.181, ox-chu-ca-ah, "many seizings."
- B5. God E, the Maize God.
- B6. 1052.548:24, x-tun-x.
- B7. 736.548:24, cimi-tun-x, "Death tun"?
- B8. XII:528.116, "twelve years."
- B9. God A, the Death God.
- B10. God C.
- B11. God A, the Death God.
- B12. God K.
- B13-14. Effaced.
- B15. VI.219 on a black background, uac-ce-x.

Text, Section C.

- C1. 236:17, "new tidings." See Paris VIII-B7.
- C2. 96.561:23, yol-caan-na, "in the heart of the sky."
- C3. God E, the maize god.
- C4. III:501.181, ox-ba-ah or ox-ma-ah. The San Francisco Dictionary has entries for both readings. Ox ba-ah would mean "many blows driven," and ox-ma-ah would mean "many dry wounds."

- C5. God E, the maize god.
- C6. III.23.528:542, ox-na-cu-'e, "many dwellings"? Naci is the Tzotzil verb "to dwell" (Laughlin, 1975).
- C7. 21.557.19.17, x-ma-mu-yax or x-mu-ma-yax.
- C8. Abundance of maize.
- C9. 96.561:23, "in the heart of the sky."
- C10-C12. Effaced.
- C13. Unreadable.

Transliteration.

- A. Lord successor 6 Lord yax ce aan . . . Lord successor God Q
 . . . god of the katun cycle . . . abundance of maize one year . . .
 -cycle . . .
- B. . . . God E many seizings God E . . . death tun 12 years God A
 God C God A God K . . .
- C. New tidings in the heart of the sky God E many blows driven
 God E . . . abundance of maize in the heart of the sky . . .

Comparisons with Chilam Balam texts.

The references to many seizings (B4) and to many blows driven (C4) suggest war or violence. Also, the frequent appearances of God E suggest that maize is a topic of importance in the text. The Chilam Balam of Mani foretells war in Peten and spilling of blood (Craine &

Reindorp, 1979:81-82). The Chilam Balam of Tizimin prophesizes slaughter of supporters of previous rulers and disturbed political conditions (Roys, 1954:33). Finally, the Chilam Balam of Chumayel speaks of knife-thrusting and sudden end to planting (Roys, 1933:156).

The deity named in glyph block A2 is associated with the west in the Dresden Venus passages corresponding to the westerly direction of Katun 10 Ahau in the katun wheel of Chumayel (Roys, 1933:132).

PARIS CODEX (PAGE TEN): PROPHECY FOR KATUN 12 AHAU.

Picture. The approaching god has been identified by Kelley (1976:72) as God Y, a god associated with deer and hunting. Kelley's identification is based upon the resemblance of the glyph in A1 to the name glyph of God Y. The name glyph in the present case is different from the standard glyph compound for God Y in that T552 has replaced T679 in the Paris glyph and the Paris glyph lacks a numerical prefix. However, the headdress of the approaching god appears to be a deer's head (compare with drawing of a deer on Dresden 13), so Kelley's reading may be valid. God Y usually wears a deer antler headdress, as can be seen on Dresden 13. The use of a deer head headdress in this case may indicate that the figure is a mortal impersonating God Y. The approaching figure carried the head of God K. Nothing remains of the second figure, but it was presumably a deity sitting upon the crocodile throne. The offering in the tripod vessel is mostly effaced, but remains indicate that it was like the offering on Paris V and contained weapons as well as maize. The bird hovering above the scene has been identified by Tozzer and Allen (1910) as the moan bird (Otus choliba thompsoni), the same bird as appears on Paris V.

Text, Section A.

- A1. ah-po-hel-aan, "Lord successor."
 A2. 146.x:552. Name glyph of God Y.
 A3. ah-po-hel-aan, "Lord successor."
 A4. 109.668. The red chac associated with the east.

- A5. ah-po-hel-aan, "Lord successor."
- A6. VI.168:17:219. Name glyph of approaching god on Paris IX without Tl30 postfix. See Paris IX-A2.
- A7. ah-po-hel-aan, "Lord successor."
- A8. 122.796. This is probably the name of a deer deity. If the glyphs are to read phonetically another possibility arises. Knorosov (1967) reads Tl22 as toc. The Maya word for deer is ceh. Toci is a Mexican deity associated with tobacco (Thompson, 1970:119).
- A9. ah-po-hel-aan, "Lord successor."
- A10. 1064. The patron deity of the katun cycle.
- A11. Unreadable.
- A12. 1.x:668:x.
- A13. 84:559.663, nal(?)-tzu-chumuc, "possessor of x."
- A14. 1028. Name glyph of God U.
- A15. Unreadable head glyph.
- A16. 115.734. This compound also occurs on Madrid 81 following the name glyphs of God D. See also Paris VI-A18.
- A17. 168:613, ah-po-le, "succession" (Schele, 1980:26).
- A18. 1.715:23.181, 'u-pa-na-ah. A verb. Perhaps "his boiled"? from Tzotzil pan, "to boil."

A19-A25. Effaced.

A26. (numerical prefix) 528:116, "x-years."

Text, Section B.

B1. God A, the Death God.

B2. God C.

B3. God A, the Death God.

B4. ah-po-hel-aan, "Lord successor."

B5. 326 with 544 infix, "x-sun." See also Paris IV-A20.

B6. 326 with 682 infix, "x-moon." See also Paris IV-A21.

B7. X.XIX:528, lahun-bolon-lahun-haab. See Paris III-B6.

B8. x.736:x:110, x-kal-x-x.

B9. 172.x:521.

B10. Effaced.

B11. 679:62, 'i-x.

B12. 103.x.

Text, Section C.

C1-C4. Effaced

C5. God K.

C6. 66:x.181. A verb?

C7-C9. Effaced.

C10. 1.601:145.181, 'u-chu-che-ah. Chuchah is given as "branded" in the San Francisco Dictionary.

C11. 277.521:103, "mankind."

C12. 1.146:x:x.

Transliteration.

A. Lord successor God Y . . . Lord successor Chac . . . Lord successor 6 Lord yaxce . . . Lord successor smoking deer . . . Lord successor of the katun cycle . . . God U . . . succession . . . his boiled . . .

B. God A God C God A Lord successor pulsating sun pulsating moon . . .

C. . . . God K . . . his branded mankind . . .

Comparison with Chilam Balam texts.

Very little remains of the text on this page of the codex. However, we can read associations with the East (A4), West (A6), tobacco (A8), eclipses (B5-6) and branding or marking (C10).

Unfortunately, these references have little correspondence with the Chilam Balam texts. The Chilam Balam prognostications are relatively benevolent. There will be good rulers, the land will revive

(Roys, 1954:32), the people will have much skill and produce great works (Craine & Reindorp, 1979:168), and there will be abundance (Roys, 1933:158) in Katun 12 Ahau. This katun is also a katun of sorcery (Roys, 1954:40).

In the Chumayel katun wheel, Katun 12 Ahau is established in the west (Roys, 1933:132).

PARIS CODEX (PAGE ELEVEN): PROPHECY FOR KATUN 10 AHAU.

Picture. God D, Itzamna, carrying the head of God K, approaches a figure seated upon the crocodile throne. The seated figure, mostly effaced and unidentifiable, holds an object marked as an ik glyph in the right hand. Ik can mean "wind," "life," "soul" and "spirit" (Kelley, 1976:353). The ik glyph serves as the patron of the month Mac in the inscriptions (Kelley, 1976:84). Landa (1566:162) reports that the deities Chac and Itzamna were associated with the month Mac. Itzamna and Chac are the first two deities named in section A of the text. The offering in the tripod vessel is the same offering as in Paris III and Paris VI and Paris IX. The bird hovering above the scene wears an artificial headdress and has the distinctive markings of God D around its eyes.

Text, Section A.

- A1. ah-po-hel-aan, "Lord successor."
- A2. God D, Itzamna.
- A3. ah-po-hel-aan, "Lord successor."
- A4. God B, Chac.
- A5. Effaced. Probably ah-po-hel-aan.
- A6. 120.x. Same deity as on Paris V-A6.
- A7. Effaced. Probably ah-po-hel-aan.

A8. IV.x. A deity name? The visible portion of the glyph and the numerical prefix suggest that this may be the glyph of God N.

A9. Effaced. Probably ah-po-hel-aan.

A10. 1064. Patron deity of the katun cycle.

All-A21. Effaced.

A22. x.548:24, x-tun-x.

Text, Section B.

B1. God A, the Death God.

B2. ah-po-hel-aan, "Lord successor."

B3. God A, the Death God.

B4. God E, the Maize God.

B5. God A, the Death God.

B6. 17:542.x, yax-'e-x.

B7. 172.548:24, x-tun-x.

B8. IX.XIX:528, bolon-bolon-lahun-haab. See Paris III-B6.

B9. God A, the Death God.

B10. ah-po-hel-aan, "Lord successor."

B11. 87:542, te-'e, "tree."

B12. 84:1022.663, nal?-x-chumac, "possessor of x."

B13-B14. Effaced.

B15. 185?:528:x.

Text, Section C.

C1. 190.791, batab. See Paris II-C1.

C2. IV.59.747. Vulture god with can (four) prefix. This compound also occurs in the Dresden Lunar Tables (Thompson, 1972:71).

C3. x.87.713, x-te-x.

C4. 747.548:24, "vulture"-tun-x.

C5. x.679:x, x-'i-x.

C6. God B, Chac.

C7. 166.219:548.24, itz-ce-tun-x. A proper name?

C8. 1.759:25, 'u-x-ca.

C9. 277.521:103, "mankind."

Transliteration.

A. Lord successor God D . . . Lord successor God B . . . Lord successor monkey god . . . Lord successor God N . . . Lord successor of the katun cycle . . .

B. God A Lord successor God A God E God A . . . God A Lord successor tree possessor of - center . . .

C. Batab 4 ti vulture . . . God B . . . mankind . . .

Comparison with Chilam Balam texts.

The frequent mention of God A in the Paris text suggests bad tidings. The Chilam Balam texts foretell a bad period of famine and poor rains (Roys, 1954:41).

CHAPTER V

GODS

The large number of deity name glyphs appearing after the "Lord successor" compound in section A of the various Paris katun pages suggests a sequence of succession. There are twenty deity names in the "Lord successor" phrases but not all of them are identifiable. For purposes of discussion I will number these deities with a lower case "k" prefix. The numbering is such that if m is greater than n then km follows kn whenever they occur on the same page of the Paris katun sections. These deities listed by k-number along with identification and location of first appearance in the "Lord successor" phrases appear in Table 5.1. The complete pattern of appearance of these twenty deities appears in Table 5.2.

Attempts to correlate the Paris katun deities with the countenances of the katuns in the Chilam Balam books have been unsuccessful (Kelley, 1976:83). Seler suggested that the glyph compound in Paris VIII-A2 was the name glyph of Yac Cocahmut, the countenance of Katun 3 Ahau. Kelley doubts this reading on linguistic grounds (Kelley, 1976:83) but there are also iconographic reasons for doubting Seler's suggestion. Robiczek has presented conclusive evidence that God K served the function of royal accession in Late Classic times (Robiczek, 1978:105). Thus, the scene in each page of the Paris katun

TABLE 5.1

THE LORD SUCCESSOR DEITIES

Deity Number	Identity	First Appearance
k1	unknown	II-A2
k2	two-headed glyph, God E?	III-A2
k3	Tok-te-Balam	III-A4
k4	God C	IV-A2
k5	unknown	V-A2
k6	God K	IV-A4
k7	unknown	VII-A2
k8	unknown	VII-A4
k9	vulture god	II-A4
k10	Bolon-oc-te	VII-A4
k11	God Y	X-A2
k12	God D	XI-A2
k13	God B	X-A4
k14	Uac ah-po yaxce	IX-A2
k15	God Q	IX-A4
k16	Toci, smoking deer	X-A8
k17	Ah Maax Cal	V-A6
k18	God N	III-A6
k19	Kinich Kak Mo	III-A8
k20	Took-Itza (?)	II-A6

TABLE 5.2
DISTRIBUTION OF LORD SUCCESSOR DEITIES

Paris Page	Katun	Order of Lord Successors
II	2 Ahau	k1, k9, k20
III	13 Ahau	k2, k3, k18, k19, k20
IV	11 Ahau	k4, k6, k20
V	9 Ahau	k5, k6, k17, k20
VI	7 Ahau	k18, k19, k20
VII	5 Ahau	k7, k8, k20
VIII	3 Ahau	k9, k10, k20
IX	1 Ahau	k14, k15, k20
X	12 Ahau	k11, k13, k14, k16, k20
XI	10 Ahau	k12, k13, k17, k18, k20

pages shows a transference of power. The seated figure is receiving power from the approaching figure. If this is a correct reading of the picture, then the vulture god is leaving power and cannot be Yax Cocahmut. The present study uncovered no correspondence between the Chilam Balam and Paris Katun deities. A comparison is given in Table 5.3.

It is probably coincidence, given the missing pages of the Codex, that the number of gods in the "Lord successor" phrases is twenty, the number of years in a katun. Although, if the twenty-four year katun was in existence at the time of the writing of the Paris Codex, then the addition of four new gods in the missing three pages would be possible. However, there is no colonial account of a unique deity for each year of a katun.

K20 is the last in the "Lord successor" phrases on all pages of the Paris Katun prophecies except Page IV, the prophecy for katun 11 Ahau. On Paris IV there is also the unique occurrence of the succession compound in the second column of section A. Also on Paris IV is the unique T809 glyph. These three phenomena are doubtless related but I cannot present an explanation. I do not believe that the variance of "Lord successor" phrases on Paris IV reduces the probability that T1064 represents the patron deity of the katun cycle. No deity serving this function is known but the affixes forming T1064 suggest a connection with the Itza. The prefix T122 is read as "fire" (took) by Knorosov (1967) and T152 is known as itz. In combination we may have "fire of the Itza." This reading would be consistent with

TABLE 5.3
 COUNTENANCES OF THE KATUNS AND LORD SUCCESSORS

Katun	Countenance from Chilam Balam	Lord successors from Paris Codex
2 Ahau	Buluc Ch'abtan	Vulture god
13 Ahau	Itzamna	Tok-te-Balam, God N, Kinich Kak Mo
11 Ahau	Yaxal Chac	God C, God K
9 Ahau	Sac Uacnal	God K, Ah Maax Cal
7 Ahau	Ek Chuaah	God N, Kinich Kak Mo
5 Ahau	Puz Kohom	???
3 Ahau	Yax Cocahmut	Vulture god, Bolon-oc-te
1 Ahau	Amaite Kauil	6 Lord-Green-Tree, God Q
12 Ahau	Yaxal Chuen	God Y, Chac, Toci, Uac-ahpo-Yaxce
10 Ahau	Lahun Chaan	God D, Chac, Ah Maax Cal, God N

Avendano's report of the Itzan observance of the katun ceremonies and the use of fire in calendric ceremonies (Landa, 1566:158).

Of the hitherto unidentified deities (see Chapter IV for the known deities) in the "Lord successor" phrases only k16 and k17 have a reference in the pantheon of Maya deities. The use of a curl in front of the mouth of a head denotes speech in the Mexican codices (cf. Codex Mendoza). As I have argued earlier, the Paris Codex was written after the Mexican invasion of the Yucatan. Thus, k17 is a compound that represents a talking monkey. Ah Maax Cal, the Shouting Monkey, is a known Maya deity (Kelley, 1976:104). K16, which I have suggested is the Mexican Toci, may, as a smoking god, be related to God K (see Robicsek, 1978 for a detailed study of the smoking gods).

The katun deities k3 and k14, which I have tentatively named Tok-te-Balam (flint-wood-jaguar) and Uac-ah-po-yax-ce (six-lord-green-tree) respectively are not listed as Mayan or Mexican deities by specialists in the area (Thompson, 1970; Kelley, 1976; Craine & Reindorp, 1979; Anders, 1963; and Leon-Portilla, 1968).

The Chilam Balam texts offer no pattern of succession for the faces of the katuns that shows each succeeding its predecessor and moving up the line in a definite order. Thus we should not expect an orderly appearance of deities in Paris. There are, however, a few consistencies in the arrangement of the succession deities in Paris that may be significant. First, the A2 position is always occupied by a new deity. Thus, whatever the meaning of the first "Lord successor" position, a particular deity can serve there in only one katun.

Second, on Paris VII k10 follows the u-cab- compound at C3-4 and then appears in A2 on Paris VIII. Similarly, k15 appears on Paris VIII-C4 after the u cab- compound and then on Paris IX-A2. Apparently the C sections on Paris VII and VIII refer to the activities of the leading Lord successor of the next katun.

In conclusion, the Paris "Lord successors" are not related to the katun countenances of the Chilam Balams. Paris presents a unique series of katun deities connected to the accession ceremonies associated with God K which arose in the Peten after the Mexican invasion of the Yucatan.

CHAPTER VI

BIRDS

A second feature of the Paris katun prophecies that warrants discussion is the presence of a bird in each picture of the Paris katun pages. The nature and/or significance of these birds has not been addressed by previous commentators.

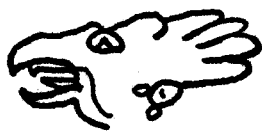
The importance of various bird species in Maya religion is clear from an examination of colonial and hieroglyphic documents. The Ritual of the Bacabs, a Maya book of incantations written in Yucatec, makes frequent mention of the power of certain ritual birds in curing (Roys, 1965). Birds of the appropriate color are assigned to the four world quarters in the Chilam Balam of Chumayel (Roys, 1933:64). In the Chilam Balam of Mani, the hummingbird is associated with the nicte katun (Craine & Reindorp, 1979:120). A bird surmounts the apical cross on the katun wheel of the Chilam Balam of Kaua (Roys, 1933:169) and the peacock, pheasant and turtledove are prominent in the katun prophecies of the Perez Codex (Craine & Reindorp, 1979:77-87). In the Ritual of the Bacabs a demon is exorcized only after its bird of tidings has been identified: "What is his bird? Who is his bird of tidings?" (Roys, 1965:25).

In the codices, a bird is a prominent figure on Dresden 7, 8,

9, 11, 16, 17, 18, 35, 36, 40 and 74, on Madrid 4, 10, 12, 22, 27, 28, 34, 35, 36, 37, 40, 67, 70, 73, 85, 86, 94, 95, 100, 109 and 110, and, of course, on Paris II-XI. On the carved inscriptions, bird heads serve as the glyphs designating the periods of the katun, tun and baktun. The Moan bird figures prominently above the celestial dragon on the carvings at Tikal Temple 3, Palenque House E, Yaxchilan Stela 4 and on the planetary band on Naranjo Stela 32 (Thompson, 1950:fig. 20).

Thompson (1950:146) suggests that the katun head variant represents a hawk or eagle or vulture or screech owl. In view of the changing nature of the Paris katun birds, I think that the katun head variant is not a single species of bird, but rather a series of birds. The particular species used to designate the katun period is dependent upon the current katun in which the long count date falls. An examination of the head variants of the katun glyph on Yaxchilan Lintel 48 (a date in Katun 11 Ahau) and Yaxchilan Lintel 56 (Katun 2 Ahau) clearly reveals that two distinct species of birds are represented (see Figure 6.1). Furthermore, the full figure variants of the katun glyphs at Copan and Quirigua present an interesting correlation. The bird on Copan Stela D (Katun 2 Ahau) has the same "bangs" on its forehead as the bird head on Yaxchilan Lintel 56. Similarly, the Quirigua Altar 0 (Katun 11 Ahau) katun bird has the flowing feathers of the Yaxchilan Lintel 48 bird head (see Figure 6.1).

Obviously, the preceding correspondences comprise too small a sample to establish an area wide pattern of katun bird head figures. Before any claims in this area may be made a detailed study of all



Yaxchilan
Lintel 48



Quirigua
Altar 0



Paris
Page 4

Katun 11 Ahau



Yaxchilan
Lintel 56



Copan
Stela D



Paris
Page 2

Katun 2 Ahau



Naranjo
H.S. V



Paris
Page 10

Katun 12 Ahau

Fig. 6.1. Katun Birds

katun bird head glyphs must be made. Such a study is beyond the scope of the present study. However, I believe that the assumption of a unique katun bird head glyph is untenable.

The birds of the Paris katun pages do represent a changing guard of avian overseers of the katun ceremony. The Paris birds may or may not be related to the katun heads of the inscriptions. A cursory comparison of the Paris birds with the monuments reveals that the bird heads for Paris Katun 12 Ahau and the head on the Naranjo Hieroglyphic Stairway V (Katun 12 Ahau) share distinguishing features and that the bird of Paris Katun 11 Ahau possesses the flowing feathers of the Yaxchilan Lintel 48 and Quirigua Altar 0 birds (see Figure 6.1). However, the bird of Paris Katun 2 Ahau does not have the bangs of the other Katun 2 Ahau birds mentioned above. Thus, if there is a consistent pattern on the monuments it was not adopted by the writers of the Paris Codex. A profitable investigation would involve an examination of katun head variants in the Northern Peten, Northern Chiapas and the Tulum area, possible sources of the Paris Codex. (I have mentioned above [see Chapter IV] the role of the katun birds in establishing a connection between the codices and the Books of Chilam Balam.)

Because the bird is important in prognostications (Roys, 1965: 129) the omens associated with each species of bird may be relevant to the presence of that bird on a particular page of the Paris Katun prophecies. Unfortunately, the symbolism of the various birds does not seem to be related to the katun prophecies of the Chilam Balam

texts. The birds tend to be good, whereas the katun prophecies are generally bad (see Thompson, 1950:182). Also, the bird omens bear little apparent resemblance to the prophecies in the Paris hieroglyphic texts. A summary of the Paris katun birds and their symbolic and divinatory meanings is given in Table 6.1.

TABLE 6.1

PARIS KATUN BIRDS

Katun	Bird	Omen of Bird
2 Ahau	Harpy eagle	war
13 Ahau	Frigate bird	?
11 Ahau	Anthropomorphic	?
9 Ahau	Moan bird	rain
7 Ahau	Ocellated turkey?	rain
5 Ahau	Parrot?	maize
3 Ahau	Anthropomorphic	?
1 Ahau	Heron	rain
12 Ahau	Moan bird	rain
10 Ahau	?????	?

CHAPTER VII

CONCLUSION

In the three hundred to four hundred years separating the writing of the Paris Codex from the compilation of the Books of Chilam Balam a certain amount of change in the nature of the katun cycle ceremonies and associated prophecies is to be expected. The Paris katun prophecies exhibit not only some of the features present in the Chilam Balam prophecies but also certain aspects of the katun cycle observances that did not survive until the Spanish conquest. The preceding chapters have detailed the content of the Paris katun prophecies and examined the Paris prophecies from the point of view of their correlation with the Chilam Balam prophecies. In this chapter I will summarize that examination and present some information contained in the Paris text that sheds new light upon Post Classic Maya religious belief.

Specific contextual comparisons given in Chapter IV showed that the Paris prophecies correlate favorably with the Chilam Balam prophecies for katuns 2, 9, 7, 1 and 10 Ahau. On the other hand, the Paris prophecies for katuns 13, 11, 5, 3 and 12 do not appear to match the content of their Chilam Balam counterparts. The correlation of only half the prophecies may be due to chance. However, it is significant that Katun 7 Ahau, designated as the nicte katun in

the Books of Chilam Balam, is the only Paris katun containing the nicte glyph. Furthermore, in general terms, the prophecies of Paris and the Chilam Balam texts address the same issues. The topics of drought, famine, war and immorality figure prominently in both sources. If prophecies address the fears and/or needs of a people, then the two sources of katun prophecies indicate that the concerns of the Maya remained constant over a long period of time. This relative consistency may have significance in the task of reconstruction of pre-contact Maya life-ways.

The Paris katun ceremonies and associated mythological structures were more complicated than those of the colonial Maya. In Chapter IV I mentioned the possibility of a connection between the "interrogation of the chiefs" passage in the Chilam Balam of Chumayel and the pictures of the Paris katun texts, particularly Paris III. Katun ceremonies at the time of the writing of the Paris Codex may have involved a considerable amount of question and answer interplay between priests or between gods in the succession of the round of katuns. In Chapter V I discussed the large number of "Lord successors" present in the Paris text. The later Chilam Balam texts speak of only one or two deities involved with each katun. If, as Puleston (1979) and Coggins (1979) argue, the katun celebration was instituted by the Mexican invaders to legitimize their divine right of rule, then the early katun patrons may have been ancestor deities that became deities independent of mortal lineage as time passed. At the very least, the large number of deities in the Paris katun pages indicates

a more elaborate mythical structure for the katun cycle than that exhibited in the Chilam Balam texts.

The Paris text does more than provide an early version of those aspects of the katun cycle ceremony known from the Chilam Balam texts and the reports of Landa and Avendaño (see Chapter I). We see in the Paris texts aspects of the katun ceremonies that did not survive until the time of the writing of the Chilam Balam texts. In Chapter VI I showed how a sequence of species of birds may have had an iconographic significance in the round of the katuns. This sequence may have been adapted from an older series of katun birds used in the Classic hieroglyphic inscriptions. Also in the Paris Codex, we see a title or privilege relating to a figure of importance in the katun cycle. Appearing at Tikal (Stela 31) and other sites, this title, the u cab compound, figures prominently in a series of deity succession texts on Paris VII-IX (see Chapter V). A detailed examination of all occurrences of the u cab compound may reveal more about the role of the katun cycle in the succession of Maya rulers. The Paris text also reveals a deity with a role unknown in the Chilam Balam texts. This is the deity whose name glyph is T1064. The placement of this glyph in the Paris texts strongly suggests that the deity it names rules over the cycle of katuns, not a particular katun of the cycle. Glyphic aspects of T1064 lead me to posit the name "fire of the Itza" for this deity.

Although Landa (1566) gives details of the offerings made to the various gods of the months of the year and to the gods of the new

year, no comparable information for the katun ceremonies appears in the colonial literature. The Paris Codex gives a tantalizing view of what, at least the mythical, katun offerings may have been. Each page of the Paris katun texts depicts a tripod vessel containing offerings. The rim of the tripod vessel is in the form of the glyph T24 (na). Kaufman (1979) has reconstructed the Western Cholan *naj, "full." As mentioned earlier, the tripod vessel is a Mexican import to Mayaland. Also, according to Thompson (1970) and Roys and Scholes (1948) Mexican influence entered the Peten from the Maya-Chontal (Western Cholan) area. Thus, the tripod vessel is phonetically emphasized on the Paris pages as a "full" vessel. The contents of the vessels show a remarkable correlation with the katun prophecies of the Books of Chilam Balam. An examination of the Paris offerings reveals that the contents of the vessels fall into three categories. The vessels for katuns 2, 11, 5 and 3 Ahau contain three maize glyphs. The vessels for katuns 13, 7, 1 and 10 Ahau contain two oblong objects in addition to the maize glyphs. Finally, the vessels for katuns 12 and 9 Ahau contain flint and atlats in addition to the maize (the identification of the contents of the vessel for katun 12 Ahau is uncertain due to the poor condition of the Codex). The Maya word for three, ox, is also used to indicate large quantities. Thus, the vessels with only maize in them are intended to express large quantities of maize. In each case, the Paris offering of only maize corresponds to a Chilam Balam prophecy of famine. Perhaps the Paris picture is designed to inform its reader that large quantities of maize will be lost in the coming katun. In the case of the war items

offered for Paris katun 9 Ahau, the Chilam Balam prophecies for katun 9 Ahau foretell war and terror. The identity of the oblong objects in the other Paris vessels is unknown. However, each of the katuns for which the oblong objects are offered possesses a Chilam Balam prophecy about the fate of rulers. Perhaps the oblong objects are in some way related to secular rulership. The relationship between the Paris offerings and the prophecies of the Books of Chilam Balam are summarized in Table 7.1. It can be seen from Table 7.1 that the correlation between the contents of the offering vessels and the nature of the prophecies is strong for six of the ten katuns, close for three more, and poor for katun 12 Ahau. The poor correlation in the case of katun 12 Ahau may be a result of my interpretation of the picture on Paris X which is in poor condition. If the writers of the Chilam Balam texts had access to the hieroglyphic version of the katun prophecies, and if they were unable to read the glyphic writing, then the offering vessels may have provided them with general information on the nature of the various katun prophecies.

Although not enough of the Paris text was deciphered to enable me to establish the language of the text, some information pertaining to its source was obtainable. As I discussed in Chapter IV, the Paris text begins with Katun 4 Ahau. This is the katun in which the Itza first came to Chichen Itza and began their period of dominance in the Yucatan (Spinden, 1913:217). If the Paris Codex is an Itzan document then we would expect this important katun in their history to mark the beginning of their katun cycle. The components of the T1064 name glyph also point to the Itza as the writers

TABLE 7.1

PARIS OFFERINGS AND CHILAM BALAM PROPHECIES

Paris Offering	Katun n Ahau	Chilam Balam Prophecy
Maize only	2, 11, 5	famine
Maize and oblong objects	1, 7	fate of rulers
Maize and war objects	9	war
Maize only	3	famine, fate of rulers
Maize and oblong objects	10, 13	famine, fate of rulers
Maize and war objects?	12	good rule

of the Codex. Thompson (1970) has identified the Itza with Cholan speaking Maya-Chontal. The linguistic evidence surrounding the tripod vessel (see above) when coupled with Thompson's arguments also points to the Itza. Finally, the distinctive footwear of the approaching gods pictured on the Paris katun pages is identical to that worn by the gods pictured in Duran's (1576-79) account of Aztec religious practices. This further establishes the Mexican connection. Roys and Scholes (1948) describe how the Maya-Chontal were in contact with and influenced by the Mexican peoples (see also Thompson, 1970). Thus, the Paris Codex is probably an Itzan document copied from earlier documents and perhaps produced in the Lake Peten area where the Itza settled around 1200 A.D. (We know from Avendaño's report [see Chapter I] that the Itza had hieroglyphic books about the katun cycle.)

The Paris katun pages have provided many connecting threads between colonial documents and pre-contact Maya, but they also speak of their own time and give information about the Post Classic Maya unrecorded in the later documents. Although the sections we have deciphered are incomplete and our readings of them, in many cases, speculative, aspects of Maya ceremony, violence, cosmology and medicine are found in the Paris texts. It must be remembered that the inferences I will draw from these fragments of deciphered material are speculative. As further decipherment is accomplished, these inferences may be supported or dismissed.

References to ceremony and ritual appear throughout the Paris

texts. On Paris III we read "tidings of the tun in the heart of the night." Perhaps the Maya performed calendric ceremonies after dark, or even at midnight. From Paris VII we learned that offerings of maize were burned. From Paris X we have the suggestion of boiling as part of a ceremony, perhaps a purification rite. On Paris VIII we read "at the pyramid house mumucunacuc." Mumucunacuc is not a place name that occurs in the colonial documents. However, if we read the name in a speculative spirit concentrating upon the phonetic components, mumucunacuc may be seen as "internment-house-cycle." Perhaps the pyramid was the site of internments, or sacrifices, in honor of the katun cycle.

The Paris texts make several references to war and fighting. Paris II, Section B, begins with a jaguar head. The jaguar head was the symbol of a Mexican military order. Following the jaguar head we read about death to mankind. This is certainly a passage about war. Paris III, in its juxtaposition of the glyphs for war and abundance of maize, suggests plunder. Plunder is one activity that makes possible war and bounty. Paris IX refers to "many blows driven." This is an obvious reference to war, but may also indicate ritual sacrifices.

As the Paris katun pages are more clearly understood it is likely that many new aspects of Maya cosmology and mythology will come to light. However, the few fragments that we now have offer a glimpse of this hidden world. Paris II, Section C, begins with "a thing woven Chac mankind. . . ." The weaving goddess is known as a

helpmate to Itzamna (God D) in his act of flooding the world (Thompson, 1970:207). Chac is always associated with rain. The meaning of this passage may be the poetic image of rain being woven for mankind. On Paris VIII we read "new star at the center of the earth." This phrase suggests that the earth's center is the place reserved for the new katun patron. Another suggestion of location, perhaps for the exchange of power of the katun is given on Paris IX where we read "new tidings in the heart of the sky." A batab associated with the east is named on Paris II where we read "batab red earth." Red is the color of the east quarter of the universe in the Maya cosmology. The effect of a god on mankind is suggested on Paris X where we read "branded mankind." Perhaps a deity could put a mark on the Maya to signify his/her rule. That the katun cycle does involve changes in the fabric of time is shown on Paris VII where the text reads "exchange the year."

Finally, there is one page of the Paris katun texts that suggests medicine. On Paris IV (also Paris X) appear a pair of glyph blocks generally read, though not established, as "eclipse of sun and moon." An alternate reading is suggested in a note by Roys. Roys (1965:xviii) reports that "pulsating sun and pulsating moon" are phrases associated with shamanistic curing. Reading the "eclipse" compounds as "pulsating sun and moon" would give a descriptive term for what one observes in watching an eclipse as well as providing a reading for the compounds in cases where eclipses are not the apparent topic of the passage. Also on Paris IV is the phrase "sore that

swelled." This suggests a reference to some sort of disease or, more poetically, a festering political situation (recall "evil rule" as a prophecy for Katun 11 Ahau.

The Paris katun texts have revealed much about themselves, their relationship to the Books of Chilam Balam and about the Maya who wrote in hieroglyphics on their pages. Yet many questions remain unanswered. Is there a pattern to the numerical affixes on the Cauac glyphs scattered throughout the text? How old is the pattern of the katun birds and what is its structure? What is the significance of the u cab compound? What is the language of the text? These and other questions await the future student of the Katun Prophecies of the Paris Codex.

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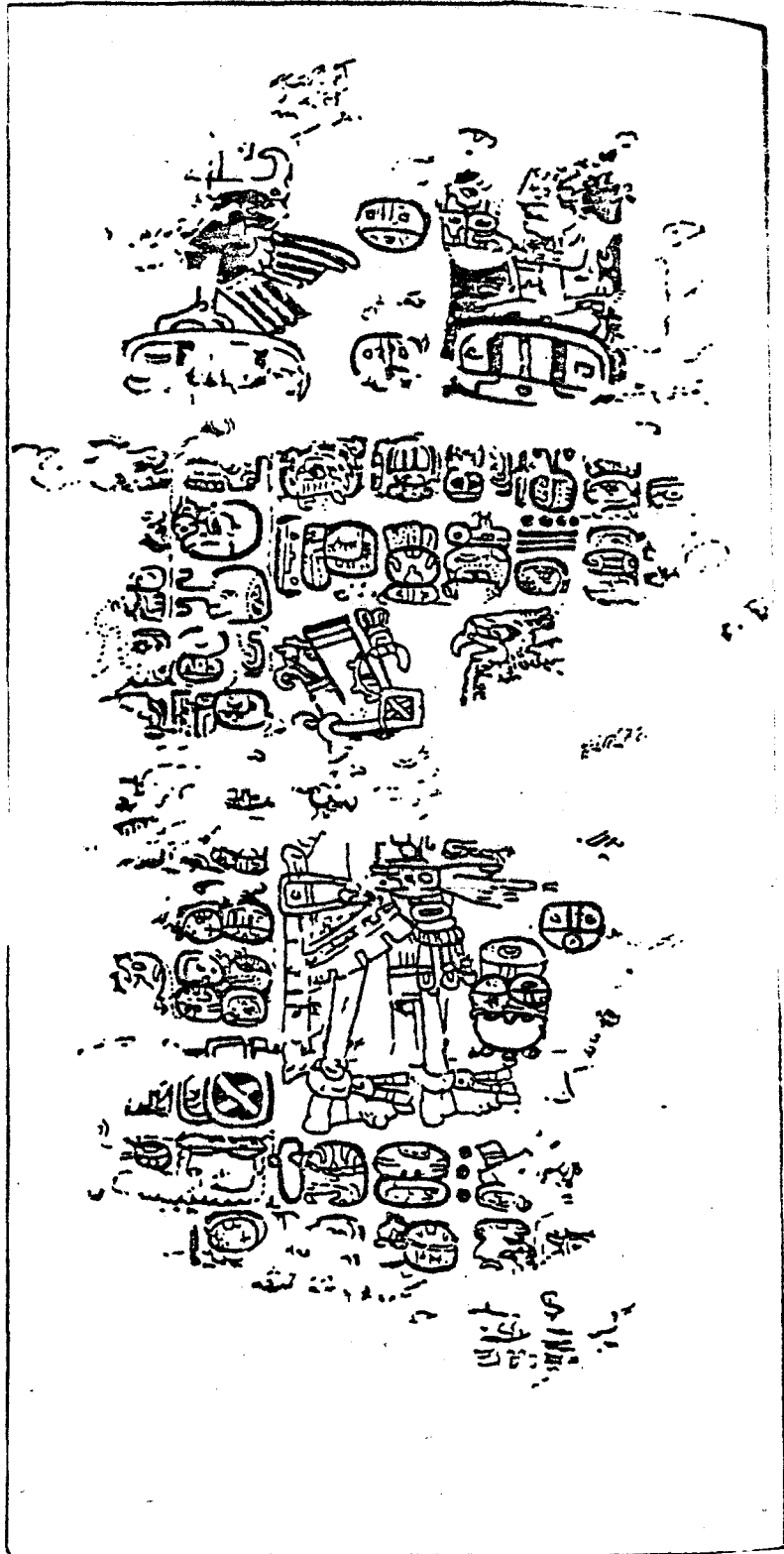
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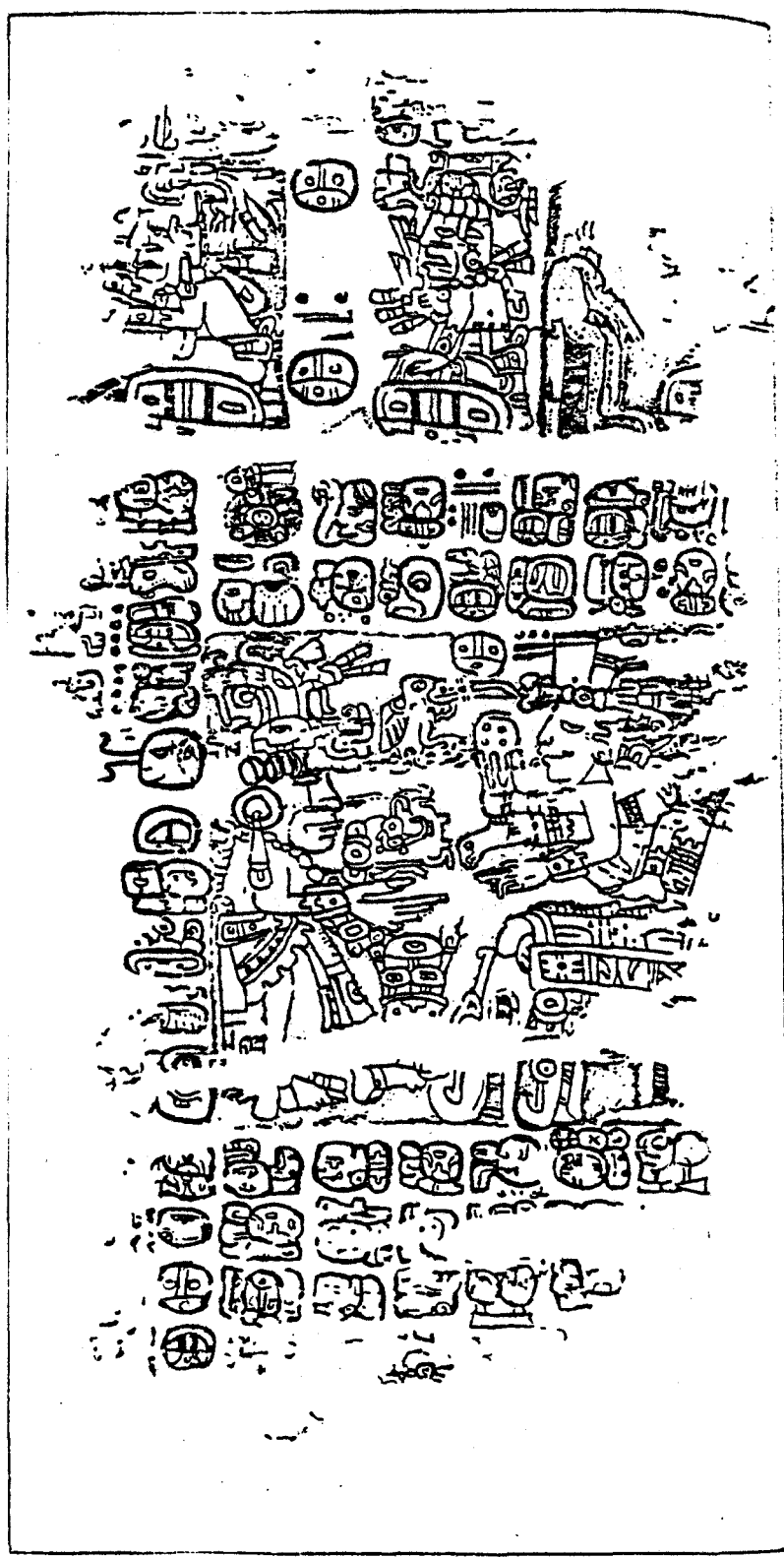
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APPENDIX

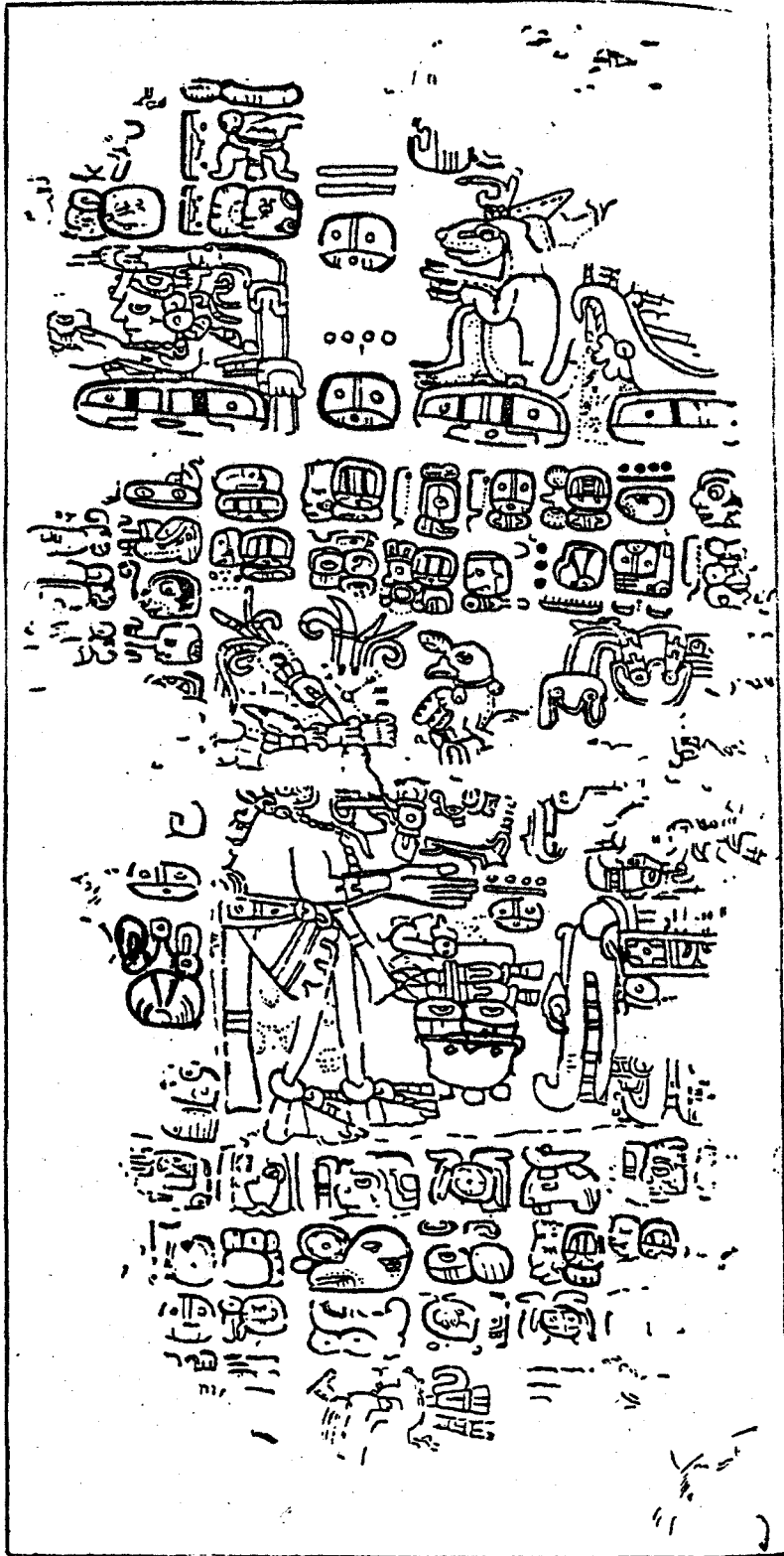
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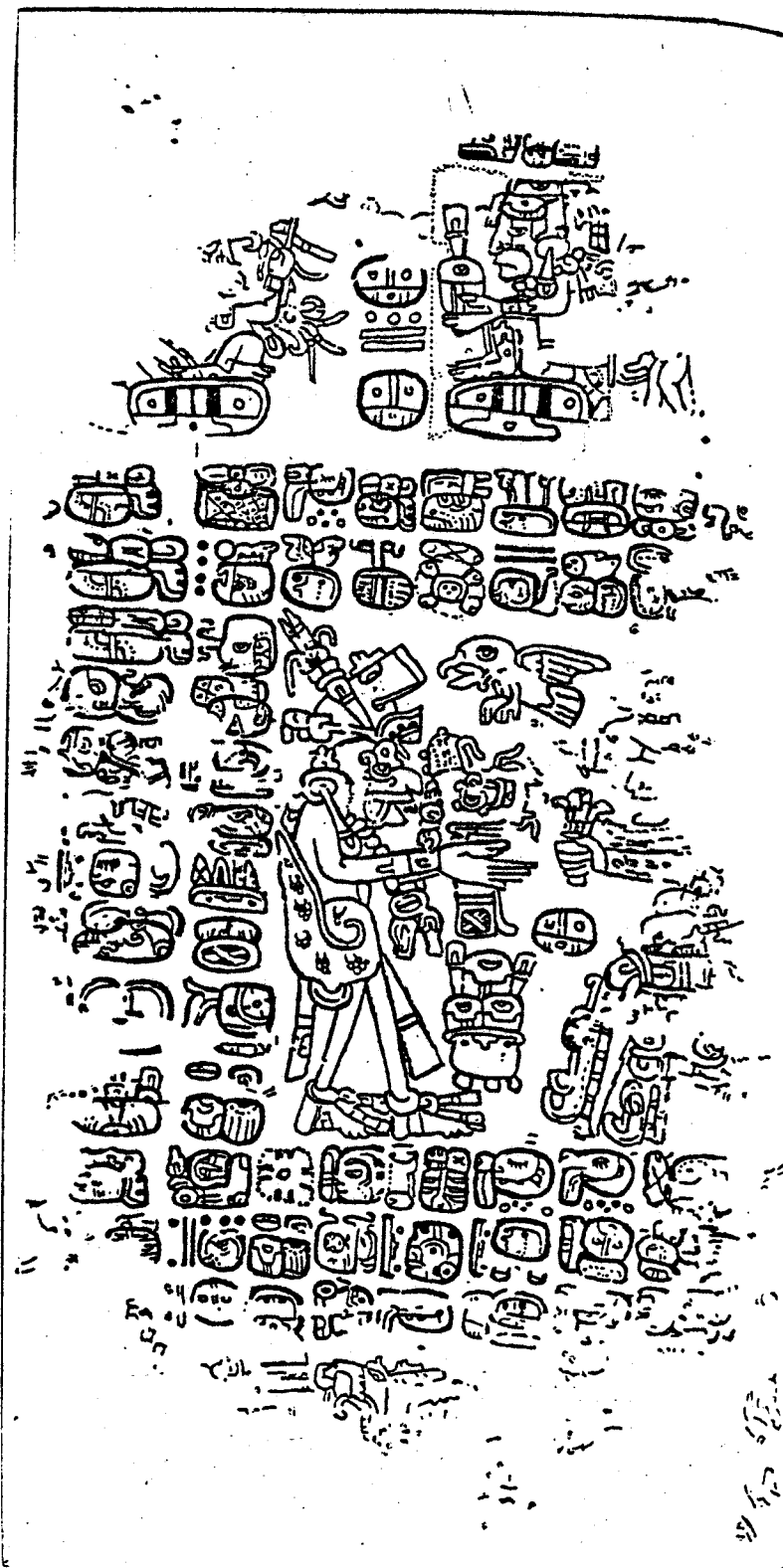
The following pages contain reproductions of pages two through eleven of the Paris Codex. The reproductions presented here are copies of the drawings presented by Villacorta and Villacorta (1977) corrected by the present author from the photographic reproduction of the Paris Codex published by Willard (1933).

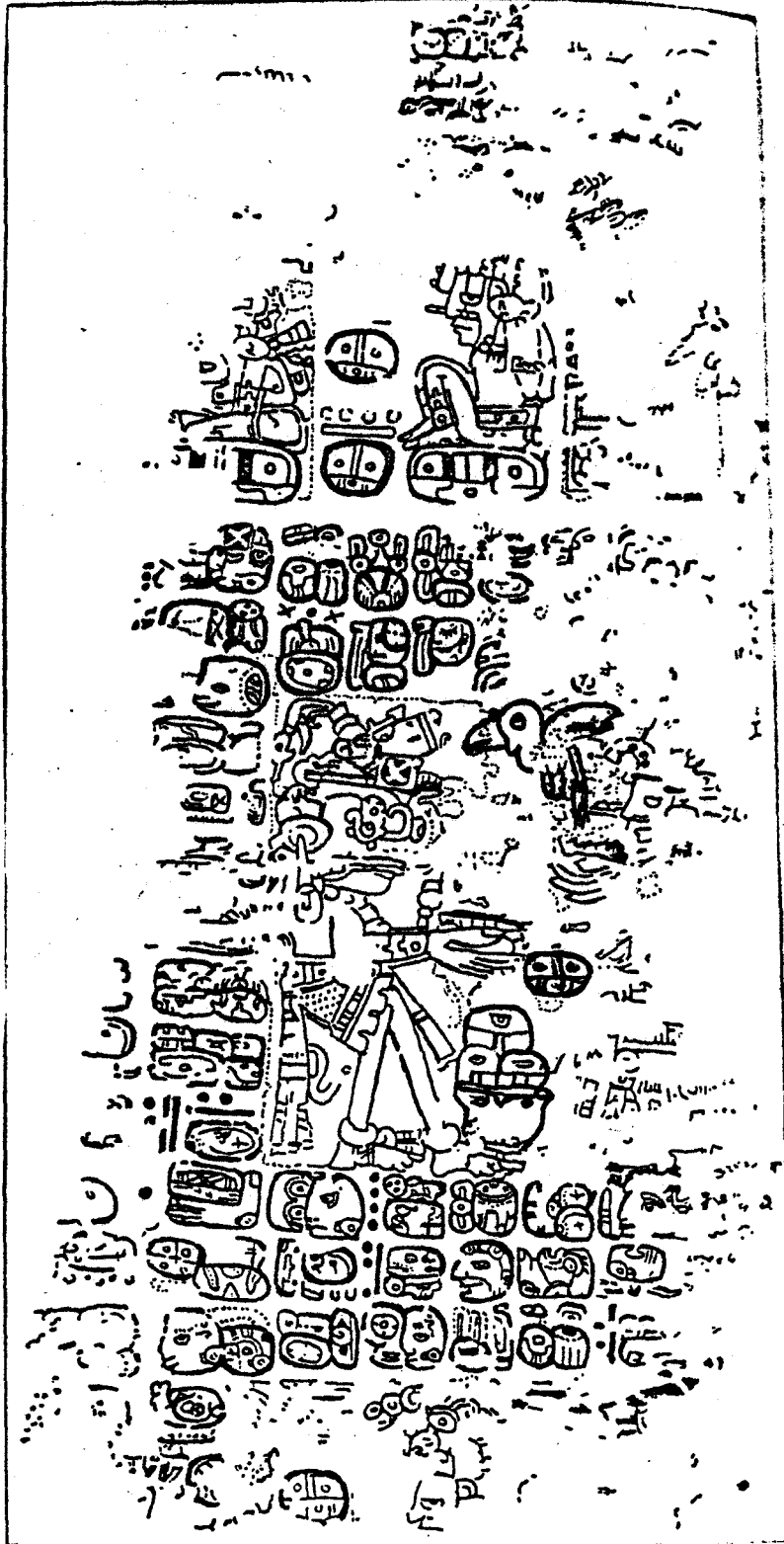


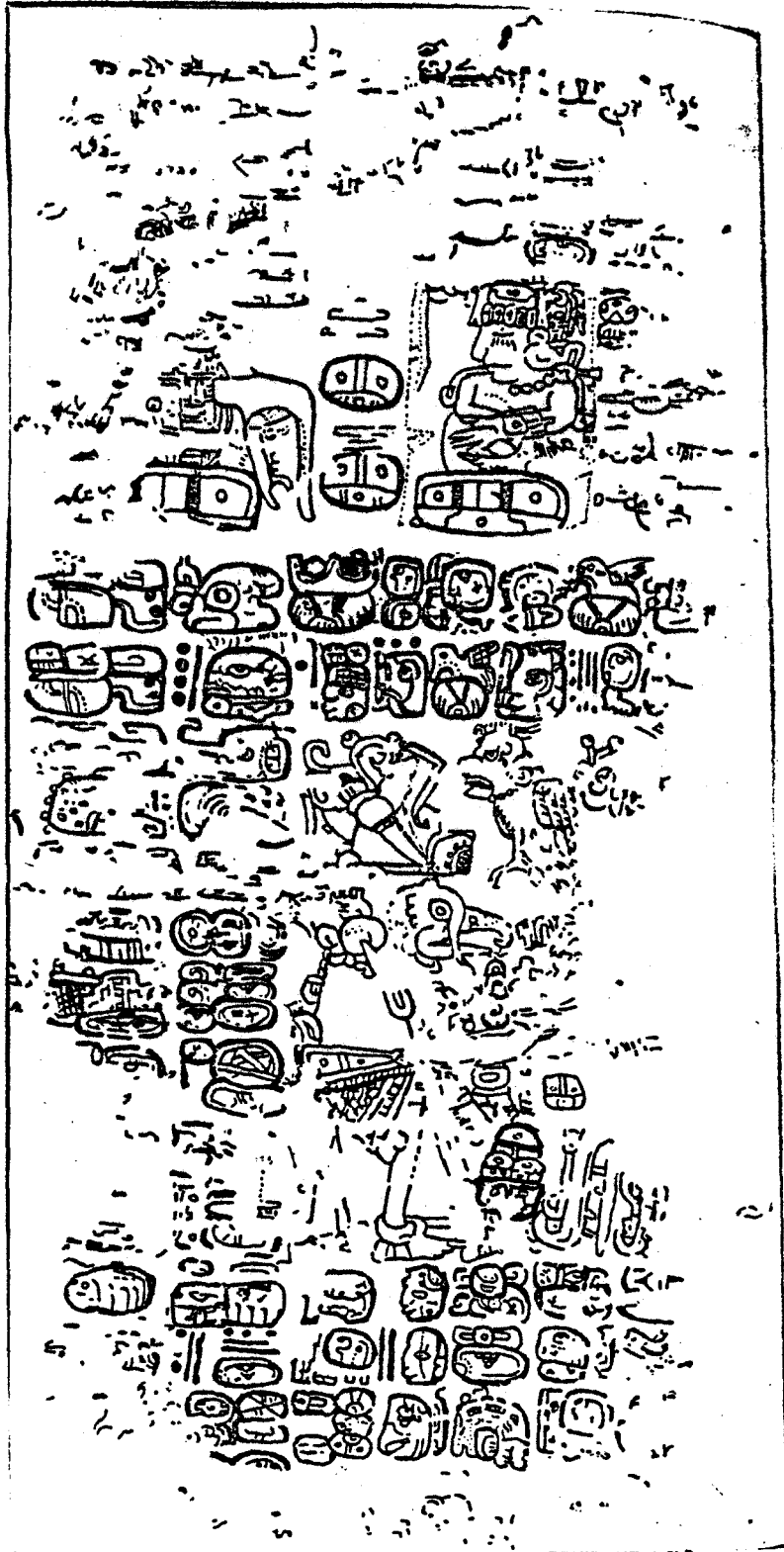


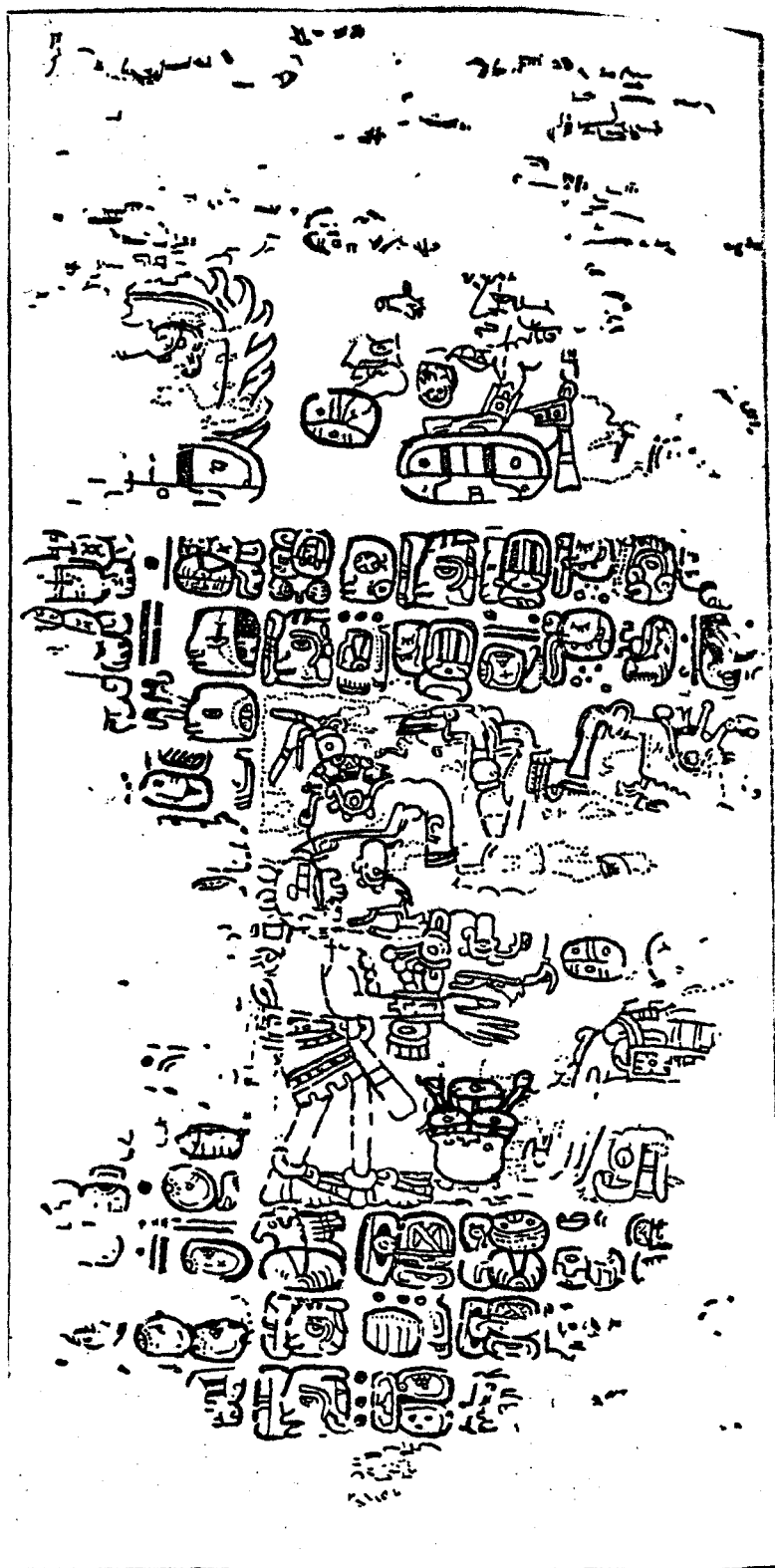


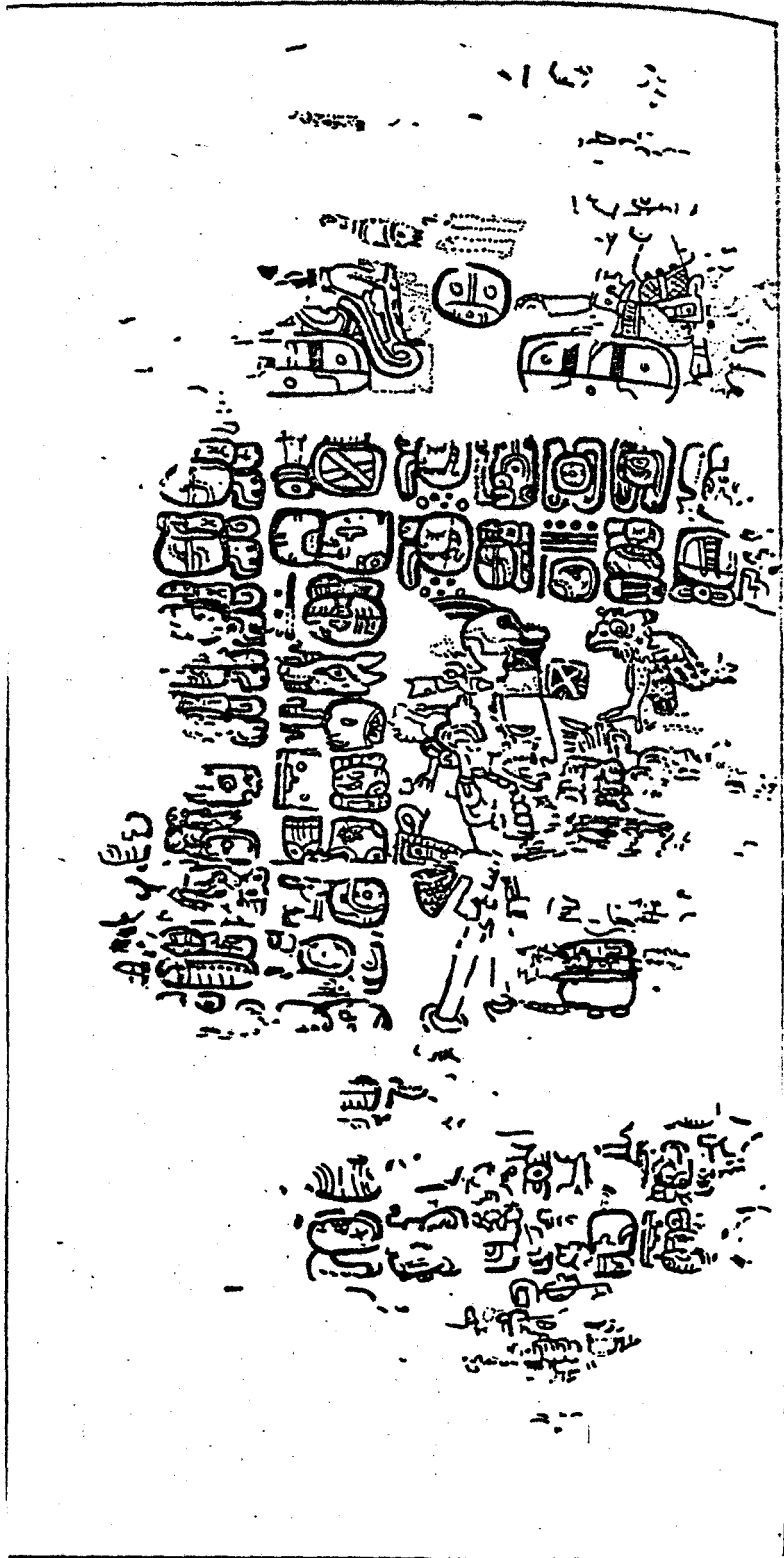


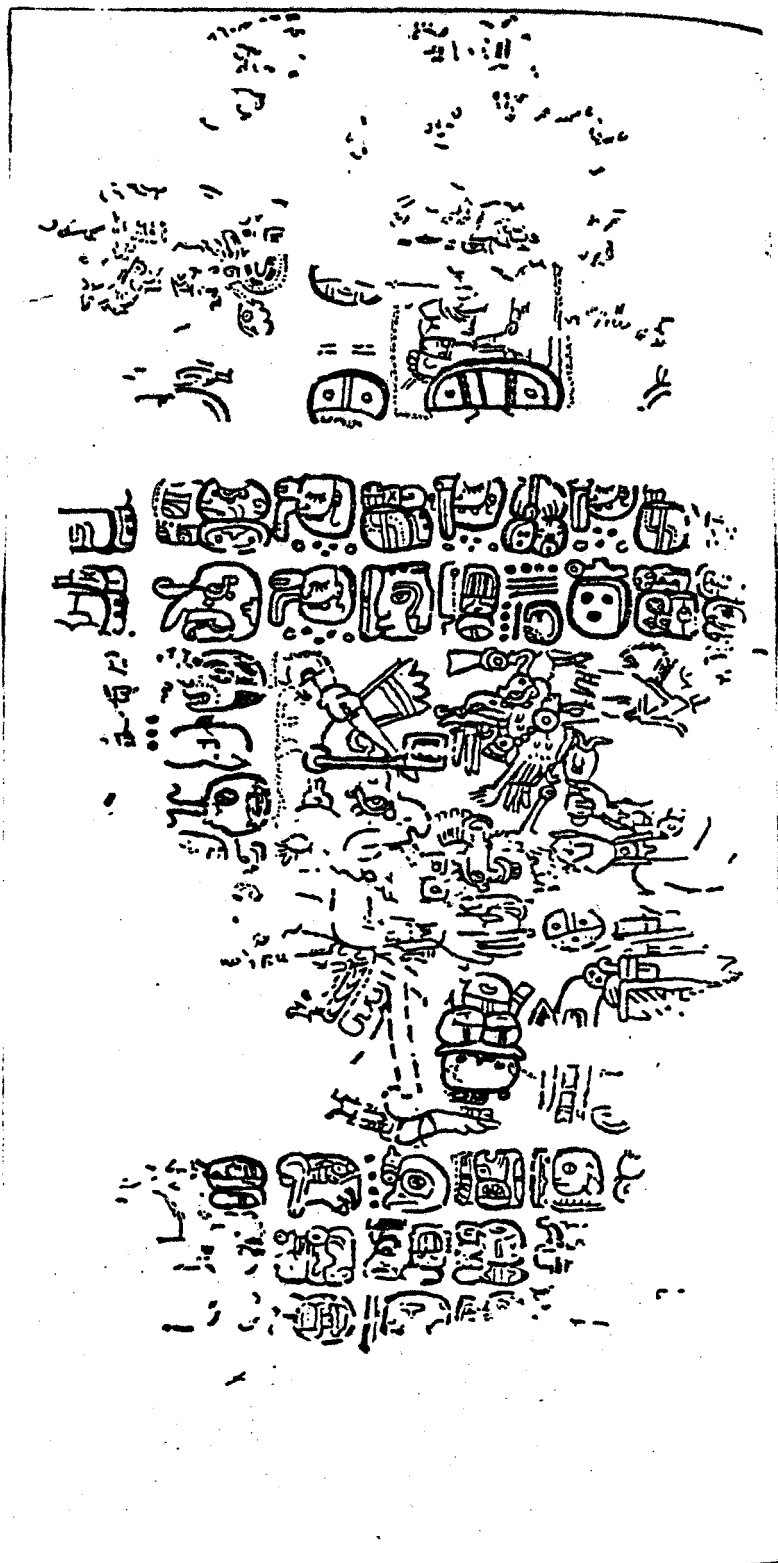












APPROVAL SHEET

The thesis submitted by James Vernon Rauff has been read and approved by the following committee:

Dr. Amparo B. Ojeda, Director
Associate Professor, Anthropology, Loyola

Dr. Melvin G. Neville
Associate Professor, Anthropology, Loyola

Ms. Patricia Essenpreis
Instructor, Anthropology, Loyola

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the thesis is now given final approval by the Committee with reference to content and form.

The thesis is therefore accepted in partial fulfillment of the requirements for the degree of Master of Arts.

April 6, 1981
Date

Amparo B. Ojeda
Director's Signature