



Temporal Deities – Changing and Replacing of K'atun Lords in the Paris Codex

JAKUB ŠPOTÁK

Department of Comparative Religion
Faculty of Arts, Comenius University in Bratislava

In this paper the author deals with specific issue of temporal deities which are present in the several colonial sources, such as Chilam Balam, Relación de las cosas de Yucatán, or various chronicles. These deities serves as lords of specific time units or cycles. Changing of counting of time from Long count to so-called k'atun wheel during Postclassic period, brings a need to notice the prophecies for particular k'atun. Every k'atun was under the rule of specific deity which was replaced by another deity after completing of cycle. Diego de Landa mentioned of changing of statues of gods inside Mayan temples during an ongoing k'atun. Something very similar can be seen in the Paris Codex on pages 2 – 12, where in the register D are set of deities, which can be consider as pending gods. They will replace ruling god in the specific time within k'atun cycle.

Key words: Maya, postclassic, Paris Codex, calendar, prophecies

The Paris Codex is the shortest and most destroyed from three survived Maya books. Beside almanac part on pages 15 – 18, yearbearer pages 19 – 20, or famous constellation pages on 23 – 24, the main part of this book are k'atun prophecies on pages 1 – 12. These prophecies mention several gods which are intended to be as "lords of succession". Deities of various time k'atuns could be seated. Time units were under the rule of deity whom bore the name of the governed calendar period. (Pharo, 2014: 124) There was probably common way to imagine time units to be under rule of specific god. Present-day Ch'orti' and K'iche' regard the days of the 260-day calendar as deities (Girard, 1966: 281).

Other types of rituals or deities connected with time are so-called "yearbearers" depicted also in the Paris Codex (Špoták, 2014). These yearbearers are connected with 365-day calendar and carrying the year on their back. Iconographic and epigraphic analogy with "burden" was probably based on real events and ceremonies. For example, in the Book of Chilam Balam of Chumayel we see recounts in this form:

*"12 Ahau. The stone was taken at Otzmal.
10 Ahau. The Stone was taken at Zizal.
8 Ahau. The stone was taken at Kancaba.
6 Ahau. The stone was taken at Hunacchi.
4 Ahau. The stone was taken at Atikuh. This was the katun when the pestilence occurred. It was in the fifth tun of Katun 4 Ahau.
2 Ahau. The stone was taken at Chacalna.
13 Ahau. The stone was taken at Euan.
11 Ahau. On the first day the stone was taken at Colox-peten."
(Roys, 1967: 142).*

There was important mention of event during fifth tun of K'atun 4 Ajaw, which means that probably specific events during round dates (5, 10 and 15 tun) was needed to notice. Similar pattern can be found also in the Paris Codex on page 02 (19 Tun), page 03 (10 Tun), page 05 (9 Tun), page 06 (10 Tun), and so on. Prophecies for each k'atun was therefore divided into specific time sections.

In the Classic Period, the cycle of k'atun was



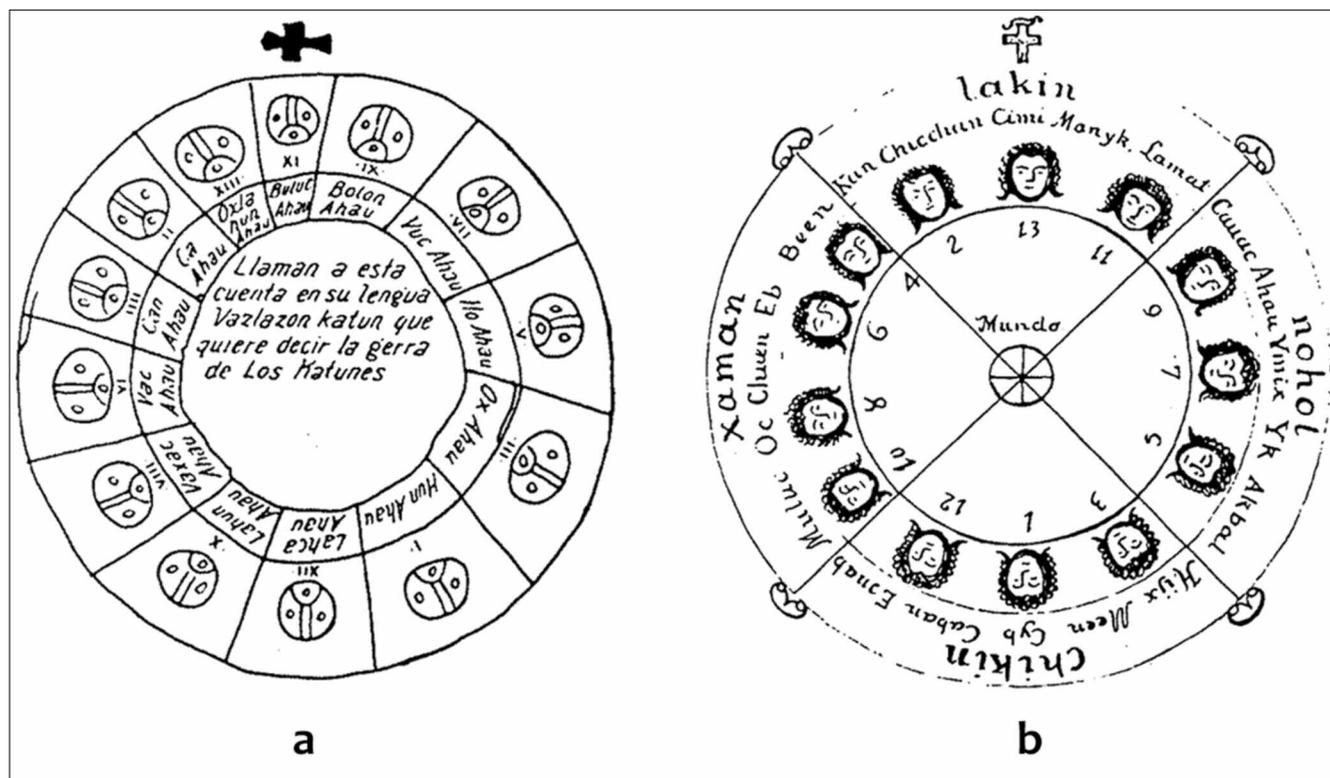


Figure 01. K'atun wheels depicted in (a) *Relacion de las cosas de Yucatán* (Tozzer, 1941: 167) and in (b) *Chilam Balam of Kaua* (Bowditch 1910: fig. 64).

called *winikhaab* and represented inseparable part of the calendar, which is called Long count. Among the Maya elite, it had very significant position. Many times, it was the part of the ruler's name as one of titles. In the figurative sense, it could represent the approximate age of the ruler. This title primarily reflected the experience and importance of the ruler. So, the coefficient of the title *winikhaab ajaw* depended on the number of k'atun celebrations that the ruler lived through. However, in the Postclassic Period, the *winikhaab*, or k'atun gained much greater significance, because the entire Maya society started to count on fixed time units, which formed the so-called k'atun cycle. This cycle consisted of thirteen k'atuns, or approximately 260 years.

This cycle always ended with the day Ajaw (Figure 01). Therefore, the Maya called these time periods "K'atun X Ajaw," in which X represents a coefficient from 1 to 13.

Diego de Landa states in his *Relación de las cosas de Yucatan* that the Maya had two sculptures (idols, according to him) in temples. One of them represented a patron of the actual k'atun and the second was a patron of the following k'atun (Kováč, 2010: 266). So, always it dealt with the primary and hosting patron. In the Paris Codex we can see the column with

names, before which is the verb *tz'ak ajaw* and they represent the order of lords of k'atun.

Maya codices as primary sources

Maya codices are the primary source in regard to the epigraphic and iconographic elements for the study of Postclassic Maya culture. Colonial reports indicate that Maya codices were concerned with a variety of subjects, including historical accounts, but the extant Maya manuscripts are almost exclusively ritual and astronomical in content. This information is presented in the form of tables or almanacs. The difference is whether they include dates in the absolute (for Tables) or if they are organized in terms of the 260-day calendar (almanacs) (Vail & Aveni, 2004: 3). Maya codices are organized into specific structures, which are more or less fixed. They are divided into horizontal registers, or t'ols (sometimes also vertically), while those registers are subsequently divided into frames, which many times represent the prophecy by itself.

The Maya codices are generally believed to have been painted in the Late Postclassic period. They reflect the concerns of a society that underwent significant changes at the end of the Classic period, including the abandonment of centers in the Maya lowlands. According to Spanish sources, principally

Diego de Landa, the Maya were actively producing codices at the time of the Conquest (Tozzer, 1941: 27-29). Instead of recording historical events, like many of the monumental inscriptions, the content of these texts is more esoteric, astronomical, and calendrical, which is presented in the form of almanacs and prophecies (Kettunen & Helmke, 2014: 37).

K'atun Pages in the Paris Codex

The k'atun pages (P.01 – P.12) represent the main part of the entire manuscript. The whole front page is dedicated to the k'atun predictions. The page can be divided into four registers (Figure 02). The first, Register A, includes the so-called tun-winal series. Lower three registers represent the compact part,

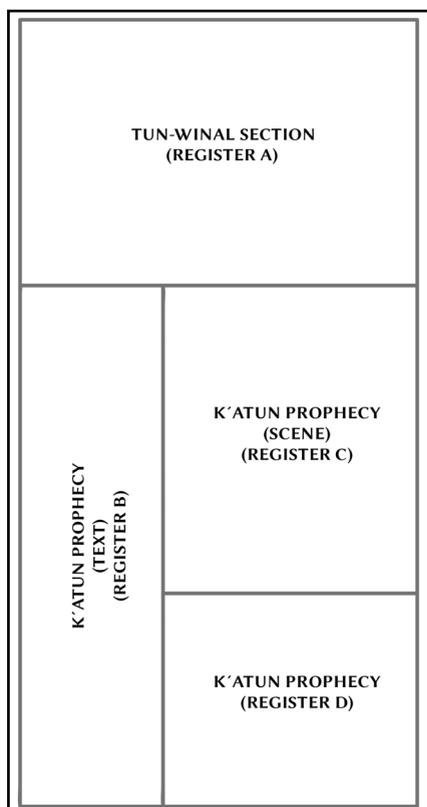


Figure 02. Schematic division of every k'atun page into four registers.

which can be called the k'atun prophecies. Register B represents three columns of hieroglyphic text, which directly relates to the portrayed iconographic scene, or generally to the k'atun prophecies. Register C is composed of two rows of hieroglyphic text, but the bearing part is formed by iconographic scene of the power takeover or celebrating of taking the govern over the oncoming k'atun. Register D consists of three rows of text, while iconographic features are highly eroded. However, it is assumed that they had the

similar character as the tun-winal series at the top of the page, but probably related to the setlist of k'atun lords in the Register B.

The sequence of k'atun coefficients in the Paris Codex is as follows: 2 – 13 – 11 – 9 – 7 – 5 – 3 – 1 – 12 – 10 – 8 – (6 – 4). K'atun 6 Ajaw and K'atun 4 Ajaw prophecies were on the pages that are now completely destroyed (Love, 1993: 17, Bricker & Bricker, 2011: 357). According to Barrera and Morley, those k'atun cycles could be expressed in years 987 - 1244, or 1244 – 1500 (Barrera & Morley, 1949: fig. 2).

Related to the central iconographic scene, on which was present the lord of the k'atun, bowl with the offering, bird and the ruler/priest on the throne, we can see on some pages also the incorporated glyph *Ajaw* from tzolk'in daysigns. with the red coefficient. It indicates the name or mark of the actual k'atun. Only on three pages (P.03, P.04, P.05) were preserved clearly identifiable coefficients. On pages P.08, P.10, and P.12, they were not preserved at all.

Except the fact that for every k'atun cycle existed ceremonies by its ending, or start, predictions and prophecies were also an inseparable part, which were many times mixed with historical facts (Paxton, 1992: 219). In the Paris Codex, we can see such k'atun cycles with prophecies, which directly influenced the functioning of Maya society. With the end of the Classic Period (A.D. 300-900) arose also the change in the calendar ceremonialism. Neither monuments with the Long count were not raised anymore, but also between Postclassic K'iche, Tzotzil and other Maya groups of Highlands has disappeared the need for celebration of k'atun ending. However, this did not apply to Yucatec-speaking people in the Northern lowlands, where raising stelae was preserved, along with celebrations of the k'atun (Taube, 1988: 184).

Register C is a main part of each page of k'atun prophecies (Figure 03). Besides the fact that it contains two rows of hieroglyphic writing, each with eight columns, which is apparently understood as prophetic text (Love, 1993: 30). We can see the dominant iconographic scene below mentioned inscriptions. As a part of the scene, there are two anthropomorphic characters, one of them sits on the right side on the skyband throne with a "pad" from a tied crocodile.

This sitting character is often very highly damaged, which disables the iconographic analysis. The second anthropomorphic character is a standing god on the left side of the scene. Significant for their analysis are their headdresses and many times also the face, which vary according to the portrayed god. This figure holds the head of the god *K'awil*, probably mentioned as a small statue. It has great symbolic meaning because in the Classic Period we can see on

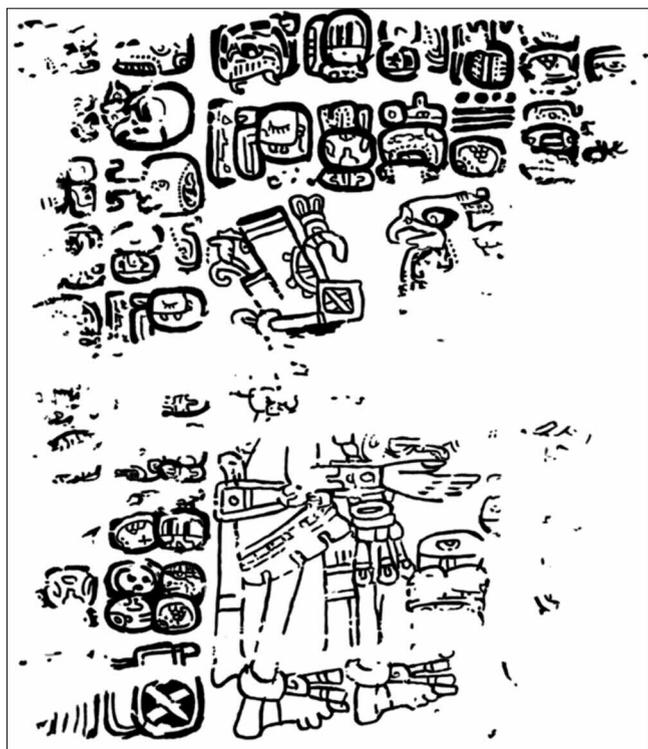


Figure 03. Central part of k'atun page from the Paris Codex (Page 02). It contains registers B and C (Drawing by Jakub Špoták).

many places the ruler, holding in one hand the small statue of god with one serpent leg, of which name is *K'awiil*. Thus, it is a significant symbol that represents the power to rule of the person holding it. Gods from the Paris Codex who hold the head of *K'awiil* represent actual rulers in the time cycle. The characters sitting on the throne are probably not gods but humans. It can be said due to the way of the face picturing, which is different from other gods (Love, 1993: 25).

Two other significant elements, which are present between the two gods, are the vessel and the bird. The vessel is usually filled with an offering in the form of tamales or three-layered symbols for *waj*. Sometimes additional elements or decorations appear. In two cases, it is arrows and thrower *atl-atl*. Probably, as an expression of a war. The character or the bird is different in each scene. We can see existing species of birds, such as a hummingbird, and also the mythical bird Principal bird deity, or the bird, which probably represents the god *Itzamnaaj*.

Very important part of k'atun prophecies in the Paris codex is portrayed in the Register D, which can be considered as an "waiting list" of next ruling deities within specific k'atun.

K'atun ceremonies in the colonial sources

In the colonial sources, we can include several stylistically different works. First, there are the Books of Chilam Balam. Another very valuable source is *Relación de las cosas de Yucatan* from the Franciscan Diego de Landa. The third significant source is chronicles, such as the Chronicle of Oxcutzcab. The fourth source is Ritual of the Bacabs. Last, but not least, we can include there also Popol Vuh, despite the fact that it is geographically different.

K'atuns are mentioned by Diego de Landa in his *Relación de las Cosas de Yucatán*: „Not only did the Indians have a count for the year and months, as has been before set out, but they also had a certain method of counting time and their matters by ages, which they counted by 20-year periods, counting thirteen twenties, with one of the twenty signs in their months, which they call Ahau, not in order, but going backwards as appears in the following circular design. In their language they call these periods katuns, with these making a calculation of ages that is marvelous, this it was easy for the old man of whom I spoke in the first chapter to recall events which he said had taken place 300 years before. Had I not known of this calculation I should not have believed it possible to recall after such a period.” (Gates, 1937: 81, Kováč, 2010: 265). Landa says that names were written without any order, which was explained earlier – so apparently, he did not completely understand the system of counting of these k'atuns. As we can read in Landa's work, k'atun ceremonies were for Maya people very important, because further he says: „...for to these katuns he added all the deceptions, auguries and impostures by which these people walked in their misery, completely blinded in error. This This was the science to which they gae most credit, held in highest regard, and of which not even all the priests knew the whole.” (Gates, 1937: 81-82, Kováč, 2010: 266). From Landa's description, it is clear that periods of particular k'atuns had their own prophecies and predictions, which people tried to follow.

The Books of Chilam Balam are some of the most well-known and possibly the most important Colonial sources that were preserved. They are written mainly in Maya language but almost entirely in European script. They can be considered counterparts to Pre-Columbian hieroglyphic codices.

The books of Chilam Balam can be considered historical, calendric, astrological, prophetic, or religious texts. Some sections, for example predictions of children's destiny, born on certain days of *tzolk'in*, k'atun prophecies, tun prophecies, or the language of Zuyua are basically Pre-Columbian (Paxton, 1992: 216-217). There is text relating to medical prescriptions,

religious and biblical narratives, calendrical and astronomical treatises, almanacs and prophecies, and also a series of illustrations, like Chilam Balam of Chumayel, Ixil, Kaua, Manand Chan Kan (Mayer, 2002: 22).

These books were named according to the name of a community or a village, in which they were discovered. They were Chumayel, Ixil, Kaua, Maní or Tizimín, and others (Vail & Hernández, 2013: 6). The priest Chilam Balam became famous by the fact that in the pre-Conquest period he predicted the arrival of Spaniards. *Chilam*, or *chilan*, is the title, which means something like “interpreter of the gods”. Balam is a traditional name, which widely spread in that period in the area of Yucatan. It is very probable that those texts had their basis in hieroglyphic books. As the subject matter of the Books of Chilam Balam is historical, calendrical, astrological, prophetic, medical and religious. There is also, however, an admixture of European content that can be problematic (Paxton, 1992: 216 – 217). Records, which are present in the Books of Chilam Balam, are full of metaphors, and sometimes, it is very difficult to understand them. They contain, however, a huge amount of data about Maya history, cosmology or calendars. Apparently, the best-known book of Chilam Balam is the one from the village of Chumayel. It is considered as the most valuable one (Kováč, 2010: 33).

One of the most remarkable works we can consider is the text, which the translator Ralph Roys named as the Ritual of the Bacabs. It represents the collection of more than 40 enchanting songs, which were used for magical healing (Kováč, 2010: 35).

As mentioned in the beginning of this chapter, a k’atun cycle represents the sequence of thirteen twenty-year periods. It is 25,627 astronomical years total. According to Paxton, historical facts are often mixed with predictions with the assumption that those events are repeated in each cycle (Paxton, 1992: 218-219). Many of k’atun prophecies were accompanied by picturing of regents for every k’atun. In Chilam Balam of Chumayel, we can see the following in prophecies for K’atun 13 Ajaw: „*Itzamna, Itzam-tzab* is its face during the governance.” Something similar is repeated also in prophecies from K’atun 12 Ajaw (Paxton, 1992: 222).

In Chilam Balam from Chumayel, there is maybe the most well-known k’atun wheel. There is always present the name of the city and the coefficient of the k’atun. For example: „*K’atun 8 Ahau Was the ninth part of the k’atun. Izamal was the seat of the k’atun.*” (Edmonson, 1986: 65). Similar passages state also Bruce Love, who connects such poetic expressions with imagery scenes and hieroglyphic text in the Paris Codex (Love, 1993: 30).

The same, as we can see by the description and prophecies for K’atun 8 Ajaw the passage „*Descended will be the shield, descended the arrows (Over Champoton)...Much waging of war was to be produced on the part of the natives.*” (Edmonson, 1986), so also in the Paris Codex we can see in hieroglyphic writing the passage about the war, or army.

Arrows and a spear-thrower *atl-atl* are used two times as an offering.

The Fray Andrés de Avendaño account of the seventeenth-century Itza contains description of the k’atun cycle: “*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 Yucathan and each age, with its idol, priests, and prophecy, rules in one of these thirteen parts of the land, according as they divided it.*” (Means 1917: 141) It is clear that the k’atun wheel is actually a form of map placing the k’atuns in the circular Yucalpeten, the world of the k’atun (Taube, 1988: 196). Many colonial sources (for example The Books of Chilam Balam, or particularly The History and the Chronicle of Chacxulubchen) contains notice of founding of stones in certain towns and cities at the end of the k’atun (Pharo, 2014: 124).

Setlist of patrons

Lars Kirkhusmo Pharo set a hypothesis about deified calendar time which was ruled by various “time deities” (Pharo 2014: 119). K’atun ceremonies, or prophecies, represent the typical part of hieroglyphic books and colonial sources such as Chilam Balam. Similar idea was probably described in the Paris Codex, on k’atun pages.

Register B represents probably three columns of hieroglyphic text. We can assume that the number of rows was seventeen or eighteen, but on average only fifteen or sixteen are visible, due to erosion, which prevents us from stating exact number. It used to be a rule that the first glyph in Column C (or C1) represents the name of god, which is portrayed in the iconographic scene with the head of god *K’awil* in his hands. Before the glyph with this name always stands the verb *tz’ak ajaw*, which can be translated as „oncoming lord (is)”. The structure of the glyph is as follows – T168:T573b.T130 (AJAW:TZ’AK.wa). The root of the word TZ’AK can be translated as „to be complete, full” (Stuart, 2011: 3). Love takes interpretation of this glyph from Thompson (Thompson, 1950: 160 – 162), while he understands it as something as a „change” or „follower” (Love, 1993: 19). In the Maya Codices database (www.mayacodices.org), Gabrielle Vail offers a similar translation: “lord of succession, ordering.” The same appears in the Dres-

den Codex, also on pages 25-28 is present this glyph, which announces the power takeover of various gods. For example, it says, *tz'ak-ni ajaw K'awiil* („K'awiil is next lord"). Bruce Love interprets this text as connected more to historical events (1993: 30).

Calendric and iconography of Register D

Register D represents the lower part of the page, right under the iconographic scene. We can see three rows of hieroglyphic text in the upper part, which is subsequently divided into only seven columns. On some pages, we can also see preserved sections of the iconographic part of this register. However, the most

Table 1. Text on the Page_02b (Figure 04a).

Transcription		Transliteration
B1: AJAW-TZ'AK-wa	C1: ?	<i>tz'ak ajaw - ooch? - tz'ak ajaw - k'uch - tz'ak ajaw - ?</i>
B2: AJAW-TZ'AK-wa	C2: K'UCH	Translation
B3: AJAW-TZ'AK-wa	C3: ?	Ooch? is the lord of the succession. K'uch is the lord of the succession. "Flaming Ak'bal" is the lord of the succession.

Table 2. Text on the Page_03b (Figure 04b).

Transcription		Transliteration
B1: AJAW-TZ'AK-wa	C1: TZ'AK-hi	<i>[tz'ak ajaw] - tz'akaj - [tz'ak ajaw] - tok te' baah - tz'ak ajaw - kan itzam haabil/ kan pawajjun - tz'ak ajaw - kan peknal - [tz'ak ajaw] - ?</i>
B2: AJAW-TZ'AK-wa	C2: TOK?-te/TE'-b'a?/BAAH?	
B3: AJAW-TZ'AK-wa	C3: 4-PAWAJ?/ITZAM?-HAAB-?	Translation
B4: AJAW-TZ'AK-wa	C4: 4-NAL?-pe/PEK?	<i>Tz'akaj</i> is the lord of the succession. <i>Tok Te' Baah</i> is the lord of the succession. <i>Kan Itzam Haabil/ Kan Pawajjun</i> is the lord of the succession. <i>Kan Pek Nal</i> is the lord of the succession. "Flaming Ak'bal" is the lord of the succession.
B5: AJAW-TZ'AK-wa	C5: ?	

Table 3. Text on the Page_04b (Figure 04c).

Transcription		Transliteration
B1: AJAW-TZ'AK-wa	C1: K'UH	<i>tz'ak ajaw - k'uh - tz'ak ajaw - k'awiil - tz'ak ajaw - tz'ak ajaw - ? - ?</i>
B2: AJAW-TZ'AK-wa	C2: K'AWIIL	Translation
B3: AJAW-TZ'AK-wa	C3: AJAW-TZ'AK-wa	God is the lord of the succession, <i>K'awiil</i> is the lord of the succession, "Darkness K'in" is the lord of the succession. "Flaming Ak'bal" is the lord of the succession.
B4: ?	C4: ?	

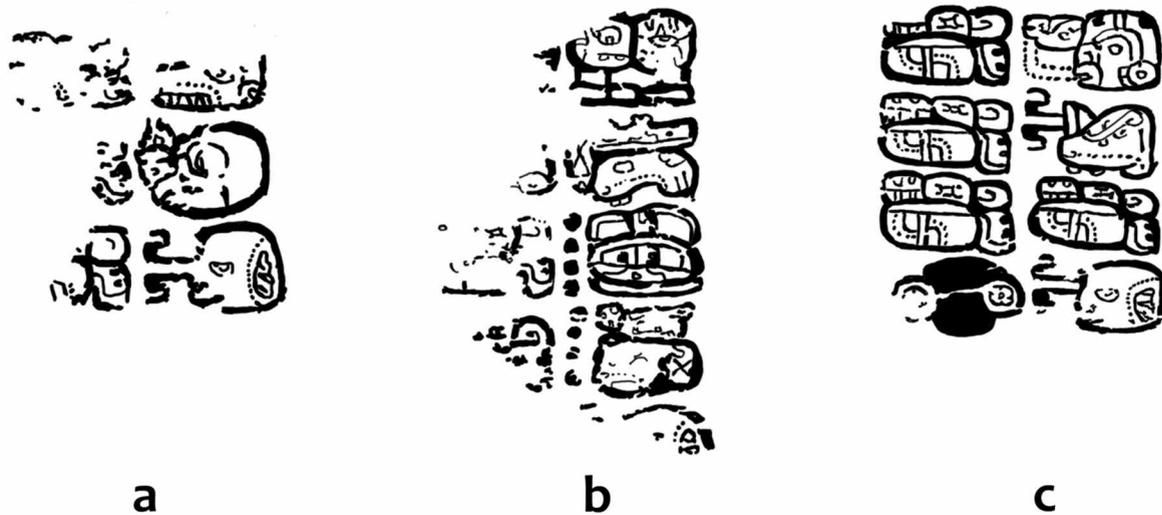


Figure 04. Beginning of hieroglyphic text in the Register B for pages 02, 03 and 04 (Drawing by Jakub Špoták).

Table 4. Text on the Page_05b (Figure 05a).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: ?	<i>tz´ak ajaw - ? - tz´ak ajaw - k´awiil - tz´ak ajaw - maax - tz´ak ajaw - ?</i>
B2: AJAW-TZ´AK-wa	C2: K´AWIIL	Translation
B3: AJAW-TZ´AK-wa	C3: MAAX?	? is the lord of the the succession. <i>K´awiil</i> is the lord of the succession. <i>Maax</i> is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.
B4: AJAW-TZ´AK-wa	C4: ?	

Table 5. Text on the Page_06b (Figure 05b).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: ITZAM?-K´AN-AHK	<i>tz´ak ajaw - itzamk´anaahk - tz´ak ajaw - kan nal mo - tz´ak ajaw - ?</i>
B2: AJAW-TZ´AK-wa	C2: 4-NAL?-MO?	Translation
B3: AJAW-TZ´AK-wa	C3: ?	<i>Itzamk´anaahk</i> is the lord of the succession. <i>Kan Mo´Nal</i> is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.

Table 6. Text on the Page_07b (Figure 05c).

Transcription		Transliteration
B1: ?	C1: ?-?	<i>[tz´ak ajaw] - ? - [tz´ak ajaw] - Pek Nal - [tz´ak ajaw] - ?</i>
B2: ?-?	C2: 4?-pe/PEK-NAL?	Translation
B3: ?	C3: - ?	? is the lord of the succession. <i>Pek Nal</i> is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.

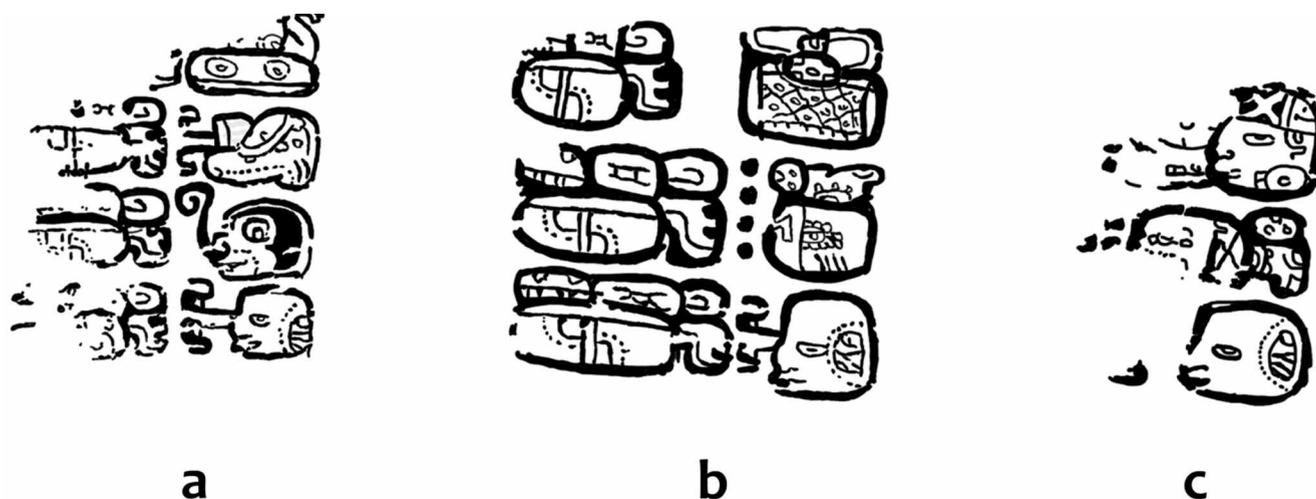


Figure 05. Beginning of hieroglyphic text in the Register B for pages 05, 06 and 07 (Drawing by Jakub Špoták).

Table 7. Text on the Page_08b (Figure 06a).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: KUCH	<i>tz´ak ajaw - k´uch - tz´ak ajaw - bolon ok te´ - tz´ak ajaw - ?</i>
B2: AJAW-TZ´AK-wa	C2: 9/BOLON-OK-TE´/te	Translation
B3: AJAW-TZ´AK-wa	C3: - ?	<i>K´uch is the lord of the the succession. Bolon Ok Te´ is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.</i>

Table 8. Text on the Page_09b (Figure 06b).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: 6/WUK-?-AJAW-wa	<i>tz´ak ajaw - wak yich ajaw - tz´ak ajaw - lajun kisin - tz´ak ajaw - ?</i>
B2: AJAW-TZ´AK-wa	C2: 10/LAJUN-KISIN	Translation
B3: AJAW-TZ´AK-wa	C3: - ?	<i>Wak Yich Ajaw¹ is the lord of the succession. Lajun Kisin is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.</i>

¹ According to Gabrielle Vail, *Wak Yich Ajaw* is associated with Venus, as the one who causes damage to the face of the Sun god (Vail & Hernández, 2013: 341).

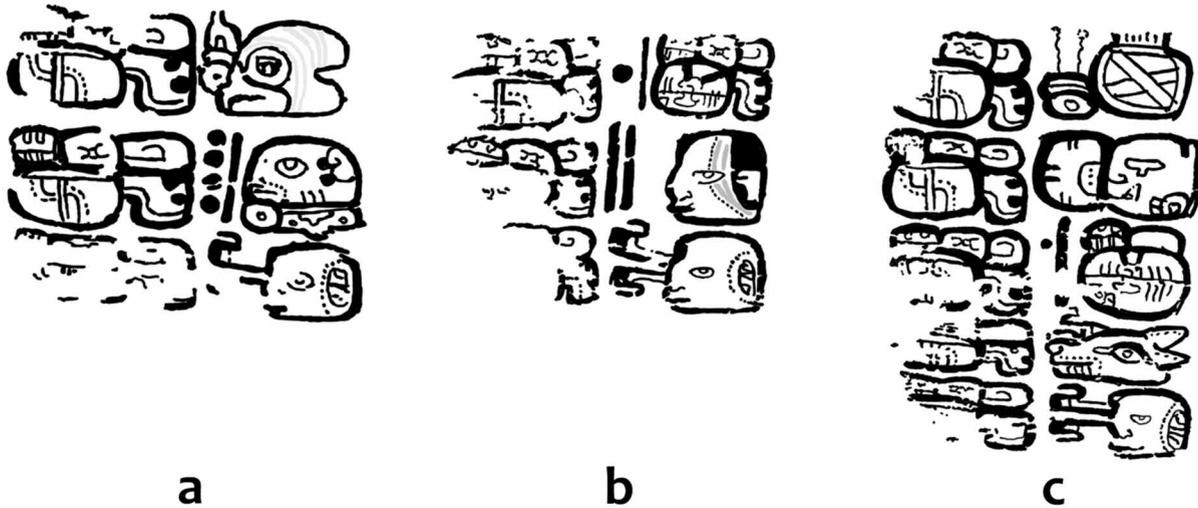


Figure 06. Beginning of hieroglyphic text in the Register B for pages 08, 09 and 10 (Drawing by Jakub Špoták).

Table 9. Text on the Page_10b (Figure 06c).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: si-pu	<i>tz´ak ajaw - Sip - tz´ak ajaw - chak chaak - tz´ak ajaw - Wak yich ajaw - tz´ak ajaw - chij? - tz´ak ajaw - ? -</i>
B2: AJAW-TZ´AK-wa	C2: CHAK-CHAAK	
B3: AJAW-TZ´AK-wa	C3: 6/7-?-chi-AJAW	Translation
B4: AJAW-TZ´AK-wa	C4: K´AWIIL?/KEJ?/CHIJ?	<i>Sip</i> is the lord of the succession. <i>Chak Chaak</i> is the lord of the succession. <i>Wak Yich Ajaw</i> is the lord of the succession. <i>Keej</i> is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.
B5: AJAW-TZ´AK-wa	C5: ?	

Table 10. Text on the Page_11b (Figure 07a).

Transcription		Transliteration
B1: AJAW-TZ´AK-wa	C1: ITZ?--ITZAMNA-na	<i>tz´ak ajaw - itzamnaaj - tz´ak ajaw - chaak? - tz´ak ajaw - maax? - tz´ak ajaw - kan xib´ - tz´ak ajaw - ??</i>
B2: AJAW-TZ´AK-wa	C2: CHAAK?	
B3: AJAW-TZ´AK-wa	C3: ?/MAAX?	Translation
B4: AJAW-TZ´AK-wa	C4: 4-XIB?	<i>Itzamnaaj</i> is the lord of the succession. <i>Chaak?</i> is the lord of the succession. <i>Maax</i> is the lord of the succession. <i>Kan Xib´</i> is the lord of the succession. "Flaming Ak´bal" is the lord of the succession.
B5: AJAW-TZ´AK-wa	C5: ?	

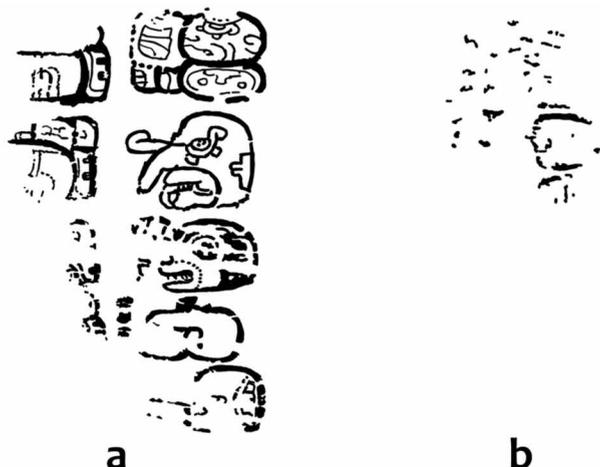


Figure 07. Beginning of hieroglyphic text in the Register B for pages 11, and 12 (Drawing by Jakub Špoták).

important parts were not preserved. It is not completely clear whether the hieroglyphic text directly related only to the iconography in this lower part. But the most probable will be the fact that it is a continuation of the text from Register C, and that is the continuation of Register B, as the verb in the beginning of Register B and C is never present. Besides the characters and iconography in this register, we can also see red coefficients and the daysign symbol of *ajaw*, which means that it is a calendar annotation, similar to upper Register A. The most of the figures of deities are not preserved, the best preserved are figures on pages 05 and 07.

02d_01 & 03d_01² (Figure 08)

Unfortunately, both images are almost completely destroyed. Only in case of a figure on page 03 a small element was preserved from the headdress, which resembles a knot.

04d_01 (Figure 09a)

In this case, it is an unknown god, of which were preserved only fragmentary parts of his headdress, but it does not help us identify exactly which god this



Figure 08. Calendric notations and iconography in the Register D of pages 02 and 03 (Drawing by Jakub Špoták).

Table 11. Text on the Page_12b (Figure 07b).

Transcription		Transliteration
B1: ?-?	C1: ?-?	? - ? - ? - ? - ? - ?ajaw?
B2: ?-?	C2: ?-?	Translation
B3: ?	C3: ?-AJAW?	? lord?/rulership? ?

is. However, it is possible that he possesses the attributes of a death god.

05d_01 (Figure 09b)

Unknown god, of which headdress is formed probably by the conch shell. It is not an unusual element for headdresses of gods in codices. The same headdress has, for example, *Chaak* on pages of the God C. It is possible that he holds the glyph *ajaw* (T533).

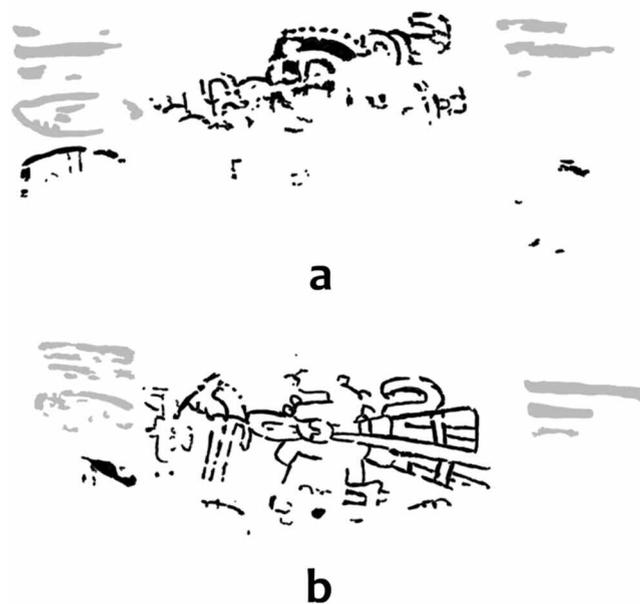


Figure 09. Calendric notations and iconography in the Register D of pages 04 and 05 (Drawing by Jakub Špoták).

² Figures are described as a code, which is formed from three information – Page, Register and number of order (from left to right).

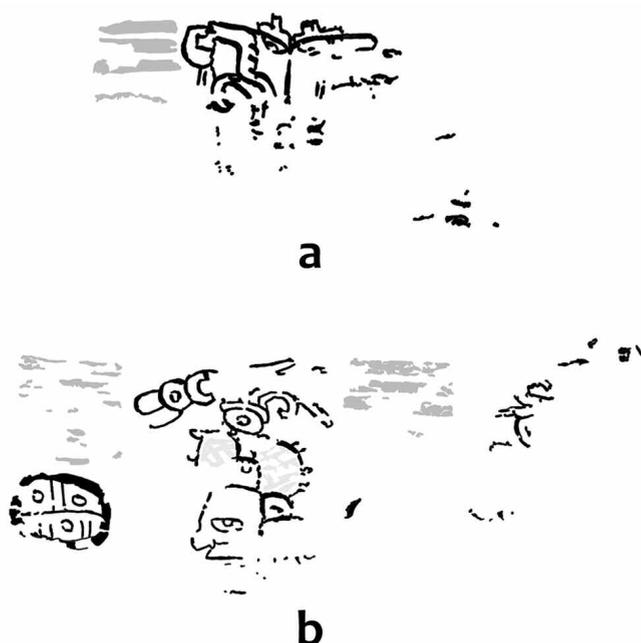


Figure 10. Calendric notations and iconography in the Register D of pages 06 and 07 (Drawing by Jakub Špoták).

06d_01 (Figure 10a)

This is probably a Maize God, which can be identified despite the significant part of the figure is destroyed. For comparison, the similar portraying can be found on the page P.19a in the lower part.

07d_01 & 07d_02 (Figure 10b)

One of the few preserved characters in Register D suitable for identification is present on page P.07. From the headdress, we can identify him clearly as *Pawajtun*. However, we are unable to identify other parts of figure, like the offering or the activity which was performed. It is very interesting that in the text right above him, or at the list of *k'atun* lords at register B, the glyph with the name *Pawajtun* is not even mentioned.

Second image is in very bad condition, only small fragment of its headdress preserved.

08d_01 & 09d_01 (Figure 11ab)

In this case, we can see again almost entirely destroyed figures, which disables any further interpretation. From the preserved fragments, we cannot identify whether it is a deity or an animal.

10d_01 (Figure 11c)

This god can be identified very easily by his headdress as Maize God, which contains the glyph for tamale, or *waj* (T506). However, we cannot identify the offering or the performed activity.

Calendar column was preserved only on a few pages. From fragments, we could identify the symbol of the day *ajaw*, which is connected with the red co-

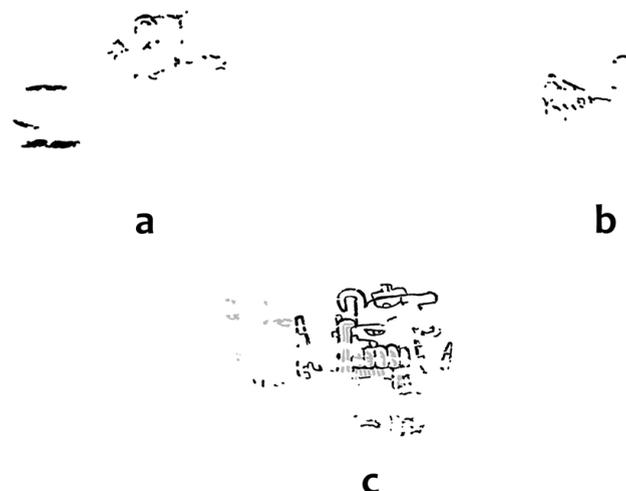


Figure 11. Calendric notations and iconography in the Register D of pages 08, 09 and 10 (Drawing by Jakub Špoták).

efficient. That is almost always in the form of 15.0, which can indicate the number 300, or 15 winals, or 15 tuns. The function of these calendar notations is not completely clear because the structure is not similar to any typical almanacs depicted in codices. However, they can stand for additional information to smaller time intervals, similar to Register A.

Table 12. Calendar coefficient of *ajaw* signs in fourth register.

Page	Left	Right
P.02d	X	15.0?
P.03d	X	X
P.04d	15.0?	15.0?
P.05d	10.0?	15.0?
P.06d	15?.0	X
P.07d	15.0?	15.0
P.08d	?	X
P.09d	X	X
P.10d	?	X
P.11d	X	X
P.12	X	X

Temporal deities

As we can see, author of this passage notices more than one *k'atun* lord for each *k'atun* prophecy. Diego de Landa mentioned "idols" of particular *k'atuns*, which share power for specific time:

Table 13. Setlist of deities from Register B of pages P.01-P.12.

Page	K'atun ? Ajaw	First	Second	Third	Fourth
1	4	?	?	?	?
2	2	Pawaj Och?	K'uch	-	-
3	13	Tz'akaj?	Tok'Te'Baah	Kan Pawajtun	Kan Pek Nal
4	11	K'uh	K'awiil	"Double K'in in Darkness"	-
5	9	"Sky-raiser"?	K'awiil	Maax	-
6	7	Itzamnk'anaahk	Kan Mo' Nal	-	-
7	5	Kan ?	Kan Pek Nal	-	-
8	3	K'uch	Bolon Ok Te'	-	-
9	1	Wak Yich Ajaw	Lajun Kisin	-	-
10	12	Sip	Chak Chaahk	Wak Yich Ajaw	Keej/Chij
11	10	Itzamnaaj	Chaahk?	Maax	Kan Ahk?
12	8	?	?	?	-

"As to who it was that arranged this count of katuns, if it was the evil one it was so done as to serve in his honor; if it was a man, he must have been a great idolater, for to these katuns he added all the deceptions, auguries and impostures by which these people walked in their misery, completely blinded in error. Thus, this was the science to which they gave most credit, held in highest regard, and of which not even all the priests knew the whole.

The way they had for counting their affairs by this count, was that they had in the temple two idols dedicated to two of these characters. To the first, beginning the count with the cross above the circular design, they offered worship, with services and sacrifices to secure freedom from ills during the twenty years; but after ten years of the first twenty had passed, they did no more than burn incense and do it reverence. When the twenty years of the first had passed, they began to follow the fates of the second, making their sacrifices; and then having taken away that first idol, they set up another for veneration during the next ten years."

(Gates, 1937: 81-82)

Craine and Reindrop (1979: 102, 106) noted, that seating of gods at time intervals are described in The Codex Pérez and The Book of Chilam Balam of Maní, where the seating of a patron deity of a k'atun is outlined. The main deity of K'atun 5 Ajaw is Amayte Ku, who was first seated with symbols of power: the mat, cup, thorn and bed. Later he is replaced with the next k'atun lord, probably by Ah Kinchil. The Book of Chilam Balam of Chumayel mentioned two "idols" in the temple. *"This is Katun 1 Ahau, which is set within the house of Katun 3 Ahau. There it is its guest, while it is given its power by Katun 3 Ahau"* (Roys, 1967: 89).

Conclusions

As was described, k'atun pages are divided into three main sections – k'atun prophecies, tun-winal prophecies and section with pending deities.

Similar to the yearbearer pages, the tun-winal section deals with prophecies and predictions related to the Maize God. In contrast to the yearbearers, they do not work with 365 days year, but only with 360 days (therefore tun). Tun and k'atun dates were used in several almanacs to record events and prophecies for those specific periods of time. In the tun-winal series, we can see pictures of deities and animals seated on *haab* glyphs to signify the prophecy of the year (Vail & Hernández, 2013: 12-13).

Scenes that show the ritual of k'atun ceremonies contain several interesting elements. Beside traditional and repeating elements, for example the head of the god *K'awiil* in the hands of lords of k'atun, or the same throne with skyband and tied crocodile, we can see also the vessel with the offering, which is many times the same - formed by three lines of glyph for tamale, but despite of it, we can see for example on the page P.05c addition in the form of spears with spearthrower on tamales. In the text above the scene, we can see the glyph *sak pakal haabil*, which could be translated as "the year of a white shield". Another very interesting element is the flying bird between the two main characters. This bird is different in each scene, and it could actually indicate an omen or prognostication (Vail & Hernández, 2013: 22).

Other typical element in the scenes are thrones. It is probable that they correspond to mythological locations comparable to those described by toponyms associated with the series of deities on the tun mural on the north wall of Structure 1 from Santa Rita (Vail & Hernández, 2013: 176). Even though the characters

are sitting on the skyband throne, they are not necessarily gods or mythological characters. If we assume the standing characters holding the head of *K'awil* are lords of *k'atun* and their essence is undoubtedly godlike, the sitting characters can represent humans or real persons. In the Postclassic Period, ceremonies of particular *k'atuns* are always organized in a different city (Love, 1993: 25), which is also stated in the Books of Chilam Balam. Therefore, the sitting characters could really represent rulers of individual cities that hosted those *k'atun* ceremonies.

In Register D, of which not much was preserved, except the hieroglyphic writing, we can see two iconographic frames with the character, next to which were probably columns with the glyph *ajaw* and the red coefficient. It is not clear if the column with calendar data contained more records, but from the preserved fragments, we can see that at least in the upper part it was often 15.0 *Ajaw*, with exception on the page 05. It is highly possible that these pictures in the lower part represent the pending *k'atun* lords that followed the first lord portrayed in the scene in Register C.

There is several mentions from colonial sources about deities, which are designed to replace "ruling" deity in the specific time. According to Stuart (2011:

2-4), verb *tahnlamaj jun pik chan(al) k'uh kab(al) k'uh* on the Tikal Stela 31 is translated as "the eight thousand heavenly deities and earthly deities half-diminished" with connection to divine time, embodied by deities, is being diminished by the passage of temporal units. Bruce Love (2011) identifies this with "losing power". Besides the characters and iconography in this register, red color painted coefficients and the symbol of *ajaw*, which means that it is a calendar annotation. Calendar column was preserved only on a few pages. It is always in the form of 15.0. *Ajaw*. The function of these calendar records is not completely clear because the structure is not similar to any typical almanacs pictured in codices. However, they can stand for additional information to smaller time intervals.

If Diego de Landa states in his *Relación de las cosas de Yucatan* that the Maya had two sculptures in temples, where was the primary and hosting patron. In the Paris Codex in Register B, we can see the column with names, before which is the verb *tz'ak ajaw* and they represent the order of lords of *k'atun*. Hypothetically, those gods could appear in Register D, and they would be separated by a calendar column that deals with the time of their exchange and the governance takeover.

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