

## CHAPTER VI

# VARIOUS CHRONOLOGICAL HIEROGLYPHS FROM CHICHEN ITZA

Although the author is primarily interested in the non-calendrical glyphs, or, more exactly, in those glyphs which have been utterly neglected by epigraphers, the series and single hieroglyphs representing dates and chronological units have not been slighted in these studies. In fact, quite a number of them have been presented in Chapters III, IV, and V. The rest follow so that the whole material may be available to students of Maya archaeology.

It is a collection of sundry chronological items which is left over after the Calendar Round Dates and the Tun-Ahau combinations have been disposed of. Let us begin our discussion of this remainder with the important and still singular Initial Series from Chichen Itza. It is true that fragments of another Initial Series have been found at the so-called High Priest's Grave, but they are so indistinct and so much destroyed that practically nothing can be done with this Initial Series.

The drawing of the Initial Series from "Old Chichen Itza" reproduced in figure 702 agrees in its outlines with the one published by Morley.<sup>1</sup> Only a few details have been changed and it is hardly worth while to dwell on them. We can, then, limit our study of this passage to a brief descriptive comment.

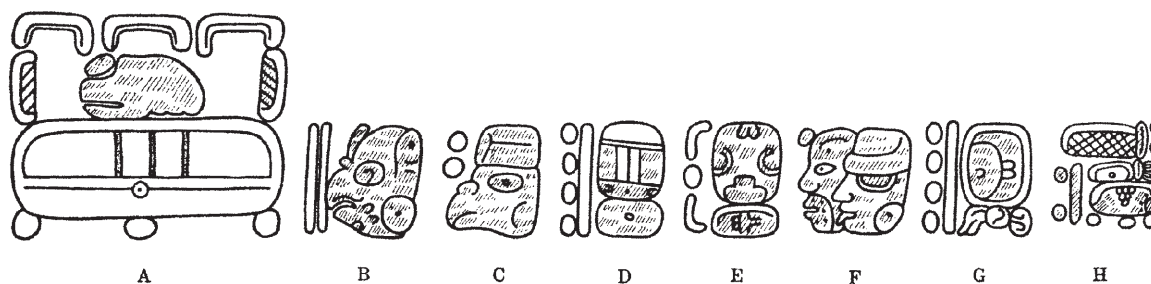


Fig. 702  
INITIAL SERIES  
Lintel of the Initial Series.

The large Introductory Sign (glyph A) has the same conformation as the well-known examples from the southern cities. The Variable Element is quite worn, but the outlines conform to the symbol for the month Zac, which is the one represented in glyph H. The Tun sign of glyph A has, in the lower compartment, a circlet and a long horizontal line, which seem to be characteristic for Chichen Itza (compare figs. 507-513 and 704-707).

The Baktun (glyph B) and Katun (glyph C) hieroglyphs have Head-Variants, clearly bird heads. The Tun in D, contrary to our expectation, has not the same details as glyph A. Below the Chuen sign for the Uinals (glyph E) I think the Bundle lines still can be traced. In F the heads for Nine and Kin show less details than in Morley's drawing. In "9 Muluc" (glyph G) the Skein glyph evidently is below the day sign proper, which is

<sup>1</sup> Morley, 1915, p. 197.

quite different from Old Empire usage. Concerning Zac (glyph H), we may remark that this composite hieroglyph must properly be transcribed by “Ending 7 Zac”. This ending sign, practically always present in the Chichen Itza inscriptions, is an addition in which these texts differ from those of the southern cities. Our lintel proves that this difference already was in vogue at 10.2.9.1.9, that is, at a period when some of the cultural centers of the south still were inhabited.

In figure 703, the Supplementary Series, which follows figure 702, is reproduced. The drawing again agrees in its main traits with that of Morley but deviates in details. Unfortunately the interesting hieroglyphs A and E (that is, G and X in Morley’s notation) remain as obscure in my rectified drawings as they are in Morley’s version. We can pass over the other slight differences as being of no importance, only saying that my version of glyph F is corroborated by many similar signs in other Supplementary Series. In fact, Morley himself corrected it to that form in a special study on the Supplementary Series.<sup>1</sup>

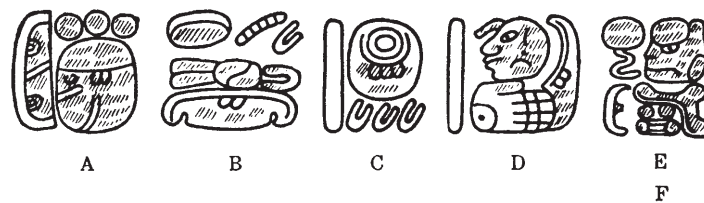


Fig. 703  
SUPPLEMENTARY SERIES  
Lintel of the Initial Series.

In comparison with the great majority of Supplementary Series, figure 703 must be declared to be deficient, inasmuch as between C and D there should be a certain hieroglyph (Morley’s Glyph D) and after E F another (Morley’s Glyph A.)

From the second Initial Series discovered at Chichen Itza I rescued the Introductory Sign (fig. 704). Its Variable Element evidently represents a human head, but this is too indistinct to allow its identification with one of the symbols which I pointed out as characteristic for the different months.<sup>2</sup> The large Tun oval seems to be of the Chichen Itza style. In the same manner the superfix agrees with that of the same hieroglyph in figure 702. In both cases they are plainer than the usual Old Empire variants. The Eyelashes at the sides of the Variable Element have the usual form, and the same can be said about the subfix.

Figure 705 is a partly destroyed Katun sign, the complete form having once read “3 Katuns”. Only the upper half of the small central Cauac is still visible, together with the right Eyelash. Two or three Katuns are indicated in figure 706, in which the central Cauac sign is recognizable in its essential features. The subfix, however, is unusual.

<sup>1</sup> Morley, 1916, p1. I, No. 7.

<sup>2</sup> Beyer, 1931, pp. 99-108.

In this connection I present, in figure 707, a hieroglyph which seems to stand for Tun as a time period. If so, it means here “End of 9 Tuns”. Besides the large Tun sign as main glyph we notice a small Cauac before it, and some other affixes. The ending sign at the left side is composed of three details.



Fig. 704  
INTRODUCTORY SIGN  
Re-used Stela, High  
Priests' Grave.



Fig. 705  
3 KATUNS  
Serpent's Tail, D3.



Fig. 706  
3 (?) KATUNS  
Caracol, Hieroglyphic  
Band, a.

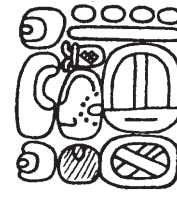


Fig. 707  
END OF 9 TUNS  
Akab Tzib, D6.

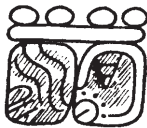


Fig. 708  
9 TUNS  
Four Lintels, IV, D8.



Fig. 709  
13 TUNS  
Four Lintels, IIIa, B1



Fig. 710  
16 TUNS  
Serpent's Tail, B1.



Fig. 711  
17 TUNS  
Caracol, Stela, C5.



Fig. 712  
17 TUNS, END  
Caracol, Stela, O22.



Fig. 713  
ENDING OF TUN  
Hieroglyphic Jamb, D4.



Fig. 714  
TUN  
Akab Tzib, a, H2.



Fig. 715  
6 KAN 9 TUNS  
Capstone, Tomb  
(after Morley)



Fig. 716  
1 DAY  
Four Lintels, I, F2.

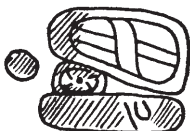


Fig. 717  
1 DAY  
Yula, I, F3.



Fig. 718  
3 DAYS  
Caracol, Stela, M1.



Fig. 719  
10 DAY-CYCLES  
Capstone, Tomb.



Fig. 720  
12 AHAU  
Caracol, Stela, M6.

The significance of the hieroglyph in figure 708 also seems to be “9 Tuns”. The Sun-Beard is prefixed to Cauac, which is uncommon. We have, then, in figures 707 and 708 the same concept Tun, expressed by two very distinct signs.

The four glyphs in figures 709-712 reproduce isolated Tun periods, the first one recording 13, the next 16, and the two last 17 Tuns. Figure 709 most probably refers to the “13 Tuns, 1 Ahau” mentioned so often in the Temple of the Four Lintels. Figure 710 comes from a re-used inscription fashioned anew into a serpent's tail in the Temple of the Wall Panels. It is thus partly destroyed, but enough remains to assure the reading. In figure 711 the upper circlet in the numeral is destroyed but must once have existed. It is indicated, therefore, by a dotted line. Figure 712 might be transcribed “17 Tuns ending”.

Figure 713 might mean “End of a Tun” in general, while figure 714 is simply Tun

without any connection or specification.

In figure 715 we read clearly “6 Kan 9 Tuns”, which has been interpreted by Morley as referring to a Yucatecan year 6 Kan in a Tun 9.<sup>1</sup> I accept that explanation and also the corresponding position suggested for it in the Long Count, 11.12.8.13.4. However, this does not mean complete agreement, as I do not use Morley’s correlation, but that of the Oxkutzcab Chronicle. The objection can be made of course that Kan does not necessarily refer to the year-bearer, since we have seen Kan as indicating some other kind of cycle in figures 59 and 60. But in these instances Kan has certain affixes which are not given with it in figure 715. Thus the reading “6 Kan” (first day of a Maya year) is preferable.

Figures 716 and 717 can mean but one thing, namely, “1 day”, and figure 716 follows the month date 11 Yax, so that there is a clear indication of its calendrical nature. But figure 717 is not associated with a date. The same happens with figure 718, which represents “3 days”.

In figure 719 the numeral Ten is before a Day-Sky with a certain suffix. This combination seems to indicate some sort of period or phenomenon. In the Dresden Codex a similar hieroglyph possibly is equivalent to the Baktun.

There occurs a 12 Ahau date (fig. 720) on the Caracol stela which does not seem to be connected with a Tun or a month position. It is true that the neighboring glyphs are in bad condition and cannot be identified but their outlines do not indicate any strictly calendrical form.

<sup>1</sup> Morley, 1920, p. 520.