

CHAPTER III

HIEROGLYPHS FOR KIN IN CONNECTION WITH DAY SIGNS

Differing from the manner of all the southern Maya cities and also that of the Dresden Codex in northern Yucatan there prevailed the custom of putting after the day sign a hieroglyph expressing the idea "day". In the cases where this hieroglyph was identifiable easily as a symbol for sun or day it has been noted already by epigraphers. The rarer forms of hieroglyphs for "day", however, have not been recognized and the problem itself has never been treated adequately. Thus a detailed description of the Chichen Itza material on this point shall be given here.

In figures 631-650 are brought together all the instances of Kin glyphs between day and month signs and also a few others where no month hieroglyph follows. The different Kin-Variants with which we are concerned are underlined in order to be recognized easily and compared.

The most plausible explanation for these occurrences is, as already stated, very simple: the day signs are designated as such by the hieroglyph that follows them. About half of the day signs (Imix, Kan, Cimi, Manik, Muluc, Oc, Chuen, Ben, Caban, Cauac, and Ahau) are used in the texts not only in dates but also in hieroglyphs that are not dates. Therefore, a distinction between the two functions or two different uses would be scientifically accurate and would contribute to making the reading easier. Such a distinction, however, existed already—at least in so far as the monumental inscriptions are concerned. In these, the day signs always are enclosed in a kind of frame and generally have a tripartite subfix also. Very rarely, excepting the sign Ahau, is this frame missing (fig. 633). This differentiation by the frame-enclosure evidently was thought sufficiently clear in all the southern cities. As only a very few other hieroglyphs possess a similar frame, it serves its purpose well indeed. The day signs, furthermore, easily are recognized as such by the context. Another feature that makes their identification an easy matter is when they have circlets and bars as prefixes or superfixes. It must be admitted, however, that in cases like figure 651 the recognition is not so easy, as number nine also is employed as a symbol. In this particular case the Kin sign serves really as a determinative. Why, at Chichen Itza and some other places in northern Yucatan, a special emphasis was laid on the day signs is not easy to tell. Possibly it was only pedantry of the chronologers. We have a similar instance in the hieroglyph for Tun-Ending accompanying Ahau dates.¹

In this paper we are not dealing with the deciphering and elucidation of the day and month signs, but with the Kin glyph. However, the dates, so far as recognizable, are given in the explanatory legends under the illustrations. They will be discussed in detail in the following study.

¹ Beyer, 1932, pp 105-135.



8 MANIK, KIN, END 15 UO
Fig. 631-Monjas, lintel 2.



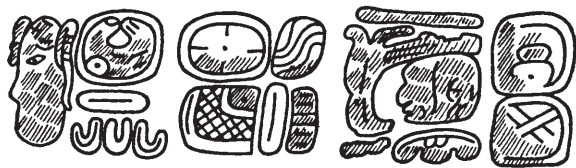
8 MANIK, —, END 15 UO
Fig. 632-Monjas, lintel 3.



8 MANIK, —, KIN, END 15 UO
Fig. 633-Monjas, lintel 4.



3 MANIK, KIN, END 15 UO
Fig. 634-Monjas, lintel 5.



8 MANIK, KIN, END 15 UO
Fig. 635-Monjas, lintel 6



6 —, KIN, END — —
Fig. 636-Casa Colorada, glyphs 2-4.



9 AKBAL, KIN, END 1 CHEN
Fig. 637-Casa Colorada, glyphs 27-29.



3 (?) KAN, KIN, END 7 MUAN
Fig. 638-Caracol, Hieroglyphic Band, 16.



9 LAMAT, KIN, 11 YAX
Fig. 639-Four Lintels, I, AI-A2.



9 LAMAT, KIN, 11 YAX
Fig. 640-Four Lintels, III, H3-H4.



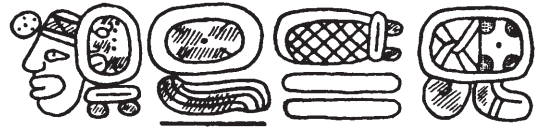
9 LAMAT, KIN, END 11 YAX
Fig. 641-Four Lintels, IV, A1-B2.



12 KAN, KIN, END 2(?) ZAC
Fig. 642-Four Lintels, II, A1-B2.



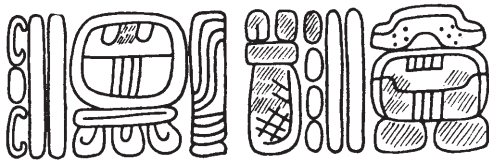
— IMIX, KIN, END 4 TZEC
Fig. 643-Yula, south lintel, A1-B2.



3 EB, KIN, END 10 POP
Fig. 644-Yula, south lintel, G1-H2.



9 BEN, KIN, END (?), —, ZAC
Fig. 645-Hieroglyphic Jambs, A1-C2.



11 KAN, KIN, END 12 CUMKU
Fig. 646-Water Trough, A1-B1.



7 (?) —, KIN, END 17 CUMKU
Fig. 647-Water Trough, V1-W1.

We proceed, therefore, to comment upon the different figures used in the Chichen Itza texts to indicate the concept Kin, “Sun”, “Day” in connection with a day date. The plain Sun-Disc with the “wing” affix, as it is usually called by archaeologists, is found in figures 632-635, 643-645, and 651. However, it is not the simplest form of the Kin hieroglyph in this matter. This is given in figures 646 and 647, where only the Wing (or, more properly, the “Sun-Beard”) appears as postfix of the day sign.

The head of the Sun-God is employed in figures 631, 636-640, 642, and 648. He seems in all instances to have the Sun-Sign in the upper part of the head. Generally he has the Wing as postfix. Very rare with this deity is the complicated ear ornament shown in figures 636 and 637. In other inscriptions it is commonly worn by mythical beings related to death (figs. 652-655) and by a few fire—deities God of Number Seven (fig. 656) and God of Number Nine (figs. 657 and 658). The most common ear ornament of the sun-god is a shell, probably a *Spondylus*, which comes out fairly clearly in figure 638 and can be made out in figure 648 also, although it is somewhat indistinct in this case.



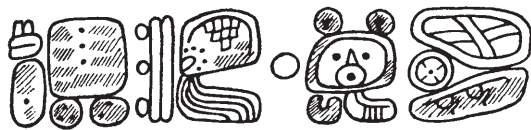
END, 13 TUNS, END 1 AHAU, KIN
Fig. 648-Four Lintels, IIa, B2-C2.

In figure 641 a bird’s head is used as Kin symbol, with the Sun-Disc in the eye region. The Bird-Head as a variant of the Kin glyph already has been known (figs. 659-661). It seems to be a bird with feather ears (or horns), thus possibly the same as the Tun bird (figs. 654 and 655). Our head in figure 641 represents most probably the same bird we had in figures 424-430; the only difference seems to consist in the inserted Sun-Disc.

We compared these heads with the Muay bird, which evidently is another variant of the same type. Possibly the natural basis for these hieroglyphs is the Horned Owl.

Figure 641 has been published by Spinden¹ and he speaks of “an interpolated bird’s head”. In view of all the similar cases, however, there is no doubt that here, too, the day sign was designated as such by the sun-bird’s head.

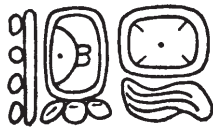
Two representations (figs. 649 and 650) have a compound glyph for “day” which formerly we knew only from Tikal (fig. 662). The Chichen Itza variants are simpler, but essentially the same. They prove conclusively that Goodman, Seler and Bowditch were right in giving the sign the significance “day”. Thus Spinden’s interpretation as “Glyph for Observation of the Sun at the Horizon”² must be considered as extravagant.



END, 13 TUNS, 1 AHAU, KIN
Fig. 649-Four Lintels, II, C4-D5.



END, 13 TUNS, (1 AHAU), KIN
Fig. 650-Four Lintels, III, G5-H6.



9 MULUC, KIN
Fig. 651-Initial Series, C2-D2.



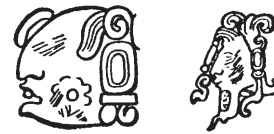
HIEROGLYPH FOR ZERO
Fig. 652-Quirigua, Stela J, A7.
Fig. 653-Quirigua, An. B, No. 4.



HIEROGLYPH FOR TUN
Fig. 654-T. F. C., B5.
Fig. 655-T. S., B5.



HEAD OF HIEROGLYPH FOR SEVEN
Fig. 656-Quirigua, Stela D (e), A13.



HIEROGLYPH FOR NINE
Fig. 657-Quirigua, An. G (e. 1.), C1.
Fig. 658-Quirigua, Stela D (e), A3 a.



HIEROGLYPH KIN
Fig. 659-Quirigua, Stela E (e), A5.

Fig. 660-Quirigua, Stela A (e), A5.



Fig. 661-T. S., B7.



HIEROGLYPH 1 KIN
Fig. 662-Tikal, Temple 2, Lintel 1, A7.

¹ Spinden, 1924, p. 281.

² Spinden, 1924, p. 146.