

The Bilimek Pulque Vessel: Starlore, Calendrics, and Cosmology of Late Postclassic Central Mexico

The Bilimek Vessel of the Museum für Völkerkunde in Vienna is a tour de force of Aztec lapidary art (Figure 1). Carved in dark-green phyllite, the vessel is covered with complex iconographic scenes. Eduard Seler (1902, 1902-1923:2:913-952) was the first to interpret its function and iconographic significance, noting that the imagery concerns the beverage pulque, or *octli*, the fermented juice of the maguey. In his pioneering analysis, Seler discussed many of the more esoteric aspects of the cult of pulque in ancient highland Mexico. In this study, I address the significance of pulque in Aztec mythology, cosmology, and calendrics and note that the Bilimek Vessel is a powerful period-ending statement pertaining to star gods of the night sky, cosmic battle, and the completion of the Aztec 52-year cycle.

The Iconography of the Bilimek Vessel

The most prominent element on the Bilimek Vessel is the large head projecting from the side of the vase (Figure 2a). Noting the bone jaw and fringe of *malinalli* grass hair, Seler (1902-1923:2:916) suggested that the head represents the day sign Malinalli, which for the Aztec frequently appears as a skeletal head with *malinalli* hair (Figure 2b). However, because the head is not accompanied by the numeral coefficient required for a complete *tonalpohualli* date, Seler rejected the Malinalli identification. Based on the appearance of the date 8 Flint on the vessel rim, Seler suggested that the face is the day sign Ozomatli, with an inferred *tonalpohualli* reference to the *trecena* 1 Ozomatli (1902-1923:2:922-923). However, it is now generally believed that the head is actually the day sign Malinalli (e.g., Klein 1980:162; Nicholson and Quiñones Keber 1983:62; Pasztory 1983:260; Umberger 1981:120). Moreover, I will suggest later that the Malinalli sign carries a coefficient, in this case the number 1.

In his argument for the tentative date of 1 Ozomatli, Seler (1902-1923:2:923) called attention to a damaged but still reconstructible date of 8 Tecpatl on the vessel rim. According to Seler, this date alludes to 1 Ozomatli, as it is the eighth day of the Ozomatli *trecena*. However, Umberger (1981:121) has argued that the date refers to the disastrous flooding of Tenochtitlan during the year of 8 Tecpatl, corresponding to AD 1500. However, rather than alluding to 1 Ozomatli or the 1500 flood, the 8 Flint date refers directly to maguey. Caso (1959:94) notes that in one of the seventeenth-century Nahuatl chants recorded by Ruiz de Alarcón, maguey is explicitly labeled as *chicuetecpacuatzin*, or “Lady 8 Tecpatl” (Coe and Whittaker 1982:172-174). The personification of maguey was the goddess Mayahuel, patron of the thirteen-day *trecena* 1 Malinalli.

Just above the protruding Malinalli sign, a 4 Ollin solar disk is partly eclipsed by a



Figure 1. The Bilimek Pulque Vessel (from Nicholson and Quiñones Keber 1983:No. 14).

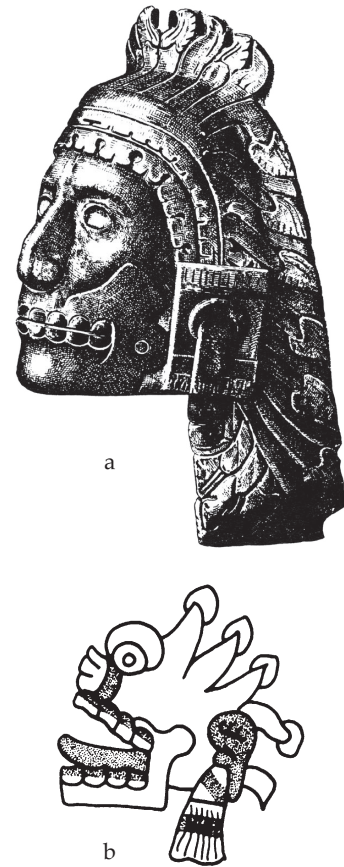


Figure 2. Comparison of face on front of Bilimek Vessel with Aztec Malinalli sign: (a) face on Bilimek Vessel, note *malinalli* hair (from Seler 1902-1923:2:915); (b) day sign Malinalli, *Codex Magliabechiano* (Boone 1983).

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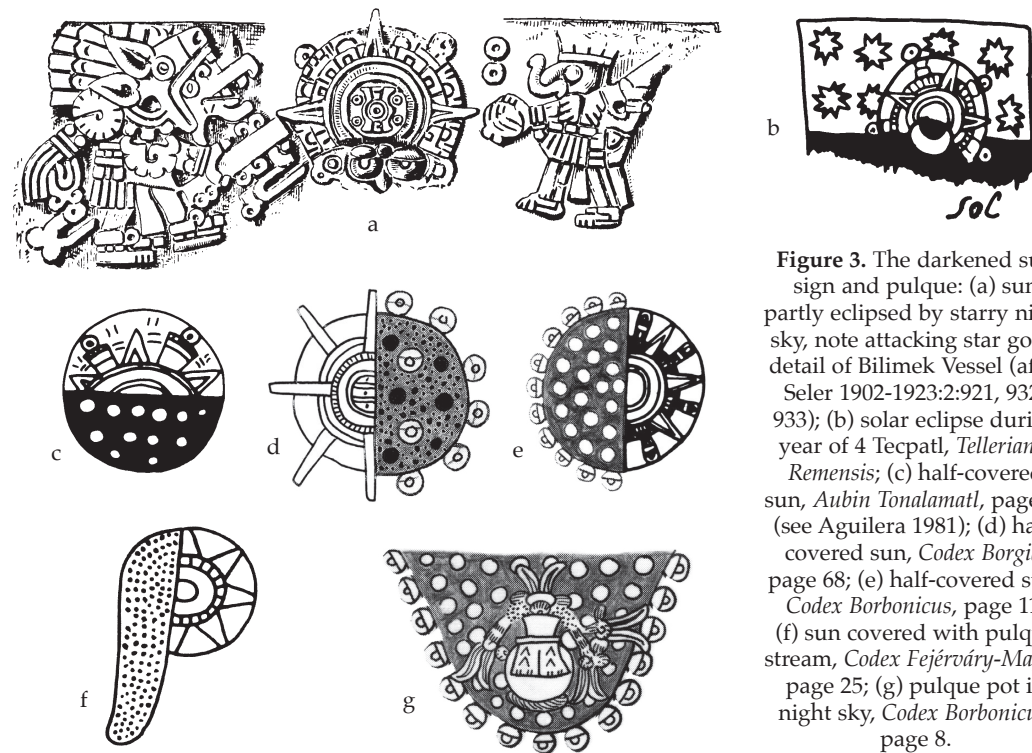


Figure 3. The darkened sun sign and pulque: (a) sun partly eclipsed by starry night sky, note attacking star gods, detail of Bilimek Vessel (after Seler 1902-1923:2:921, 932-933); (b) solar eclipse during year of 4 Tecpatl, *Telleriano-Remensis*; (c) half-covered sun, *Aubin Tonalamatl*, page 11 (see Aguilera 1981); (d) half-covered sun, *Codex Borgia*, page 68; (e) half-covered sun, *Codex Borbonicus*, page 11; (f) sun covered with pulque stream, *Codex Fejérváry-Mayer*, page 25; (g) pulque pot in night sky, *Codex Borbonicus*, page 8.

spotted device at the lower rim (Figure 3a). Seler (1902-1923:2:921) noted that the spotted portion represents the starry night sky, and that in many scenes of pulque gods, there is a similar half-darkened sun (Figure 3c–e). According to Seler, this device may refer to the dawn or perhaps to the drunkenness and loss of control caused by the drinking of pulque. The Bilimek device differs slightly from the other illustrated examples in that the night portion is curved, much like the outline of the moon during a solar eclipse. In the *Telleriano-Remensis* (see Hamy 1899) representation of a solar eclipse during the year of 4 Tecpatl, the lower portion of the sun is similarly obscured by a curving disk, here marked by a lunar crescent against a field of black (Figure 3b). Rather than referring to the dawn, the Bilimek sign probably represents a solar eclipse. On each side of the solar device, there are deity figures menacing the sun with staffs and stones. As shown below, these figures are *tzitzimime*—star demons that threaten to destroy the world during solar eclipses and other periods of darkness.¹

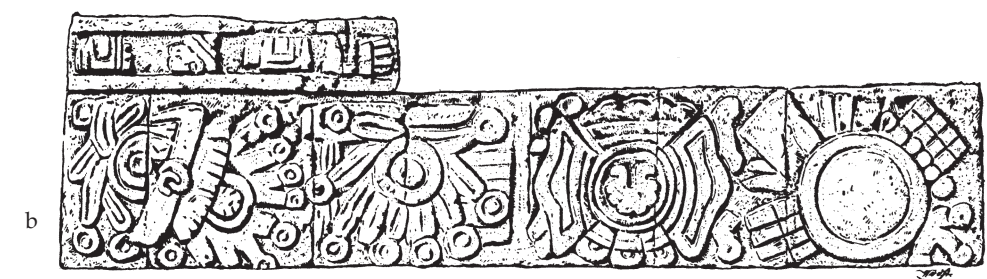
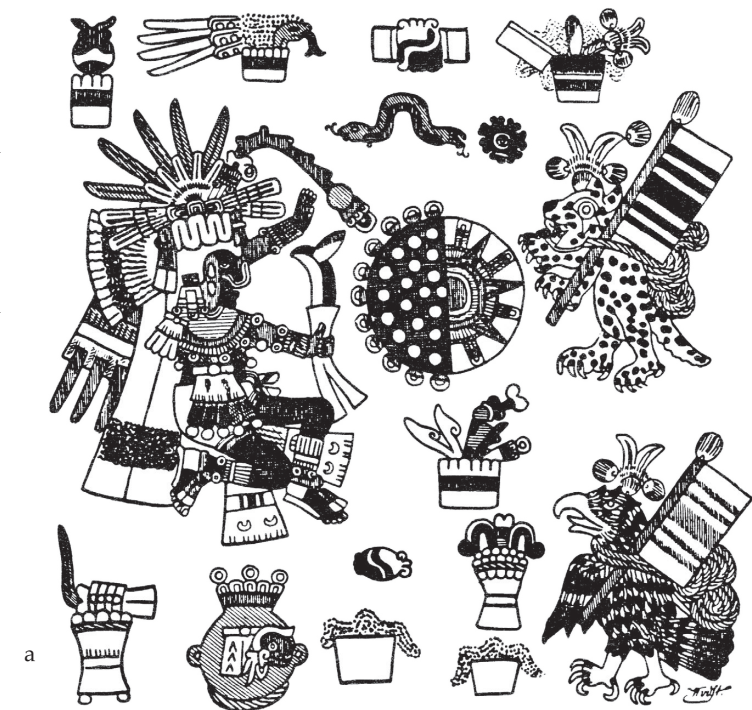
In central Mexican thought, pulque was identified with the moon and the night. For example, lunar crescents commonly appear on pulque vessels and as the *yacametzli* nose pieces worn by pulque gods (Goncalves de Lima 1978; Nicholson 1991:172). According to the *Florentine Codex*, the ceremonial drinking of pulque by old men and women was usually performed at night (Sahagún 1950-1982:Book 4:118). The same manuscript also mentions specific festivals involving the nocturnal drinking of pulque (Sahagún 1950-1982:Book 2:21,

¹ The depiction of *tzitzimime* star demons attacking the sun recalls pages 23 and 24 of the *Maya Codex Paris*. Here a series of figures—widely interpreted as constellations (see Love 1993)—are shown attacking solar eclipse signs. Dicken Everson (personal communication 1991) has pointed out that during total solar eclipses, stars are visible in close proximity to the sun, as if these celestial bodies were menacing the sun.

95, 110, 168, Book 4:47). In the *Codex Borbonicus* (see Nowotny and Durand-Forest 1974) illustration of the *trecena* 1 Malinalli, dedicated to the pulque goddess Mayahuel, the starry night sky surrounds a pulque pot (Figure 3g). One of the most direct identifications of pulque with night appears on page 25 of the *Codex Fejérváry-Mayer* (see Burland 1971) (Figure 3f). Here the night portion of the darkened sun is not represented as a body of stars, but instead, as a curving stream of foaming pulque. The *Fejérváry-Mayer* scene suggests that pulque may have served as a metaphor for the “milky way.” Although this remains to be proven, pulque and the night were linked clearly in central Mexican belief.

To the ancient Aztec, pulque was also identified with defeated and sacrificed warriors. According to Pasztory (1983:260), the pulque gods were the patrons of warriors destined for sacrifice. Just before the gladiatorial *temalacatl* sacrifice, captive warriors were served pulque (Sahagún 1950-1982:Book 2:52). Pulque was widely consumed following the Panquetzaliztli sacrifice of captive warriors (Sahagún 1950-1982:Book 2:148). In pre-Hispanic and colonial illustrations of the *trecena* 1 Ozomatli, captive warriors in the form of the eagle and jaguar military orders commonly stand before the half-darkened sun and the presiding pulque god Pahtecatli (Figure 4a). The bas-reliefs from the pulque temple of Tepoztecatl at Tepoztlan,

Figure 4. Pulque and war iconography of Late Postclassic central Mexico: (a) Pahtecatli with captive eagle and jaguar warriors, *Codex Borbonicus*, page 11 (from Seler 1902-1923:3:493); (b) portion of reliefs from pulque temple at Tepoztlan, note pulque pot and weapons and shield at right (from Seler 1902-1923:3:501).



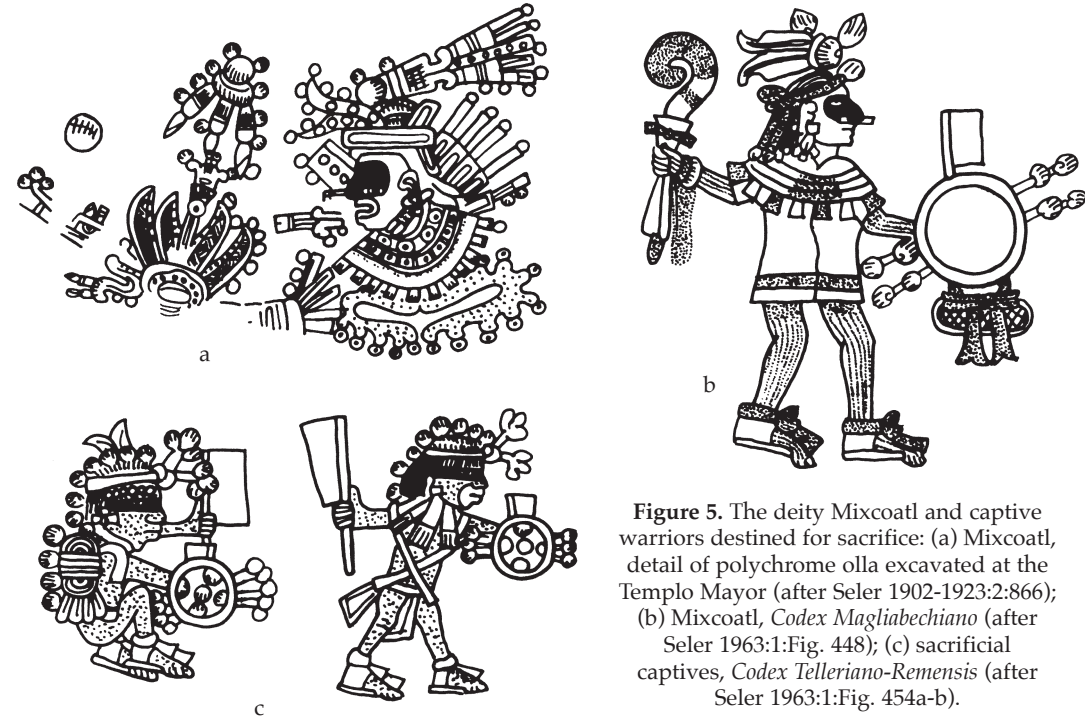


Figure 5. The deity Mixcoatl and captive warriors destined for sacrifice: (a) Mixcoatl, detail of polychrome olla excavated at the Templo Mayor (after Seler 1902-1923:2:866); (b) Mixcoatl, *Codex Magliabechiano* (after Seler 1963:1:Fig. 448); (c) sacrificial captives, *Codex Telleriano-Remensis* (after Seler 1963:1:Fig. 454a-b).

Morelos, display explicit references to pulque, war, sacrifice, and the spirit of the dead warrior (Figure 4b; see Seler 1902-1923:3:487-513).

According to the Aztec, the souls of sacrificed warriors became stars personified by the star god Mixcoatl (Nicholson 1971:426; Seler 1963:1:196). In the *Historia de los mexicanos por sus pinturas*, Mixcoatl-Camaxtli is said to have discovered pulque (Nicholson 1991:160) and, in the same account, this god created the 400 drunken Chichimec that were killed to nourish the sun. Three depictions of Mixcoatl appear on a polychrome olla, possibly for pulque, excavated at the Aztec Templo Mayor (Figure 5a). Mixcoatl, or “cloud serpent” was not simply a star or constellation but seems to have represented the great Milky Way (Beyer 1965a:325; Robelo 1980:279). Rather than being entirely benevolent, Mixcoatl was also identified with the *tzitzimime* star demons who dove headlong to the earth during times of darkness. As Seler (1963:1:193) noted, the *Telleriano-Remensis* and *Codex Vaticanus A* (see Corona Núñez 1964) specify that the *veintena* of Mixcoatl, Quecholli, concerned the *tzitzimime*: “*la caída de los demonios que dicen que eran estrellas.*” In Aztec art, captives destined for sacrifice commonly appear in the guise of Mixcoatl (Figure 5c).

Seler (1963:1:196) suggested that the identification of sacrificed warriors with Mixcoatl corresponds to the mythical episode of the newly born Huitzilopochtli slaying Coyolxauhqui and the Centzon Huitznahua, the “400 southerners” (see Sahagún 1950-1982:Book 3:4). According to Seler (1902-1923:2:967), the killing of the Centzon Huitznahua by Huitzilopochtli describes the conquering of the stars by the dawning sun. In other words, the souls of dead warriors and the Centzon Huitznahua represent the forces of night and darkness, the enemies of the solar Huitzilopochtli.

The Centzon Huitznahua were conceptually related to the pulque gods known as the Centzon Totochtin, or 400 Rabbits. Along with being identified with pulque and

drunkenness, the sign Tochtli, or “rabbit” is the southern year bearer, the obvious direction of the Centzon Huitznahua. The Quichean *Popol Vuh* mentions an episode in which Zipacna slays 400 drunken youths. At their death, these youths were turned into the Pleiades, or Motz in Quiche (Recinos 1950:101). According to Brasseur de Bourbourg (cited in Recinos 1950:101), these 400 drunken youths are identical to the pulque gods, the Centzon Totochtin. This episode also relates to the death of the 400 drunken Chichimec mentioned in the *Historia de los mexicanos por sus pinturas*. Both this account and the *Popol Vuh* suggest that along with being the night stars, the Centzon Huitznahua are also gods of drunkenness, that is, the Centzon Totochtin.

The Huitzilopochtli side of the Templo Mayor contains strong contextual evidence that the Aztec equated the Centzon Totochtin with the Centzon Huitznahua. The Templo Mayor greenstone figure representing a pulque goddess and Ome Tochtli—the generic name of the 400 pulque gods—was discovered in direct association with the famed relief of Coyolxauhqui, the sister and leader of the Centzon Huitznahua (Figure 6; Pasztory 1983:155-157). Accompanying the Stage IVb sculptures of Coyolxauhqui and the greenstone pulque goddess, Offertory Cache 6 contained a seated stone image of a pulque god, complete with the square ear ornaments, *yacametzli* nose piece, and pointed headdress often found with pulque gods (see Nicholson and Quiñones Keber 1983:No. 27). Eight standing male sculptures were discovered leaning against the base of the earlier Stage III Huitzilopochtli temple stairs (Matos Moctezuma 1988:Color Pl. 9, Illos. 112-113). Matos Moctezuma (1988:73) suggests that these figures represent the defeated Centzon Huitznahua. With their pointed headdresses, square ear ornaments and frequent nose pieces, the figures are notably similar to the seated Stage IVb pulque god, and can be also identified as pulque gods. Six of the eight standing pulque gods are standard bearers with the right arm upraised, and very closely resemble Monument 1 from Poza Larga, Veracruz. This monument also represents a standard bearer with the *yacametzli* nose piece, square ear ornaments, and pointed crown (see Solís 1981:Pl. 56). The chest of this figure bears the date Ome Tochtli, the sign of the Centzon Totochtin. Like the later Coyolxauhqui relief, the eight sculptures from the Phase III temple steps represent the defeated enemies of Huitzilopochtli, here as the Centzon Totochtin.

The reverse side of the Bilimek Vessel displays a goddess of fearsome aspect (Figures 7 and 8a). Appearing with jaguar hands and feet, she clutches a pair of personified flint blades in her taloned hands. The sunken eyes, crenelated nose, and exposed teeth denote that she is at least partly skeletalized. The position of her head—inverted but facing frontally—suggests decapitation (Seler 1902-1923:2:946). A pair of Xiuhcoatl fire serpents displaying the attributes of the *atl-tlachinolli* fire sign appear to originate from her loins (Figures 7 and 9a). Snake attributes may also be seen in her skirt, which is fringed with serpent heads.

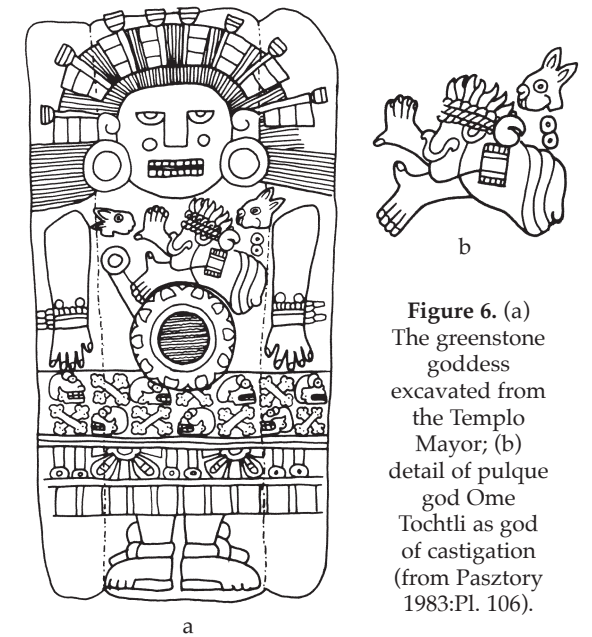


Figure 6. (a) The greenstone goddess excavated from the Templo Mayor; (b) detail of pulque god Ome Tochtli as god of castigation (from Pasztory 1983:Pl. 106).



Figure 7. Bas-relief scene on back of Bilimek Vessel (composite after Seler 1902-1923:2:932-933, 944).



Figure 8. Comparison of pulque goddess with *tzitzimil* and *Ilamatecuhtli-Cihuacoatl*: (a) head of pulque goddess, note skeletal mouth and paper banners (from Seler 1902-1923:2:944); (b) female goddess upon *xiuhmolpilli* year bundle (after Moedano Köer 1951:Fig. 1); (c) *tzitzimil*, *Codex Magliabechiano*; (d) *Ilamatecuhtli-Cihuacoatl* during *Tititl* burial of year bundle, *Codex Borbonicus*, page 36.

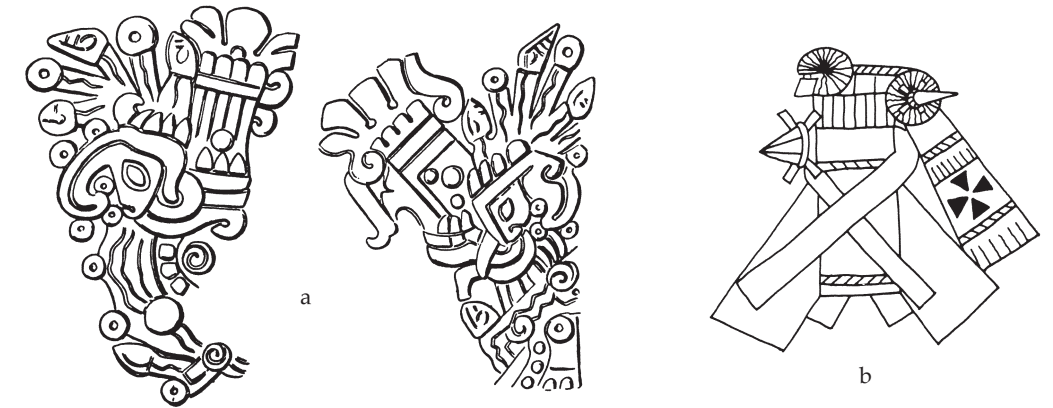


Figure 9. The *xiuhmolpilli* year bundle: (a) pair of year bundles appearing on Bilimek Vessel (after Seler 1902-1923:2:946); (b) year bundle of completed 52-year cycle displayed during final month of *Tititl*, *Codex Borbonicus*, page 36.

Because of the serpent skirt, Seler (1902) identified the Bilimek goddess as Coatlicue, or She of the Serpent Skirt. However, although Seler noted the pulque vessel between her outstretched legs (Figure 10), he missed an especially important detail. Nicholson and Quiñones Keber (1983:62) point out that two streams of liquid squirt from the hanging breasts of the goddess into the pulque pot below, illustrating that the viscous white pulque is her milk. In central Mexican thought, pulque is closely identified with the milk of women. According to one Aztec cure for eye worms, either the drops of pulque or women's milk were to be placed in the eyes (Sahagún 1950-1982:Book 10:144). The *Vaticanus A* describes *Mayahuel*, the goddess of pulque and the *trecena 1 Malinalli*, as having virtually innumerable breasts; *una señora que tenía cuatrocientos tetas* (Corona Núñez 1964:3:74). According to the *Histoire du mechique*, the grandmother and guardian of *Mayahuel* was the paramount leader of the *tzitzimime*, the star demons who threaten humanity with universal destruction (Garibay 1965:107). The Bilimek figure represents the pulque goddess as a devouring, beastlike *tzitzimitl*.

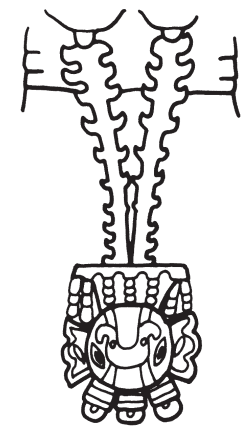


Figure 10. Pulque streams pouring from breasts of Bilimek goddess into pulque pot (after Seler 1902-1923:2:944).

The Bilimek goddess corresponds to descriptions and depictions of *tzitzimime*. According to the *Códice Zumárraga* (cited in Robelo 1980:709), the *tzitzimime* were sky-dwelling skeletal women, recalling the skeletal face of the Bilimek figure. The *Codex Magliabechiano* (see Boone 1983) provides an excellent depiction of an explicitly labeled *tzitzimitl* (Figure 8c). The figure appears as a taloned skeletal woman with a snake emerging from her loins. Although in this scene only one snake is illustrated, this may not differ from the pair of snakes found with the Bilimek figure. In Nahuatl, the term *coatl* refers to "twin" as well as "snake" (Simeón 1977:115). Among the ancient Mexicans, twins were considered with a horror accorded to a monstrous birth, and it is possible that the serpents allude to this fearsome condition. Supplied with paper banners and curling hair, the head of the Bilimek figure is quite similar to that of the *Magliabechiano* *tzitzimitl*.

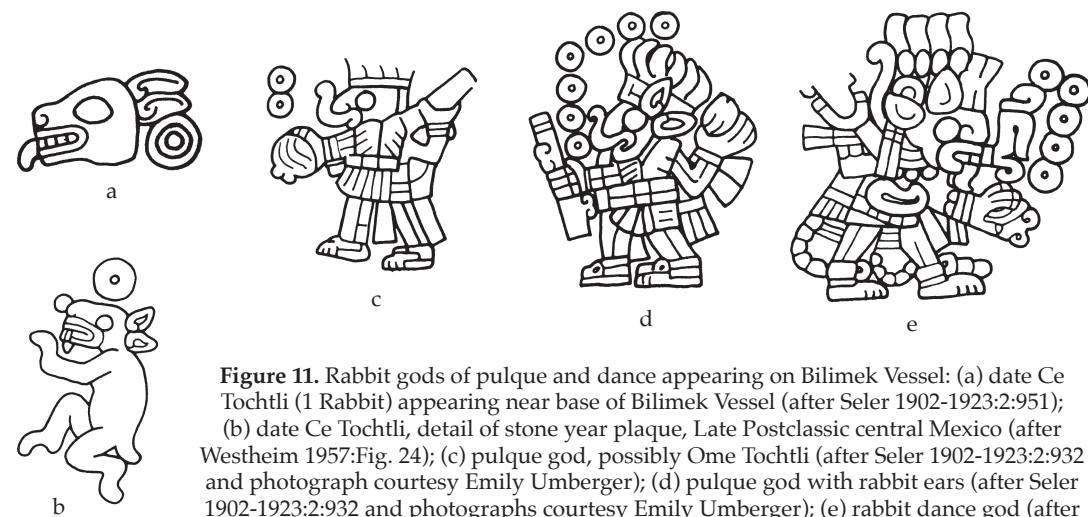


Figure 11. Rabbit gods of pulque and dance appearing on Bilimek Vessel: (a) date Ce Tochtli (1 Rabbit) appearing near base of Bilimek Vessel (after Selser 1902-1923:2:951); (b) date Ce Tochtli, detail of stone year plaque, Late Postclassic central Mexico (after Westheim 1957:Fig. 24); (c) pulque god, possibly Ome Tochtli (after Selser 1902-1923:2:932 and photograph courtesy Emily Umberger); (d) pulque god with rabbit ears (after Selser 1902-1923:2:932 and photographs courtesy Emily Umberger); (e) rabbit dance god (after Selser 1902-1923:2:933 and photographs courtesy Emily Umberger).

One of the best known times for the appearance of the *tzitzimime* was during the vigil marking the end of the 52-year cycle (see Sahagún 1950-1982:Book 7:27). A stone representation of the *xiuhmolpilli* year bundle for the 52-year cycle depicts a *tzitzimitl* as a spider descending from the night sky (Moedano Köer 1951:Fig. 1). Immediately below the spider, there is the head of a skeletalized goddess much like that appearing on the Bilimek Vessel (Figure 8b). Like the Bilimek and *Magliabechiano* figures, the entity displays twisted hair, paper banners, and paper ear pendants. Although Moedano Köer (1951:106) identified this figure as Mictlantecuhtli, Nicholson (cited in Nicholson and Quiñones Keber 1983:45) considers it a *tzitzimitl*. The *xiuhmolpilli* entity is probably a *tzitzimitl* as the aged earth and death goddess known by such epithets as Ilamatecuhtli, Cihuacoatl, and Quilaztli. Caso (1940) noted that Ilamatecuhtli-Cihuacoatl plays an important role in the *Codex Borbonicus* illustration of the burial of the year bundles during the month of Tititl (Figures 8d and 9b). In one Aztec song, Cihuacoatl, or “serpent woman,” is referred to as a female warrior and war goddess (Selser 1902-1923:2:1048-1051). It will be recalled that a pair of *atl-tlachinolli* war serpents emerge from the loins of the Bilimek figure. According to Durán (1971:210), Cihuacoatl is identical to Quilaztli. Along with being a goddess of twin births, Quilaztli was also referred to as a *tzitzimicihuatl*, or “woman *tzitzimitl*” (Robelo 1980:85, 449). Klein (1980:162) notes that the Bilimek figure closely resembles Ilamatecuhtli-Cihuacoatl. This identification is probably correct, although the figure is also a monstrous, devouring *tzitzimitl*.

Cecelia Klein (personal communication 1991) suggests that the Bilimek pulque goddess is the same entity represented on the aforementioned greenstone sculpture discovered at the Templo Mayor (Figure 6a). Although López Austin (1979) identified the figure as Mayahuel, Klein (1990) notes that she is probably the demonic *tzitzimitl* grandmother of Mayahuel. This female figure probably represents Ilamatecuhtli-Cihuacoatl. Like the Bilimek figure, the greenstone goddess has a fleshless mouth and paper banners in her hair. The band of stars running along the edge of her skirt corresponds to the dress of Ilamatecuhtli-Cihuacoatl who, according to Sahagún (1950-1982:Book 2:155), wore a “starry skirt,” or *citlalli icue*.

A smaller figure appears on the upper abdomen of the greenstone goddess (Figure 6b). López Austin (1979) notes that this represents the well-known pulque god Ome Tochtli, or 2

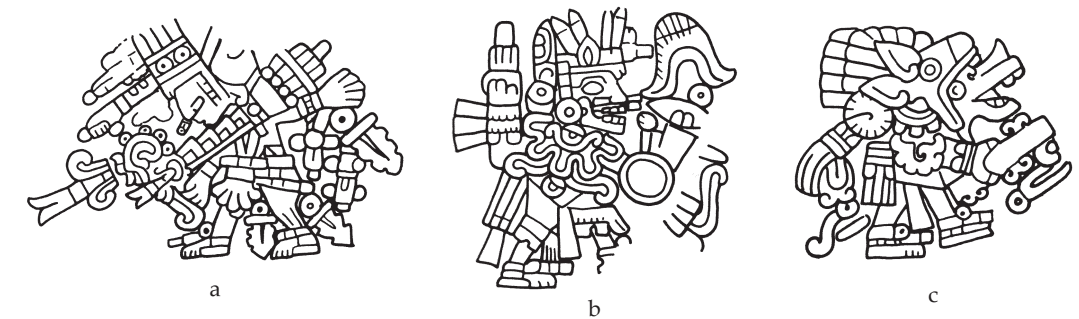


Figure 12. Central Mexican gods appearing on the Bilimek Vessel (after Selser 1902-1923:2:932-933 and photographs courtesy Emily Umberger): (a) Xiuhtecuhtli with burning Xiuhcoatl fire serpent; (b) Tlahuizcalpantecuhtli with smoking star on chest; (c) Ehecatl-Quetzalcoatl wearing probable rabbit headdress.

Rabbit. Thus the figure not only displays the characteristic nose piece and headdress of the pulque gods, but is also accompanied by the name 2 Rabbit. Nonetheless, the figure displays two unusual characteristics, these being the outstretched position of the arms and the form of the lower body, which is rendered as the Mexican sign for “stone.” It will be subsequently noted that both the hand positioning and the reference to stone probably refer to *tzitzimime*, here as diving gods of castigation.

On the upper sides of the Bilimek Vessel, facing out from the central pulque goddess, is a series of eight anthropomorphic beings (Figure 7). It has been mentioned that two of these figures appear to be menacing the eclipsed sun. The other six figures also face the sun; together, they probably represent an army of *tzitzimime* star demons attacking the sun. The majority of these figures are accompanied by lines of circular elements that have generally been interpreted as numerical coefficients. Based on his incorrect interpretation of the projecting Malinalli head as the date 1 Ozomatli, Selser (1902-1923:2:929) interpreted the circles as referring to dates occurring in the *trecena* of 1 Ozomatli. According to Selser, these reconstructed dates serve as the calendrical names of the illustrated gods. However, aside from the fact that the projecting face does not refer to 1 Ozomatli, there is no reason why the requisite day names are not illustrated. I suggest later that rather than being coefficients, these lines of circles probably have an entirely different meaning.

Four of the eight figures hold stones and wooden staffs in their hands (Figures 11c-e, 12c). Selser (1902-1923:2:934) noted that this corresponds to the Nahuatl expression *tetl-cuahuitl*, or “wood and stone,” a reference to castigation. Two of the staff and stone wielders wear the *yacametztl* nose piece, identifying them as pulque gods (Figures 11c-d). Their circular eyes resemble those of the rabbit, or *tochtli*, and one of the figures clearly supports a pair of rabbit ears (Figure 11d). In costume, these figures are very similar to the representation of Ome Tochtli upon the greenstone goddess (Figure 6). However, in this case, the stone sign for castigation is not held in the hand, but forms the body of the god. Considering the vices and dangers that the Aztecs associated with pulque (see Sahagún 1950-1982:Book 6:68-71), it is entirely appropriate that these pulque gods are depicted as gods of punishment.²

² During the drinking that followed the Panquetzaliztli sacrifice of captive warriors, the leaders of the *telpochcalli* drank pulque in secrecy. If they were caught, they were struck with sticks and stones, the same weapons held by the Bilimek figures (Sahagún 1950-1982:Book 2:148).

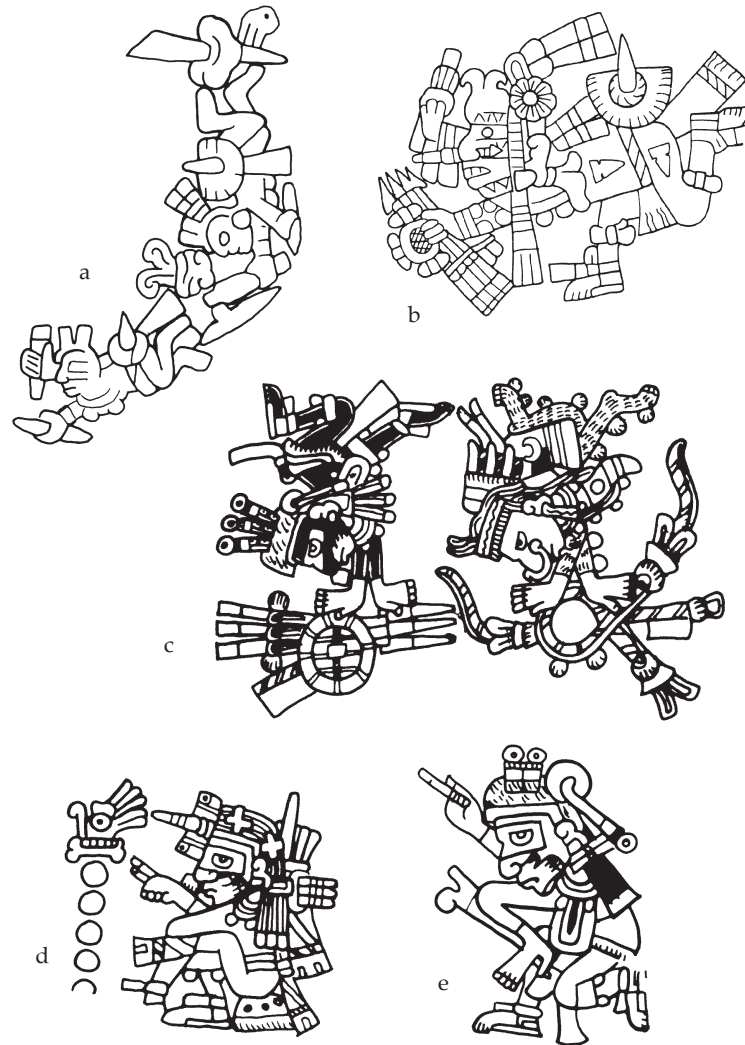


Figure 13. *Tzitzimime* and *ahuiateteo* in Aztec sculpture and the *Codex Borgia* year-bearer pages: (a) pair of *tzitzimime* figures, note horned coiffure and conical paper elements on back, detail of Bilimek Vessel (after Seler 1902-1923:2:932 and photograph courtesy Emily Umberger); (b) *tzitzimil* figure, possibly a synthesis of Mixcoatl and Tezcatlipoca; carving on back of greenstone plaque from the Templo Mayor (after Bonifaz Nuño 1981:Pl. 27b); (c) *ahuateotl* and *cihuateotl* couple as diving *tzitzimime* pair, *Codex Borgia*, pages 49–52; (d) *ahuiateotl* named Macuilmalinalli, *Codex Borgia*, page 52; (e) Macuilmalinalli letting blood (detail), *Codex Borgia*, page 53.

Directly below the two pulque gods, a pair of small diving figures wear conical paper elements upon their backs (Figure 13a). Both hold probable weapons in their outstretched hands, and horizontal facial banding can be discerned on the lower figure. According to Seler (1902:342), these figures represent the *tzitzimime* star demons who descend headfirst from the heavens to punish mankind. They are notably similar to an entity appearing on a greenstone pectoral from the Huitzilopochtli side of the Aztec Templo Mayor (Figure 13b). Like the Bilimek pair, the entity has a banded face, wields weapons, wears the conical paper back element, and has his hair pulled into two hornlike projections.³ This pectoral was found in the same cist containing the greenstone sculpture of the skeletal goddess and Ome Tochtli (Figure 6).

The other side of the vessel depicts a figure wearing a headdress similar to that of the

³ The figure holds the netted hunting bag of Mixcoatl-Camaxtli, and it is possible that this *tzitzimil* is portrayed as a combination of Mixcoatl and Tezcatlipoca.

pair of pulque gods (Figure 11e). However, in this case he has the cut shell *oyohualli* pendant and the tasseled loincloth found with a dancing figure on page 52 of the *Vaticanus B* (Seler 1902-1903). Accordingly, Seler (1902-1923:2:945) suggests that this entity is a god of dance. Aside from his particular dress, he seems to be bearded and has a smoking element, probably a cigar, projecting from his mouth. This figure is clearly part rabbit, and displays the long ears, round eye, buck teeth, and lolling tongue frequently found with Aztec representations of rabbits (Figure 11a–b).

The final three figures near the upper rim of the vessel are well-known Aztec gods (Figure 12). On the vessel side displaying the pulque gods and descending *tzitzimime*, an entity wields a burning Xiuhcoatl fire serpent (Figure 12a). Because of the Xiuhcoatl and the projecting pair of fire sticks in the headdress, Seler (1902-1923:2:932) correctly identified this as Xiuhtecuhtli, the god of fire. The corresponding figure on the other side of the great pulque goddess is skeletal and wields a shield and spearthrower; a smoking star sign appears prominently displayed on the abdomen (Figure 12b). Seler (1902-1923:2:942) noted that this is Tlahuizcalpantecuhtli, the *atlatl*-wielding god of the morning star. The third and final figure holds the stone and wooden staff associated with the dance and pulque gods (Figure 12c). The entity wears a mammalian headdress, probably a rabbit. Although Seler (1902-1923:2:944-945) noted that the figure displays the prominent cut-conch, “wind-jewel” pectoral of Ehecatl-Quetzalcoatl, he neglected to point out the characteristically billed face of Ehecatl projecting out of the headdress. Based on the Ehecatl face and shell pectoral, this figure can be securely identified as Ehecatl-Quetzalcoatl.

The Bilimek Vessel and the 52-Year Cycle

The night vigil marking the end of a 52-year cycle constituted one of the most dramatic and renowned rites of the ancient Aztec. Occurring during the month of Panquetzalitzli in the year of 2 Acatl, this was the New Fire ceremony known as the “binding of the years,” *toxiuhmolpia*. An important element of the New Fire rites was the making of a faggot bundle, with each stick representing a year in the 52-year cycle (Figure 9b). Two such *xiuhmolpilli* bundles appear on the Bilimek Vessel, emanating from the mouths of the Xiuhcoatl serpent pair (Figure 9a). One bundle is clearly marked with the *xiuhuitl* turquoise quincunx, identifying it as a *xiuhmolpilli* year bundle. The Bilimek bundles are paired with gouts of water, and together, the burning bundles and water refer to *atl-tlachinolli*, or war. However, this use of burning year bundles to allude to the fire aspect of *atl-tlachinolli* is unique. The appearance of year bundles on the Bilimek Vessel concerns more than simply war. It will be seen that this vase contains other references to the completion of the 52-year cycle.

The primary and most frequently cited account of the Aztec New Fire ceremony appears in the *Florentine Codex* (Sahagún 1950-1982:Book 7:25-32). Many of the ritual episodes mentioned in this text are graphically illustrated in the *Codex Borbonicus* (see Caso 1940). However, these two sources by no means exhaust the available information pertaining to the 52-year cycle of ancient Mexico. Important passages also appear in two pre-Hispanic screenfolds, the *Borgia* (pages 49–52) and *Vaticanus B* (pages 17–23) codices. In the *Borgia* passage, the 20 day names are grouped according to the four directions, with particular trees, gods, and temples associated with each direction. Both Seler (1963:2:101) and Thompson (1934) mentioned that the four scenes beginning on *Borgia* page 49 are notably similar to

the well-known New Year pages appearing in the Postclassic Maya *Codex Dresden* (see Thompson 1972). Pages 25–28 portray representations of specific trees, gods, and temples oriented to the glyphs of the four directions. The succession of four yearbearer days beginning the new year is repeated 13 times on each *Dresden* page, thus providing an entire round of 52 years.

In the *Dresden* New Year pages, the day preceding the year bearer is also represented 13 times. Beginning on page 25, the day sign Eb precedes the year bearer Ben, the day Caban before Edznab, Ik before

Akbal, and finally, Chicchan before the year bearer Lamat on page 28. In the cited *Borgia* and *Vaticanus B* passages, the year bearer and preceding day are also carefully delineated. In the upper right corner of *Borgia* page 49, a sky bearer stands atop the Mexican year bearer Acatl, corresponding to the east (Figure 14). The preceding day Malinalli is placed in the night sky directly above. Beginning on page 49, the order runs as follows: Malinalli to Acatl, Ollin to Tecpatl, Ehecatl to Calli, and finally, Mazatl to Tochtli. Precisely the same pattern appears with the sky bearers illustrated on pages 19–22 of the *Vaticanus B*. It is especially noteworthy that these day names correspond entirely to those appearing in the *Dresden* New Year pages. Thus the day sign Malinalli is equivalent to Eb, Acatl to Ben, and so on. In other words, in both the Mexican and *Dresden* manuscripts, Malinalli or Eb is depicted before the first and eastern year bearer.

The day immediately preceding the new year bearer probably had special import as it not only corresponds to the last day of the old year, but also appears in the same cardinal direction.⁴ Thus as the last day of the year bearer Tochtli, Malinalli is also a southern sign. With the appearance of the year bearer Acatl, the annual as well as day direction shifts from the south to the east. The sky bearers illustrated in the *Borgia* and *Vaticanus B* codices may well illustrate this climactic shifting of world directions and associations at the onset of the new year. In view of the placement of the preceding day in the night sky, the *Borgia* and

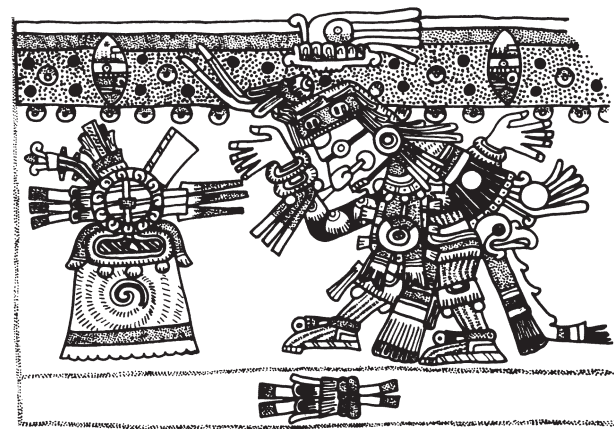


Figure 14. Tlahuizcalpantecuhtli as sky bearer associated with eastern year bearer Acatl; note Malinalli day sign in night sky. *Codex Borgia*, page 49.

⁴ For the Postclassic Yucatec Maya, there is abundant evidence that the year was named after the appearance of the year bearer on the first day of the year, or 1 Pop. However, Caso (1967:59) suggested that for the Aztec, the year was named by the occurrence of the year bearer on the final day of the last 20-day month, in other words, the day immediately before the five-day *nemontemi* (Broda de Casas 1969:35–36). Nicholson (cited in Nicholson and Quiñones Keber 1983:45) noted that the stone *xiuhmolpilli* bundle published by Moedano Köer (1951) provides support for the Caso interpretation. Thus, the date appearing on the bundle, 1 Acatl, corresponds in the Caso system to the final day of the *veintena* Panquetzaliztli for the year 2 Acatl. However, there is no indication that the Aztec system was used in the *Borgia* and *Vaticanus B* codices. In the present discussion of the *Borgia* and *Vaticanus B*, I will follow the Yucatec Maya system of the year being named by the appearance of the year bearer on the first of the year.

Vaticanus B sky-bearer scenes may refer to a night vigil, quite like that recorded for the end of the 52-year cycle. In this regard, it should be noted that both the contact-period Yucatec and contemporary highland Maya mark the appearance of the new year bearer with a night vigil (Barrera Vásquez 1965:72; de la Garza ed. 1983:2:37; Oakes 1951:99; Tedlock 1982:99–100).

In the *Borgia* year-bearer pages, there are other scenes that recall the Aztec New Fire ceremony. At the bottom right of each page, an individual drills new fire, an important component of the Aztec New Fire ceremony. Seler (1963:2:97) compared these scenes to an episode in the *Historia de los mexicanos por sus pinturas*. After the heavens and stars were created, Tezcatlipoca in the guise of Mixcoatl fashioned new fire in the year of 2 Acatl; the text states that this was the origin of the New Fire ceremony (Garibay 1965:33; Nicholson 1971:400). As in the case of the suggested annual night vigil, the appearance of the New Fire rite in the *Borgia* year-bearer pages implies that the making of new fire may not have been limited to only the 52-year ceremony but was a common component of Mexican new-year ceremonies.⁵

In each of the *Borgia* year-bearer pages, a pair of descending figures appear immediately above the fire-making scene (Figure 13c). In their hands, they carry such symbols as the *tetlcuahuitl* castigation sign, the cord of strangulation, weapons, and the *atl-tlachinolli* sign for war. In other words these beings appear as agents of divine castigation. The diving figures are clearly analogous to the *tzitzimitl* pair appearing on the Bilimek Vessel. Although making no mention of the Bilimek examples, Seler (1963:2:96) also identified the *Borgia* figures as *tzitzimime*. The hand positions of the *Borgia* examples are identical to the greenstone representation of Ome Tochtli, probably also rendered as a *tzitzimitl* (Figure 6).

Seler (1963:2:96–97) noted that the descending male figures in the *Borgia* year-bearer pages are identical to the series of male gods represented on the immediately preceding pages 47 and 48.⁶ Although Seler mentioned that the first four of the five figures on pages 47 and 48 correspond perfectly in color and order to the diving males in the year-bearer pages, he neglected to point out that the attendant divinatory symbols of castigation are also identical. On page 48, the fifth green-painted figure is accompanied by a symbol of corn. Although not represented as a diving god on the four following year-bearer pages, the figure lets blood in front of a great maize plant on page 53, the final portion of the year-bearer passage (Figure 13e). This green individual is also in the bottom left corner of the preceding page 52, corresponding to the final southern year bearer Tochtli. In this case, he is explicitly named Macuilmalinalli, or 5 Grass (Figure 13d). Clearly, the five gods appearing on *Borgia* pages 47 and 48 are inextricably linked to the following year-bearer passage.

Seler (1963:2:63) identified the five figures on *Borgia* pages 47 and 48 as the *ahuiateteo*, gods of excess pleasure and attendant punishment. Each of these five gods is named by the coefficient of five, or *macuil*. Seler (1963:2:76) noted that for the Aztec, the number 5

⁵ Landa (in Tozzer 1941:152–153) mentions that the ancient Yucatec Maya performed an annual New Fire ceremony at the installation of the 365-day year. Song 12 of the colonial Yucatec *Cantares de Dzitbalche* describes the seating of the new 365-day year. The song refers to the extinction of the old fire along with mentioning a night vigil (Barrera Vásquez 1965:71–73).

⁶ Seler (1963:2:96) also noted that the female figures accompanying the diving *ahuiateteo* on *Borgia* pages 49–52 correspond to the five female *cihuateteo* illustrated on pages 47 and 48. However, although the diving females do probably also refer to *cihuateteo*, the correspondences between the two groups of *ahuiateteo* are far more developed. For example, the *cihuateteo* on pages 47 and 48 lack the symbols of castigation wielded by the diving women on pages 49–52.

signified excess, and in support cited the *Florentine Codex* account in which a Huastec king consumed a fifth cup of pulque, causing him to become shamefully drunk (Sahagún 1950-1982:Book 10:193). Beginning with the first on page 47, the *ahuiateteo* are calendrically named as follows: Macuilcuetzpalin (5 Lizard), Macuilcozcacuauhtli (5 Vulture), Macuilotochtli (5 Rabbit), Macuilxochitl (5 Flower), and finally, Macuilmalinalli (5 Grass). Seler (1963:2:63) noted that the second portion of the calendrical names also have something in common: all five of the day names correspond to the direction south. In addition, they also occur in the five southern *trecenas* of 1 Xochitl, 1 Malinalli, 1 Cuetzpalin, 1 Cozcacuauhtli, and 1 Tochtli. Thus, along with being gods of drunkenness, dance, and sexuality, the *ahuiateteo* were also identified with the south. In view of the symbols of castigation in their hands, the Bilimek pair can best be identified as *tzitzimime* demons in the form of punishing *ahuiateteo*.

To the ancient Aztec, the *tzitzimime* were greatly feared star beings that dove to the earth at certain astronomical and calendrical events:

The *Tzitzimime* were stars, constellations, or planets in the heavens, who were considered under certain circumstances to be baneful. During eclipses of the sun, they were believed to descend headlong to earth to devour human beings; in other words, they were considered to be visible through the darkening of the heavens. (Thompson 1934:231)

It has been noted that the eight *tzitzimime* figures on the upper portion of the Bilimek Vessel are attacking the partially eclipsed sun. To the Aztec, solar eclipses were related thematically to another event, the night vigil marking the end of a 52-year cycle. In the *Vaticanus A* and *Telleriano-Remensis* illustrations of the 2 Acatl New Fire event of 1507, a solar-eclipse sign is prominently displayed. Rather than being limited to only solar eclipses, the *tzitzimime* could also appear during the New Fire vigil. According to Sahagún (1950-1982:Book 7:27), the *tzitzimime* would descend if new fire was not created on the hill of the star:

It was claimed that if fire could not be drawn, then [the sun] would be destroyed forever; all would be ended; there would evermore be night. Nevermore would the sun come forth. Night would prevail forever, and the demons of darkness [*tzitzimime*] would descend, to eat men.

Rather than referring to an eclipse of the sun, the *tzitzimime* appearing on the Bilimek Vessel and *Borgia* scenes concern calendrical-period endings, the completion of the vague year and the 52-year cycle.

Seler (1902-1903:89-90, 1963:2:105) first mentioned that the sky bearers appearing in the *Borgia* and *Vaticanus B* codices probably refer to stars and constellations that descend to earth in the form of *tzitzimime*. In support, Seler cited the *Crónica mexicana* of Tezozomoc, which refers to the *Tzitzimimec* Ilhuicatzitziquique, the *angeles de aire, sostenadores del cielo*. Seler (1902-1903:85-88) noted that the series of sky bearers appearing in the *Borgia* and *Vaticanus B* are virtually identical. Beginning with the year bearer Acatl, Seler identified the sky bearers as follows: Tlahuizcalpantecuhtli, Huitzilopochtli, Ehecatl, and finally, Mictlantecuhtli with the year bearer Tochtli. Thompson (1934) essentially agreed with these identifications, although he noted that the figure appearing with the year bearer Tecpatl bears no clear attributes of Huitzilopochtli. Thompson (1934:217) identified this god as a rare representation of Otontecuhtli. However, this deity is not Otontecuhtli but the god of fire, Xiuhtecuhtli. In fact, Seler (1963:2:107) noted that the being displays the attributes of Xiuhtecuhtli. However,

because of the blue coloring of the *Borgia* example, Seler argued that the figure represented the fire god in the form of Huitzilopochtli. Body coloring alone is not a reliable criterion for deity identification. In the *Borgia*, Xiuhtecuhtli appears with a wide variety of facial patterning and body coloration. For example, in the upper right corner of *Borgia* page 46, Xiuhtecuhtli is also depicted with a blue body.

Although unnoticed by Seler and subsequent researchers, the Bilimek Vessel depicts at least three and probably four of the sky bearers appearing in the *Borgia* and *Vaticanus B* codices. Tlahuizcalpantecuhtli and Xiuhtecuhtli, corresponding to the year bearer Acatl and Tecpatl, flank the head of the pulque goddess (Figures 7, 12a-b). Ehecatl, god of the third and western year bearer Calli, appears in front of Tlahuizcalpantecuhtli, as if to menace the half-darkened sun appearing on the front of the vessel (Figure 12c).

Three of the four codical sky bearers are clearly delineated on the Bilimek Vessel; however, there remains the sky bearer Mictlantecuhtli, corresponding to the fourth and final year bearer Tochtli, the sign of the south. In view of the calendrics upon the Bilimek Vessel, the skeletal death god should have an especially prominent position. The date 1 Tochtli actually appears on the front of the Bilimek Vessel, here marking the abdomen of the Tlaltecuhli earth monster placed at the vessel base (Figure 11a). According to the *Historia de los mexicanos por sus pinturas*, the earth was fashioned in the year 1 Tochtli, the year immediately before the first New Fire ceremony held in the year of 2 Acatl (Garibay 1965:32-33; Nicholson 1971:400). It will be recalled that the day name Malinalli is displayed prominently at the front of the vessel (Figures 1 and 2). Along with Tochtli, Malinalli is a southern day sign. Moreover, as we have observed in the *Borgia* and *Vaticanus B* sky-bearer scenes, Malinalli is the day immediately prior to the eastern year bearer Acatl.

At first appearance, the Malinalli sign on the Bilimek Vessel is an anomaly in Mesoamerican calendrical notation. To have calendrical meaning, the day sign must be accompanied with a numerical coefficient. It will be recalled that the date of 8 Flint appearing on the vessel rim refers to Mayahuel, the goddess of maguey. I strongly suspect that the great Malinalli sign forms part of the reference to the day 1 Malinalli, the specific *trecena* of Mayahuel. If this is correct, where is the necessary coefficient of 1? There are two possible, mutually exclusive references to a coefficient of 1 above the Malinalli sign. Seler (1902-1923:2:951-952) called attention to a perforated area at the central crest of the Malinalli hair (Figure 1). According to Seler, this cavity may have held an inlay. A disk of shell, metal or other material placed in this circular depression may well have served as the coefficient of 1. Another, albeit less likely, possibility is the solar disk appearing immediately above. As the numeral 1, this disk would correspond well proportionally to the size of the Malinalli day sign. The dual use of the solar sign as a reference to the number 1 would not be entirely unique in Aztec calendrics. Similar visual punning may be observed on the Calendar Stone, in which the four lobes of the central Ollin sign refer simultaneously to the four previous creations. At present, the sunken region or the solar disk cannot be confidently identified as the coefficient of 1. Nonetheless, the day 1 Malinalli would have special significance for the Bilimek Vessel. Not only is 1 Malinalli the *trecena* of Mayahuel, but it is also the day immediately preceding the day naming the year 2 Acatl, the year in which the New Fire rites were performed. Moreover, for the year of 2 Acatl, 1 Malinalli appears as the second to the last day of Tititl, the *veintena* of Ilamatecuhtli-Cihuacoatl.

With the pair of *ahuiateteo* figures and the prominent references to the southern day

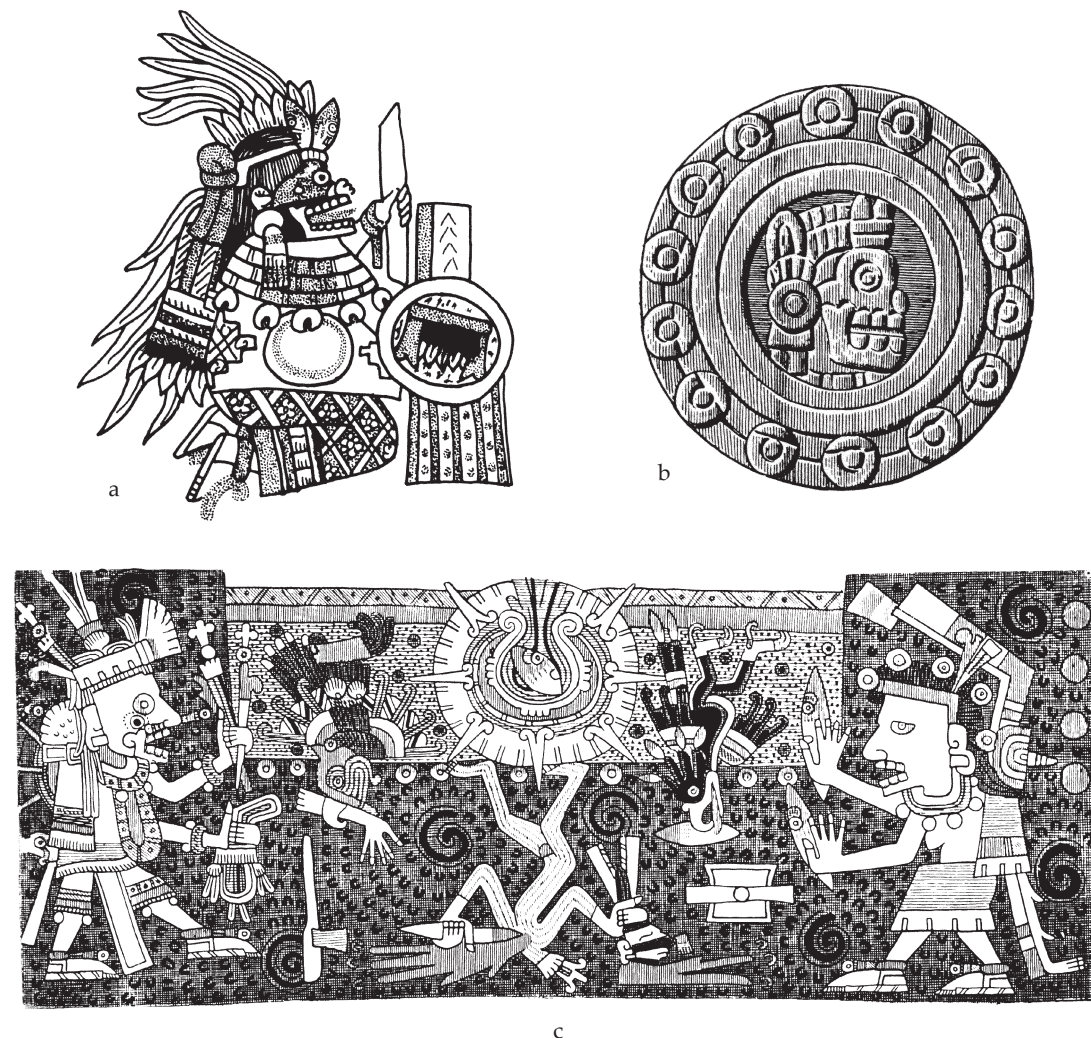


Figure 15. Forms of the goddess of death and night, Ilamatecuhtli-Cihuacoatl: (a) Ilamatecuhtli-Cihuacoatl presiding over *veintena* of Tititl, *Codex Magliabechiano*, page 45r; (b) Ilamatecuhtli-Cihuacoatl surrounded by stars, detail of Hackmack Box (from Seler 1902-1923:2:734); (c) scene of darkness and death associated with five southern day signs, note death goddess at right, *Codex Borgia*, page 18.

names Tochtli and Malinalli, the Bilimek Vessel appears to correspond to this direction. The skeletal goddess splayed across the back of the vessel probably refers to the death god as the southern sky bearer (Figure 7). However, rather than representing Mictlantecuhtli, this figure depicts his female counterpart in the form of Ilamatecuhtli-Cihuacoatl. Klein (1980:162) notes that the female consort of Mictlantecuhtli, Micticacihuatl, is “essentially identical to Ilamatecuhtli-Cihuacoatl.” According to Veytia, one aspect of Cihuacoatl was Teoyaominqui, *diosa que recoge las almas de los difuntos* (Robelo 1980:85). This identification with the souls of the dead is also found in the *Codex Magliabechiano*, which describes the Cihuacoatl ceremony held during Tititl as the celebration of the dead (*la fiesta de los finados*).

In the *Magliabechiano* description of the Tititl celebration, Cihuacoatl wears a pair of personified flints in her headdress (Figure 15a). These blades recall the pair of flints held

in the hands of the Bilimek figure. Another depiction of a goddess with flints in her hands appears on *Borgia* page 18, here in a scene of darkness accompanied by the five southern day names (Figure 15c). The figure displays a skeletal mouth and the characteristic headdress of Mictlantecuhtli. According to Seler (1963:1:220), the figure represents the consort of Mictlantecuhtli, who also appears facing her in the same scene. In between the two death gods, there is a pair of diving birds, which Seler identified as *tzitzimime*. Like the *Borgia* scene, the Bilimek Vessel represents the flint-wielding figure as a goddess of death and darkness.

To the ancient Aztec, Ilamatecuhtli-Cihuacoatl was identified with the forces of night. The underside lid of the Hackmack Box displays a star-rimmed medallion containing a skeletal head (Figure 15b). Noting the pair of flint blades in the headdress, Seler (1902-1923:1:742) identified the figure as Ilamatecuhtli-Cihuacoatl. Seler noted that the name of her “starry skirt,” *citlalli icue*, is also an Aztec term for the Milky Way. Thus according to Seler, Ilamatecuhtli-Cihuacoatl may have personified the Milky Way. It is noteworthy that in one Aztec song, Cihuacoatl is described as the mother of Mixcoatl, another god of the Milky Way (Seler 1902-1923:2:1049). The continually darkened temple of Ilamatecuhtli-Cihuacoatl was termed *tlillan*, meaning “darkness” (Durán 1971:211). Sahagún (1950-1982:Book 2:182) mentioned that the Tlillan Calmecac was the residence of the “guardians of Cihuacoatl.” Nicholson (cited in Couch 1985:84-85) argues that the temple prominently displayed in the *Borbonicus* New Fire scene represents Tlillan Calmecac, that is, the temple precinct of Ilamatecuhtli-Cihuacoatl.

Caso (1940) noted that Ilamatecuhtli-Cihuacoatl played a major role in the burial of the year bundles during the 2 Acatl *veintena* month of Tititl. However, because of her association with forces of death and darkness, Ilamatecuhtli-Cihuacoatl may have also been an important and feared figure during the New Fire vigil of Panquetzaliztli. During this rite, great attention was paid to the creation of fire upon Huixachtlan, or Hill of the Star (Sahagún 1950-1982:Book 7:25). This mountain is located due south of Tenochtitlan—that is, residents of the capital would be looking directly toward the southern night sky during the New Fire rites. This southern region not only corresponded to the Centzon Huitznahua, or “400 southerners” but also to Ilamatecuhtli-Cihuacoatl. According to Durán (1971:210), Cihuacoatl was the patron of the southern city of Xochimilco.

On the Bilimek Vessel, the figure corresponding to the southern sky bearer is represented as Ilamatecuhtli-Cihuacoatl, a goddess identified with war, death, the starry night, and the completion of the 52-year cycle. The appearance of this southern figure with the other three sky bearers suggests that a great deal of the imagery appearing on the vessel concerns the starry firmament. This identification with night and darkness is represented by the eclipsed sun appearing on the front of the vessel. However, the sky bearers constitute an even stronger allusion to the night sky. As noted earlier, the Aztec regarded the sky bearers as stars and constellations that threatened to descend in the form of *tzitzimime* demons. In other words, the group of sky-bearer figures probably refers to celestial bodies observable in the night sky. Mention has been made of the series of circles appearing amidst the weapon-wielding *tzitzimime* star demons (Figure 7). Rather than being coefficients, these lines of dots could well refer to constellations (Figures 7, 16b). Thus, in the illustrations of constellations in the *Primeros memoriales* (Paso y Troncoso 1905:65-66), the stars are similarly marked as pairs of concentric circles (Figure 16a). The figures and dots on the Bilimek Vessel could well constitute a form of star chart describing some of the prominent celestial denizens of the night.

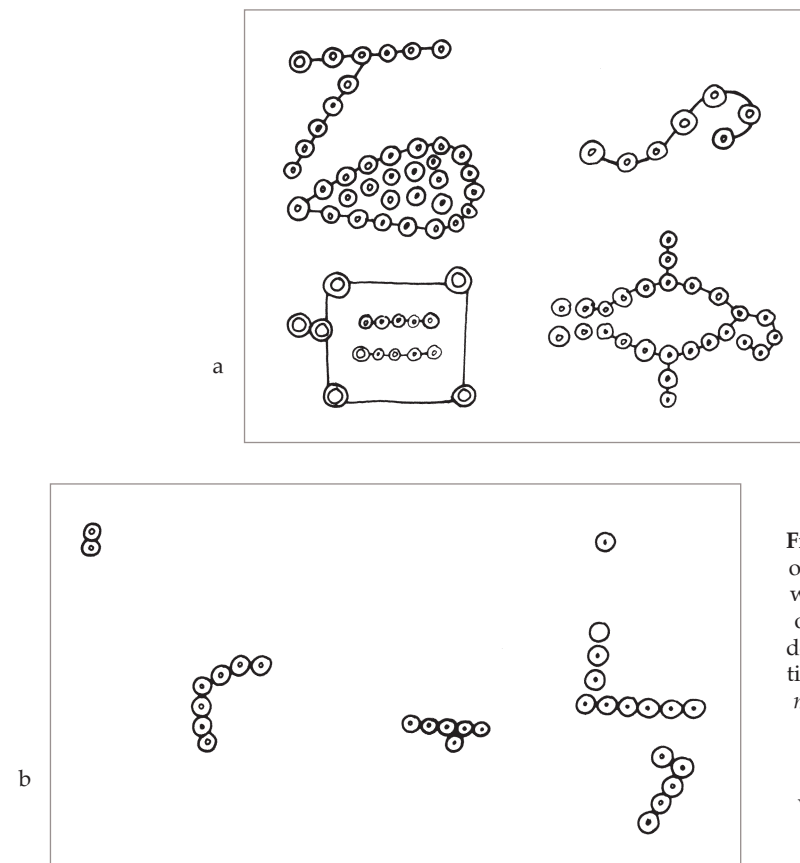


Figure 16. Comparison of Aztec constellations with circular elements on Bilimek Vessel: (a) depictions of constellations from the *Primeros memoriales* (after Paso y Troncoso 1905:65-66); (b) possible star groups on Bilimek Vessel (see Figure 7).

Conclusions

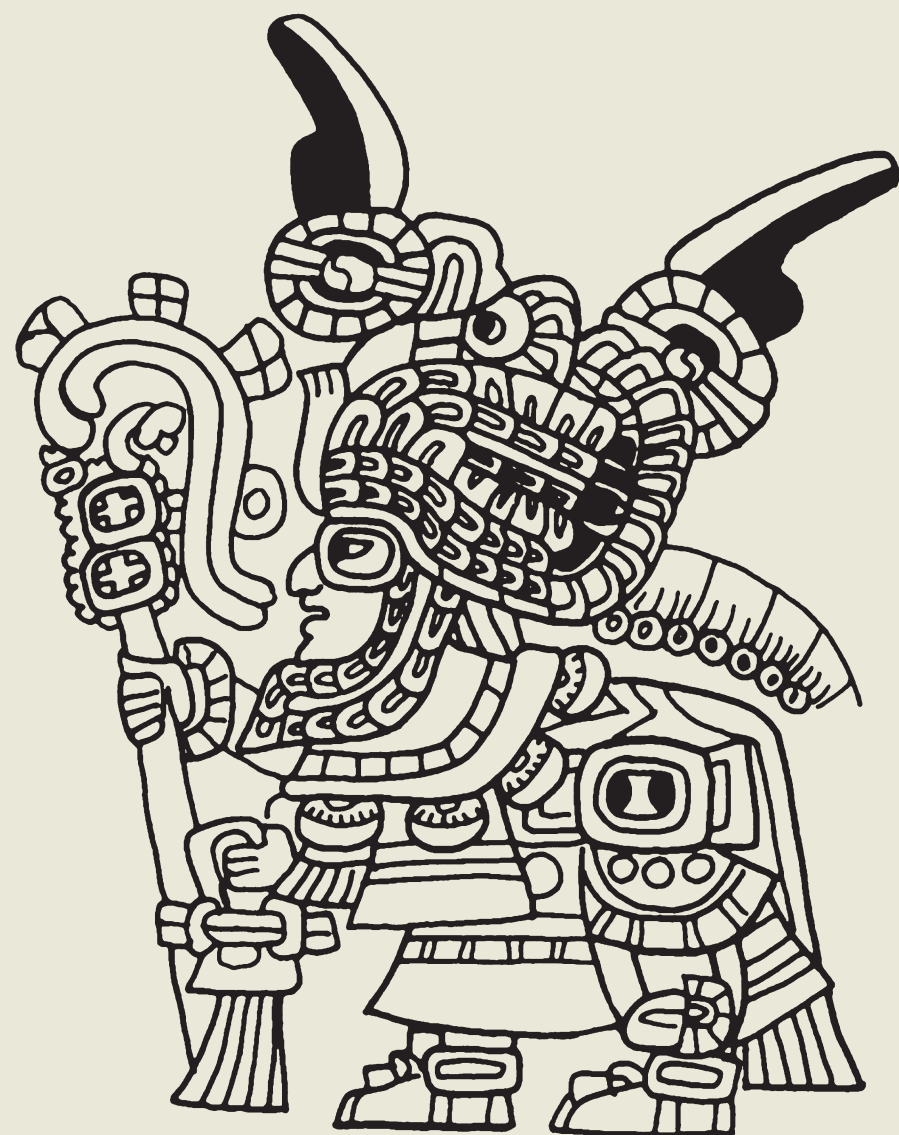
Far more than simply an intoxicating beverage, pulque constituted an integral part of Aztec concepts of warfare and cosmology. In this study, I have argued that pulque was identified with the souls of dead warriors and the starry night sky. The Bilimek Pulque Vessel contains graphic illustrations of some of the prominent *tzitzimime* star beings of central Mexican thought. Considering the *Histoire du mechique* account of Mayahuel and her *tzitzimil* grandmother, it is entirely appropriate that this vessel be filled with scenes of star beings. The Bilimek Vessel contains a great deal of iconography pertaining to the completion of the 52-year cycle. Along with representing the dreaded *tzitzimime*, the vessel depicts a pair of year bundles. In addition, many of the Bilimek scenes can be correlated with the year-bearer pages in the *Borgia* and *Vaticanus B* codices. Accordingly, the diving *tzitzimime* pair of *ahuiateteo* appearing on the Bilimek Vessel have clear analogues with all four *Borgia* year-bearer pages. An even more striking parallel is the series of four sky bearers appearing in the *Borgia* and *Vaticanus B* codices. The codical sky bearers Tlahuizcalpantecuhtli, Xiuhtecuhtli, and Ehecatl are clearly depicted on the Bilimek Vessel. Moreover, it has been suggested that the skeletal sky bearer of the south is depicted by the principal goddess splayed across the back of the vessel. Displayed with long streams of white pulque pouring from her breasts, this figure may represent the Milky Way, possibly as the great mother of the *tzitzimime* star demons. A goddess closely identified with death and darkness, Ilamatecuhtli-Cihuacoatl

played an important role in the ceremonies pertaining to the completion of the 52-year cycle.

The two dates appearing on the front of the Bilimek Vessel probably pertain to the completion of the 52-year cycle. Thus, the year 1 Tochtli constitutes the last year of the 52-year cycle whereas the reconstructed date of 1 Malinalli corresponds not only to the *trecena* of Mayahuel, but also to the day immediately preceding 2 Acatl, the first year of the 52-year cycle. Both Malinalli and Tochtli are southern day signs. In the *Borgia* and *Vaticanus B* year-bearer pages, the southern year bearer Tochtli is the last of the series, like its Maya equivalent Lamat in the *Codex Dresden*. Moreover, in the *Borgia* and *Vaticanus B*, the sky bearer is Mictlantecuhtli, a clear reference to death and completion. In like manner, the Bilimek Vessel depicts the forces of death and castigation appearing in the night sky as *tzitzimime*. This vessel embodies the celestial enemies of Huitzilopochtli, the demons of darkness who threaten to reappear for cosmic battle every 52 years during the New Fire vigil.

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