using day-20-AHAB as frontal affix = ^{a}hab

hab$_2$ 'year in general'

MTED / Maya Transition Epigraphic Dictionary

Maya

hab$_2$ unconventional way of rendering 'year in general' by using the day-20 glyph ahab 'Lord' seeing in it ^{a}hab

To people who like simplification, e.g. in orthography (writing English phonetically, like most Slavic nations handle their languages) it will appear simply monstrous to see Mayan ways to tackle writing problems. But the Maya had seemingly in mind to fight time and language decay. Over two millennia they preserved many terms like they got them from Sumer. The decay of Latin in Europe was not stopped in spite of celebrating the holy mass in Latin. The Maya scribes often hopped from one glyph to any other that sounded more or less like the word they wanted to denote.

The word KATUN = 20 360-day-years, was written in many different ways and in adherence to different lexical compositions. Like pretentious ones amongst us they exhibited apparently everything they had learned and thus created to the Mayanist an Ocean of interconnections.

Sum. maš, Neo-Maya ka-matš 'the jaw' had in Sumer a Lowland spelling muš. To speak, in Maya-Land, Akkadian lahum 'jaw' was the 3rd means to show learning. To use muš$_1$ 'rain' in rebus for muš 'jaw' (thus omitting reference in a head glyph to its jaw) was admissible. But in one case the scribe omitted even the drops around mu (necessary to make from mu a muš$_1$ 'rain') and trusted thus in the reader's intelligence.

Below (according to Harris/Streams 1992 p70) the grasping hand (Sum. šu 'hand') meaning 'to sink' (Sum. šú) and the kin-n(i)-sign = 'sun' = 'West, evening' and the bird-Quetzal-head-glyph. 'Western Quetzal' = 'Western Venus Star or Evening Star', seems also to mean 'terrible Quetzal = awful Venus, war'.

The postfixed -na (*house) is rather a complement to mark the variant KUN-na 'Venus-star'



No sense makes: (k'in-ni-ich-k'uk'-na) K'inich K'uk' Na = 'Mahk'inah-K'uk'-House'; H/S p70.
Indeed, in Sum. (u)-gun 'Venus' is older th: gug (Maya KUK).
For more see the 5 pages of MTED dealing wit KUK 1/2/3/4/5 'planet Venus/Quetzal(coatl)

For etymologies see MTED hab$_1$ and mu$_1$, muš$_1$, muš$_2$, maš$_1$.

Maya, continued:
The KATUN-compound giving the mu-lesson plus an ^{a}hab 'year' (not 'Lord') on the nose of the head-glyph is found in Palenque TFC I-1.



TFC I-1

The reading ka$_1$-mu$_1$(-ka$_1$) ^{a}hab confirms the existence of the alternatives enounced, e.g. relative to the 'jaw' which invariably refers to 'ten' throughout the MTED, be it maš or muš or lahum. All that is Mesopotamian 'jaw' (and 'ten' as it survived, in -miš, in Turkish). Furthermore, it confirms 'year in general', unscientifically spoken, = hab (in the Dresden Codex : the solar year =



Now, repeated, the case refering to ka.b$_1$-lahum-^{a}hab (see in MTED).
It is also found in Palenque, Trilogy I, B-3. But instead of lahum the alternatives mus, mas are admissible.



B-3

For the sake of convenience, ^{a}hab 'year' is in MTED given the transcription hab$_2$.
Here some day-20 -AHAB-glyphs:



Cf. the 4 Macaw-bird-years = the 4 big years of 365 days each sub mak-hab$_1$ as in the Dresden Codex p40b, in this MTED, in the context of regular intercalation of an extra-day at the end of the fourth Macaw-year, i.e. leap year, as discovered on May 28, 1993 in the Dresden Codex p40b by the author. MTED mak-hab pI, II, III, IV, V

There is an interrelation between the name of the Macaw-bird and the name of the macaw-palm (on the fruit of which the birds feed). Said palm is, in Tupi called macahuba/macahiba (Webster's 1961 p1353)

I

A frequent month-name is u-hil = 'waning-crescent', or, in Palenque : a_5-hil

hil_1 'the crescent' and a phon.value



MTED / Maya Transition Epigraphic Dictionary

Maya



hil_1 'the crescent' also used phonetically

Without the CVC = consonant-vowel-consonant phonetic value hil_1 it would have been impossible to read a variety of glyph-compounds all paraphrased to mean 'War God', God K, the smoking God, or simply Kauil as that what is written: kab_x-hil = the Old Maya way to write Kauil .

As we can see sub MTED kab_3 and kab_4-kab_4 the name of God K or Kauil can be written by means of kab_x (that x means: different sorts, here of kab) plus -hil. A writing kab_x-il is still to be found (-il = 'to see', used phonetically) . It so appears that - as made clear sub kab_3 and kab_4-kab_4: -X must be read hil and that it cannot be read as a colorless, allegedly grammatical neo-Maya supported suffix as it is done by the Schele-teams of young epigraphers. Indeed, the crescent in the God-Kauil-context makes under the enounced Schele criteria no sense at all.By the way, in archaic writing, in Sumer and Maya-land, suffixing of grammatical morphs is scarcely used. Schele: crescent = -ah ! Now a few words about the history of my finding and frequent encountering the hil-value. In 1990, I saw in David Kelley 1962 p23 a glyph-block: left side: a terribly drawn bird-head (?), right-side below: the 'dancing place'-glyph read as ba by Yurii Knorozov 1967 nr122. 'Paraphrased' as 'turkey' by David Kelley and Napoleon Cordy.

Sumer

'hil 'the crescent' actually a phonetic value

Borger, R. 1981 Ass.-Bab.Zeichen-L. n 401 HAR / HIR / +HIL

Pos.1-A-a: Sum. 'hil 'the crescent' That such hil existed in Sumerian is proved by Semit. 'hill which produced Arab. hilal 'crescent'. The hil-crescent term must have been Emesal (a Lowland Sumerian dialect) with Lowland-preform hul, and Highland hal, from NoFo $ha^{x}la$- Iranian (not attested) haxla-, Aryan sakla-, IE (Indo-European) sek-l-ā f. 'die Sichel/sickle', cf. German 'Mond-Sichel'; the root is sek- (see Lat. sec- as in section 'Abschnitt') 'to cut'; note also saxum 'rock, stone' to make Germanic sahs 'sword, knife'. Germ./Engl. Sichel/sickle is of Lat. origin

---

Maya, continued:

And what meant the right-side above glyph? It could be $muš_1$ ('rain') or something else. It was on June 19, 1990 that I first thought of a hil = 'crescent'. A hil-ba 'turkey' did not appear in the Maya-word-lists. But a Pocomchi pihil 'Puter' was offered by Stoll p71 = n101; i-i from a-i is vowel-assimilation. The scribe had the sequence inverted. A Sum./Maya etymon ba-hil 'offering to the crescent' (as a name of the turkey) made good sense. More sub MTED pa-hil with mu-pa-hil occurrences > bi-hil, mu-bi-la (1-3)



Very interesting is the Moon-word uhil found in Chol (see Otto Stoll 1958 p75 = n142). If split = u-hil it offers also the u-Moon-word, pan-Mayan. Indeed, the phon. u-glyph is a waning moon so that u-hil ingeniously describes the lunar main characteristics.

Yucatec y-ūil = 'month' confirms Chol u-hil (yuil is 1628-pC-Zayua, MEXICON 1990 p89)

Significant is Palenque TFC B-10, compound with 4 elements:



1) HO ('5')
2) a_5
3) -hil
4) -Katum

Schele/Freidel 1991 (Munich) p280 line 4 paraphrazing it say: 'Five months have ended'.

The a_5-element has 3 circles instead of 2.

For more see katun-a(u) 'end, ended' (pre-Rebus: - Akkad. 'hand' and 'end')

It follows that TFC B-10 says: "ho a_5-hil katun = Five waning-crescent (periods = months) ended' Cf. Chol u-hil 'month'.

The three circlets (in Maya meaning '3') affixed to all Maya-Moon-glyphs do agree with Sum. graphs showing 3 similar insertions read as '3'.

The variant turkey-name mu-ba-il, is with -il instead of -hil, a wonderful confirmation that the crescent-glyph is hil and not Schele's (and E.Gruba's) -ah now widely spoiling Maya transcriptions.

For pa-il ("turkey) in the Dresden Codex see listings of Gates 1931 p142 (311.3.1 - 58.e.4; 311.3.2 - D.67.a)

The inverted sequence hil-pa (of pa-hil 'turkey') could be a realistic variant in the sense 'crescent-offering' (by means of a turkey, cf. Sum. ba 'offer')

hu_1-



'his, her, its'
'hu-ha- 'their'
(-ha is a Sum. and Pers. plur.-suffix)

MTED /Maya Transition Epigraphic Dictionary

Maya

hu_1- 'his, her, its'
'hu-ha 'their'



As seen in the fluctuation -hil and -il, and in several rebus cases, the scribes judged h to be a soft sound. They did not insist in writing it stereotypically. The glyphic rendering of hu- was assigned to to the u-glyph which means 'moon' and is in phonetic use.
It so happened that u 'he, she' or rather a deictic element as our 'this' or 'that' was likewise written by means of the u_1-glyph.

Since MTED has also etymological intentions and prefers an 'historical' orthography, a difference is maintained: hu_1- for 'possesives', and u^n for the deictic. Popular in Iran is i^n = here-deictic, and u^n = there-deictic (orig. an).
Such orthography makes reading or understanding easy. The main purpose of language is to be understandable ..

Also any -u appearing as bird-suffix will be transcribed -hu since it stems from Sumerian -hu 'bird', likewise suffixed.

Sub MTED kam- 'to die', line 35, a Quiche raš kamik 'sudden death' (Gates 1931 p27) is quoted. An occurrence in the Madrid Codex



fits exactly to hu-kami-k(a) = 'his death'. For topoi see kam-.
Our Old Orient lingua franca had the elements (cf. Sum. gam- 'to die') to make this Maya understandable.

Sumer, Iran

-hu 'his' in Old Orient lingua franca

The Sumerians had be 'his' from 'baia, 'hba-hia, Aryan sva-sya, IE (Indo-Europ.) swo-syo in which the su- is the root.

Latin su-us, su-a, su-um has e.g. in Spanish been simplified appearing (as in Maya) as su- 'prefixed'. Italian retained the Latin gender-suffixation, to a minor extent.
French devastated the Lat. system.
In Arabic, the old -hu 'his' survived. Under i-u-rk-rules, suffixed -su (in Sryan) became, if -i- or -u- preceded, -su and was in Akkadian generalized, with reflex in Modern Persian: padar-as 'his father', but Arabic abu-hu 'his father'. Related is Latin avus suus 'his forefather'

In the above instances, the practical advantages of etymology are clearly visible.

Maya, continued
Another instance be quoted from Maya: Yucatec:Zuyua of 1628 pC (see MEXICON XII 1990 p89) : chac u than = 'his word is vigorous'. Understand it in Old Orient pidgin: tsok hu tahan 'strong his mouth' and you will feel quite at home in Mayaland (Pers. dahan 'mouth', Sum. tun (= Low-land) from tuhun, Highl. tahan 'mouth'. Think of German Mundart or 'Aus zweier Zeugen Mund' ...

Borger 1981, ABZ n78 ~~HU~~ HU Pos. 20 : Arab. -hu 'his'

With the same pl.-suffix -ha one forms in Pers. from u^n = 'he over there' the term u^n-ha 'they over there'.

As to the pluralic Maya -ha- of hu-ha- 'their' note the Sum. and Pers. plural affix -ha ; it is not reverential as the Sum. and Pers. pl.-suffix -an (in Sum. -e-ne from previous -ani).

hu_2

'give birth'

See MTED Old Maya tun_3 'give birth' denoted by the same glyph T.740 ; glyph shape here according Harris/Stearns 1992 p46.

*the upended frog T./Thompson 740



MTED / Maya Transition Epigraphic Dictionary

Maya

hu_2 'to give birth, engender' T.740

The variants of the 'upended frog' glyph could suggest that there had been at least two different glyphs meaning to give birth. This would be in accordance with appropriate synonyms. According to Harris/Stearns 1992 p46 the situation is as follows: "(T.740), as a logograph; it represents a word for birth, possibly the word sih ; and as a phonetic value it can represent the syllable hu."
It is a remarkable achievement that here the possibility is offered to see 2 synonyms involved, I mean Maya tuh/tun_3 = Sum. Lowld. *dun-, Highld./ SW-Iran. dān- 'to give birth etc.' and Sum./Iran./Greek hu- 'id.' (the latter from IE/Indo-Europ. su- , = zero-grade of sew-, Aryan/Sanskrit sav-, Iran. hav-, Sum.-Semit. hab- and of course Maya hab_1 (in MTED), q.v.

In this context, the alleged phonetic element Maya hu_2 needs constant examination.

The loss of initial or internal h-, -h- in Iranian, Sumerian, and Maya dialects is recurring frequently as in many other languages, especially in those where s-, -s- appears before or between vowels and then changes into h-, -h- as in Greek, Armenian, Iranian, Sumerian, and Maya. This means, e.g. for Sumerian, that the Indo-European ablaut-couple sū-/sew- 'rain, engender, give birth' (which in Sanskrit is sū-/sav-, in Iranian hū-/hav-) appears as u_5 'coire' and as ab_2 'engender, give birth'. (Sum. ab_2 with regular change of Iran. -v- into Sum. -b).

Sumer, Iranian

hu- 'to give birth, engender'

Borger, Rykle, 1992, ABZ n78 HU = h-au- 'bird'
Pos. 21: Sum./Iran. hu- 'to give birth, to engender', from Aryan/Sanskrit sū-, cf. Maya hun, NW-Iran./Avest. hunu- = 'son', and of course IE sūnu-, with Engl. son, German Sohn.

For full IE details see e.g. Julius Pokorny, 1959, Idg.Wb. p913. The Sum./Iran. hu- (denoting likewise 'to rain') entered Old Egyptian: hw.t 'Regen', hw.j 'regnen/to rain' = sPyr III 49, MR Sp. III 48.

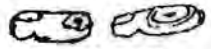
Here the Sum. reflexes of the Iranian ablaut-couple hū-/hav-, without initial h- :

SAGS n78a U_5
Pos.2-A-a: Sum. Highl./Lowl. u_5 'coire, copulate' (Deimel 1939,118; 1934,101)
Pos.2-B-b: Akkad. rikib-tu 'copulation' (u_5 is a reflex of different preforms/etyma)

SAGS n420 AB_2 AP_2 $^{+}UB_9$
Pos.2-A-a: Sum.Highld. ab_2 'to generate, give birth'
Pos.2-A-a': Sum. Lowld. $^{+}ub_9$ 'idem'.

Maya retained in the 2 cases studied here the Iran./Old Sum. initial h-, see MTED hab_1 (and hu- on this page).

Now a few words to the s.m. mentioned (Yucat./ Cordemex) sih- 'give birth':
The SW-Iran./OPers./Sum. d (properly d as in English the or NGreek delta) was in Highl. and Lowl. Sumerian not subject to assibilation (of dentals) before -i and -u. Said d (= d) stems from NW-Iran./ Avestan z and this from Aryan ź, IE/Indo-Europ. palatal ģ = Western European non-satem languages = g, = Germanic k . As d (not d) it survived in Neo-Sum., contrasting with IE and Indo-Iranian di and du which in Highland and Lowland Sum. suffered assibilation (cf. Engl. duty/dyuti/dźuti/ źuti/zuti) with very few exceptions in Sumerian, e.g. SAGS n6 Pos.2-a: Lowld. zu 'to know' = $^{+}du_{26}$, or *dun, Highl. *dan, KPers. dan-/dun-, mi-dun-as 'I know', IE ģen-, German kennen. Indeed, the other meaning of IE ģen- 'to engender, generate etc.' reached Lowland Sum. as tu (properly *dun) = SAGS n58 TU, TUD, Pos.1-A-a: tu 'give birth', (and pp/past partic. tud-da, OPers. dāta, Avestan zāta 'born'). As *tun it reached Mayaland, cf. Cakchiquel tuh (-h from -n as so often in Mayа) 'give birth'. Subsequently, what did not happen in Sumer, happened in some Maya dialects, namely: assibilation of du/tu, via *dyu/tyu to *dźu/tźu and finally zu/su, plus -u- becoming -i- = Yucat./Cordemex sih- 'give birth', sih-il (epigraphic also tun-hil, sih-hil) 'birth'. That the above hu_2-glyph has thus 2 values: hu_2 and tun/tuh = sih/sih. is clearly confirmed.

HUN$_2$ a depicted finger, 
may mean 'one' and 'son', child of the hand, the thumb (= me) being the mother

HUN$_1$ 'son (of prince)' y.u-n(e)

MTED / Maya Transition Epigraphic Dictionary

Maya — See MTED Sumer/Maya me- 'mother'

HUN$_1$ 'son (of prince)' y.u$_1$-n(e)$_1$ 'idem' cf. hun$_2$ '1'

hun$_2$ = 'one, in one, united, n1' ○ may in rebus mean 'son'

The Old Maya hun$_1$ 'son (of prince')' stems from Iranian NW/SW (= Old Persian) hunu- 'son', = IE (Indo-European) sūnú- Germanic sunu- (Goth. sunus) 'son/Sohn', from root sū-, seu-/sew- (see MTED hu-, hab) 'to give birth to, to engender, inseminate, to rain'. Seemingly not being attested in Sumerian, this points to Old Persian domination of Babylon (500 aC). Just like nowadays terms such as teenagers, kids etc. invade the globe, so it beoame fashionable to refer to the sons of upper class people as hunu(ă) who were the leaders of the multinational expeditions to Mesoamerica. Stuart 1983o sees in Maya hun$_1$ a substitute for other Maya terms meaning 'son (of father)'.

In the inscriptions, Maya hun$_1$ appears with the ergative pronoun y- (thus suppressing -h-), in phonetic rendering y.u-n(e). The final CV-syllable ne is properly the pictogram of a jaguar tail which was as ne identified by Hopkins 1986.

This is correct because multi-Mayan he 'tail' has, quite normal, h- instead of n-, which n- indeed survived in Chorti neh 'tail'(MWL n39 and Stoll n107 p70). Terrence Kaufmann's (TECO 1969, p174) Proto Maya ṅēh 'tail' is a meaningless attempt to present a compromise. 'Tail' is 'final part, end, conclusion', supporting the above Sumerian né.

Sumer, Old Iran

hunu- (= Iranian) 'son' Borger, Rykle, 1981, ABZ (in the context of the Iranicity of Sumerian:)

n78 HU

Pos.21: Sum.& Iran. hu- 'to give birth, to engender, inseminate, to rain', of. Old Egypt. ḫw.t 'the rain', ḫw.j 'to rain'. (sPyr III 49; MR Sp.III 48) Note the Maya 'upended frog' -glyph which has also, within the meaning 'birth', the phonetic value hu$_2$. In Cuneiform, no problrm to denote 'son' by adding -nu.

n231 NI, NÉ = NE$_2$

Pos.64: Sum. né 'beendigen/finish/to end/*to get at the tail' (my source is A.Deimel ŠL n231,61 who writes ni which equals né) This Sumerian né 'end, *tail' is obviouslỹ a cognate of Maya ne$_1$ 'tail' probably profitable in future readings.

Maya, continued :

Proper Sum. kun 'tail' appears in Maya: Quekchi-Cobán kun 'penis' (in the context of Maya/Sumerian mi 'vulva, female', cf. mi-al 'girl') so in Lope, Mario Selis, 1937 Vocabulario Esp.-Queochi 80pp, Coban, Alta Veracruz, Pocoohi, Pocomam: *al-kun 'boy' (Stoll n212).

hun$_2$ '1'



/ In the text from a cylindrical vase from Naranjo, giving the artist/scribe's name and parentage, the term 'son of' appears as y.u-  -n(e) Jaguar's tail

The scribe is son of the ruler of Naranjo; For more details see Cog 1992 p250.

/ Maya kun (later also kuh) 'tail, penis, end': Quekchi has kun (Lope) 'penis' and nak'kún 'testículo', probably 'near-penis'. Huasteca hu-kuh 'tail' (Stoll n107); this is Sumer. SAGS n77, Pos.2-a: kun 'tail'; see MTED katum-a(u) 'end' for the meaning 'end' of Maya kun

hun$_2$ 'one' and ○ 'united', in rebus : = 'son (of prince)'

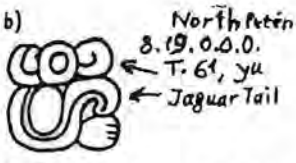
The phonetic renderings of hun$_1$ 'son' are presented in Nikolai Grube (presently at Bonn) 1990 p48, Abb.9, Die Hieroglyphe y-una in frühklassischen Texten, a)-c):

a):



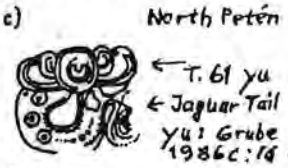
Tikal Stela 31 H-3 (Jones & Satterthwaite 1982: Fig.52).

b)



El Peru Stela 15, right side (drawn by Jan Graham).

c)



Copán Stela 63 left side (following Stuart et al.1989)

IL$_{11}$ il$_{1}$-

'to see'

MTED / Maya Transition Epigraphic Dictionary

Maya T.23, T.24 Sumer

il, ila, i'ila, igila 'to see'
-il etc. = 'suffix & phonetic'

igilá = igi-la 'to see'
= 'to lift the eye' (igi = 'eye')

Most important is that the scribes in many cases considered -il and -hil as interchangeable when using them in phonetic writing. This confirms the correctness of my reading the crescent glyph T.181 V as hil. The Yucatec term sihil 'birth' (Cordemex 727), applied to Proskouriakoff's (1960:454ff) 'birth'-glyph (T.740) - whatever root is basical for si- - appears in Palenque inscriptions 23 times (Trilogy III 3 times; Temple of the Cross = TC 16 times; TFC 2 times; Palace Plate 2 times). Note: 14 times with -hil-suffix. Was the cartouche overcharged, the scribe placed the -il-suffix below (-hil requires more vertical space at the right side of the glyph block). The term 'birth' appears before Personal Names (= PN), e.g. Tr (= Trilogy) III K-9; and in TS C-10; and again Tr III O-6 and so on.

I have sound reasons to assume that the 'sihil'-birth-glyph was originally spoken tunil , then tuhil (cf.Cakchiquel tuh 'to give birth/gebären', in Herbruger 1956 p131), then tsuhil, and finally (Yucatec) sihil . Thus see MTED tunil 'birth' with Sumerian cognate. The Palenque'birth'-occurrences may ultimately confirm tuhil. The Maya-il-glyph, orig. an eye = coincides with the Sum. eye-preform: later, turned 90°

Borger, R. 1981 Ass.-Bab.Zeichenliste
n449 ↰ IGI 'Auge'
Pos.30-a: Sum.Lowld. igila 'to see
Pos.30-a': Sum.Highl. *axši-tlaž- 'id.'
n449 has igi (Lowl.) and ši (Highl.) = full Iran. form is axši, cf. Sanskrit aksi-, IE (Indo-Europ.) okʷsi-, pre-Greek okʷ-, later op- (optics) all meaning 'the eye'.

n481 ↱ LÁ, LAL from *tlaž- 'lift'
Pos.11-a: Sum. lá, full form lal 'to lift, to carry', preform is *tla-ž-, cf. Sanskrit tula-y- 'id.' The IE-root appears in Latin tolerare, German dulden and so on in many applications.

This is useful to know for appreciating the fact that Maya is a partly IE language and that no intelligent Westerner should hesitate to learn some Maya since in doing so he can learn a lot about the pre-history of his own language ...

There are numerous cases in Sumerian and in Akkadian where -l- replaces former -š-/-ž-. Assyriologists know that. Thus lal is *tlaž . Note for instance the case of another Sum. lal with preform laž- regularly from Aryan lay- 'to diminish/mindern'.

Sum. lal 'to lift' arrived also in Maya: Ixil ta-lal 'heavy', or pleonastically: al talal (al means also heavy); in this context: Sum./Akkad.: alim 'heavy'(n421 Pos.12-a/b): Maya Uspanteca: alin 'heavy'.

Grube 1990 p60 mentions Thompson/T. 819 as meaning IL/il 'to see'. see a). As a partly phonetic writing he presents il-a$_1$-hi, see b). And as wholly phonetic he points to i-la-hil (namely IL = i-la-), see c)., not being aware that his and Schele's reading of the crescent glyph as ha or ah is not in agreement with the Maya/Chol word hil denoting the crescent and/or the moon; hil is recurring in Basque and in Semitic (hilal 'halfmoon', from hill, Iran. *haxlā IE seklā, Lat. secula whence Germanic sickle. See MTED hil 'crescent'.

a) = eye

b)

c)

il
ila, i'ila
igila
'to see'

-il 'suffix'
and phonetic

As stated above, Sum. igi 'eye' stems from Aryan/ Sanskrit aksi 'eye'. The -g- disappeared in more recent Indic dialects, so also in Lowland Sumerian igi from ugi/uki. Cf. Sum. ugula 'supervisor', properly *ugi-la, while Akkad. retained initial Indo-Iranian a- in akil- (stat.constr.), with aklu (from *aki-la) 'idec

The weak stop -g- of igi may have got lost in spoken Sumerian of 500 aC. It so happened that a form ila-, il- reached Mayaland. The Sumerian I&I-graph is a test case for correct reading since it has also the value ši standing for Highland/Iranian xši, axši 'eye'. If the co text reveals other Highland -a-spellings, then we have t read Highland axši 'eye' instead of Lowland I&I/*ugi/uki /ukhi/uksi etc. A phonological parallel is seen in Maya MTED iši 'body-part' (classifier, preposed) - Lowld. Su uzu-, but Highl. an.dam (Iran. *ham.dama- *together-bound/Zusammengebundenes, MPers. andām 'body-part'). The Sum. graph was phonetically structured in the Highlands or by Highlanders. UZU - *undʸuʷ *undum/ andam.

MTED / Maya Transition Epigraphic Dictionary

Maya

itsi-kal$_2$ 'Fire-Maker-Month'
The fifth 20-days-month
not relating to the natural
phenomena of the Solar Year

A variant smoke sign is seemingly involved whose value ts, its, tsi, itsi is recognized among Mayanists. During the centuries, the month-name became tsi-ka, 'tseke (= assimilation), and finally tsek. The scribes added (pre-, sub- or superfixed) ka. This is obviously a reading-support to make clear that the (incomprehensible) name of the month was tsi-ka at the time the scribes lived.

Also the kal-glyph out of which the flames emerge, is certainly kal$_1$ as it offers the meanings '20', '20-days-month' = uinal, and perhaps uinik 'man' with his 10 fingers and ten toes = 20. The meaning 'to make' may have got lost

This here is to some extent a lesson in Maya calendrics: in respect of the solar year and its natural phenomena the calendar kept mum. Originally meaningful month-nomenclature entered, denaturalized, in a year of 18 months each one lasting 20 days. No reason for glorification. Their obsession - disregarding the profane agricultural year - was planet-movement observation and 'interpretation'.

/a)) in Palenque e.g. TC 5-10 : MONTH TSEK

/b)) in Kelley 1962 p32 TSEK trace of smoke affix

itsi-kal$_2$

tsi-ka, 'tseke = 5th month Tsek

it.i KAL$_1$ ka$_1$

[cf UINAL$_1$ NA$_1$ = man]

[cf kab$_4$-kab$_4$ = itsi = smoke]

Beth, KAL (= ka-lahum) and UINAL mean also 'twenty' = 'man' = 10 fingers + 10 toes and 'month of 20 days'

Chol Ca-ze-u = itsi-kal is simply another sequence, instead of fire-making read making-fire, -u = Moon or Month. Such sequence inversion is also seen in the elements of the glyph compound. The origins of the Sum. 12-month Solar year with Nou-ruz/New Day beginning on 21 March, was doubtlessly a country with all kinds of flora and fauna. Such beautiful countries existed in Old Iran more than at present. Iran is full of traces of 'lost cities' and civilizations. It is the real home-land of the Sumerians, whose Iranicity is proved in the HGS/Historical Grammar of Sumerian, Bonn 1964 ff.

itsi-kal$_2$

'fire-maker'

Sumer

izi-gar 'Fire-Maker-Month'
The fifth 30-days-month
= the hot month August
e.g. with forest-fires

Borger, R.1981 Ass.-Bab.Zeichenliste
n172 NE / IZI 'fire'
Pos. 8-a: Sum.Lowl. izi 'fire'
Pos. 8-a': Sum.Highl. aššu 'fire'

n537 NÍG / GAR
Pos. 5-a: Sum.Highl. gar 'make'
Pos. 5-a': Sum.Lowld. $^{+}$gur$_{24}$ 'make'

n233 GA' / MAḪ < GAL Lowl. $^{+}$gu$_{20}$
Pos. 4-a/b: Sum.Highl. ga$_2$/Akkad. sa-kanu (from -ka^{r}-n-) 'to make'
(ga$_2$ is the shortened gar 'make')

The name of the 9th month was in Old Pers. assi-yad- 'fire-worship-month'
The name of the 5th month would be assi-kar-. This assi- (= SW-Iran.) is in Avest.(= NW-Iran.) aθri-, Aryan atri-, and retained in Latin atrium.
Nordic year starts at winter solstice; Iran. year at spring equinox = Nō-ruz = New Day. And so in Sumer. But nobody looked at the Sum. 2nd month, named bar- and thought of an etymon. Make ba^{n}ar, und you have Persian bahar = 'spring', Aryan vasr-, Lat. vēr from vesr-, Ital. prima-vera 'spring'.

This wonderful solar 12-month-year was by the Maya changed into day-counting but admirably focusing on planet-periods.

/c)) The subfix may be the rest of a former smoke-affix TSEK
Kelley 1962 p32 = T. 122

A third 'to make' in Sumerian:
n105 II KA'R
Pos.1-a: Highl kár
Pos.1-a': Lowl. gur$_6$ or $^{+}$kur$_{16}$

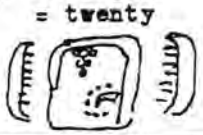


This unnecessarily 'subfixed' YEAR-glyph hab$_1$ is something like a complement since the muš$_2$-glyph means TUN-year because of the 6 circlets = 6 x 60 = 360 days.

ka$_1$-muš$_2$-hab$_1$ 'twenty years' = one KATUN.



ka$_1$-muš$_2$ 'two jaws' = twenty



MTED / Maya Transition Epigraphic Dictionary

Maya

ka$_1$-muš$_2$ 'two jaws' = 'twenty'

ka$_1$-muš$_2$-hab$_1$ 'twenty years = one KATUN'

ka$_1$ is the fish-fin glyph (fish = kay, kar, cf. Sum. ha and har 'fish'). Since writing part of the body of an animal meant, as a glyph, using part of the name of the animal, the Maya, with fish-fin, obtained ka (idea advanced by Morley 1915 who wondered in one case a full fish picture could replace the usual ka). Similarly the jaguar is balam but part of the jaguar (piece of skin, or the ear) is bal = a new 'glyph' used for infixing or affixing. See aš^{a}-bal-lahun (aš-aba.l-lahum = one-from-ten/ BOLON 'nine').

muš$_2$ is a rather cryptographical use of the muš$_2$-glyph which chiefly means 'rain, year', like hab$_1$ which means 'year, rain'. muš$_2$ has been constructed by employing muš$_1$ which consists of mu$_1$ 'bird' (= and/or phonet. mu$_1$), with the water-marking droplets.

That cryptography refers to Sum. Lowld. $^{+}$muš$_{18}$ jaw, ten , Highl. maš (which both can replace Akkad. lahum 'jaw, ten', cf. Maya lahun 'idem'). Along the line of Old World Turkish alt-miš = six jaws/six tens = '60' or yed-miš 'seven tens = '70' the Maya ka-muš$_2$ 'two jaws/two tens' = 20 was logical. On symmetrical grounds the ka-glyph embraced the muš$_2$-glyph, the right side ka being the mirror reflected counterpart.

The main characteristic of muš$_2$ is that it is infixed in a case or cartouche which has an additional sign infixed: namely 6 drops, ooo / o, which in related glyphs can by the vertical bar = 5, and a dot or circlet below, = '1', thus 5 + 1 = 6, be substituted. This is in Babylon 6 x 60 = 360 days. The Day-19-KAWAK-storm-glyph has the 6 drops and in a variant the bar and dot (= 6).

Sumer

Indirectly obtainable

Borger 1981 Ass.-Bab.Zeichenliste n15 KA 'mouth'
Pos. 5-a: Sum.Highl. ka 'mouth' probably from Aryan ghas- = Iran. gah- 'to eat'; Lowl. $^{+}$ku$_{17}$.

The Maya depicted when the numeral two was involved, the mouth-line (in their - in profile drawn - head portraits) with two teeth emerging: ka$_9$ = 'tooth',

For Sum. muš$_2$ 'rain' see MTED muš$_1$.
For Sum. hab$_1$ 'rain/year' see MTED hab$_1$.
For Sum. maš 'jaw'. maš-maš 'the jaws' (= Highl.) and n74 Pos.86-a': muš$_{18}$ 'jaw' (= Lowld.) see e.g. MTED ka,b-lahum '20'.

Note that the Maya have ko 'mouth' almost the Lowl.var.cf Sum. ka 'id.'

A connection between muš 'rain' and year' received weight on account of Sum. n61 MU (see mu 'bird') Pos.?-a: Sum. mu 'year, when' Pos.?-a': Sum.Highl. $^{+}$ma$_{10}$ 'id.' cf. hamā f. = Sanskrit samā 'id.'

Maya, continued:



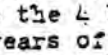


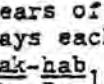


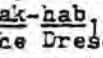


















For fish : fish instead of fin : fin see Morley 1915 p28 fig.13-j KATUN

Cf. R.Borger 1981 ABZ p104 n401 Pos.12-A-a: har 'fish' which should be "kar because of IE kpr- 'army' whence Engl. herring, German Hering, with fish-cognates even in Copt. and Basque.

Cf. the 4 Macaw-bird-years = the 4 big years of 365/6 days each sub mak-hab$_1$ as in the Dresden Codex p40b, in this MTED, in the context of regular intercalation of an extra-day at the end of the fourth Macaw-year, i.e.leap year, as discovered on May 28, 1993 in the Dresden Codex p40b by the author.

We have learnt that the initial part of a word may be used as a phonetic syllable of the CVC-type. Cf. bal from balam 'tiger/jaguar'; Wellknown is ka from kar 'fish'; Very important is the phonetic use of hil 'crescent', concurring with il 'to see' (from Sum. igila 'to see'). Don't forget kab 'hand' when used to denote ka,b 'two' with the b-plural

Maya Transition Epigraphic Dictionary

ka_9-ka_9-$maš'_1$-$eš_1$



'2nd power of 2x10 Moon'
= Planet of 400 Months
Saturn's 30 year orbit
Saturn, Killer-God

The deciphering attempt of the killer-portrait-glyph at the bottom of this page stems from May 1993. Now, in February 1998, a better explanation is feasible. After I deciphered 2,000 texts of the Indus Script, starting in 1994, I completed 2 months ago Chapter 3 - Celestial Deifications - of ISD (Indus Script Deciphering), submitting on various pages what the Indus Culture told us about the planet Saturn which is, globally the God of Death, called in Indus Sani like in Sanskrit. The Maya, like other archaic civilizations, retained celestial numerology as a lesson of harmonious timing established under divine control providing stability and order in the Universe.
The head-glyph's lower jaw is in Maya called lahun (so also in Akkadian) which lahun in Maya means also '10' (IE dišan). It is in Sumerian (and also in Maya) called maš, likewise meaning '10' (clearly retained in Turkish alt-miš '60'; yed-miš '70'; *yir-mi '20'). The two teeth of the glyph's mouth mean: 1 tooth = ka, which means also ka '2' (in rebus); ka-maš' then means '20', and the other tooth means 'the second power'(of twenty, which is 400).

The eye of the glyph is, clearly depicted, the full Moon, - Maya $eš_1$. Now, please, what means 400 Moons or months? This is about 30 years, solar years. And what means 30 years? It is the revolution-time of planet Saturn, the killer-god, globally. Indeed, the Maya and all the ancients liked to name the planets chronologically, after some typical number of days. Planet Jupiter's number in Maya and Indus is 400, round of 399 days, the result of $7+7^2-7^3$ — = 399, in days the length of Jupiter's synodic year, a reason for Jupiter to be called the planet/God of the holy 7. For more, including other planets, see MTED sub kuk (Sumer gug) = planet Venus.
My new reading of the killer-glyph is thus: ka-ka-maš'-$eš_1$ - '2nd power of 2 x 10 Moon' - 400 Moons - about 30 - needed by Saturn for a revolution.

Maya

ka_1-m.i.š-$eš_1$ 'killer'

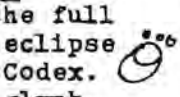
There is a head-glyph in D. Kelley 1962 p25 which he thinks means (in Neo-Mayan) cimil 'death' but which is rather 'Killer-God'.



There are the upper jaw teeth, 2 of them, that makes ka.

Next is the lower jaw-bone which should be $maš_1$, but could also sound muš (= Sum. Lowland), and even miš (Sum.E-mesal-Dialect). Together that makes kamaš-, or better kamiš- to approach kam-sa- 'to make die = to kill', with -i- as a glide to avoid a consonantal cluster. To make this clear, I transcribe ka -m.i.š- .

What makes it a nomen agentis would be -iš or -eš. The scribe chose $eš_1$, the full moon depicted in the eclipse glyph of the Dresden Codex. He infixed this moon-glyph, most poetically, as the portrait's eye (Sun and Moon = the eyes of the World Giant is a universal in archaic thinking). For the characteristic three circlets was not enough space inside the full moon glyph, so he placed them in the area of the eye-brow.



With the full-moon-eš-glyph as an eye-infix being at the same time a nominal suffix

Sumer

For etymologies see MTED $eš_1$ 'full moon' and maš 'lower jaw'

Maya, continued
my arguments as to $eš_1$ = 'full moon' have found confirmation. From this analysis it appears that the scribe had good notions of grammar, and was, at the same time, a good artist or rather painter.

But perhaps the portrait is the work of an Academic Committee since it obviously refers to a divinity. Usually, such portraits are of high antiquity and are of an emblematic nature.
The analysis and reading of emblems is a source for entering or understanding writing prior to the introduction of CV-syllabic writing.

The elements (to be read in a mixture of rebus and phonetics) presented in this portrait reveal and confirm spellings of lexical items of times much preceding Palenque's 700 A.D.

Also in Europe the study of heraldry offers good chances to arrive at languages or words as spoken at the time the heraldic figure, escurcheon, blazon, emblem etc. was created.

The true name of King Kakupacal deciphered ! The relative study below should be liable to make history as that king did in Mayanistics. Perhaps not a new Knorozov case that also has made history.

ka_9-ka_9-lahun-
kam$_1$-sa$_4$-kab$_2$ KUK pa-ka-l(a)$_1$ (1)

Schele's Kakupacal
a Personal Name, Ruler
of Chichén Itzá

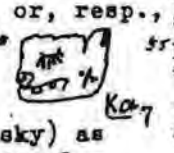
MTED / Maya Transition Epigraphic Dictionary

For VENUS
see MTED
KUK I-V

Maya ka_9-ka_9-lahun- '400-fold'

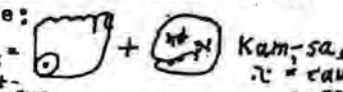
kam$_1$-sa$_4$-kab$_2$ KUK pa$_1$-ka$_7$-l(a)$_1$ ·
dead-maker-fist of Venus, the shield
= 'The Warrior of Venus, Shield'

The Chomsky sumptuous non-diachronic Language Philosophy is not a means to reconstruct - in a satisfactory manner - the old original language of the Maya inscriptions. Let us, e.g., investigate the PN (Personal Name) of the ruler 'Kakupacal' as written on the Frieze of the Casa Colorada at Chichén Itzá (cf. Schele/Freidel 1991 (Munich) p416, or, resp., p414 Abb.9.11, C-5).



A modern Chol-fan Mayanist would probably explain the name (in the spirit of Chomsky) as a Neo-Mayan compound kak-u-pacal = 'Fire its Shield' or something like that. The crux is the first syllable. In all instances it is written by means of ka_7 = 'ka-ligature' , and not by using any other ka-sign.

The reason is not uncommon : often full names are rendered in a short form, e.g. William becomes Bill or Billy. Thus the Maya scribe had the option to think of a Billy-case ka_1-4 or of a reverential William-case ka_7 which actually sounds kam-sa-kab, and which means 'warrior'. The trouble is that later some people used kam-sa-kab to denote a ka-syllable. Honest people will not do so. Every Mayanist should be capable of seeing that the "William-glyph" is a ligature:



Sumer, Akkad, Persian

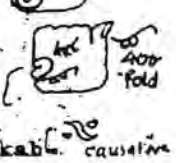
For Old World kab 'hand' see MTED kab_1 and kab_2.

For Sumerian *gam-ša- = 'make die' = 'to kill' see MTED kam_1-, kam-sa- 'id.'

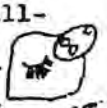
Maya pakal 'shield' stems from an Iranian *tvakaš 'id.', cf. IE twakos 'shield' (whence Greek sákos, -eos, -ous nt. 'shield') and Sanskrit tvák f. 'skin, bark'. With b- from dw- it is likely that Maya p- stems here from tw- (cf. Lat. pariēs 'wall of a house' from *twer- 'to embrace'). The final -l from -š is already a Mesopotamian development.

Maya, continued :

The basic element is kab_2 'fist, hand' correctly drawn, with wrist-eye. The fist subsequently adapted to look like a head glyph, that denoting 'to die', the eye closed, mouth with 2 teeth. On the cheek the causative -sa-mark. In this honestly improved reading we encounter a Sum.- and Old Maya (Highland) kam-sa-kab < *ĝuš tvakaš : free meaning: The warrior of Venus, the shield (protects the nation).



Note the variant killing-glyph kam-ša which uses the -ša- causative, later denoting lu.



Knorozov's discovery of CV-phonetic writing in Maya hieroglyphics covers a rather late phase of Maya script evolution. The many additional more or less valid CV-values especially those with a high 'index-number' (of minor frequency) are liable to be read as glyph-structuring imposes. This does not wholly exclude the 'Neo-Maya' secondary syllabic reading. Involved is there the case of ka_7. This glyph is a ligature/ a merger of three elements: 1) the kab_2-fist-glyph which may mean 'assistant, vizier' (cf. MTED ba_1-kab_2); 2) The kam_1/CHUEN-glyph which means 'to die, dead'; 3) the causative glyph sa_4 here infixed, but suffixed to kam- means 'make die, to kill'. Kelley's presentation of King KAKUPACAL's name is somewhat correct (Coe 1992 p160 is terrible .)



The crux is ka_7 which correctly written looks as here depicted.



A better survey of the Sumerian cognates to Maya kam-sa$_4$ and kam-ša 'kill' is submitted in MTED sub tun_2-lu_1 - tun_2-kam_1-$ša_2$ which means: dog which destroys (= Sumer. lu), or, literally, which kills (Sumer. kum-še). = kam-ša$_2$



ka9-ka9-lahum-kam1-sa4-.-kab2 u8-KUK2 (2)

'The 400-fold killing Hand of Venus'

Venus is here written very archaic since KUK - Sumerian gug (and u-gug) has here still the Sum. prefix u- (Iran. hu-) - 'well, nice'.

Maya u_8 may in this and in other cases denote *hu ($*hu_5$), cf. hu_3 'to rain, generate' which, as a glyph, stems from a variant muš-muš + to 'intense rain' and - hu .

As a Maya-glyph, thehead of the Quetzal-bird - u-KUK,KUK, is also depicted to mean KUK otherwise the ku_2-ku_2 glyph.

Note that in Sumerian graph 418 (line 89) means U and MU_3 which spports u-GUG/hu-GUG - Planet Venus, 'nicely colored'.

Just like the nicely colored Quetzal-bird.

As to kab2 'fist, assistant, helping hand', note that I read sometimes kab4-kab4-hil - x-Kabil as 'hand of Kabil' - warrior'. This fits to 'Hand or warrior of Venus'

As to Maya kam-sa 'to kill' (kam- - 'to die') note also Akkadian ša-kāšu 'to kill' from ša-kam-ša - pleonastic causative ša- + -ša stemming from Sum. gam 'to die' with gaz 'kill' *gam-ž SL 362,14/192,4

MTED / Maya Transition Epigraphic Dictionary

Maya ka9-ka9-lahum- '400-fold' kam1-sa4-.-kab2 u8-KUK2 'Venus-warrior' 'killing Hand of beautiful Venus'.

The Case of k'a4/ca4

It is somewhat delicate to speak of one or more errors which seemingly occurred to prominent Mayanists such as Schele/Freidel or Michael Coe, errors which, being contained in famous publications, are now almost ineradicable.

The grosseat case of ignorance is in the handling of Chichén Itzá, Casa Colorada, Rendering of that Ruler's name now known as Kakupacal. PACAL - 'shield' is correct. But k'a plus ku is horrible. Compare the case of the syllable to discussed in MTED muš1-muš1-ka(r).

The true reading of the k'a/ca-glyph is in agreement with its structuring. It is a ligature, that is a fist/hand - MTED kab2 with inserted the sign for dying (which is a reference to the causative -sa) resulting in kam1-sa4-kab2 - 'hand that makes die' - 'warrior/murderer'. The syllable to has its twofold reading (muš-muš being the older one), and so has lu (kam-ša -'make die' being the original one). - kam plus ka.

This means that the reduplicated k'a (or ca) translated as Maya kak 'fire' requires a new interpretation. In the first phrase of the Frieze of Casa Colorada (Chichén Itzà, see e.g. Schele/Freidel, 1991, Munich, p416), there appears, allegedly, 'his fire', which should be understood to mean 'his warrrior-warrior' - 'his army' or 'his devastating forces'. This latter notion, metaphorically, means also 'fire'. Maya kak itself stems seemingly from *ko-k(o)/kau-kau/kab-kab as discussed sub kab4-kab4 'smoke, flame', also 'fire'.

Maya, continued :

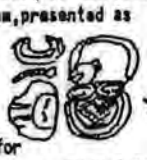
Sumer

Borger, Rykle, 1981, ABZ n88-A KAB / QAP2
Pos.1-a: Sum. kab 'left hand, assistant' = Semitic qap 'hand'.

n362 GAM/GUM4
Pos.6-a: Sum. gam4 'to die'
Pos.6-A-a: Sum.*gam-ša = 'to make die, to kill' (= Highl., Lowld. is
Pos.6-A-a': gum4-še, cf. n192 GAZ/4KUM x ŠE
Pos.2-a: kum-še 'to kill'
Pos.2-a': Highl. gaz 'id.' from *gam-za ; see for details MTED kam1

n418 U-GUN
Pos.1-a: Sum. u-gun 'Venus'
Pos.1-a': Sum. u-gug4 'id.'
both = 'well-gay-colored'; for more see MTED KUK (1).

A spectacular case of misreading follows, ibidem, presented as Yax-uk-Kauil. The well-known references to the time propitious for waging wars, e.g. FIRST (APPEARANCE) OF THE EVENING STAR, here: *FIRST CONJUNCTION OF MOON AND VENUS, is, with Yax-uk, by no means explained. Correct reading is MOON YAŠ = first u8-KUK2. It follows a distorted 'war'-sign, then a kam1-sa4-kab2 - WARRIOR, then, distorted, kab4-kab4, then, subfixed, ui- and finally, postfixed, -la .
The whole meaning: WAR OF THE WARRIOR HAND-OF-KAUIL.



More detail sub MTED ez-:-ras hu-KUK2

The ruler in Chichén-Itzá, presently known as Kakupacal, appears in inscriptions dated 869 pC. This implies archacity in glyph writing and reading. The name, correctly read, sounds kam1-sa4-kab2 u8-KUK2 and means 'Killing hand (= warrior) of Venus'.

His surname is PACAL - pa1-ka1-l(a) - 'shield', or better: 'The Protector'.

Ka-ku is a more than dubious reading. Distinguishing of ka (- k'a) and ca among Mayanists is arbitrary and controversial. To stick to a *ka4 assumed to appear as a ka-variant (variant of ka1 - 'fin of a fish' as contained in PACAL 'shield', part of the ruler's name) would be narrow-minded. A ka-use in later periods will have to be explored. The next glyph, ku (- ku2 cf. ku3 and ku4 and ku5 stands, as an abbreviation, for ku2, which is actually ku2-ku2 or ku2-k(u)2 - KUK2 - 'Venus'. More archaic: u8-ku2-k(u)2 - Sum. u-gug4 'Planet Venus'.



ka$_9$-lahum-mu$_1$"
tooth-jaw-year =
2 x 10 = 20 years
1 KATUN

in head-glyphs luxuriously drawn

MTED / Maya Transition Epigraphic Dictionary

Maya

ka$_9$ lahum-mu$_1$" 'twenty years'

ka$_9$ = tooth, also 'two'

lahum = jaw, also 'ten'

mu$_1$' = 'bird', mu$_1$" = 'year'

2 x 10 + year = 1 KATUN = 20 years

A range of head-glyphs, from luxuriously drawn ones to very simple ones, mean KATUN = 20 years.

Certain ones have got ka$_1$ the fish-fin or comb-glyph, meaning 'two'. For 10, some use muš$_2$ seeing in it the Sum. muš: Lowland 'jaw'-counterpart of Sum. Highl. maš 'jaw'.

Here is analysed the KATUN brought by Morley 1915 fig.27-g. We see the lower jaw bone lahum as its superfix a tooth = ka$_9$, the long tongue lak perhaps supporting lahum's sounding. In the upper part of the ear region is -mu$_1$, here obviously meaning year as mu does in Sumerian. Other adjunctions which could make the whole glyph-block to a PN / Personal name of no interest now.



The next KATUN is from Palenque Trilogy I, R-3. Again the jaw, the tooth, the tongue, and mu$_1$ inserted in the eye. Thus ka-lahum-mu$_1$ or more correct ka$_9$-.



And again 3 infixed minor elements. The reader of MTED may be patient enough to follow the capricious

Sumer

Graphs corresponding with glyphs:

Borger,R.1981 Ass.-Bab.Zeichenliste n15 KA 'mouth'



Pos.5-a: Sum.Highl. ka 'mouth'
Pos.5-a': Sum.Lowld. *ku$_{17}$ 'id.'
prob. from Highl. *g^{h}aḫ- 'to eat'
cf. Sanskrit ghas- 'to eat'.

n74 MAŠ, BAR
Pos.86-a: Sum.Highl. maš-máš 'jaws' This is from Anton Deimel ŠL (Sumerisches Lexikon) 74,198, ma-aš-ma-aš in CT 12,16b), CT 11,46 (K 4141) = Akkad. lahû 'jaw'
Pos.86-a': Sum.Lowl. *muš$_{13}$ 'jaw'
Pos.86-b: Akkad. lahû, *lahum 'jaw'
Affinities: Neo-Maya ka-matš 'jaw, 10'
Maya lahun, -lon 'lower jaw-bone, 10'

See e.g. MTED ka.b-lahum 'twenty'

n61 MU (see MTED mu$_1$' 'bird')
Pos.7-a: Sum.Lowl. mu 'year'
Pos.7-a': Sum.Highl. *ma$_{10}$ 'year' from Highl. ha-mā, Skt. samā 'id.'

That there was in Maya a transparent mu$_1$" 'year' is made clear sub MTED muš$_2$ = TUN, from mu-uš plus diacritica: 6 circlets: 6 x 60 = 360

Maya, continued:
Maya scribes who wrote the numeral 'two' by means of ka$_1$ 'fish fin', ka$_9$ 'tooth', ka.b$_1$ 'flat hand, horiz.' ka.b$_2$ 'fist' The head-glyph KATUN Palenque TFC I(Gockel 1988 p235) explains with the nose-affix Day-20-^{a}hab-Lord that the scribe here wished KATUN to be read as ka.b-LAHUM-hab (not mu$_1$")



TFC I

A pseudo head-glyph meaning 20 is seen in Gates 1931:86 (his n58-b) where 2 teeth = ka$_9$-ka$_9$ and lahum 'jaw' implied mean 20.



=20

better = 400

Maya mu$_1$" 'year' alternates with Maya hab$_1$ and muš$_2$ 'year' of which the meanings as to their length are floating. But see MTED tin-hab$_1$ = 'small year' (I): of 260 days (II): of 360 d .

The best name of a 360-days-year is muš$_2$ because its glyph has an infix which gives the Nr. 360/TUN.

Discussed is here also the head-glyph for the ka.b$_1$-lahum-hab$_1$ where the hab is in rebus from Day-20-^{a}hab .

Maya time-counting is well-understood but the related nomenclature and glyphic renderings, analytically, is often a wonderful field for acquiring a great amount of really proto- or old-Maya-sounding vocabulary, and the graphic renderings involved. Many body-part-names and their use in phonetic rebus do form the basic elements. There are, e.g., the hand (kab, meaning ka.b = 'two') or called katun (= Akkad) meaning also 'and' (= Akkad.), the lower jaw (3 or 4 synonyms, all meaning also 10), the tongue (serving as a complement), the tooth (= ka, which means also ka '2'), the eye and the ear, receiving infixings.

kab_1
'hand, person'
$ka.b_1$
rebus for 'two'
(ka plus pl.-b)

MTED / Maya Transition Epigraphic Dictionary

Maya

kab_1 'hand', also 'person'

$ka.b_1$ 'two' = ka- + -b
(-b = the Elamite plural-suffix is often added to the numerals in all Maya languages)

The picture of a horizontally extended flat hand pointing to the right is one of the various hand-pictures which are called kab. They are also used as auxiliary phonetic signs belonging to the list of phonetic CVC-syllables. The one in reference here, ksb_1, is T.217 in Thompson's catalog. All the different hand pictures do carry in the region of the wrist a circle with a dot in the center. This is, globally verifiable, the eye-metapher standing for 'knuckle, joint', an iris plus pupil, often plagiarized by the painter Picasso, espec. in connection with feet.

T.217

The second way to render ka.b 'two' is using the glyph kab_2 = a lifted fist. In this case '2' is transcribed $ka.b_2$

The Sumerian Lowland kub-reading is also admissible in Maya, = kub_1, q.v. and, analogically, kub_2 etc.

In the early phase of Maya script the scribes wrote what they spoke and they spoke what they had written. As a confirmation, see $ka.b_1$-lahum, a head-glyph numeral meaning 2 x 10 = 20, which is one of the various ways to depote 'twenty'.

The kab_1-hand-glyph does not only render kab_1 'hand', and $ka.b_1$ 'two' (cf. Tzoltal tše.b 'two'), but also in phonetic use e.g. Old Maya a_2-kab_1 = 'water taking' (discussed MTED sub a_2-kab_1). However, be careful, there exists a kab_2-glyph = 'fist', depicted This kab_2 means also hand in the sense of 'assistant, vizier', see MTED sub ba_1-kab_2 .

There is even an instance in which kab_1 means '5' since the origin of Maya ho '5' goes back to hau/hab/kab that is kab_1 'hand' due to 5 fingers. And kab_1 when covering the lower jaw, means at the same time ka.b '2' AND lahum 'jaw/10' = 20. Kab_3 is a comblike hand, while kab_4-kab_4 is a different word sounding like kab_1 but meaning 'smoke', and having its own smoke-sign: . Kab_5 is proto-Maya, it is the vertical bar/staff which means 5 - modern-Maya ho, =10

Sumer

kab 'hand, left hand; assistant'

Borger, R., 1981 ABZ
n88-A KAB, Deimel, ŠGr
Pos.1-a: Sum. kab '(linke) Hand, Gehilfe'; Semitic qap 'hand'
A Lowld. variant kub_6 is admissible.

The Old World hand-name is a mixture of at least two similar roots: kap- (Latin cap-) 'take in hand, to cap--ture', with Germanic hab- 'to have heave, hold' (cf. Germ. heben) and an IE (= Indo-Europ.) qop-/k^{w}op- and qep-/k^{w}ep- (Ablaut-couple) the latter of whom produced Persian čab 'left hand' which in Sumerian did not suffer the qe-> če/ča-sound change.

That is why the notion 'left hand' partly survived; qop-/qep- is believed to mean 'curved'.

The prevailing 500 aC-Babylon. qap/kab 'hand' reached Old Maya.

Maya, continued:
Seemingly just for fun the scribes changed in one and the same document the rendering of a term or of a notion probably in order to train the readers also to think etymologically and historically across the millennia. Engl., French and German does the same in retaining Greek ichth (ichthys 'fish'), phth (diphthong, =au, ai) etc. Not so Ital. and Span., which is a pity.

Kab_7 (a ball-sign) means Earth, kab_7

The kab_1-hand-glyph means, via katun (- Akkad.) 'hand' also katun (- Akkad.) 'end' This reading emerges only out of the context.

And there is, inter alia, also the grasping hand sounding tši, originally *tšu, an ovs tere, in rebus meaning 'to sink' (both meanings are loans from Sumerian šu)

^{a}hab-ka.b$_1$-lahun
year 2 times 10
the 20-year period



ka.b$_1$-lahun
2 times 10
= 'twenty'

MTED / Maya Transition Epigraphic Dictionary

Maya

ka.b$_1$-lahun 'twenty'
variant ka.b$_1$-maš

In Old Maya lahun and maš was = '10' and 'a lower jaw-bone'. Accordingly (as is well-known) the picture of a jaw-bone means '10', espec. in the head-glyphs of numerals.

In Mesopotamia, Akkad. lahû, lahum means 'jaw' and Sum. maš-maš 'jaws'. Maya has ka-matš 'jaw', probably 'the two jaws'. It follows, that lahun '10', depicted as a jaw, means likewise 'jaw'. That maš 'jaw' meant also '10' in the Old World is suggested by Turkish (which has many Sumerian words) yed-miš = 7-10 = 70, and alt-miš = 6-10 = 60.
The Maya scribes forced the readers to use their mind. When, in a head-glyph numeral, the ka.b$_1$-hand (meaning 'two') covered/obscured the jaw, the meaning '10' of it was not cancelled. In this case the head-glyph in reference had the meaning 'twenty'. This is one of the numerous scribal jokes.





The glyph here studied is found in Palenque as a stucco glyph in Temple XVIII (Berlin 1977:171 Nr.43). A variant, similarly structured, also in Palenque, must be read ^{a}hab-ka.b-lahun = 'years-twenty' = one KATUN. It would be foolish to learn Maya-Script in the Chomsky-way, just getting the meaning without analyzing the structuring and the etymology.
In Sumer, 20 is the holy number of the Sun, 30 of the Moon.

Sumer & Akkad

'twenty' in Sum. is man-one = Mensch-einer, = 10 fingers and 10 toes. Cf. Maya uinal 'man' and 'twenty'. Sum. niš '20' is Lowld., previously *nu-uš, Highld. na-aš similarly Sum. nimin '40', from Highld. na-^{d}bin, Sanskrit *nā-dvin- = men-two (cf. Germ. zwoen '2' or Engl. *twen-tig, or Engl. twin 'Zwilling'). Sum. n471 << Pos. 2: niš

Rykle Borger, a Göttingen assyriologist, in his ABZ / Assyr.-Babyl. Zeichenliste, 1981, Kevelaer, has:
n74 MAŠ/BAR
Pos.86-a: Sum. maš-maš 'Kiefer/jaw',
Pos.86-b: Akkad. lahû, *lahum 'id.'
For maš 'jaw' (maš-maš is obviously the plural) think of Lat. maxilla. Highld. ma^{x}š-, Sanskrit *makṣ-.

The human mind is not as inventive as the ignorants believe. That is why languages are much more closely related as said ignorants can imagine. The standard linguist is simply too lazy to study as many languages as possible.

Not so the Old Maya scribes. They had, at the beginning, profound knowledge of various Old World languages.

Maya, continued:
The variant KATUN-glyph (Palenque TFC I-1) has ahab 'Lord' as forehead-affix, read ^{a}hab 'year'.





= ^{a}hab-ka.b$_1$-lahun = KATUN



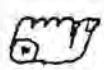
Here a better drawing of the KATUN-glyph of Palenque Trilogy I B-3 and TFC I-1

It is clear that the ka.b$_1$-hand-glyph which covers the lower jaw, denotes both, ka.b '2' and lahun/maš-jaw/10 = 20. The Ahab-lord-glyph affixed to the nose recommends a hab$_1$-(20-)year-reading. But pleonastically, the mu$_1$-bird/year-glyph inscribed in the eye reveals that the scribe was aware of Sum. mu 'year' so that together with ka.b-maš = 20 he strengthened the KATUN-20-year-meaning of the head-glyph. But the 4 droplets along the eye's lower rim (: made a reading muš$_1$ = 'rain/rain season/year' also possible. The last muš$_1$ 'rain' is of course also Sumerian, see MTED sub muš$_1$ 'rain'. For deification purposes the scribe resorted to Ahab *year instead of affixing hab$_1$ 'year'
So seems it.

Listing of
kab-values

Middle-Maya
hab-lahum '15'

MTED / Maya Transition Epigraphic Dictionary



kab_2
'hand'
= raised fist

$ka.b_2$
'two'
variant $ka.b_1$

Maya



kab_2 'hand, fist'



$ka.b_2$ rebus for 'two',
= ka- 'two' plus Elam. pl.-b
like kab_1 'hand', $ka.b_1$ 'two'

The Maya value kab requires indexing, according to different glyphs, as follows: kab_1 'flat hand', kab_2 'hand, fist', kab_3 'hand pointing to South-East without wrist-circle' (used one time to denote kab_3-$-^{h}il$ = Kauil 'the war God'), kab_4 'the smoke or flame sign, T.122' which is also read itsi 'fire' (= izi 'fire' in Sumer) and pu/bu 'to blow, smoke' (cf. bu 'id.' in Sumer); kab_5 is the horizontal and/or vertical bar meaning 'five' because 'hand' globally, in many languages, means also 'five (fingers)', and modern Maya ho stems actually from *hau, *kau, *kab$_5$. The scribes saw often little difference between h- and k- when resorting to rebus writing.

It seems that kab_2/$ka.b_2$ 'the raised fist' = T.669 and T.672, was, as compered with kab_1, given preference since it suits better for inserting other glyphs, a method also used in cuneiform writing of Mesopotamia for obtaining irrevocable lexemic compounds.



All head-glyphs denoting the numeral 'two' do carry as superfix the $ka.b_2$-glyph, of course



Sumer

kab, qap 'hand'
for grapheme see lemma kab_1, $ka.b_1$

Maya, continued:
with the wrist-'eye'-circle.
In some cases, 2 additional little circles are seen superfixed to the 'eye'-circle.

They may serve as additional diacritica , being the 2 dots or circles which commonly mean 'two', to emphasize the head-glyph's meaning.

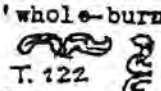
Sub line 23 on this page I invited attention that the scribes saw little difference between h- and k- when resorting to rebus-writing. Here the case of Maya holhun '15', properly *hau-lahum , written, by superfixing hab_1 'year' which proves that at the time the head-glyph '15' was invented, Maya ho '5' was spoken hab (and still earlier kab_1 'hand') See line 17 above.



Note the correctly drawn lower jaw (Akkad. *lahum/lahu) which means 'ten' (Modern: lahun, -lon) in Maya, emphasized by Gates 1931 p86.
The holhun ('15') head-glyph is submitted by David Kelley 1962 p33.

But there is some ambiguous head-glyph-writing to be noted: '12' in Palenque carries hab 'year' as superfix (which could here mean ka.b '2', but the jaw is missing. In the ear-region is an axe).

The correct rendering of the flame/smoke-sign T.122 is really kab_4-kab_4. Sum. *kab-, Sem.kabb, IE kaw-, cf.Gr. holFo-kau-stos 'whole-burning'



T.122

From kab_4-kab_4 as meaning 'burning' a term 'star', kau.kab invaded Semitic.



Palenque
head-glyph '2'

Many head-glyphs do carry on their cheek the marking II, especially the numeral head-glyphs. Meaning is still unknown.
The scribes liked pleonastica to ensure quick understanding. The above head-gl. denoting '2' with in the ear-region 2 circles does magnify the 2 dots meaning '2'.

The various head-glyph affixings, though looking ornamental, are certainly meaningful, mostly in the sense of pleonasms.
The head-glyph denoting '15' (Kelley1962 p33), see picture above, has in its ear-region the bar which means *ho '5' from kab_5. I venture to see here an outer bar and an infixed inner bar, thus 5+5 = 10. That makes the rest of the superfixings (kab_4-kab_4 the smoke-glyph) readable 2+2 so that the circle on top of the ear-'ten' means '1'.

An attempt to reconstruct proto-Maya decadic numerals and those from 11-19 is premature. A Yucatecan ho-lhun '15' and reconstructed *hau-lahun or even *kab-lahun is not binding. This would mean havoc since we have obtained many *ka.b-lahun-forms as meaning '20'. However, reckoning/counting was by the Maya performed in unmistakable written operations open to the insight of modern researchers being praised as excellent.

MTED / Maya Transition Epigraphic Dictionary

kab$_5$
'hand' comblike
a phonetic value
so far, but may
replace the bar
which means '5';



Maya

kab$_3$ 'Hand pointing at South-West' so far a phonetic sign that can replace the ▭ bar = 'five'

Among the numerous ways God K, = God Kauil, the War God can be written, Schele/Freidel (Munich) 1991 p195, right side, above, show us a compound-glyph consisting of T.122 = kab$_4$-kab$_4$ followed by kab$_3$ = the comb-shaped hand, then the T.181 crescent hil . As usual, they label it 'the smoking God K'.



Ibidem, p197, the authors show us God K written in the same way, the difference being that comb-shaped hand is replaced by a vertical bar which denotes 'five'.



p197 fig b) Gat.K C-5

The scribes obviously wished to make clear to the reader that 'hand' and 'five' sounded alike and could, phonetically, replace each other. The phonetic value in question was certainly kab as required to write, phonetically, kab-hil = God Kauil, with preform kabilu , Akkad. qablu 'battle'. The -i- is a glide to ease the pronouncing of a consonantal cluster, typical also for Sumerian and many other languages.

Mysterious is what T.122, the smoke-sign, means here. The 'smoking God' sounds too much like 'sitting Bull' etc. The evidence submitted sub T.122 as a prefix to T.181 'crescent' hil makes no allowance for 'smoking', since it is revealed, with kab$_4$-kab$_4$

Sumer

kab (linke Hand), qap 'hand' for details see kab$_1$. means also 'servant, person'

Maya, continued:
that more than the name kab-hil 'God K' was meant to be expressed. It fits excellently into a ruler's titulation to be 'a hand of God K' though somewhat cryptographically written.

In the two cases here studied I propose to see in kab-kab (though written with the smoke-sign) the plural of the hand; also in Sumer, reduplication is a means to denote (not in all cases) the plural. It follows that the above depicted graph compounds both mean 'the hands of God K', or in a common sense, 'the warriors of God K'.

I said 'title' of ruler, not 'king'. This is because I found a better explanation for a certain mysterious title than the Gentlemn of the University Museum, Philadelphia, Pa.

I read the title as sounding šа-šа-ua which is the Sumerian rendering of Old Persian xšaθrapān, NW-Iran./Avestan xšaθrapān, Greek/European = Satrap, cf. Sanskrit kṣatra- 'Kingdom, Empire' and -pan 'guarding'. We can now, from this title, humbly derive that the Mayan rulers humbly considered themselves to be governors or viceroys of Darius The Great in Mesoamerica, like Columbus and others once more later.

For more on the battle god Kabil see MTED sub Kabil . The -i- of Kabil may stem from an Akkad. oblique *qabil-, cf. aplum 'son', obl. apil- ; Akkad. qablu 'battle' means also 'middle'. The Maya final -il of Kabil is always written -hil 'Crescent', never -il 'to see'; maybe the glyph -il is of younger date when its full original spelling igila (= Sumerian 'to see') was finally corrupted to sound il . This would prove high antiquity of the god Kabil - here: kab$_3$-hil(-la^a). The subscribed -la is a complement to make sure that -hil is actually -hil (such complements are used in cuneiform Sumerian and in the Indus scrip

The smoke-glyph is very problematic. Etymologically, kab-kab stems from 'burning'. The reduplication recall 'intensification' and may compare the battle with a thunderstorm. But since various meanings are involved, we will encounter kab$_4$-kab$_4$ on many more pages of this MTED.

secondary value: itsi 'fire', bu/pu 'burn, blow' = Sum. izi and bu/phu (Akkad. pahu)

kab_4-kab_4 'smoke/flame' also 'fire'

MTED / Maya Transition Epigraphic Dictionary


T. 122

Maya

kab_4-kab_4 'smoke, fire' T.122

secondary value: itsi 'fire' and pu/bu 'smoke, to blow'

The glyph is a real picture which explains the different values and makes it liable to be used and read in whatever language. It serves also to emphasize the fire-notations rendered by other glyphs, see the case kab_2-kab_2 'fire' (which produced via kau-kau, ko-ko, kaka, kak 'fire' phonet. cf. ho '5' = hau, hab, kab).

In MEXICON XIII-1991 (Grube/Schele/Fahsen, 'Odds and Ends')p11, fig.6 topos B-2, we see the T.122-sign prefixed to the crescent, as the final part of the royal name Waxaklahun-Ubah-K'awil (= Kauil, the War God, Maya Kabilu = Akkad. qablu 'battle') Here, kab_4-kab_4-^{h}il is a rather cryptographic way to express kab 'hand, person' and kab_1-^{h}il = Kabilu/Kauil 'War God' which means 'Hand of Kauil' = warrior.


B-2 T.122 + T.181

warrior of Kauil

We will see other instances in which 'hand, person' in connection with 'axe', 'blood time' means 'warrior'.

In addition, this here is a fine confirmation that the crescent's name in Maya is hil, cf. Semitic hill, hilal 'crescent', a symbol of Islam.

Another recurrence where hil 'crescent' is better drawn, is seen, ibid., fig.2 South Side of Quirigua Stela 1, topos C-5 as a


C-5 = T.122 + T.181.

Sumer, Akkad

kab, kabb 'burn, grill; smoke'

Rykle Borger, Göttingen, 1981 ABZ n88-A KAB, Deimel sGr

Pos.1-a: Sum. kab '(linke) Hand'
Pos.1-b: Semitic qap 'hand'
My addendum:
Pos.1-A-a: Sum. kab 'to burn'
Pos.1-A-b: Semitic kabb 'burn, grill'.

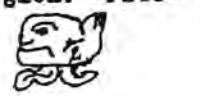
IE (= Indo-Europ.) kaw- 'burn' (cf. Greek kaiō, kaF-y-ō, kaw-s-y-ō 'burn' as in holFo-kau-s-t-os) is Iran. kav-, Sum. kab, Semit. kabb as in Arab. kabāb 'grilled meat'. A variant kap-/k^{w}ap- produced Greek kap-n-os, Lat. vapor 'smoke, steam' and is at the bottom of Sem. kap-r- 'village', cf. Maya (Ixil) kábal 'house' and kab 'pueblo', Stoll n55.

Note also pan-Semitic kau-kab/kab-kab 'star' as a little fire-spark.

Maya, continued:
title (= warrior of Kauil) before a name-sign.

Mostly used for denoting 'fire' is the reduplication of kab_2, that is 'fist-fist', altered to look like a head-glyph, with black eye and the causative-sign $-sa_4$ infixed in the cheek-region. Pleonastically, T.122 is subfixed and the reduplication cancelled. (Schele/Fr.1991 p415)


variant

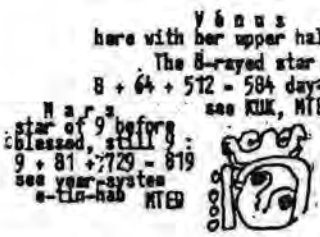


As to line 69 above where the causative sign $-sa_4$ has been mentioned, I propose a Maya-preform *kab-sa_4 'to make burn, to kindle'; the IE languages know 2 post-fixed causative morphs, -y- and -s-. They merge where, like in Sumerian, -y- becomes via -Y-, a sort of -z- or -š- or -s-. In Asia's Far East (Korea, Japan) and in Circum-Pacific languages an archaic -ti is prevailing which explains the Western -s- and -y-. Note that Greek has *kaF-y-ō 'I kindle' which would make a Sumerian *kab-i- and a Maya *kab-sa-.

Other roots are involved to produce a kab_4-kab_4 'smoke', Think of Greek kapnos 'smoke'. Even Semitic *kapar- 'village' (Arab. kafr) means actually: Look over there, I see smoke' This semantic development is globally attested. High-speed-talk-requirements produced finally, via *kau-kau/ko-ko/ka-ka/kak 'fire' in Maya. That the kab_2-sa_4 'fire'-glyph was transformed into a sort of head-glyph was to comply with fire as a deity.

The kab_4-kab_4 'smoke'-glyph appears prefixed, super- and subfixed. Often as a determinative as in T.122 (line 73 above). Certainly as kab_4-kab_4 in Naranjo Stela 24 D-11 superfixed to -hil, thus rendering kab_4-kab_4-hil = '*hand of Kauil/Kabil' probably = 'warrior (of Kabil' or simply 'man of battle'. Schele/Fr.1991 Munich p204


T.122 + T.181





kab$_7$ I

'The Earth'

The Old World with its Gavia/Gab-ia 'Earth' has a corrupt reflex in Old Egypt's Earth-God *G e b , from *Gab-

MTED / Maya Transition Epigraphic Dictionary

Maya

kab$_7$ 'The Earth'
a ball (= planet) between Mars (= 9) and Venus (= 8)



The well-known Maya main-glyph kab$_7$ 'Earth', phonetically ka$_1$-b(a)$_1$, is a realistic picture showing a rotating ball with a turbulent wake, the ball being chased by another, outer ball: planet Mars.
The picture refers to the Maya ballgame. The 'warfare' metaphor implied (already accepted by Mayanists) reveals that the ballgame is something more, so also in Aztecan Mexico, it is the small-scale revival of a planetary drama which periodically recurs, cryptographically expressed in the ballgame glyph-compound recently discussed in MEXICON XII-1990 p105-108. Here the solution of the cryptogram: The Earth, on its path around the Sun, is endangered, especially by her neighbours. Oftentimes I invited attention to the story of Mars mutilated in the planetary war of Troy: His synodic year of 819 days was cut down to 780 days. As explained in MTED e-tin-hab , the Maya retained the Old Mars Period of 819 days probably expecting recovery of Mars. For them, and the whole of humanity, Mars is '9' since 9 + 81 + 729 is 819, that is: 9 + square + cube of 9 = 819.



Sumer

gab 'The Earth'
in cosmology a cow = Iran. gav which term reached Greece, cf. GaF-ia, later Gaia 'the Earth'. The cow-idea reached Nordic mythology: the primordial cow Audumbla, meaning 270 days, from winter solstice to Autumnus (21 of Sept.) = duration of cow's and human female's pregnancy: Earth, humanity's home, home of human females.

Audumbla/Autumnus, -l- from -n- as in Esel (ass) from asinus.

gab : provisionally assigned to Borger 1981, Ass.-Bab.Zeichenliste n88-A 𒁀𒆳 KAB, Deimel ŠGr 𒂍𒆳
Pos.1-A-a: Sum.Highl. gab 'Earth' and 'cow': 270 days of 360 days.

Maya, continued:
Similarly Venus: for the whole of humanity Venus was (presently forgotten) '8', since 8 + 64 + 512 is 584, the Venus synodic year. That is again: 8 + square + cube of 8 = 584, so still now, undisturbed.

The ballgame/star war cryptogram shows at left '9' = Mars; above Venus = '8' and the kab$_7$-Earth-glyph, the whole an unspeakable formula. Cosmic catastrophism was always present in Maya mind. They had been the real realists on this globe, looking more at the stars than at anything else, see my remarks sub MTED mus$_2$.

It seems likely that the kab$_7$-Earth-glyph with its ball means the globe in the neighborhood of another celestial body. This is still more transparent with the ballgame-meaning attached-kab$_7$-Earth-glyph completed by affixation of celestial references. The cryptogram's (9-kab$_7$-8), see top of this page, true meaning , via ballgame to warfare and dangerous celestial events, has been studied by Mary Ellen Gutierrez, in the Magazine MEXICON 1990 p105-108, with bibliography. Ballgame was a mysterious holy ritual among Mayb and Aztecans. That the planets Mars and Venus are involved is beyond doubt. The relative glyphs are unmistakable. See top of this page. Mars in India is 9-rayed, Mars is Rome's City-God, calendrically integrated, cf. nundi-. On the whole, global ballgame, ninepin, golf, circenses, football, chariot-racings etc. are re-performances or anticipations of planetary wars, cosmic upheavals, violent warfare. Mythical traditions suffered corruption in meaning and and wording.

However, it is astounding what Maya intellectuals (mostly scribes of royal descent) achieved is fixing into glyphs and glyph-compounds (in an undestructible manner) what they knew about the movements of the stars, often speaking in rebus, playing with the words of their enormously rich language, so that Western ethnologists are hopelessly overcharged.

The listing below refers only to cases in which Kabil is phonetically written: kab-hil



Kabil

God Kauil
God K

kab_3-hil-1(a)

MTED / Maya Transition Epigraphic Dictionary

Maya

Kabil 'Battle God'

Most prominent is God Kauil. I assume that 'Hand of Kauil' means warrior. The ways the Maya did write the name of this deity is also a sort of introduction in variant phonetic writing.

Here the case of kab_4-kab_4-$^{kab}3$-hil_1-l(a) = 1)

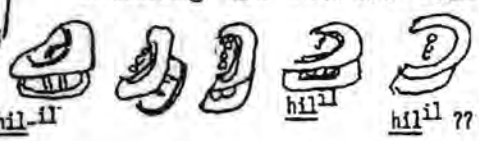
in which kab_3 is a complement to make clear that kab_4-kab_4 (the smoke/flame-sign) should not be read itsi = 'fire'. The final -l(a) could mean that the hil_1-crescent-glyph needs here -l(a) because the glyph has also other values. Reduplicated kab_4 allows to see in one of the 2 kab_4 the meaning 'hand' so that the true meaning of the glyph composition would be 'Hand of Kauil' = 'warrior'.



The composition, preceded by 'sky', is found in Dos Pilas Stairway of Hieroglyphs 2, East Side, Step 1, last composition of the upper row.
Cf comments in Schele/Freidel 1991 (Munich) p195; in MTED also discussed sub kab_3 (1) 'comblike hand'.

The fact that hil_1 has in Dos Pilas the complement -l(a) makes me think that hil_1 in those cases where it has a seemingly reduplicating subfix which looks like an inverted il = 'to see' confirms likewise a reading hil_1.





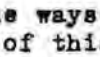
hil-il hil^{il} hil^{il} ??

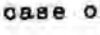
Sumer, Akkad

qablu (= Akkad.) 'battle'

Borger, R. 1981, ABZ
n8  ŠEN 'axe' (SU x A)
Pos.4-a: Sum.Highl. šen-šen 'battle' lit. axe-axe
Pos.4-a': Sum.Lowl. $^{+}gin_9$ cf. NoFo Highl. axšina- Lowlf. $^{a}k^{s}ina$- whence Greek axinē 'axe'

Pos.4-b: Akkad. qablu = 'battle' and 'middle'

n337  MURU (ITI-gunû)
(the graph has EŠ or ITUD = Aryan atri or induš 'moon' inserted = 3 x 10 = 30).
Pos.1-a: Sum.Lowl. $murub_4$ = 1-a': Highl. garibh^{a}- 'middle' and 'battle'
Pos.1-b: Akkad. qablu 'id.'

n532  ME 'tongue'
Pos.46-a: Sum. Highl./Lowl. me 'battle', = *maya/ma-da/mad^{h}a-, NW-Iran. maza- (cf. Amazon), Greek makhē 'id.', makhētēs 'fighter'.
Pos.46-b: Akkad. qablu 'id.'

Maya, continued :
The -i- in Kabil is a glide breaking the cluster -bl- .

2) God K according to Schele/Freidel 1991 (Munich) p197 b), C-5 with the smoke glyph followed by the vertical bar = 'five' = ho from hau/hab/kab = 'hand' or '5 fingers' = 'five', = kab_6. This kab_6 is here a complement to make sure that the smoke sign be read kab-kab, or rather kab_4-kab_4 (phonetically), and not itsi = 'fire', or bu-itsi = 'steaming fire'.



The crescent-glyph hil has the subfix -l(a) as complement to make sure that hil is meant.

3) This kab_4-kab_4-hil = 'hand of Kabil -glyph compound' has -yu as subfix. It makes it likely that in Old Maya God Kabil was pronounced Kabil^{y}u, cf. Akkad. qablu . The source is discussed in MEXICON XIII-1991, S.106 ff., Grube/Schele/Fahsen 'Odds and Ends', with the above 3) on p110, fig.6 b) B-2.



4) 

4) Likewise Schele/Freidel 1991 (Munich) this time p208, allegedly God K, in Naranjo, Stela 24, topos D-11 .
Drawing very simplified
Since the Maya (as usual in all civilizations) often fell victims to pseudo-etymologies, it cannot be excluded that God Kabil, as being written with the crescent glyph, may have been associated with the Moon, or with the powers of the crescent.

5) Kauil according to 'Odds and Ends' (see 3)) p107: Quirigua Stela 1, South Side, Fig.2, Topos C-5; followed by a name-sign and a dadication ?
Also here: most probably: 'Hand of Kauil' = 'warrior'.




Kam
to die
See footnote


Kam-ra$_4$
to kill
See footnote

kam$_1$
kam-sa$_4$
'to die' and
'to make die' =
to kill

MTED / Maya Transition Epigraphic Dictionary

ka$_9$-ka$_9$-lahun-kam-sa$_4$ - see footnote
400-fold killing

Maya

kam$_1$ 'to die'
kam-sa$_4$ 'make die' = to kill

Quiche, Teco and other Maya languages have the archaic kam- 'to die', and e.g. Teco kam-sah 'kill'. The -sah as a causative is also found in other verbs, as is Sumer. -še from -i-ša. Proper Maya would be kam-i-ša with -i- as a glide.

It is remarkable that the Sumerian spelling (gam, not Lowland gum/ /kum has found its way to Maya. This may reveal that Maya nobility who certainly preferred Sumerian Highland speech which is closer to Old Persian (ruling at 500 aC), imposed the Highland-type terms in connection with pompous funerals.

The main characteristic of the kam-glyph is the lowered lid of the eye = sleeping, cf. German 'entschlafen' = 'deceased'. Just 'sleeping' could imply belief in resurrection.



A mark on the head-glyph's cheek  indicates causative since it is recurring on the kab$_4$-kab$_4$ 'fire/kindle' glyph q.v. line 65), and in other glyph structurings. This strange sign alone, as a main-glyph, can replace the closed-eye-glyph, as it seems. Quiche has raš-kamik 'sudden death' (Gates 1931 p27) which kamik recurs in the Madrid Codex written kam(i)-k(a) (Gates p55: M.124.b.2, M.168.b.3)


u-kam-i-k(a) = his death

Sumer

gam 'to die
gam-i-ža- 'make die' = to kill

Borger, R.1981, Ass.-Bab.Zeichenliste
n362 GAM
Pos.6-a: Sum.Highl. gam 'to die'
Pos.6-a': Sum.Lowl. gum$_4$ 'to die'
n192 GAZ = KUM × ŠE
Pos.2-a: Sum.Lowld. kum-še 'to kill'
Pos.2-a': Sum.Highl. gaz 'to kill'
This latter Highl. form is properly gam-ž- . Here it is seen that Sum. had archaic forms and lexical constructions still more archaic than the IE (Indo-European) Basic Language so far reconstructed has. First: gam (Sum.) 'to die' stems obviously from the IE root $g^{w}\text{ə}$, $g^{w}\text{əm}$/$g^{w}\text{om}$ = 'come/go' in the sense 'go away' = to die. Second: 'to make go away' = 'to kill' would be IE g^{w}em-y-, but it was corrupted to sound g^{w}hen-y- and means (like Sum. gaz) 'to beat, to kill' (think of German 'erschlagen' = to kill). Since all IE/Aryan -y- become -ž- in proto-Sum., after an inserted glide -i- (procedure often recurring in Sanskrit), Sum. gam-i-ža (= Highld.) reflects the normal development. And so does Lowld. kum-še, from gum-e-še/gum-i-ža.

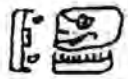
The above was made clear to the Maya at about 500 aC and they kept the lesson in mind for more than 2000 years.

Maya, continued:
The infixed sign for the causative -sa$_4$ was probably .

Footnote
See MTED hu- 'his, her, its' with hu-ha- 'their'

hu kam-i-k(a)
'his death'

hu is the Iranian (>Arab.) form of previous Aryan su, Lat. su-us, -a, -um .


u kam-i-k(a)

18.03.1998? Addendum: Till now the head-glyph's mouth-section remained unexplained. As in similar renderings, I propose now to see here a superlativistic attribute, literally: 400-fold recurring.



Here the sequence: The closed eye means death/dying = kam (Sum. gam 'to die'). The portrait's mouth-line refers to the lower jaw = lahun = 'ten'. One tooth (= ka$_9$) in rebus means 'two', 2 x 10 = 20. The second tooth means the second power of 20, that is 400. Thus we obtain '400-fold'. The strange mark on the cheek "/. seems to be one of the various causative signs, probably -sa$_4$ rendering kam- 'to die' into kam-sa$_4$ = 'make die/ to kill'. For parallel denotations see MTED terms beginning with ka$_9$-ka$_9$- 'tooth-tooth-'.



The flat-hand-glyph means kab$_1$ 'hand' and in rebus ka.b$_1$ '2'

another value is katun-m(u) 'hand' + 'end'

katum-m(u) (1)

'end'



perhaps later also sib 'tail, end'

subfixed -mu is a complement confirming katun-reading

MTED / Maya Transition Epigraphic Dictionary

Maya

katum$_1$-m(u)$_1$ 'hand', REBUS: 'end'

Formation of an abstract

It is understandable that glyphs with various meanings and various readings are reluctantly explored and accepted. Here the case of the abstract term 'end'. In Maya hieroglyphics, a flat hand pointing to the right side is generally accepted to mean 'end'. But why was the hand-picture elected to mean 'end'? In Akkadian, qātum means 'hand' (n354), and qatûm means 'to finish, to end' (n69). The makers of the Maya script, not keeping apart the 2 notions in writing, used the homonymy, painted the hand seen as stated above, and made rebus-use of the picture. In Akkadian, the 2 terms have no common etymology. The homophony is incidental, but to the Maya that seemed a good basis for a rather cryptographic rebus writing. Once established and fixed, the 'end'-picture could attract any term of whatever time and language by which the notion 'end' is expressed. By retaining half-phonetic katum$_1$-m(u) in writing, they replaced katum, while reading and speaking, by other terms. By which ones? The substitutes could stem from 'tail', of. e.g. 'head of a period' = 'beginning'; 'tail of a period' = 'end'. This situation justifies modern paraphrazing, i.e. translation from glyphs, not from known

Sumer, Akkad

Akkad. qatum 'hand, end'

Borger, Rykle, 1981, ABZ n354 SU, KAT$_7$, QAT Pos.4-b: Akkad. qātu(m) = 'hand', no Sem. cognates; a loan from a Kentum language? Note Pos.4-a: Sum. šu 'hand' and the homophonous šu$_2$ 'sink' with the rebus-use as in MTED šu$_1$-kin$_1$ 'sinking Sun, W. = West

n69 BAD, TIL, SUN, QIT Pos.20-b: Akkad. qatû(m) 'end' No Semit. cognates; seems to stem from Aryan gatam 'gone', like Sem. q-d-m = 'old, antique, formerly'.

Maya, continued : lexemes. But the scholar will enjoy a realistic approach to Old Maya in general. The notion 'end' is in Quiché II kisbare, from *kih-sibal-, and in Cakchiquel II tsisibal. The common Old Maya preform is *kin-sib-al 'tail of a period' Does sib mean tail? Sub hun$_2$ 'son' the almost Pan-Mayan 'tail'-word has been ascertained to be he from ne, put to use in y.u-n(e) 'son (of nobility)'. But we have Akkad. zibba-tu 'tail' (n77 Pos.2': kun/zibba-tu and n395 Pos.2 : ZIB 'tail'-constellation, Gössm. n175; CAD Z 102). Since kun (Sum.: 'tail') appears in Maya (as kuh-) meaning 'end', the situation seems clear.

Besides MTED ʼal 'moon/month' Chol has u-hil Yucat, yu-il and Palenque o-hil 'month' = waning + crescent.

See MTED hil$_1$ 'crescent, which does not mean '20' or 'moon/month'. But with the value o$_5$- prefixed (which seemingly replaces u 'moon') it actually means 'moon'. The background is a very interesting story: Maya uhil 'moon' is found in Chol (see Otto Stoll 1958 p79 = n142). If split, = u-hil, it offers also the u-Moon-word. Pan-Mayan, indeed, the phonetic u$_1$-glyph is a waning moon so that u-hil ingeniously describes two moon main characteristics. The Chol u-hil is confirmed in Yucatecan y.u-il 'month' (yuil, as in 1628-pC-Zuyua, MEXICON 1990 p89). Now, a most important confirmation comes from Palenque, TFC B-10 : The compound is read by Schele/le/Freidel 1991 (Munich) p280 line 4) as '5 months have ended', in paraphrazing. Written is HO (5) o$_5$-hil katun . The o$_5$-phonetic element is in the Syllabary Harris/Stearns 1992 p45 (= Linda Schele 1991). The hil and katun ('end') are my contributions. Schele's o- has 2, Palenque has 3 circles.

The phrase '5 months have ended' as written in Palenque TFC B-10 :

The bar, HO '5' kab$_5$

Phonet. o$_5$

The crescent = hil, q.v.

The hand/katun = 'end, ended'

The standard compound meaning 'end' = katum-m(u)-ni



HO o$_5$-hil-katun

For -hil see also Kabil / Kauil / God K.

(2)

katum-m(u)

and tuka 'end'



MTED / Maya Transition Epigraphic Dictionary

Maya

Some scribes altered the flat-hand-glyph to look like a grasping hand (= šu 'to sink' MTED, as in šu-kin /tši-kin 'sinking sun, West'). 'Sinking = ending' is not bad, but the subfixed mu keeps katum-m(u) in function, and in accordance with the context. This happened two times in Piedras Negras, 63, stela 3,F-4, where it says: 'End of the n5 TUN' = katum-m(u) u^n hou $muš_2$ (= TUN) ; or Linda Schele's homi u ho TUN. The next occurrence is in F-9/F-10 where it says: 'End of n14 KA-TUN' = katum-m(u) u^n kan-lahun ka-$muš_2$-hab (where $muš_2$ means 'jaw' = 10, and ka- = 2), or Schele's homi u chanluhum KATUN.





Another flat-hand instance is seen in Palenque, Slave Plate, M-5, stating: 'end of 3 KATUNs' = katum o *oš ka-$muš_2$-hab.



In the UCB Library, sub 722 S 733, I found the volume León Fernández 1892 Lenguas Indigenas de Centro America en el Siglo XVIII (San José de Costa Rica) with, p12, Quiohé II kisbare 'fin'; Cakchiquel, p42, tsisibal 'fin'. The preform is *kin--sib-al = 'time's tail', in agreement with zibba-tu 'tail' in Akkadian mentioned above, p(1) with more detail, in the context with the Sumer. zibba-tu counterpart kun 'tail' also found in Maya meaning 'tail/end' and even 'penis': Fernandez, p29, Pocomam k'uh-linak'chi 'fin/end', and p12 Pocomchi koh-labal 'id.'. The usual -h- for previous -n- confirms kun 'tail', final -chi is -kin.

As to Maya ne '(tiger's) tail' (later he in some Neo-Maya dialects), also in phonetic use, see MTED sub HUN$_1$ / y.u-n(a) 'son (of prince)', with reference to Sumer. né 'to end'.

Sumer

See preceding page (1)

Maya, continued :

A Maya tsuk/tsuka 'to end' is confirmed in the Book of Chilam Balam of Tizimin in the context of the End of the World: Tz'ocobal u than 'the ending of the word' (see Michael Coe 1992 p276). Maya *tahan 'word' = Persian dahán 'mouth'.

For tsoko/tsuka posit Old Maya tuka which could be a syllabic metathesis of katu- 'end' on these pages discussed. Strangely enough, Harris 1993 p1, (1) - (14), submits a list of TZUK-verbal phrases in which tzuk is denoted by the horizontal flat hand same as in the katum-m(u) -case. Among the meanings there is 'to close (a band); to close (a period); to end'.

Most instances submitted by Harris 1993 refer to hu-na 'headband'.



So in his Pos.(6) U Tzuk Hun(al) 'he closed the headband', in Older Maya *hu_1 hu_2-n(a) *tuka/katu

But an additional meaning or rather homonymous term is seemingly rendered by *tuk : Sumer. n574

HArris (2)



Pos.2-a: tuku, tuk 'to get = to be allocated' IE/Indo-European dhugh- Greek tunkhanei or better e-tukhe 'he happened to become'. Cf. Harris (2) ... tuka-wa-ni (his: Tzukwani) in 'It was presented (the God K mirror)'. -wa- is subfixed, -ni is postfixed.

It is clear that Harris likewise failed to read the crescent glyph properly as hil . To the finger-glyph HUN, (this time referring to headband) he added, according to Schele and Grube, ah instead. The improved headband term is HUN-hil = HUN-il which would stem, lifting vocalic metathesis, from *hinul, Old Iran. hnur, cf. German Schnur, e-grade IE sneur-, later Latin *(s)nervus 'nerv'. Avestan has snavar 'band, sinew, etc.'

Harris (3)



katum-m(u) (3)
KATU > TUKA > TZUK
a flat hand glyph

MTED / Maya Transition Epigraphic Diotionary

Maya

HUN-il, HUN-hil '*band, headband'

Sequel to MTED katum-m(u) (1) (katu 'hand', in REBUS: katu 'end')

Harris 1993 p1 (1) - (14) submits a list of TZUK-verbal phrases, with TZUK = 'flat hand'. My proposal is TZUK from *tuka, a syllabic inversion of *katu = 'hand' and 'end', a loan from Akkadian. The verb TZUK's object is Maya HUN-n(a) confirmed by hu_2-n(a), = 'headband', (6).

But the full spelling of 'headband' is HUN-hil and HUN-il_2.

This is proved by the composition (3) with the crescent glyph hil, or, by an alternative, (8) with li_2 = il_2 as a subfix.

Mayanists read presently the crescent glyph as ah; sub MTED hil the better hil-reading is exemplified.

The hil substitute in Maya inscriptions where -hil functions phonetically for rendering nominal or verbal suffixes is normally il (to see), written by means of -li_1 .

In Harris' compound (8) (see above) we find, subfixed, *-il_2, = -li_2.

The elements of composition (3) (see above) are: 1st: a finger (= HUN; could also mean 'one') on top of the long-nose-head; 2nd: the hil-crescent glyph; 3rd: the TZUK-flat-hand glyph.

(3) Tzuk Hunah:



HUN_5-hil tuka 'headband close, a headglyph, see compound (4)

(8) U Tzuk Hun(al):



u_5-HUN_6-il_2-tuka 'he headband closes'

TZUK = 'end'
It is confirmed in the Book of Chilam Balam of Tizimin, in respect of the End of the World:

Iz'ocabal u than = 'the ending of the word' (see Michael Coe 1992 p276).
Maya *tuhán 'word'
Pers. dahán 'mouth'

The elements of composition (8) are: 1st: u_5 'he' prefixed; 2nd: a variant to HUN, HUN_5 'headband' without affix; 3rd: the TZUK-flat-hand glyph; 4th: the subfixed -il_2 thus providing for full rendering of HUN -il_2 'headband.

Mesopotamia, Iran

*hinur <*hnur-/hnaur-
Greek (h)neuron, Lat. (s)nervus from *snevros, Avestan snāvar- etc. 'band, sinew, cord, fiber'

Possibly in Babylonian Cuneiform:
n396-C HI
Pos.3-A-a: Sum. *hi_1-nur_1 'band'
(nur_1 = n325 NIR)
with metathesis of vowels: *hunir thús regularly Maya HUN-il/-hil .

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(1) Tzuk: To present or rather: to present, to put on, to close (a band), to close (a period), to end: TZUK < *TUKA or KATUm-m(u), flat hand see MTED katum-m(u) (1).

(2) Tzukwani: It was presented (the God K mirror) (*it was?) hand-given-in (*bil ?) KATU-wa-ni -hil belongs (?) to kab-hil God K

(4) Tzuk Sak Hun (tzuk-sak-hun-na): He closed the white headband

SAK HUN_4n(a) - n1 on top of head + TZUK / TUKA / KATUm-m(u) (in full: hunil/hinul '(head)band'

(5) Tzuk Hun Tubah: The headband was closed for him

Ligature: tso-ma 'band' + TZUK tu -BAH
Mesop. 'suma/dzūma'-
Iran. dāman- 'band'.

(6) U Tzuk Hun(al) (u-tzuk-hu-na): He closed (put on) the headband

*hu_1-hu_2-n(a) TZUK/TUKA/KATU- 'he headband closed'

The main-motif in the above compounds is 'closing of the headband. Harris' choice is very hazardous. Rare phonetic values have been employed to support the motif. Future research may lead to other readings in some cases. Up to six different HUN-writings make the results questionable. The first HUN = 'son' is phonetically written *hu-ne (see MTED HUN_1). HUN_2 as number 1 is a circlet; HUN_3 as n1 and as son of the hand is the picture of a finger; HUN_4 is the picture of a headband; HUN_5 is a long-nosed head-glyph; other HUN-writings are phonetic, using various hu-glyphs (e.g. the upended frog as in compound (6) above. The study on this page is not impressive.

KATUN$_1$/$_2$/$_3$

MTED / Maya Transition Epigraphic Dictionary

Maya

Piedras Negras, 63 Stela 3, A-9, and recurring, (cf. Coe 1991 p266--267) brings part of the story of a princess. Of interest is here her name-glyph depicted as a woman's head-glyph carrying an unexplained IL-mark on the cheek. At the right side is an archaic KATUN$_1$-glyph, superfixed is PO-BEN (said to mean AHAU/AHAB). KATUN$_1$, upper part, symmetric ka, then TUN/muš$_2$ and then, mirrored ka. In the TUN-glyph the 6 circlets are missing. The lower part is the hab-glyph.

It seems that the TUN-glyph does here not mean TUN, and not muš$_2$ 'rain'; it may mean muš$_{13}$ = Lowland Sumerian 'jaw' (= 10) contrasting with Highld. maš 'jaw'. It follows that ka-muš$_2$ is here seemingly 2x10 = 20, and the hab-glyph of the lower part of KATUN$_1$ completes the message: ka-muš$_2$-hab = '20 years', one KATUN.

ka and the mirrored ka may mean '2 which it is', Sum. -ka =ka ast (= New Persian), or it is due to symmetric beauty, or it replaces the missing plural-b of ka.b 'two'.

Maya hab means, properly defined, any type of year, 260, 360, 364, 365 -day-year. See MTED tin-hab, mak-hab, muk-hab, uai-hab. See also MTED ka-muš$_2$ = '20'.

There is no reason to 'translate' PO-BEN by AHAU/AHAB since PO is seemingly Sum. PA, known as short of PATESI = 'governor'; and BEN is Semitic 'offspring'. I propose to translate PO-BEN by 'prince/princess'. For PO see also MTED ba$_1$-kab$_2$ 'minister'. Another governor-word is studied sub MTED nis-ok.

KATUN$_2$ shows the head-glyph with a lower jaw bone = '10' and elements meaning '2' and 'year'.
KATUN$_3$ shows the head-glyph in which the jaw (= '10') is covered by kab$_1$ 'flat hand', meaning here in rebus ka.b '2'. See MTED -b 'plural'. That makes, e.g. ka.b-lahun ^{a}hab = '2 x 10 years' = one KATUN (consists of 360-day years).

The a.m. six circlets in muš$_2$ is (also written 5 + 1) Babylonian sexagesimal six = 6 x 60 = 360 days, = one TUN .

LADY PRINCESS KATUN$_1$



KATUN$_1$

Sumer *inaⁿ *po-ban ka-muš$_2$-hab

SAGS n103 INANNA
Pos.2-a: Sum. dInnin, Ennin, Inanna, Nin, Ninni$_6$ 'Venus', seemingly generalized like Ištar 'Venus' in Akkad. to mean also 'lady', maybe a corruption via * Ennin/Anaina/Anahita from Anna-aśita 'Mother of the 8' cf. OPers. Anāhita (H.S.Nyberg II, 1974 p18 = Pahlavi: Planet Venus). A proposal for Maya: *inan 'lady'.

SAGS n295 PA *staff KATUN$_1$
Pos.9-a/b: Sum./Akkad. acronym of PA-TE-SI 'town ruler, governor'

SAGS n229 ABNU/*BEN KATUN$_1$
Pos.3-B-b: Semit. ben 'son' and bent 'daughter'

SAGS n74 MAŠ / BAR KATUN$_1$
Pos.86-a: Sum.Highl. maš-maš 'jaws'
Pos.86-a': Sum.Lowl. +muš$_{13}$ 'jaw'; from Aryan *makš-, cf.Lat. maxilla; the meaning '10' did seemingly exist and entered Turkic as seen in alt-miš '60', yed-miš '70'. Graph n74 is a cross + MAŠ, also in the Indus script + 'ten', ≠ '20' etc.; and so in Chinese + '10'.

SAGS n483 HAB / LAGAB KATUN$_1$
Pos.23-a: Sum.Highl. hab 'muddy, rainy (season) = *year'; Iranian hav- '*inseminate', as Sum. hab entered Semitic, artificially triliteralized habb, with hibb 'seed' habb 'make love', ma-hbub 'darling' cf. habib-ullah = German Gottlieb. Maya ahab/ahau is understood to mean 'inseminator', i.e. 'ruler'. The above Maya PO-BEN 'prince, princess' is obviously not ahab 'a male inseminator' although the spouse of a ruler may in case of the ruler's death succeed on the throne in the interest of minor children, as regent.

Maya, continued :
The term KATUN is probably pseudo-Maya though Grube sticks to the 'etymology' of *kal-tun = '20 TUN-years of 360 days'. In glyphic writing TUN is called (see MTED) tin-hab II = 'small year' as compared with (see MTED) mak-hab 'big year' (of 365 days); note also (MTED) e-tin-hab 'somewhat small year' = the vague year of 4 x 91 = 364 days.



= la
T.139/178
T.544

^{a}la-kin$_{1}$
= rising sun

kin$_{1}$
'Sun' & 'day'



T.544
T.116

= kin-n(i)
Knorozov's synharmonious complement

MTED / Maya Transition Epigraphic Dictionary

Maya

kin$_{1}$ 'Sun' and 'day'

It is certain that in the language of the Maya inscriptions and codices the word kin$_{1}$ means 'Sun' and 'day'; a variant kib survived in modern dialects. A proto-form kiṅ (following Terrence Kaufmann) can be excluded since Maya n usually equals Sumer. n , here Sum. gin$_{3}$ 'bright'. Synonyms of 'Sun' are Subiṅha-Maya kaku, Cakchiquel saké, and Tzotzil kakal .

The Maya Sun-glyph looks like a wheel. It cannot be excluded that the use of wheels in the Americas was tabooed to avoid offending the celestial wheel. But the Tzotzil kakal 'Sun' sounds like paleo-Lowland Sumer. kakira- (Sanskrit and Aryan cakra = tšakra-, Iran. čaxra- = tšakhra-, New Pers. tšarx (x = Swiss & Germ. ch, the fricative of k). Said Lowland kakira- became Lowld.Sumer. gigir 'wheel, car, wagon'.

Whoever doesn't want to believe that, may think of Modern Maya kak 'fire'.

The famous compound-glyphs la-kin$_{1}$ = 'East' and chi-kin$_{1}$ 'West' have been important for discovering phoneticism in the Maya-script. It is noteworthy that Sumer. gin$_{3}$-tur '*brightness-young' means 'East' (Dəimel, šL 366,17).

The Maya la-kin$_{1}$ 'East' tells us the same thing. The la-glyph (= upside down Ahab) is sometimes also used to phonetically render ^{a}la. It appears in connection with al 'child, growing, young' which al is also found in Sumer meaning 'fruit, product, planting'.

Sumer 366 𒀀 KUR = Pos. 36 :
gin$_{3}$ 'bright, splendend, clean'
(cf Turkish gün 'Sun' and 'day')

Borger, Rykle 1981 (& SAGS 1982)
n366 𒀀 KUR ^{m}-kur^{a}- 'immovable'
= 'mountain' (same in Skt. acala-,
[Pos.36-a: Sumer. gin$_{3}$, gen$_{2}$ 'bright'
This is from proto-Lowl. k^{s}ain^{a}-
n8 𒄑 šEN (SU x A) skin for water
Pos.12-a: Sumer. šen 'bright'
This is from proto-Highl. x^{š}ain^{a}-]

The above gin$_{3}$ 'bright' is in šL 366,3 and (same root) šen 'id.' in šL 8,4 . Same root, but not same graph.

Iranicity of Sumerian is beyond doubt: Roland G. Kent, Emeritus of IE linguistics. 1953^{2} (New Haven, Connecticut) OLD PERSIAN, Grammar, Texts, Lexicon, p165-b: discusses OPers. a-xšaina- 'not-bright' = Avest. a-xšnaθna- 'id.', as a loan in Greek Pontos áxeinos 'the Black Sea'. See also Bartholomae p541.

Similar same-root doublet appears in Sumer. gin$_{2}$ 'axe' (= Maya kin$_{2}$ 'id.') and Sum. šen 'axe' (= Maya šen$_{1}$?) both stemming from Aryan a-kšina- = 'indestructible' because of its material, confirmed by Akkad. hassinnu 'axe' properly *ahsin-u, a loan from Iran. (gin$_{2}$ = n595 Pos.2-a'; šen 'axe' = n8 Pos. From the above it appears that a Sumer. gin$_{3}$ 'bright' spread as meaning 'Sun, day' from Sumer, at 500 aC, towards Central Asia (Turkish) and across the Atlantic towards Maya land.

Something as a parallel in Maya of what happened in Sumer relative to same-root gin/šen see Maya-Pocomam etc. kinák 'frijoles' (= paint-bean) and Mam šenk = 'id.' (Stoll, O. 1958 p242 (nr87)).



= la
T.139/178
T.544

^{a}la-kin$_{1}$
= rising sun
= East, dawn

For more about ^{a}la- 'to rise' see al- 'child'.

For Neo-Maya kak 'fire' (*koko, kaukau) see kab-kab Mesopot. kab 'burn' which entered Arab. as kabb whence kabab 'grilled meat' The root is Iran. *kav-, IE (= Indo-Europ.) kav-, cf. Greek kaF-y-ō 'burn' and holo-kau-s-t-.

Note also Semit. kab-kab 'star' = 'little fires'.

See Maya al 'child'

Maya chi-kin 'West' with tši from šu, is a cognate of Sum. šu$_{2}$ 'sunset'. Maya chi is written by means of a grasping hand' - an additional support, hand = Sum. šu, showing that we are on the right track.

MTED / Maya Transition Epigraphic Dictionary

Maya

ku$_2$-tin$_1$ 'vulture'
later ku$_2$-tši$_1$ 'vulture'

The Codices (Dresden, Madrid) are in part bilingual reference-books ...

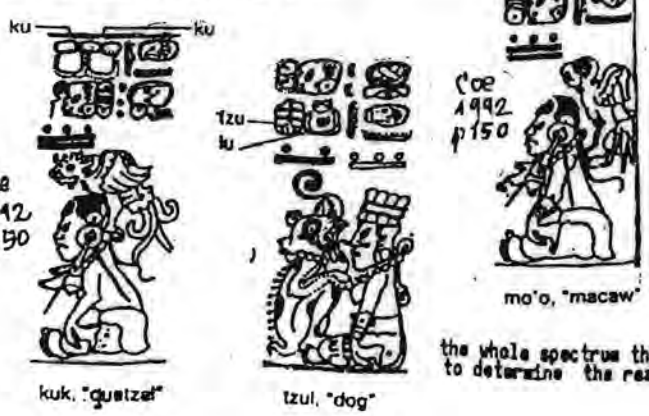
Knorozov compared the picture and its legend plus Neo-Mayan counter-parts. For 'vulture' he thus found the phonetic rendering ku-tši = Neo-Maya kutš . He disregarded the older tin$_1$(I) glyph placed on the bird's back. This tin$_1$ is almost synonymous being perfect Sumer an, see MTED tin$_1$ (I) 'falcon, bird of prey' in Maya-land and Sumer.

Cf. also the case of su-tin$_1$ 'bat/Fledermaus' in respect of the recurrence of tin$_1$. As to the Sum. variant ti$_8$ 'eagle' see MTED ti$_1$-hu$_2$ 'eagle' (with hu = 'bird' as suffixed determintative in both, Maya and Sum.). Sum. su-tin 'bat'.

Next the case of Maya mo-o-o 'macaw-bird'. In other instances (see MTED mak$_1$-hab$_1$ 'the macaw-365-day year') the head of the bird denotes Old Maya makab which in rebus is mak$_1$-hab$_1$ 'big year'. Neo-Maya mo-o-o is obviously corrupted *ma-'au-hu/makab-hu 'macaw-bird'.

In the case of Neo-Maya kuk 'quetzal' things are as in the case of Macaw. Phonetic ku-ku is the legend of the Quetzal on top of a deity of which the depicted head means 'planet Venus' and 584 (=Synodic Year of Venus, 8 + 64 + 512 = 584 days, 8 being the holy number and the cube root): Old Maya hu-kuk, = Sum. u-gug$_4$ 'Venus' and '*bird-gay-colored'; see MTED KUK (1), (2), (3).

The case of Neo-Maya tsul 'dog', phonet. tsu$_1$-lu$_1$, see MTED tun$_2$-lu$_1$ = 'dog which destroys'.



ku$_2$-tin$_1$
'vulture'
later ku$_2$-tši$_1$



Sumer, Akkad

*ku$_2$-tin 'devouring bird of prey, *vulture'

Borger, R. 1981, ABZ
n36 GU$_7$ (KA x NIG$_2$)
Pos.1-a: Sum. kú, gu$_7$ 'to eat, devour'
Pos.1-a': Sum.Highl. +ga$_{17}$ Iran. *gah-, Sanskrit ghas- 'to eat'.

n465 DIN / TIN,TEN$_2$
Pos.18-a: Sum. High/Low. tin, better: tén 'falcon, bird of prey' SW-Iran./OPers. θaina- Sanskrit śyena- 'id.'
For more see MTED tin$_1$

For the other Sum. oognates see mak-hab, KUK (1) (2)

Like Sumer/Maya su-tin, su-ti and sud changed meaning from 'falcon' to 'bird', so Sum./Maya ku-tin, via ku-tši 'vulture' ended in Turkish kuš - 'bird'. Such developments comprised even chickon /egg.



13.02.1998: Even in the Indus script there is a picture of a bird called kuš, just like Turkish kuš 'bird'. Neo-Maya kutš 'vulture' proves that corrupt popul Sum co-existe millennia ago and that such forms had fluctuating meanings, fro bird of prey via bird in general till chicken. The same happened with MTED tin 'falcon', and its fuller form su-tin, same fluctuating range of meanings. But etymolologically versed scribes tried to re-introduce the older forms, see in th above kuch-picture the correct archaic name tin inscribed on the back of the vulture. But no firm standards had been adhered to in the course of millennia. We are bound to have in sin the whole spectrum that emanated from the best Sumerian forms when tryin to determine the reading of a number of bird names.

MTED / Maya Transition Epigraphic Dictionary



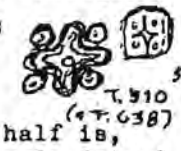
Maya

KUK, ku$_1$-k(u)$_1$, *u-kuṅ



'The Quetzal-bird + Planet Venus'

According to Schele/Freidel 1991 (Munich) p173 the Palenque Trias consists of Venus, Jupiter, Saturn; on p571 the naguals of the Trias are said to be Jupiter, Saturn and Mars. Then, p281 (Palenque TFC, at 697 pC) the Trias (GI, GII, GIII), and their divine companions, entered a conjunction. On p117, two head-glyphs are named GI = Venus, and two others are named GIII = Sun, all referred to as 'divinities of the Trias of Palenque'.



In the Dresden Codex, Venus pages, the abstract sign, in full, of Venus, is the well-known 'cross' with 4 corner circlets. Its upper half is, following Kelley 1977-b, merely 'star'.

According to the Toniná Calendar Monument 101 (see attached page KUK (2) or see full context sub mak$_1$-hab$_1$-pages I-V) the head of the Quetzal bird means Venus and Synodic Venus Year = 584 days. The Quetzal is called ku$_1$-k(u)$_1$ = KUK in Maya-land. The Quetzal-KUK-head-glyph is seen in Palenque TC Q-4; TFC M-7; TS O-9; but Schele/Freidel, l.c.p279, 281, 283 read it simply kuk , not 'Venus'. In TS O-9 kuk is preceded by chi-kin 'West', i.e., = 'Evening Star'.

It is well-known that the first appearance of Venus as Evening Star was by the Maya believed to be propitious for war or blood shedding. That is why *ǧu-kin-KUK (Western Venus)

Sumer, Akkad

Sum. u-gùn + *u-gug$_4$ 'Venus' = 'nice gay-colored'

Borger, R. 1981, ABZ = Assyr.-Babyl. Zeichenl.

n114 DAR and GÙN = GUN$_3$
Pos.2-a, 3-a: Sum. gùn = 'gay-colored/bunt'

n66-C NÚMUN (ZI/ZI-LAGAB)
Pos.4-a: Sum. gug$_4$ 'bunt'

n78 HU 'bird'; 'well'

n411 U (with loss of h- same meanings as n78)

n418 U-DAR / U-GUN$_3$
Pos.1-a: Sum. u-gùn 'Venus' and Planet Venus, Gössmann ='well-gay-colored' n134
Pos.1-b: Akkad. dIštar 'id.' via *ka-istal/kestal/ketsal rendering Azt. Quetzal?

Note -g from -ṅ, -n = n66-C, thus producing Maya gug/kuk

Note that both terms discussed here, the one relative to the bird, and the other relative to planet Venus, do stem etymologically from Sumerian obviously as spoken in Babylon at 500 aC, because of gug from older (Iranian) gun cf.New Pers. gun-a-gun 'very gay coloured', both, bird and Venus.

Maya, continued :

is often endorsed by blood- or killing-glyphs. They either follow or are inserted in the eye. Don't read mo (Schele/Freidel do read mo); better is a$_3$-(kik) 'blood'.
The relative phrase chi-kin yaš KUK-a$_3$-kik means thus: (In the) West, first (appearance of) Venus (means) blood-time; this phrase has been made a Personal Name (Schele/Freidel 1991 p396; their kin-ich instead of chi-kin makes no sense).

No sense makes (Harris/Stearns 1992 p70) k'in-ni-ich-k'uk'-na) K'inich-K'uk'-Ma = Mahk'inah K'uk' House.
The holy number of planet Venus (= 8) is the cube-root of the synodic Venus year (of 584 days) resulting from 8 + 64 + 512 = 584 days; In Sumer, 8 written 5.3, was in one document erroneously read 5 x 3 = 15. The Maya write it 3.5 = 8. See 'PAO/Anthropocentric Planetary System.

It is clear that the Maya had at least three different ways for denoting Planet Venus: 1) KUK, 2) the Dresden Star-glyph; 3) *lady Eight = waxac na GI . The star-glyph is the star of 8 rays likewise used in Sumer to denote, i.e., Venus; the *Lady-Eight compound (e.g.Schele/Freidel 1991 Munich p209 or p278 = Palenque TC O-11: the compound offers the holy number of Venus



KUK$_1$ (1)
ku$_1$-k(u)$_1$, *u-kuṅ
Sum. u-gùn, u-gug$_4$

1) *hu-gun, *hu-gug = 'bird-gay-colored

2) *hu-gun, *hu-gug$_4$ = nice-gay-colored < Planet Venus

The Quetzal-bird which in Meso-America, together with the Azt. God Quetzalcoatl, appears as Venus = Evening and Morning Star, male; orig., as in Sumer, female.

Below (acoording to Harris/Stearns 1992 p70) the grasping hand (Sum. ǧu 'hand') meaning 'to sink' (Sum. ǧú) and the kin-n(i)-sign = 'sun' = 'West, evening' and the bird-Quetzal-head-glyph. 'Western Quetzal' = 'Western Venus Star or Evening Star', seems also to mean 'terrible Quetzal = awful Venus, war'.



MTED / Maya Transition Epigraphic Dictionary

Maya

Sumer

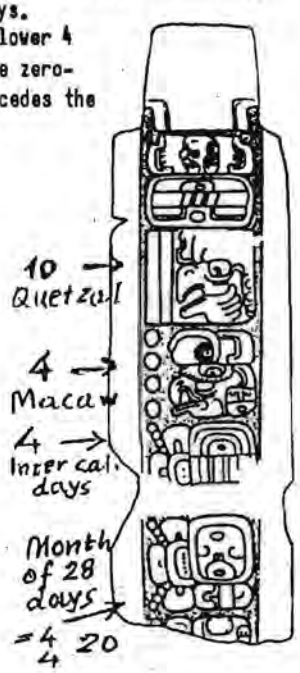
See my APAO - Anthropocentric Planetary-system of the Ancient Orient (in German), or some extracts in Dr. Heinke Sudhoff (presently FRG-Embassy at Paris) 'Sorry, Kolumbus' (1990 Gustav Lübbe, Bergisch Gladbach) pp302, 169, 185, 263, 273-274, 276, 186-187, 1[illegible]-133, 20-21, 296-297.

Macaw/mak-hab- and the Leap Years on the Calendar Monument 101, Toniná

Michael D. Coe's allegedly 'Maya-Code-breaking Knorozov-inspired Consonant-Vowel-Syllabary' is of no use for reading the Toniná Calendar Monument 101. Said Syllabary has just the value of some initial stimuli to Linda Schele's Teams of Young Turks manipulated to never thinking of diffusionism. There is no Code to the Maya Script. The Young Turks will soon realize that.

Back home from Marina Kemer (Southern Turkey) on Saturday 5thof June 1993, I had again full access to my stock of Maya documentation. Last night I had a glance at p457 of Schele/Freidel 1991 (Munich) and noted a Macaw bird head on Monument 101, Toniná: preceded by the vertical row of four dots = '4', like in Dresden, see p. I of this mak-hab-series. Over the Macaw Head there is the Quetzal Bird Head, preceded by two vertical bars = '10'. The Quetzal Bird, and God Quetzal-Coatl of the Aztecans is (see Encyclopedia Britannica sub Quetzal) to the Nations of Mesoamerica = Planet Venus, both, Morning and Evening Star. It follows that the synodic year of Venus (584 days) multiplied with 10 means here the 5840 day period which equals 16 hab-years of 365 days. As superfix to the Macaw head is a glyph which obviously means 'square-power = 2' Potenz). The square of 4 is 16. The Solar Year, improved, requires here 4 intercalary days which indeed appear in the compound below the Macaw Head as 4 circlets infixed in the mi-zero-glyph, prefixed to a '4-bow/day-glyph. After a gape follows a minus-month of 28 days contrasting with a (lost: i.e. broken away) plus-month of 29 days.

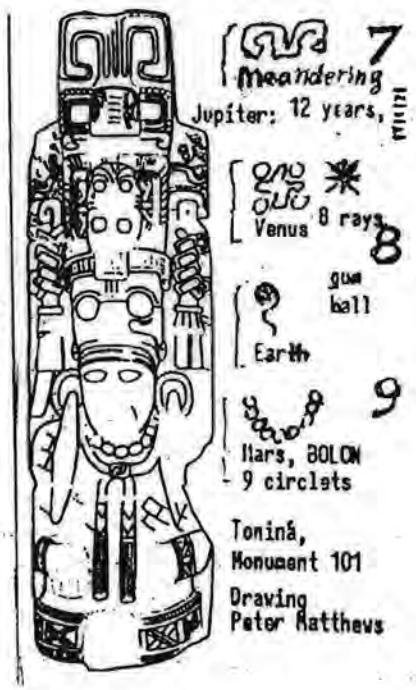
Note the upper and lower 4 days inserted in the zero--mi-glyph which precedes the kal-20-days glyph.



The non-phoentic Quetzal head glyph has in the lower jaw region '4 fingers' seemingly marking the 4 Venus-year subperiods, and, postfixed, 3 half-circlets, probably referring to the adding of square and cube: $8 + 64 + 512 = 584$ days, i.e. $8 + 8^2 + 8^3 = 584$ days.

Such sequence applies also to the Jupiter synodic year: $7 + 49 + 343 = 399$ dayas; Likewise to the Mercury year: $4,5 + 20,25 + 91,125 = 115,875$ & the precatastrophic Mars: $9 + 81 + 729 = 819$ in Palenque. Thus the Basic or 'Holy' numbers of the planets are: 7 = Jupiter; 8 = Venus; 9 = Mars = God K, Kauil, BOLON.

Bird Macaw Year = 365 days and Bird Quetzal Year = 584 days within the 5840 day period plus 4 Intercalary Days = Monument 101 in Toniná



For mu.k-ku.-ku = 'Quetzal' see MTED muk, 'plenty', line 55.



It must be accepted that in Old Maya the Macaw-bird was called makab (rebus value mak-hab 'big year' = 365 days) and in dialectal corruption (likewise epigraphic) mo-o-o = mo'o, from mo'au/makau etc.see e.g. Coe 1992 p151 or David Kelley 1962

MTED / Maya Transition Epigraphic Dictionary

MAYA

KUK$_{1/2/3/4/5}$

1) Venus = Quetzal
2) Venus = ku$_2$-k(u)$_2$
3) Venus = Big Star
4) Venus = Day 8, Calendar
5) Venus = 8-na-GI, Palenque

The first ruler of Copán, founder of the Copán Dynasty, Mah-Kina Yax Kuk Mo, only known from listing, is obviously as fictive as the first Ten-No (Heaven's-Child) in Japan; Copán's First Ruler's full name was probably Chi-kin (not kinich) Rad KUK-.-A$_3$-(kik) which means WEST/EVENING's FIRST (appearance) of BLOOD/RED Venus. If historical, this Venus-associated War-Lord lived at about 300 pC. I assume that the Venus-star was previously believed to be a female celestial 'being' as in the Ancient Near East (but in South Arabia a hermaphrodite). Note that in other Maya places ruling Ladies have a KUK = = Venus in their name: Machaquilá has the ruler Kin Chan and his wife Yax Pach Kuk (Pach = pa-tăi where tăi refers to sun-sinking, West, Evening). In Yaxchilán, there is a Lady Evening-Star (without the Quetzal head glyph) who died on March 30, 749 pC). Among the Non-Maya Nations, e.g. Aztecan, God Quetzalcoatl = 'feathered snake', God of the Evening and Morning Star, stabilized the male-nature-of Venus in Maya-land.

The Sum./Iran. baokground of the a.m. long name is beyond doubt:
šú 'to sink', also 'to be eaten'; > tši;
gin$_2$ 'brightness, *Sun' (Turk. gün);
yaš/raš- 'green'; fratža-/pratya- cf. protos/protyos 'first';
hu-gùn- 'nicely gay-coloured';
a-gig$_2$ 'water-black = blood';

Sumer, Old Iran

Middle Persian/Pahlavi Anāhita 'Venus-Star' should be understood to stem from Anna-ahita/asita, a haplology, with *Aryan aśitā from aśtā 'eight', IE oktō(u), = 'Mother of Eight'; it seems that Sum. Inanna 'Venus' is a corruption, with metathesis, *anaina, *ana-^{h}ida- etc.
Sum. 5.3 = 8 = Venus, not 15.

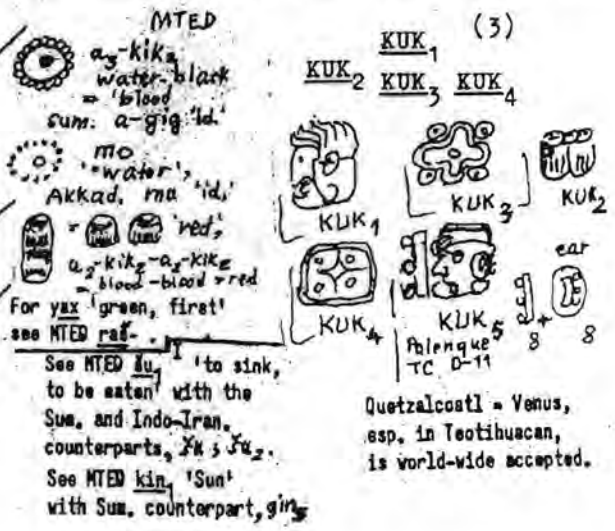
Maya, continued:

The Venus Tables of the Dresden Codex have the star-glyph with tăak 'big, red' prefixed. The 'etymon' of the glyph is a$_2$-kik -a$_2$-kik 'blood-blood'> 'red', see MTED s.v.

For 'Venus' = Day n8 = Lam(b)at' = *rabbit note the significant fact that the planet of which the holy number is 8 is assigned to Day n8. This makes me suppose that Day n7, Manik, the grasping hand, Sum. šu 'hand', refers to Sum. Šú = Marduk, Babylon, whose Planet is Jupiter which planet has the holy number 7 (cube root of 399, Jupiter's Synodic Year).

The Palenque Venus-GI-glyph, with and without prefixed number 8, has in its ear the bar and 3 dots = 8; a duplication of 8 sometimes.
More occurrences of KUK$_{1/2/3/4/5}$ will be submitted should the context recommend it.

Borger, R. 1981 ABZ, MUŠ$_3$ n103 ← MUŠ Venus
Pos.2-a: Sum. ^{d}Innin, Venus Inanna, Ennin, Min, Mi^3, Ninni$_6$ < An^{a}ina/Anaida < Anāhita- = OPers/Avest. (Bartholomae n125); Middle Pers./Pahlavi Anāhīt 'a female deity, Planet Venus' (cf. H.S. Nyberg II, 1974 p18). Akkad. Aš-tar (= Ištar) may be a haplology of *Aśita-^{s}tārā- f. 'the Star of Eight', IE *Okato-stērā f.
Thus Anāhitā from Aryan and Sanskrit *Annā-Aśita/Aśita, IE *Annā-Okatō = 'Mother Eight', Lat. octō. 'Eight' = holy number of planet Venus, cube root of 584 = synodic Venus-year (8 × 64 + 512).
Ø 470,3 ; 08.11.1988, annexed.
For the Dresden Codex p49 Venus Table see MTED sub *BAK-KIN 400; a2-kik2-KUK3
The Quetzal-bird's eye is not the glyph so ; it is MTED a$_2$-kik$_2$ (the required shading with cross-hatch or many vertical lines is omitted. In other instances, said lines appear in the eye, and the droplets are omitted).



HGS - Historical Grammar of Sumerian 1964 ff.

MTED - Maya Transition Epigraphic Dictionary

KUK 1

IV

Extract from HGS §14-a: Astronomy, §14-a (1): Planets in Sumer, cf. APAO

Extract from SAGS 1988 (<Borger 1981)

n470 <𒀭XV (U-IÁ) 411-598a, šu$_4$-iá = dźu-ta-d^{h}asta, Skt. daśa-hasta 10 + 5 IE dekm-ǵhesto- '10 + hand (five)'. Pos. 3: Sum. ^{d}XV = Akk. Ištar (= Venus).

n418 <𒀭 U-DAR or GE$_{23}$-DAR/AŠ-DAR Pos.1: Akk. (^{d})Iš$_8$/Aš-tár/dar = Ištar

n103 <𒀭 MUŠ (und INNIN) cf Anāhita Pos.2: Sum. ^{d}Innin, Inanna, Ennin, Nin, Ninni$_6$, < *inᵉina < *Anaida/Anāhita (= OPers.; Avest. Barthol. n125). Pahlavi Anāhit 'a female deity, the planet Venus' (H.S. Nyberg II 1974 p18).

Akkad. Aš-tár may be a haplology of *Aśita-^{s}tārā- f. 'the star of eight' IE *Oḱto-stērā f., cf Lat. octō '8'. For more see below.
It is thus logical to derive Anāhitā from a pre-Iranian *Annā-Asitā, a corruption of Aryan (and *Sanskrit) *Annā--Aśitā , IE *Anna-Oḱtō 'Mother-Eight'.

'Eight' is the holy number of planet Venus because $8 + 8^2 + 8^3 = 8 + 64 + 512 = 584$ days = the synodic year of Venus.

The Sum.-Bab. holy number of Venus, XV = 15 stems from some prehistoric erroneous reading: in a sort of Latin system of cipher writing V. III was read 5 times 3 instead of 5 plus 3, thus 15 against correct 8.

Venus, female, has a male partner: Planet Mars. Here the story of Mars: His synodic year has *780 days, approx. $8,87 + 8,87^2 + 8,87^3$. Assigning him a holy number 9, that is 2 x 4,5 or two 'hands' of Mercury (4,5 = 4 fingers + a half finger: the thumb) we find him with one crippled hand indicating that he is a warrior.

Recall Mercury: In Babylon, a flat hand being his symbol, showing 4 and a half fingers (the half one being the thumb): adding the powers of 4,5 as in the case of Venus' '8' we obtain $4,5 + 4,5^2 + 4,5^3 = 4,5 + 20,25 + 91,125 = 115,875^d$ cf the 115,88 of modern astronomers, stating to be, in days, his synodic year

Two such hands, 2 x 4,5 (with one hand, or rather its thumb, being injured) or '9' (slightly 'injured') is the Martian holy number. But his are two sons, '2-Setzlinge', IE dvi-sed- > dvi-zd- (Phobos and Deimos, his Moons) ; cf IE ni-sed- > ni-zd- 'Nest' from niedersetzen. Curious enough that IE dwizd- is German Zwist (= Streit, fight etc.), cf Skt. dviṣ (nominative dviṭ) f. enmity, hate; foe; adj. disliking, hostile to, hating. (IE dus 'ill, evil' could be a reduction of *dvis). So again: Mars, God of Fighting. In India, his animal: the elephant, co-inciding with the she-elephant 's long period of pregnancy.

To recapitulate: Mercury, 4,5; the hand. Venus, 8; 2 hands (thumbs hidden) covering her breasts (2 x 4 fingers). 2 cows (in India) drawing her chariot = 2 bovine periods of pregnancy = 584 .

Mars, brother of Venus, also 2 hands, one thumb injured, 780 days, see above. (The Sun, 360, has a horse drawing the chariot, duration of equine pregnancy ; or 4 horses referring to the leap-year period of 4 years, the Olympiade).

Jupiter, holy number 7, because $7 + 7^2 + 7^3 = 7 + 49 + 343 = 399$ days of his synodic year, sign: the oath hand.

Saturn's 378^d-synodic year receives a rational value by adding neighbouring Jupiter's figure $399^d = 777$, as discovered by Prof. Lienhard Delekat, Bonn, at the beginning of 1982.

The Old Sumerian number 5.3 (= 8) was, perhaps intentionally, misread/miswritten 5*3 (= 15) but remained assigned to planet Venus, undiscussed by Assyriologists. Another strange numeric assignment, due to popular etymology, refers to God Adad whose 'holy number' is 10. Sum.Lowland dźuta, Highland data/daḏa, Iran. dasa (New Pers. dah), Sanskrit daśa '10', was seen in *dat/dad/ Adad. - Sanskrit tārā f. 'star', IE (Indo-European) stērā f., cf. Latin stella from *ster-lā f. 'little star'. The insertion of -e- (as a glide) (= -i-) in consonantal clusters is a phenomenon recurring globally.

Addendum: The 'holy numbers' 7 (Jupiter), 8 (Venus), 9 (Mars) reappear, more or less hidden, in Maya-land, Tonina-stela; because the synodic Jupiter year results from 7 + 49 + 343 = 399

For 8 (Venus) and 9 (Mars) see the main text. The 2 raised hands (= 2 x 4,5 = 9) assignable to planet Mars coincide with war lords' raised arms/hands promising victory ... The injury, inflicted by Athena to Mars in the Trojan war, occurred rather during a cosmic upheaval. Mercury's hand symbol, a flat hand, with thumb visible, 4 fingers and a half one, is attested for Babylon, see Nommel 1904 p96; Mercury's hand in Rome comprised the hand of merchants and thieves, note Mercury, mercantile etc.; In Tibet, Lhagpa 'the hand', is Mercury's sign.

Jupiter = 7: the Jews' holy number, Hebrew saba^c = '7', means also 'to swer, render an oath', as in Rome, right hand raised, showing 2 fingers (plus left hand = 5 lowered, 5 + 2 = 7), oath invoking Jove/Jehova/Yahu.

𒀭 n470 Pos. 3

𒀭 418, Pos. 1

𒀭 108 Pos 2