

## The Tonalamatl: A Divinatory Almanac

The Hidden Codex is unique among Mixtec codices. All of the other eight known existing Mixtec codices portray information in two categories. The currently known codices present information that is either genealogical or historical. Genealogical describes marriages and alliances and historical information is centered around conquest and property rights. Both of these types are sequential in nature. All of the Mixtec divinatory almanacs that portrayed religious information, like myths of the creation story, were systematically sought out, confiscated and burned by the Spanish, except for this one.

When the devout Spanish arrived in the Yucatan they were welcomed and treated with respect by the local population and were shown the indigenous historical documents created by local artists and scribes. Friar Diego de Landa wrote in 1566:

"We found a large number of books in these characters and, as they contained nothing in which were not to be seen as superstition and lies of the devil, we burned them all, which they regretted to an amazing degree, and which caused them much affliction".<sup>1</sup>

The Hidden Codex was protected from the Spanish by being hidden in a cave in Manzanillo. It was created in the Mixtec Region shown below.



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<sup>1</sup> Yucatan Before and after the Conquest Friar Diego de Landa 1566 Translation by William Gates 1978 Dover Pub.

<sup>2</sup> <https://commons.wikimedia.org/wiki/File:Mixtecs.png>

The Manzanillo area is far from where it was created in the central highlands of present-day Oaxaca shown above.



The indigenous Mixtec people who inhabited this region spoke the Mixtec language and had existed in the region prior to the domination by the Aztecs. In 1458 the Aztec defeated the Mixtec and began establishing forts and enforcing tributes.

### The Hidden Codex - Cultural Use and Practice



The Hidden Codex

The Hidden Codex is actually a Mixtec pictorial record called a **Tonalamatl** (pronounced tow-naal-a-mot). A Tonalamatl is described as a divinatory almanac or a book of religious practices and was used to orient certain discretionary events to the divine calendar and to predict the future.. It was used in a fashion similar to today's horoscope in making a personal astrological prediction.

A Tonalamatl is a type of codex that is calendar-based. All the other Mixtec codex documents are either historical or genealogical.

The layout of the document shows it uses both the 365-day solar year, and the 260-day ceremonial calendar based on calculations involving the synodic cycle of Venus.<sup>4</sup> It has portions relating to the four seasons of the solar year and also portrays day sequences of 13 days called a trecena.



Tezcatlipoca's Smoking Mirror Festival of the Flayed Men

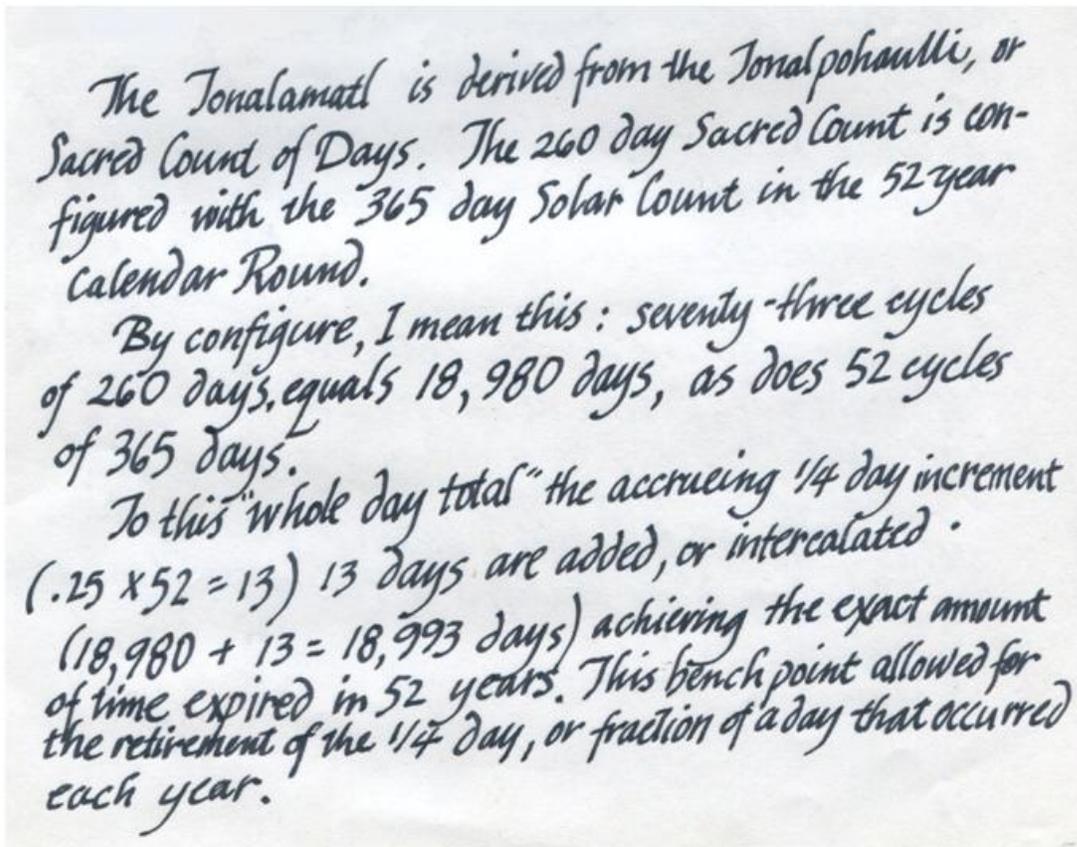
The name tonalamatl is an Aztec Nahuatl word meaning "Book of Days". The word amatl means "paper" or "paper book". "Tonal" refers to the order of things. In this case, it means the order of days . The Tonalamatl is a working document organized in a cyclical or calendar-based as opposed to the chronological sequential order seen in the other two types of codices.

<sup>3</sup> <https://www.google.com/maps/place/Manzanillo,+Colima,+Mexico>

<sup>4</sup> The Sacred Count: The Fractal Calendar of Ancient Meso-America Loren W. Jeffries 2016

This document was used by a Mixtec priest in the field to perform such tasks as to set the timing of rituals, predict the future, and to determine if two should be married, based on their personal astrological aspects.

### The Sacred Count of Days Math Revealed



The preceding is from Loren Jeffries book and describes the little-known exact mathematic relationship with the 365 day Solar Count and the 260 day Sacred Count of Days used in the Tonalamatl. Until now, the exact relationship mathematically was not well understood. In his book Mr. Jeffries breaks it down for the ordinary folks in this exclusive beautiful calligraphy script.

**Now we can answer the question that has eluded researchers for so many years: Why sequences of day signs are always 13 days?**

**Now we know that the number thirteen is the number of extra days added back into the calendar every 52 years during the New-Fire Ceremony.**

**Special thanks are given to Loren Jeffries for taking the time to discover this information.**

<sup>5</sup> The Smoking Mirror Codex Loren Jeffries (unpublished) 2013

The Hidden Codex contains five scenes of major deities and their actions. Four are scenes relating to the four seasons of the year surrounded by influencing day signs in the traditional 13-day trecena pattern. The fifth scene depicts The 52-year New-Fire Ceremony and is also outlined with a 13-day trecena border.

**The Hidden Codex Main Panel 1**



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This first scene in The Hidden Codex is replicated in other codices notably the Aubin and Borbonicus shown here with the noticeable difference that the positions are reversed as also seen in The Hidden Codex.

The scene depicts the Spring Equinox ritual called The Festival of Flayed Men in honor of Xipe Totec, The red Tezcatlipoca portrayed in his jaguar aspect as "Heart of the Mountain" and seated on the step fret throne platform.

The Festival begins and ends with sacrificial victims adorned with white feathers tied to stone wheels and armed with white feather weapons. Five warriors armed with razor-edged obsidian blades attack the outmatched victim who is quickly defeated. The skin of the victim is removed and preserved in a process called flaying and then ceremonially worn by priests for a period of 20 days.



The Hidden Codex MP1

<sup>6</sup> The Sacred Count Loren Jeffries 2016

<sup>7</sup> Codex Borbonicus Same Scene



**The Hidden Codex  
Main Panel 2**

Main Panel two portrays the Quetzalcoatl Wind deity named 9 Wind Flint Helmet. It is in the aspect of White Tezcatlipoca for the festival of the Autumnal Equinox.

The Hidden Codex MP2

The following diagram describes the tribute made by the creators of this document to a single man who founded the cities and established the dynasty of Tilantongo. The embedded glyph represents the single person Lord 9 Wind Stone Skull.

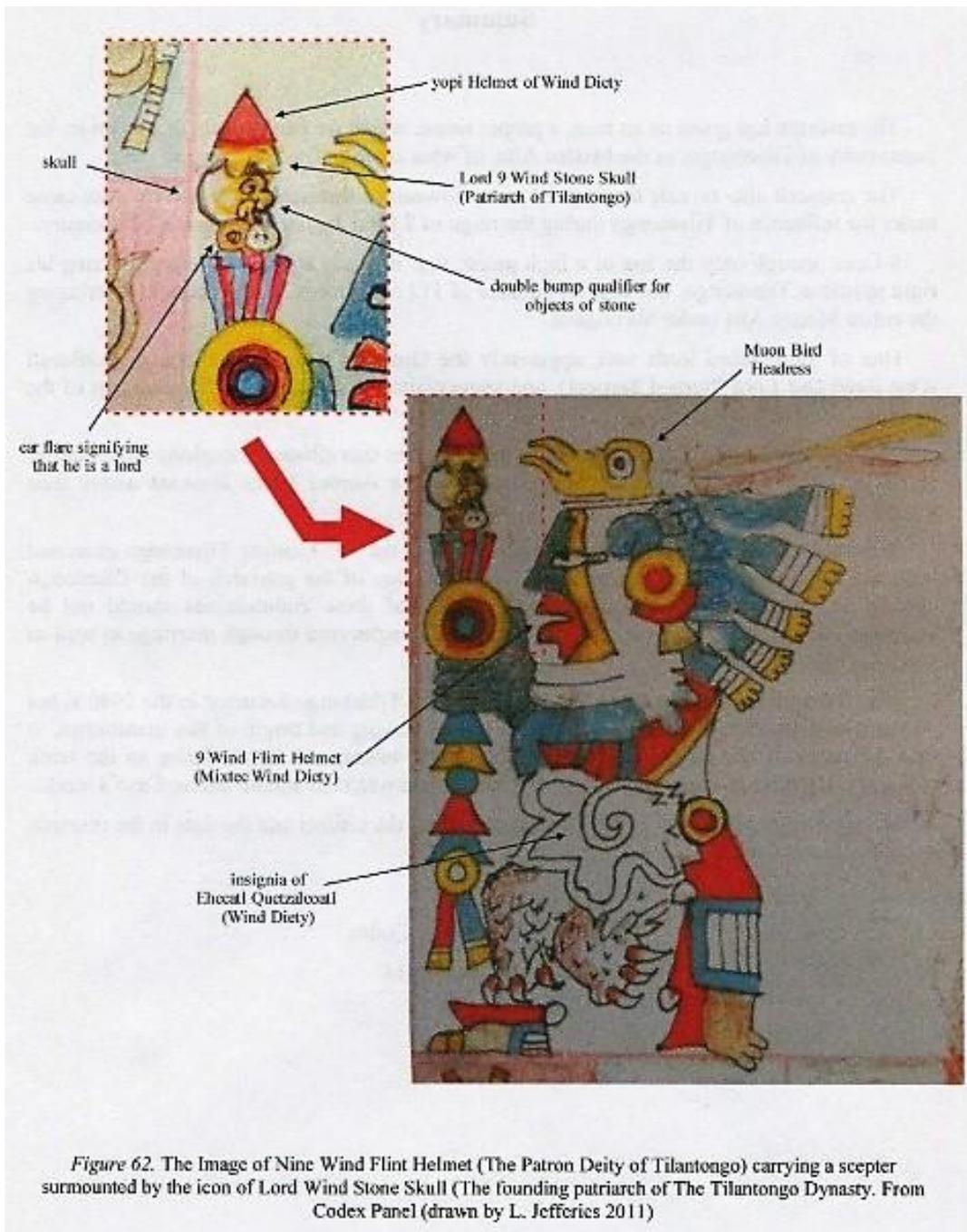


Figure 62. The Image of Nine Wind Flint Helmet (The Patron Deity of Tilantongo) carrying a scepter surmounted by the icon of Lord Wind Stone Skull (The founding patriarch of The Tilantongo Dynasty. From Codex Panel (drawn by L. Jeffries 2011)

From Loren Jeffries The Smoking Mirror Codex (unpublished) 2013

### The Hidden Codex Main Panel 3

The third scene portrays the rain diety Tlaloc festival performed at the Winter Solstice.



#### The Hidden Codex Main Panel 4

The fourth scene shows the Blue Tezcatlipoca aspect named Huitzilopochtli for the Festival of the Banners held during the Summer Solstice.



**The Hidden Codex Main Panel 5**

Smoking Mirror, The Black Tezcatlipoca performing the 52 year New-Fire Ceremony



New Fire Ceremony 52-Year cycle

### Year New Fire Ceremony 52-Year cycle

This panel portrays individual sacrificees, post departure.



Stone etched with the symbol of the "new fire" or beginning of the 52 year cycle on the Aztec calendar. It is also inscribed with the dates 1 rabbit and 2 serpent. On display at the Palace of Cortes, Cuernavaca, Mexico

## The Hidden Codex Tonalamatl Summary

This research has revealed that The Hidden Codex contains information that has been validated to a certain extent by the fact that the major scenes pictured bear a strong resemblance to similar Mixtec documents while at the same time showing slight differences that may indicate a parochial isolation between neighboring groups.

The Hidden Codex follows the traditional template using 13 day trecenas and the 260 day Sacred Count.

The document uses some of the traditional day signs seen in other documents. Some of the day signs could not be referenced elsewhere.

This research has documented the relationship of the 365 day solar calendar and the 260 day ritual calendar and how the two are reconciled. These topics are further explored in Loren's book "The Sacred Count: The Fractal Calendar of Ancient Meso-America" available on Amazon.

There are no known surviving Mixtec Tonalamatl documents because they were all destroyed by the Spanish. The Spanish did this to wipe out any opposition to the Catholic Church in the form of non-Christian philosophies and artifacts. We are left to compare to the remaining Maya document which is not as perfect match. So it is difficult to make direct comparisons of the two since the Mixtec culture compared to the Maya culture are similar but not identical. So there is not a Mixtec document to make a direct comparison. As a result, we will need to perform comparisons and mark their similarities as well as catalog the differences.

The Main Panel 2 image contains a glyph that is a tribute to the founder of the dynasty of Tilantango, 9 Wind Stone Skull. The reference to a known place with an apparently valid glyph is further evidence that ties the codex to a known area during a specific time.

The Hidden Codex , which is only now beginning to be recognized, is believed to be the only Mixtec Tonalamatl possibly to have survived the Conquest, and also likely to be the only codex originating in Mesoamerica that there exists no record of ever being owned by the Spanish.

Given the fact the Spanish were locating and burning all indigenous religious material, it is a wonder it has survived .

We proudly acknowledge the name of this artifact in native terms is likely: **"Tezcatlipoca's Smoking Mirror"**. This refers to an obsidian mirror that the deity uses to reflect the sun and to ignite the fire in human hearts in the 52-year New-Fire Ceremony pictured on the final page of The Hidden Codex