

The Curious Case of the La Corona Frontispiece

John Major Jenkins © June 15, 2015

The frontispiece of the 9th edition of Michael Coe's *The Maya* (2015), depicts a full-page photo of a carving from La Corona. The caption tells us that it shows a La Corona vassal of Calakmul. It depicts the dancing Maize God with the Principle Bird Deity above and the snake (symbol of Calakmul) below. The date is October 28, 677 (Gregorian, in the new-fangled 584286 correlation used by Houston & Coe). If we convert this to 584283 we get October 22, 677 (Julian), 4 Kan 9.12.5.7.4 (confirmed from other sources).

If we look at the sky on this date we see the waning moon is two days past Saturn at the Gemini Crossroads. In fact, one day earlier, at 1 a.m. on October 21, the moon was much closer to Saturn, which is slightly east of the Crossroads. On October 20, the moon was just as close to Saturn but on the other side of it and right on the Galactic Equator. On October 22, the date of the carving, just before sunrise around 5 a.m., the moon has shifted away from Saturn near the Gemini Crossroads, to a position on the ecliptic that is pointed to by Castor and Pollux.



October 20, 677 AD

So, the 4 Kan date of the carving is, in essence, one day past a close conjunction of the moon and Saturn near the Gemini Crossroads. Is there any significance to this kind of alignment for Calakmul and La Corona? Why, yes there is. Saturn-Moon in conjunction: This is diagnostic of the birthday astronomy of the Calakmul king who commissioned the 2012 inscription at La Corona, in 696 AD. Yuknoom Yichaak K'ahk was his name, and he compared his birthday astronomy to the 9.13.0.0.0 Katun ending in 692 AD, when Saturn and the Moon were aligned with the Sagittarian Crossroads at the southern terminus of the Dark Rift. This provided a conceptual link to the 2012 date cited on

Block V. His birthday is recorded elsewhere while the 13-Katun ending and the 2012 period-ending are recorded on the Block V “2012” text from Calakmul. The moon’s position on the October 22, 677 AD date is pointed to by Castor and Pollux, just like the moon-Saturn conjunction on his birthday (October 4, 649 AD (Julian)). See my essay that I wrote in early July of 2012: <http://www.thecenterfor2012studies.com/LaCorona2012-StepbyStepguide.pdf>.



October 21, 677



October 22, 677, 4 Kan, 9.12.5.7.4 (Julian, 584283). Date from the La Corona carving

It's rather striking that the frontispiece chosen for the 9th edition of Coe's book provides a nod to my 2012 galactic alignment astronomy work. It may be that the La Corona vassal was honoring the 28-year-old future king of Calakmul, by dancing the Maize God's rebirth at a propitious time that reflected his birthday astronomy, united the bird and snake symbols of above and below. The fortuitous choice of this carving for the frontispiece is much like the image of the galactic alignment selected for the cover of the recently published Maya Studies anthology called *Cosmology, Calendars, and Horizon-based Astronomy in Ancient Mesoamerica* (2015). But the support that such dated carvings provide for my 2012 alignment theory must not be seen, and this cognitive dissonance is a primary characteristic of the Maya Studies Phenomenon.¹

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1. For more on the Maya Studies Phenomenon (MSP): <http://update2012.com/MSP.html>.

See also my review-essay of the 9th edition of Michael Coe's *The Maya* (1966), released with new co-author Stephen Houston in June of 2015:

<http://thecenterfor2012studies.com/Coe9-2015.pdf>