

The Birth of the Fifth Sun and The Three Hearthstones

Premise: Hearthstones, whether on earth, or in the sky, should be located around a fire source because a fire out of control can do much damage. On the other hand, a contained fire (a safe fire within the hearthstones) was a necessity in the center of the home. Some Gods have their homes in the sky. Their source of fire is in the “fire” source that is confined within the three hearthstones called Deneb, Altair, and Lyra of the Summer Triangle, having many red stars within its confines..

Introduction

In order for anyone to investigate the above premise, one must study the stars. However, just as in the primary grade schools where calculators get in the way of learning simple mathematics, so too do the immense telescopes and calculators of astronomy get in the way of seeing the stars as the ancients saw them. One scholar who recognized this is Dr. Eugene Shoemaker, a geologist/astronomer who studies meteorite craters on earth and on the moon. He concluded that the giant Palomar Observatory was too large to find asteroids and is using the smaller observatory down the road from it. He discovered that the earth is in the middle of an asteroid belt and is constantly bombarded by small meteorites that break away from it. He also discovered that there is hundreds of small meteoroids that cross our orbit and more than a few that miss us only by days.

Telescopes see beautiful nebulas and glorious gas clouds in full color, whereas the ancient star watchers only saw the tiny points of light called stars that decorate the night skies. Ancient astronomy cannot always be calculated when using our modern telescopes, calculators or even our sextants. Ancient astronomers did not have modern equipment, but they did observe the stars and record what they saw. They found that certain stars were very regular in their appearance. Some of these stars could be calculated with recognizable numbers that can now be checked against modern data; others were not. For those without numerical data, one must look to

symbolic language within each individual culture. Many times, the symbolic language contains valid physical descriptions of stellar attributes. And because important star groups were thought to have human capabilities, the gods were said to inhabit the skies. These god/stars were “good” or “bad,” just as their human counterparts. They also had adventures in their realm just as humans have adventures on earth.

I believe that the glyphs should be read in conjunction with the pictures but not always as spelled out words. One actually has to evaluate both the picture connection and the glyph sequence before a valid phrase or word can be determined. Most of the pictures relate to known myths but no one seems to see the myths because the pictures on the monuments and in the codices are supposed to be strictly history.

In modern times, there is little to confirm many of the ancient stellar events. Since the discipline of astronomy became a science, star events that can be confirmed by numbers and measurements, are considered to be the only official [believable] documents. The tales of the ancient Maya dancers and bards are not even evaluated for factual data. They are only known for as part of a tenuous religion. Otherwise, they are ignored just as children's bedtime stories are ignored. Since ancient myths refer to the Gods of the universe, it has been determined that these gods are only mythical beings that priests and rulers created for their political power structures.

Yet there is evidence of extensive mathematical notations in documents such as the Dresden Codex. Such writers are placed in the unfounded category of pagans or savages, based solely on the texts collected and compiled by the Conquerors. The main goal of the Spaniards was the amount of gold they could procure, not the number of converts.

Mythic star adventures, at first, were probably just an ancient form of mnemonics. They were interesting tales for youngsters that taught them to read the stars so that if they became nighttime travelers they would not get lost. Each culture, sometimes, each family, had their own version of the stories. Both nighttime (desert or sea-faring) travelers and astrologers named these

stars according to their whims. Those who traveled on the desert might have named a star formation after their favorite camel or llama. Astrologers might have named the same star formation as a person who had strength, or as a fish that could slip away from trouble in a flash of a fin. It all depended on their concepts and usage during that era.

The story gatherers, (modern anthropologists and archaeologists), have recorded many variations, of these interesting legends, some of which became the main religion of the country, while other variants became only the myths. Eventually, these tales were separated by such a great gulf of intensive research that each tale became locked into its own private cubbyhole of information. The early collectors created multiple designations for the same myth probably because the names, sexes and adventures seemed to be different. In this way, these tales became stand-alone stories separated from their original meanings.

The ancient Meso-Americans, as other world cultures, erected monuments to celebrate celestial events that coincided with certain activities of their rulers: their propitious births, their accessions to the thrones, victories over their enemies, and finally, their deaths. Dates were included on these monuments with a record of the sun, the moon, a specific star, or planet that was then prominent in the skies as confirmation of the date. They may have realized that a star could be part of a valid time/date system and could verify a specific date if the original calendar system was not completely understood by later researchers

The Mexicas, as others, also saw in the stars the creation of mankind. “Papa,, where did I come from?” is a natural question of children. Stories about the gods (stars) in the sky answered the basic questions of very young children that came too soon to explain the more explicit sexual connotations. After all was not the child conceived under the light of the moon and the stars?

For the children, gods had to have homes and workshops. They had to have adventures very similar to their human counterparts on earth. The sun god was their source of light; the rain god was their source of water, while lightning bolts were their arrows of fire, and thunder was

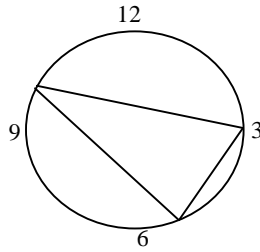
when their “papa” was angry; when there was a destructive war among the gods, or . . . it was just a loud game as in the *Popol Vuh*.

Their fire source was clearly defined. The Old Mexica God (*Hueheteotl*) poetically sits on the hearth within the turquoise enclosure. He was the ancient Fire God. His hearth was of precious [blue] turquoise.

The Hearthstones were also named: They were: *Toznene*, *Ihuitl*, and *Xiuhnel*. Although they were named, they have never been identified as stars. A certain Maya star called *Ix Tub Tun* or “She who spits out precious stones” is another possible star but is only known as the “goddess of workers in gemstones.” So here are four possible star forms [pinpoints of light] that are considered to be the source of “precious” stones. One thinks of “precious” as gemstones, i.e., diamonds, sapphires, opals, etc., but in the Mexica lands, (and with the American Indians) stones from the skies were the most precious of all. They were made into red and white bundles and were usually put into star temples with special fire sticks on top of them.

In the early days of the Conquest, very little credence was placed in the sacred stories or folk tales of the conquered people. Nevertheless, those that copied and edited the *Florentine Codex* in the Monastery of Sahagún gave us a small clue as to where the hearthstones stars were located.

Even though the copyist claimed that these three stars were the *Cabrillos* (Pleiades), they told us that they were the *Astelejos* or Fire Sticks of the Gods. Fire sticks are such that one is upright while the other is used as a bow. The constellation that best portrays two fire sticks in use is the Northern Cross. The copyist then told us the hours of



the night these stars were honored. When the hours are marked on a clock and connected by simple lines, they create a form very similar to that of the Summer Triangle.

The number three is its anchor and has no other purpose, such as their actual monthly position in the sky. It only relates to the “form” of the constellation. If all three numbers had been used in the text, the inquisitors might have deciphered the image. With only one number it was possible to pass on the information. Cygnus's star X-1, thought once to have been an exploding blue nova, sits within the Summer Triangle.

We have previously mentioned that the human form of the Old God [of Fire] *Huehueteotl* sits in the hearth within a “turquoise” enclosure. The *Nuttall Codex* shows on page seven, either a star grid, or a disk of turquoise squares with the hand of god emerging. A different entity, a goddess, “who spits out precious stones” does not seem very important except to the craftsmen. These two gods, are of a different sex and of a different activity.

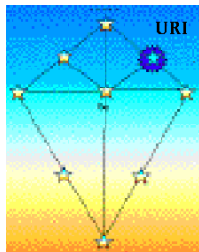


7-LM
The Hand
of God

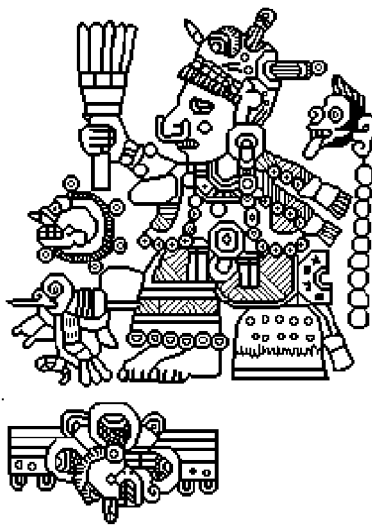
They cannot possibly be from the same area of the sky. But they can be of the same star, if that star was once a binary (double) star and if one of those stars had flared up in such a way that it had the appearance of a short skirt. Because the codices portray only *huipils* and very straight skirts on their women, the “short skirted” star of the poem only appears to be illustrated as a bird

form identified in the *Nuttall* and other codices as a great parrot, either of the “jewel-eye” befitting its location in Cygnus, or of a “red” color referring to the color of fire. As stated previously, many times, a star designation depends solely on the imagination of the observer/writer/artist. The same story can and does appear in different forms, sometimes even within the same area.

Looking skyward, in the middle of the Summer Triangle is a star called X-1. It is in the center of the head/beak of the bird constellation Cygnus. It is also designated as part of the Hawaiian God structure, found in the upper right quarter of the Northern Cross.



It may have once been a binary, but at this time has as its companion, a quasar black hole emission. No one knows why a star becomes a black hole, the reason is given that the “matter originated on the surface of a companion star in a binary system” that is said to spin through space immediately as a neutron pulsar.



In the *Nuttall Codex*, there are two different representations of a spinning entity, The first is a male entity, that of Huitzilopochtli as a hummingbird with the spindle on his back and connected to Nine Monkey who wears a skirt of many stars and wears the nose plug of the Moon deity. She holds a feather (fire) fan over a skull encircled with a star ring, which is located over the bird, probably as a space saver. Underneath the whole, is a Venus glyph as a sky skull with a nose knife of death.

With the skull knife nose in her headdress also, she appears to be *Ix Tub Tun* or “She who spits out precious stones” not spitting out jade or turquoise, but tektite meteorite fragments. In the Mixtec codices, there are many red and white bundles from the star temples which seem to have come from the Fire sticks constellation which is probably the Northern Cross.

The other is a female: a goddess, with a bird under a vase holding two stars in her headdress. There are two very long feathers with fire symbols down her back. She also has a star ring with a possible hand glyph under it. Her name glyph is Two Atl. As a spindle person on p. 19B, she is also called



34 RB

Thirteen Flower. On that page she stands between a double-tailed Scorpion God and the Venus glyph star god. There is a good possibility that both Nine Monkey and Thirteen Flower are dates

and not necessarily proper names. In Hawaii, X-1 is said to be the star URI. It is called the Mother of All Things. She is both human-like and a great bird-form with an iridescent rainbow tail that showers eggs (of stone) down on the ocean in order to create the islands. Later she sends down children on the iridescent night-time waters of the sea for her human worshipers. The word URI is translated as “blue.” So there is a “blue” designation, not only in Hawaii, but also in the Mexica world’s “turquoise enclosure.”



Dr. Knab investigated a poem about *Huehueteotl*. On the same page, there is another poem called the “Song of the Mother of the Gods.” Dr. Knab felt that the two gods should be close to each other, since both are very important figures in the Creation myth. This poem seems to tell us about the third page of the *Codex Riós*, except that in the *Riós*, the arrows mentioned in the poem are not there. Only various-sized meteorites fall alongside a sun-like comet. Karl Taube identified "arrows" (or “spears”) in the sky as “meteorites” during his lecture of 1997 at the Maya Seminar at the University of Texas at Austin.

The poem is very explicit, albeit symbolic. Kay Almere Read's version of the poem the "Birth of the Fifth Sun" implies that comets fell into the “oven” of this star at least two times.

Karl Taube stated that the moon goddess (She of the White Face) fled her attackers on the back of a deer. It is possible that the untranslatable “deer hearts” refer to comet/meteorite debris. The word *tlaltecutli* is also not translatable as it is spelled. However, Tlatltecutli is said to be the weeping goddess of the night who foretells bad fortune. As a meteorite that comes close enough to earth to be seen but which does not land within sight of the observer, one might hear whining, whistling, buzzing or crying in the night as part of its entry into our atmosphere. Part of the poem, “Song of the Mother of the Gods.” describes the female aspect of the star/meteorite.

O, you saw her on the
 nine plains,
On deer hearts was our
 mother *tlaltecutli* fed
Ayao, ayyao, ayyaa
O, she was with new chalk
She was covered with new
 feathers
In all directions she loosed
 arrows
O, she was transformed into
 a deer on the plains
Xiuhnel (True Turquoise) and *Mimich* (Arrow Fish)
 mercy on you.

Here is a confirmation of *Xiuhnel*, one of the Hearth Stone gods who, here, decided to protect the world from the arrows of the star. As a hearthstone, he helped to contain the dangerous fires of the blazing star. The Mother Goddess is a tad different from the goddess who spits out precious stones because instead of precious stones, she “loosed arrows in all directions.” Not only was she covered with “new chalk” (white moon face) she was also covered with “new feathers” (fire).

The nine plains of this poem refer to the nine plains or levels of Heaven, not thirteen as is normally counted. The fifth level of heaven is the source of comets. However the Mother Genetrix is in the Second level not the thirteenth. This is a strong indication that it was recognized that she was not the source of the comet. New Chalk probably means that she blazed

white or quite simply, that she became an image of the moon, round, large and white. The new feathers (those emerging from the top) might well be



12 RB

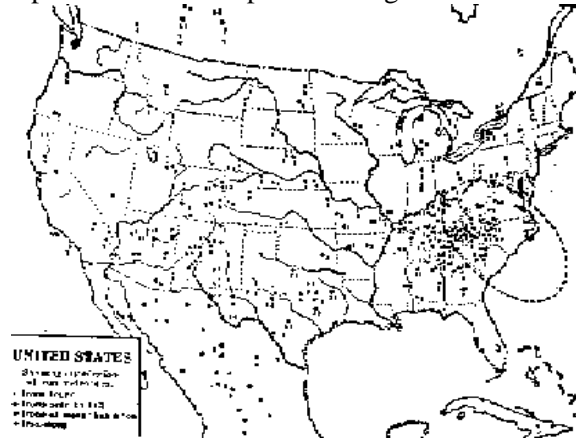


the Mexica imagery of spurting fires if she was a star form. There is no longer any deer constellation in the sky that can be identified in Mexica or in Maya astronomy, yet the *Madrid Codex* shows several frames where a deer is hung by a rope to a tree or captured by Scorpio. and agrees with the goddess's association as a deer with the constellation Scorpio.

A myth was discovered which stated that the moon goddess fled her attackers on the back of a deer. Later, a two-headed deer is transformed into a woman and impregnated by Mixcoatl. She then gave birth to Quetzalcoatl. It seems both deer may be just common comets that only passed in front of the blazing nova, giving the visual impression that the nova had two heads and was the star that was moving..

However, more in keeping with the above poetry, the *Codex Riós* shows us that the deer (several of the meteoroids) were killed by the [blue] meteorites that fell during the time a flaming serpent passed (as a comet) overhead. It was here that *Xolotl* fell to the underworld even though it is not detailed in the codex. Because of its close proximity to earth, the great comet warmed this planet so much that humans probably had to find relief from the heat in the cool caves of the mountains.. This agrees with the simulated meteorite strike posited by *National Geographic* in their article "Meteorites Invaders From Space," and their later television PBS program on January 9, 2001 with Dr. Eugene Shoemaker. There was a smaller fireball that fell January 18, 2000 in Canada , which would have heated a smaller area.

If the original [very large] meteorite entered earth's orbit in flames and passed around the world three times, it would have heated a very wide swath of our world. More than one meteorite passing through our atmosphere would have produced a great need to hide in the caves



Corliss, p. 29.

The only land evidence that we might have for the meteorite fallout is located in what is called the Carolina Bays. From Alaska to the Carolinas is a trail of tektites and of craters called the “Bays.” They are so regular (NW to SE) that small airplanes use them to navigate. This pattern indicates a one-time strike of many smaller elements carried in the tail of a moving meteorite. The fallout appears to be similar to the Levy-Shoemaker comet that hit Jupiter in 1999 with 27 different meteorites, each following, one immediately after the other,

In Meso-American myths, we have several variations of what appears to be the same sky personage, the old male god and a female star, (mother of all the gods and humans). At first the female entity seems to be the moon, but shortly she becomes the deer (comet) itself. Let us assume for the moment that she is only a moon-like star, which appeared to break off from itself as the two gods, *Nanahuatzin* and *Tecui• iztecatl* (comets), passed in front of the Mother Star. She then “fled on the back of a deer” (comet), one whose identity has been destroyed by the well-meaning Conquistadors.

Any efforts of monastic scribe/prisoners to retain such information had to be devious and “under cover” due to the power of the Inquisitors of the Spain together with their desire to wipe

out the “pagan religion”. Their prisoners, were adept at writing and probably devised various ways to keep their origins intact, such as Sahagún's three o'clock diagram.

A different Mexica version changes the sex of the main player, an element that blazed like the sun, which was called the deer. It reads:

“Sun could be conceived as a deer was called *Piltzinteuclli* who play *tlachtli* with *Xolotl* who, here, was the Evening Star. The defeated sun fell into House of Night but rose victorious after another game in underworld.”

The “deer” image, then, should be the “false sun.” As for the Hearthstones that contained the Old Fire God, the following sections of a more complete poem “The Birth of the Fifth Sun” relates the birth of an expanding nova in the “Oven of the Gods.”



5-LT

The star I designate as X-1 began to act strangely. According to the poem, the star in the middle of the Hearthstones had been flaming for four days before *Nanahuatzin* entered the fire. With both comets in front of the nova,, it blazed brighter, (as illustrated here,) and spewed even more fires. It blazed for four days.

They sat waiting
The gods stretched out
there.
Then, like so, it begins
Everywhere it becomes
red,
Everywhere was surrounded,
The lighting of dawn,
The reddening of dawn.

Lines 10-16

I believe that the above description was a great fireball in the middle of the Summer Triangle, the Hearthstones of the Mexica/Maya cultures and the source of their creation myths.

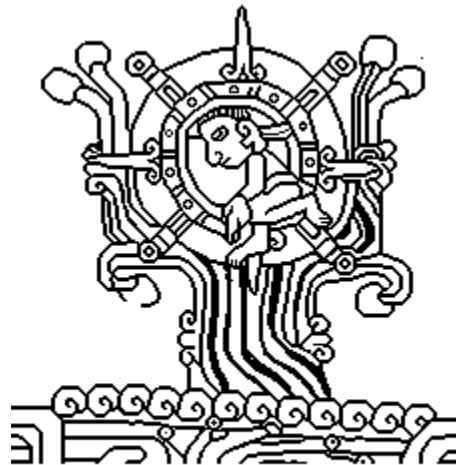
Nanahuatzin. . .
He hurled himself into the
fire
Like so, then, he burns,
He blossoms,
His flesh sizzles.
And when *Tecui• iztecatl*
saw him burning,
He hurled himself after him.
Lines 46-56

The next stellar event was:

And when the sun was
emerging,
he was spreading like red
dye
He was spreading in an
undulating way.
He could not be faced.
He dazzled a great deal.
He shines a lot,
He shimmers.
His shimmering rays were coming from
everywhere.
He arose
His warm rays entered everywhere.
And afterward
Tecui• iztecatl came to emerge from the
Place of Light
He could only follow him,
He came to be spread out like the sun.
As they fell into the fireplace,
So too did they come out.
On this way they followed each other
Lines 54-71

The gods waited until the two gods came out of the fire, one at a time. *Nanahuatzin*.
blazed, shimmering and glittering in a strange manner. Then came a second sun, just as bright.
The two stayed on the horizon, not moving, just glowing red and hot. The suns that emerged from
the fire pit were so brilliant that one could not look at them..

The phrase “Spreading in an undulating way” (*monenecuilotimani*), was particularly fitting for the breaking of dawn at the seaside. He said it is a rich metaphor for the growing light of dawn. The sun’s rosy hues are twisting and bending like red dye or sacrificial blood spreading out in a body of water. Yet, the description seems to have little to do with an actual dawn on earth. The “twisting and bending” of the rays of the sun at “dawn” appear to be of another type, that of glowing, burning embers, not a stable rising sun. Here is shown the tree with the real sun and the god *Nanahuatzin*. Both are at the edge of the horizon. The water and the sky tree meld into the twisting and bending of the sky/sea waters dyed red.



9- MT
Blazing "sun"
on horizon

The Maya believed that the sun and the cosmos were both made of water; but that of the ocean being more solid than that of the sky. So the bending and twisting of the “sun” would just be an optical illusion between the earth and the horizon where the water and the sky meet. The description of the two gods entering and leaving the fire pit is interesting and a very accurate observation of two different comets not entering the “oven” of the star formation, but instead, passing in front of a blazing nova,. A human many have thought the comets entered the “fire” when in actuality, they were still millions of miles apart. This is a very technical observation hidden within a symbolic poem.

Both passed in front of the star, one at a time, and emerged on the other side. The two comets then came one after the other close to our horizon. One of which was not very stable: the “diseased” *Nanahuatzin*, who seemed to sputter and flare as it dropped fragments



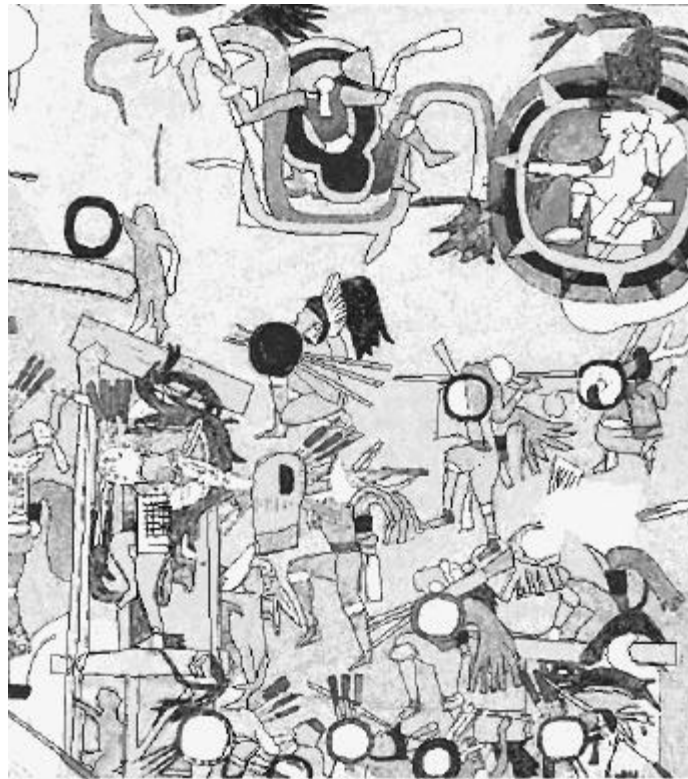
of itself along its path. This strange star is illustrated also in the *Nuttall Codex* on page 27. It is located in front of the spindle goddess of the feather (fire) fan, but no other stars are indicated in her skirt or headdress. Her name or the date is Five Serpent and her mouth is turned down in a scowl. The location of star is near the jade tlan or “place” (“teeth” is the symbol for “place”) of jade (or turquoise). The poem relates that a human grabbed a rabbit and threw it against the moon (Tecui• izecatl). It is for this reason that the moon bears the image of a rabbit on its face.

Then like so, a person fled from the dogs
 Like so, he beat *Tecui• izecatl* in the face
 with a rabbit
 Thus they wrecked his face.
 Thus, they killed his face
 In this way now
 Like so he appears
 Lines 14-20

Here is a possible translator error because *Tecui• izecatl* was actually one of the meteoroids, which passed in front of the blazing star. If *Tecui• izecatl* acquired two tails as it turned away from the earth and smashed on to the surface of the moon, it would have had the appearance of a rabbit with laid back ears. And as the multiple strike hit earth, a similar strike hit the moon and left the impression of two avenues (or rabbit ears), which can still be seen today.

Burr C. Brundage refers to the “stone-spitting” star goddess by referring to a Chichimec myth: “The Chichimec [genetrix] mother called Obsidian Knife Butterfly (*Itzpapalotl*) pursued Arrow Fish (*Mimich*) without success. When she was cast into a fire in presence of Arrow Fish, she burst into five stone fragments, each colored differently because of the great heat. She is also known as Precious Flower.

Precious Flower, was Creator goddess of the Mexica and her festival was always celebrated with flowers, trees, garlands, and wreaths under the world tree: The Milky Way. She is the Bride of the Sky. If she is X-1, she is associated with another kind of “tree,” the crossed fire sticks called the Northern Cross. The flower garlands would be the stars of the Milky Way (her veil). While the branches of those flowers, as they were “broken” could be when the comet passed in front of her and sped between Altair and Vega, creating a new path or roadway of concealing stellar dust and gas, which very effectively “broke” the circle of the heavens.



At Chichen Itz†, there is a wall mural, which should be mentioned here. A different tale is picked up by Brundage, which not only describes the mural, but also seems to explain the “dawning with the twisting and turning of the rays of the sun” [warriors]. The whole mural shows the attack on a city near a river or sea. However, the warriors are, at times, on the paja (straw) roofs of the buildings. Maya homes were not usually strongholds and for a “warrior” to be on the straw roof (without a ladder) does not make any sense.

As for the story by Brundage, he accepts the name of the sun as *Tonatiuh* but reads the story of the dawning as that of *Xippilli*, god of the summertime.

The Sun’s name was *Tonatiuh*, He Who Goes forth Shining. “He was the Resplendent warrior (*Xippilli*) who shoots his rays through the vast spaces of the sky. At dawn, the sun emerged from the Paradise House, escorted by the full retinue of his warriors, men who had died on the field of battle or perished bent over the stone of sacrifice. At that moment the sun was the Jeweled Prince, young and fresh at the beginning of his adventures. swaggering and basking in the adulation of his troops as they whirled about him, shrieking their war cries and clashing their shields.”

The god name *Xippilli* does not appear in de Molina’s dictionary, or in Sahagún. However, de Molina does list the word *Xippali* as the color “turquoise.”



The poem of the “Fifth Sun” continues. It tells us then that the sparkling and spitting probably occurred as *Nanahuatzin* blossomed “like a flower” or expanded in front of the nova.. The other word *txotxoyoni* (to sizzle) is an onomatopoeic (sound) word that may indicate that it probably began to give off small explosions creating a sparkling effect. the gods (stars) consulted with one another for a long time.and then consulted some more. The length of time was not specified for the consultations, but it bears the signature of a stationary comet. This would indicate another technical observation: That of a comet that is coming straight towards the observer. The picked off scabs of the diseased *Nanahuatzin*. should be the tektite fragments,

probably those that peppered the North American continent and the larger fallout now called the Carolina Bays.



10- RT
Stationary star

One cannot leave this discussion without referring to the Maya side of the myths. In the Maya codices, there is a jewel-eyed bird and another image called the Red Macaw. It is easy to see that the Red Macaw, a raucous early riser, could be related to the “red dawning” of the great star’s undulating heat, and also to the variant tale of the whirling, shouting warriors of the sun God instead of the noon day sun as suggested by Susan Milbrath.

Ms Milbrath suggested that the “sun” was called *Kin Chac Ahaw* or the sun-eye, fire (red) macaw. From that portrayal together with the colored feathers around the eyes, the designation “jewel-eye” would be a believable description in any dialect.

The other bird image is that of the jeweled beak. It appears to be a European intrusion into the culture of Meso-America. The tree (Milky Way), the flaming raucous bird and the crossed fire sticks (Northern Cross) seem to be the main star elements of their belief system, not the stationary image of Cygnus were the jewel is in the beak of that bird form. Even the quetzal bird who flies as high as it can, then rockets down to the earth in its mating dance, has its place in the myths, very similar to the actions of the passing comet turned meteorite, i.e., singing (whining, whistling, crying) at the highest point in the sky, then plummeting to earth.

The *Popol Vuh* also mentions a third bird form, that of a messenger who carried the flea to the ball game. Its eye had been shot out by the Twins, and then replaced before the “bird” regurgitated its companions. It cannot be the Cygnus constellation, which although Cygnus is a flying image, it goes nowhere.

Dennis Tedlock's version of the *Popol Vuh* does not refer to the Jewel-Eyed bird. However, it does seem to confirm that the Red Macaw is none other than Seven Macaw. It was Seven Macaw who was shot in the jaw by the Twins, *Hunahpu* and *Ixbalanque*, and it is there that the "blue" element of X-1 reappears.

In his compilation of the *Popol Vuh*, Dennis Tedlock translated the event as:

“I am great. My place is now higher than that of the human work, the human design. I am their sun and I am their light, and I am also their months

“so be it: my light is great. I am the walkway and I am the foothold of the people, because my eyes are of metal. My teeth just glitter with jewels, and turquoise as well: they stand out blue with stones like the face of the sky.

“And this nose of mine shines white into the distance like the moon. Since my nest is metal, it lights up the face of the earth. When I come forth before my nest, I am like the sun and moon for those who are born in the light, begotten in the light. It must be so because my face reaches into the distance.” says Seven Macaw.

It should be noted that even though the actors in this scenario are different, Seven Macaw is a male, he bears the same components as the Mother [Genetrix]: that of the blue stones. His wife sits quietly in a corner. Here it is not his eyes, which are metal, but his teeth as [sparkling] jewels and [blue] turquoise.

He implies that he is a bird form because he states, “my nest is metal.” The brilliant teeth of the “sun” called Seven Macaw were replaced with ordinary white corn. The sun was no longer a danger and “died” or waned and became its own ordinary self: as X-1, an insignificant star, contained within the three hearthstones of the Summer Triangle.

Conclusion

The myths and creation stories of the Hearth Stones and the great fire in the sky cannot be read even as pictures, until the tangled web of multiple languages can be deciphered. However, once the story is defined as astronomy, one must look to the stars to find the activities of the gods

in their proper homes. Astronomy as a discipline in our time can be used to determine this particular star even though there has never been another event quite like the one described by the ancient observers.

Earthly components such as turquoise teeth, arrows, rabbits with long ears, white corn, red macaws, even flowers were inserted into the myths so that any listener can relate to the simple tales. These tales are not complex, but they are multiple and because of the great variety of dialects found in the land have different names and activities. Collected many years ago by those involved in the Conquest of the land and later discovered in bits and pieces with no identification as to origin or purpose, each story appears to be a separate entity.

Even so, within the above poems and chronicles, there is a valid history about the birth and death of a giant nova. The nova itself blazed up and then faded. An iridescent rainbow colored comet passed in front of it and later came into our atmosphere across the areas we now find deserts: the Gobi, the Sahara, and Arizona. Part of that comet fell into the ocean, fragments bounced in and out of the cold waters around the Americas as grease sizzles and pops in a frying pan.

The ancients saw all of these events, and dated them with the monuments and stelae found in the area. Certain rulers were born at the time the nova blazed up and others won battles during interim before the star faded.

If we have accurate dates for these occurrences, other cultures might have confirmation of their accuracy. However, it must be remembered that there may have been more than one appearance of the comet(s) but since modern man has never seen anything like the event of the "false sun" we probably never will.

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