The Aztec picture-books are our only documents from five hundred years ago, our only clues to the lost world of Old Mexico. The native peoples of central Mexico, who spoke Nahuatl and many other tongues, never developed a system for writing their languages.

Instead they painted pictures, created great galleries of mysterious images in confusing sequences, intriguing combinations, and startling violence, both physical and aesthetic. Their surviving graphic art will surely challenge today’s mind to appreciate the humanity and the divinity it embodies.

Four of the fifteen pre-Conquest Aztec codices contain calendars of the sacred Turquoise Year with the 13 days of a week aligned across the bottom or top and up or down one side around a larger image of the patron deity. Those are Borbonicus, Rios, Telleriano-Remensis, and Tonalamatl Aubin, each stylistically quite distinct. Borbonicus and Rios also include other sections of historical and social illustration.

My artistic favorite of the calendars is Borbonicus for its elegant iconography (and use of blue). Rios and Telleriano-Remensis are almost echoes of each other in many of their images, surely representing a graphic tradition wide-spread before the book-burning.

While the calendars are divinatory, quite like horoscopes, some of the other codices seem to be even more divinatory. Maybe they were used for prophecy, but they’re essentially religious (divine), rather like prayers, litanies, or catechisms for the myriad deities.

Six of the codices are such: Borgia, Cospi, Fejervary-Mayer, Laud, Magliabechiano, and Vaticanus. They vary widely in ornamentation, focus, and graphic sophistication. My favorite of these is Borgia, if only for its exuberant and enigmatic design, but the rest are also remarkably beautiful in their own right.

The remaining five codices are basically historical records: Becker, Bodley, Nuttall, Selden, and Vindobonensis. My artistic favorite of these is either Nuttall or Vindobonensis for the temples and various types of people and activities.

The following descriptions and remarks on the codices are based primarily on Wikipedia entries at date of writing, mixed in with my own commentary.
Some call this Mixtec document Codex Colombino-Becker, but for simplicity I call it simply Codex Becker. It’s in two parts, the first being Codex Colombino (16 pages), which is held at the National Museum of Anthropology in Mexico City. This part deals with the genealogy, marriages, and conquests of the Mixtec lord Eight Deer Jaguar Claw (11th century AD), a semi-legendary character also chronicled in Codex Nuttall. The other part in four pages of much sketchier illustration is known as "Becker I" for being purchased by Phillip Becker, a German collector, and is currently held in Vienna.

The painted manuscript has 20 pages and a total length of 4.08 m. in screen-fold format. It’s available at the Ethnographical Museum, Vienna, in a true-color facsimile which is remarkable for preserving the deteriorated look of the original.

This page apparently involves the taking of a temple (lower left) with the standard design of a spear penetrating it, and the larger temple is of marked Mixtec style. The figure climbing out of something on middle left is frequently encountered in other codices, possibly signifying creation or birth.

Codex Becker (Colombino section), page 9,
On this page, the paired figures on woven mats are the standard iconographic tradition for representing married couples, which suggests that the Becker section is genealogical. The figures’ day-names accompany each, such as the man One Jaguar on lower right with wife Four (?) Dog. The designs overhead of each may well be their proper names as in the lord’s name mentioned above, Eight Deer Jaguar Claw.
The Codex Bodley, an important example of Mixtec historiography, has been held since the 17th century at the Bodleian Library at Oxford University. Apparently completed before the Spanish conquest of Mexico, the codex is made of deerskin 6.7 m. or 22 ft. long, folded accordion style in 40 pages. Each page was covered with a white base paint and divided with horizontal red bands.

This page contains details of genealogy with possibly mythological references such as the plumed serpent on the fourth register down, second from left.
This page names Four Deer as last lord of the Tilantongo dynasty. He is third from the right in the middle register in the eagle headdress accompanied by a standard year-sign which may represent the date of his ascending the throne.
The Codex Borbonicus was painted shortly before or after the Spanish Conquest of Mexico. Named for the Palais Bourbon and held at the Bibliothèque de l'Assemblée Nationale in Paris, the codex is a single 46.5-ft. sheet of amatl or maguey paper, originally on 40 accordion-folded pages, but the first and last two pages are missing. It has three sections.

The first section is an elegant, colorful calendar (or tonalamatl), for casting horoscopes and divining the future. Each page presents one of the 20 13-day weeks (trecena), in the 260-day Turquoise year (tonalpohualli), featuring a large painting of the patron deity or deities. Around it are the 13 day-signs of the week, each with the patron of that day, as well as the patron and omen bird for that number.
This fourth week runs from One Flower to Thirteen Grass, and its patron deity is Huehuecoyotl (the Old Coyote), the trickster god. As a deity of music, dance, and singing, he is accompanied by the god Macuil Xochitl (Five Flower), playing the drum.

The second section (2 pages) lays out the cycle of 52 solar years. Named for the “year-bearers” Rabbit, Reed, Flint, and House and counted in four rounds of thirteen, this Aztec “century” coincides with 73 of the ceremonial Turquoise years and starts with the New Fire Festival.

Codex Borbonicus, First Half of the Aztec Century

This half of the century-count starts on the lower left with One Rabbit, running counter-clockwise through Thirteen Reed, each year accompanied by its patron deity. In the center are Cipactonal, god of the day, on the right, and his wife, Oxomoco, goddess of the night, on the left. On the next page, the other half of the century starts with One Flint and completes the cycle with Thirteen House.
The third section of Codex Borbonicus portrays the rituals and ceremonies associated with the 18 20-day agricultural months that make up the solar year.

If this section of the codex runs in chronological order, this page would represent the sixth agricultural month of Etzalcualiztli under the patronage of the god of rain Quiahuítl. The festival clearly involves dancing and music and apparently relates to a season of flowers.
The Codex Borgia, a ritual and divinatory manuscript, was probably written before the Spanish conquest in Puebla. It was made of animal skins in 39 screen-fold sheets 27 x 27 cm (11 x 11 in.), for a total length of nearly 11 m. (35 ft.), providing 76 pages with covers of leather. Mostly laid out for reading from right to left, several pages are oriented to be read from top to bottom. The codex is named after the Italian Cardinal Stefano Borgia, who owned it before it was acquired by the Vatican Library. The Wikipedia article on Codex Borgia attempts to describe the content of various pages, but it doesn’t track with the FAMSI pagination.

On this page running counterclockwise around the radiating centerpiece are the 20 days of the month starting with Crocodile, lower right. The central design is a reiteration of the lower intertwined serpents spitting out clawed “beings.” Since both serpents and beings wear masks of Ehecatl, god of the wind and life, they may represent new souls to receive calendrical day-names. The spirit figures in the corners hold bags of incense and penitential thorns, but I haven’t a clue what they represent.
The careful line drawings in the British Museum facsimile copy makes it much easier to see details, though the colors seem a bit off from the original. They are also often incomplete with color keys for the design areas as for the borders on the above page. In these five views of Tlaloc, the storm/rain god, of particular interest are the god’s varying headdresses, the insects on the upper right and the animals on lower left. The dragon-like creature on the lower right is Cipactli, the Earth Monster.

Page 11 also presents five Tlalocs, all with the same headdress and each hovering over a kneeling (suppliant?) female figure. As mentioned in the Wikipedia description, these pages probably signify the wet (p. 12) and dry seasons (p. 11).
This page is a great example of both the general style and complexity of the images in Codex Borgia. Starting on upper left, there is a figure of Xipe Totec, the Flayed Lord, the god of spring, wearing the skin of a sacrifice, and to his right is possibly another representation of him as actually skinned/flayed (indicated by the red stripes), holding up the night sky. Skipping the more inscrutable details, I’ll note the central figure at the temple, apparently Tonatiuh, the god of the Fifth Sun; in the building to the left below is a naked couple behind a drape, the standard iconography for having sex; and the two “falling” figures on the right generally portray the deceased. About the central motif at the bottom, I can only surmise that it has to do with the legendary “tree of origin” of the Mixtecs. That’s definitely a monkey center left, and center right I would guess is a battle (or dance?) between Xolotl and a god of the Underworld. Lower right is another Xipe Totec making fire on another Earth Monster. But we still don’t quite know what all these images mean.
The Codex Cospi, well preserved, painted on leather and protected by its cover, is similar in style to that of Mixtec polychrome pottery and also to that of Cholula-Tlaxcala. The codex is painted on the front side of the pages with the reverse blank but for certain Spanish notes on rituals. A true-color facsimile is held at the Biblioteca Universitaria, Bologna, in 20 folded pages, 180 x 180 mm., total length 3.30 m., in screen-fold format.

It is arranged in three sections, starting with four pages laying out the 260 days of the ceremonial calendar. Another several pages present large-scale images of deities making offerings at or attacking temples, and the third section in a different style is hard to interpret, including deities, possible offerings, miscellaneous items, and sets of bar and dot numerals.

![Codex Cospi, page 1 of calendrical section](image)

The central five rows of days are to be read left to right and continuously across the four pages, each row representing one of the 13-day weeks. The count begins with One Crocodile on the lowest row at left and ends with Thirteen Flower on the upper right of page 4. The figures in the top and bottom rows are probably omens for that rank of days, but their significance escapes me.

There are sections of similar calendrical format in Codex Vaticanus (also to be read left to right) and in Codex Borgia (to be read right to left), with differing top- and bottom-row figures. Codex Cospi is the only such layout that includes a patron deity with each day. None of the three examples includes numbers for the columns of days.
On this page of the second section, Centeotl, god of maize (bottom), and possibly Mictlantecuhtli, Lord of the Land of the Dead (top), make incense offerings at the temples of their omen birds.

On this third-section page are deities labeled One Wind (on left) and Nine Crocodile (on right). Your guess is as good as mine about why the one has 85 dots and the other 130. The fanciful creatures may be variants of day-signs.
The Codex Fejervary-Mayer, on deerskin parchment folded accordion-style into 23 pages, reportedly originated in Veracruz. Its pages measure 16.2 x 17.2 cm. and it’s 3.85 m. long. It’s named after Gabriel Fejervary (1780–1851), a Hungarian collector, and Joseph Mayer (1803–1886), an English antiquarian, and is held in the World Museum Liverpool in Liverpool, England.

The first page of the codex is its most complicated as well as most famous. In the center is Tezcatlipoca, the Smoking Mirror, (or possibly Xiuhtecuhtli, Lord of the Turquoise); the lobes present the patron deities and totem trees and birds of the four directions; and the loops between show the days associated with each direction, as well as one of the four year-bearers, Rabbit, Reed, Flint, and House.
This page of the codex is in one of its varying formats, some arranged 3 over two, others 2 over 1, and still others in mystifying combinations with differing bar and dot numbers. Here the nursing figures may be Xochiquetzal, the Flower Feather, or other goddesses, many of whom had significance for childbearing and motherhood. The bearded figure on lower left could be Huehueteotl, the Old God (of fire), and the open-mouth design is the usual iconography for the mouth/entrance of the Underworld. As for the figure on the lower right with lizard and ball-court design, I can’t even venture a guess. His missing hand must mean something, but I doubt it has anything to do with the Egyptian ankh (life) symbol. The central day-signs, Three Earthquake and Three Reed, are no help at all in deciphering this page.
This page is especially notable for its spectacular temple designs, but the figures are also significant. On the upper left would seem to be the god of maize, Centeotl, nurturing his plant, and on the right the goddess of maize, Chicome Coatl (Seven Snake), or maybe Chalchiuhtlicue, the Jade Skirt, doing the same. On the lower left is Tezcatlipoca, the Smoking Mirror, (god of the North), in his aspect as Itzlacoliuhqui, the eyeless god of justice, making offering at the temple of Huehuecoyotl, the Old Coyote. The deity on the lower right (judging by the sun symbol overhead) may be Tonatiuh, god of the Fifth Sun, but it could be Xipe Totec, god of the East), making offering at the temple of some goddess. The five day-signs along the bottom at the left are those associated with North, and those on the right are associated with East.
The Codex Laud, held at the Bodleian Library at Oxford University, is associated with William Laud, an English archbishop who was its former owner. Dating from before the Spanish conquest from Central Mexico, it consists of 24 leaves (48 pages), but part of it is evidently lost. In content, it is similar to other codices, and in format and style not unlike Codex Fejervary-Mayer.

This page is one of several presenting individual deities. Here is the god Nanahuaizin who immolated himself to become the sun (Tonatiuh) of the Fifth Sun. The five day-signs at the bottom are those associated with North.
Several pages are arranged 2 over 2 with day-signs in vague chronological order, but the figures are hard to identify. Here the upper two are unknown, but the lower two would seem to be Mixcoatl, the Cloud Serpent (on the left) in his guise as a deer, and possibly Tepeyollotl, Heart of the Mountain (on the right) in his frequent representation as a jaguar (Ocelotl).
Created during the mid-16th century, the Codex Magliabechiano isn’t strictly speaking a pre-Conquest codex, but like some others, the notations in Spanish may have been added to or copied from an earlier manuscript. On European paper, with drawings and Spanish text, its pages are like a glossary of cosmological and religious elements, depicting in turn the 20 day-names, the 18 monthly feasts, and the 52-year cycle. They also show various deities, indigenous religious rites, costumes, and cosmological beliefs. It is named after Antonio Magliabechi, a 17th-century Italian collector, and is held in the Biblioteca Nazionale Centrale, Florence, Italy.

On this page is shown a procession bearing Xochipilli, the Flower Prince, god of vegetation and harvest. It is led by a figure blowing on a conch-shell, a frequent musical instrument; the squiggles over it represent the sound. Traces of the Spanish writing on the reverse can be seen showing through.
This page is frequently used to illustrate the Aztec practice of human sacrifice. The crest on the temple seems to indicate that it is a sacrifice to Huitzilopochtli, Hummingbird of the South, god of war.

Here we have a ritual for Mictlantecuhtli, Lord of the Land of the Dead, which unambiguously involved cannibalism. However, there’s reason to believe that sacrifices to other deities also involved (cooking and) devouring the victims, which would have been a significant source of protein for the population.
The name of the Codex (Zouche-)Nuttall derives from Zelia Nuttall, who published a facsimile in 1902 through the Peabody Museum of Archaeology and Ethnology at Harvard, and Baroness Zouche, its donor. The British Museum acquired it in 1917. A document of Mixtec origin from the 14th century, the codex is composed of fourteen sections of animal skin with dimensions of 19 x 23.5 cm. in screen folds painted on both sides, and its condition is mostly excellent. It is one of three codices that record the genealogies, alliances, and conquests of several 11th and 12th century rulers of a small Mixtec city-state in highland Oaxaca, the Tilantongo kingdom, especially under the leadership of Eight Deer Jaguar Claw (who died in the early twelfth century at the age of fifty-two).

This beautifully decorative page fairly well defies interpretation. A suggestive element is the woman kneeling on water, possibly Chalchiuhtlicue, the Jade Skirt, but she sports the day-name One Snake (instead of the goddess’ own One Water), and recurs top center with the Jaguar Knight Seven Death. On the left in the central black area is a standard scorpion, for what sense that makes. The other personages are also named, but there’s no way to know their story. Just for the record, the god in the temple is Tecpatl, Flint or the Sacrificial Knife.
On this page we find two images of the hero Eight Deer Jaguar Claw. On right center he appears as a bearded Jaguar Knight with his eponymous claw by his feet. He hovers between place-symbols, perhaps indicating the realms of his rule. On the lower left, he has his nose pierced (to install a nose-plug or pendant). It’s likely that he appears a third time at top center with the Jaguar headdress and beard, but there’s no disembodied claw to name him. The angular year-sign at top center indicates that the story of this page happened in the year Seven House.
This is one of the most iconic pages in Codex Nuttall, evidently the record of the military (naval) conquest of an island on the day Twelve Deer by three fearsome warriors, Ten Snake, Eleven Death, and Nine Water. Under the water’s surface is Cipactli, the Earth Monster, on the left. The flying (bird-)fish and conch suggest that this was in the sea, and what the knotted serpent is doing there is beyond me.
CODEX RIOS (Codex Vaticanus 3738 A)  
FAMSI:  http://www.famsi.org/research/graz/vaticanus3738/thumbs_0.html

Codex Rios is held in the Vatican Library and catalogued as Codex Vaticanus 3738 A—as opposed to the codex generally called Codex Vaticanus (3773 B). This codex has 96 pages in several sections: cosmological and mythological traditions; the ceremonial calendar (tonalpohualli) and tables for 1558-1619; the 18 agricultural months; ethnographic on customs, population types, and miscellaneous drawings; and pictorial annals for 1195-1549. Unique for its cosmogonic-mythological and ethnographic sections, the codex is one of the most important sources for information on pre- and post-Conquest history.

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**Codex Rios, Week One Vulture**

This page for Week 16, One Vulture to Thirteen Rabbit, illustrates its patron Xolotl, the god of the Evening Star (on the left). The figure on the right would seem to be Tlazolteotl, the goddess of Filth, who is actually the patron of Week 13, so I don’t know what she’s doing here. Hidden in the unique style of handwriting on this codex (and in the early form of the Spanish language), may be an explanation. The week contains Four Rain, the name of the Third Sun, and Five Flower, the name of the god of games and music. In this layout of the calendar, the codex provides images of the various patron deities of the days as well as notations of the name of each.

It’s really unfortunate that the writing and illustrations on the other side have bled so seriously through the pages as seen here and particularly in the following example. The close similarity of images in Codex Rios and Codex Telleriano-Remensis may indicate that one of these codices served as a model for the other. Compare their two pages for the week One Eagle below.
This page for week 19, One Eagle to Thirteen Deer, presents the patron Xochiquetzal, the Flower Feather, on the left and on the right a deity labelled as Tezcatlipoca. However, judging from the Jaguar costume he may well be Tepeyollotl, Heart of the Mountain, especially as seen in the Codex Telleriano-Remensis version.

This page from another section of the Codex Rios describes the 11th agricultural month, Ochpaniztli, with its patron, the goddess Toci (Grandmother). The corresponding page in Codex Telleriano-Remensis presents a virtually identical image of the goddess with a somewhat more legible set of notes.

Based on the graphic quality of the images, I’d be hard-pressed to say which codex was copied from which. In a way, Rios seems more “artistic,” while Telleriano-Remensis appears much cleaner, if a bit sketchier. You can decide for yourself.
The Codex Selden is of Mixtec origin completed after the Conquest but still considered pre-Hispanic. An account of the genealogy of the Jaltepec dynasty from the tenth to the sixteenth century, the last date mentioned is 1556. Apparently a fragment of a much longer document, the codex belonged to the English jurist John Selden, who died in 1654 and left his collection to the Bodleian Library in Oxford.

In the 1950s, an accidental scratch in its gypsum and chalk base revealed that the Selden Codex overlays an earlier document, but traditional x-ray techniques weren’t effective since the images were organic in composition. In 2016, researchers successfully unveiled the underlying writing using a newer scanning technique. Early analysis suggests that the original is a history of the Mixtec culture.

On lower left, this page includes another vignette of the mythological tree of origin. Whatever is going on here happened in the year Ten Reed, perhaps the birth of a person named Two Grass.
This page seems to document the ascension to the throne by Ten Deer (shown at top center and the center of the second row), but a personage named Three Rain also appears twice (on the third row), once making offerings at a temple. In four places the strings of footprints indicate travel of some sort. Once again, I can’t offer any more help with interpretation.
The Codex Telleriano-Remensis, painted on European paper in the sixteenth century, is named for Charles-Maurice Le Tellier, archbishop of Reims, owner of the manuscript in the late 17th century.

Held at the Bibliothèque Nationale de France in Paris, the codex is in three sections. The first describes the 18-month agricultural (solar) calendar; the second covers the ceremonial calendar; and the third is a history in two parts differing stylistically. The first of those is an account of migrations during the 12th and 13th centuries, and the rest records historical events, such as the ascensions and deaths of rulers, battles, earthquakes, and eclipses, from the 14th to the 16th century.

This week with patron Xochiquetzal and accompanying god Tepeyollotl is a clear example of the similarity in illustration between this codex and Codex Rios. However, here the days and their patrons aren’t named. Instead, they are marked as good (b=bueno), bad (m=male), or neutral (i=indifferent) as to luck. The notations here are far more legible, and fortunately there is no bleed-through.
Page 27 illustrates the migrations during the years 1235 to 1244. The place-symbols are labeled, mostly as hills (*tepetl*). The figure at the top site Tolpatlac appears simply to be arriving at the location, but the remainder of the places seem to have been taken by teams of soldiers and hunter-archers.

Page 46 shows post-Conquest history 1541-1543, including figures of the Spanish. For 1541 there appears a crowned Spaniard and a priest baptizing someone. Also, according to my limited reading of the annotation, the sword-wielding Spaniard below fights across a river to subdue the Indios of Jalisco.

I can’t tell exactly what happened in 1542, but in the following year there’s a priest apparently praying for the sun to nurture the maize.
The Tonalamatl Aubin consists of eighteen screen-folded pages on maguey paper meant to be read from right to left. It presents the 260-day ceremonial calendar (tonalpohualli), but the first two pages (weeks) have been lost. The codex shows the patron deity for each day-sign and the deity and omen bird for each number. The Tonalamatl Aubin was painted in the Mexican state of Tlaxcala during the pre-Hispanic era or shortly after the Conquest.

This week’s page of the week One Rain on upper right to Thirteen Monkey on lower left includes the calendrical patron deity Tlaloc, the storm god (left), accompanied by Xilonen, goddess of blooming maize (right), showing the crucial relationship between the god’s water and maize. Important days in this week are Four Wind (day-name of the Second Sun), and Seven Snake (day-name of another goddess of maize). The page is in standard calendrical format, and the Tlaxcala-style of illustration is very distinctive with its neat lines and bold coloration.
There is also an anomalous page cited as Aubin when I first found it some years ago, but it’s no longer identifiable. Perhaps a loose item in the Aubin collection? For lack of information, I call it simply “para-Aubin” as noted for certain images in The Aztec Pantheon. Being the only example I’ve found of the explicit pairing of Ahuiateteo and Cihuateteo, it is well worth illustrating here.

The “para-Aubin” page of mysterious provenance

The pairings are Five Lizard and One Deer (upper left); One Eagle and Five Vulture (lower left); One Monkey and Five Rabbit (center); One Rain and Five Grass (upper right); and One House and Five Flower (lower right). The intricate style of this page is clearly much different than that of the Tonalamatl—much closer to that of Codex Borgia, which only adds to its mystery. The pedestals are reminiscent of Codex Vindobonensis, and the peripheral details almost suggest Codex Nuttall.
Codex Vaticanus, held at the Vatican Library as Codex Vaticanus 3773 b, is a ritual and divinatory document that originated in Puebla, Tlaxcala. On animal skin in 49 leaves, 48 of which are painted on both sides, its 96 pages fall into several sections. The first eight pages are horizontal calendar lists like those of Codex Cospi and Codex Borgia. There are several more sections in different formats, including six large-scale images of Tlaloc and “icons” of other deities, some of which are framed by various sequences of the days. I can’t figure out how all the sections work.

This page illustrates the myth of the creation of the First Sun. The creator god, Tezcatlipoca, had to do battle with Cipactli, the Earth Monster, to which he lost his left foot, and then build the world on its back. The day-signs along the bottom (Deer, Rain, Monkey, House, and Eagle) are those associated with the West, though the deity was actually considered the god of North.
The doubled deities on page 75 are Mictlantecuhtli (left) and Ehecatl, god of the Wind (right), representing the unity of death and life. Two such pairs occur in Codex Borgia, and Codex Laud combines Mictlantecuhtli and Itztli, god of Obsidian (Sacrifice). The day-signs surrounding this illustration run in chronological order, and those attached to the gods themselves are the totems of those specific body-parts.
Page 80 is one of five representations of Tlahuizcalpantecuhtli, Lord of the House of Dawn (the Morning Star). His gaze is dangerous, as indicated by the emanations from his eyes which have pierced the side of the man on the left as with a spear causing the stream of blood. In the other four images he wounds a woman, two places, and a jaguar. The day-sign repeated along the edge here is Crocodile, and each of the other images has respectively Snake, Water, Reed, and Earthquake, which are the days associated with East, where the star rises. For some reason the sequence of number-dots varies on each of the pages.
Codex Vindobonensis Mexicanus I, also known as Codex Vindobonensis C, is an accordion-folded Mixtec document of 52 pages, each 26.5 x 22 cm. and 13.5 m. in length. A calendrical and genealogical record dating to the 14th century, the codex has several major sections, beginning with the mythological genealogies of gods and moving on through lists of Mixtec rulers and priests.

In 1519, along with the Codex Nuttall, it was sent to Spain as a gift for Charles V, whence it came to Portugal, Rome, Weimar, and finally to Vienna, where it now resides at the Austrian National Library. The version available through the British Museum seems to be a facsimile with the colors mostly only keyed and not all that close to the original.

Page one illustrates the mythology of the gods, though it’s not clear who they are. The maguey plant and sacred pot of pulque on the upper left may indicate that one of those women may be Mayauel, goddess of pulque, although both display other day-names. Not much else is even suggestive—except maybe the weird insect on lower right and the year-sign Eight Rabbit on upper right.
This page is striking first of all for the row of “hills,” two of which are cleft and two being climbed. My best guess is that they might represent the eight hills of Mictlan (the Underworld). The row of temples at top (including two cleft ones) are probably identified for cognoscenti by the emblems in each.

Most puzzling is the “constellation” of motifs on the rest of the page: four more temples, a year-sign, a pyramid (?), a person tying up a box or block, two items like the bases of temples resting on curvilinear designs, a surreal square with human feet, two men stretching a rope possibly for measuring something, two (or more) figures in procession carrying clusters (of grass for penance?), someone making fire, and an apparent ceremonial leader with scepter. These same elements occur in different configurations on at least a dozen Vindobonensis pages, and all I can think is that they portray the New Fire Ceremony at the start of a new 52-year cycle.
This page presents a lot of characters, only some of which are labeled with day-names. The others are evidently symbolic of something or other, such as the two figures at the base of cacao trees on upper right. At bottom center is the most elaborate tree of origin (also cacao) of the several that occur in various codices. I’d be very interested to know what the two guys are doing to its bulbous trunk and why it’s growing from a disembodied head.