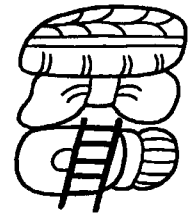


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Report 13

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Another Example of T757 as the Day Muluk

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In the Kerr database of rollout photographs there are seventeen ceramic vessels that show a palace scene in which a bare-breasted woman is enveloped in the coils of an enormous boa constrictor, from whose elaborate open mouth emerges the head and upper torso of an old man, God N (Kerr 2001). In each of these scenes K'awil is present, often with his serpent leg forming the tail of the snake. On several pots two deity bundles with the heads of GI and Pax sit on a dais. Often a God C emblem is present. On one pot, K2067, the old man seems to be offering the woman a drink.

All but four of these vessels contain glyphic texts. In nearly every instance the inscription begins with a calendar round date with various coefficients on the day Muluk and in the haab' period Pax. In most cases it appears that 12 is the originally intended coefficient for the day Muluk. The variation in the Pax coefficients may be a result of retouching, or some pots may, in fact, record different dates. The Muluk/Pax calendar round is followed by a birth glyph and the name of the protagonist.

Below are two examples of these calendar rounds. The first example, from K1813, has the usual T513 for the day sign Muluk. In the second example, however, the head of the jog animal, T757, replaces T513. Previously I have suggested that the reason for the substitution is that they are

phonetically equivalent (Macri 2000). T513 typically has the value **u**. T757, typically **b'a**, here seems to have the value **u**. I suggested this substitution might be based on an acrophonic derivation from the proto-Tzeltalan word for kinkajou **uyox* (Kaufman 1972:120). I had not been aware of the example on K1198, though the day sign was read earlier as Muluk by Donald Hales (Robicsek and Hales 1981:38).



Figure 1. Calendar round dates from K1813 and K1198, from photographs © Justin Kerr.

The two previously identified examples are separated both in time and space, one is from the Bonampak area (the Po Panel), and dates from the Early Classic, and the other is from Late Classic Copan. The example on K1198 shows that the substitution had an even wider distribution that included the north central Petén, the source for at least some of the vases illustrating the “snakelady” scenes (Reents-Budet 1994:328).

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