

Figure 61. Pusilhá, Ballcourt Marker 1, East Marker. (Drawing by John Montgomery)

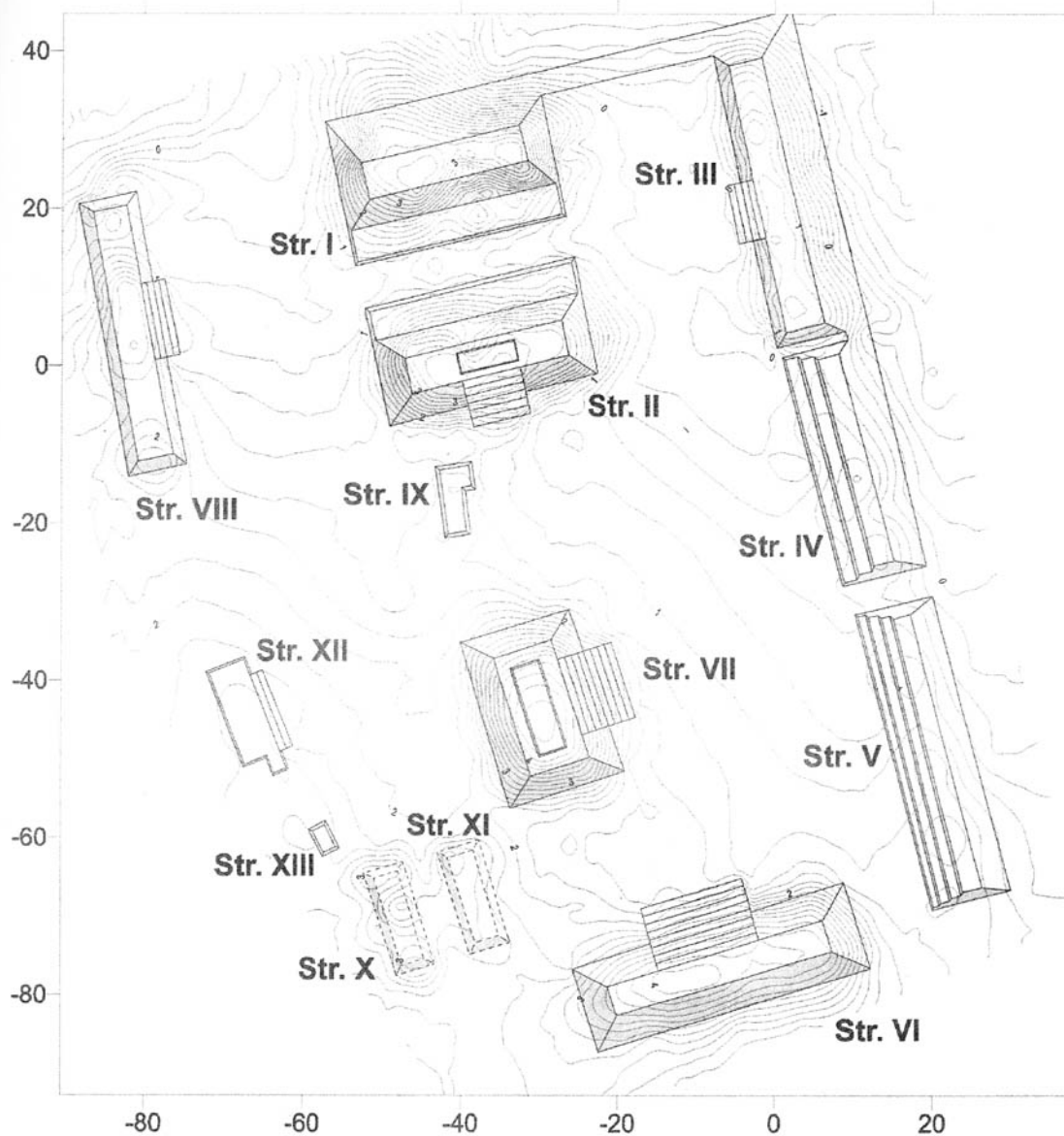


Figure 62. Plan Map of the Moho Plaza Group where the three ballcourt markers were found. (Drawn by and courtesy of Geoffrey Braswell [Braswell *et al.* 2002:Figure 1.4]).

Pusilhá, Ballcourt Marker 1, East Marker

Location: Ballcourt Marker 1 was first reported in 1989 by members of the Maya Ceremonial Caves Project, directed by Gary Rex Walters (Walters and Weller 1992: 3) in the ballcourt located within the Moho Plaza Group (see [Figure 62](#)). Walters later conducted a systematic settlement survey in 1992 where it became clear that sometime after the initial discovery of the three ballcourt markers, they were moved from their original location to an area approximately 30 meters north of the ballcourt.

Condition: Intact, but extremely eroded. The text is no longer legible.

Material: A fine, highly burnished, white limestone.

Shape: Circular with a slightly recessed border.

Dimensions:

Diameter N/S:	.68 m
Diameter E/W:	.69 m
MTH:	.33 m
REL:	0.4 – 1.5 cm (Prager 2002:102)

Carved Areas: Top only. Includes portraits of two ballplayers and an inverted “L-Shaped” text box that may contain either 3 or 4 glyph blocks.

Dedicatory Date: *Late Classic Period, “Lubaantún-Style”: 9.16.0.0.0 – 9.18.0.0.0 (AD 751-790). The overall size, style, shape, and format of the three ballcourt markers at Pusilhá closely resemble the three ballcourt markers found at Lubaantún. In fact, the same type of stone appears to have been used at both sites.

Line Drawings:

John Montgomery (SBEP, [Figure 61](#))
Christian Prager (2002: Figure 28)
Gary Rex Walters and Lorington Weller (1994: Figure 7a)
Phil Wanyerka (Unpublished)

Photographic References:

Sulak (Unpublished)
Walters and Weller (1994: Figure 6a and Figure 7b)
Wanyerka (Unpublished)

Other References:

Braswell (2001:9)
Braswell (2002: 6)
Braswell *et al.* (2002:7)
Prager (2002: 101-103)
Walters and Weller (1994: 3, 7, 10-12, 24-29)
Wanyerka (2004)

Commentary: The figural scene featured on Ballcourt Marker 1 is unusual in that both figures appear to be seated yet wearing all of their ballplayer attire. An exchange of some sort of elongated object also appears to be taking place. The figure to the right of the scene is clearly seated on a small throne or stool. He holds his left arm up behind his head and with his right, he reaches to out to the individual seated in front of him to receive a most unusual object. Unfortunately, this object is not clearly understood. Both figures wear elaborate flowing headdresses: one in the form of a probable *Witz* Monster (right figure) and the one in the form of a macaw (left figure). Both ballplayers are wearing defensive pads around their waists and the left figure also sports a chinstrap as part of his helmeted headgear.

As for the text, it cannot be read with any degree of confidence. Upon closer examination of this ballcourt marker it would appear that a Calendar Round date begins the three or four glyph block text. A1 appears to record a numerical coefficient of either 2 or 3 and the Haab' position may record a bar and a single dot for the number 6. However, due to the severity of the erosion along the top surface of this monument, the date of this monument will have to remain a question.

Text:

A1: TII/III.?	KÁ/OX.?
B1: TVI?..?..?	WAK?..?..?
B2: T?	??
B3: T?	??

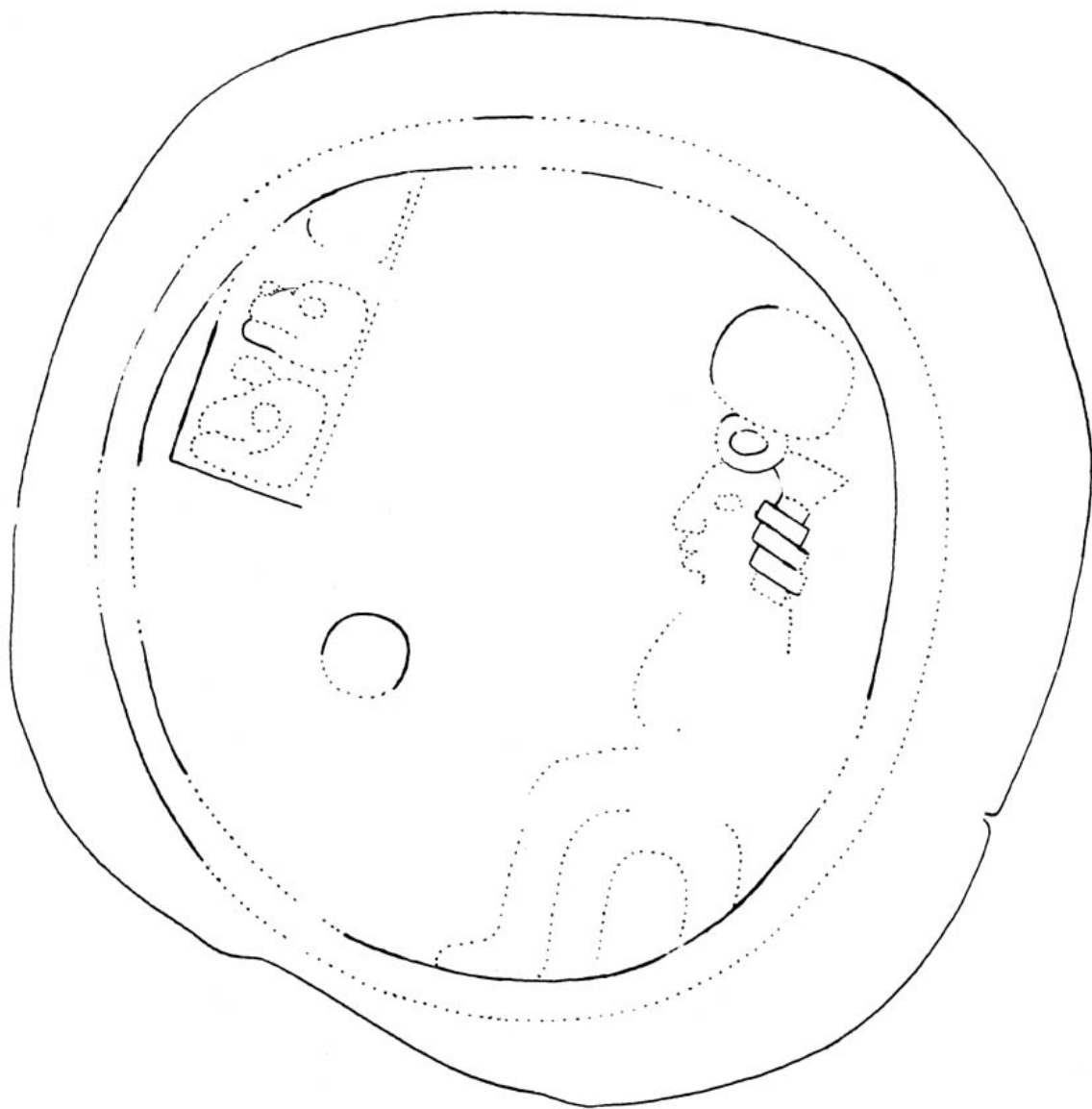


Figure 63. Pusilhá, Ballcourt Marker 2, Center Marker. (Drawing by John Montgomery)

Pusilhá, Ballcourt Marker 2, Center Marker

Location: Ballcourt Marker 2 was first reported by Gary Rex Walters in 1992 as part of his Pusilhá Project (Walters and Weller 1994:7) in the ballcourt located within the Moho Plaza Group (see [Figure 62](#)). Subsequent to its discovery, the ballcourt marker was moved to a location approximately 30 meters north of the ballcourt.

Condition: Intact, but extremely eroded. Little of the figural scene and accompanying three-glyph block text are visible today.

Material: A fine, highly burnished, white limestone.

Shape: Circular with a slightly recessed border.

Dimensions:

Diameter N/S:	.68 m
Diameter E/W:	.69 m
MTH:	.19 m
REL:	0.4 cm (Prager 2002:105)

Carved Areas: Top only. Includes portraits of two ballplayers and a short three-glyph block text.

Dedicatory Date: *Late Classic Period, “Lubaantún Style”: 9.16.0.0.0 – 9.18.0.0.0 (AD 751-790). The overall size, style, shape, and format of the three Pusilhá ballcourt markers closely resemble the three ballcourt markers found at Lubaantún. The same type of stone appears to have been used at both sides.

Line Drawings:

John Montgomery (SBEP, [Figure 63](#))
Christian Prager (2002: Figure 29)
Gary Rex Walters and Lorington Weller (1994: Figure 8a)
Phil Wanyerka (Unpublished)

Photographic References:

Sulak (Unpublished)
Walters and Weller (1994: Figure 6b and Figure 8b)
Wanyerka (Unpublished)

Other References:

Braswell (2001:9)
Braswell (2002a:9)
Braswell (2000b:7)
Prager (2002:104-106)
Walters and Weller (1994:3, 7, 24-29)
Wanyerka (2004)

Commentary: Unfortunately, little of the figural scene of Ballcourt Marker 2 is legible today. The scene does seem to portray at least one ballplayer who appears to be sitting on a small stool or throne. He wears a headdress reminiscent of the one worn by the figure portrayed on Stela R.

A ball may be represented in the scene located near the center of the scene. In addition, a short three glyph block text appears in the upper left-hand corner of the scene which may include a T764 logographic *Ka'an* or *Chan* sign and a possible T1000 *Ajaw* sign.

Text:

A1: T?	??
A2: T764?	KA'AAN/CHAN
A3: T1000?	AJAW?

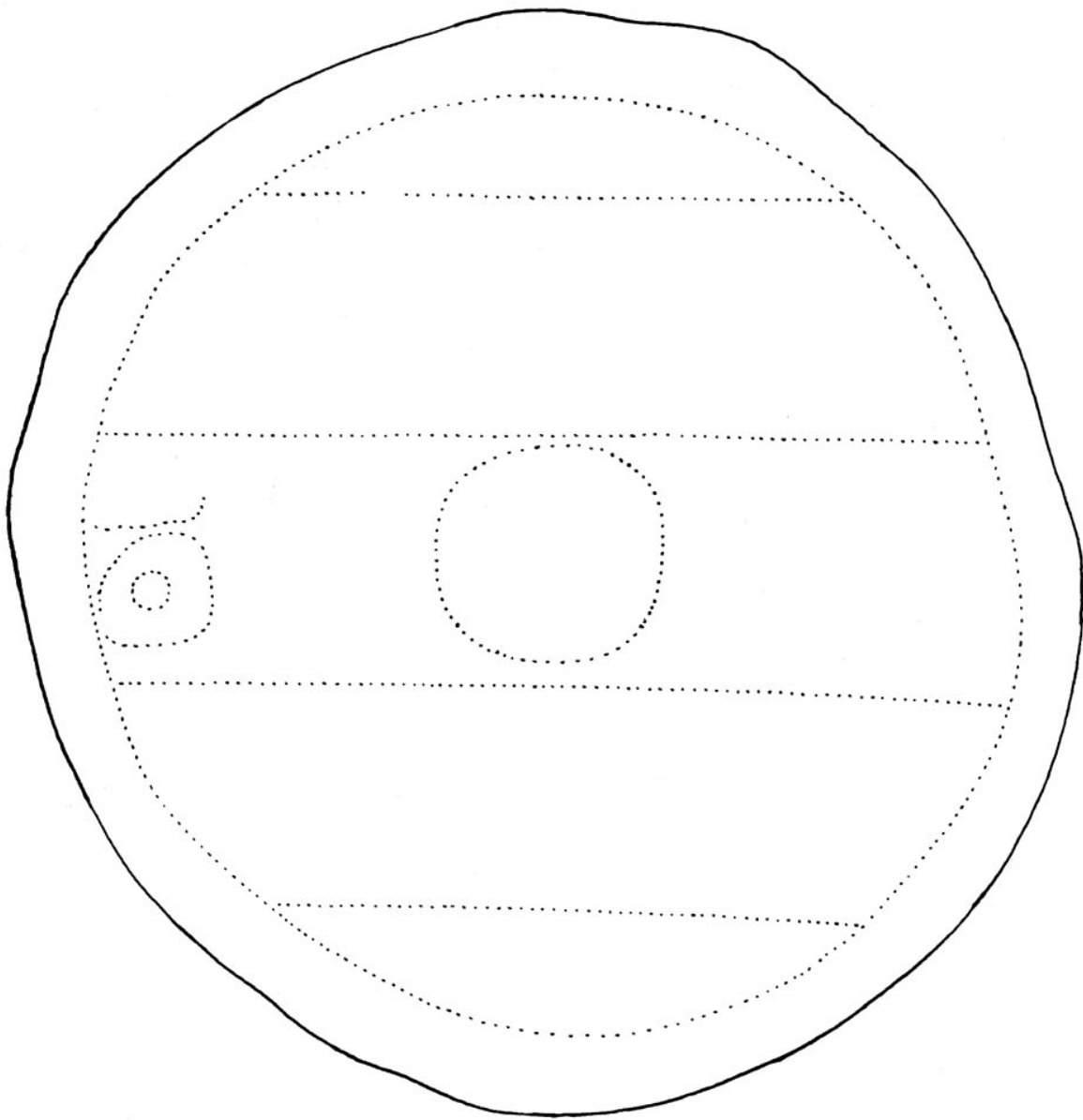


Figure 64. Pusilhá, Ballcourt Marker 3, West Marker. (Drawing by John Montgomery)

Pusilhá, Ballcourt Marker 3, West Marker

Location: Ballcourt Marker 3 was first reported by Gary Rex Walters in 1992 as part of his Pusilhá Project (Walters and Weller 1994:7) in the ballcourt located within the Moho Plaza Group (see [Figure 62](#)). Subsequent to its discovery, the ballcourt marker was moved to a location approximately 30 meters north of the ballcourt.

Condition: Broken into at least 7 pieces and the figural scene is totally eroded except for a series of 4 lines that probably represent the steps or risers of a ballcourt stairway. In addition, a representation of a ball can still be seen in the middle of the scene. Today, the monument is all but destroyed and pulverized.

Material: A fine, highly burnished, white limestone.

Shape: Circular with a slightly recessed border.

Dimensions:

Diameter N/S:	.68 m
Diameter E/W:	.69 m
MTH:	.19 m
REL:	0.2 cm (Prager 2002:108)

Carved Areas: Top only. Includes a series of four evenly spaced, horizontal lines that probably represent the steps or risers of a ballcourt stairway. No text is visible.

Dedicatory Date: *Late Classic Period, “Lubaantún-Style”: 9.16.0.0.0 – 9.18.0.0.0 (AD 751-790). The overall size, style, shape, and format of the three Pusilhá ballcourt markers closely resemble the three ballcourt markers at Lubaantún. The same type of stone appears to have been used at both sites.

Line Drawings:

John Montgomery (SBEP, [Figure 64](#))
Christian Prager (2002:Figure 30)
Gary Rex Walters and Lorington Weller (1994:Figure 9a)
Phil Wanyerka (Unpublished)

Photographic References:

Sulak (Unpublished)
Walters and Weller (1994: Figure 6c, Figure 9a)
Wanyerka (Unpublished)

Other References:

Braswell (2001: 9)
Braswell (2002: 6)
Braswell *et al.* (2002: 7)
Prager (2002: 107-108)
Walters and Weller (1994: 3, 7, 10-12, 24-25, 28-29)
Wanyerka (2004)

Commentary: The only vestiges of a figural scene still visible at the time of this ballcourt markers discovery are four horizontal lines that probably represent the stairs or risers of a ballcourt. Located dead center in the figural scene is a large ball. Presumably, either one or two individuals were originally depicted in the scene; however, no traces of either can be found today.

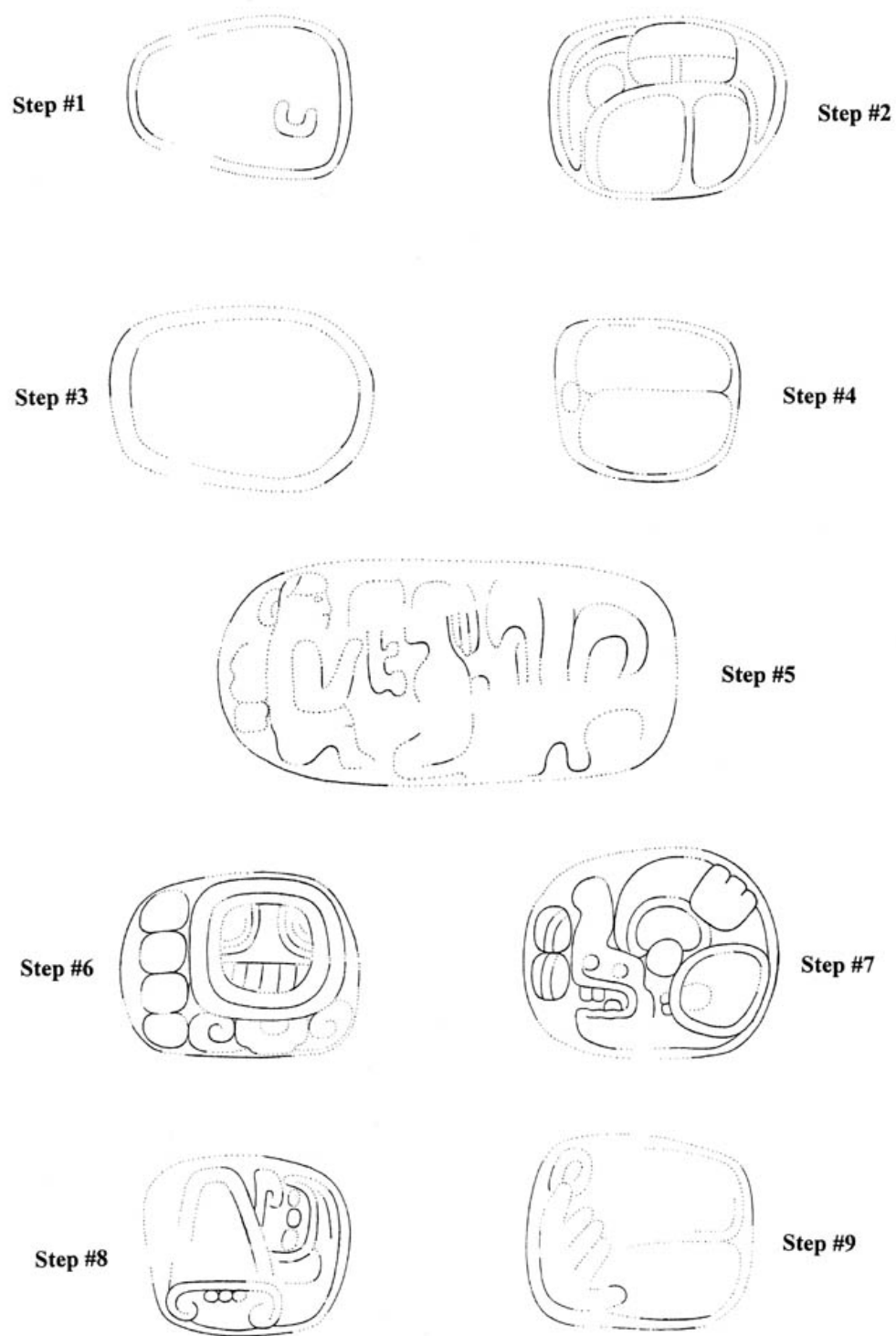


Figure 65. Pusilhá, Hieroglyphic Stairway 1, Steps 1 –9. (Drawing by John Montgomery)

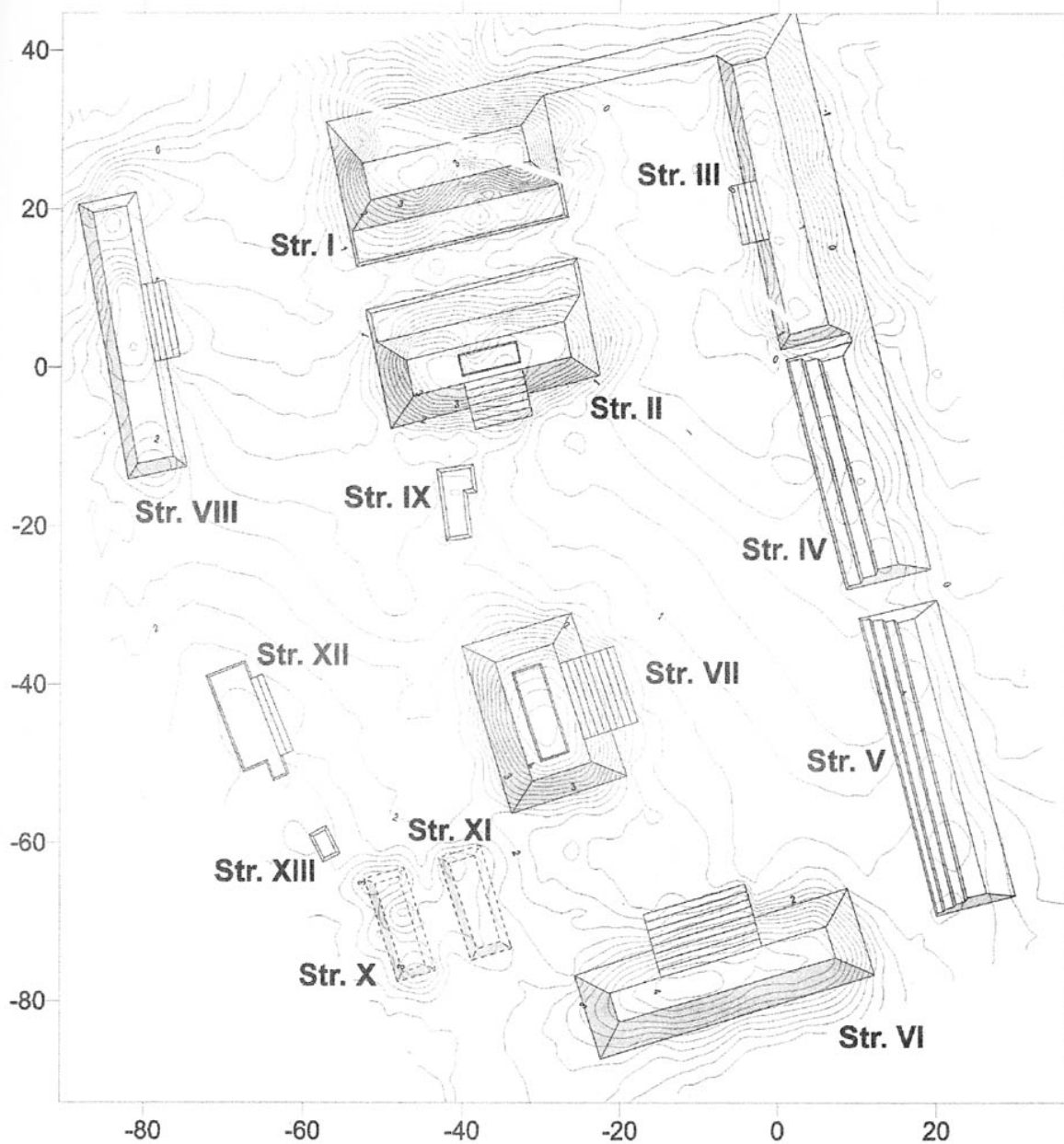


Figure 66. Plan Map of the Moho Plaza Group showing the location of Hieroglyphic Stairway 1 atop Structure VI. (Drawn by and courtesy of Geoffrey Braswell [Braswell *et al.* 2002: Figure 1.4])

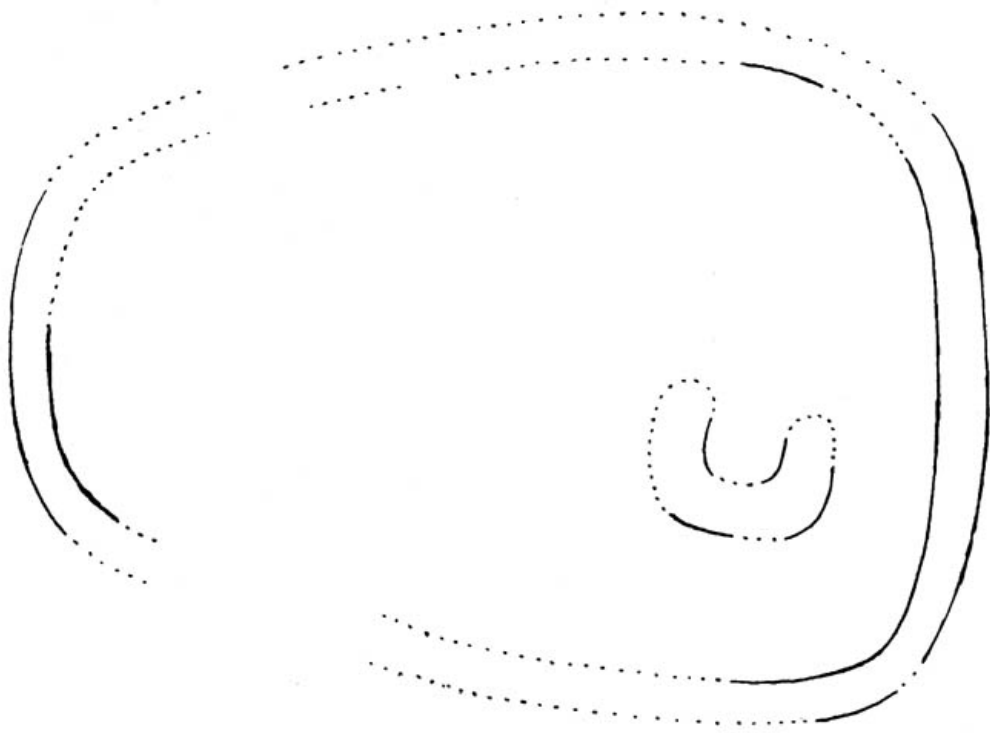


Figure 67. Pusilhá, Hieroglyphic Stairway 1, Step 1. (Drawing by John Montgomery)

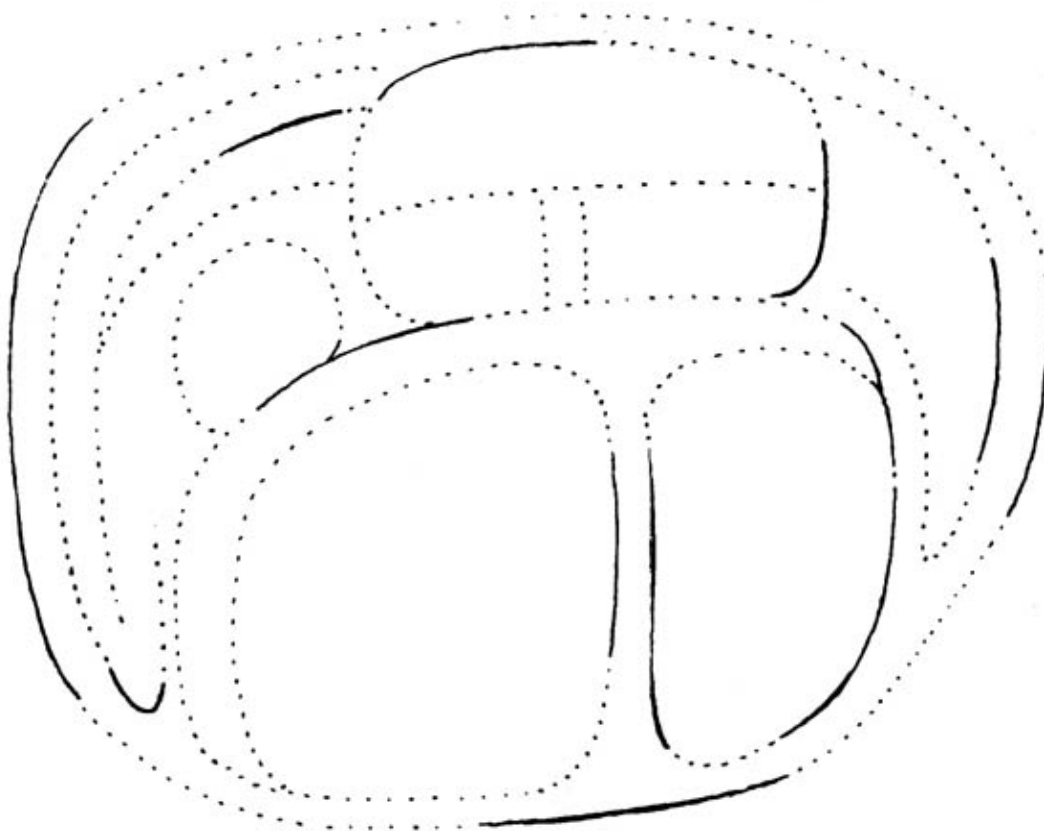


Figure 68. Putilhá, Hieroglyphic Stairway 1, Step 2. (Drawing by John Montgomery)

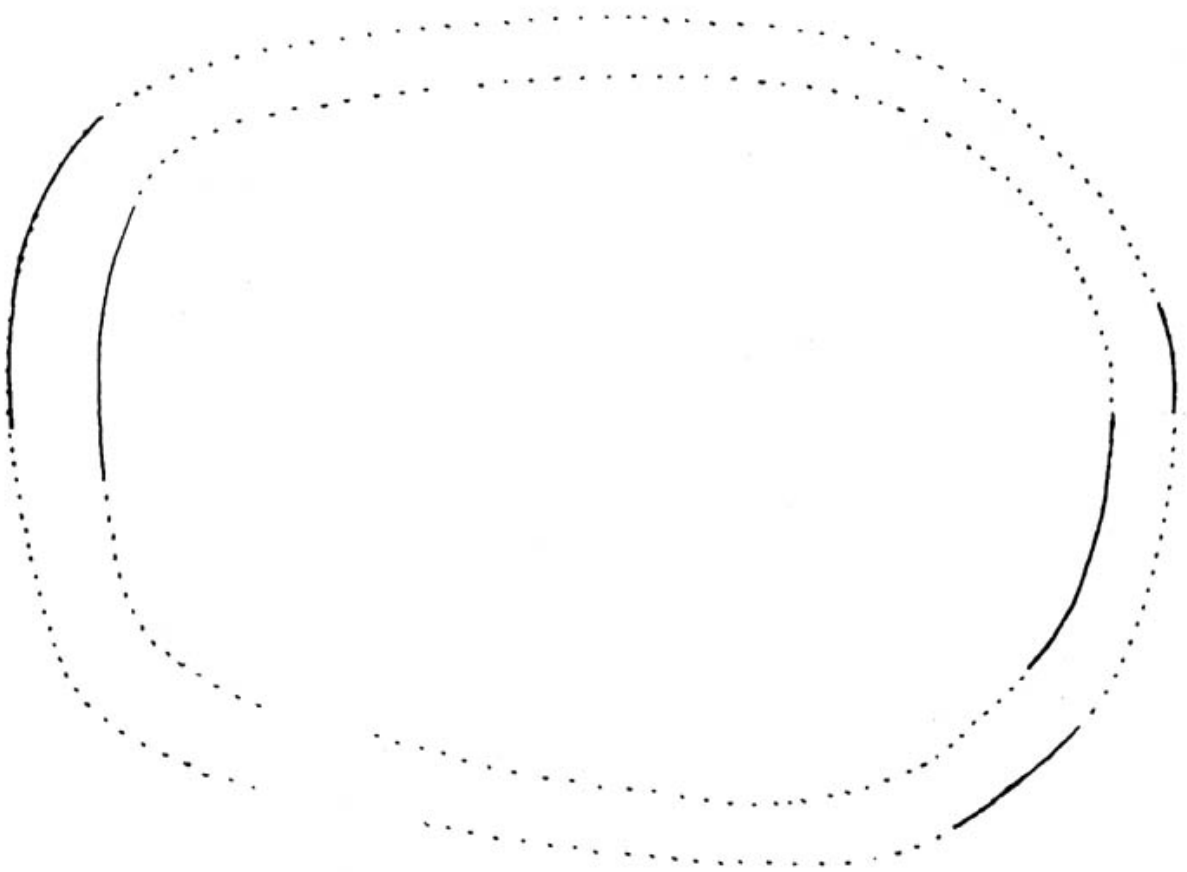


Figure 69. Pusilhá, Hieroglyphic Stairway 1, Step 3. (Drawing by John Montgomery)

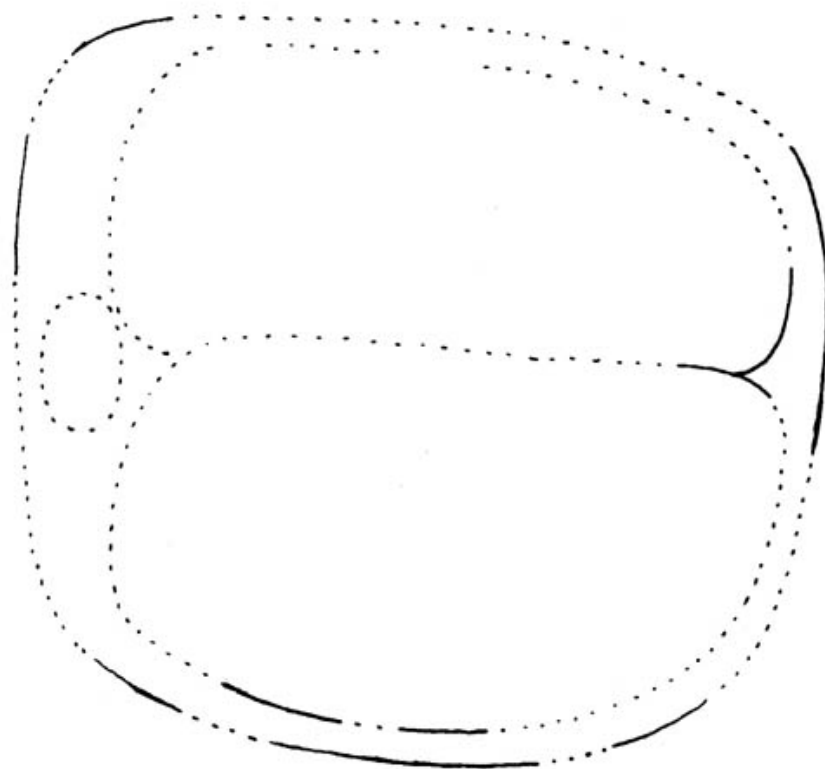


Figure 70. Pusilhá, Hieroglyphic Stairway 1, Step 4. (Drawing by John Montgomery)

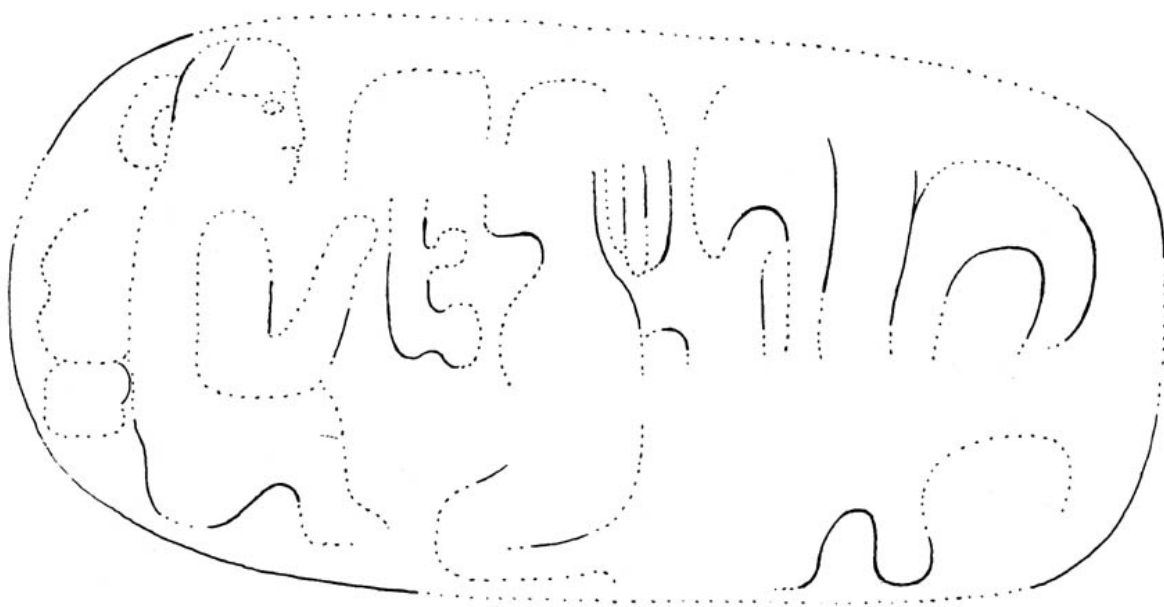


Figure 71. Pusilhá, Hieroglyphic Stairway 1, Step 5. (Drawing by John Montgomery)

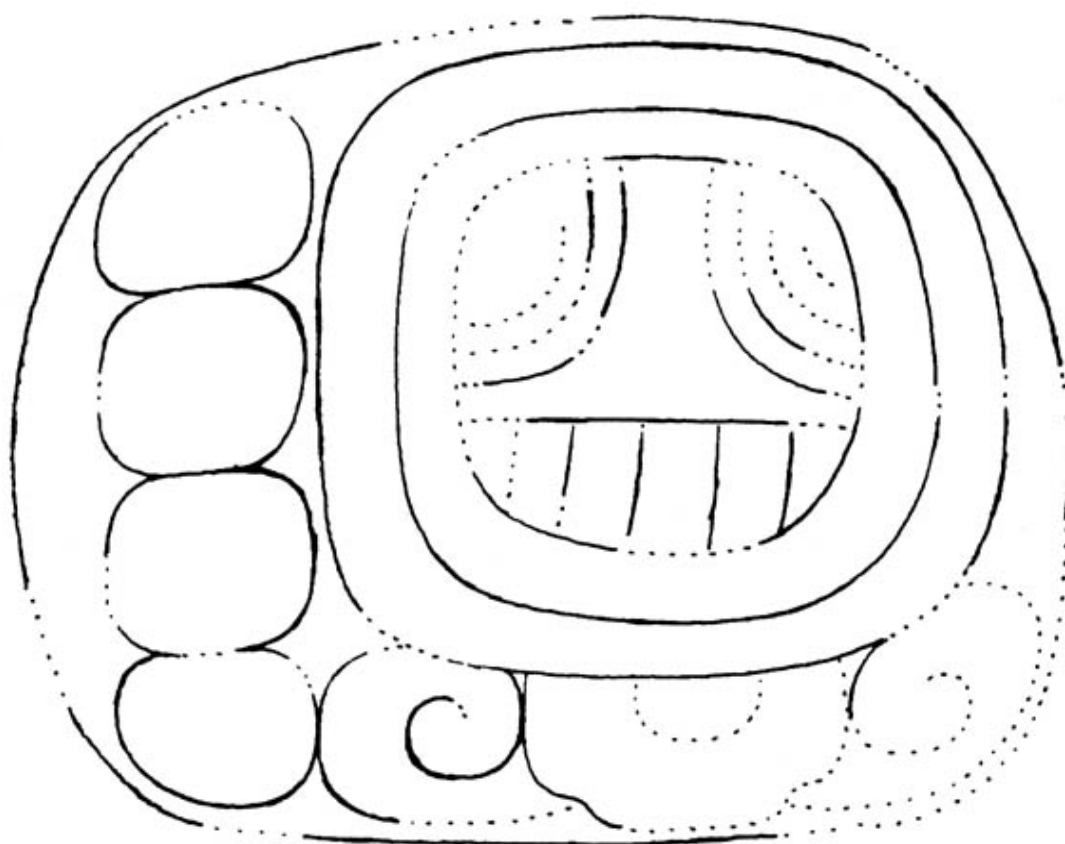


Figure 72. Pusilhá, Hieroglyphic Stairway 1, Step 6. (Drawing by John Montgomery)

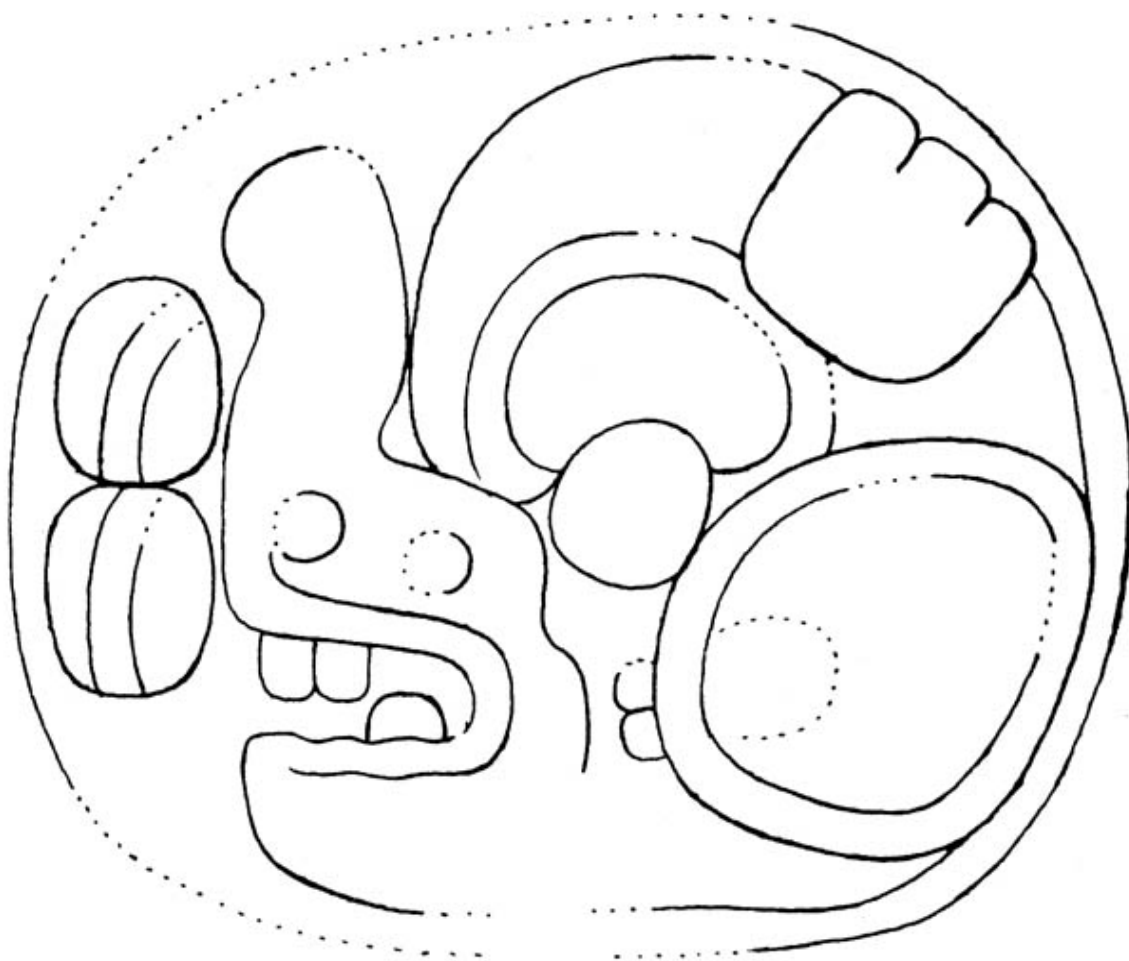


Figure 73. Putilhá, Hieroglyphic Stairway 1, Step 7. (Drawing by John Montgomery)

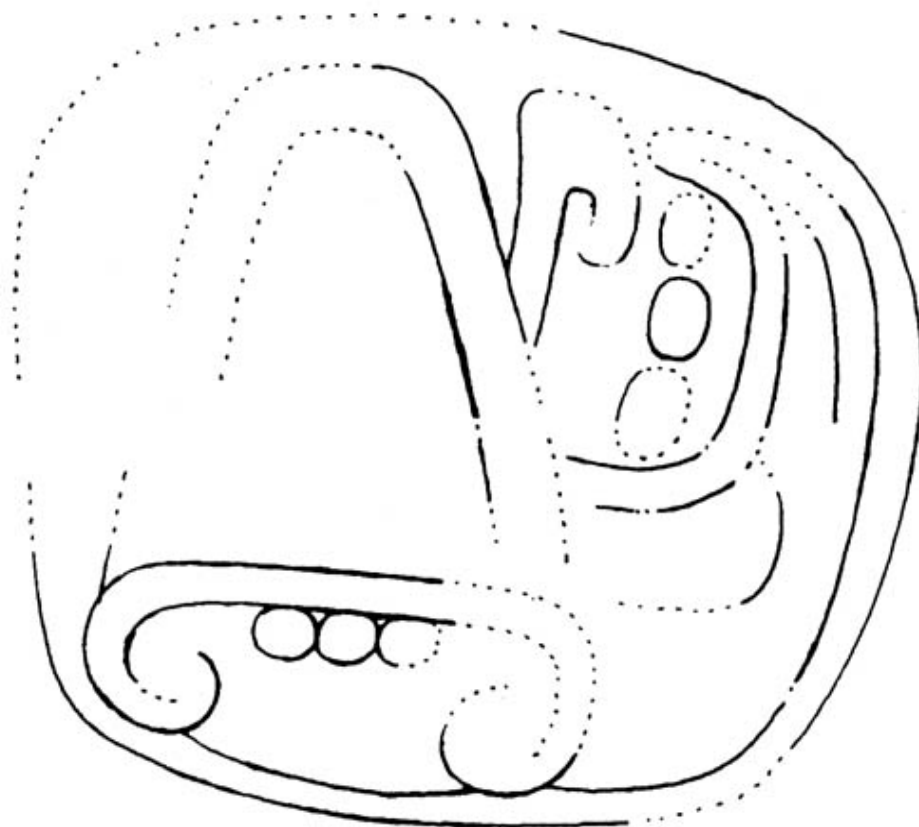


Figure 74. Pusilhá, Hieroglyphic Stairway 1, Step 8. (Drawing by John Montgomery)



Figure 75. Pusilhá, Hieroglyphic Stairway 1, Step 9. (Drawing by John Montgomery)

Pusilhá, Hieroglyphic Stairway 1, (Structure VI)

Location: Gary Rex Walters first reported The Hieroglyphic Stairway in 1992 as part of his Pusilha Project (Walters and Weller 1992: 5). The stairway was found along the front portion of the staircase leading up Structure VI in a previously unreported plaza group known today the Moho Plaza (see Figure 66). This new group is located approximately $\frac{3}{4}$ mile upstream from the famous Pusilhá bridge abutments. The jumbled appearance of the stairway today gives the impression that it either fell or slumped in antiquity or was the subject of disturbance by looters.

Condition: The nine steps that have thus far been reported are in extremely poor shape and are badly eroded and cracked. Two of the best-preserved steps (Step 6 and Step 7) may provide a probable Calendar Round date.

Material: Fine-Grained Limestone

Shape: Each of the nine-glyph blocks was carved individually on separate cut-stone blocks. Each glyph is contained within a circular or oblong cartouche.

Dimensions: (All dimensions come from Prager 2002: 110)

Block 1:	Height: 29 cm Width: 71 cm Depth: 60 cm	Cartouche Dimensions:	Height: 27 cm Width: 22 cm REL: 0.4 cm
Block 2:	Height: 26 cm Width: 79 cm Depth: 68 cm	Cartouche Dimensions:	Height: 28 cm Width: 24 cm REL: 0.4 cm
Block 3:	Height: 40 cm Width: 78 cm Depth: 80 cm	Cartouche Dimensions:	Height: 28 cm Width: 24 cm REL: 0.4 cm
Block 4:	Height: 40 cm Width: 80 cm Depth: 74 cm	Cartouche Dimensions:	Height: 28 cm Width: 24 cm REL: 0.4 cm
Block 5:	Height: 40 cm Width: 120 cm Depth: 86 cm	Cartouche Dimensions:	Height: 57 cm Width: 26 cm REL: 0.4 cm
Block 6:	Data Missing (Block could not be relocated)		
Block 7:	Data Missing (Block could not be relocated)		
Block 8:	Height: 40 cm Width: 60 cm Depth: 59 cm	Cartouche Dimensions:	Height: 30 cm Width: 26 cm REL: 0.4 cm

Block 9:	Height: 39 cm	Cartouche Dimensions:	Height: 24 cm
	Width: 84 cm		Width: 24 cm
	Depth: 59 cm		REL: 0.4 cm

Carved Areas: Front only. The text is presumably carved onto the riser or front face of the stairway.

Dedicatory Date: *Late Classic Period. Though it is clear that at least 9 individually carved stones exist today, the original text probably contained several more stones. Unfortunately, dating this inscription has proven to be extremely problematic and troublesome. At least two stones (Stone 6 and Stone 7) appear to record a Calendar Round date. Stone 6 appears to record a *Tzolk'in* date of 4 *Ak'bal* while Stone 7 appears to record a *Haab'* date of 2 *Sotz*. However, this correspondence must be incorrect since 2 *Sotz* will never appear with 4 *Ak'bal*. In order for a *Sotz* date to match the *Tzolk'in* date of 4 *Ak'bal* the numerical coefficients can only be 1, 6, 11, 16. This leads to a major calendrical conundrum in trying to resolve the issue of this date.

There are three ways of analyzing this date. First, the *Tzolk'in* date may not be *Ak'bal*, rather there is a possibility that the main sign is actually a variant form of the day name *K'an*. If true, there are three possibilities as to what the remaining Calendar Round date could be:

9.7.10.0.1 4 *K'an* 2 *Sotz* (15, April 706)

9.16.7.0.4 4 *K'an* 2 *Sotz* (2, April 758)

9.18.19.13.4 4 *K'an* 2 *Sotz* (20, March 810)

All of these dates fall within a realistic realm given Pusilhá's chronology. The second way of interpreting this Calendar Round is that the *Haab'* date was incorrectly recorded as 2 *Sotz*. Prager (2002:111) favors a different interpretation of these two glyph blocks. He reads them as a Calendar Round date of 4 *Ak'bal* 1 *Sotz* which leads to three real possibilities:

9.13.2.2.3 4 *Ak'bal* 1 *Sotz* (17, April 694)

9.15.14.15.3 4 *Ak'bal* 1 *Sotz* (4, April 746)

9.18.7.10.3 4 *Ak'bal* 1 *Sotz* (22, March 798)

Prager (2002:111) favors the third date of 9.18.7.10.3. However, there still exists the real possibility that more of this text may exist somewhere in the vicinity of Structure VI and that these two blocks never actually corresponded with one another. Rather, they represent two separate Calendar Round dates and each is missing its own corresponding *Tzolk'in* or *Haab'* date. Part of the problem here may also lie in the fact that these two steps could not be relocated by either the Southern Belize Epigraphic Project or by the Pusilhá Archaeological Project. Given the great importance of these two blocks it is vital that they be relocated and examined by an epigrapher using artificial light to confirm the glyphic details of each block. The photographs used in drawing these two blocks come from photographs provided by Gary Rex Walters and John Mack in 1994. While these photographs do provide some assurances of what the glyph blocks may have originally contained, they are hardly definitive proof either way. Until these

blocks can be relocated and the drawings confirmed, the date of this inscription will remain in question.

Line Drawings:

John Montgomery (SBEP, Figure 65, Figure 67, Figure 68, Figure 69, Figure 70, Figure 71, Figure 72, Figure 73, Figure 74, Figure 75)
Christian Prager (2002: Figure 31)
Christian Prager (In Braswell 2000b:Figure 1.5)
Gary Rex Walters and Lorington Weller (1994: Figures 12-15)

Photographic References:

Sulak (Unpublished)
Walters and Weller (1994: Figures 11-15)
Wanyerka (Unpublished)

Other References:

Braswell (2001:9)
Braswell (2002a:7)
Braswell (2002b:6-8)
Prager (2002:109-112)
Walters and Weller (1994: 3, 7, 14, 30-37)
Wanyerka (2004)

Commentary: Unfortunately, the text itself offers no real clues that could help to lock the date down. If the text named a known Pusilha ruler than there might be some hope of dating this text. However, if there was a reference to a Pusilha ruler, it is no longer visible today. The reading order of the text appears to begin with Steps 6 and 7 and continue with Step 9 with a possible reference to a “scattering” rite. The text then continues with Step 8 that may be a reference to a *K’ul Naj* or “Divine House” based on a possible suffix recorded in second part of the glyph block. The rest of the text is highly questionable as to its correct reading order. Step 5 appears to be either a figural scene or a text consisting of full-figured hieroglyphs. Unfortunately, not enough survives of the sculptural surface to ascertain either way. However, the scene does seem to include a seated figure on the left who is faced by another seated and bound figure, perhaps a captive, on the right.

Text: (Note that the following steps are not in their proper reading order)

Step 1: T? ??

Step 2: T?[?]:? ?[?]:?

Step 3: T? ??

Step 4: TI??:? HUUN?:?:?

Step 5: Figural Scene or Full-Figured Hieroglyphs ??

Step 6: TIV.504/506?:125 **KAN.AK'BAL/K'AN?:(DET)**

Step 7: TII.657 **KÁ. SOTZ**

Step 8: T685?:23.181 **K'UL NAJ?:na.ja**

Step 9: T?.219?.?:? **?.PUK?.?:?**

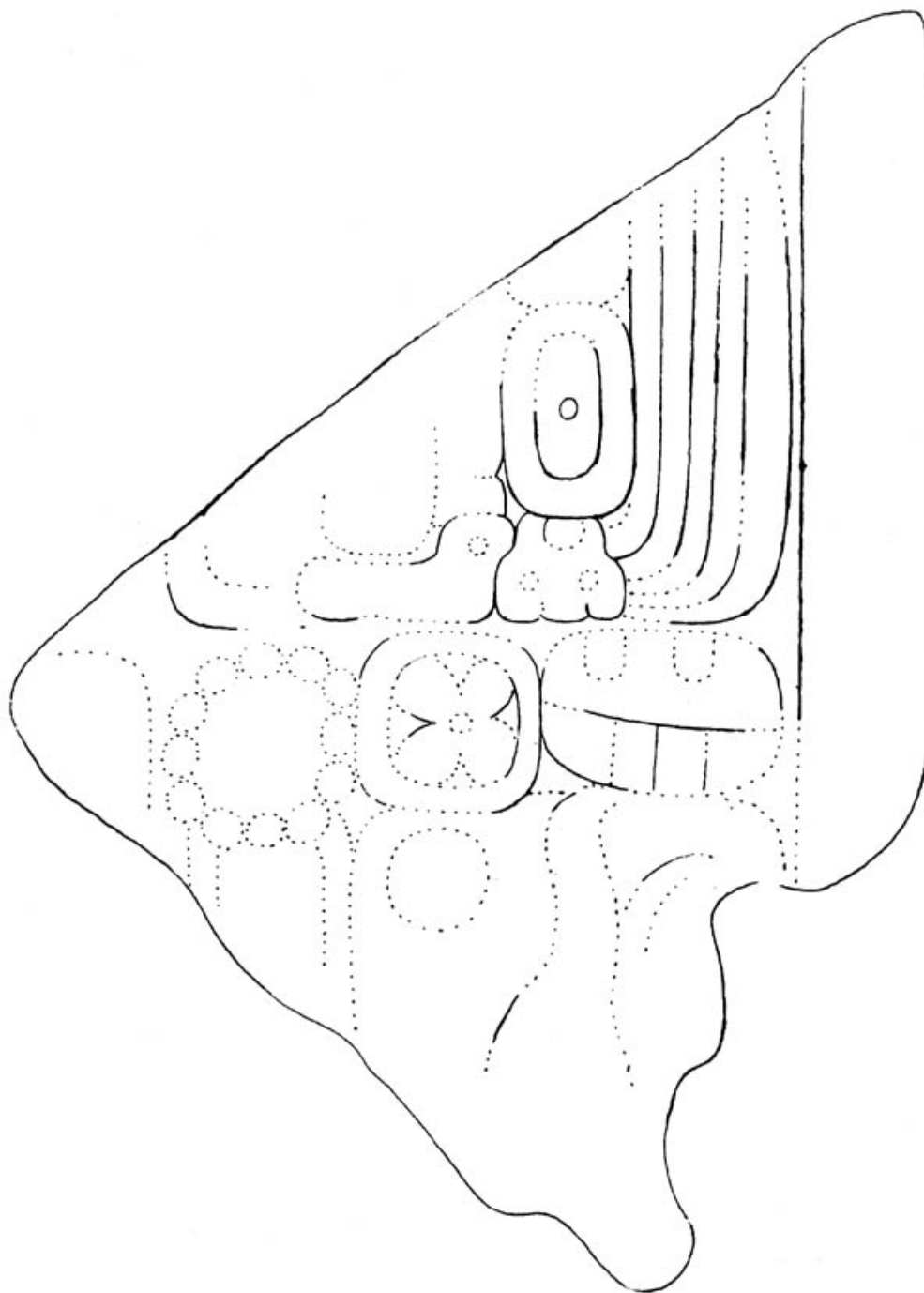


Figure 76. Pusilhá, Sculptural Fragment 3. (Drawing by John Montgomery)

Pusilhá, Sculptural Fragment 3

Location: Original location unknown. Riese identified sculptural Fragment 3 as a Pusilhá text in 1971. Riese (1971:14) believes the fragment belongs to Stela E; however, it is not really clear if this is the correct interpretation. The fragment is now in London where it resides in storage at the British Museum.

Condition: Broken monument fragment. Though the fragment is heavily eroded, the outlines of at least three hieroglyphs can be seen. The lower glyph of the three-glyph block text clearly records the Pusilhá Emblem Glyph.

Material: Unknown.

Shape: Irregular. The right-hand side of Sculptural Fragment 3 clearly depicts a text border and thus, this fragment belongs in the right-hand column of some unknown stela.

Dimensions: Unknown.

Carved Areas: Front only. Depicted on Sculptural Fragment 3 are three hieroglyphs representing a right-hand section of some unknown text.

Dedicatory Date: *Late Classic Period (?)

Line Drawings:

John Montgomery (SBEP, [Figure 76](#))

Christian Prager (2002: Figure 33)

Berthold Riese (1980: Figure 14)

Photographic References:

Unpublished photograph (Courtesy of Christian Prager)

Other References:

Braswell (2002b:6)

Prager (2002:116-117)

Riese (1980:14)

(Wanyerka 2004)

Commentary: Carved on this monument fragment are the remains of three hieroglyphs and a text border. The first and second glyphs are unknown, but the third (the lower) glyph represents the Pusilhá Emblem Glyph.

Text:

b1: T??:116

?:?:ni

a2: Missing

??

b3: T36.168:559

K'U.AJAW:TZUK/UNIHW

The Sculptural Monuments

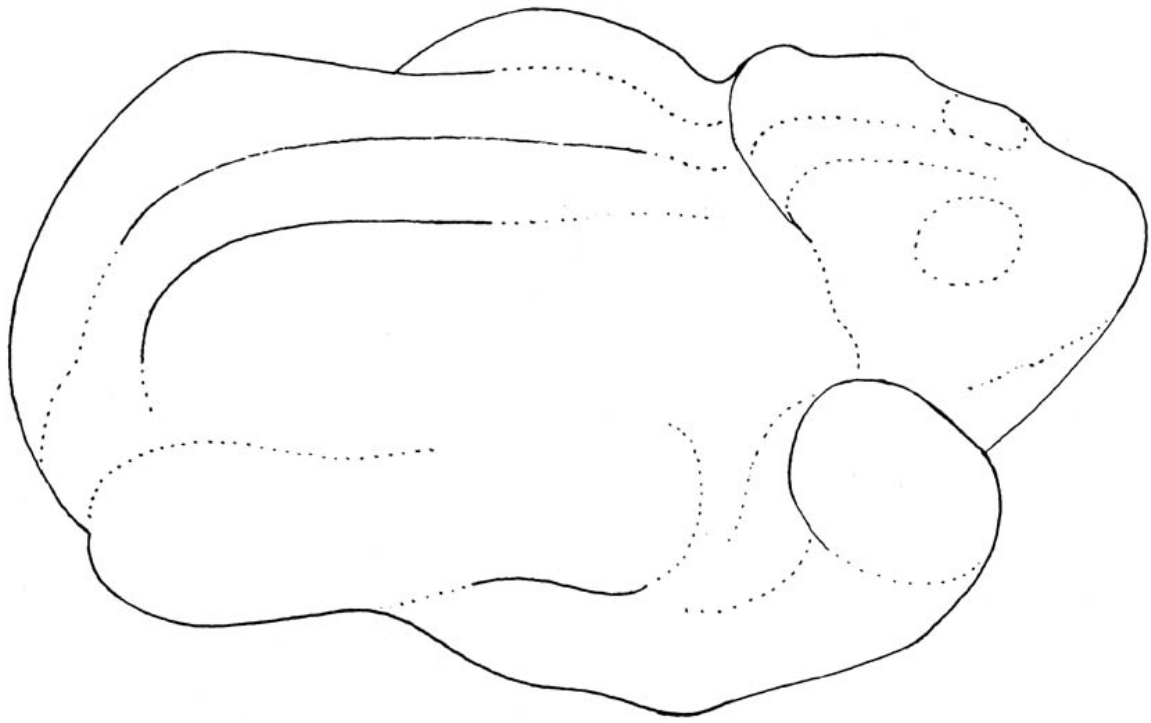


Figure 77. Pusilhá, Altar W, Top View. (Drawing by John Montgomery)

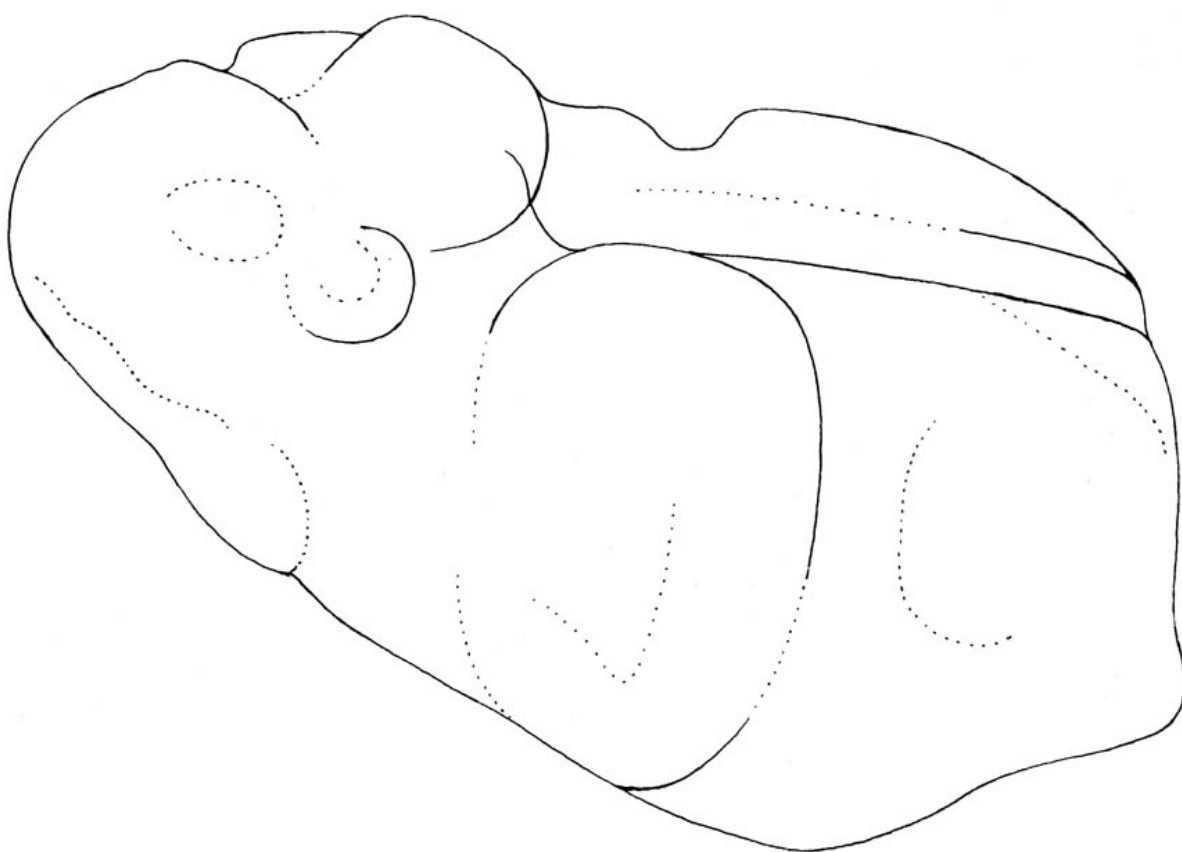


Figure 78. Pusilhá, Altar W, Side View. (Drawing by John Montgomery)

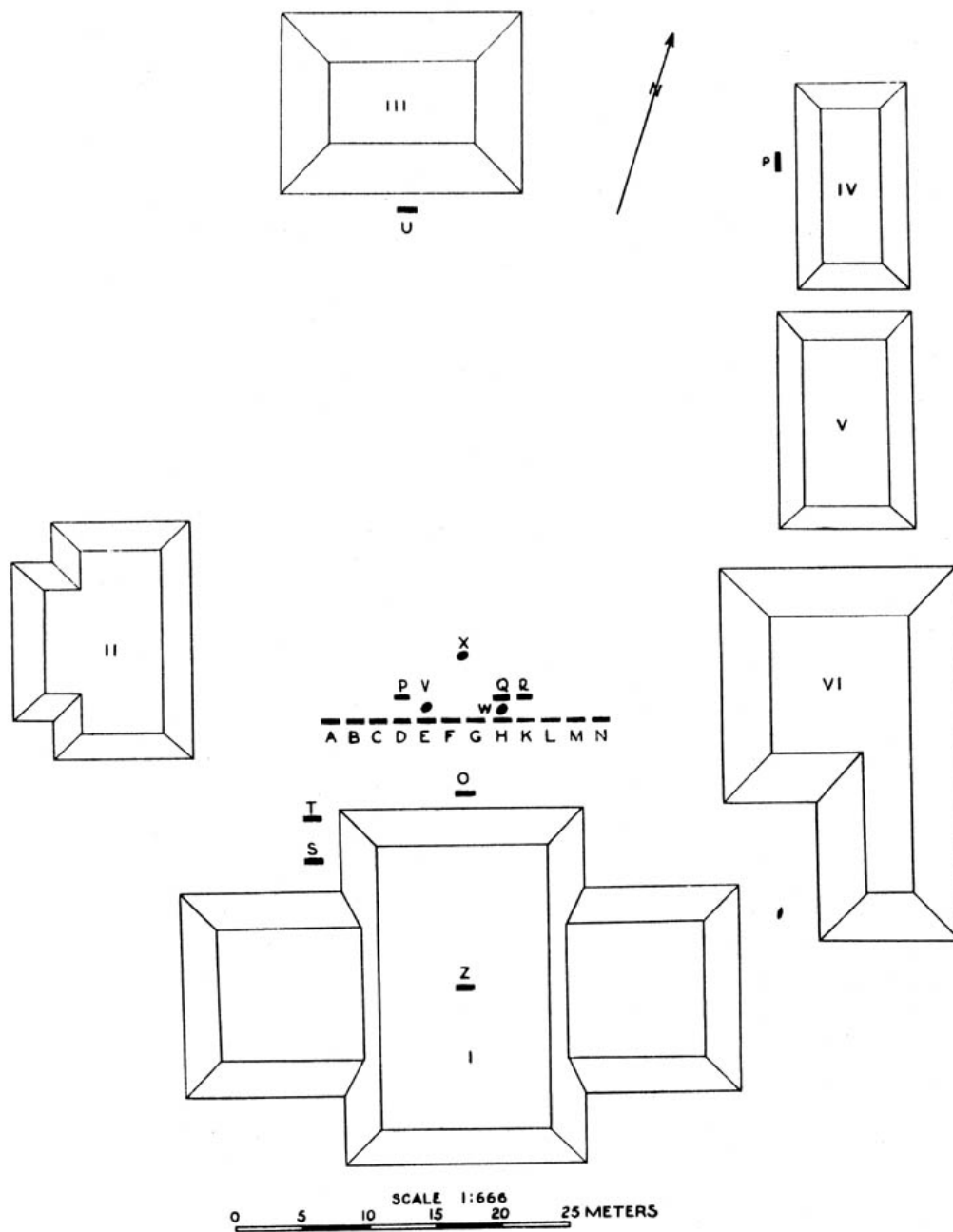


Figure 79. Morley's Plan Map of the Stela Plaza Showing the Location of Altars W and X (Morley 1937-1938:Vol. V: Plate 199a).

Pusilhá, Altar W

Location: T.W.F. Gann first reported Altar W in 1928 as part of the British Museum Expedition to British Honduras. The altar was found about ¾ meter north of Stela H (see Figure 79) in front of the row of 12 monuments that originally lined the front of Structure I (Morley 1937-38: Vol. IV:49). The altar is still in situ at the site.

Condition: Intact. Altar W is in a fair state of preservation today. Much of the upper surface is now partially eroded and chipped, but overall, the altar is in remarkably good shape.

Material: Limestone.

Shape: Altar W is a small sculpted in the round, zoomorphic portrait of a marine toad, presumably a *bufo marinus*.

Dimensions: (All dimensions come from Morley 1937-38: Vol. IV: 49).

Height	.25 m
Length:	1 m
Width:	.50 m

Dedicatory Date: *Late Classic Period. Altar W may be paired with Stela H whose dedicatory date is 9.11.0.0.0 12 *Ajaw* 8 *Keh* (11, October 652).

Line Drawings:

John Montgomery (SBEP, [Figure 77](#) and [Figure 78](#))

Photographic References:

Gann (1929: 156)
Joyce *et al.* (1928:Plate 35, Figure3)
Morley (1937-38: Vol. V: Plate 167a and 167b)
Prager (2002: Figure 26)

Other References:

Braswell *et al.* (2002:6)
Gann (1930: 190)
Hammond (1975:272-275)
Joyce *et al.* (1928:339)
Morley (1937-38:Vol.IV:49, 68)
Prager (2002: 96-98)
Rice (1974: 25-26)
Riese (1980:13)
Wanyerka (2004)

Commentary: Depicted on Altar W is a crude portrait of the largest toad in the Western Hemisphere, the *bufo marinus*. The *bufo marinus* was highly revered by the ancient Maya for the hallucinogenic toxin it secretes from a set of glands located on the toad's back. Similar zoomorphic altars have also been found at both Quirigua and Copan that feature reptilian creatures.

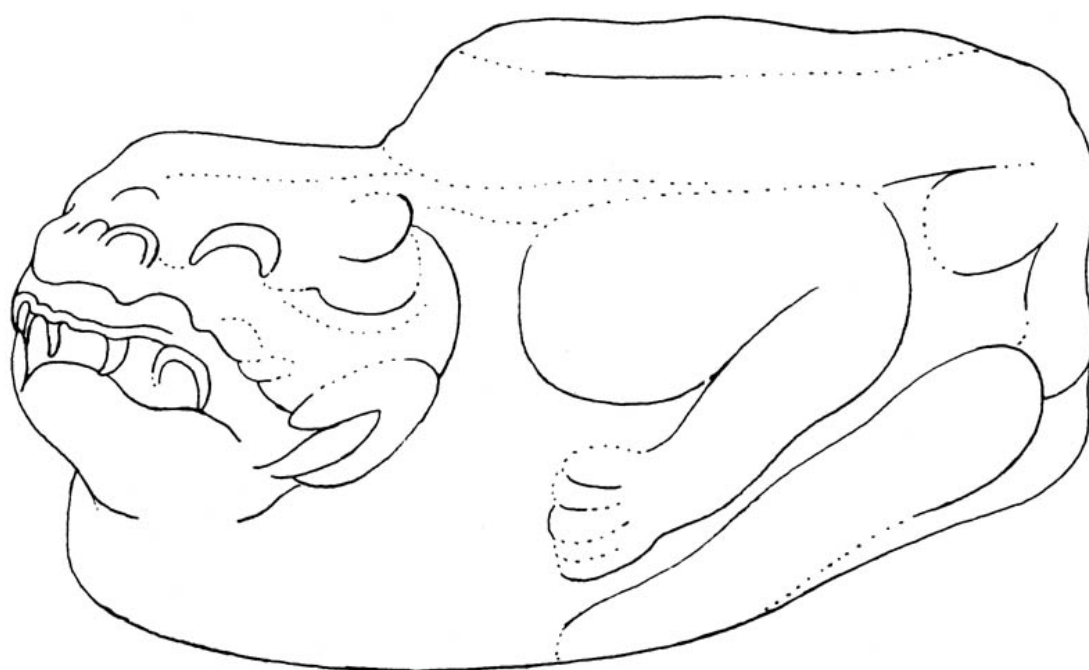


Figure 80. Pusilhá, Altar X. (Drawing by John Montgomery)

Pusilhá, Altar X

Location: T.W.F. Gann first reported Altar X in 1928 as part of the British Museum Expedition to British Honduras. The altar was found approximately 10 meters north of Structure 1 in front of the line of 12 monuments that originally stood in front of this structure. Morley (1937-38: Vol. IV:29) hypothesizes that Altar X may have originally served as an altar for Stela F. The altar is still in situ at the site today.

Condition: Intact. Altar X is in a poor state of preservation today. Much of its upper surface is now partially eroded, chipped, and it also contains a huge crack along its upper surface.

Material: Fine-Grained Limestone.

Shape: Altar X is a small sculpted in the round, zoomorphic portrait of a feline/reptilian figure, probably some sort of conflation of a spotted cat, perhaps an ocelot or a jaguar, and a toad, perhaps the *bufo marinus*.

Dimensions: (All dimensions come from Prager 2002:100)

Height:	.34 m
Length:	.77 m
Width:	.64 m

Dedicatory Date: *Late Classic Period. Altar X may be paired with Stela F whose dedicatory date is 9.16.0.0.0 2 *Ajaw* 13 *Sek* (5, May 751), but this is purely speculation.

Line Drawings:

John Montgomery (SBEP, [Figure 80](#))
Donald Rice (1974: Figure 12)

Photographic References:

Gruning (1930: Figure 1 and Figure 2)
Morley (1937-38: Vol.V: Plate 167a and b)
Prager (2002: Figure 27)

Other References:

Braswell (2002: 6)
Gann (1930:190)
Hammond (1975:272-275)
Joyce *et al.* (1928:339)
Morley (1937-38: Vol.IV: 29, 68)
Prager (2002:99-100)
Rice (1974:25-26)
Riese (1980:13)
Wanyerka (2002)

Commentary: Depicted on Altar X is a crude zoomorphic portrait of a jaguarian/reptilian creature. Though toad-like in its general sculpted form, the face clearly depicts sharp carnivorous teeth, like that of a jaguar. Thus, this sculpture appears to be a conflation between these two creatures. Similar zoomorphic altars have also been found at both Quirigua and Copan.

Miscellaneous Texts and Sculpture

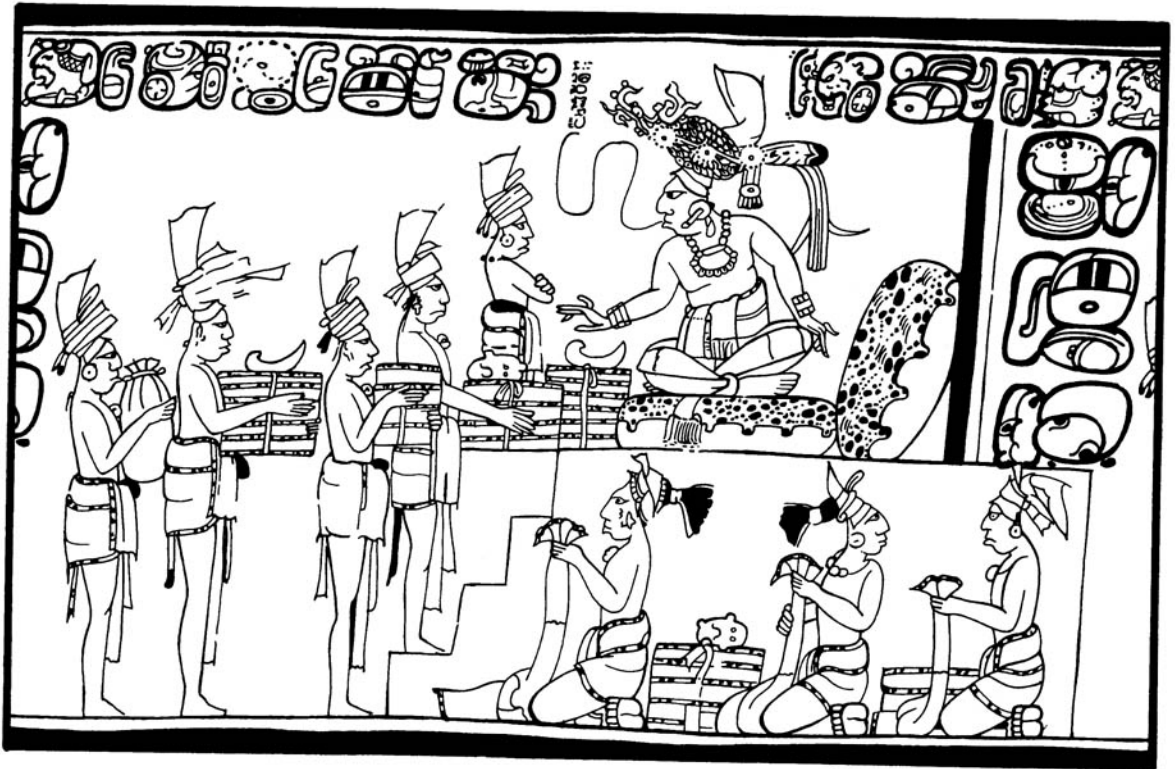


Figure 81. Pusilhá, Polychrome Vase (Kerr 8089). (Drawing by John Montgomery)

Pusilhá, Polychrome Vase (Kerr 8089)

Location: Unknown Provenance. The vase is reportedly in a private collection. Based on the appearance of the Pusilhá Emblem Glyph, it is thought to have originally come from the site.

Condition: Intact. It is unclear as to whether this vase has been restored.

Material: Ceramic. Polychrome.

Shape: Cylinder Vase.

Dimensions: (All dimensions come from Kerr (<http://famsi/research/kerr>)

Height: 40.8 cm

Diameter: 18.5 cm

Circumference: 59.2 cm

Dedicatory Date: *Late Classic Period.

Line Drawings:

John Montgomery (SBEP, [Figure 81](#))

Photographic References:

Kerr (1999: <http://famsi.org/research/kerr> [In Maya Vase Database type 8089])

Kerr (2000: 1017: File No. K8089)

Other References:

Kerr (1999: <http://famsi.org/research/kerr> [In Maya Vase Database type 8089])

Kerr (2000: 1017: File No. K8089)

Prager (2002: 71, 74-75)

Wanyerka (2004)

Commentary: Polychrome Vase K8089 is perhaps one of the tallest Late Classic cylinder vases known. The vase features an extraordinary palace scene that depicts a total of 9 individuals. Five individuals are shown awaiting their chance to present bundles of woven cloth to the seated king, perhaps as a formal offering of tribute. Kneeling below the king are three tattooed individuals who are clearly unraveling the cloth bundles to inspect their quality. In fact, the center figure is portrayed looking back to the individual behind him as if he were checking this individual's progress. The king is portrayed seated on a beautiful jaguar-pelt throne accepting the tribute as can be seen by his hand gesture. He wears an elaborate macaw headdress with a small image of *K'awiil* protruding out the front. In addition, a speech-scroll can clearly be seen coming from the mouth of the king leading to a small illegible secondary text.

The accompanying hieroglyphic inscription, written in 11 glyph blocks, describes the figural scene as taking place within a royal court (*Tajnal*). What seems to be taking place is tribute (*patan*) and the person receiving the tribute is named *K'inich Sak Mo'* (that may also be represented in the headdress the ruler wears). The location of this event seems to be connected in some way to a "Stone Place" of the Pusilhá Lord. The final section of text is difficult to discern, but it seems to deal with a "stone veneration."

Text:

A1: T2.757	u.B'AJ
B1: T 86:565.181	NAL:ta.ja
C1: T88.748	ji.MUWAAN
D1: T1014v/1023.88	TAB'/PÁ.ji
E1: T671[544].58	chi[K'IN].SAK
F1: T582:280?.88	MÓ:ó.ji
G1: T86:548.?	NAL:TUUN/AB'.
H1: T168:559.130	AJAW:TZUK/UNIHW.wa
I1: T507b:683b.266?/565?	tzi:K'AL/ja.ju/ta
I2: T115.548:102	yo.TUUN/AB':ki
I3: T266?/565?.526	ju?/ta.KAB'



Figure 82. Pusilhá Region, Slate Scepter, Front Side (K3409). (Photograph © and courtesy of Justin Kerr, see <http://www.famsi.org/research/kerr> in PreColumbian Portfolio type in 3409)



Figure 83. Pusilhá Region, Slate Scepter, Back Side (K3409). (Photograph © and courtesy of Justin Kerr, see <http://www.famsi.org/research/kerr> in PreColumbian Portfolio type in 3409)



Figure 84. Pusilhá Region, Slate Scepter, Edge Text. (Drawing by John Montgomery)

Pusilhá Region, Slate Scepter Handle, Edge Text

Location: Unknown Provenance. The scepter is reportedly in a private collection. Based on the appearance of the Pusilhá Emblem Glyph on scepter's edge text, it is thought to have originally come from an unknown site in the region between southern Belize and adjacent Guatemala.

Condition: Intact and pristine. Both the image and text are in an excellent state of preservation.

Material: Slate.

Dimensions: (All dimensions come from Grube and Martin 2001:152).

Height: 24.4 cm
Width: 8.75 cm
Thickness: Unknown

Carved Areas: Front, Back, and Rear Edge. The front side of the scepter features a stunning portrait of an elaborately dressed ruler seated on a low throne. The back of the slate scepter depicts a beautiful portrait of a standing *Hunahpú* (one of the mythic Hero Twins of *Popol Vuj* fame) holding his blowgun with his left hand and smoking a cigar with his right. The finely incised edge text names the owner of the scepter and describes his capture of a Pusilhá lord.

Dedicatory Date: *Late Classic Period. A.D. 600-900.

Line Drawings:

Edge Text:
John Montgomery (SBEP, [Figure 82](#))
Elizabeth Wagner (Unpublished Drawing)

Photographic References:

Coe (1989: Figure 9)
Coe and Kerr (1998: Plate 35 and Plate 36)
Kerr (2000: <http://famsi.org/research/kerr/> [in PreColumbian Portfolio type 3409])
Grube and Martin (2001c:Plate 230)
Prager (2002:74)

Other References:

Coe (1989: 169)
Coe and Kerr (1998:85-86)
Grube and Martin (2001c:152)
Prager (2002: 71-72, 74)
Wanyerka (2004)

Commentary: As previously described, the front side of this scepter depicts a regally dressed ruler, presumably the scepter's owner, sitting on a low bench or throne. He appears to be addressing someone as can be seen by his outstretched hand gesture. He wears an elaborate double-stacked monster headdress with a host of feathers attached to its backside. The accompanying hieroglyphic inscription makes special reference to this scepter as the personal property of the owner.

The edge text is interesting for it describes the owner of the scepter as the individual who “grabs, take’s hold of, or conjures the stone” in the Emergent One’s Headband House and he is the “captor or guardian of the Divine Pusilhá lord.”

The backside of the scepter depicts a portrait of *Hunahpú* wearing his Hunter’s Headdress holding a blowgun and smoking a cigar. The accompanying hieroglyphic inscription is difficult to discern, but it also seems to make reference to the owner of the scepter as well. The first part of the text is not clear but it does seem to refer to a “god-like person” of the “Sky or Serpent House” and he was a “*Muluux* Lord of the East.”

Text:

Front Text:

A1: T3.738v:188	u.KAL:le
B1: T528:116.88?.511?.181:116	TUUN:ni.ji?.PET?.ja:ni
B2: T60:670.229	ji/HUUN:chi.AJ

Edge Text:

C1: T738v/205	U.
C2: T757	B’AJ
C3: T714v[528]	TZAK[TUUN]
C4: TL.115v:563v:518v	HUUN.yo:to:te
C5: T758a:110	CH’OK:ko
C6: T205	U.
C7: T108:764a	ka/cha:KA’AN/CHAN
C8: T33.168:559:130	K’U.AJAW:TZUK/UNIIW:wa

Back Text:

D1: T1.757	u.B’AJ
E1: T59.?	ti.CH’EN?
F1: T[19.741v]	[mu]?
G1: T36.1016.102?	K’U.K’UHUL.ki?
H1: T764?	KA’AN/CHAN?
H2: T614:115v:514v:59	OTOT:yo:te:ti
H3: T[19.741v?]	[mu]?
H4: 568a	lu
H5: T1048?	xi (Muluux?)
H6: 1000i:130	AJAW:wa
H7: T546:544.116:544v	EL.K’IN.ni:K’IN

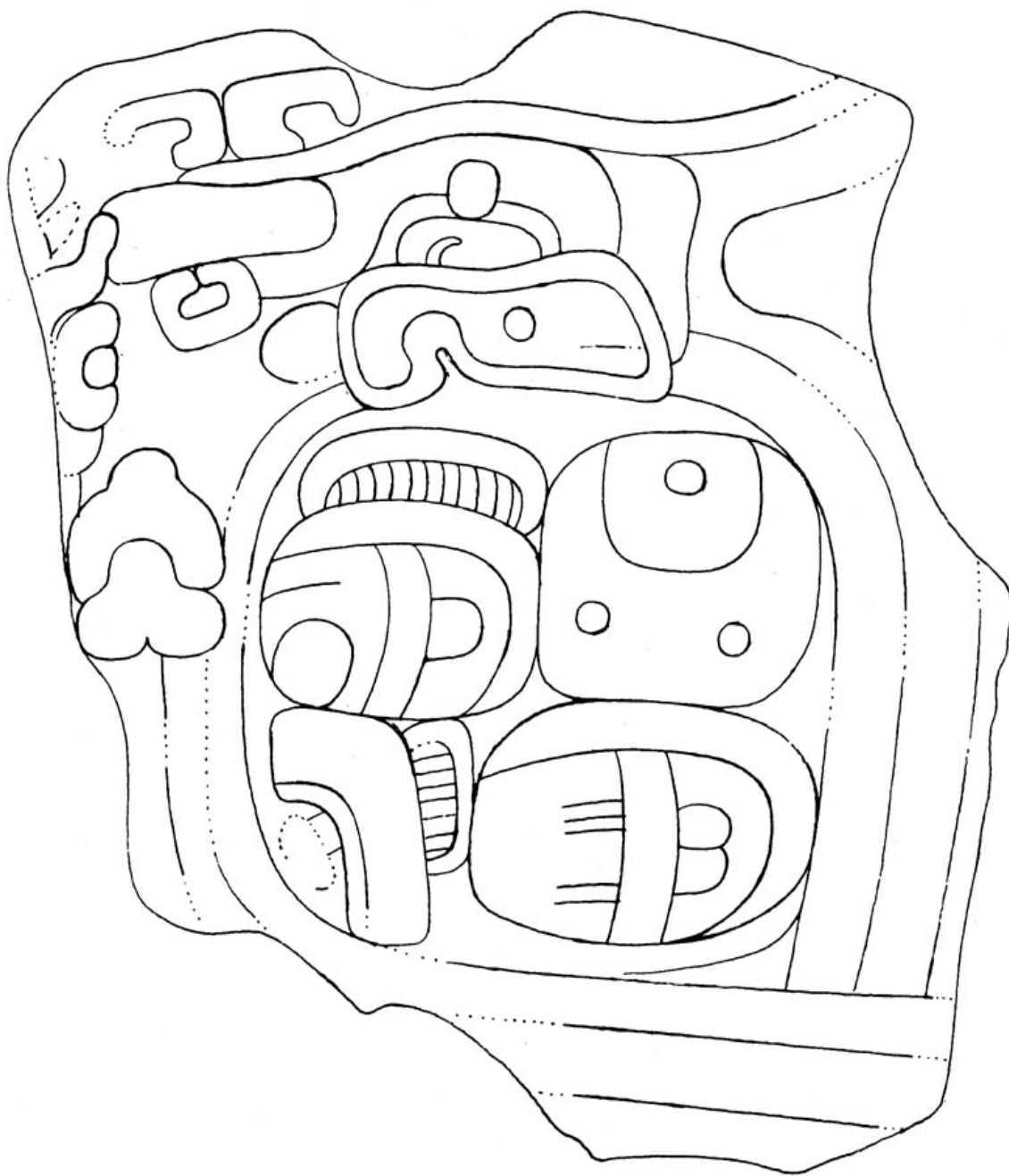


Figure 85. Pusilhá, Miscellaneous Text 1, Carved Human Mandible. (Drawing by John Montgomery)

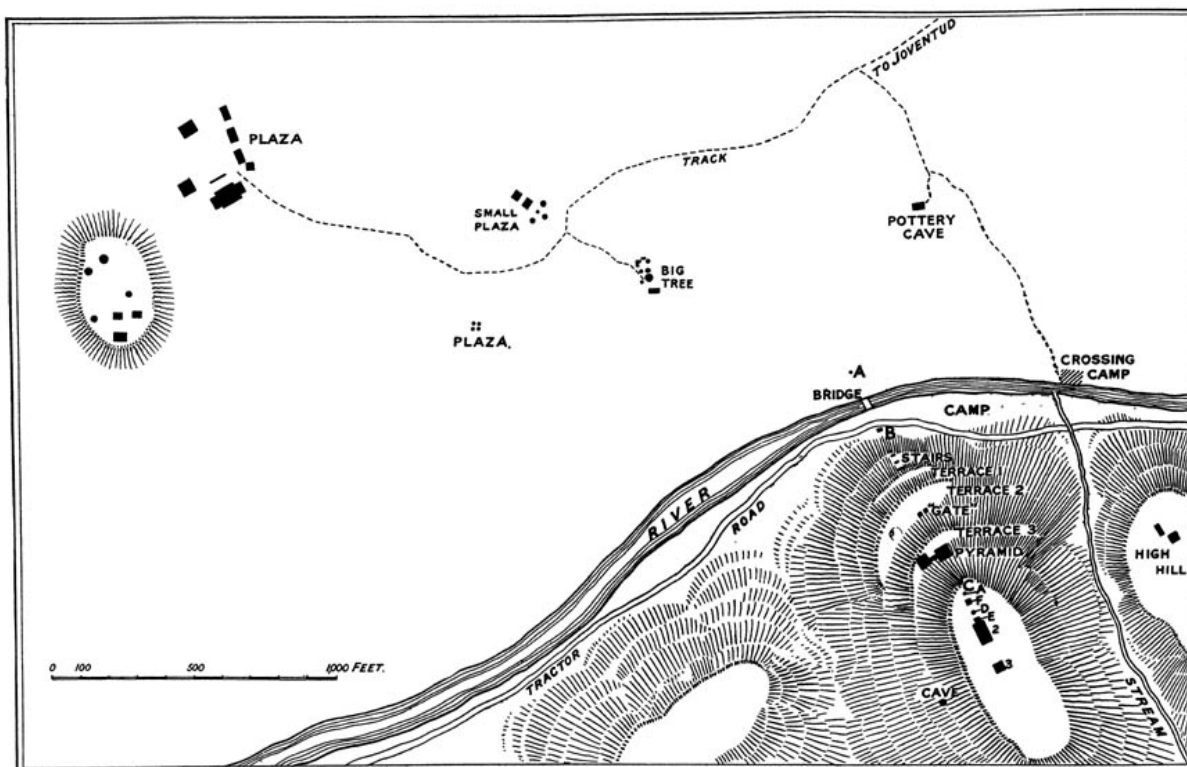


Figure 86. Plan View of Pusilhá Showing the Location of Pottery Cave (Gruning 1930:Figure 1).

Pusilhá, Miscellaneous Text 1, Carved Human Mandible

Location: Miscellaneous Text 1 was originally found in an excavation of a cave (Cave 3) east of the Main Plaza (see [Figure 86](#)). Joyce et al. (1928: 346) as part of the British Museum Expedition first reported the piece to British Honduras and it was moved to London where it now resides in the collections of the British Museum.

Condition: Broken. The object appears to be in relatively good shape, though portions of the outer edges of the mandible are slightly eroded and chipped.

Material: The object was carved from a portion of the right ascending ramus of a right lower human mandible.

Shape: Irregular.

Dimensions: (All dimensions come from Prager 2002: 146)

Height: 5.2 cm

Width: 4.4 cm

Carved Areas: Front only. Joyce (1929:446-447) describes the object as being a carved pendant or pectoral based on a drill-hole located near the eye of the rattlesnake head. The object includes a short four glyph block inscription that is enclosed or framed by an image of a rattlesnake whose head is shown facing right.

Dedicatory Date: *Late Classic Period.

Line Drawings:

John Montgomery (SBEP, [Figure 85](#))

Christian Prager (1997: Figure 12 and 13)

Christian Prager (2002: Figure 48)

Photographic References:

Joyce (1929:Plate XLII, Figure 3)

Mayer (1997: Figure 11)

Other References:

Joyce (1929a: 446-447)

Joyce (1929b: 964-965)

Joyce *et al.* (1928: 346)

Mayer (1997:22-23)

Prager (2002:146-147)

Thompson (1962:113)

Wanyerka (2004)

Commentary: This short text, like many of the texts thus far discussed, is also problematic. The reading order seems to be read in double columns based on the very clear T333 *ch'ak* sign and accompanying phonetic complement at B2. However, the upper two glyphs are a bit more problematic. While it is clear that the first sign of A1 is T25 *ka*, the second sign of this glyph block is not clear. Thompson (1962:113) referred to this glyph block as a unique substitution for

the day name *Muluk*, but that no longer seems to be valid. Unfortunately, whatever was spelled here it began with a *ka* and ended with a *la*.

Text:

A1: T25:?	ka:?
B1: T534	la
A2: T333.25	CH'AK.ka
B2: T102	ki

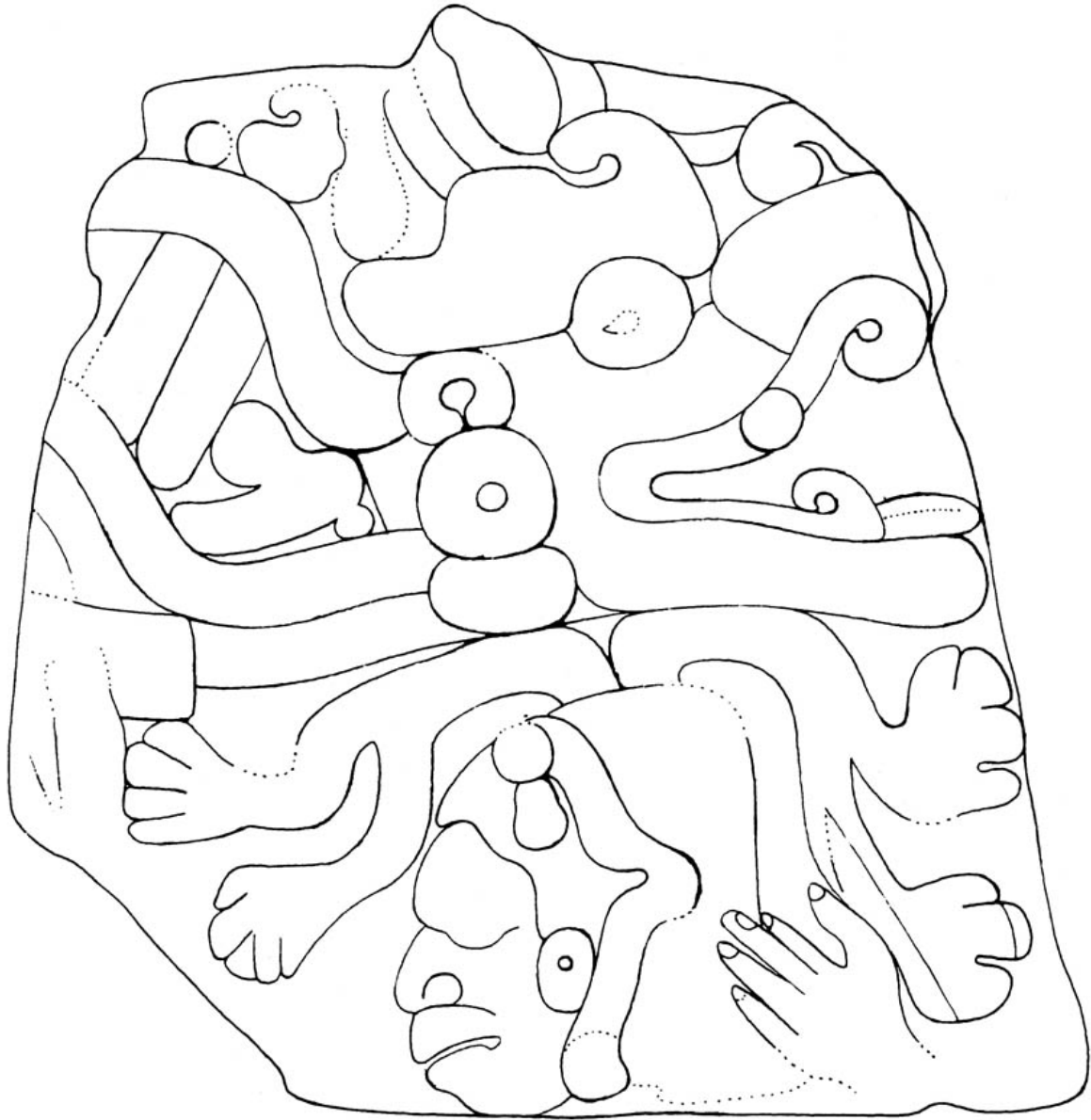


Figure 87. Pusilhá, Incensario Fragment. (Drawing by John Montgomery)

Pusilhá, Incensario Fragment

Location: The carved incensario fragment was found in a midden deposit in a cave situated at the base of a limestone cliff near the north side of the Pusilhá bridge abutment. According to Gann (1930:191-192) the cave where this fragment was found consisted of a small circular chamber (some 12' in diameter) that contained two narrow passages. One of these passages contained a midden that extended from the floor of the cave to the ceiling (approximately 6 feet in height). Evidently this cave was used as a repository for a long period of time for it contained enormous quantities of potsherds (plain and decorated), flint and obsidian debitage, broken implements and projectile points, incensario fragments, a variety of shells and animal bones, human remains, and "beautifully painted and incised wares, decorated with human figures, hieroglyphs, and geometrical devices" (Gann 1930:192). It is now clear from the literature whether this incensario fragment was sent to the British Museum as part of the British Museum Expedition to British Honduras.

Condition: Broken and slightly eroded and chipped.

Material: Ceramic.

Shape: Irregular and unknown.

Dimensions: Unknown.

Carved Areas: Front only. The image depicts a profile head of individual facing left wearing an elaborate headdress that features a reptilian creature sitting atop some type of budding plant.

Dedicatory Date: *Late Classic Period (?).

Line Drawings:

John Montgomery (SBEP, [Figure 86](#))

Photographic References:

Gann (1929: 192)

Gann (1930:Plate V: Figure 2)

Gann (1934: Plate II: Figure 3)

Joyce *et al.* (1928: Plate XXXIII: Figure 1)

Other References:

Gann (1929:191-194)

Gann (1930:191-192)

Gann (1934:52)

Gruning (1930: 481, 483)

Joyce (1929:440-443)

Joyce (1929b: 964-965)

Joyce *et al.* (1928: 343-346)

Morley (1937-38: Vol. IV: 14)

Wanyerka (2004)

Commentary: The incensario fragment is interesting for it contains an elaborate image of an individual facing left wearing a royal headdress. The headdress itself appears to depict a profile head of some sort of open-mouthed, reptilian creature facing right. Spouting from the individual's head, just below the reptilian creature, are four branches or some type of budding plant as can be seen at the end of the branches. In addition, a human hand can also be seen in the lower right-hand corner of the scene.

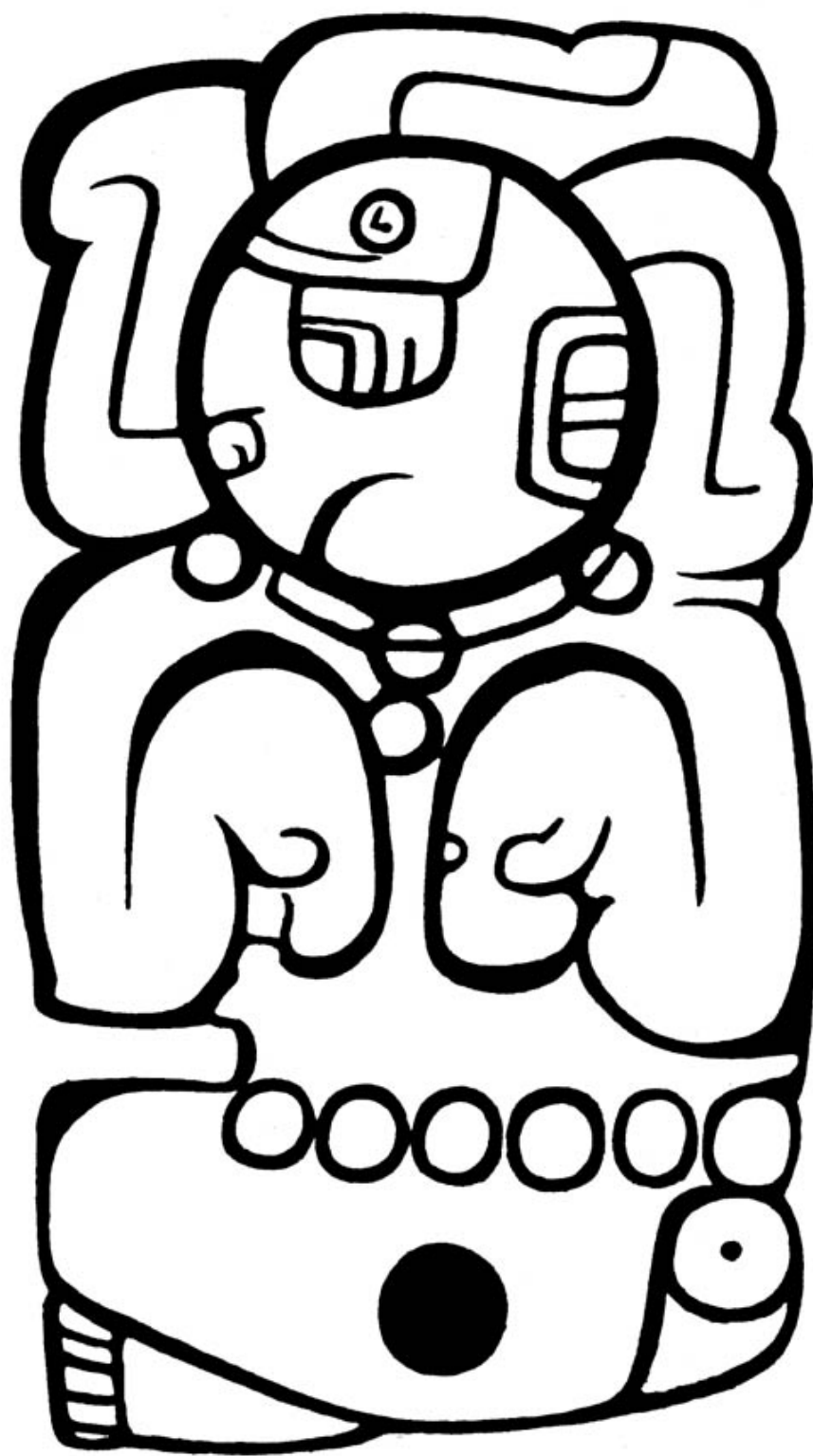


Figure 88. Pusilhá, Jade Pendant. (Drawing by John Montgomery)

Pusilhá, Jade Pendant

Location: According to Gruning (1929:478) the jade pendant was originally found, in excavations conducted by the British Museum Expedition to British Honduras, along a partially collapsed structure in the area around Terrace 3 (refer back to [Figure 86](#)). The jade is now in London where it is housed in the collections of the British Museum.

Condition: Intact and in perfect condition.

Material: Jade or Jadeite.

Shape: Carved in the form of a small seated figure.

Dimensions: Unknown.

Carved Areas: Front only. Contains a drilled hole for its suspension or for the mounting of this piece into a headdress.

Dedicatory Date: *Early Classic Period. While it is unclear as to when this beautiful jade was carved, the style of the iconography is extremely early based on the pose of the figure that includes down-turned “pawed” hands.

Line Drawings:

John Montgomery (SBEP, [Figure 88](#))

Photographic References:

Gruning (1930: Plate XXI: Figure 2)

Other References:

Gruning (1930: 478)

Commentary: Gruning (1930:478) describes this unusual jade as a “figure of a jaguar in a begging position” and the head is indicated by a glyph in a variant form of the Day-Sign *Ok*.” While creative, it is doubtful that this is the correct interpretation. Rather, because of the foliation appearing around the head of this figure it might actually depict some variant form of the Maize God.