

Other Miscellaneous Monuments

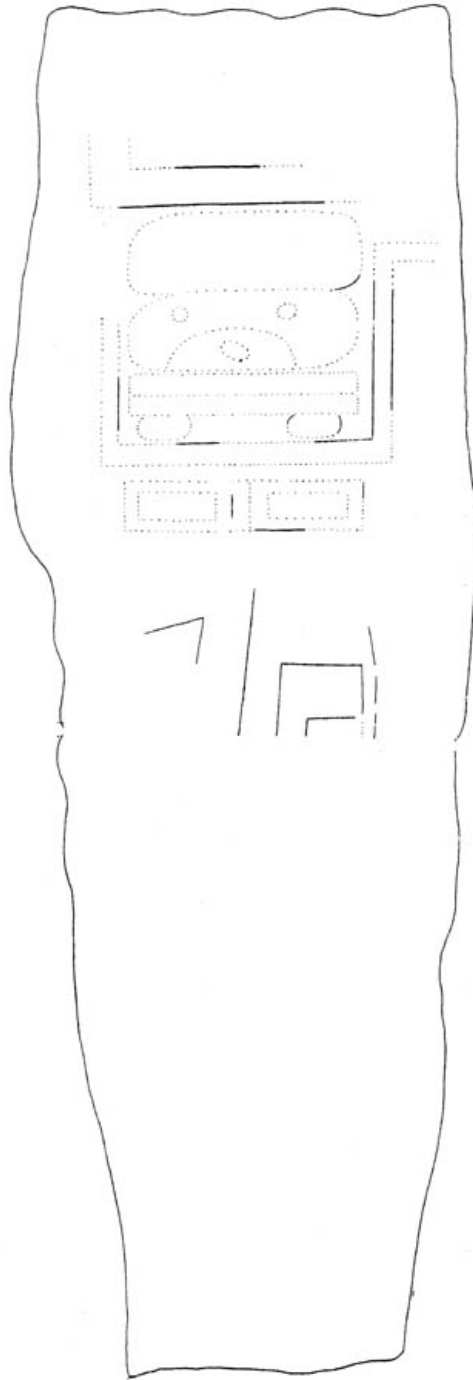


Figure 113. Tzimín Ché, Stela 1. (Drawing by John Montgomery)

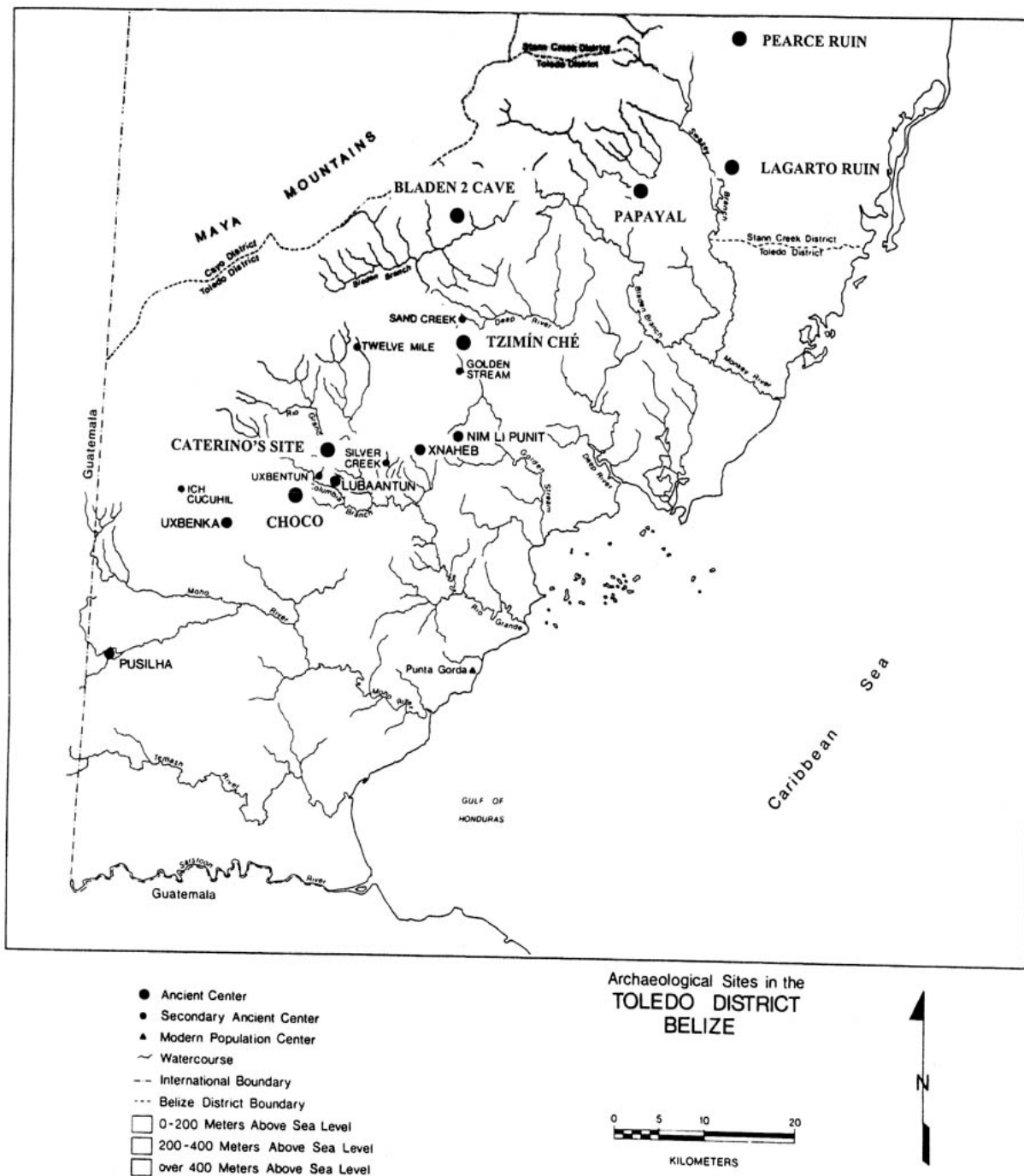


Figure 114. Map of Southern Belize Showing the Approximate Location of Tzimín Ché (Drawing by Richard Leventhal, [Leventhal 1990: Map 8.1], modified by Wanyerka 2004)

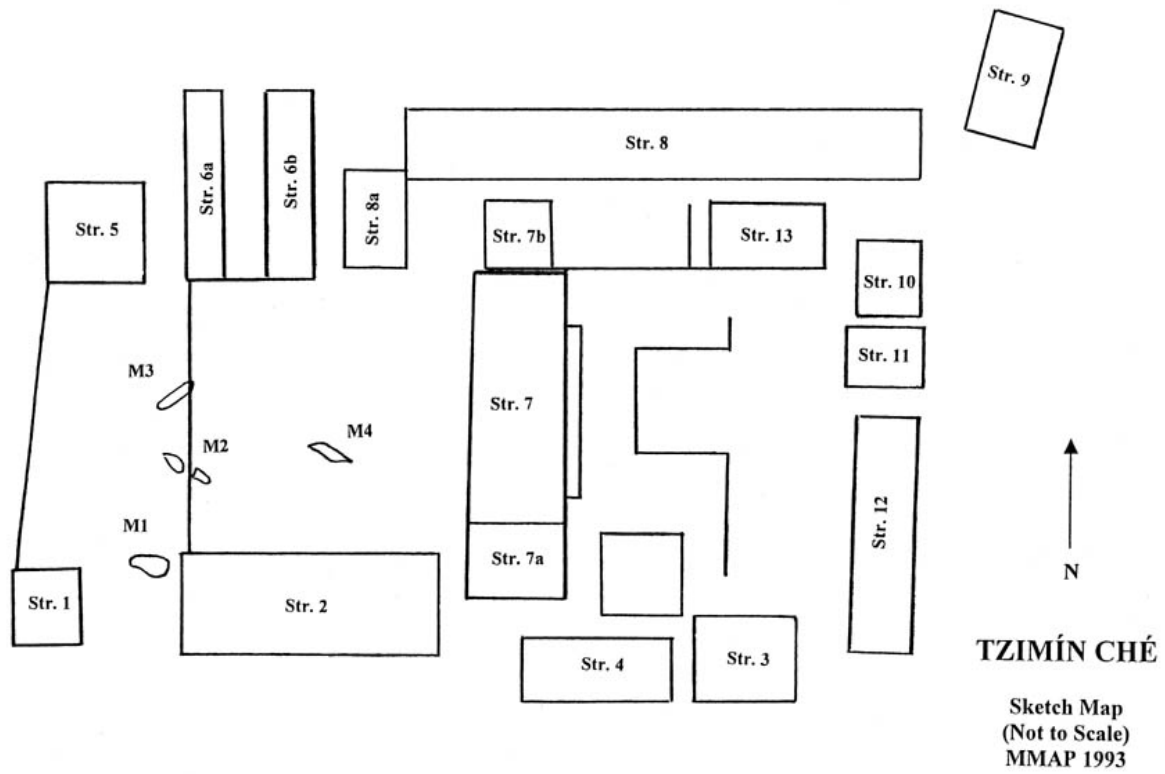


Figure 115. Plan Map of Tzimín Ché. (Drawn by and courtesy of Peter Dunham [Dunham *et al.* 1993: Figure 9, modified by Wanyerka 2004)

Tzimín Ché, Stela 1

Location: Stela 1 was first reported by Peter Dunham in 1993 as part of his Maya Mountains Archaeological Project. It was located in the southwest corner of the West Plaza Group, approximately 1 meter west from the northwest corner of Structure 2. The stela was found face-up next to a deep looter's trench.

Condition: Intact and slightly eroded.

Material: Fine-Grained Calcareous Sandstone (Mudstone)

Shape: Rectangular with sides that narrow and curve inwards near the bottom of the monument.

Dimensions:

HT: 3.0 m
MW: .86 m
HSA: .82 m
WSA: .48 m
WBC: .32 m
WTC: .86 m
MTH: .18 m
RELG: 6.1 mm

Carved Areas: Front only. Contains a single glyph block in the form of a giant 12 *Ajaw* day name. It appears that later visitors to the site may have carved additional features below the text box.

Dedicatory Date: Terminal Classic Period. 10.4.0.0.0 12 *Ajaw* 3 *Wó* (15, January 909)

Line Drawings:

Sue Darus (In Dunham *et al.* 1993: Figure 10)
John Montgomery (SBEP, [Figure 113](#))
John Montgomery (In Wanyerka 2001: Figure 36)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (Unpublished)
Jack Sulak (Unpublished)
Phil Wanyerka (Unpublished)

Other References:

Dunham (1995:14-15)
Dunham *et al.* (1993: 13-15)
Wanyerka (2000:14)
Wanyerka (2001: 9)
(Wanyerka 2004)

Commentary: Stela 1 is clearly the latest dated monument in southern Belize and perhaps one of the latest dated monuments in the entire Maya region. The stela appears to commemorate the

10.4.0.0.0 Period Ending. To date, two *Ajaw* Stelae have been found in the Maya Mountains region of southern Belize; Nim Li Punit Stela 3 and Tzimín Ché Stela 1. Satterthwaite (1951) was among the first to suggest that the *Ajaw* date written on these monuments could be interpreted as *k'atun* names. The *ajaw* glyph did not necessarily have to specify the dedicatory date of the monument, but rather it indicated the day name upon which the current *k'atun* began. Its appearance within a square cartouche is typical of Terminal Classic calendrical conventions.

Text:

A: T?:533:XII ?:AJAW:LAJKÁ

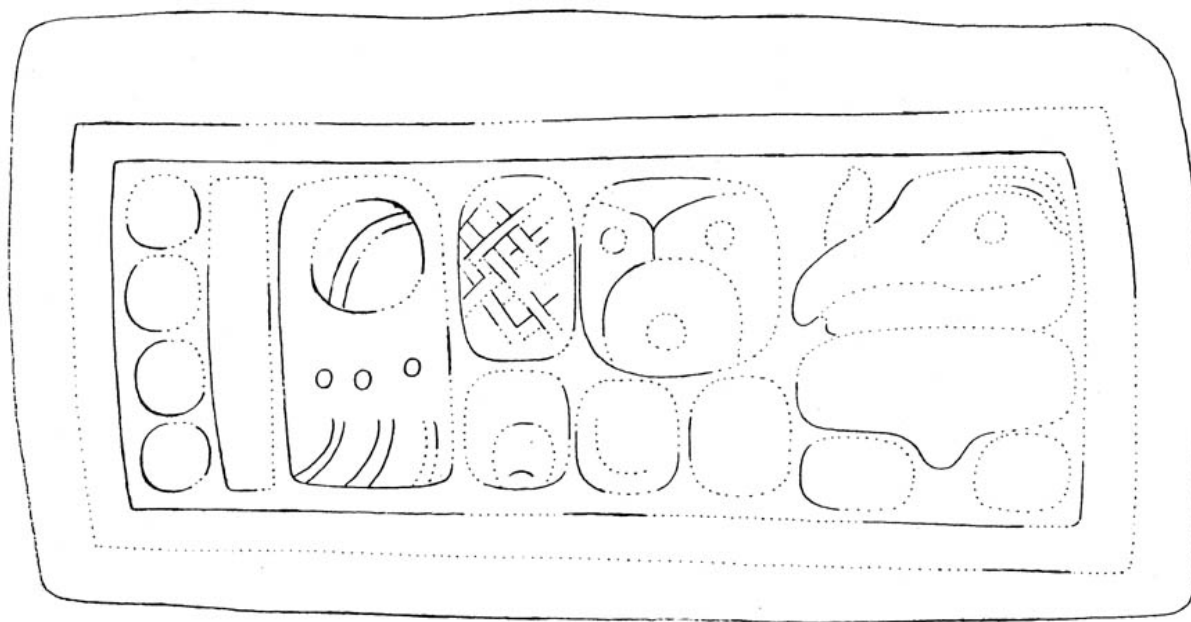


Figure 116. Caterino's Site, Monument 1. (Drawing by John Montgomery)

Caterino's Site, Monument 1

Location: Monument 1 was reported by both Dunham *et al.* (nd: 15) at part of the Southern Belize Archaeological Project and by Norman Hammond in a personal communication to Richard Leventhal in 1986. The site is located approximately 3 km north-northeast of Lubaantun and the carved monument was located on an exposed face of a block in the southern talus.

Condition: Intact, but highly eroded.

Material: Unknown, but photographs seems to show that the monument was carved from of the usual Fine-Grained Calcareous Sandstone (Mudstone).

Shape: Rectangular.

Dimensions: Unknown.

Carved Areas: Front only.

Dedicatory Date: *Late Classic Period.

Line Drawings:

John Montgomery (SBEP, Figure 116)
Phil Wanyerka (Unpublished)

Photographic References:

Norman Hammond (Unpublished)
Richard Leventhal (Unpublished)

Other References:

Dunham *et al.* (nd.:15)
Wanyerka (2004)

Commentary: The text is unusual in that both the style and syntax of this text seems to mirror the idiosyncratic nature of the texts recorded on the figural plaques of Lubaantún. Following a reference to 9 *Imix* the text continues with an unusual variant of the T656 *TZ'AK* or *TZ'AM* glyph. This is then followed by the T533 *AJAW* head and a glyph that looks very much like a variant of the T748 *MUWAAN* or T764 *KA'AN* head. Unfortunately, the exact meaning of this text is unknown. It may either name a particular object, perhaps a reference to the name of some unknown building or structure or it may refer to the “ordering” or “succession” of a “9 Water Lord.”

Text:

| | |
|-------------------------|----------------------------------|
| A1: TIX.501 | B'OLON.NAAB'/IMIX/b'a |
| B1: T656?:542?:533:178? | TZ'AK/TZ'AM?:NÁ?.AJAW:la? |
| C1: T748?/764?:?:? | MUWAAN/KA'AN?:?:? |

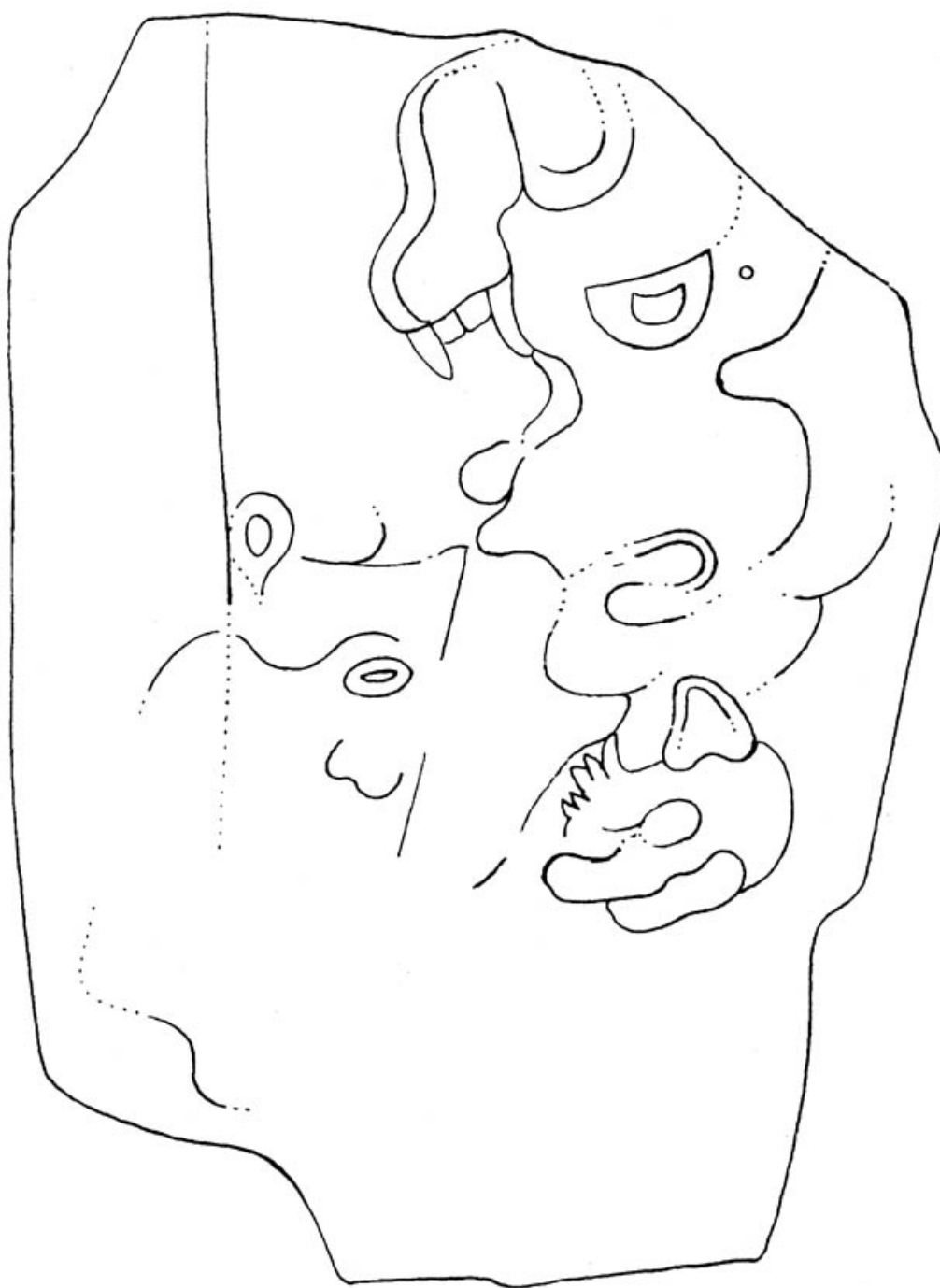


Figure 117. Choco 1: Monument 1. (Drawing by John Montgomery)

Choco 1: Monument 1

Location: Monument 1 was first reported by a local villager who took members of the Southern Belize Archaeological Project to a small site approximately 2.75 km west-southwest of Lubaantún in 1987 (Dunham *et al.* nd:14). Known today as Choco I, the site is situated atop an east-west saddle between a series of hilltops in the vicinity of Lubaantún. According to Dunham *et al.* (nd:14), two pieces of a broken stela were found lying on the ground just east of a still-standing monument base. No plan maps of the site have ever been drawn of Choco I and it is uncertain whether the monument fragment is still located at the site today.

Condition: Broken in at least three pieces with a still-standing base in situ at the site. The carved fragment is clearly eroded, but the monument itself appears to be highly burnished for it retains a high luster as seen in the photographs provided by Dunham and Leventhal.

Material: Fine-Grained Calcareous Sandstone (Mudstone) (?)

Shape: Irregular.

Dimensions: Unknown.

Dedicatory Date: *Late Classic Period (?).

Line Drawings:

John Montgomery (SBEP, Figure 117)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (Unpublished)
Richard Leventhal (Unpublished)

Other References:

Dunham *et al.* (nd.: 14)
Wanyerka (2004)

Commentary: Carved on Monument 1 is an unusual figural scene that includes at least three individual portrait heads, one of which appears to be skeletal by nature and another appears to be the head of some small mammal, perhaps a gopher.

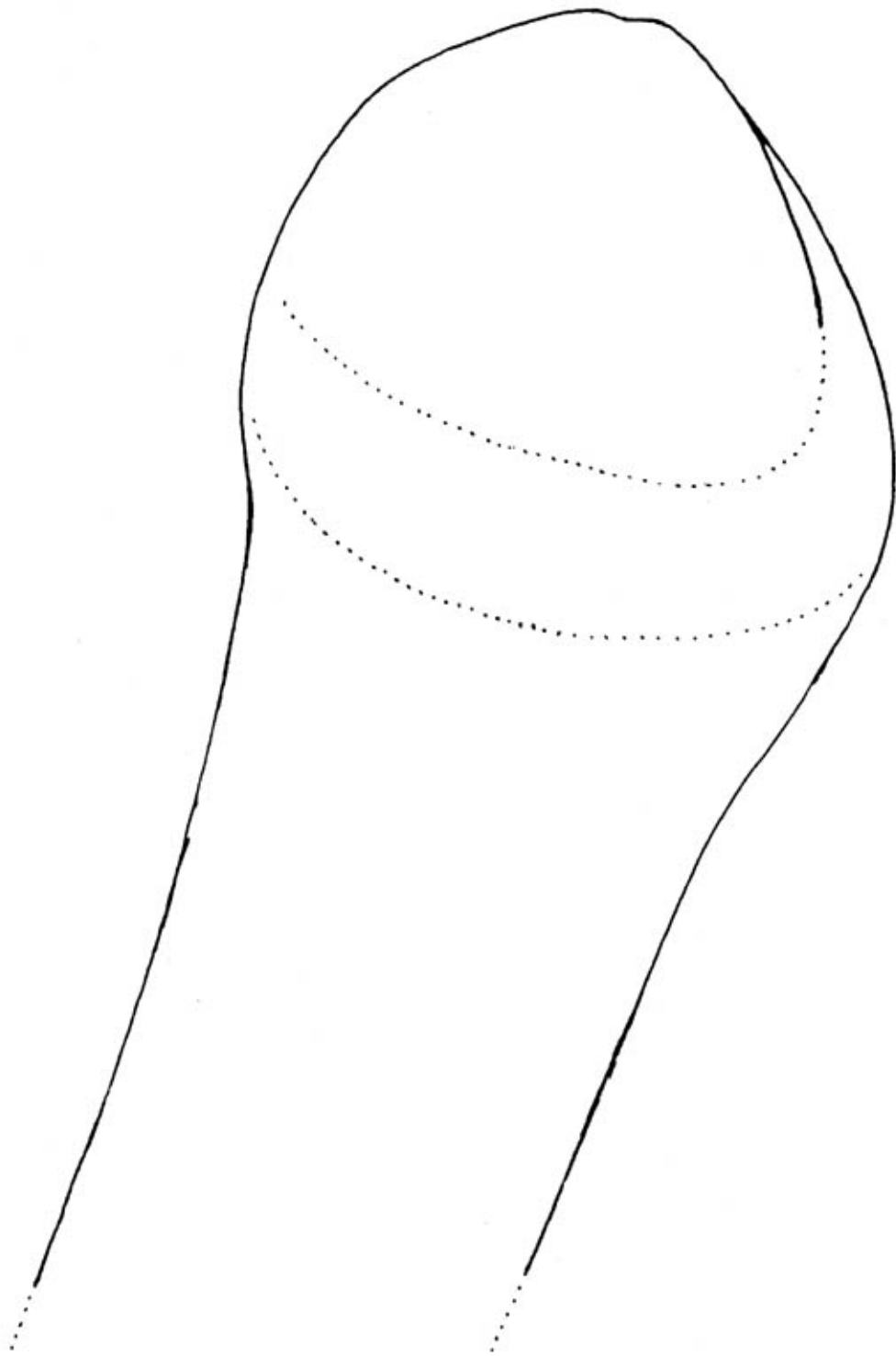


Figure 118. Pearce Ruin, Phallic Monument. (Drawing by John Montgomery)

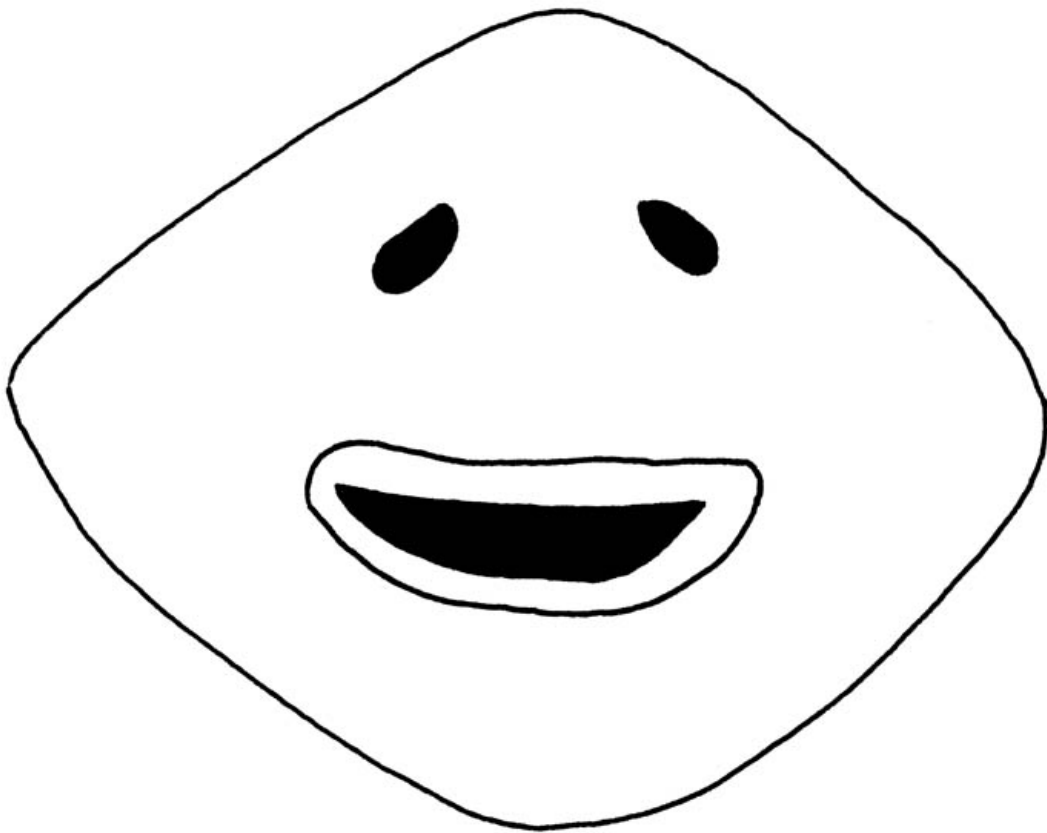


Figure 119. Pearce Ruin, Monument 1, Detail. (Drawing by Phil Wanyerka)

Pearce Ruin, Phallic Monument

Location: This unusual phallic-shaped monument was located in the middle of a monument scatter somewhere near the center of an unnamed architectural group. Located in the Cockscomb Basin near the Sittee Branch of the South Stann Creek, the Pearce Ruins were initially explored by T.A. Joyce in 1931 as part of the British Museum Expedition to British Honduras. Unfortunately, the site could not be relocated by Elizabeth Graham (1983:330) due to Joyce's poor description of the site's location. However, in 1995 the Maya Mountains Archaeological Project rediscovered the Pearce Ruins and reported finding this unusual phallic-shaped monument (see Dunham *et al.* 1995: 1-2). Their reports states that the Pearce Ruin is approximately the same size of Lubaantún and contains a ballcourt and at least four major courtyards (*ibid*).

Condition: The monument appears to be intact and is still standing according to members of the Maya Mountains Archaeological Project.

Material: Triassic Cockscomb Granite (Dunham *et al.* 1995:4)

Shape: "Phallic or Snake-Like" and the end of the monument features a crude portrait of a face.

Dimensions: (All dimensions come from the fieldnotes of the 1995 Maya Mountains Archaeological Project).

HT: 1.62 m

MW: .62 m

Carved Areas: A crude face was carved or pecked on the exposed end of the monument.

Dedicatory Date: *Late Classic/Terminal Classic Period (?)

Line Drawings:

John Montgomery (SBEP, [Figure 118](#))

Phil Wanyerka (SBEP, [Figure 119](#))

Photographic References:

Peter Dunham (Unpublished)

Other References:

Dunham *et al.* (1995:1-2, 4)

Graham (1983:328-331)

Joyce (1931)

Thompson (1939:281)

Commentary: Monument 1 is an unusual phallic-shaped monument that includes a rather crude-looking face that has been pecked onto the end of the monument. While many phallic-shaped monuments have been reported at numerous sites throughout the Maya area, this one is unusual for it contains this strange image.

The Pecked Monuments of Southern Belize

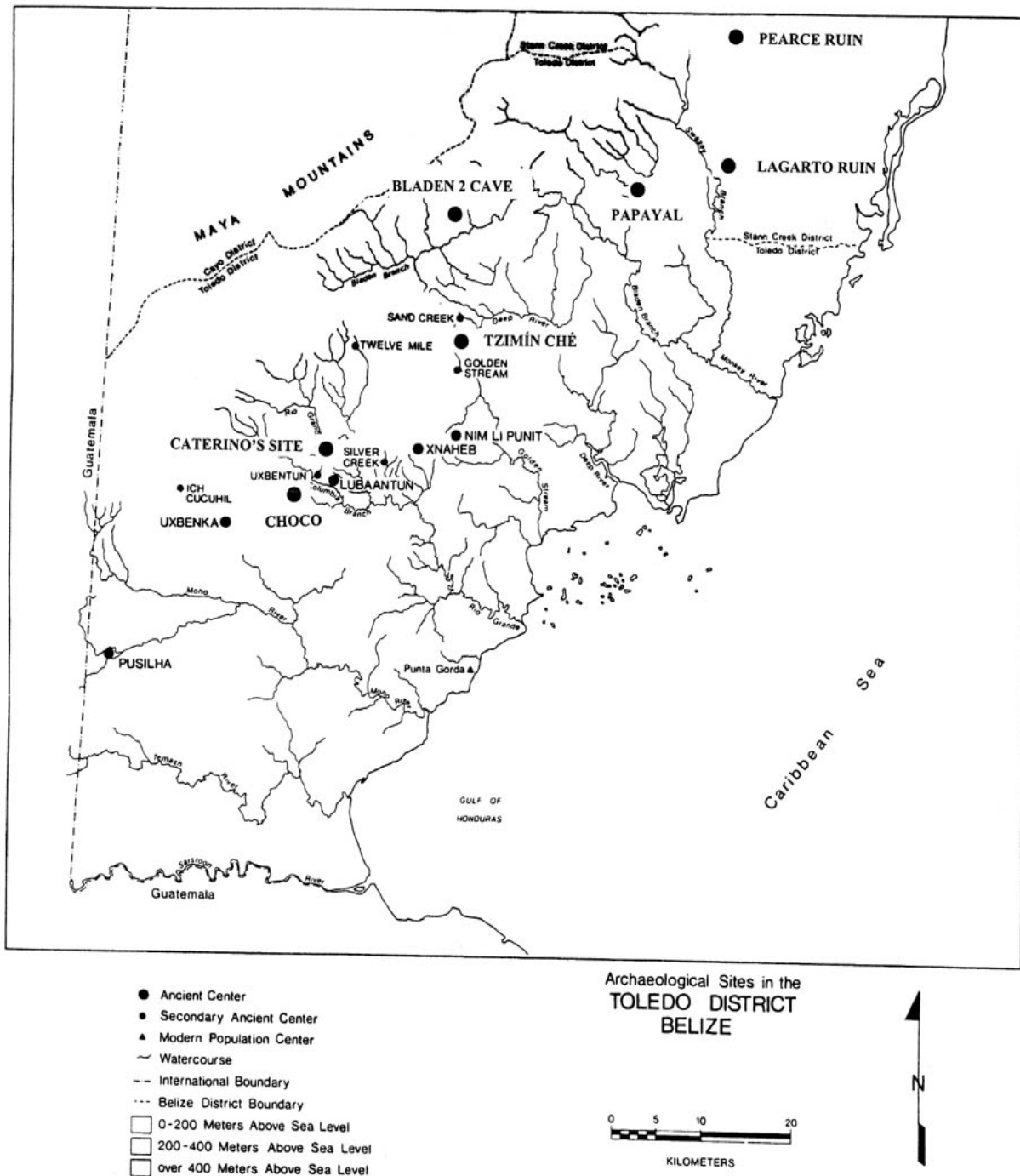


Figure 120. Map of Southern Belize showing the approximate location of both the Lagarto Ruins and Papayal (Drawing by Richard Leventhal, [Leventhal 1990: Map 8.1], modified by Phil Wanyerka 2004)

The Lagarto Ruins

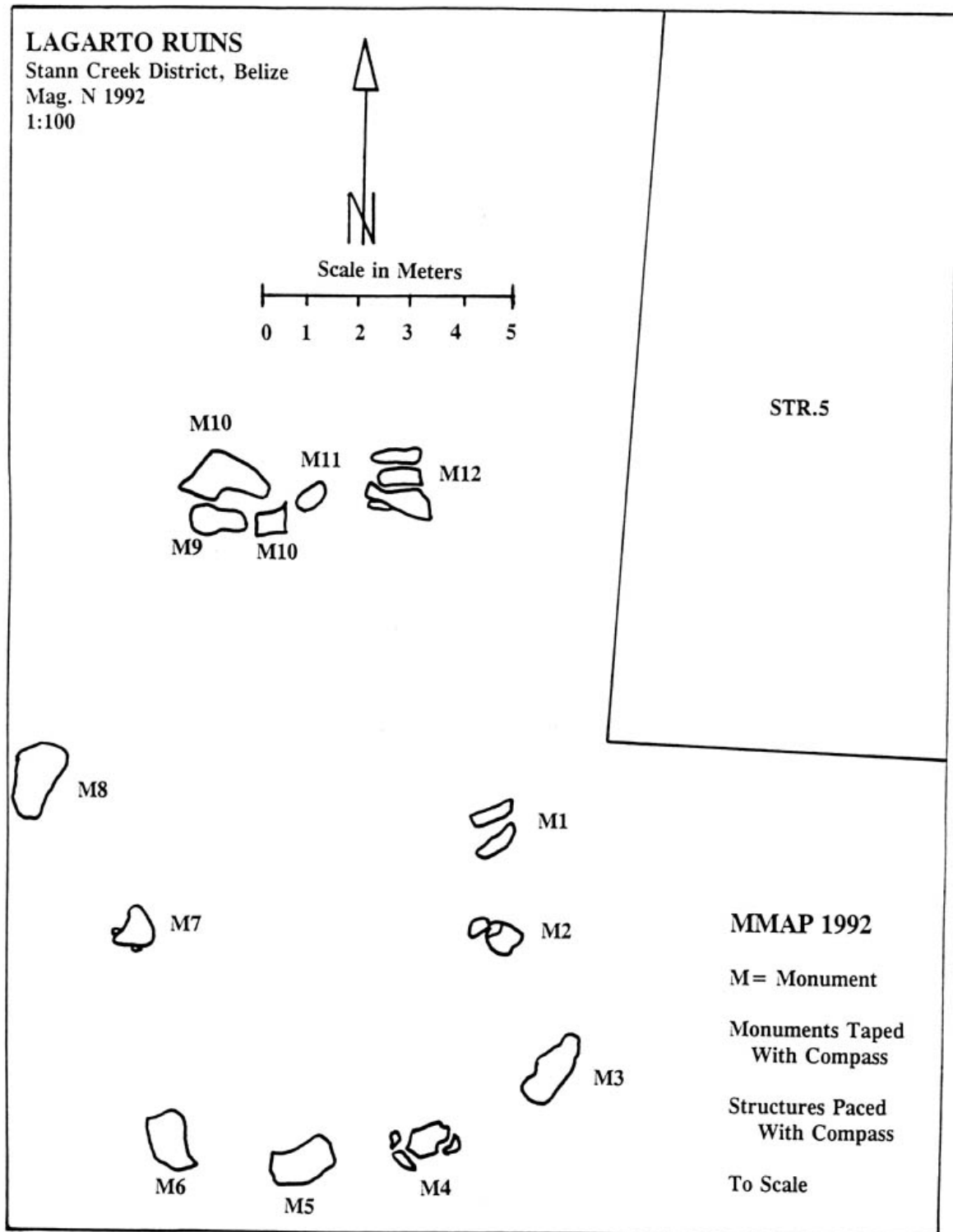


Figure 121. Plan Map of the Monument Plaza at the Lagarto Ruins (Drawn by and courtesy of Peter Dunham [Dunham *et al.* 1992: Figure 6]) modified by Phil Wanyerka)

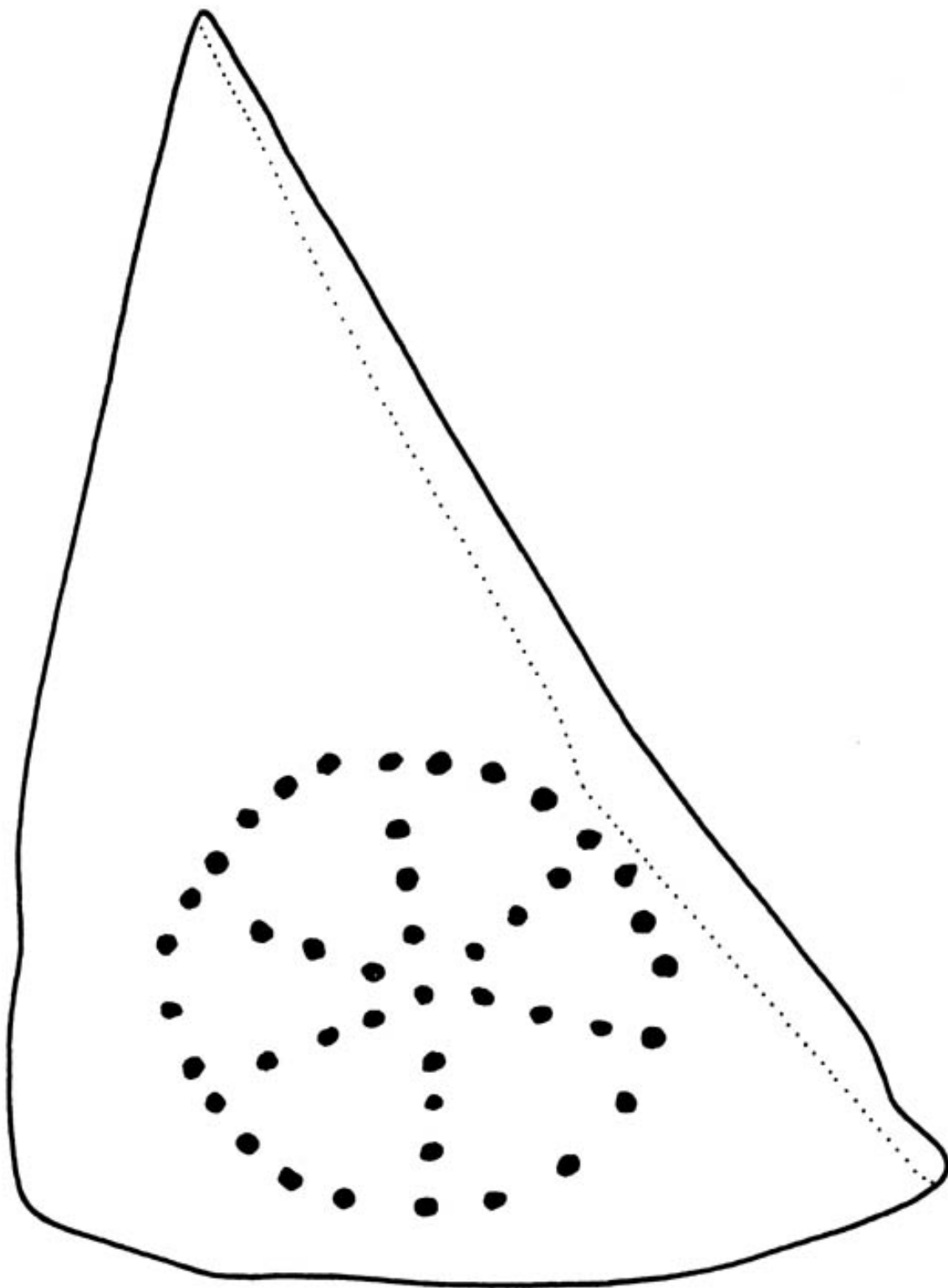


Figure 122. Lagarto Ruin, Monument 1. (Drawing by John Montgomery)

Lagarto Ruin, Monument 1

Location: The site was first reported in 1989 by the late Jeff MacKinnon, director of the Point Placencia Archaeological Project (1989:469-470). Subsequent fieldwork by the Maya Mountains Archaeological Project in 1992 revealed two additional structures at the site, raising the total number of structures to 7 in addition to finding 13 monuments, 4 of which were carved (see Dunham *et al.* 1992: 8-9). Monument 1 was found standing upright, approximately 2 meters out from the southwest corner of Structure 5 in the main Monument Plaza (see [Figure 121](#)).

Condition: Broken in two pieces. Though the monument was found upright, the enormous roots of a huge ceiba tree that stands nearby may have raised it. The top right corner of the monument has broken off leaving behind a triangular-shaped monument.

Material: Course-Grained Porphyritic (Swasey) Granite.

Shape: Rectangular.

Dimensions:

| Overall Dimensions | Image Dimensions |
|--------------------|------------------|
| HT: 1.02 m | N/S: .38 m |
| MW: .88 m | E/W: .40 m |
| MTH: .23 m | |

Carved Areas: Front only. Contains an image of a tri-axial pecked cross consisting of 44 “cup-like” depressions.

Dedicatory Date: *Late Classic/Terminal Classic Period (?).

Line Drawings:

John Montgomery (SBEP, [Figure 122](#))
John Montgomery (In Wanyerka 1999: Figure 2)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1992: Figure 7)
Phil Wanyerka (Unpublished)

Other References:

Dunham (1995:13-14)
Dunham (1996:330-331)
Dunham *et al.* (1992: 8-9)
MacKinnon (1989: 469-470)
Walters (1988: Figure 13)
Wanyerka (1999:109-110)
Wanyerka (2000:13-14)
Wanyerka (2004)

Commentary: The pecked cross petroglyph carved on Monument 1 is unique in all of Mesoamerica for it contains three axes instead of the normal two. Carved into the front face of

the monument are some 44 “cup-like” depressions of uniform size and depth that form a slightly oblong circle. Located within this circle are three axes: a north/south axis, a northeast/southwest axis, and northwest/southeast axis. The circular enclosure is composed of 26 evenly-spaced depressions and each axis consists of 6 depressions, three on either side of a center depression, for a total of 19 depressions. The only other example of tri-axial cross petroglyph is the one found by Walters (1988:Figure 13) painted on the inner wall of Roberto’s Cave at Laguna. Anthony Aveni has clearly demonstrate that many of the intercardinal axes commonly found on other pecked crosses correspond to the extremes of the sun’s path across the horizon at various points throughout the year (Aveni *et al.* 1978:202). Thus, pecked crosses may have served as calendrical devices to signal the arrival of the approaching seasons. For example, the northeast axis may mark sunrise at the winter solstice, the southeast axis may mark sunset on the winter solstice, the northwest axis may mark sunrise on the summer solstice, and finally, the southwest axis may mark sunset on the summer solstice (*ibid*). Unfortunately, it is not clear whether this particular monument was used as a solar calendar since we cannot be sure if the monument were originally placed upright or laid flat during the site’s occupation.

For more information on the Mesoamerican pecked cross please refer to following articles:

- Aveni (1978)
- Aveni (1980)
- Aveni (1988)
- Aveni (1989)
- Aveni (1995)
- Aveni and Hartung (1982)
- Aveni *et al.* (1978)
- Broda (1992)
- Coggins (1980)
- Folan (1980)
- Zimbrón Romero (1992)

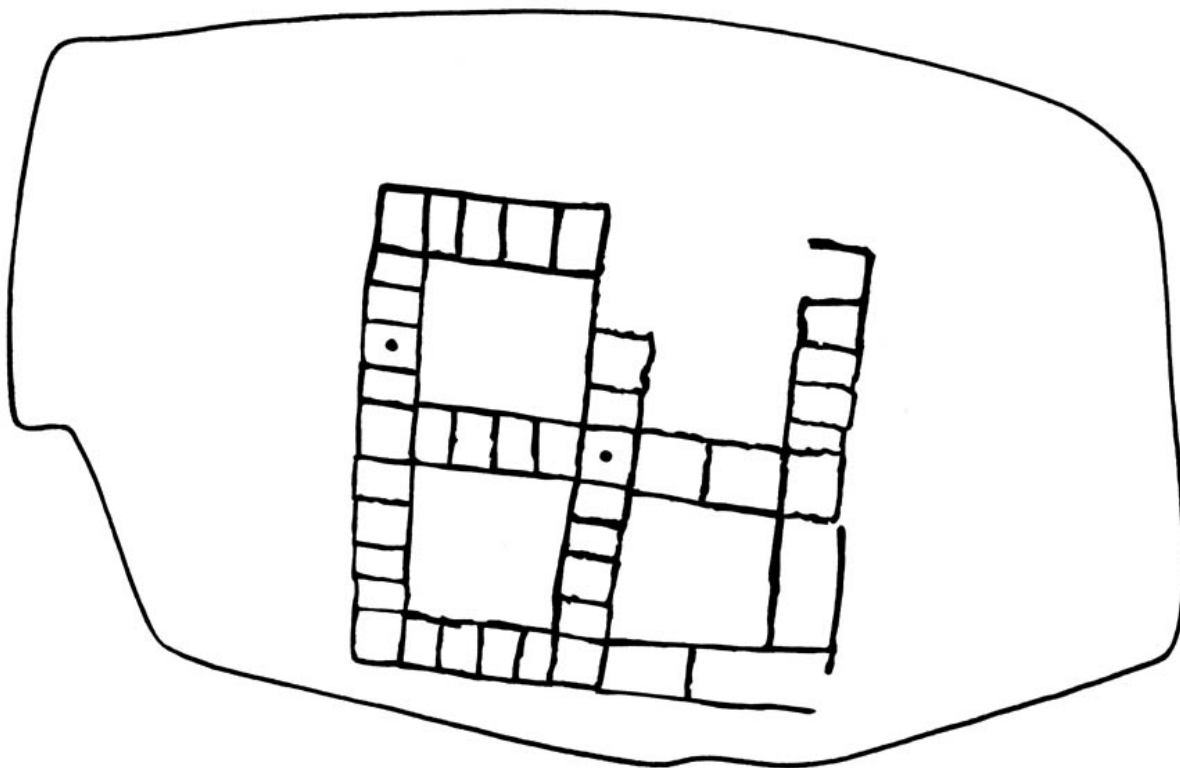


Figure 123. Lagarto Ruin, Monument 5. (Drawing by John Montgomery)

Lagarto Ruin, Monument 5

Location: Monument 5 was first reported by the Maya Mountains Archaeological Project in 1992. The monument was the first of three patolli-board monuments found at the Lagarto Ruins (see Monument 10 and 12). It was located at the south end of the monument plaza equidistant between Monuments 4 and 6 (see [Figure 121](#)).

Condition: Intact; however, the image was carved in low relief and is nearly complete except for an eroded section along the bottom of the outer square enclosure.

Material: Course-Grained Porphyritic (Swasey) Granite.

Shape: Rectangular with non-parallel sides that curve inwards at both ends of the monument.

Dimensions:

| Overall Dimensions | Image Dimensions |
|--------------------|------------------|
| HT: 1.17 m | N/S: .48 m |
| MW: .59 m | E/W: .50 m |
| MTH: Unknown | |

Carved Areas: Front only. Contains a carved image of a patolli board.

Dedicatory Date: *Late Classic/Terminal Classic Period (?).

Line Drawings:

John Montgomery (SBEP, [Figure 123](#))
John Montgomery (In Wanyerka 1999:Figure 3)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1992: Figure 8)
Phil Wanyerka (Unpublished)

Other References:

Dunham (1995:13-14)
Dunham (1996:330-331)
Dunham *et al.* (1992:8-9)
Wanyerka (1999:110)
Wanyerka (2000: 13-14)
Wanyerka (2004)

Commentary: Monument 5 is typical of most patolli images. This image contains 42 asymmetric squares that vary in size and shape. It probably contained 52 squares originally. The patolli monuments of the Lagarto Ruins differ slightly from the norm in regard to the usual “X” or “cross” design that is commonly featured in the end square of each axis. Replacing the “X” design on all three monuments are small depressions, similar in size to those found on Monument 1. These depressions always appear in the center square. On two of the monuments (Monuments 5 and 12), depressions can also be found in the second square to either side of where the axes meet the outer square enclosure. Although Monument 5 features only two of

these depressions, it is clear from Monument 12 that this was the original pattern. This aspect seems to be a unique feature restricted to the patolli boards of this site. None of the monuments in the Lagarto Ruin Monument Plaza appear to have been erected upright, except for perhaps Monument 1. Thus, their overall placement in recumbent positions appears to have been intentional and calculated.

For more information on patolli boards please refer to the following articles:

- Caso (1924)
- Gallegos Gómora (1994)
- Kendall (1980)
- Mateos Higuera (1930)
- Smith (1977)
- Swezey (1970)
- Swezey and Bittman (1983)
- Tylor (1879)

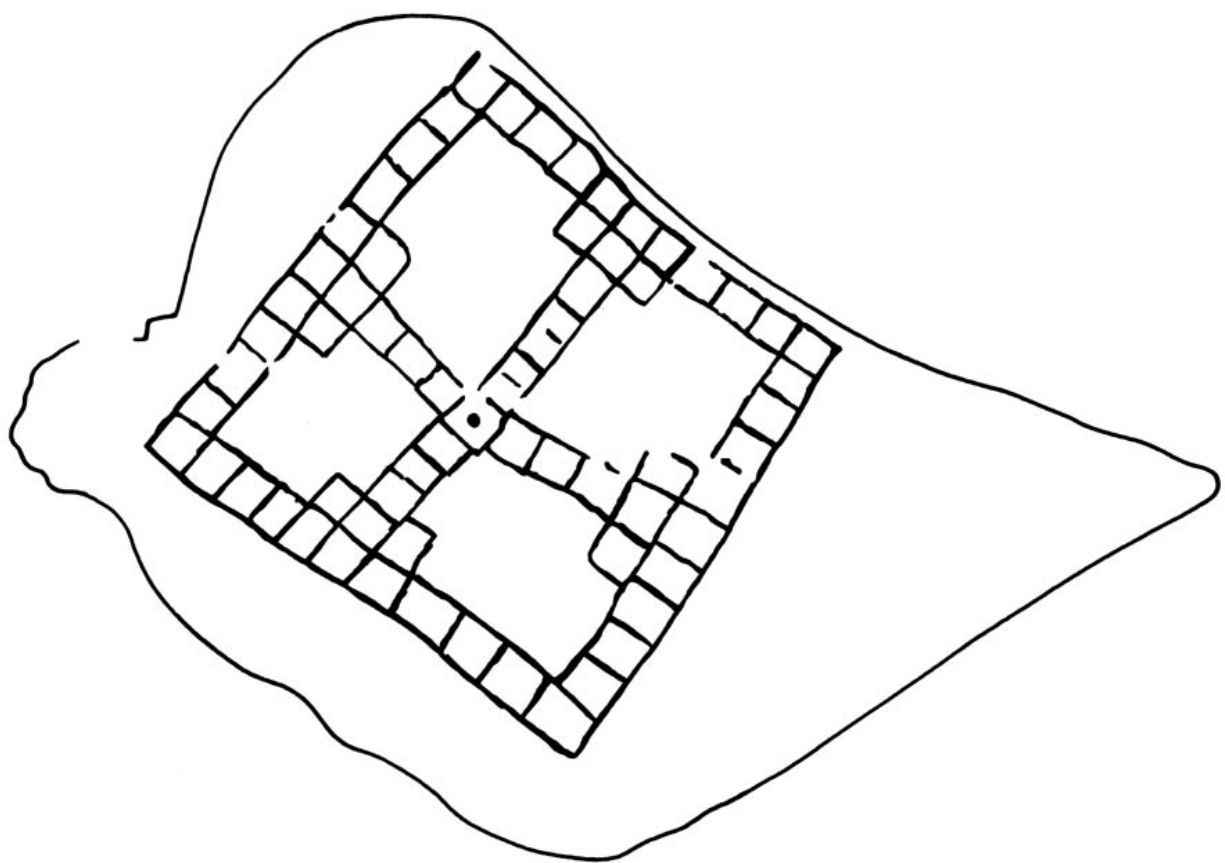


Figure 124. Lagarto Ruin, Monument 10. (Drawing by John Montgomery)

Lagarto Ruin, Monument 10

Location: Monument 10 was first reported by the Maya Mountains Archaeological Project in 1992. The monument was found at the north end of the Monument Plaza, approximately 8 meters out from the southwestern corner of Structure 5 (see [Figure 121](#)).

Condition: Broken in two pieces, but the image is nearly complete.

Material: Course-Grained Porphyritic (Swasey) Granite.

Shape: Irregular.

Dimensions:

| Overall Dimensions | Image Dimensions |
|--------------------|------------------|
| HT: 1.75 m | N/S: .65 m |
| MW: .92 m | E/W: .68 m |
| MTH: Unknown | |

Carved Areas: Front only. Contains a carved image of a patolli board.

Dedicatory Date: *Late Classic/Terminal Classic Period (?).

Line Drawings:

John Montgomery (SBEP, [Figure 124](#))
John Montgomery (In Wanyerka 1999: Figure 4)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1992: Figure 9)
Phil Wanyerka (Unpublished)

Other References:

Dunham (1995: 13-14)
Dunham (1996: 330-331)
Dunham *et al.* (1992: 8-9)
Wanyerka (1999: 110-111)
Wanyerka (2000: 13-14)
Wanyerka (2004)

Commentary: Monument 10, consisting of 67 asymmetric squares, is the largest of the three patolli monuments at the Lagarto Ruins. Resembling a Maltese Cross, the patolli image on Monument 10 is unique in that two additional squares were placed on either side of where the axes meet the outer square enclosure. This is the only known example where the cruciform cross contains extra squares. Perhaps the extra squares functioned as the “X” design, commonly featured on other patolli boards representing the four primary directions.

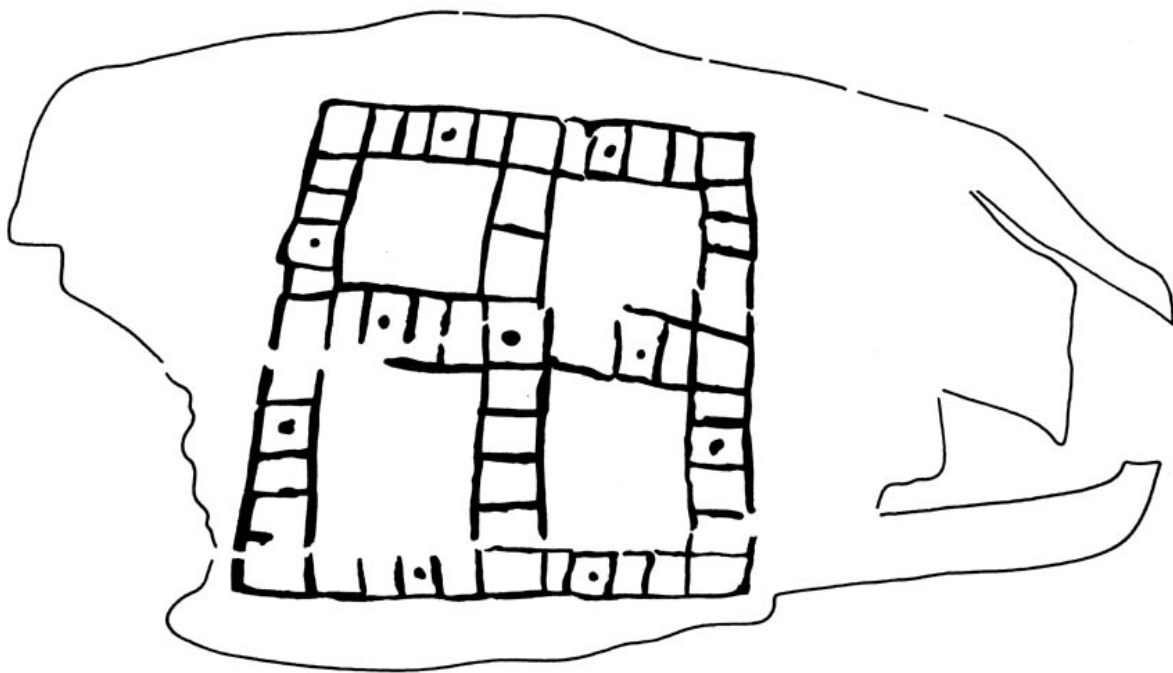


Figure 125. Lagarto Ruin, Monument 12. (Drawing by John Montgomery)

Lagarto Ruin, Monument 12

Location: Monument 12 was first reported by the Maya Mountains Archaeological Project in 1992. The monument is located along the north end of the Monument Plaza, approximately 2 meters east of Monument 10 and 3.5 meters west of Structure 5.

Condition: Broken into four pieces. The image was carved in low relief and is nearly complete except for some areas along the break lines of the monument. Both ends are jagged and sections appear to be missing from the overall monument.

Material: Course-Grained Porphyritic (Swasey) Granite.

Shape: Roughly rectangular with non-parallel sides that curve inwards.

Dimensions:

| Overall Dimensions | Image Dimensions |
|--------------------|------------------|
| HT: 1.43 m | N/S: .68 m |
| MW: .97 m | E/W: .70 m |
| MTH: .17 m | |

Carved Areas: Front only. Contains a carved image of a patolli board.

Dedicatory Date: *Late Classic/Terminal Classic, Period (?).

Line Drawings:

John Montgomery (SBEP, Figure 125)
John Montgomery (In Wanyerka 1999:Figure 5)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1992: Figure 10)
Phil Wanyerka (Unpublished)

Other References:

Dunham (1995: 13-14)
Dunham (1996: 330-331)
Dunham *et al.* (1992: 8-9)
Wanyerka (1999: 111)
Wanyerka (2000: 13-14)
Wanyerka (2004)

Commentary: Monument 12, consisting of 52 asymmetric squares, is the second largest patolli monument at the Lagarto Ruins. It is clear from this example that depressions were originally found in the second square to either side of where the axes meet the outer square enclosure and to either side of the center square along the north/south and east/west axes.

Papayal

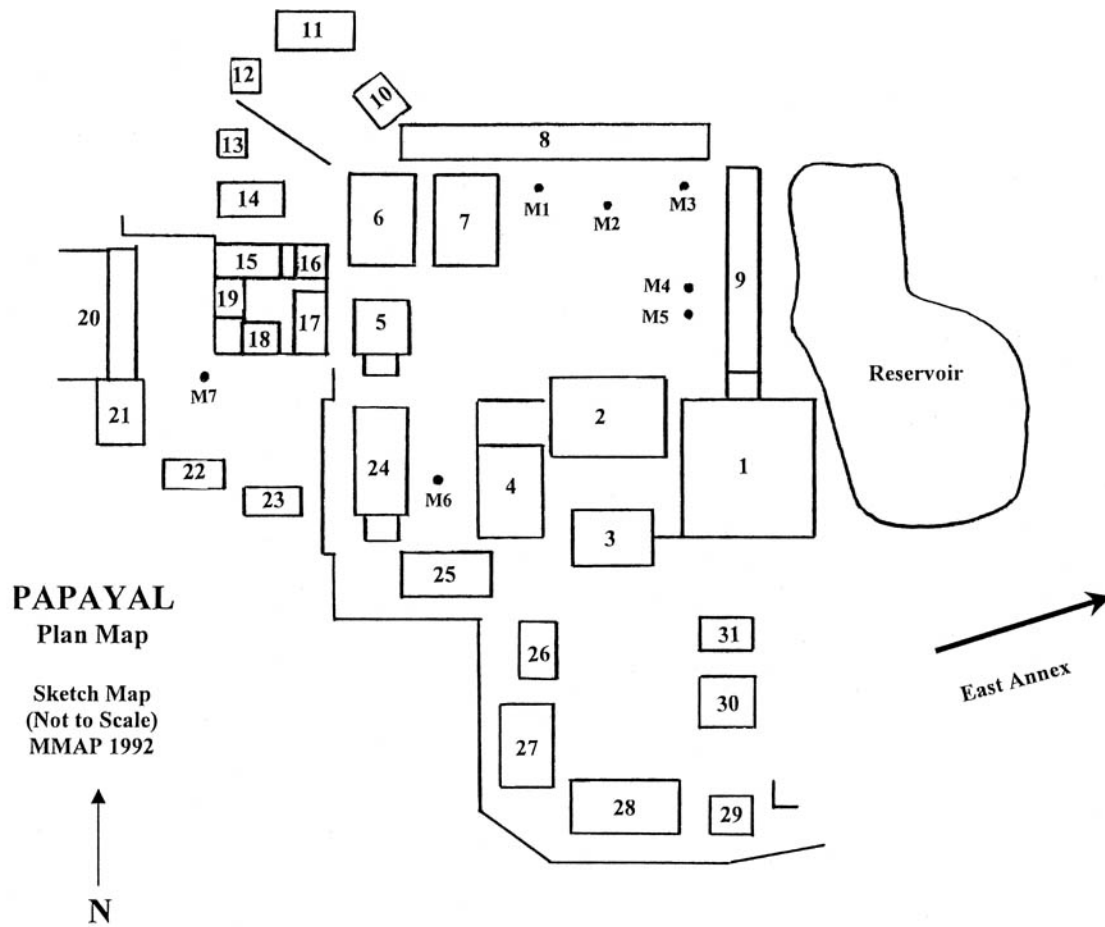


Figure 126. Plan Map of Papayal. (Drawn by and courtesy of Peter Dunham {Dunham *et al.* 1992: Figure 13], modified by Wanyerka 2004)

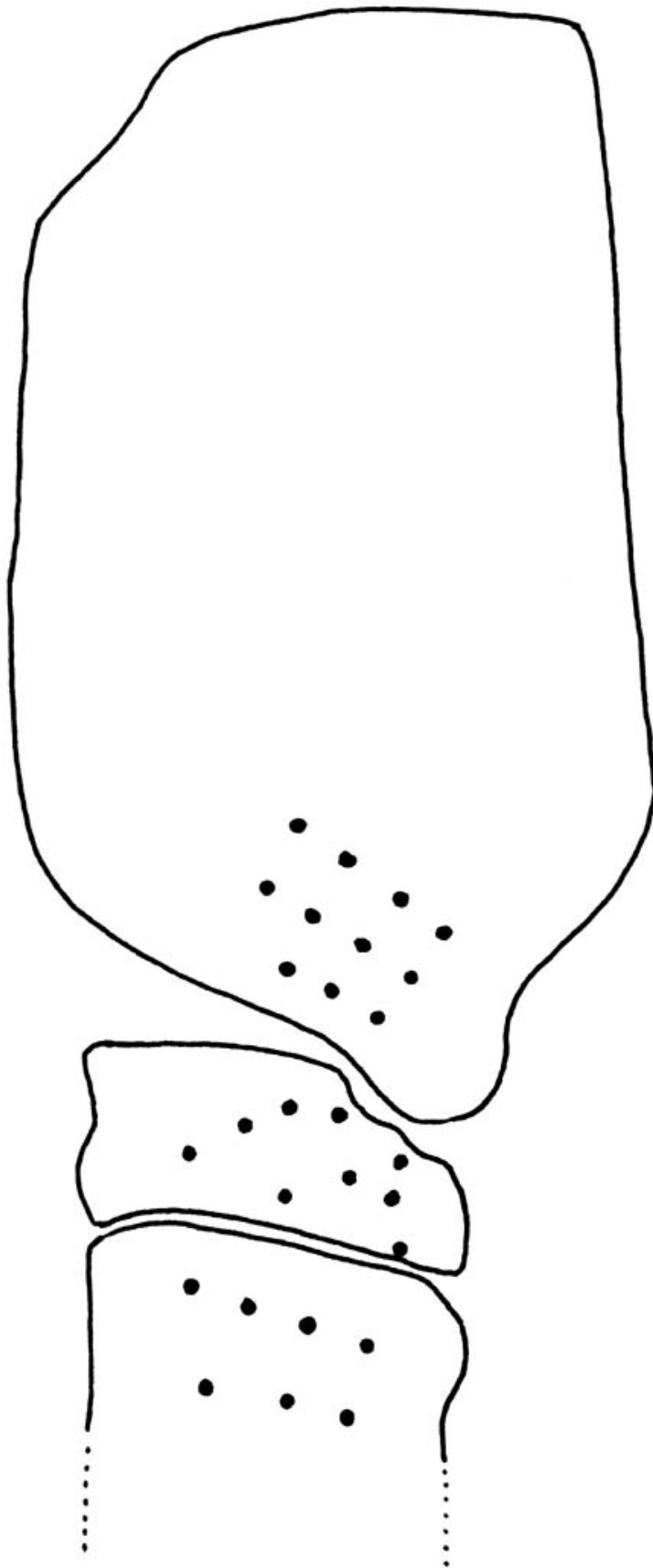


Figure 127. Papayal, Monument 4. (Drawing by Phil Wanyerka)

Papayal, Monument 4

Location: Papayal was first reported in 1991 by the Maya Mountains Archaeological Project. The site was systematically surveyed in 1992 and the project identified the broken remains of at least 7 monuments. One of these monuments, now known as Monument 4, contains an unusual series of depressions or “cupules” reminiscent of similar monuments found in the northern Guatemalan Highlands at sites like Pueblo Viejo-Chicaj (see Ichon 1993) and sites throughout the Salama Valley (see Sharer and Sedat 1987). Monument 4 was located along the eastern end of the Main Plaza, approximately 3 to 4 meters west of the center of Structure 9.

Condition: Broken into at least 12 pieces. The base of the monument is still standing and most of the broken remains of Monument 4 were found in a very large looter’s pit in and around the base of Monument 4.

Material: Fine-Grained Calcareous Sandstone (Mudstone)

Shape: Rectangular.

Dimensions:

HT: 3.08 m

MW: 1.40 m

MTH: .18 m

Carved Areas: Front only. Contains a series of 26 pecked “cupules” or depressions.

Dedicatory Date: “Late Classic Period (?). Based on associated ceramic types and assemblages noted at the site.

Line Drawings:

Phil Wanyerka (SBEP, [Figure 127](#))

Photographic References:

Phil Wanyerka (Unpublished)

Other References:

Dunham *et al.* (1992: 10-12)

Dunham (1996: 332)

Wanyerka (2004)

Commentary: Monument 4 is unusual in that carved on the front face of the monument are a series of 26 pecked “cupules” or depressions. The “cupules” appear in a series of at least 7 slightly eschewed, horizontal lines, perhaps representing a crude attempt of forming some type of pecked cross or patolli image. Unfortunately, little else can be said about the image carved on Monument 4.

The Cave Paintings



Figure 128. Bladen Cave 2, Cave Painting 1. (Drawn by and courtesy of Christophe Helmke)

Bladen Cave 2, Cave Painting 1

Location: Located in the easternmost cave, in a series of caves, situated along the Bladen branch of the Monkey River. Keith Prufer first reported the cave in 1993 as part of a cave survey for the Maya Mountains Archaeological Project. The cave itself extends almost 30 meters through a deposit of brecciated limestone. A total of five images were painted at eye-level above a natural arch within the cave (see Dunham *et al.* 1993: 17-21 and Stone 1995:94-96). Each image was painted on a smooth clast or inclusion within the brecciated wall of the cave.

Condition: Intact. Unfortunately, some time after its initial discovery, some unknown perpetrator smudged this painted image.

Material: Black pigment.

Dimensions:

HT: 15 cm
MW: 9 cm

Dedicatory Date: *Late Classic Period (?)

Line Drawings:

Andrea Stone (1995: Figure 4-109)
Christophe Helmke (Unpublished, Figure 128)
Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1993: Figure 13)
Keith Prufer (Unpublished)

Other References:

Dunham (1995: 15)
Dunham *et al.* (1993:17-21)
Dunham and Prufer (1997: 168)
Stone (1995: 94-96)
Wanyerka (2000:5)
Wanyerka (2004)

Commentary: The identify of this figure may be that of the aged God N. This individual is depicted with a sunken mouth, a pointed chin, a large Roman-eye with inward curl, and an unusual headdress that may contain an image of some type of bird.

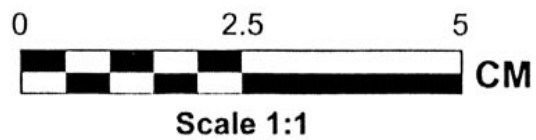


Figure 129. Bladen Cave 2, Cave Painting 2. (Drawn by and courtesy of Christophe Helmke)

Bladen Cave 2, Cave Painting 2

Location: Located in the easternmost cave, in a series of caves situated along the Bladen branch of the Monkey River. Keith Prufer first reported the cave in 1993 as part of a cave survey for the Maya Mountains Archaeological Project. The cave itself extends almost 30 meters through a deposit of brecciated limestone. A total of five images were painted at eye-level above a natural arch within the cave (see Dunham *et al.* 1993: 17-21 and Stone 1995:94-96). Each image was painted on a smooth clast or inclusion within the brecciated wall of the cave.

Condition: Intact.

Material: Black pigment.

Dimensions:

HT: 8 cm

MW: 14 cm

Dedicatory Date: *Late Classic Period (?).

Line Drawings:

Christophe Helmke (Unpublished, [Figure 129](#))

Andrea Stone (Unpublished)

Phil Wanyerka

Photographic References:

Peter Dunham (1993: Figure 15)

Keith Prufer (Unpublished)

Other References:

Boot (1999:1-12)

Dunham (1995: 15)

Dunham *et al.* (1993:17-21)

Dunham and Prufer (1997: 168)

Stone (1995: 94-96)

Wanyerka (2000:5)

Wanyerka (2004)

Commentary: Cave Painting 2 appears to be a zoomorphic image of a “*chapat*” or “centipede.” According to Boot (1999:2-3) this particular centipede is generally referred to as a “War Serpent” or the “Bearded Dragon.” The creature is generally depicted having “snaggle teeth” and “hook-shaped legs” that may represent the legs of the centipede. The identification of this being comes from a Classic Maya ceramic vessel that was excavated at Copan that features a short text that includes a reference to a being described as the *Wuk Chapat Chan* or the “Seven Centipede Serpent” (Boot 1999:2). In this case the *chan* emphasizes the fact that centipedes were classified as “serpent-like creatures” which is exactly what is depicted in Cave Painting 2.

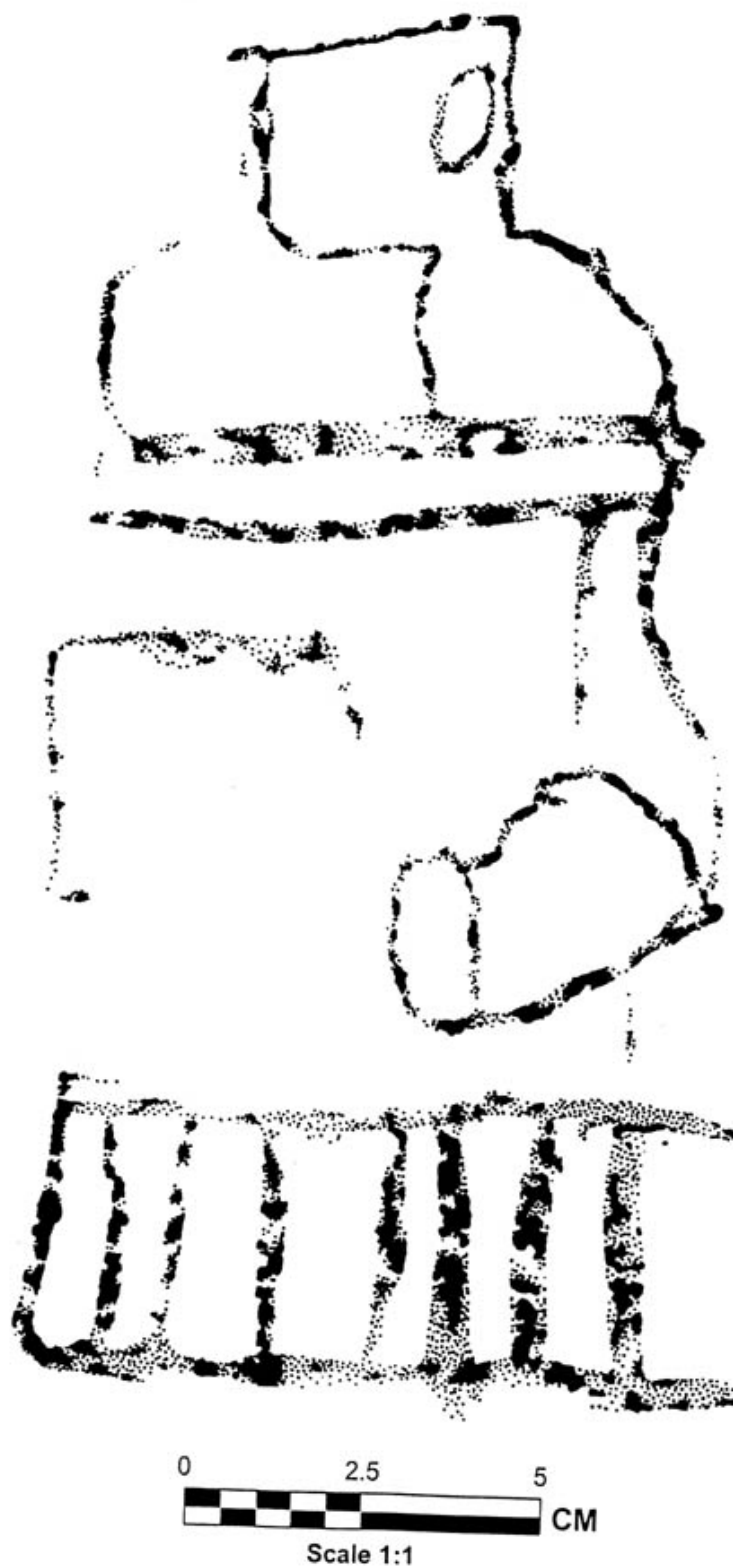


Figure 130. Bladen Cave 2, Cave Painting 3. (Drawn by and courtesy of Christophe Helmke)

Bladen Cave 2, Cave Painting 3

Location: Located in the easternmost cave, in a series of caves situated along the Bladen branch of the Monkey River. Keith Prufer first reported the cave in 1993 as part of a cave survey for the Maya Mountains Archaeological Project. The cave itself extends almost 30 meters through a deposit of brecciated limestone. A total of five images were painted at eye-level above a natural arch within the cave (see Dunham *et al.* 1993: 17-21 and Stone 1995:94-96). Each image was painted on a smooth clast or inclusion within the brecciated wall of the cave.

Condition: Partially eroded.

Material: Black pigment.

Dimensions:

HT: 18 cm

MW: 10 cm

Dedicatory Date: *Late Classic Period (?).

Line Drawings:

Andrea Stone (Unpublished)

Christophe Helmke (Unpublished, Figure 130)

Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1993: Figure 16)

Keith Prufer (Unpublished)

Other References:

Dunham (1995: 15)

Dunham *et al.* (1993:17-21)

Dunham and Prufer (1997: 168)

Stone (1995: 94-96)

Wanyerka (2000:5)

Wanyerka (2004)

Commentary: Cave Painting 3 appears to depict in profile, a Classic Maya building or structure of some type. For all practical purposes, the painting appears to be a cross-section view of an inverted “L-shaped” structure reminiscent of those temples or shrines featured throughout the Maya codices that housed various gods.



Figure 131. Bladen Cave 2, Cave Painting 4. (Drawn by and courtesy of Christophe Helmke)

Bladen Cave 2, Cave Painting 4

Location: Located in the easternmost cave, in a series of caves situated along the Bladen branch of the Monkey River. Keith Prufer first reported the cave in 1993 as part of a cave survey for the Maya Mountains Archaeological Project. The cave itself extends almost 30 meters through a deposit of brecciated limestone. A total of five images were painted at eye-level above a natural arch within the cave (see Dunham *et al.* 1993: 17-21 and Stone 1995:94-96). Each image was painted on a smooth clast or inclusion within the brecciated wall of the cave.

Condition: Partially eroded.

Material: Black pigment.

Dimensions:

HT: 6.5 cm

MW: 5.5 cm

Dedicatory Date: *Late Classic Period (?).

Line Drawings:

Andrea Stone (Unpublished)

Christophe Helmke (Unpublished, [Figure 131](#))

Phil Wanyerka (Unpublished)

Photographic References:

Peter Dunham (1993: Figure 14)

Keith Prufer (Unpublished)

Other References:

Dunham (1995: 15)

Dunham *et al.* (1993:17-21)

Dunham and Prufer (1997: 168)

Stone (1995: 94-96)

Wanyerka (2000:5)

Wanyerka (2004)

Commentary: Cave Painting 4 depicts a profile head of some supposed supernatural deity. The deity appears to wear some type of feathered headdress; however, not enough of the detail survives today to identify this figure. The style of the image is highly reminiscent of deity portraits in all four surviving codices.