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The Pictographs of Piedra San Vicente, Coastal Oaxaca, México - September, 1996

This report was written and submitted in 1996 and, barring some minor recent revisions, reflects data, research, and publications to that date.



Research Year: 1996
Culture: Chatino and Mixtec
Chronology: Post Classic
Location: Oaxaca, México
Site: Piedra San Vicente

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Preface

During the course of my dissertation research in the Valley of Oaxaca, project assistant Juan de Dios Gomez relayed to me that a Zapotec acquaintance had told him that when visiting the sacred places of the ancestors, before commencing investigations, it is important to petition for permission, and for the places reveal themselves. When we arrived at the summit of Cerro San Vicente early one wet May morning in the Spring of 1995, caught by the potency and beauty of the site, we jumped from rock to rock with near complete disregard for our physical persons or where our feet were landing. Suddenly, I felt something distinctly un-rock-like beneath my huarachi-clad foot and leapt back a couple of paces, to realize that I had stepped upon a rattlesnake - brutally startled from its slumber in the cool morning shade ([Slide 1](#)). The project assistant and I perceived that we had been advised of an oversight in protocol, and immediately lit the candles and incense which we had brought as offerings. Once we had both silently made our petitions, it was as if a calm descended and a veiling curtain had been drawn back. The hours slipped away as we became completely absorbed in the place, its paintings, and our work. It is this magic and profound respect which I hope I have preserved and conveyed in the photos, words, and drawings included in these pages—because, ultimately, it is the magic of these places which draws us, and it is with a deep sense of respect that we leave. The significance of this project now lies with future investigators and community members in the region who make use of the data presented herein.

Submitted 09/01/1996 by:
Heather S. Orr



Slide 1: Rattlesnake, Piedra San Vicente

Part I: Introduction & Project Goals

Introduction

Coastal Oaxaca is a region characterized by groups of low hills, steep ravines, rivers, and plains. The climate is hot and humid, with dense semi-tropical vegetation, and an acid soil which supports the cultivation of maize, certain fruits, lowland coffees, and other crops such as peanuts (Rodrigo, 1994:18). Today the human geography comprises indigenous-mestizas, afro-mestizos, whites, and an indigenous population of about 30%, belonging to the Amuzgo, Mixtec, Chatino, Zapotec, and Chontal language groups (Rodrigo, 1994:18). It has been suggested that the peoples responsible for the rock paintings of Piedra San Vicente and the carved monuments of the Río Verde area were Chatino speakers (Javier Urcid, personal communication, 1995; cf. Flannery and Marcus, 1983:11-13, Fig. 2.1), although the area is largely classified as Mixtec (the Mixteca Costa).

Piedra San Vicente is site number RV40, immediately north and above site RV57 San José del Progreso, in the Municipality of Tututepec, District of Juquila, Coastal Oaxaca. The important Postclassic center of Tututepec, which exercised political control over this area at its apogee, lies about 10 kilometers Northeast. The coast is less than 10 kilometers distance. Although the site name is given here as Piedra San Vicente, or Saint Vincent Rock, the pictographs which are the sole focus of this project report are actually located in two areas.

For the purposes of this report:

Area A comprises several colossal rock outcroppings near the base of Cerro San Vicente ([Slide 4](#), [Slide 5](#), [Slide 6](#), [Slide 7](#), and [Slide 8](#)); the paintings are found on three surfaces: sub-Areas A-1, -2, and -3.



Slide 2: Cerro San Vicente, view to Piedra San Vicente showing boulders of Area A in the lower left.



Slide 3: Cerro San Vicente, view to Piedra San Vicente showing boulders of Area A in the lower left.



Slide 4: View of Area A boulders from Cerro San Vicente.



Slide 5: Views of Area A boulders.



Slide 6: Views of Area A boulders.



Slide 7: Views of Area A boulders.



Slide 8: Views of Area A boulders.

Area B is Piedra San Vicente proper, an impressive, whitish rock knoll, which, appearing as an enormous boulder from below, gives the site its name ([Slide 2](#), [Slide 3](#), Slide 48, Slide 50, and Slide 51); the pictographs of this area are also located upon three surfaces: sub-Areas B-1, -2, and -3.

The over 100 meter-high hill of San Vicente has the characteristic stark beauty of lomas in this region, with its heavily-eroded surface of rounded, cracked, and undercut granite and granodiorite bedrock, projecting dramatically above the thick, spiny growth of xerophytic thorn bush and cacti ([Slide 2](#), and [Slide 3](#)). The intense climactic actions of high temperatures, constant humidity, and heavy rainfall have a harsh impact, and tend to create large patches of sterile land. Agriculturally-productive lands are generally located along or nearby rivers such as the lower Río Verde; human settlement patterns have been affected accordingly (Joyce and Mueller, 1992; Joyce and Workinger, 1996). Despite the high precipitation levels of the region, extreme periods of drought are known and rainfall is as much a concern here as it is in the semi-arid Oaxacan highlands.

Among the stratified Prehispanic societies of this region, potentially disastrous periods of drought would provoke ritual actions on the part of religious specialists and community leaders. Rituals of this nature are shown in the Mixtec codices and recorded in the colonial ethnohistories. Although certain ceremonies took place within the centers, it appears that for the most part, rain-related rituals occurred at sacred hill-top sites such as Piedra San Vicente (e.g., Proceso de Yanhuatlán, cited in Dahlgren de Jordan, 1966:244-245).

The pictographs of Piedra San Vicente provide strong evidence that such hilltops shrines were the province of both elites and non-elites. The degree of variation in content, style, and execution of these paintings is more reflective of popular art, pertaining to a relatively broad spectrum of the population. A number of similar rock painting sites are known in the region. For example, Raul Matadamas (INAH - Oaxaca) has recently begun a project whose objective is to examine cave and rock shelter paintings in the near-by area of Huatulco. Matadamas notes locational and thematic resemblances with the paintings of Piedra San Vicente (personal communication, 1995). Roberto Zarate (INAH - Oaxaca) has conducted studies of pictographs in a hill-top rock shelter near Tehuantepec, in the Isthmus of Oaxaca. Zarate believes that site was the focus of rain-related rituals, beliefs which still appear to exist today among the local Zapotec-speaking population (personal communication 1995).

Piedra San Vicente retains its status as a sacred place very profoundly in the minds of the present-day peoples from both the more recently-established community of San José del Progreso and the more ancient town of San Pedro Tututepec. In fact, processions are still made up the hill to petition for rain during periods of sparse rainfall or drought. In this, the significance of the site-as-document is highlighted. The hill itself is an enduring monument to long-standing cultural beliefs and practices. The rock paintings belong to ritual sequences of events pertaining to these beliefs and

practices. Furthermore, the content of these paintings is not only a record of mythical and historical data, but contains the mark of the people in the wider sense.

No cultural materials have been found in direct association with the San Vicente paintings. A 1 x 1 meter test pit dug near the paintings of Area B in 1994 did not yield any evidence of human activity (Arthur Joyce, personal communication, 1994). The immediate vicinity around the paintings of both Areas A and B is cluttered with fragmented boulders and stones which have fallen off the primary obtrusions, along with rocky outcroppings conditions which make any intensive archaeological examination highly impractical and costly.

At the base of Cerro San Vicente, an abundance of Classic Period (A.D. 200-900) and Postclassic (A.D. 900-1521) ceramics were encountered by the Oaxaca Coast Project, directed by Donald Brockington (1969; et al., 1974; and Long, 1974). The Río Verde Settlement Pattern Project, directed by Arthur Joyce, recorded additional evidence of Precolumbian residential activity in this general area during the 1994 season (Joyce et al., 1995). Joyce and his crew note the presence of metate-like forms carved into the natural stone just above Area A. No stone monuments are known from the immediate vicinity; carved stone monoliths at the important Classic center of Río Viejo, on the western (opposite) side of the Río Verde, are considered to belong to the Classic period (Urcid and Joyce, 1996; see also Urcid, 1993). An extensive project was undertaken on this site and the pictographs by Javier Urcid and Arthur Joyce in 2000, the results of which await publication.

Brockington and his survey crew briefly mention the paintings of both Areas A and B in their reports (1969; Brockington et al., 1974; Brockington and Long, 1974). Overview photographs of sub-Areas B-1 and -3 are published in these articles, but the images are practically indistinguishable. The paintings of Area A are not recorded. At the time this report was submitted to FAMSI, the pictographs of Piedra San Vicente had not been reported, to this writer's knowledge, elsewhere. Given the dearth of documentation and the increasingly damaged state of the pictographs, then, this project was very timely.

Project Goals

This project was devised to preserve some record of a valuable historic Oaxacan monument which was perceived to be in imminent danger of destruction due to the effects of a harsh environment and some degree of vandalism. The Prehispanic Post-Contact pictographs of Piedra San Vicente have not been reported or discussed in detail by any publication to date. The primary objectives of the Piedra San Vicente project were to document the paintings with photographs and drawings, and to make this document accessible to both members of the academic community and the interested public, through publication and other means. The secondary objectives were to evaluate the current extent of damage to the paintings and assess the possibilities for conservation; and to undertake an iconographic, epigraphic, and ethnographic analysis of the subject and content of these works with the aim of contextualizing them within the

currently known body of work from the region and within their cultural framework. This report presents the data gathered from field work at Piedra San Vicente during 1995, and additional research conducted in 1996. This includes measurements and compass readings, a description of the pictographs, a discussion of observations made about the site and ethnographic data, drawings, and slide photographs. More extensive iconographic and epigraphic analyses have since been undertaken by Javier Urcid.

Part II: Project Description and Results

The Piedra San Vicente Project has successfully accomplished its primary tasks with productive results. When the project was undertaken in May of 1995, it immediately became apparent that some of the original project aspirations had to be abandoned for reasons of safety, or because the procedures might place the pictographs in danger. Measurements were taken at all sub-areas except sub-Area A-3, the overhang of a colossal obtrusion pertaining to Area A ([Slide 5](#), [Slide 6](#), [Slide 7](#), and [Slide 8](#)), which could not be reached from any approach without climbing equipment, or measured accurately for this reason without surveying equipment – which was unavailable. Additionally, the painted rock surfaces of both Areas A and B are breaking off or exfoliating in some places. It was evident that physical contact with these surfaces might put the paintings at risk. Partly for this reason, mylar tracings were not made. The use of a grid measuring system was also found to be impractical. Not only was the system unnecessary without the mylar tracings, but the pictographs are palimpsest (painted over repeatedly, a common attribute of rock paintings); therefore, an imposed grid system would be counterproductive to an integral record of the works. Two 35-mm cameras were used, one of which was equipped with a polarizing filter. For optimal photographic conditions, 100 ASA film was decided upon. The slides included in this report were selected for their quality and representativeness.

The San Vicente pictographs are executed upon granite and granodiorite stone. This material is subject to fracturing and exfoliation given extreme conditions. In some cases, entire painted surfaces have been completely lost as a result. The rock surfaces were not prepared in any detectable way; the paint was applied directly without an undercoating. Brushwork is evident in some places, particularly in the execution of the especially fine images. Fingerpainting was also employed. Heavy erosion has obscured the original coloration in many places; however, red, ochre, and yellow are still evident. The pigments for these colors are typically derived from iron oxides, hydrosilicate of iron, magnesium, aluminum, and potassium (see e.g. Olvera, 1994:118).

The dating of rock paintings is universally problematic. Based upon iconographic relationships with other materials, and the rise of Tututepec during the Postclassic period, it is presumed that the paintings of San Vicente were primarily executed during the Late Postclassic through the early part of the sixteenth century (Ronald Spores, personal communication, 1994, see also Joyce et al. 2002a and b). However, underlying images may have a much earlier date. Some hieroglyphic notations from

sub-Area B-1 for example, have Late Formative period (ca. 200 B.C.-A.D. 200) affiliations (Karl Taube, personal communication, 1994).

In addition, what can only be described as vandalism in both areas exacerbates the issues of dating and analysis. On both walls of sub-Area A-2, graffiti and what appears to be an attempt to highlight the original pictographs with recent overpainting have largely obscured the original images ([Slide 36](#), [Slide 37](#), [Slide 38](#), [Slide 39](#), [Slide 40](#), [Slide 41](#), [Slide 42](#), [Drawing 4](#), [Drawing 5](#), and [Drawing 6](#)). For this reason, a slide has been included here of a field drawing made from sub-Area A-2-wall ii ([Slide 43](#)). In addition, chalk outlines around some images of this area, and around a number of images in sub-Area B-1, seriously inhibit careful iconographic examination to say nothing of the permanent damage to the works themselves ([Slides 52-81](#)).

The conservation of these works is very unlikely. The expense and impracticality of any restoration or conservation measures probably outweighs any true benefit to the works at this point in time. From 1994-1996, increased deterioration was apparent. The more exposed paintings are nearly indistinguishable in some areas.

Measurements and compass readings are as follows:

Area A

sub-Area A-1

Painted area extends over several meters, individual measurements are shown in the drawings. (See [Slides 9-35](#), [Drawing 1](#), [Drawing 2](#), and [Drawing 3](#)).

- wall i: South-facing, 74° - 258° magnetic north
- wall ii: West-facing, 134° - 314° magnetic north
- wall iii: West-facing, 145° - 324° magnetic north
- wall iv: North-facing, 64° - 248° magnetic north
- wall v: West-facing, 348° - 168° magnetic north

sub-Area A-2

Paintings extend over several meters. (See [Slides 36-43](#), [Drawing 4](#), [Drawing 5](#), and [Drawing 6](#)).

- wall i: South-facing, 99° - 279° magnetic north
- wall ii: West-facing, 5° - 185° magnetic north

sub-Area A-3

Painted area several meters in breadth. (See [Slide 44](#), [Slide 45](#), [Slide 46](#), [Slide 47](#), and [Drawing 7](#)).

South-facing

Area B

sub-Area B-1

Maximum height 2.85 meters, maximum width 2.90 meters. The yellow cord which extends across the wall in some photographs is located at the 2 meter mark from the top of the wall. (See Slides [52-81](#), [Drawing 8](#), and [Drawing 9](#)).

South-facing, 70° - 250° magnetic north

sub-Area B-2

Height to maximum area of extant paintings 1.85 meters, 3.10 meters at widest point. (See [Slide 82](#), [Slide 83](#), [Slide 84](#), and [Drawing 10](#)).

East-facing, 20° - 200° magnetic north

sub-Area B-3

Height to maximum area of extant paintings .90 meters, width to maximum area of existing painting 1.50 meters. (See [Slide 85](#), [Slide 86](#), [Slide 87](#), [Slide 88](#), [Slide 89](#), [Slide 90](#), and [Drawing 11](#)).

South-facing, 89° - 270° magnetic north

The following is a simple description of the imagery pertaining to each area:

Area A

sub-Area A-1

This area comprises a massive rock table; the paintings are partially protected by the overhang of sub-Area A-3.

wall i: Red stains, unidentifiable subject.

wall ii: Red stains, unidentifiable subject.

wall iii: Red stains, barely detectable images of 3 personages(?), possibly similar to wall v (no drawing).

wall iv: Red stains, lines and spots, a being with feet splayed to the side holds a round object, above is a circular motif representing the number one or jade/water (no drawing).

wall v: Two figures with elaborate headdresses, two eroded calendrical name glyphs located between them. The southern-most (right) figure bears a water vessel, which is held so that its contents spill out. Behind the northern-most figure rayant lines seem to indicate an earlier, overpainted, similar image. Red staining below the figures. The rock surface is cracked through the upper portion of the headdress of the southern figure. ([Drawing 1](#), [Drawing 2](#), and [Drawing 3](#)).

sub-Area A-2

This area comprises a large rock fragment which has fractured off of the table above; the paintings of wall i are partially protected by the shelter of sub-Area A-3, whereas, wall ii is exposed to the elements. Two boulders with red stains lie before the area.

wall i: Two hand prints are located in the lower, eastern portion of this wall, above a blockish stain. Additional stains indicate ancient paintings. Two curvilinear motifs painted in recent times appear to cover original images. Above this is written: 2000 Año SEMET(?)E III MIL; farther up the wall a rabbit has been painted within a frame (an attempt to render earlier imagery into something more comprehensible?). ([Drawing 4](#)).

wall ii: Extremely eroded pictographs, heavily obscured by recent overpainting. Circles and dots are distinguishable; overpainting articulates profile temple/house images (?), and curvilinear motifs (snakes/lightning?); a recently painted letter E. ([Drawing 5](#), and [Drawing 6](#)).

sub-Area A-3

These paintings are located on the underside of this overhang, which projects from an enormous obtrusion ([Slide 44](#), [Slide 45](#), [Slide 46](#), and [Slide 47](#)). Despite the shelter of this projection, water apparently pours over the painted area.

A large, finely painted, undulating serpent with ring designs on its body. Additional blockish red stains may have been hieroglyphic and figural. ([Drawing 7](#)).

Area B

sub-Area B-1

This is the most protected area of all the San Vicente paintings, being located within a rock shelter ([Slide 48](#)).

An extremely complex area with several palimpsest layers. Although effaced, damaged, and eroded in some places, the imagery is distinguishable as being primarily hieroglyphic, including possible calendric images of a Yahui (?), a death head, and a jaguar; small stick figures are interspersed, one has been painted to appear as if bearing the ceiling of the rock shelter; one full-figural image of a kneeling woman in Post-Contact style, with effaced (calendrical name?) glyphs before her. ([Drawing 8](#), and [Drawing 9](#)).

sub-Area B-2

This wall appears to have fallen from the overhanging shelter above it. Heavily effaced by weathering. The paintings appear to have comprised hieroglyphs, one of which is still clearly distinguishable. ([Drawing 10](#)).

sub-Area B-3

These paintings are located on an exposed, external surface of the massive stone summit of Piedra San Vicente.

Although extremely weathered due to exposed location, several standing figures are clearly discernible. The five identifiable figures appear to be wearing kilts; the sex of these personages is not distinguishable. An encounter or meeting seems to be represented. From west to east (left to right) the figures are: a right-facing, hieratically smaller individual bearing a banner or staff; a right-facing individual; a left-facing individual; a left-facing individual; a left-facing figure. The composition is flanked by large areas of staining, which might have been toponyms. Yellow paint is distinguishable in this area. ([Drawing 11](#)).

Although the subject matter of these works is rather varied, it is possible to draw a general distinction between Areas A and B. Area B tends to be largely preoccupied with historic subjects, vis. an encounter between two groups, the named image of an historic female, and hieroglyphic texts. Whereas, Area A has a somewhat different character; with the exception of sub-Area A-2, little historic information appears to be recorded here. Outstanding among the imagery in Area A are the two possible supernatural beings who seem to have some relationship with water. In addition, the serpent of sub-

Area A-3 may be identifiable as a water serpent by the water/jade rings which mark its body. Thus, a concern with water is hypothetically manifest in Area A.

The appearance of a possible water serpent is notable. Ethnographic sources indicate that such creatures are considered to habitate water sources of various types (e.g., Spero, 1987; Monaghan, 1987). At one point in the history of the Area A outcroppings, they were undercut by a stream or river, which survives today as a dry ravine. Strikingly, this stream once flowed directly beneath the outcropping, emerging at the southernmost end - where the pictographs of sub-Area A-1 begin.

Townspeople from San José del Pacifico related that during times of sparse or no rainfall, processions are made up Cerro San Vicente with "the virgin". Once the processions reach the hilltop, a mass is held and offerings of copal and food are given to petition for rain. We were told that the difficult hike uphill is part of the petitioning process, a kind of offering. In addition, one townspeople from San José del Pacifico informed us that "the people say" that during Semana Santa (Holy Week, April 1-7) the rock opens to expose an underground pueblo which is rich with "food and everything." People who go to the hilltop at that time are said to not return (although there were no known cases of such an event).



Slide 9: Sub-Area A-1, walls i-iv, details.



Slide 10: Sub-Area A-1, walls i-iv, details.



Slide 11: Sub-Area A-1, walls i-iv, details.



Slide 12: Sub-Area A-1, walls i-iv, details.



Slide 13: Sub-Area A-1, walls i-iv, details.



Slide 14: Sub-Area A-1, walls i-iv, details.



Slide 15: Sub-Area A-1, walls i-iv, details.



Slide 16: Sub-Area A-1, walls i-iv, details.



Slide 17: Sub-Area A-1, walls i-iv, details.



Slide 18: Sub-Area A-1, walls i-iv, details.



Slide 19: Sub-Area A-1, walls i-iv, details.



Slide 20: Sub-Area A-1, walls i-iv, details.



Slide 21: Sub-Area A-1, walls i-iv, details.



Slide 22: Sub-Area A-1, wall v, lower area.



Slide 23: Sub-Area A-1, wall v, lower area.



Slide 24: Sub-Area A-1, wall v, lower area.



Slide 25: Sub-Area A-1, wall v, general and detail views.



Slide 26: Sub-Area A-1, wall v, general and detail views.



Slide 27: Sub-Area A-1, wall v, general and detail views.



Slide 28: Sub-Area A-1, wall v, general and detail views.



Slide 29: Sub-Area A-1, wall v, general and detail views.



Slide 30: Sub-Area A-1, wall v, general and detail views.



Slide 31: Sub-Area A-1, wall v, general and detail views.



Slide 32: Sub-Area A-1, wall v, general and detail views.



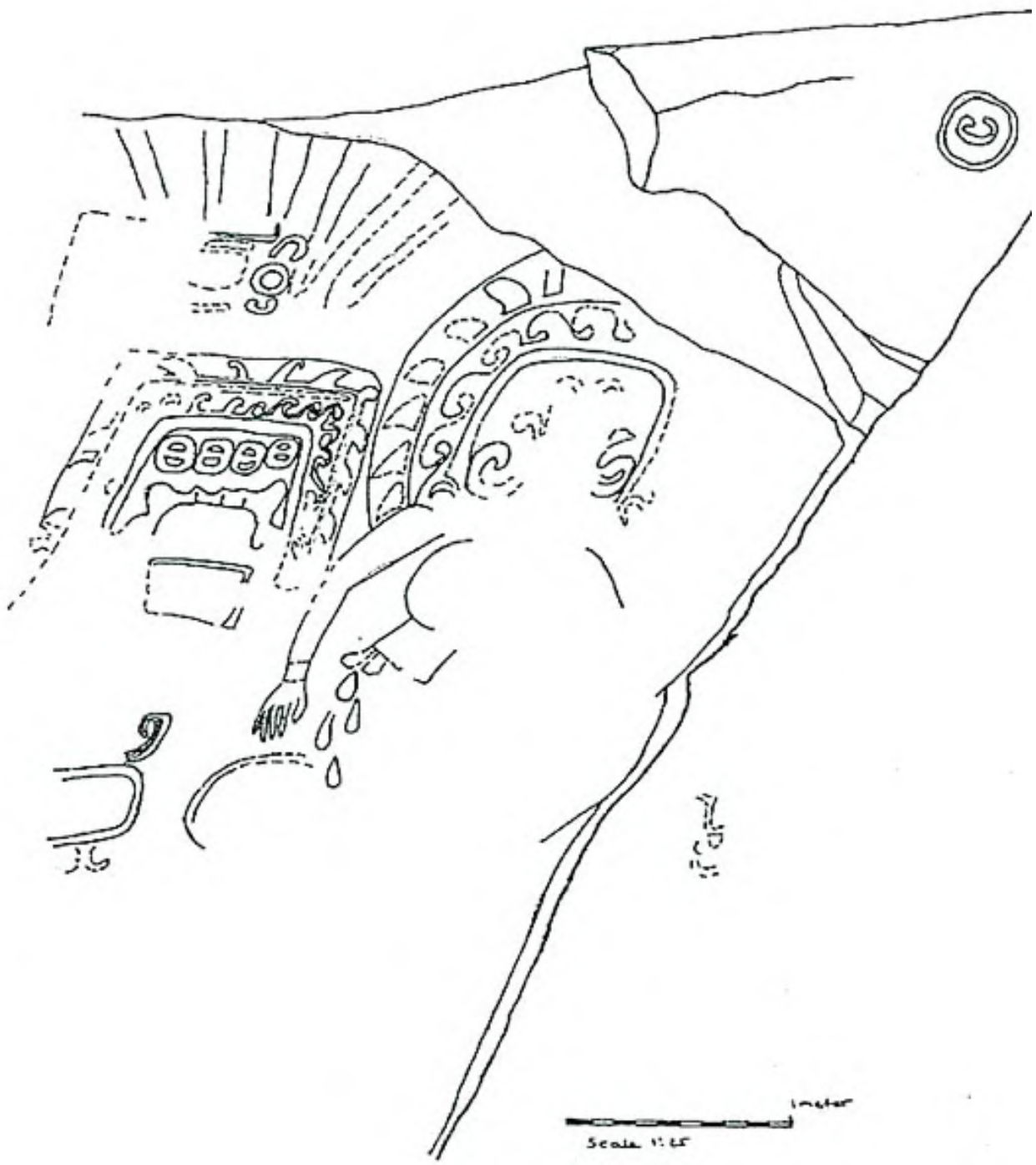
Slide 33: Sub-Area A-1, wall v, general and detail views.



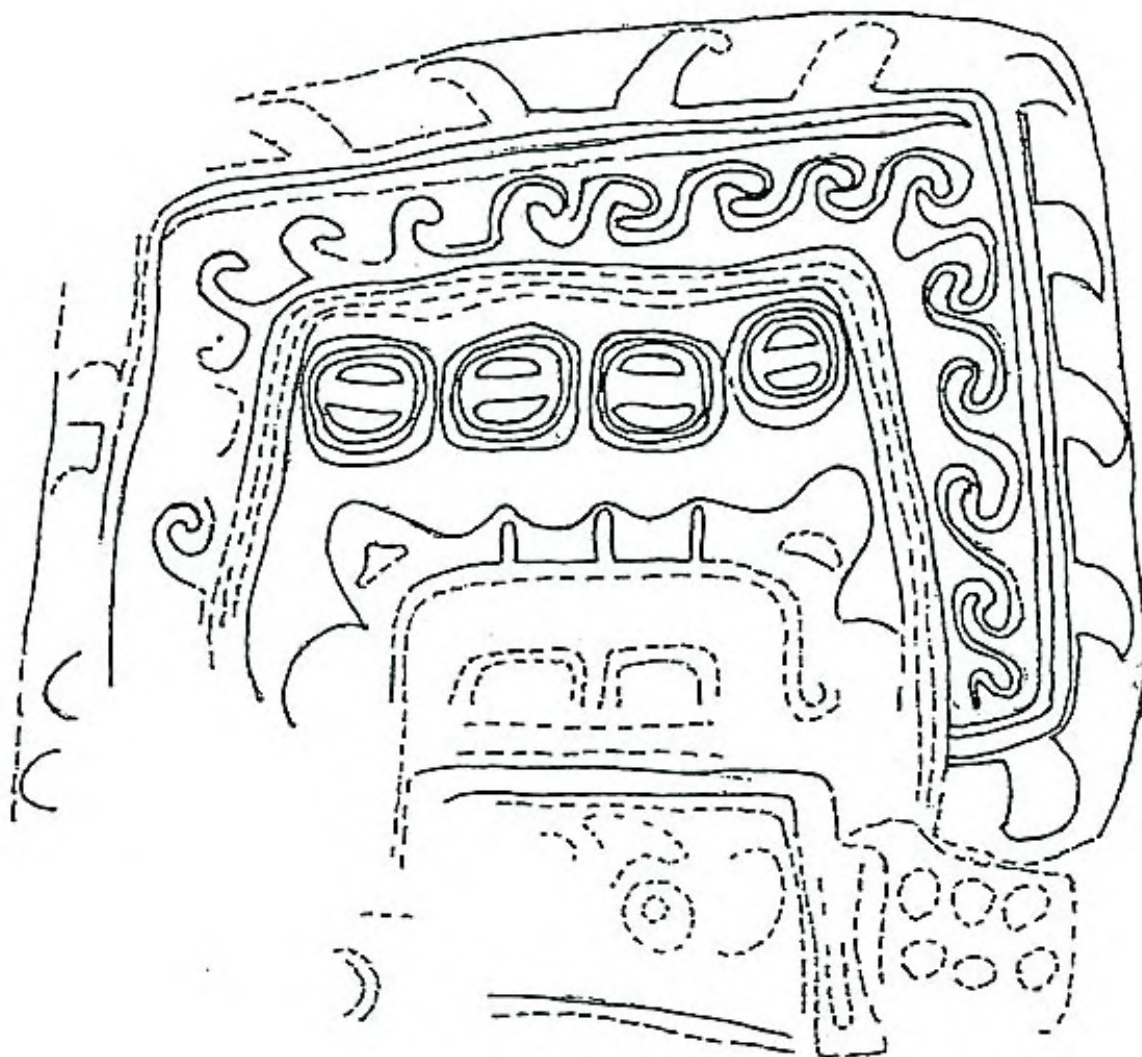
Slide 34: Sub-Area A-1, wall v, general and detail views.



Slide 35: Sub-Area A-1, wall v, general and detail views.

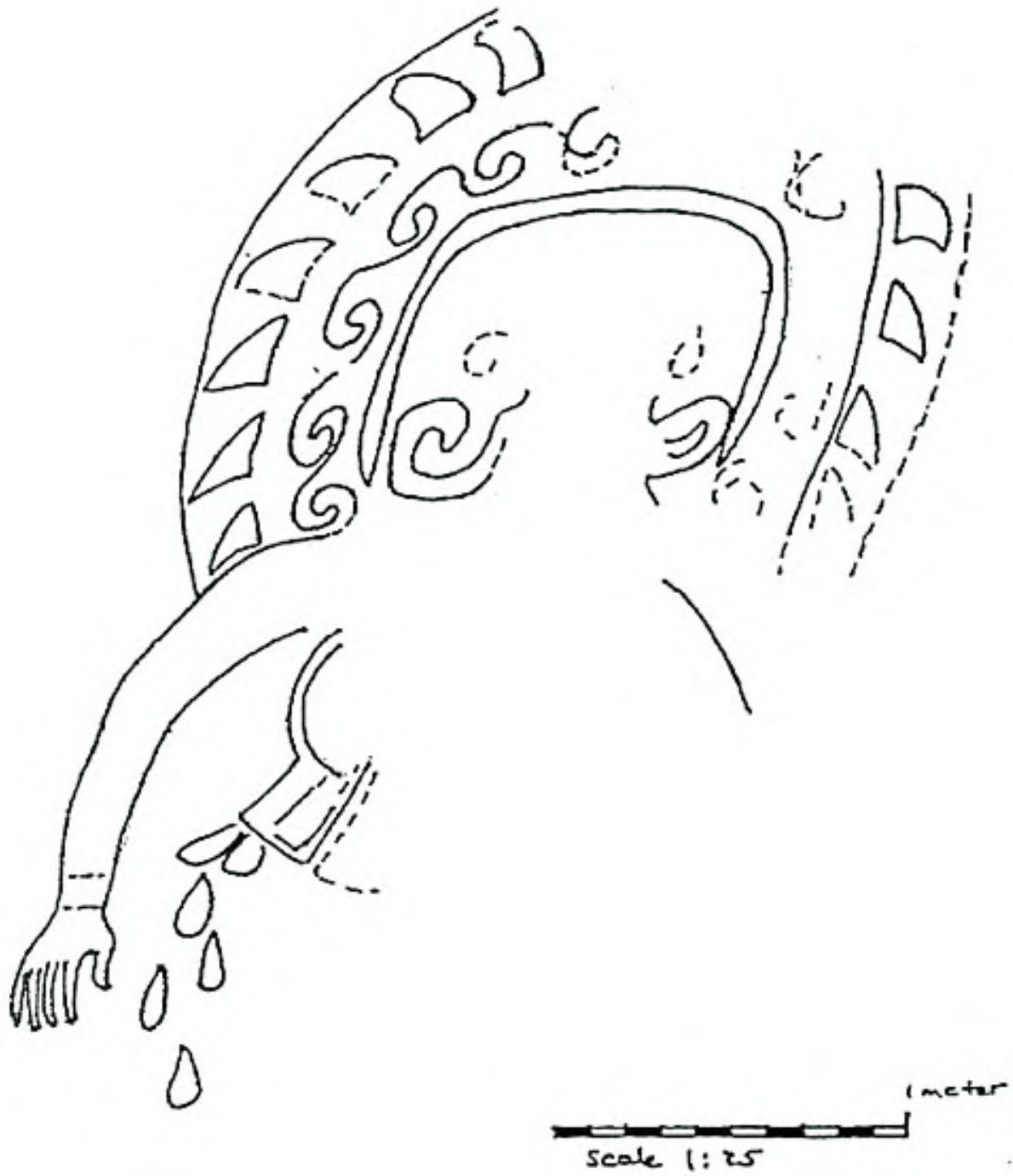


Drawing 1: Sub-Area A-1, wall v.



not to scale

Drawing 2: Sub-Area A-1, wall v, detail of northern-most figure.



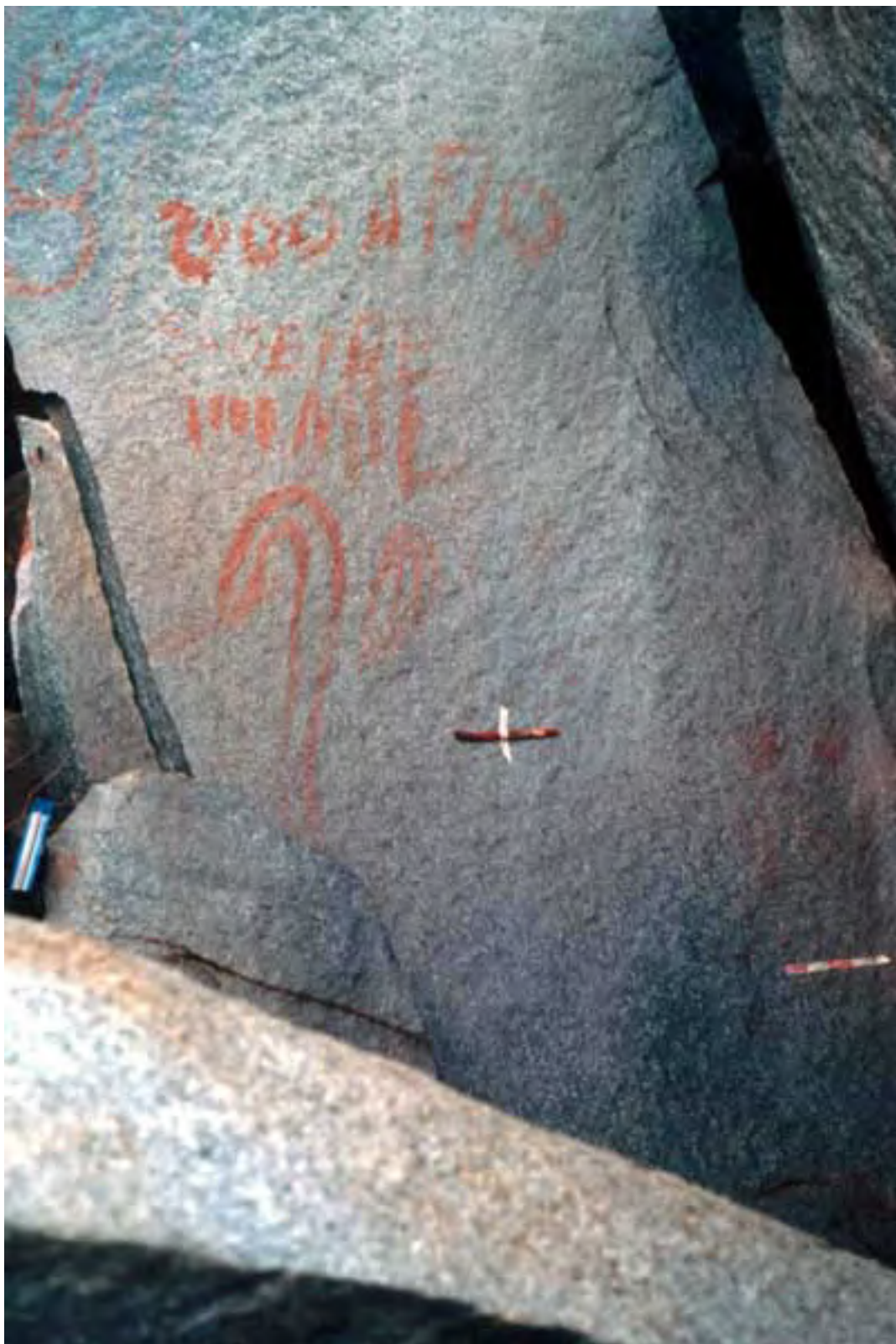
Drawing 3: Sub-Area A-1, wall v, detail of southern-most figure.



Slide 36: Sub-Area A-2, walls i and ii.



Slide 37: Sub-Area A-2, walls i and ii.



Slide 38: Sub-Area A-2, walls i and ii.



Slide 39: Sub-Area A-2, walls i and ii.



Slide 40: Sub-Area A-2, walls i and ii.



Slide 41: Sub-Area A-2, walls i and ii.



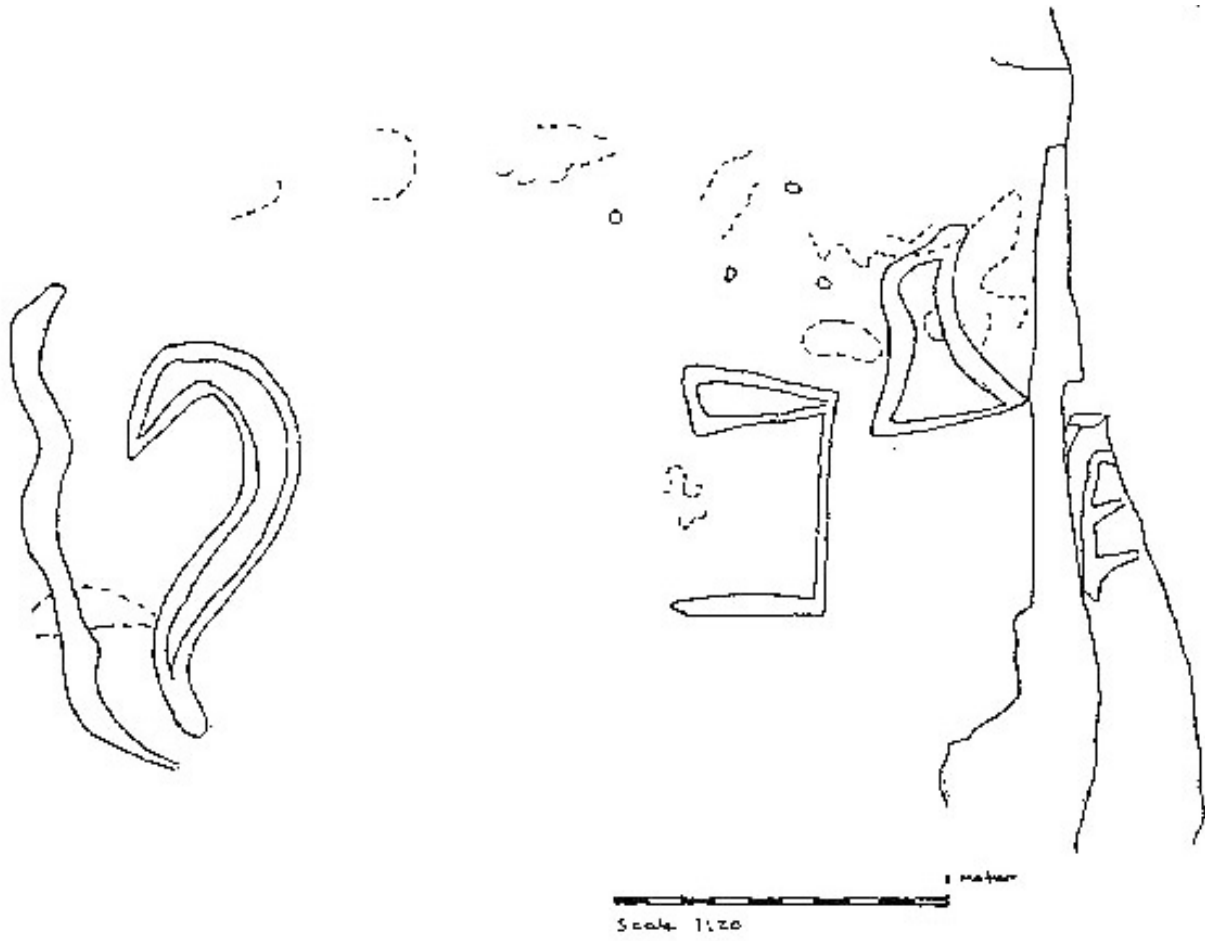
Slide 42: Sub-Area A-2, walls i and ii.



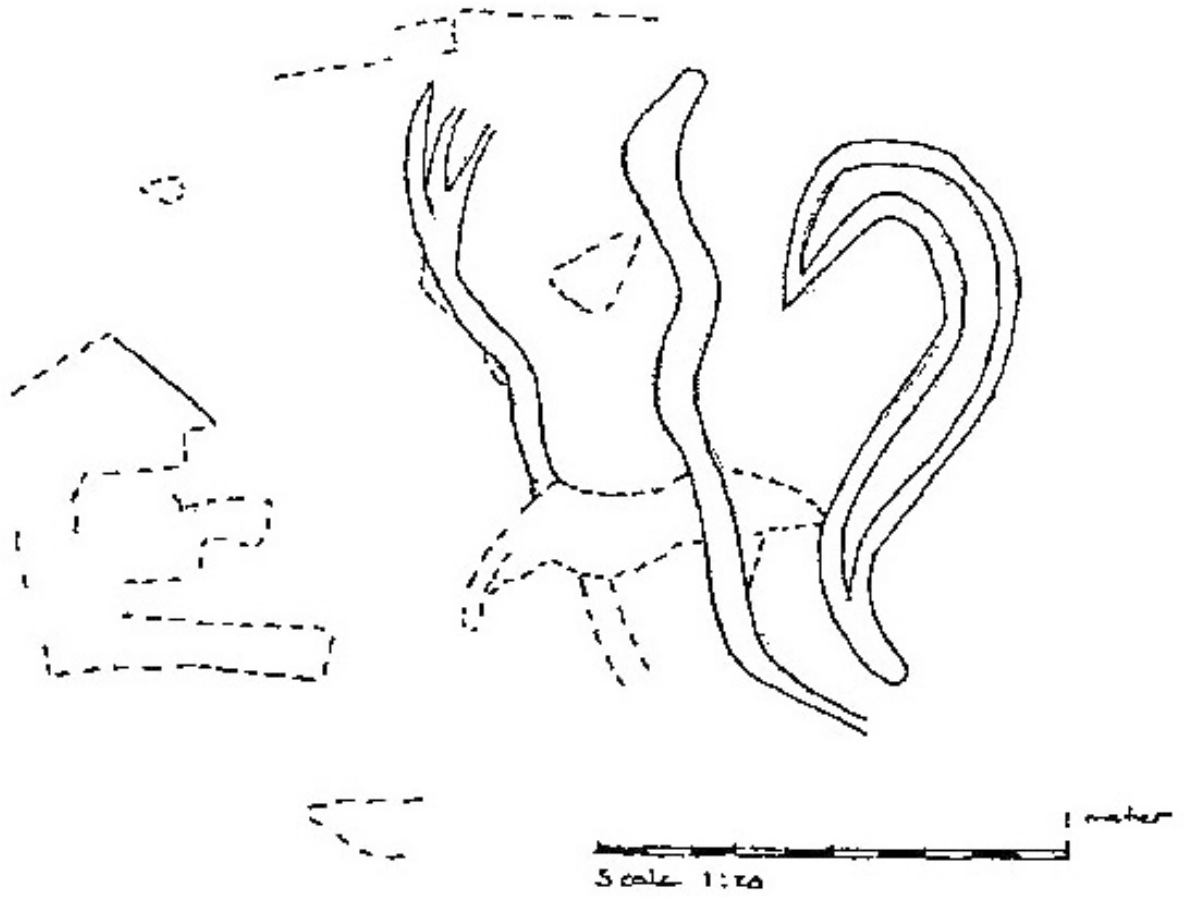
Slide 43: Field Drawing of sub-Area A-2, wall ii.



Drawing 4: Sub-Area A-2, wall i.



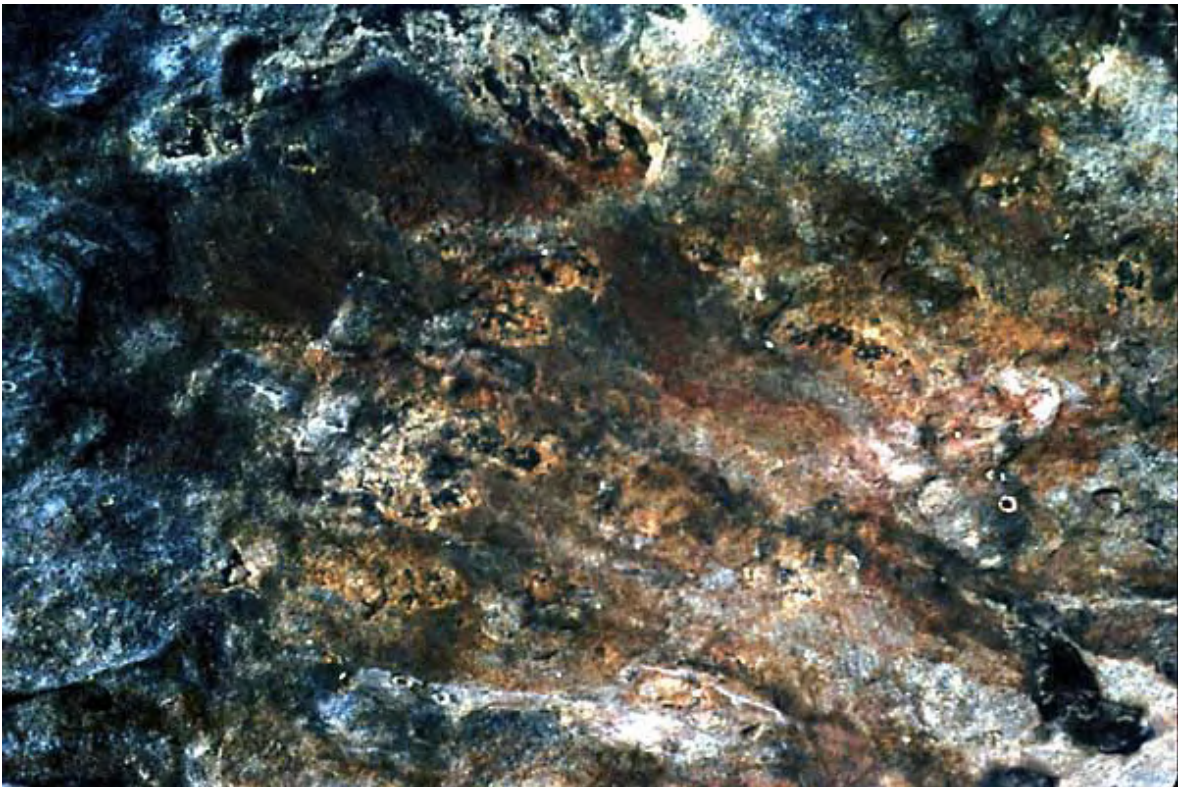
Drawing 5: Sub-Area A-2, wall ii.



Drawing 6: Sub-Area A-2, wall ii.



Slide 44: Sub-Area A-3.



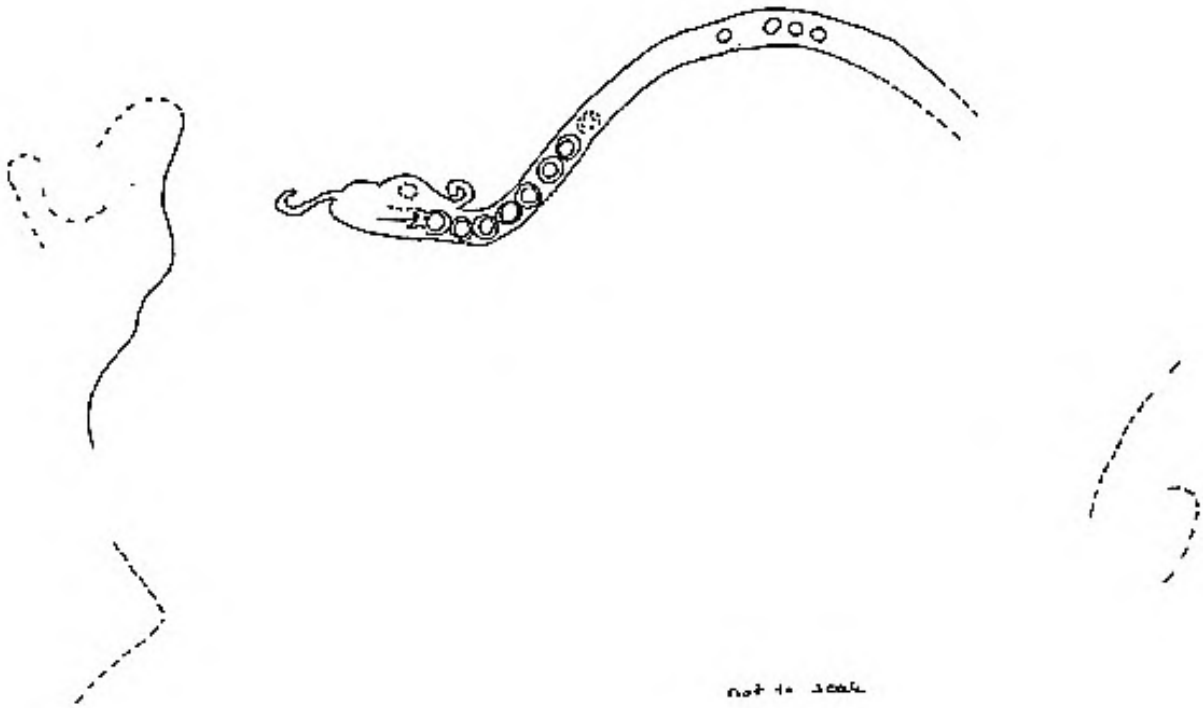
Slide 45: Sub-Area A-3.



Slide 46: Sub-Area A-3.

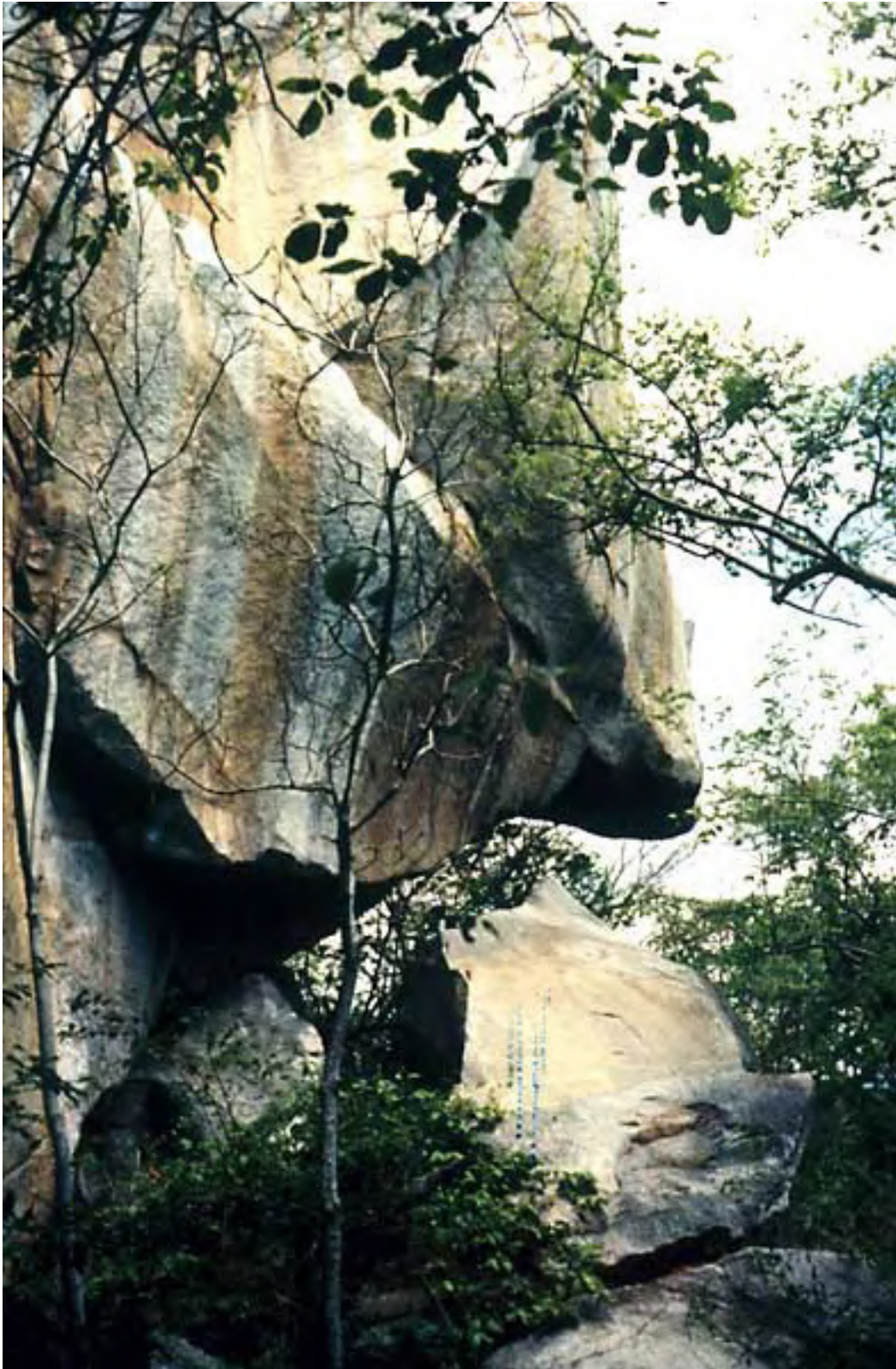


Slide 47: Sub-Area A-3.



not to scale

Drawing 7: Sub-Area A-3.



Slide 48: View of Sub-Area B-1, -2 from western approach.



Slide 50: View of San José del Progreso from rock shelter of Sub-Area B-2



Slide 51: View of San José del Progreso from rock shelter of Sub-Area B-2



Slide 52: Views and details of sub-Area B-1.



Slide 53: Views and details of sub-Area B-1.



Slide 54: Views and details of sub-Area B-1.



Slide 55: Views and details of sub-Area B-1.



Slide 56: Views and details of sub-Area B-1.



Slide 57: Views and details of sub-Area B-1.



Slide 58: Views and details of sub-Area B-1.



Slide 59: Views and details of sub-Area B-1.



Slide 60: Views and details of sub-Area B-1.



Slide 61: Views and details of sub-Area B-1.



Slide 62: Views and details of sub-Area B-1.



Slide 63: Views and details of sub-Area B-1.



Slide 64: Views and details of sub-Area B-1.



Slide 65: Views and details of sub-Area B-1.



Slide 66: Views and details of sub-Area B-1.



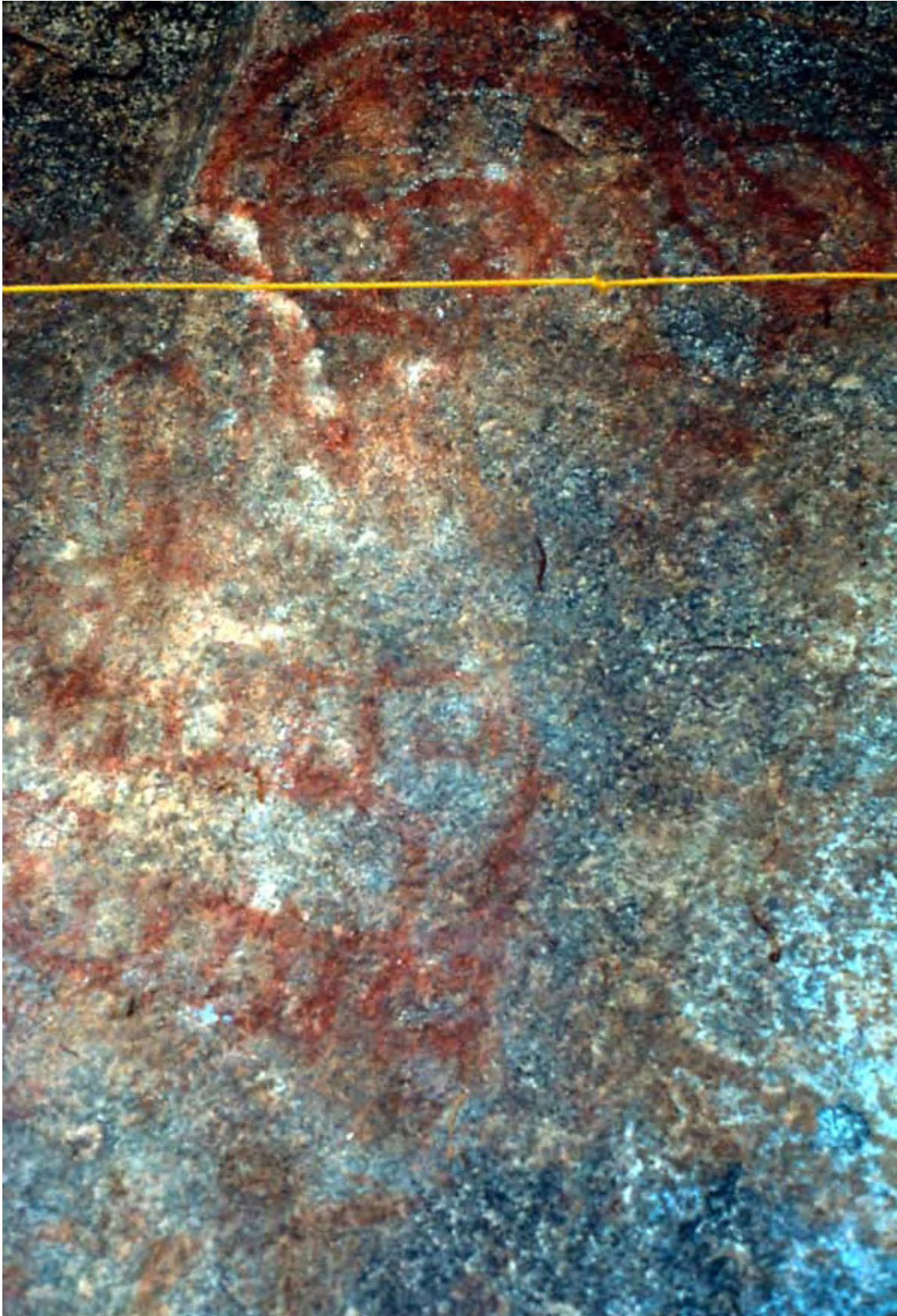
Slide 67: Views and details of sub-Area B-1.



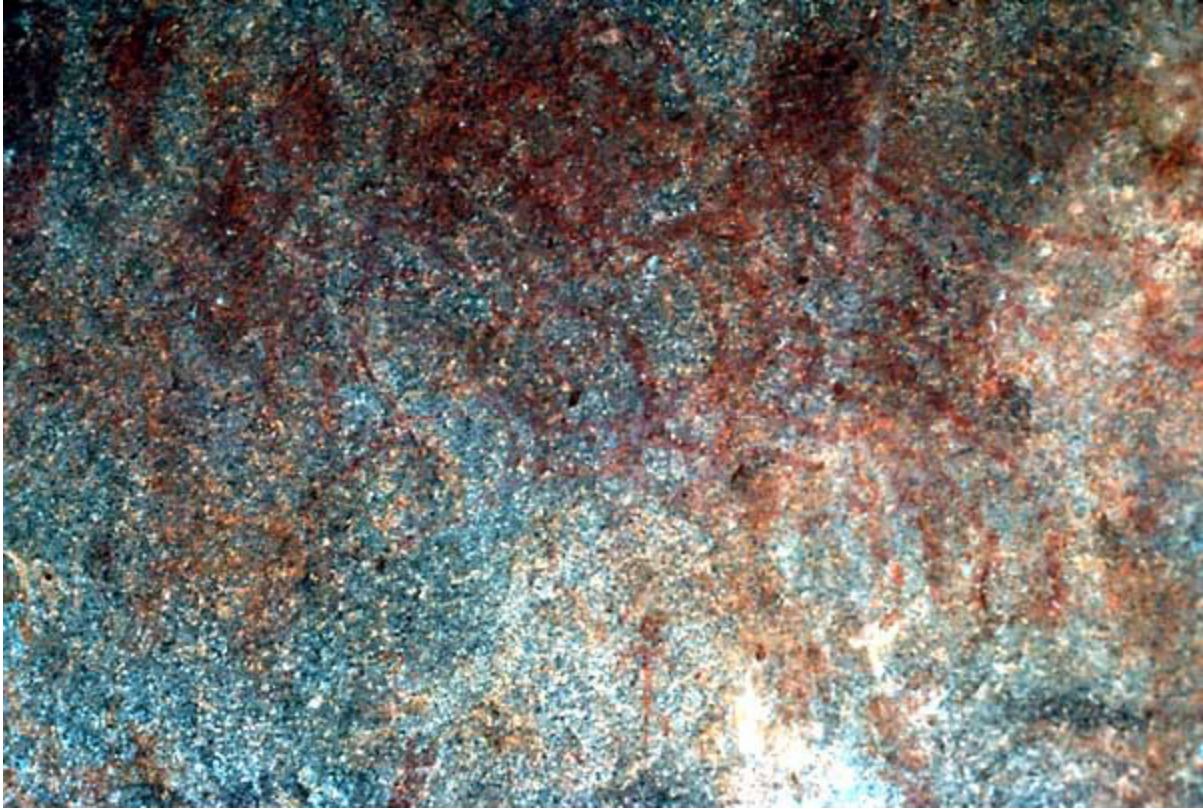
Slide 68: Views and details of sub-Area B-1.



Slide 69: Views and details of sub-Area B-1.



Slide 70: Views and details of sub-Area B-1.



Slide 71: Views and details of sub-Area B-1.



Slide 72: Views and details of sub-Area B-1.



Slide 73: Views and details of sub-Area B-1.



Slide 74: Views and details of sub-Area B-1.



Slide 75: Views and details of sub-Area B-1.



Slide 76: Views and details of sub-Area B-1.



Slide 77: Views and details of sub-Area B-1.



Slide 78: Views and details of sub-Area B-1.



Slide 79: Views and details of sub-Area B-1.



Slide 80: Views and details of sub-Area B-1.



Slide 81: Views and details of sub-Area B-1.

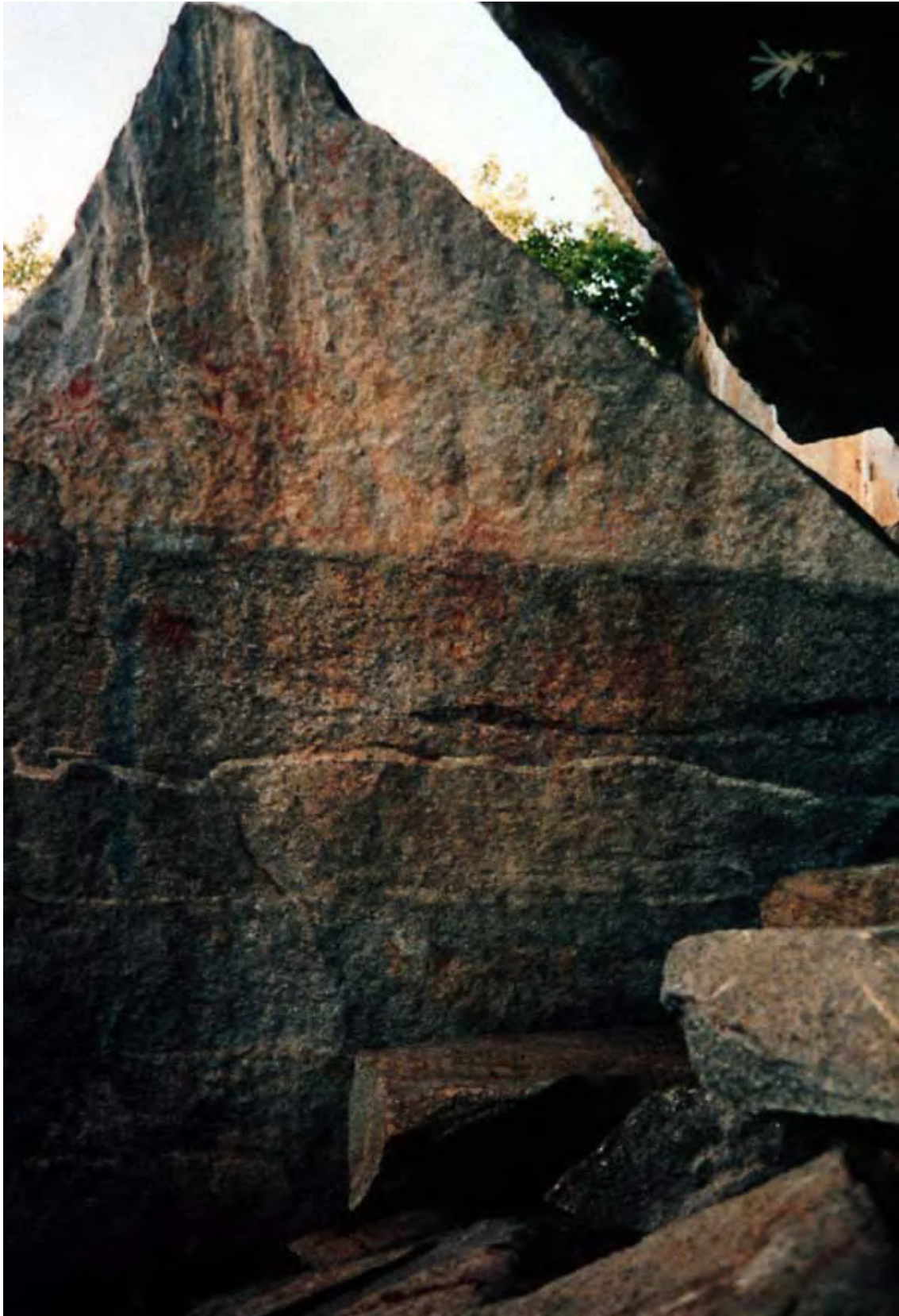


Drawing 8: Sub-Area B-1, central and eastern portion.



not to scale

Drawing 9: Sub-Area B-1, detail from western flank.



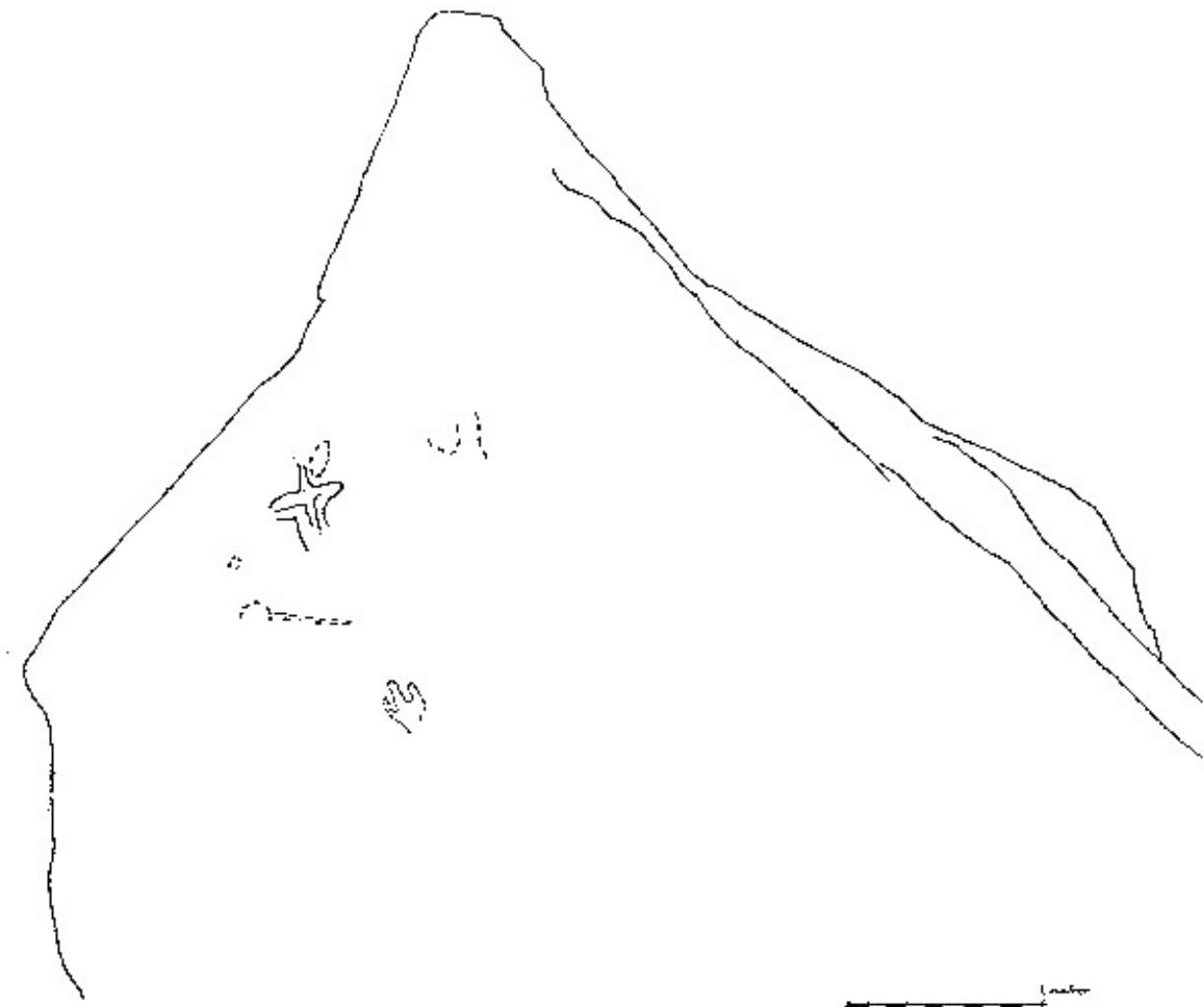
Slide 82: Sub Area B-2.



Slide 83: Sub Area B-2.



Slide 84: Sub Area B-2.



Drawing 10: Sub-Area B-2.



Slide 85: Sub-Area B-3, view and details.



Slide 86: Sub-Area B-3, view and details.



Slide 87: Sub-Area B-3, view and details.



Slide 88: Sub-Area B-3, view and details.



Slide 89: Sub-Area B-3, view and details.



Slide 90: Sub-Area B-3, view and details.



Drawing 11: Sub-Area B-3.

Drawings

Area A

[Drawing 1](#): Sub-Area A-1, wall v.

[Drawing 2](#): Sub-Area A-1, wall v, detail of northern-most figure.

[Drawing 3](#): Sub-Area A-1, wall v, detail of southern-most figure.

[Drawing 4](#): Sub-Area A-2, wall i.

[Drawing 5](#): Sub-Area A-2, wall ii.

[Drawing 6](#): Sub-Area A-2, wall ii.

[Drawing 7](#): Sub-Area A-3.

Area B

[Drawing 8](#): Sub-Area B-1, central and eastern portion.

[Drawing 9](#): Sub-Area B-1, detail from western flank.

[Drawing 10](#): Sub-Area B-2.

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Slide Photographs

[Slide 1](#): Rattlesnake, Piedra San Vicente.

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[Slide 11](#): Sub-Area A-1, walls i-iv, details.

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[Slide 22](#): Sub-Area A-1, wall v, lower area.

[Slide 23](#): Sub-Area A-1, wall v, lower area.

[Slide 24](#): Sub-Area A-1, wall v, lower area.

[Slide 25](#): Sub-Area A-1, wall v, general and detail views.

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[Slide 36](#): Sub-Area A-2, walls i and ii.

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