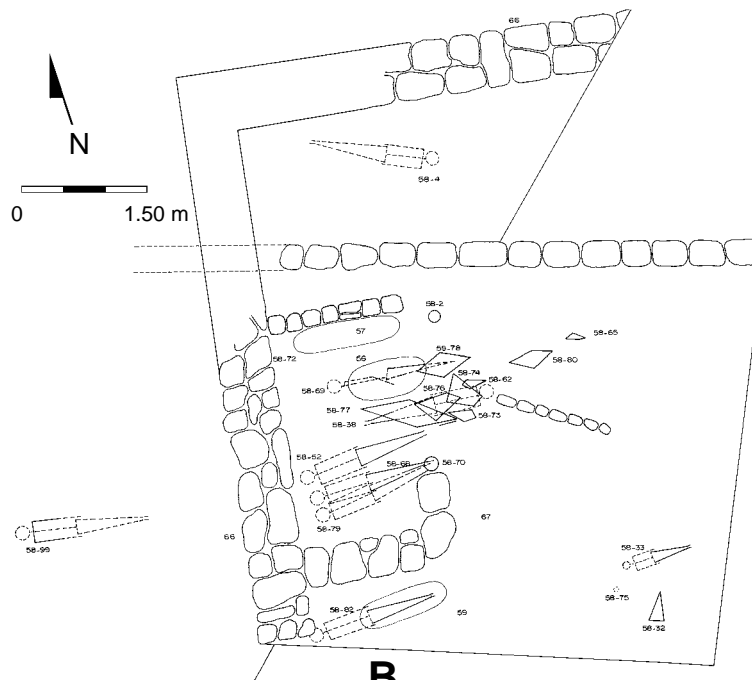
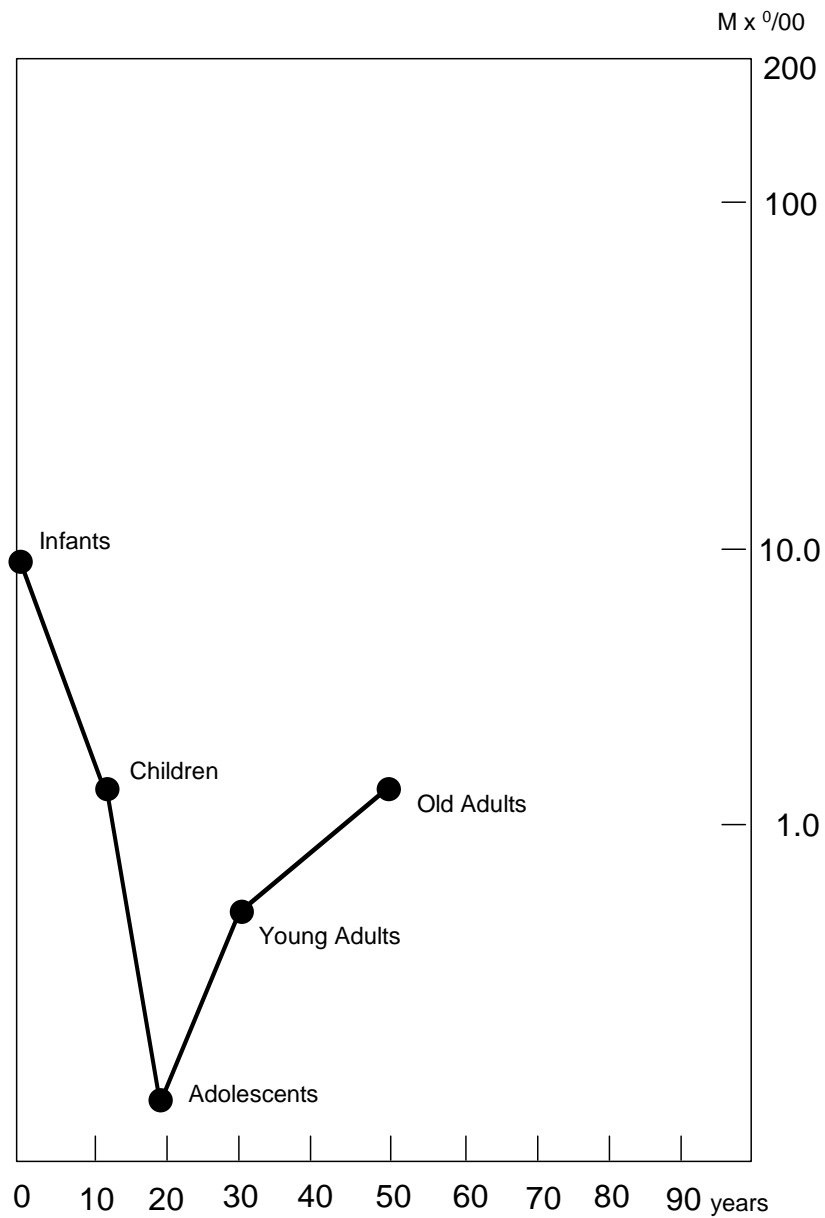


A



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Figure 3.1- [A] Cemetery near Santo Domingo Tomaltepec (taken from Whalen 1981: 49); [B] possible cemetery in Terrace C at Yagul (the walls are later intrusions).



The mortality curve was generated following the formula

$$M_x = \frac{D_x}{P_x}$$

where M_x = Mortality of individuals in age x
 D_x = Number of individuals dead at age x
 P_x = average of the population in age x

Figure 3.2- Mortality curve of the burials from Lambityeco (n= 88).

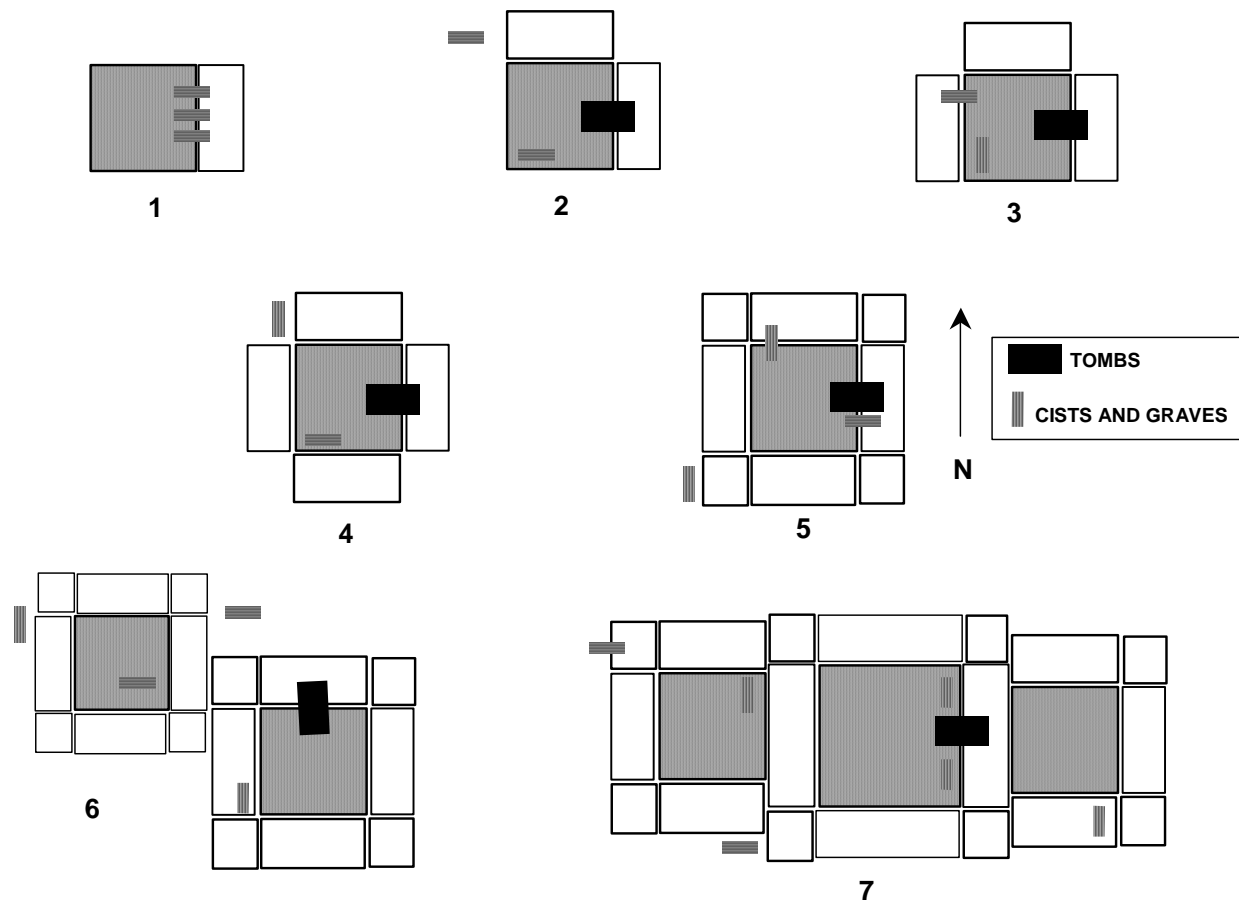


Figure 3.3- Variations in the configuration of domestic space among ancient Zapotecs.

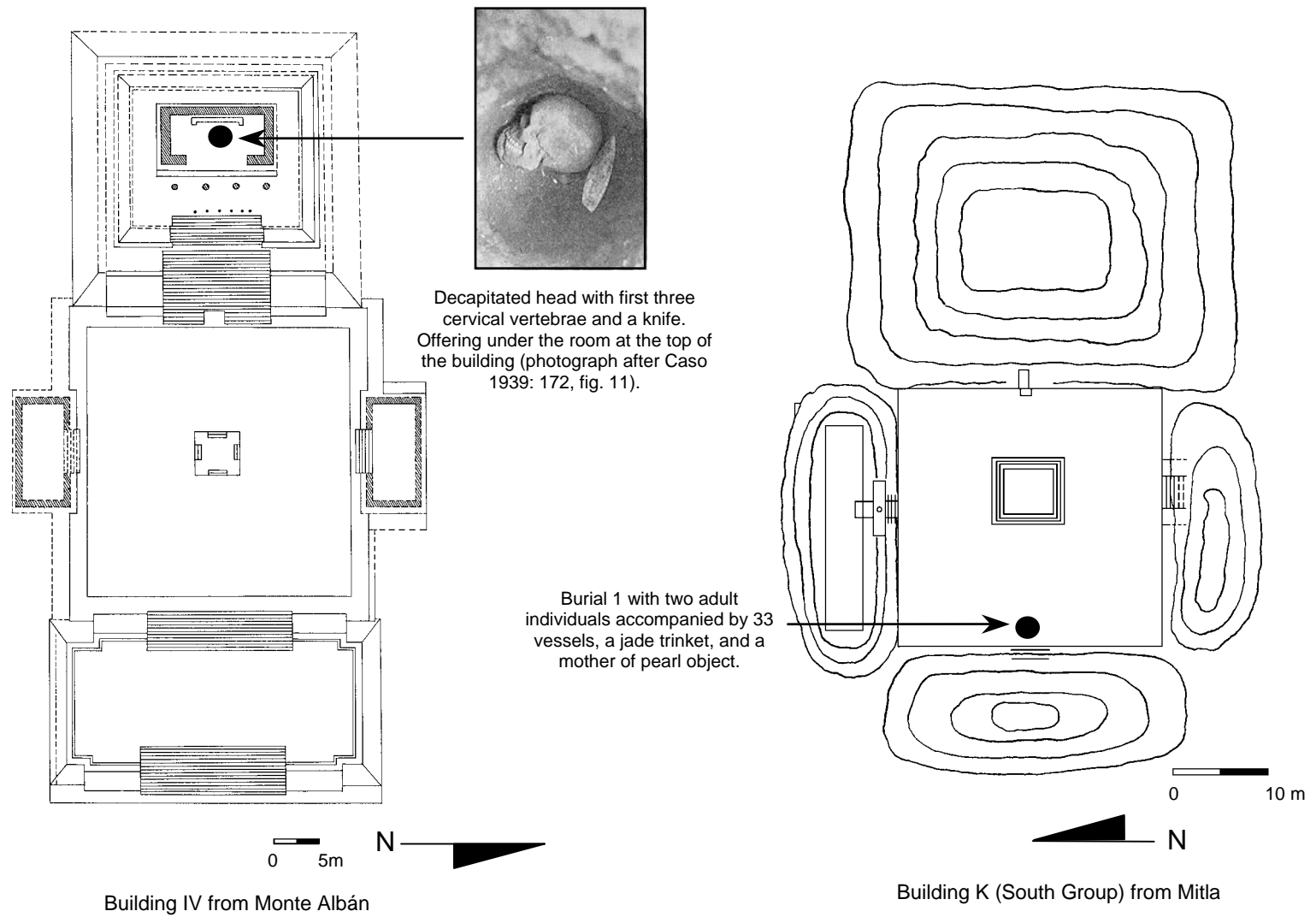


Figure 3.4- “Temple-Plaza-Adoratories” in Monte Albán and Mitla with burials of sacrificed individuals.

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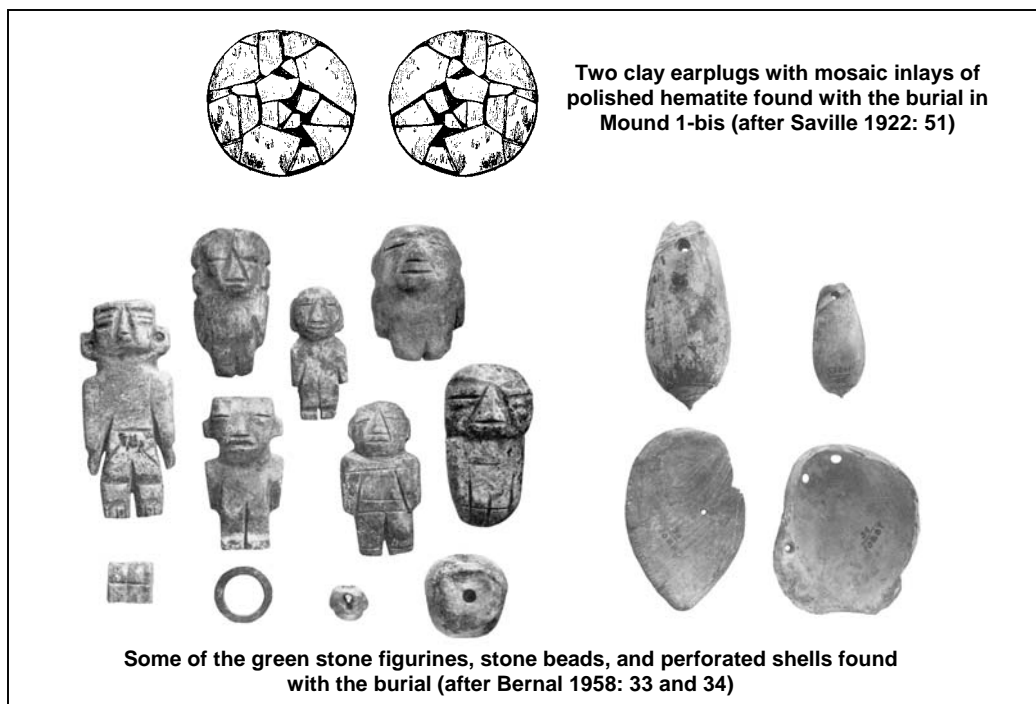
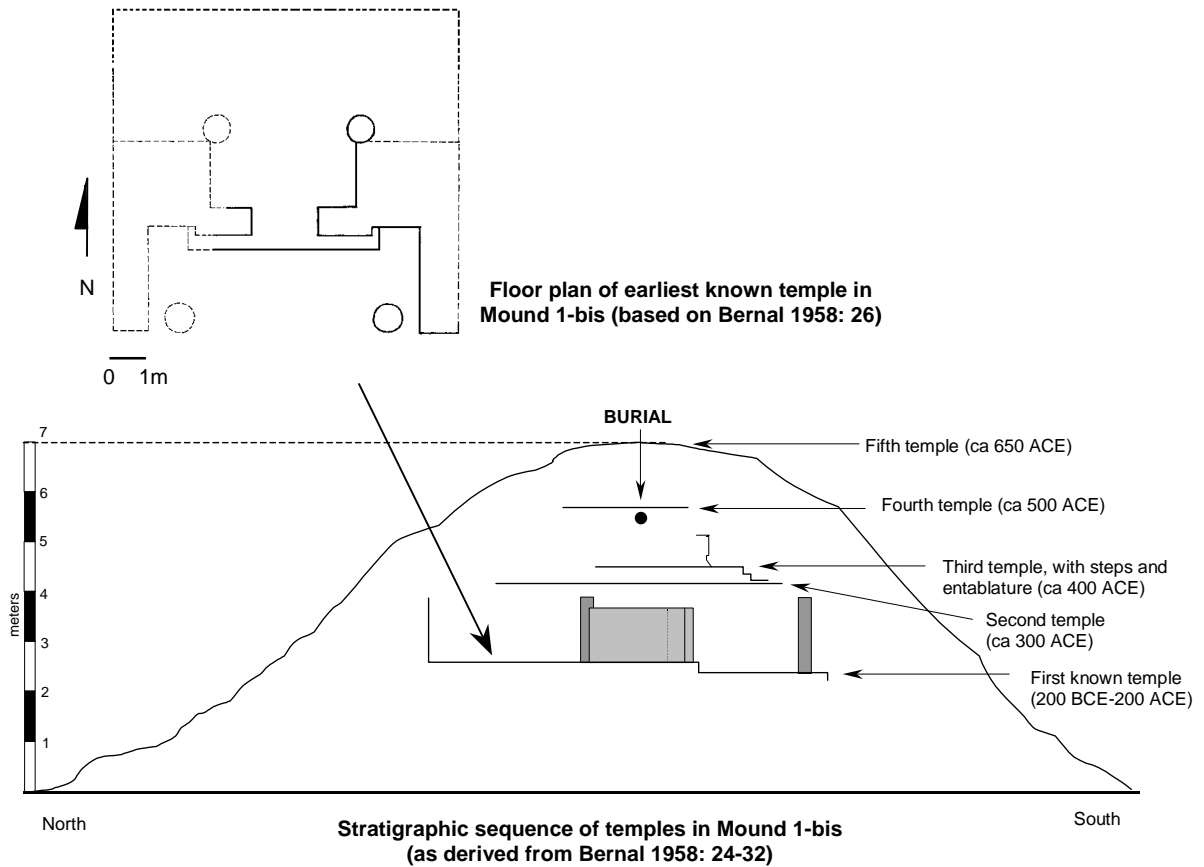


Figure 3.5- Consecrated burial of a child in the context of superimposed two-room temples in Mound 1-bis from Quicopecua.

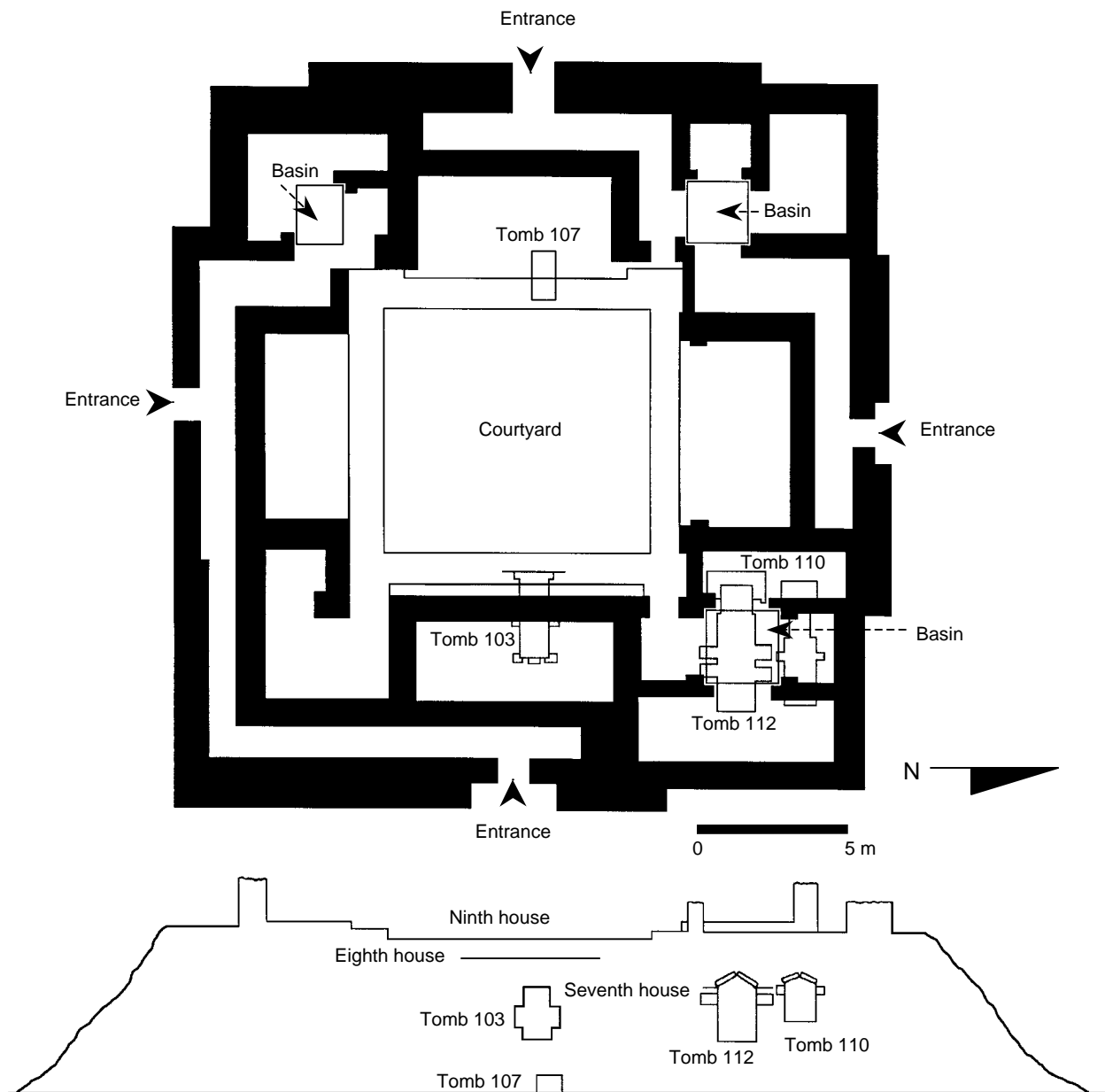


Figure 3.6- Superimposed houses in the mound on terrace 18 at Monte Albán, and several tombs in different stratigraphic positions.

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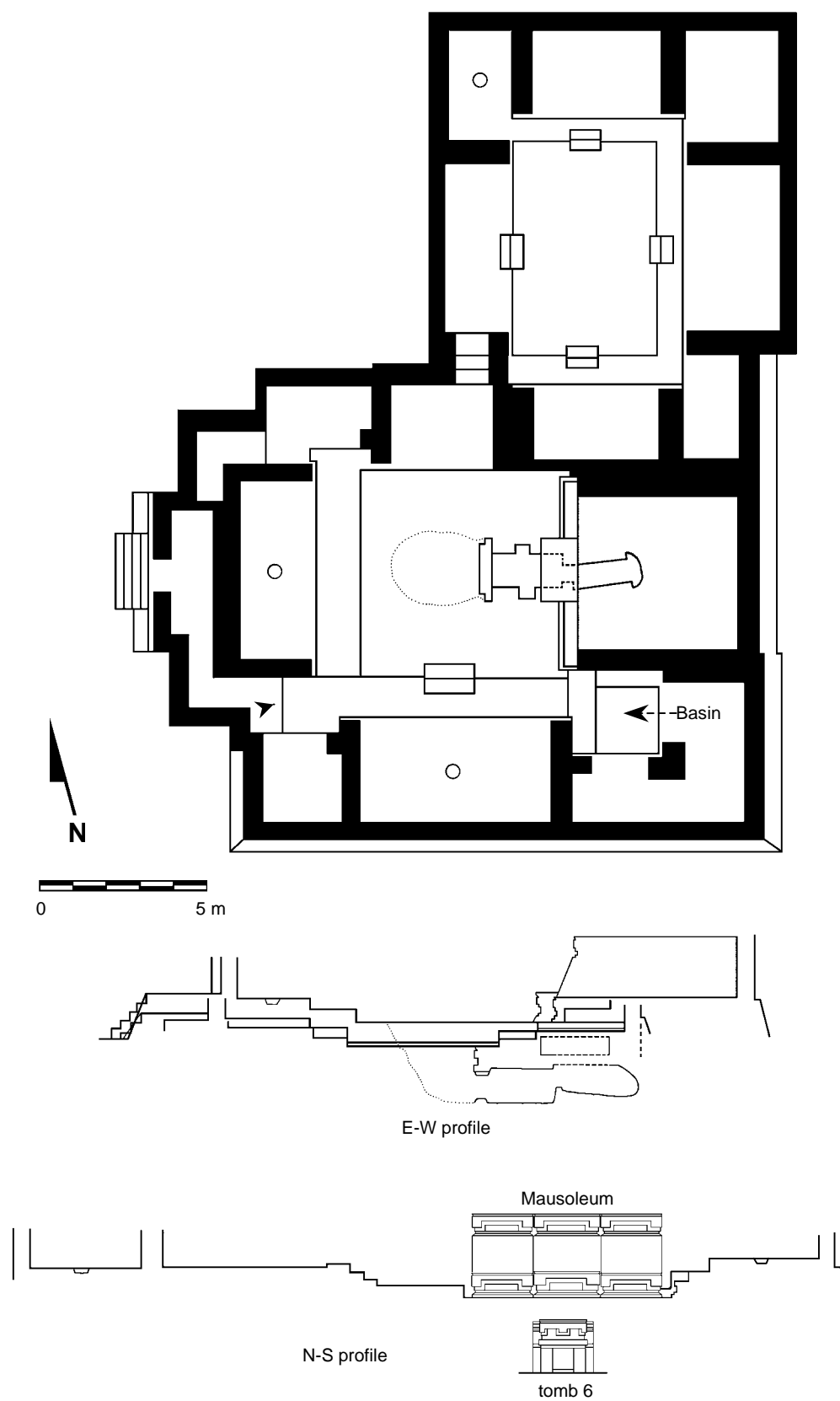


Figure 3.7- Floor plan of the fourth house in mound 195 at Lambityeco with tomb 6 and the mausoleum built above the crypt (drawing based in a floor plan by Lind [1993 and 2001]) (the arrow in the entrance corridor indicates the point of view for the perspective shown in Figure 3.8).



Facade of tomb 6 with the stuccoed representations of a man named 1Ñ (left) and a woman named 10J (right). (photograph courtesy of Michael Lind)

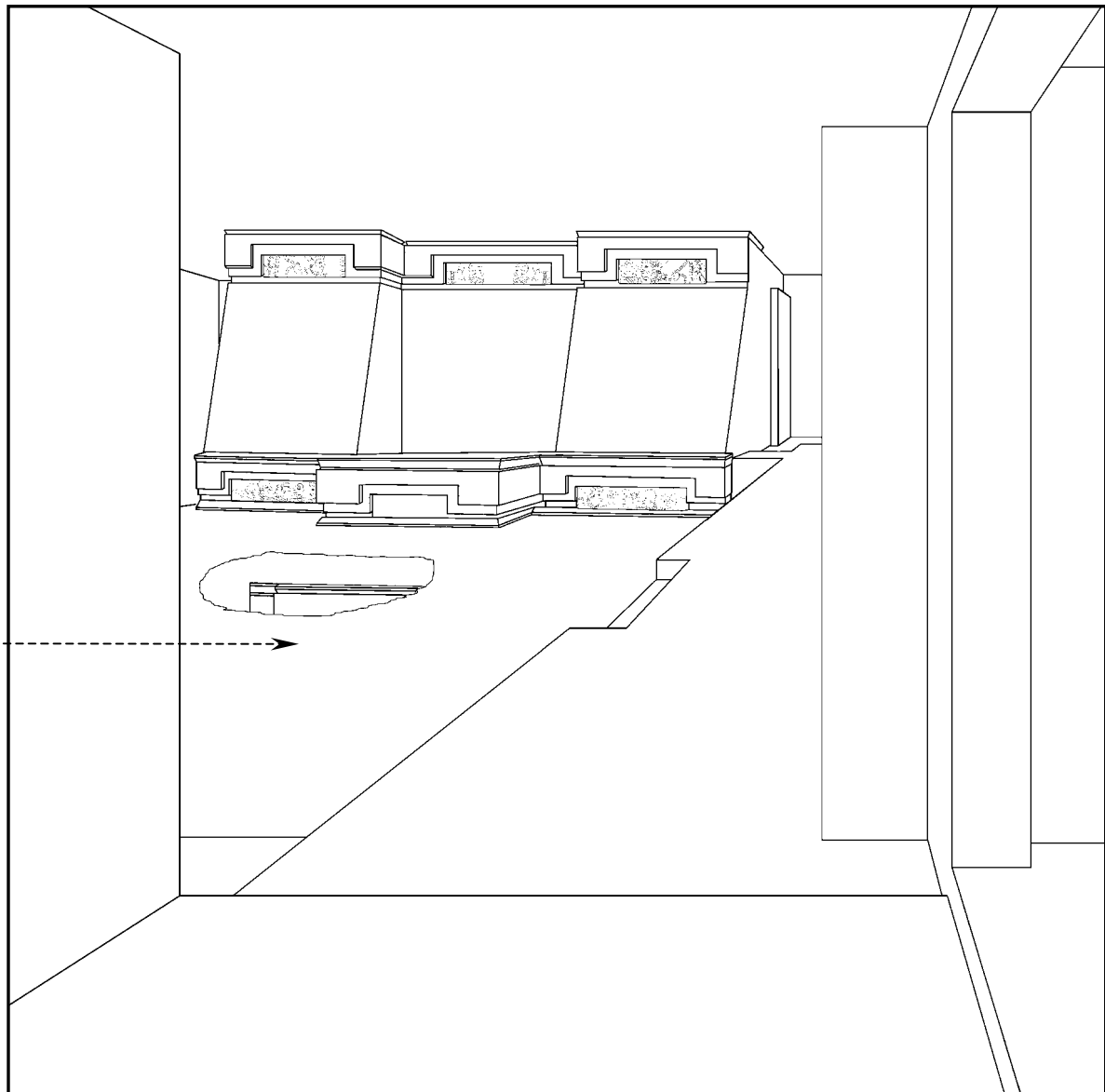


Figure 3.8- Three-dimensional view of the mausoleum built above tomb 6 from Lambityeco (the point of view is indicated with an arrow on Figure 3.7).

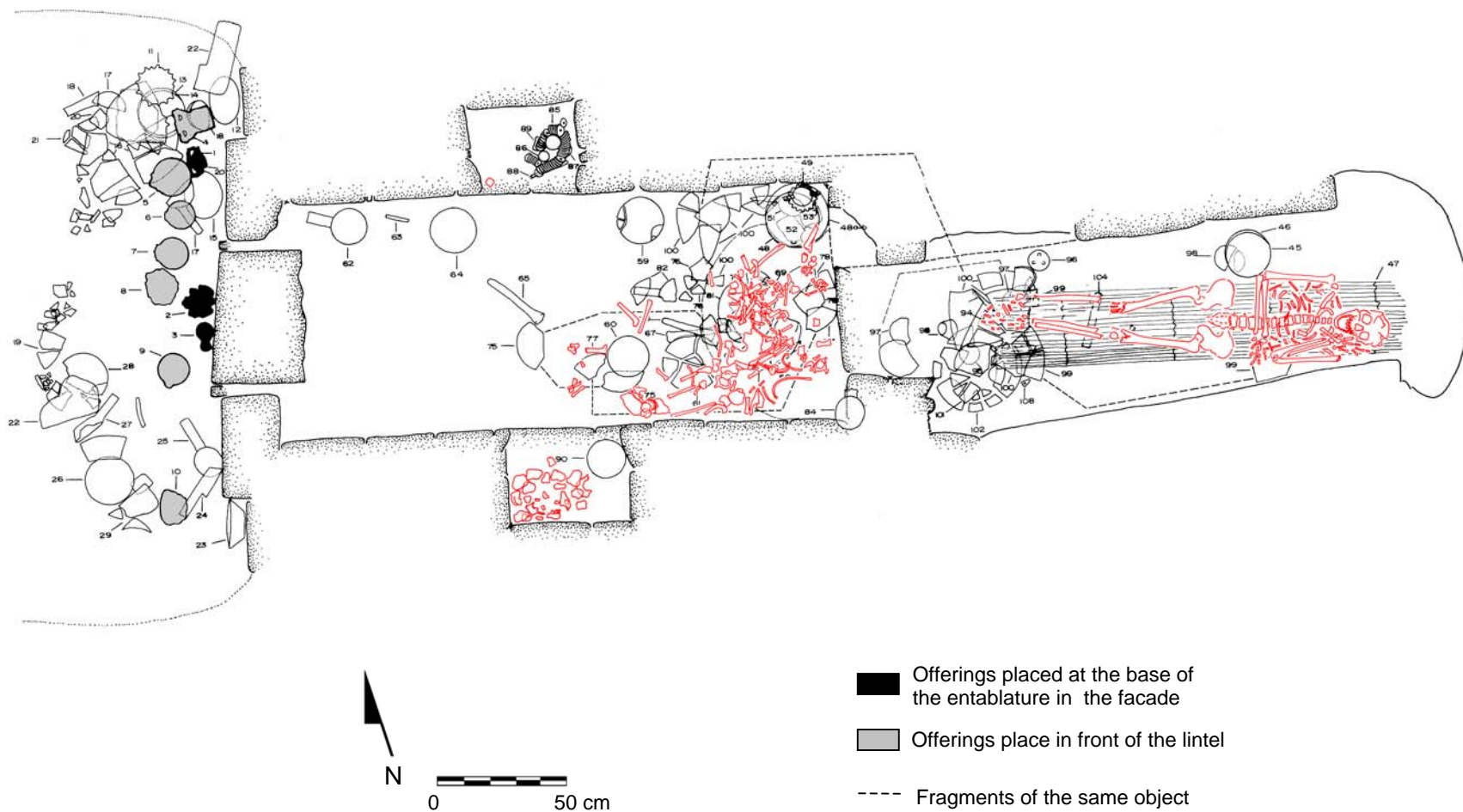


Figure 3.9- Floor plan of Lambityeco tomb 6 showing the distribution of burials and offerings (based on drawings by Joseph R. Mogor).

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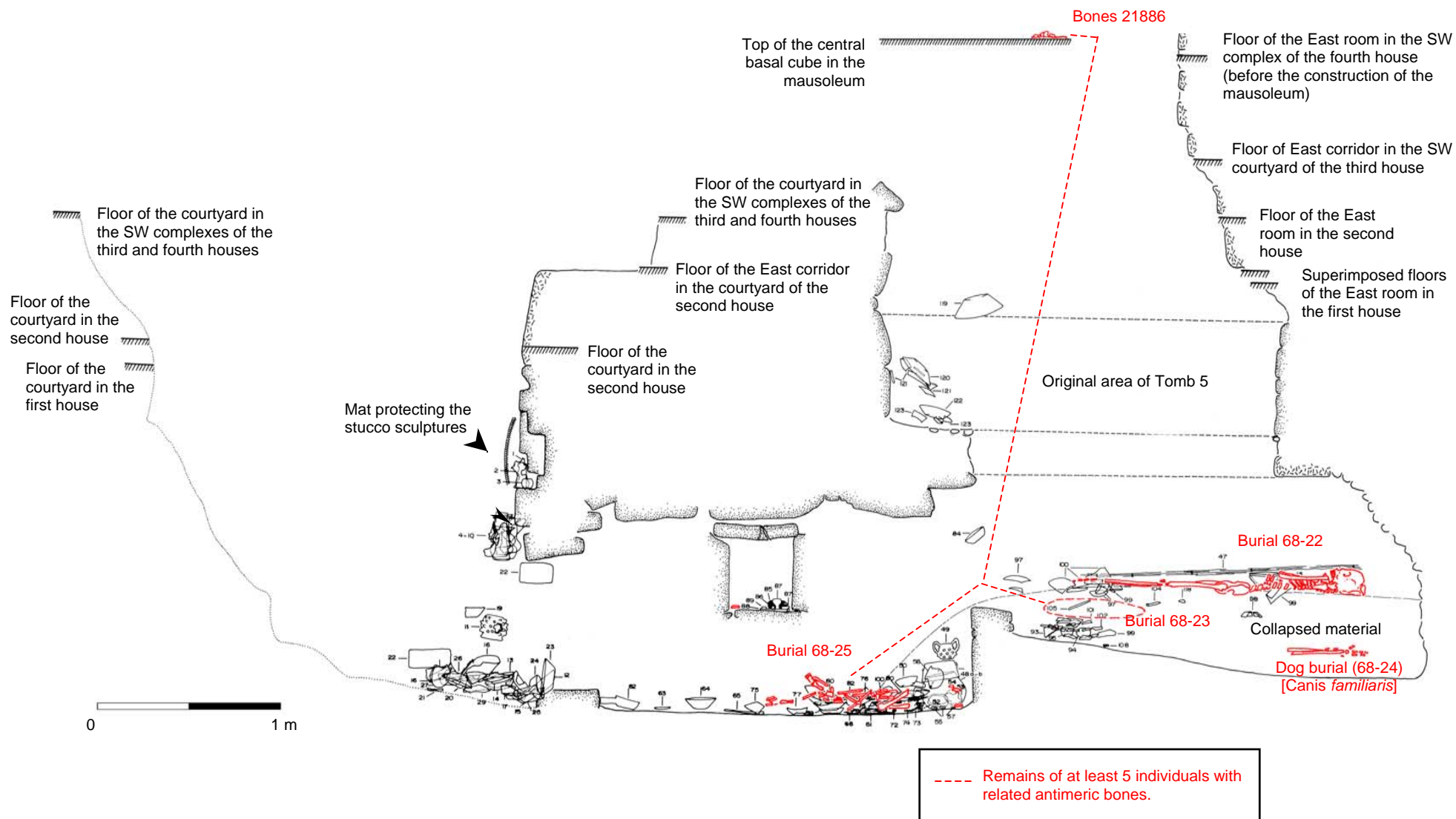
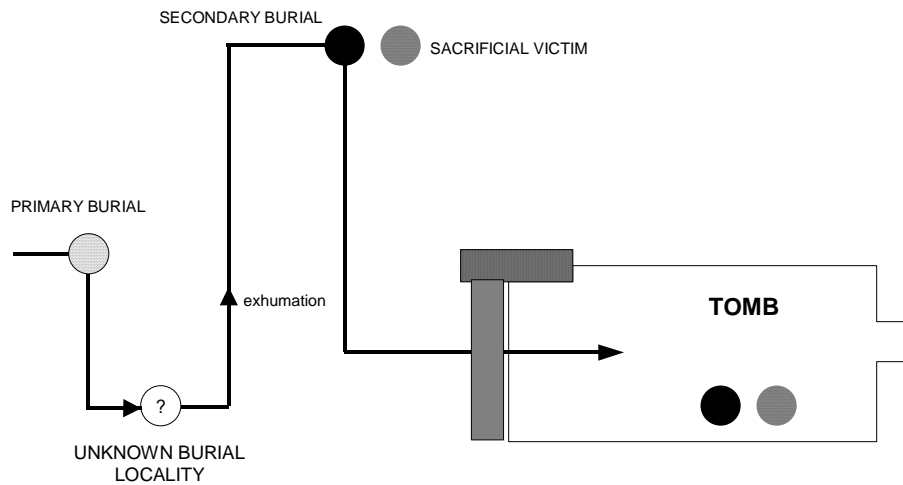
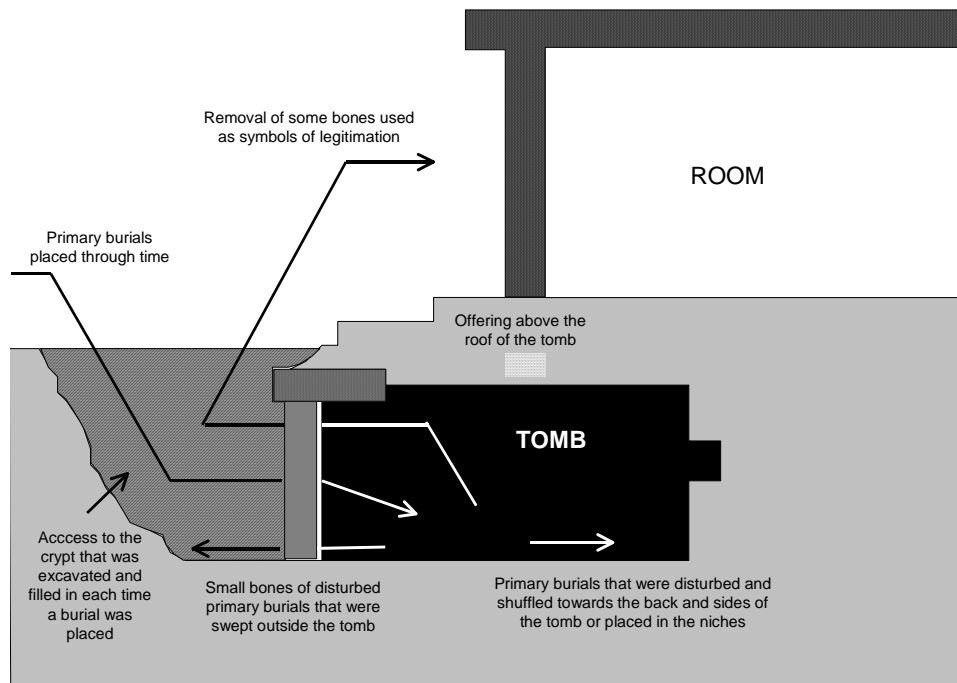


Figure 3.10- Profile view of Lambityeco tomb 6 showing the distribution of burials and offerings (based on drawings by Joseph R. Mogor).

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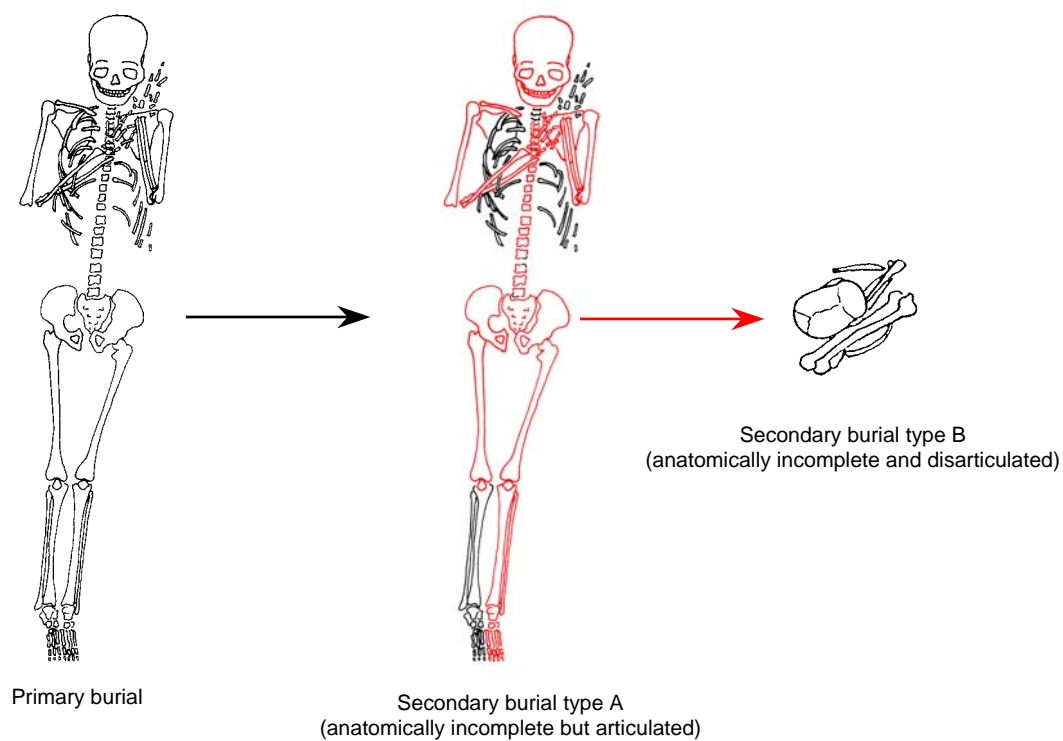
A



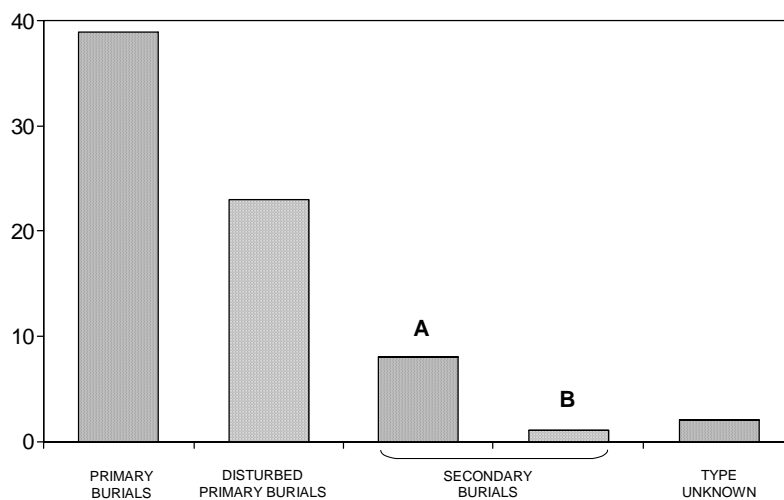
B

Figure 3.11- [A] Model of Zapotec mortuary practices according to Caso;
[B] Alternative model of Zapotec mortuary practices.

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A



TYPES OF BURIALS AT LAMBITYECO

B

Figure 3.12- [A] Formation of secondary burials types A and B; and [B] relative proportion of interment types in the burial sample from Lambityeco.

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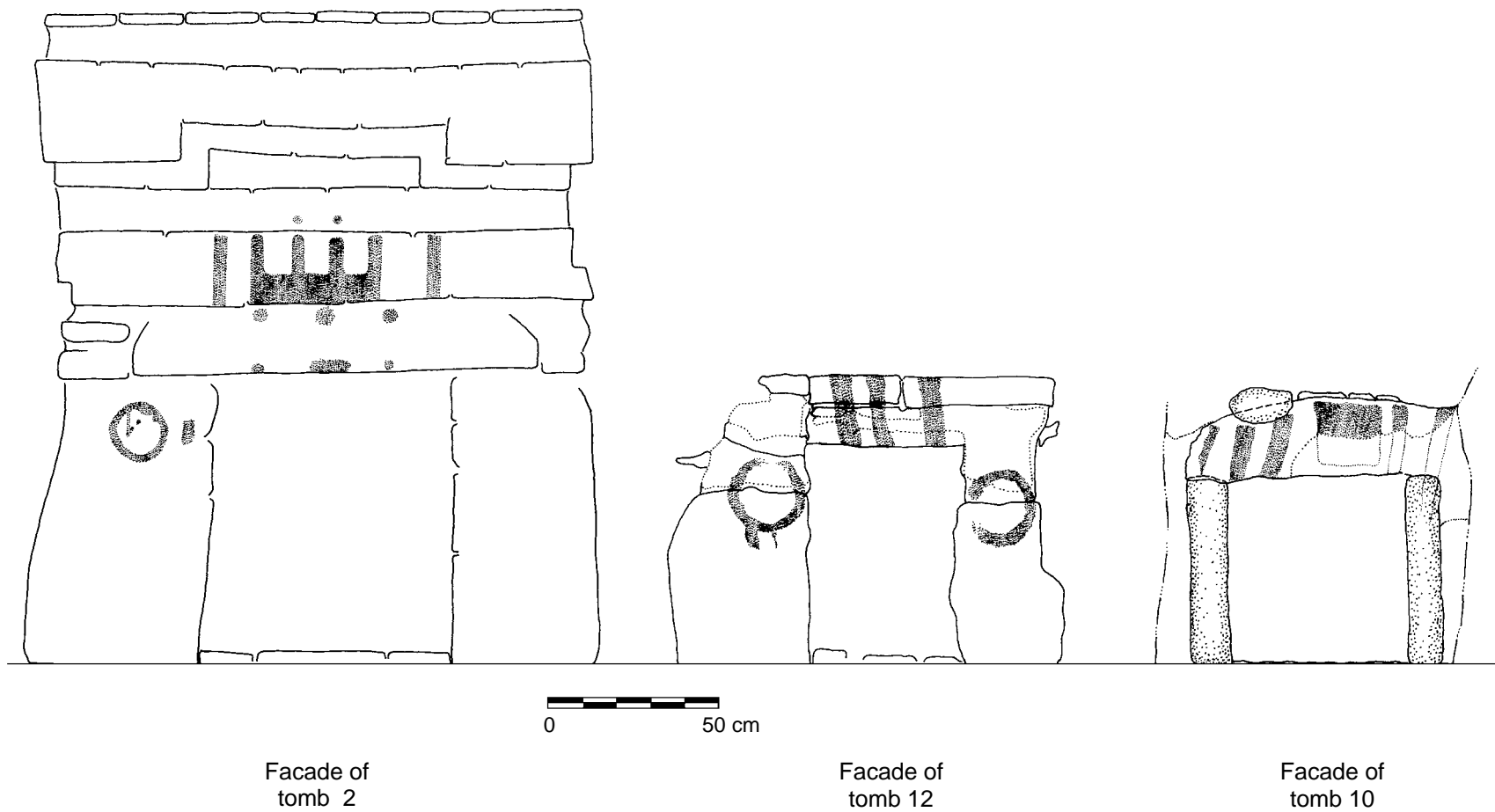


Figure 3.13- Motifs painted with red pigment on the facade of several tombs at Lambityeco.

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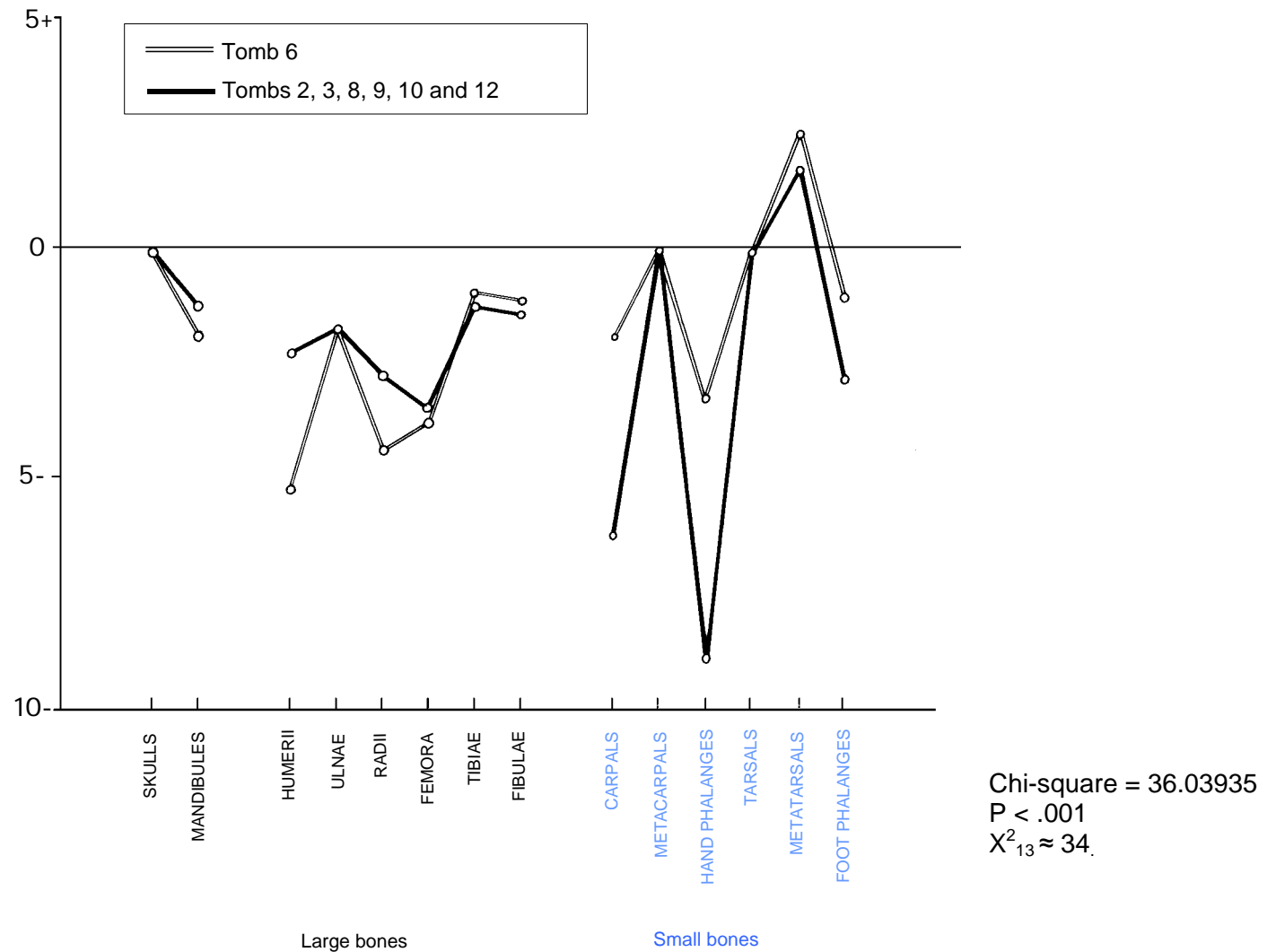


Figure 3.14- Chi-square analysis comparing the observed and expected frequencies of bones in the skeleton based on the minimum number of individuals detected in the tombs from Lambityeco.

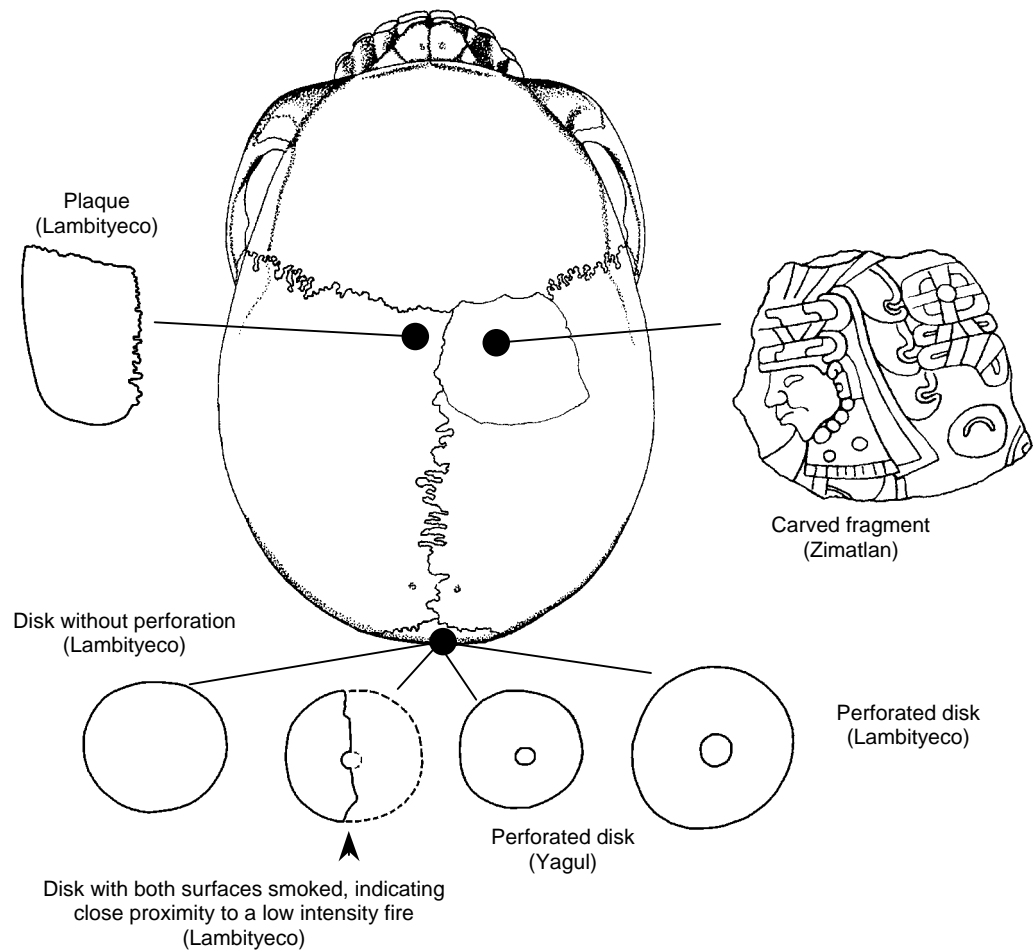


Figure 3.15- Objects manufactured from skulls that could have been heirlooms removed from tombs (the scale of the objects is in relation to the size of an adult skull).

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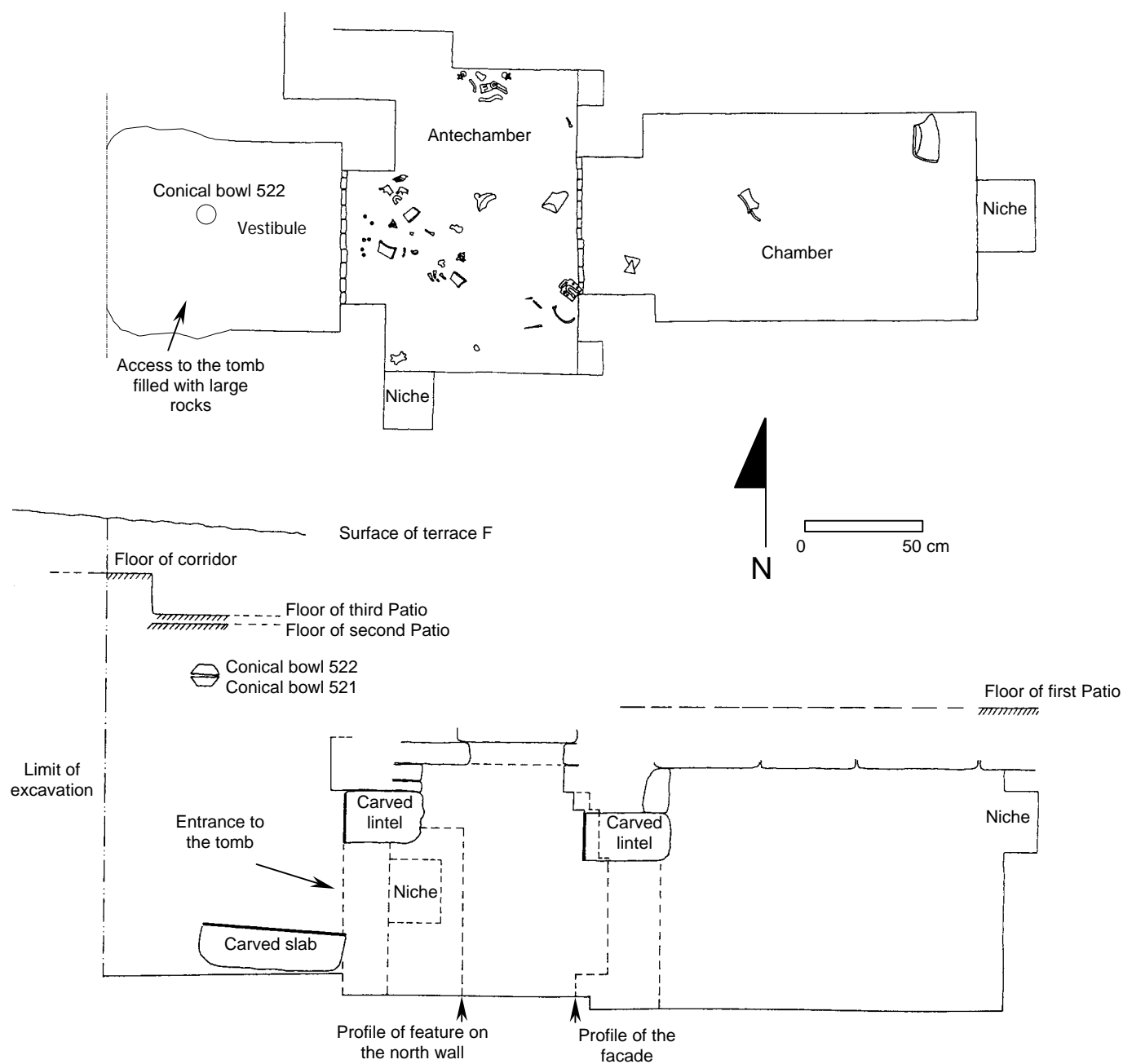
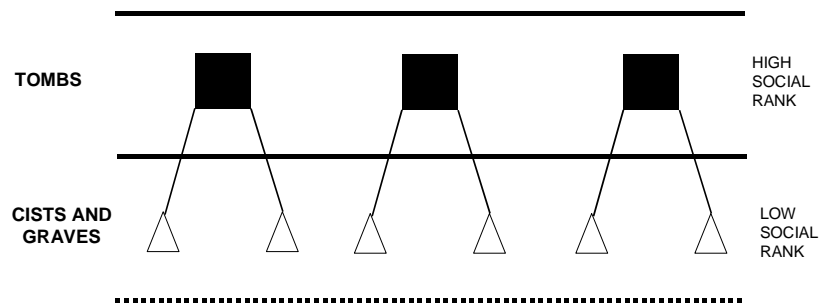
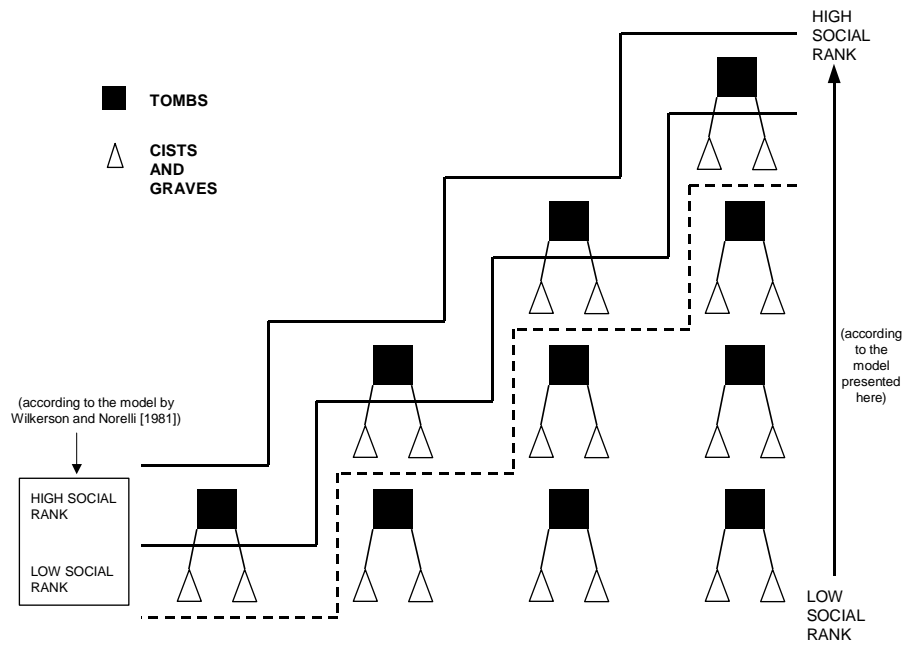


Figure 3.16- Plan and profile drawings of tomb 28 in terrace F at Yagul, Oaxaca (400-600 ACE) (plan drawing based on Flannery 1958).

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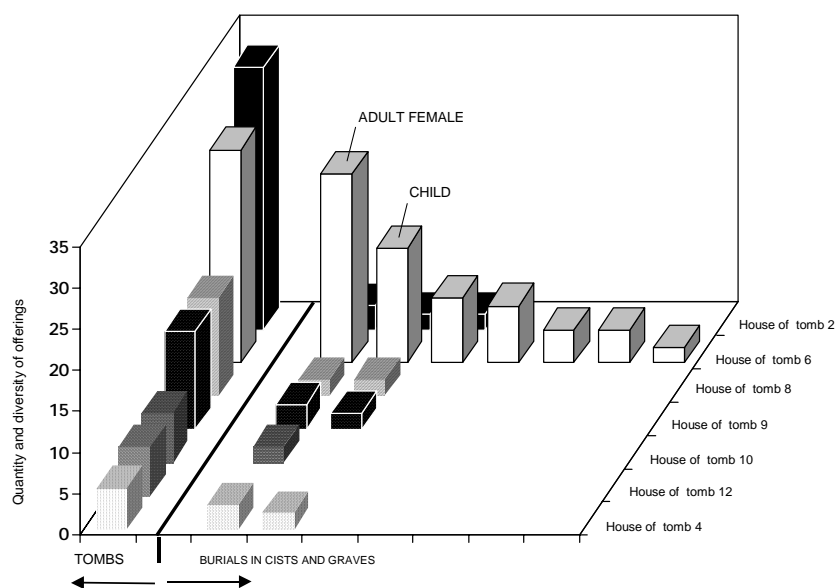


A

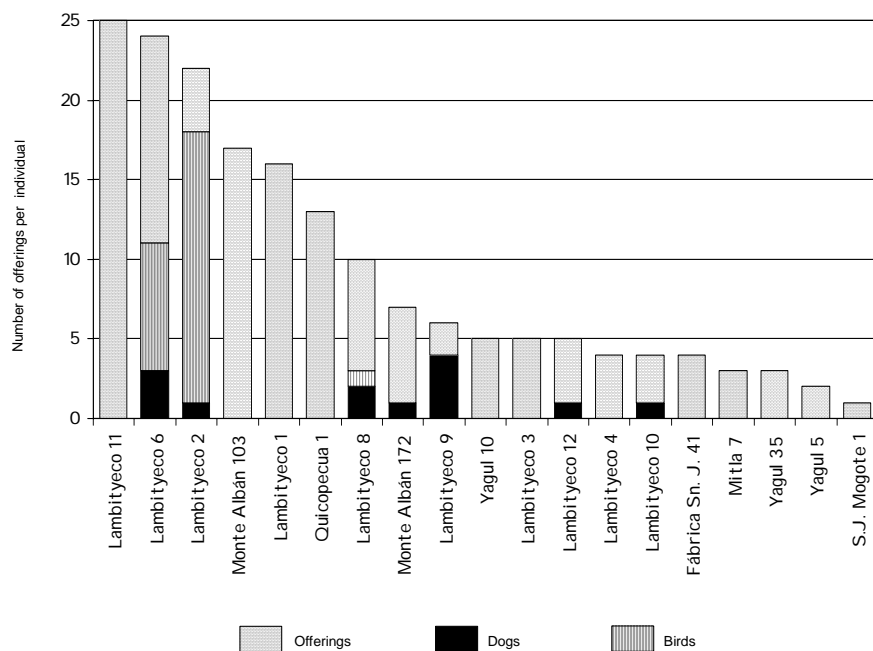


B

Figure 3.17- [A] Model of social differentiation at Monte Albán according to Wilkinson and Norelli (1981); [B] alternative model of ancient Zapotec social differentiation.



A



B

Figure 3.18- [A] Ranking of burials from Lambityeco based on quantity and diversity of offerings arranged by household unit; [B] Frequencies of dogs and birds plotted against the ranking of tombs from the Xoo phase.

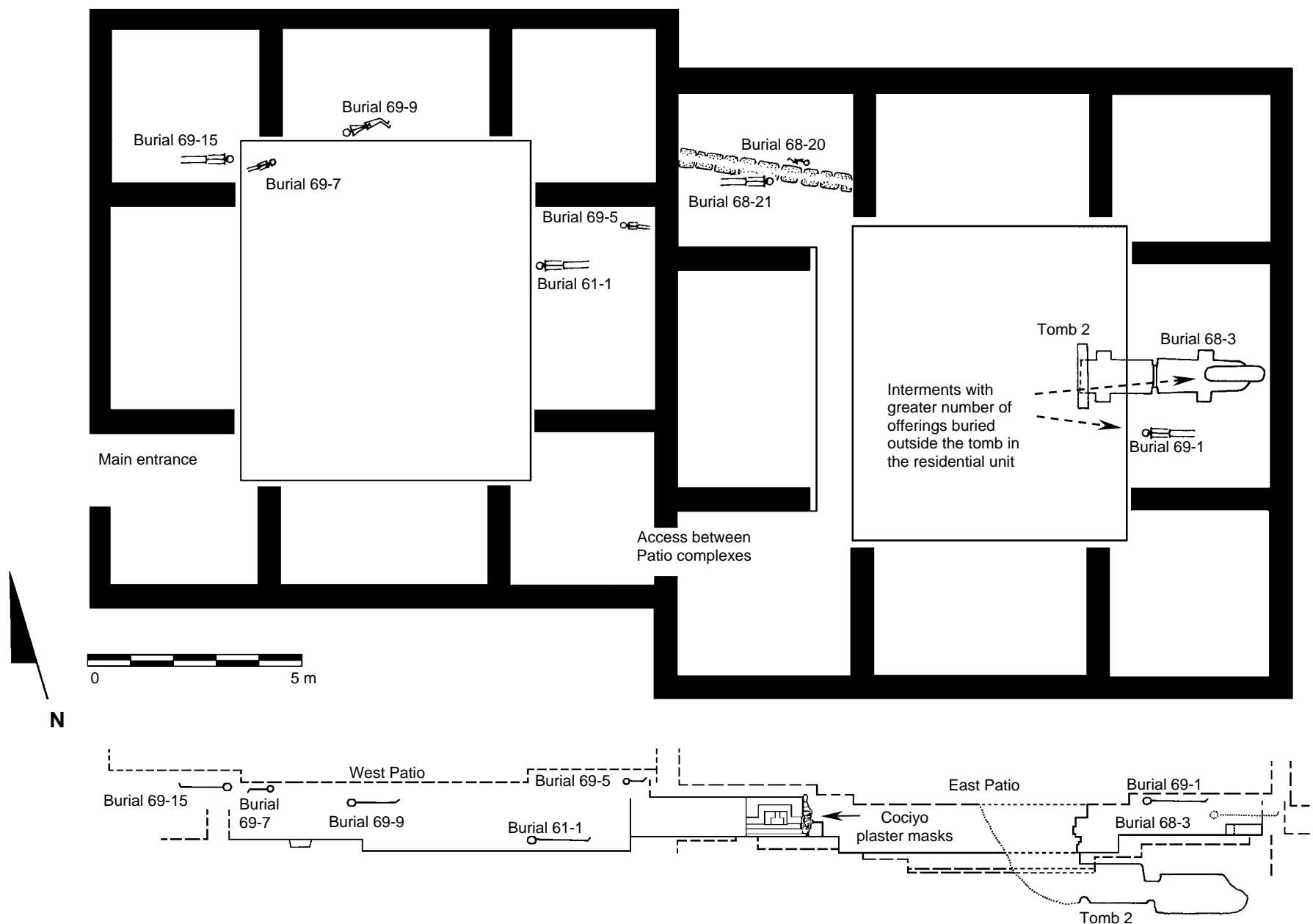


Figure 3.19- Plan and profile drawings of the third out of at least five superimposed houses in mound 190 at Lambityeco, and location of higher-ranking interments buried outside Tomb 2.

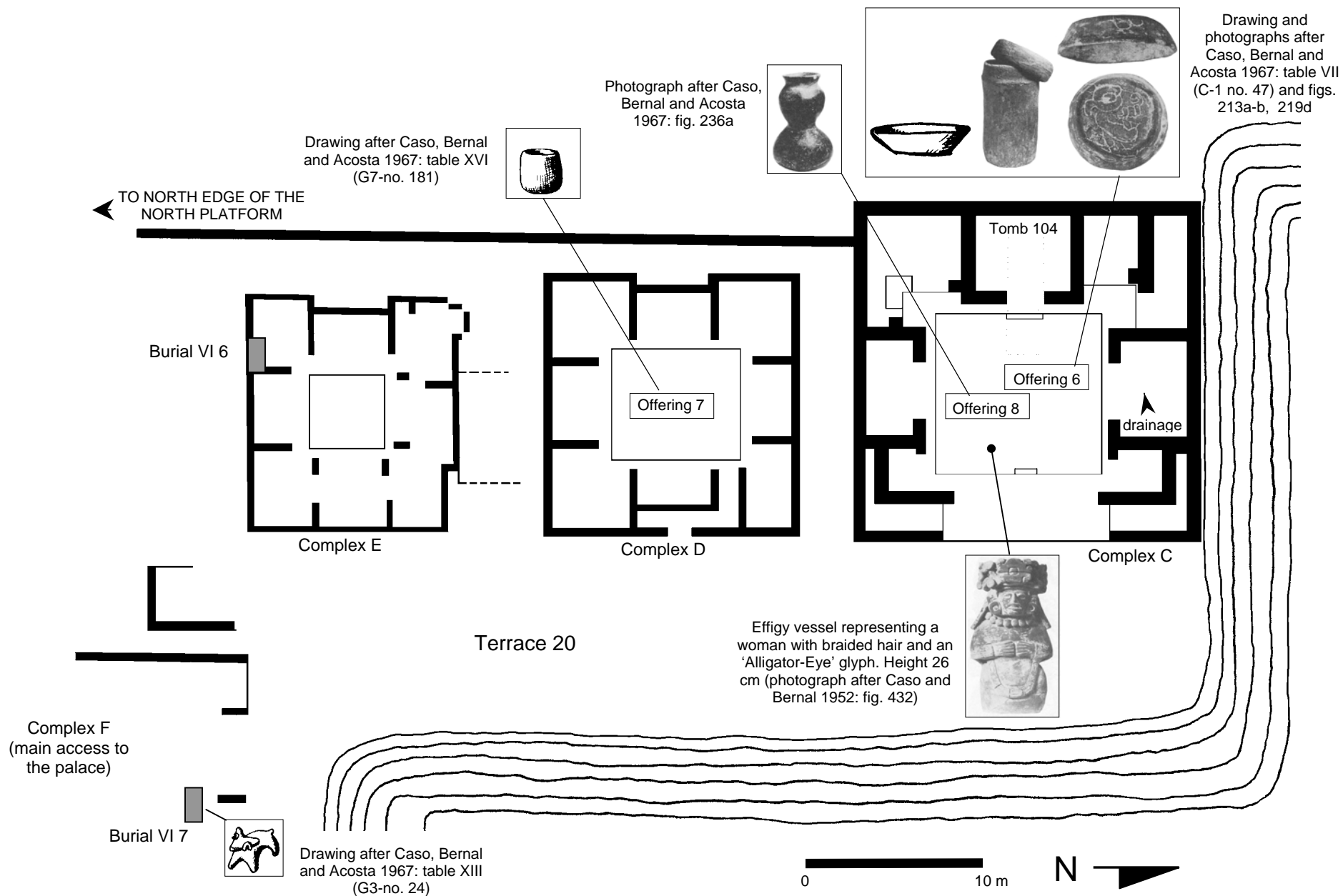


Figure 4.1- Palace with three Patio Complexes, and tomb 104 from Monte Albán (the exact provenience of the offerings and of the effigy vessel is unknown).

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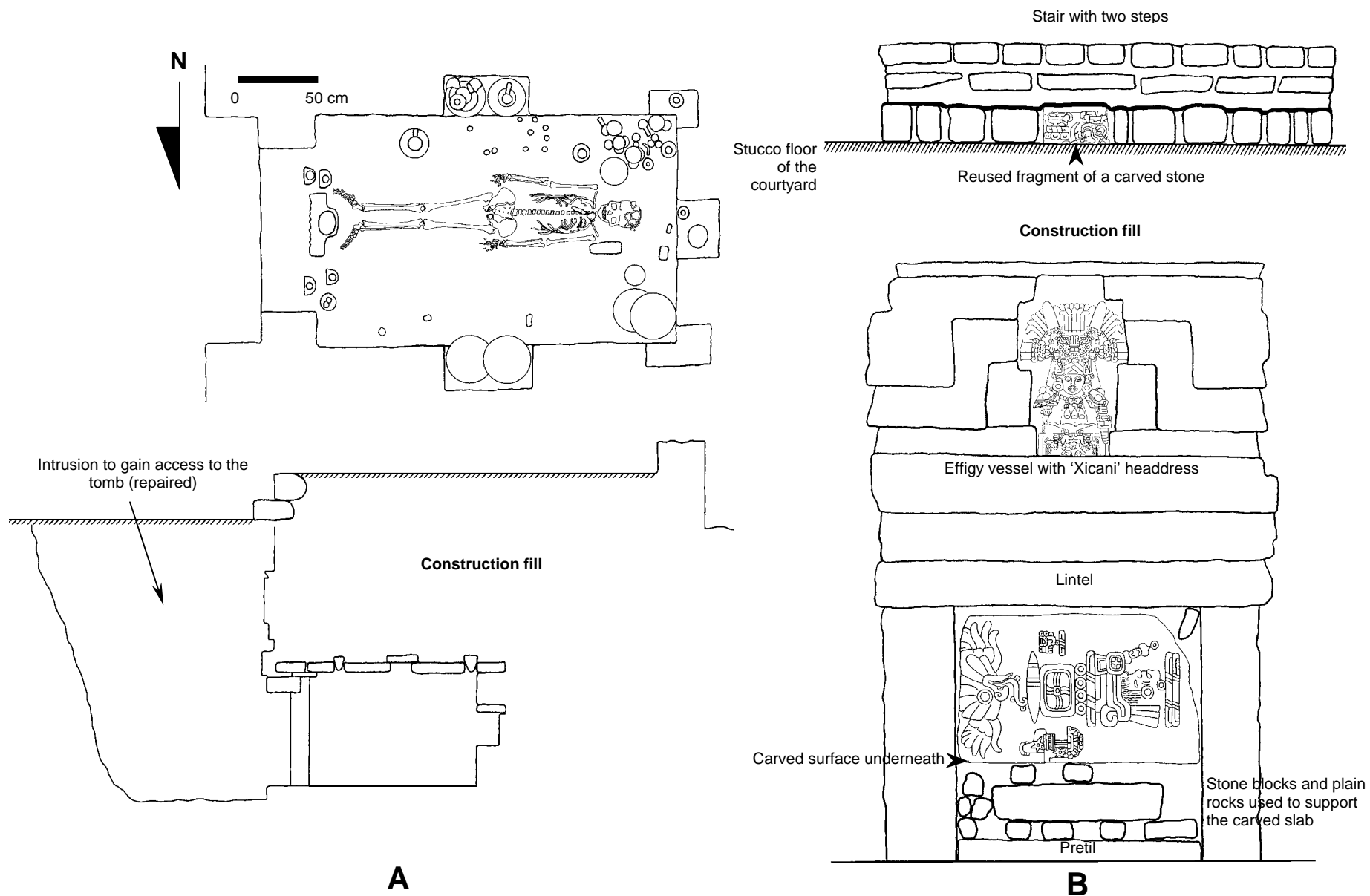


Figure 4.2- [A] Plan and profile drawings of tomb 104 from Monte Albán;
[B] frontal view of the facade with the entrance sealed.

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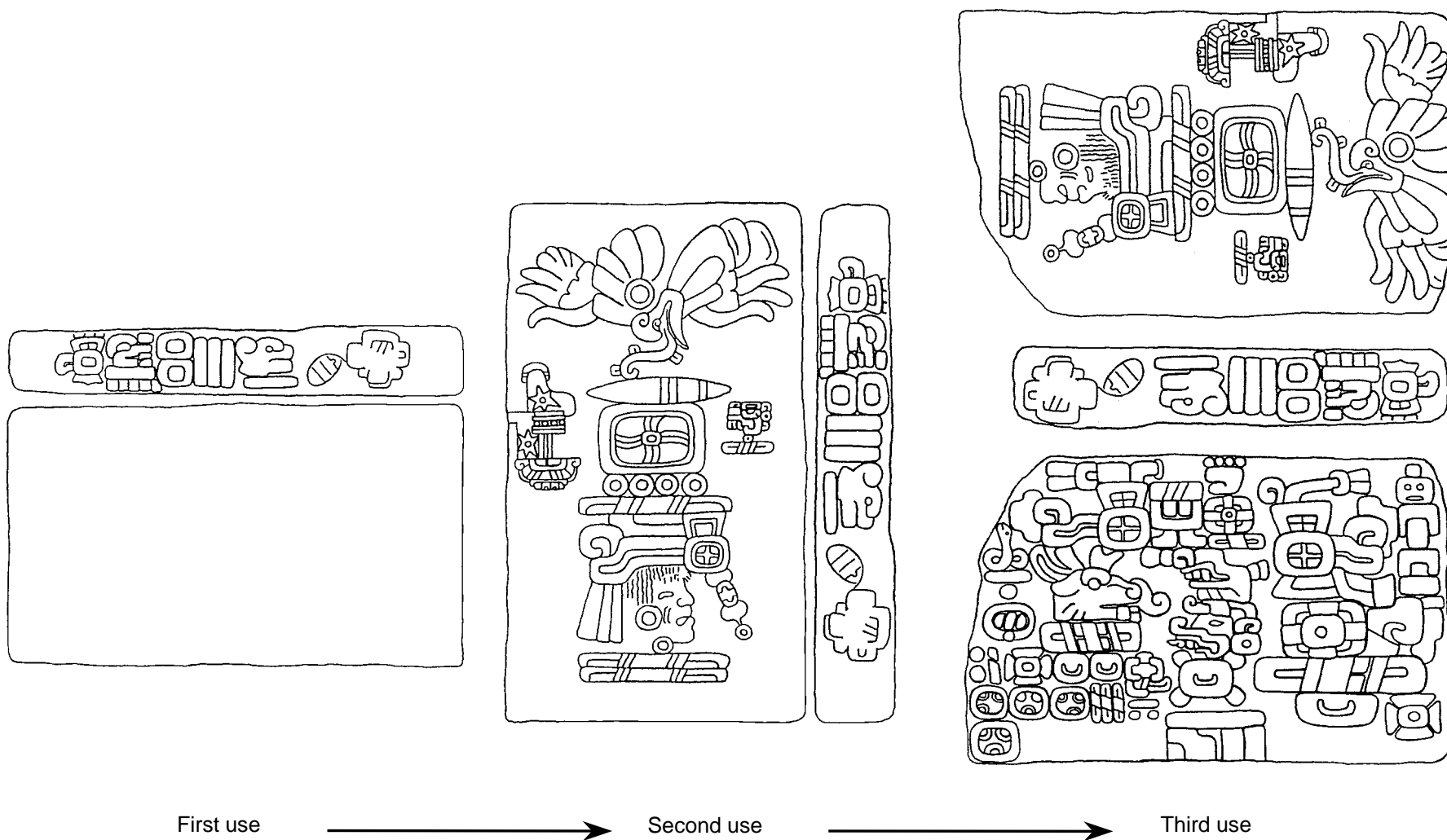


Figure 4.3- Sequence of reuse of the carved slab that sealed the entrance to tomb 104 from Monte Albán.

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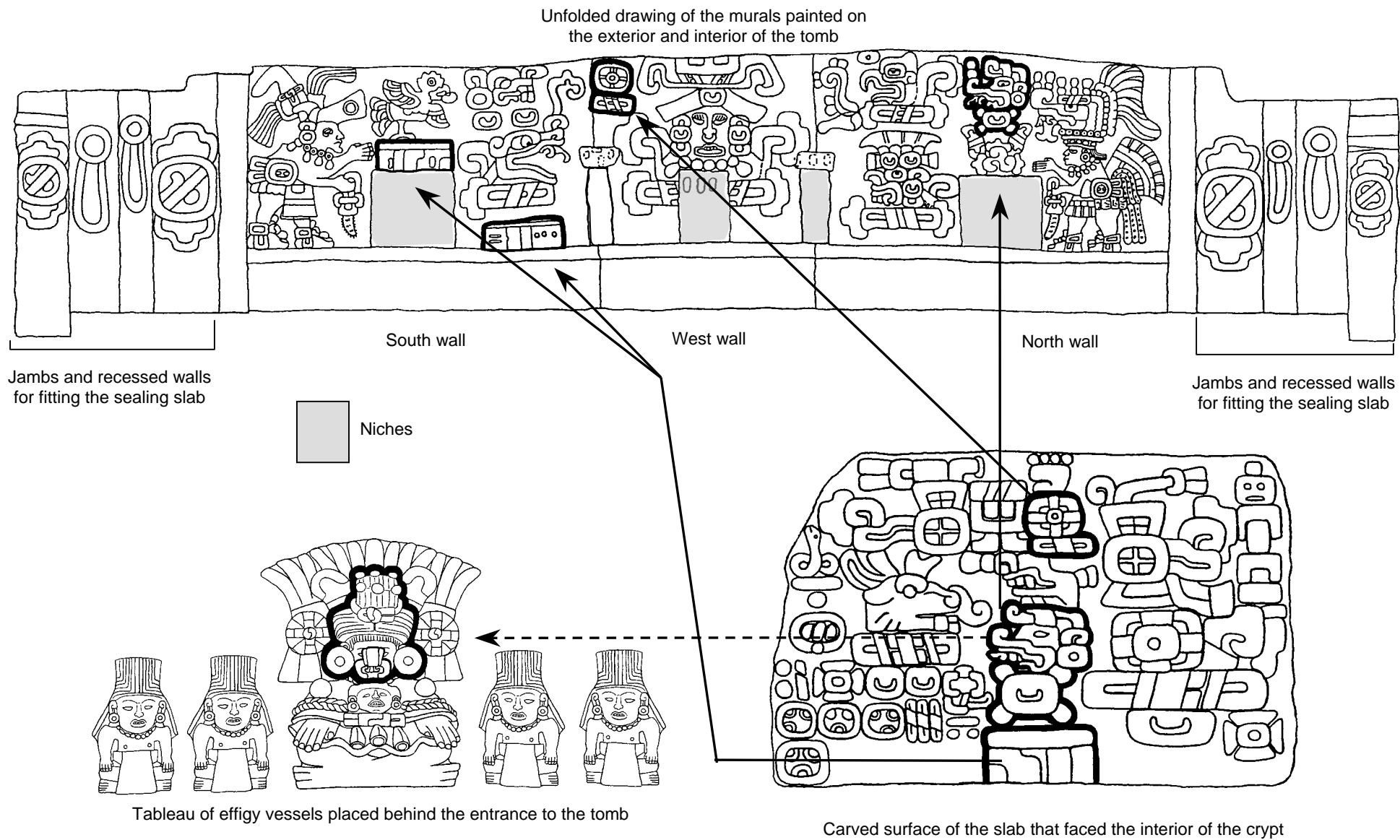


Figure 4.4- The entire narrative program in tomb 104 from Monte Albán
(arrows indicate glyphic repetitions between the different media).

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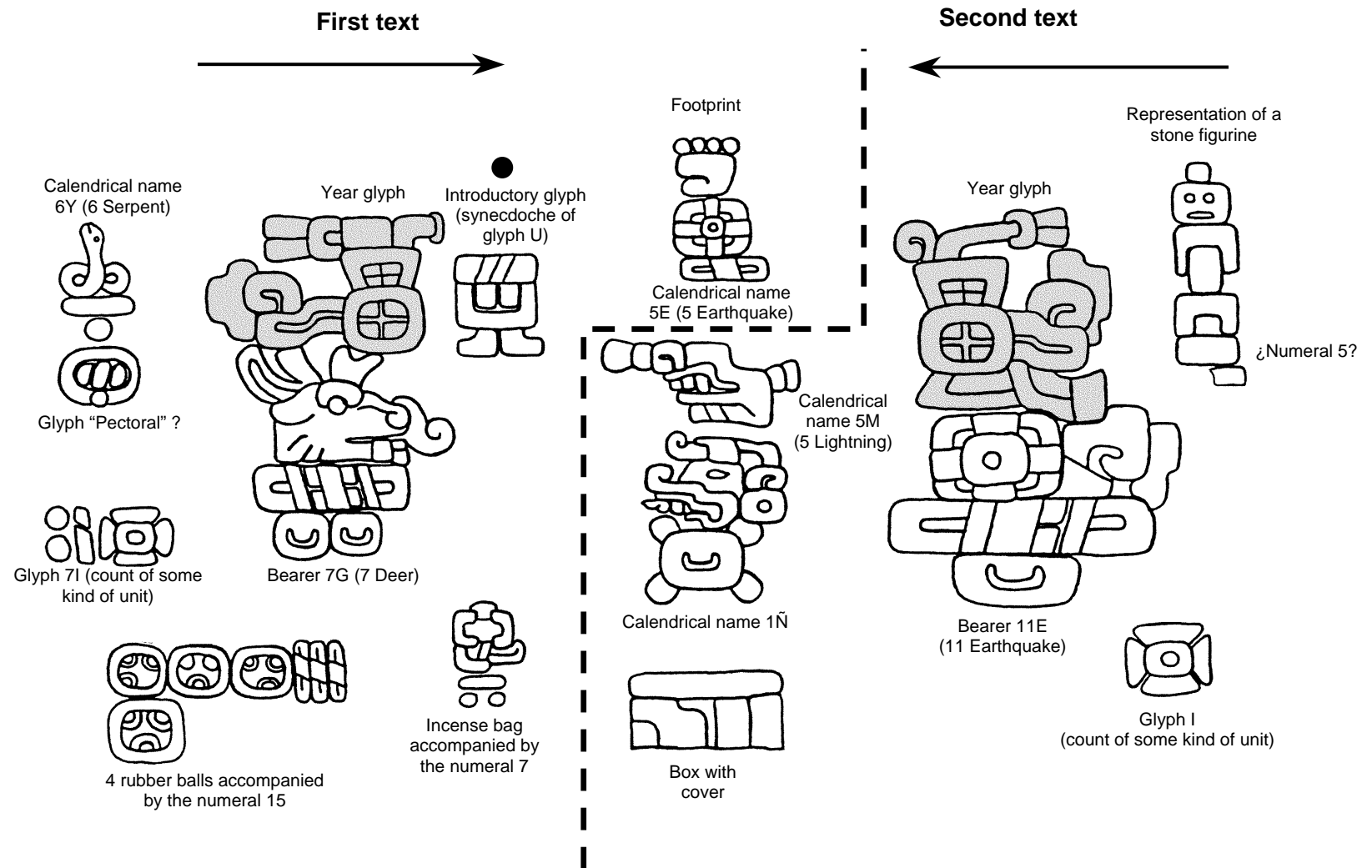


Figure 4.5- Direction of the texts and glossing of the inscription on the interior surface of the slab in tomb 104 from Monte Albán (the black dot marks the beginning of the inscription).

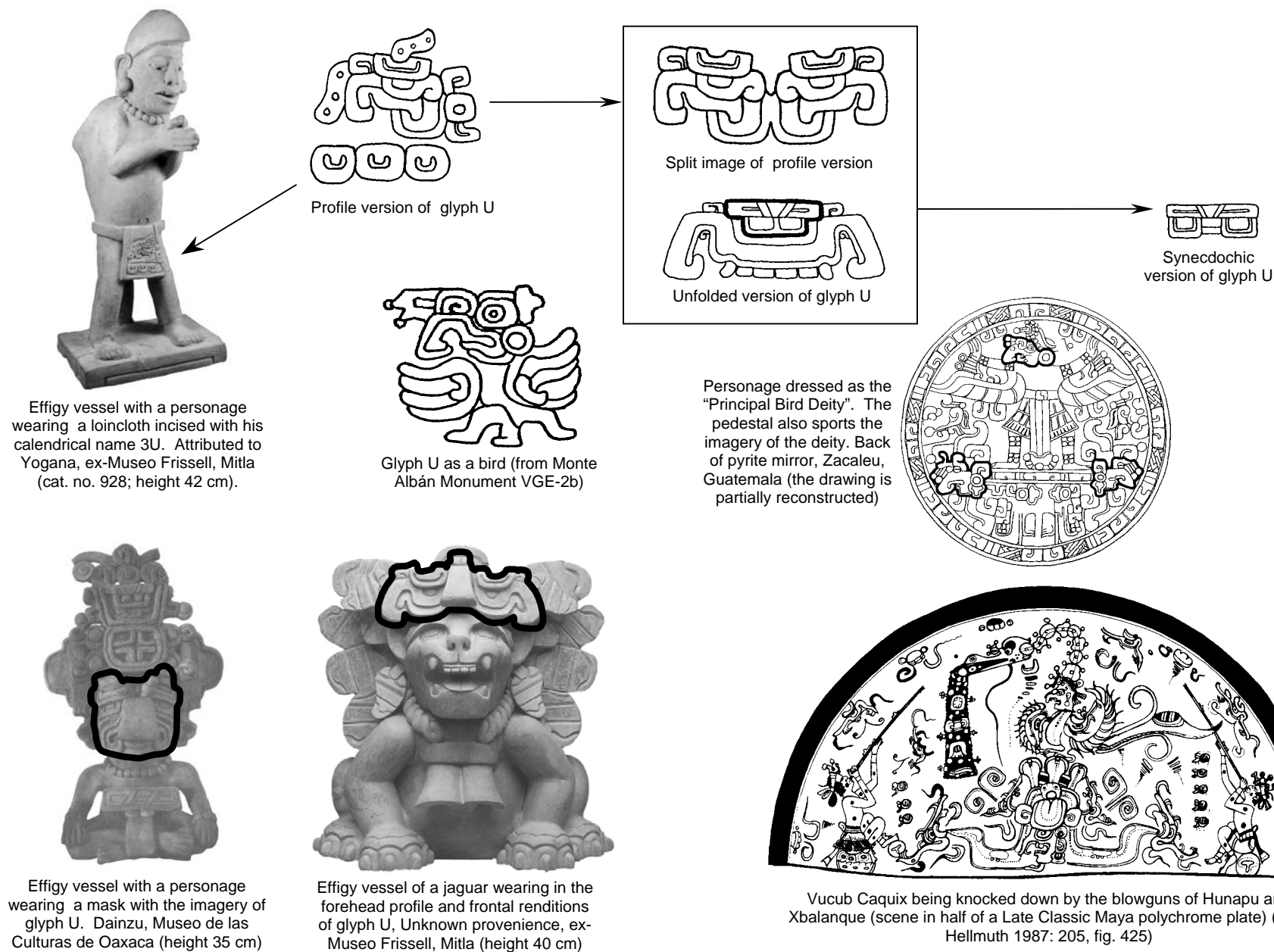


Figure 4.6- Graphic versions and iconicity of Zapotec glyph U compared to the imagery of the Maya 'Principal Bird Deity'.

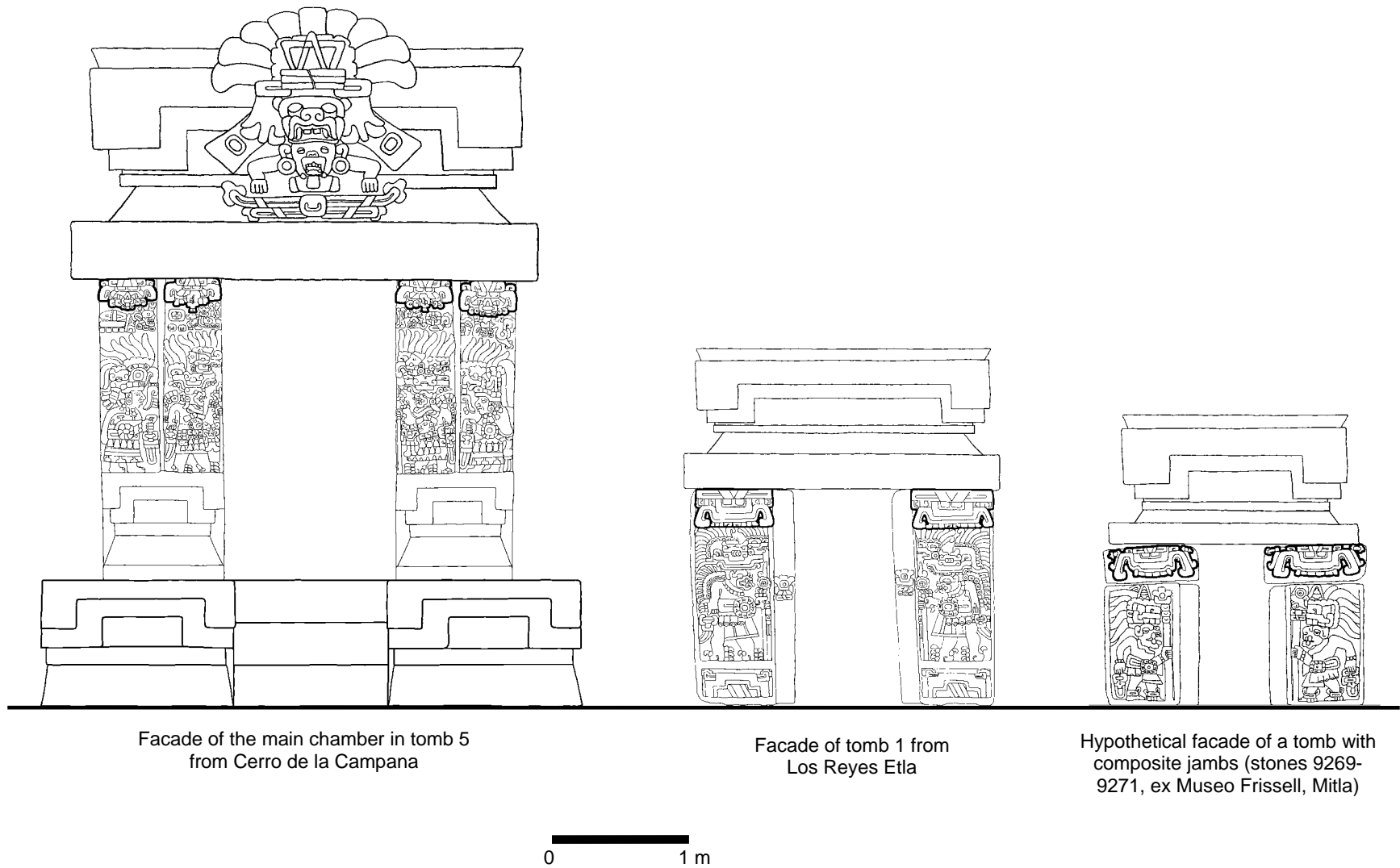


Figure 4.7- Differences in the elaboration and size of tomb
facades that render instantiations of glyph U.

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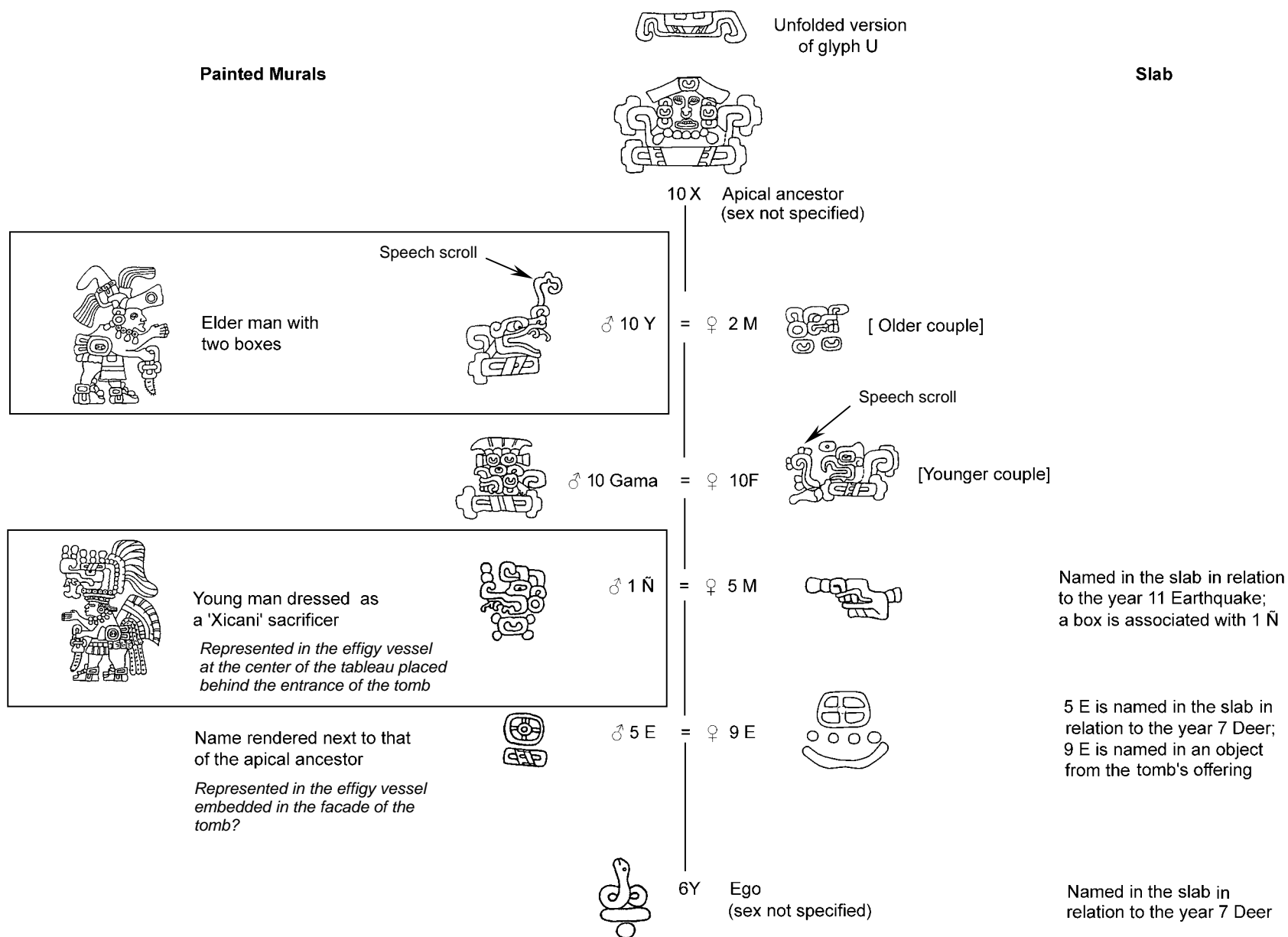
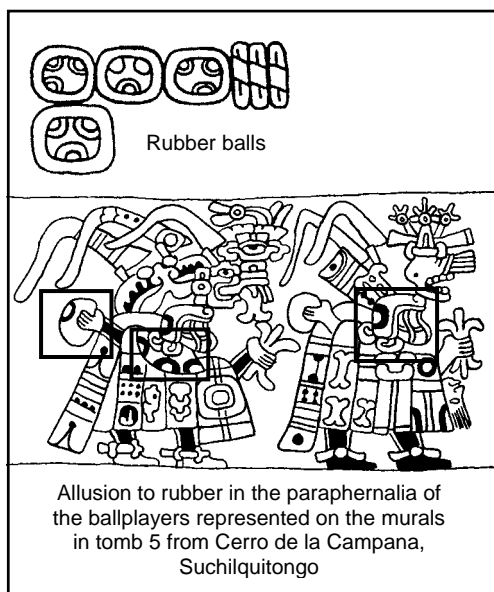
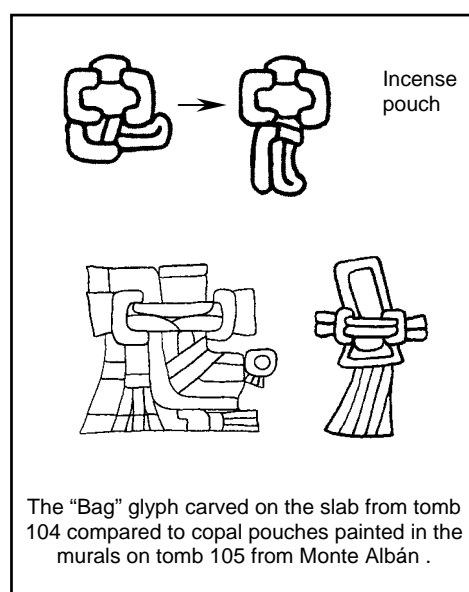


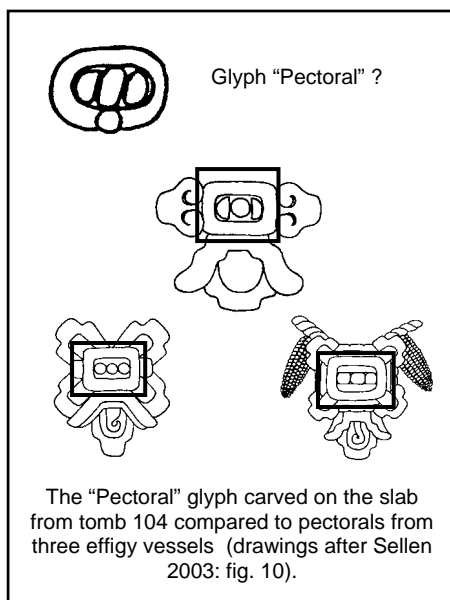
Figure 4.8- The genealogy in the mortuary program of tomb 104 from Monte Albán.



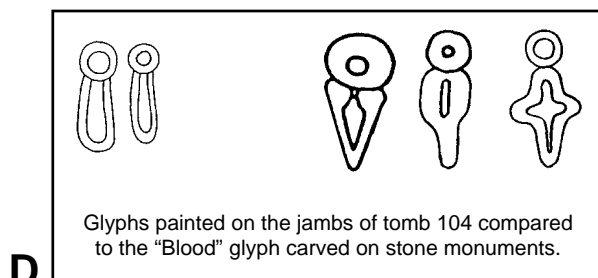
A



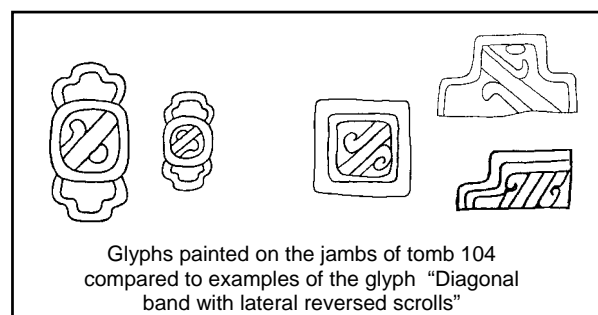
B



C



D



E

Figure 4.10- The iconic origin of several signs in the epigraphy of tomb 104 from Monte Albán.

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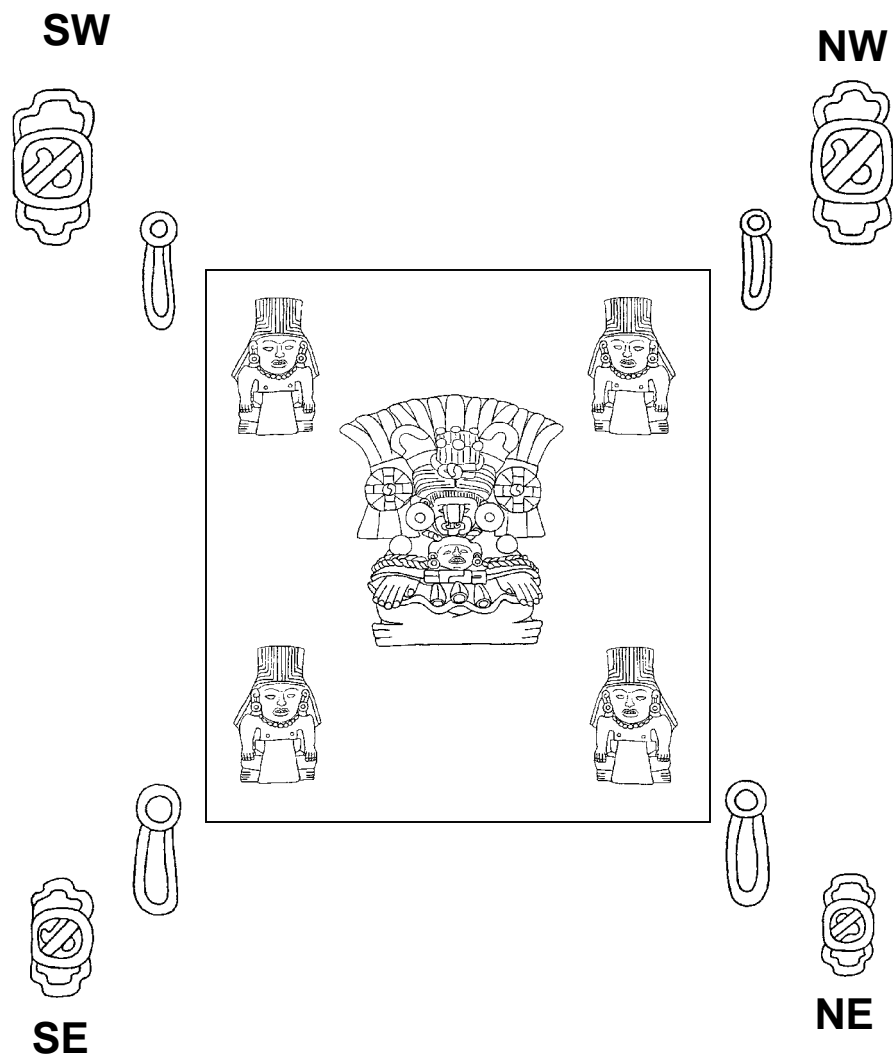


Figure 4.11- Embedded quadripartite arrangements at the entrance of tomb 104 from Monte Albán.

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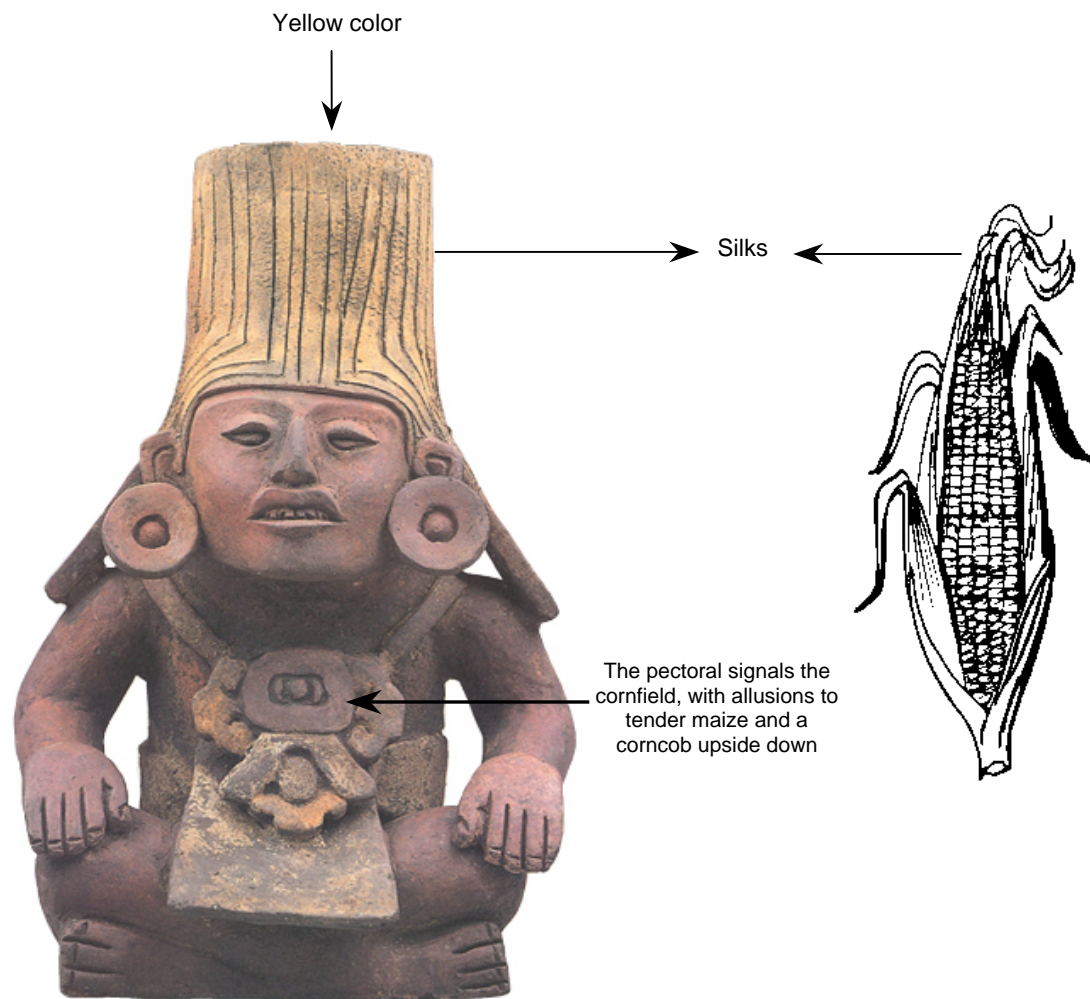


Figure 4.12- Effigy vessel in tomb 103 from Monte Albán with the personification of the Maize god.

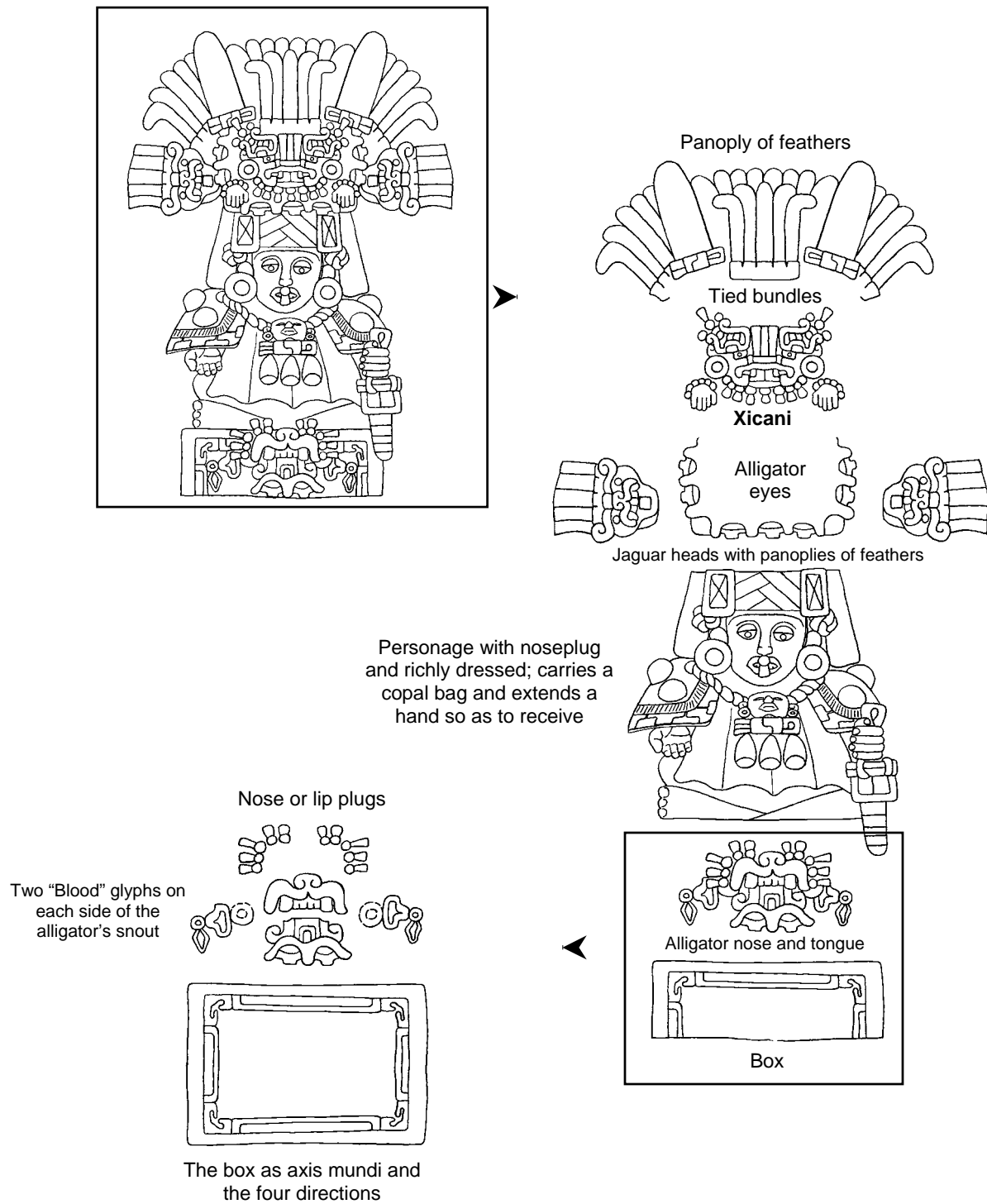


Figure 4.13- Glossing of the imagery in the effigy vessel embedded in the façade of tomb 104 from Monte Albán.

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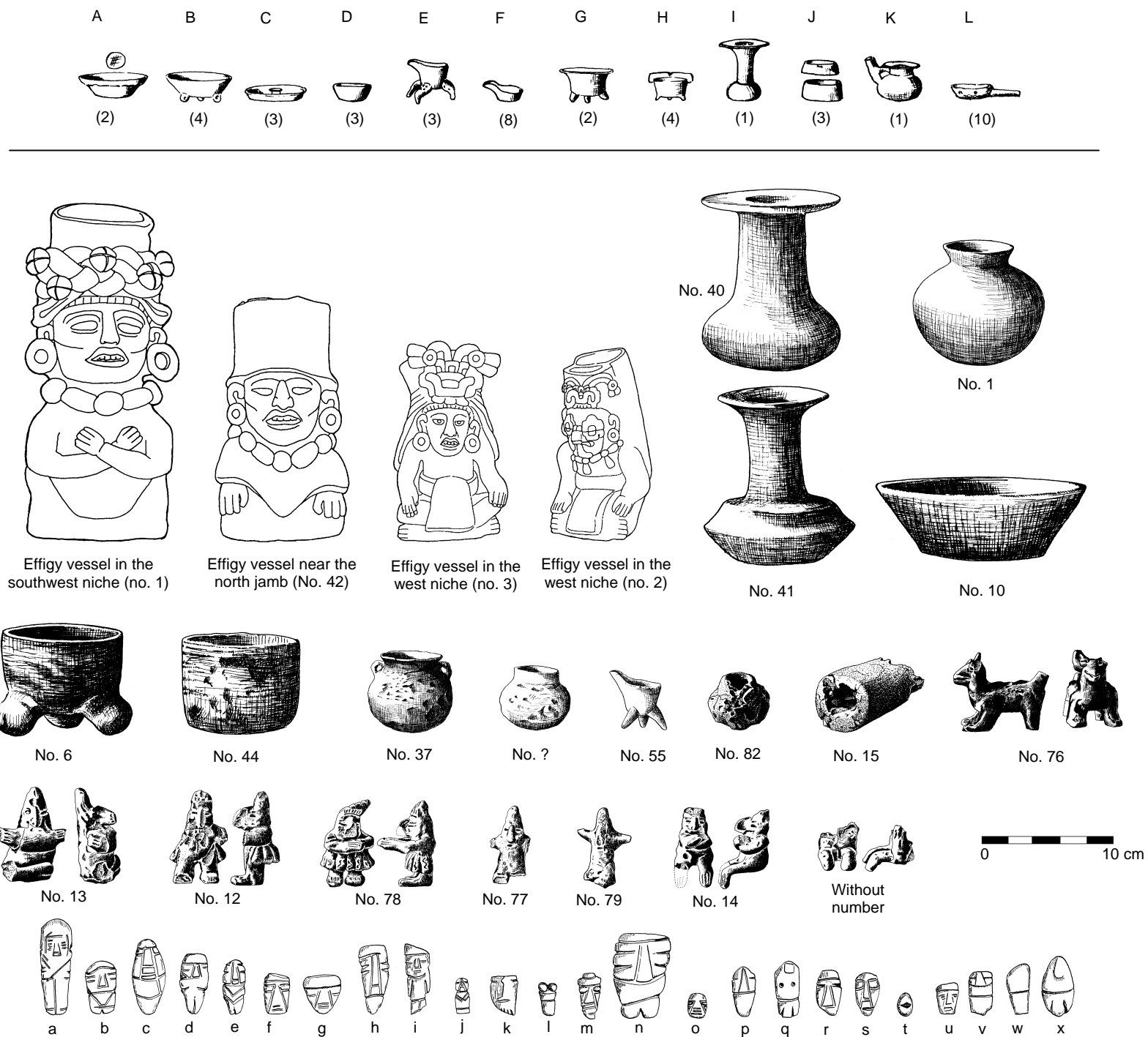


Figure 4.14- Objects in tomb 104 from Monte Albán published by Caso and his colleagues (drawings after Caso, Bernal and Acosta 1947; Caso and Bernal 1952; Caso 1965b; and Sellen 2002a).

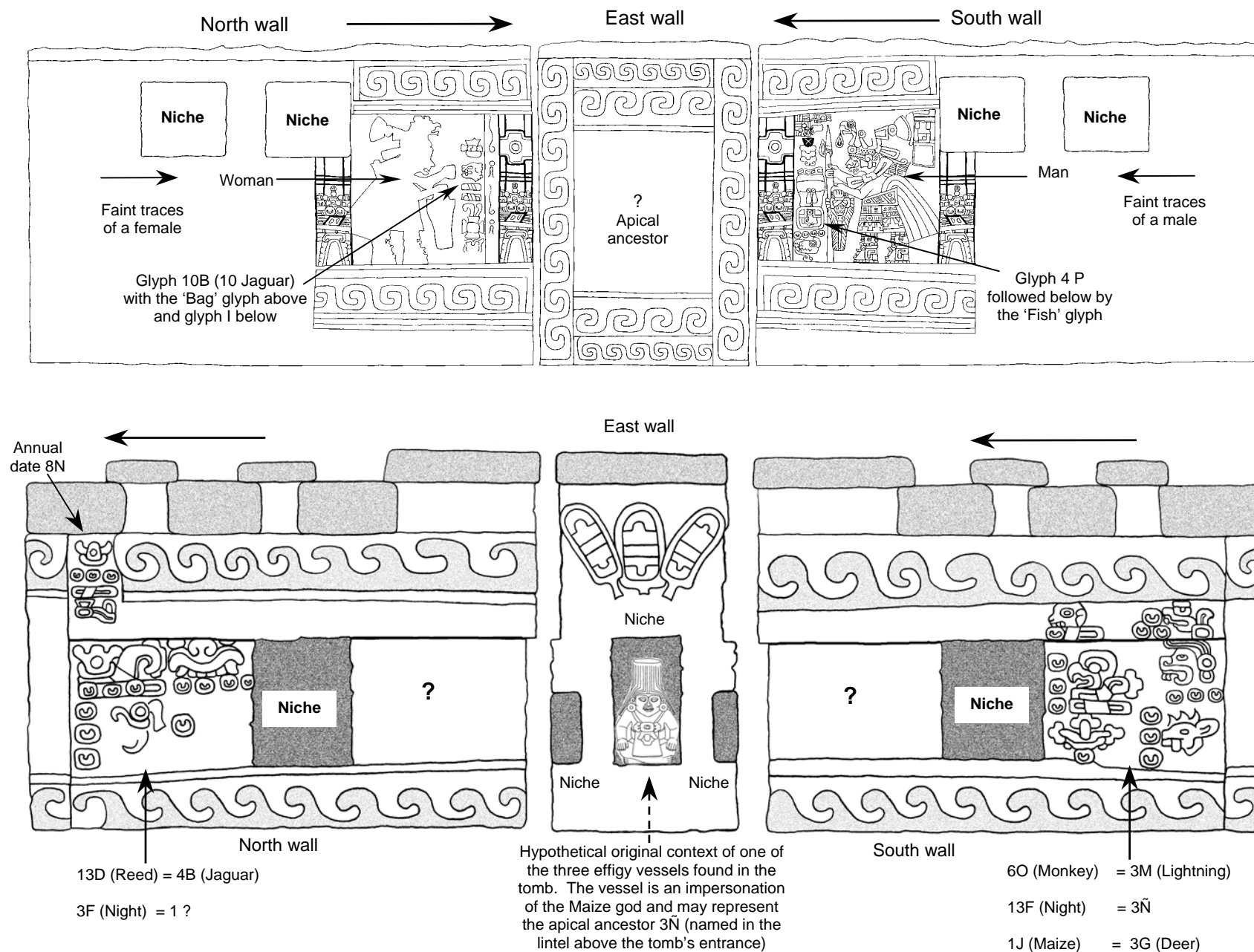


Figure 4.15- Painted murals in tombs 112 (above) and 103 (below) from Monte Albán
(note the quadripartite number of niches in both crypts, with the central one in the back of tomb 103 representing the center).

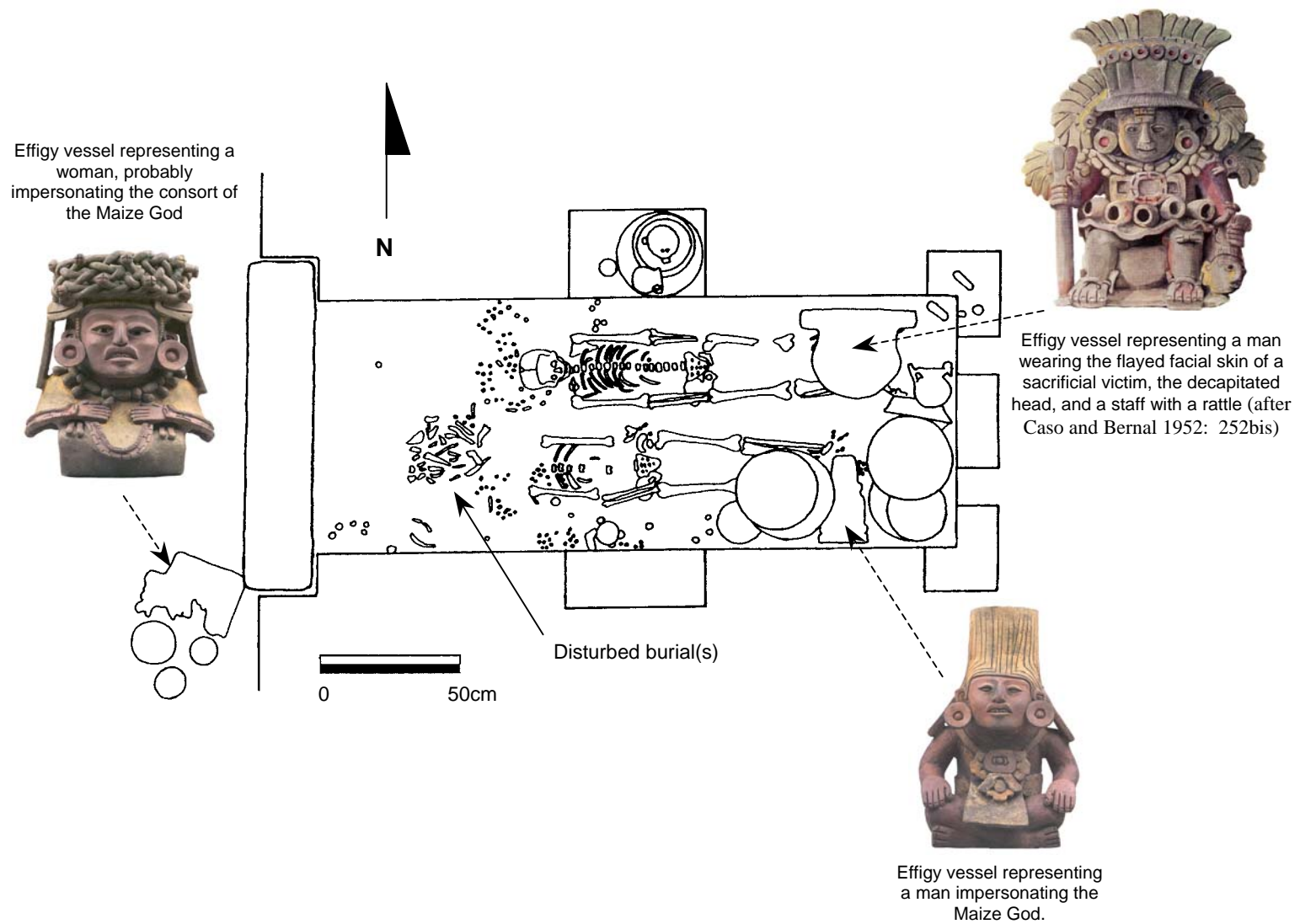


Figure 4.16- Plan of tomb 103 from Monte Albán and associated effigy vessels (drawing of the tomb's floor plan after Sellen 2002a (II): 37, fig. 3.12).