

Rock Art of East Mexico and Central America: An Annotated Bibliography

Second, Revised Edition
Matthias Strecker



MONOGRAPH X
Institute of Archaeology
University of California, Los Angeles

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TABLE OF CONTENTS

PREFACE
By Brian D. Dillon 1

ACKNOWLEDGEMENTS vi

INTRODUCTION 1

PART I: BIBLIOGRAPHY IN GEOGRAPHICAL ORDER . . 7

 Tabasco and Chiapas 9

 Peninsula of Yucatan: Campeche, Yucatan, Quintana
 Roo, Belize 11

 Guatemala 13

 El Salvador 15

 Honduras 17

 Nicaragua 19

 Costa Rica 21

 Panama 23

PART II: BIBLIOGRAPHY BY AUTHOR 25

NOTES 81

PREFACE

Brian D. Dillon

Matthias Strecker's Rock Art of East Mexico and Central America: An Annotated Bibliography originally appeared as a small edition in 1979 and quickly went out of print. Because of the volume of requests for additional copies and the influx of new or overlooked citations received since the first printing, production of a second, revised edition became necessary. More than half a hundred new references in Spanish, English, German and French have been incorporated into this new edition and help Strecker's work to maintain its position as the most comprehensive listing of rock art studies undertaken in Central America. Both editions have been published under the sponsorship of the Rock Art Archive of the Institute of Archaeology at the University of California, Los Angeles. The Rock Art Archive is the only permanent facility dedicated exclusively to rock art research currently in existence in the New World, and has since its inception provided a focus for the international community of rock art scholars through concentrating published and unpublished data and disseminating research results in published form. Circulation of this new edition of Strecker's Bibliography should facilitate new comparative work by rock art students in Central America and East Mexico, and it is to be hoped that as projects are completed and copies of the resulting reports are received the Archive's holdings in this area will continue to expand. As this occurs, periodic revisions and updates of the present volume should be produced.

The first printing was introduced by C. William Clewlow (1979) who set the relatively little-known subject of Central American rock art into a wider intellectual perspective through comparisons with North American examples, particularly those of California, the Great Basin, and Baja California. Clewlow also reviewed the extent of progress to date along three lines of investigation originally suggested by Meighan (1978) in application to Baja California, evaluating levels of success in the accuracy of recording, in dating the rock art of different regions, and in rock art interpretations. Clewlow concluded (1979: iv) that "Central American rock art studies are truly in their infancy, and yet they have already had substantial results. It is predicted and hoped that in the next few years a quantum leap will occur, both in our specific knowledge of Central American rock art itself, and in our understanding of the cultures and forces that produced it." While interest in the subject has not yet, unfortunately, expanded to "quantum leap" proportions, recognition of rock art as an independent and valid field of study within Central American archaeology as a whole has become general in the three years since Clewlow's comments appeared, and the increase in factual information on rock art throughout the region has been constant.

Strecker's introduction to the first edition, reprinted here largely unchanged, raises questions about the techniques of production and avenues of interpretation, then concludes with a stylistic summary of Lower Central American rock art based upon the earlier work of Stone (1948) and Krickeberg (1949). Partially because of the lack of discussion of rock art styles in Upper Central America and some need for clarification in usage, elsewhere I have attempted (Dillon, 1982) to define the rock art styles of Precolumbian Guatemala and to suggest a standardized descriptive

terminology which can be used throughout the New World in rock art contexts. Because Central America presents special problems to the rock art researcher not normally found in other more culturally unified areas, it may be useful here to reiterate some points of definition.

"Rock art" is a general term representing a specific kind of archaeological evidence, and this category incorporates only two subsets which can be differentiated from each other through distinctions in their technical means of manufacture: pictographs and petroglyphs. The technological distinction is best expressed as follows; petroglyphs are created through removal of some portion of the background surface while pictographs are created through additions to the background surface. What sets rock art in Central America apart from other forms of artistic expression is not so much the technology involved in its production nor the canons dictating its artistic content or style of execution, but the relative lack of attention to the background surface before the rock art is created. Rock art exclusively incorporates decorations on naturally created and non-portable surfaces; thus, rock art cannot be confused with monumental sculpture, portable art, architectural murals or frescoes and other media where at least minimal attention is directed towards improving or creating the surface destined for decoration.

If we are still struggling for a terminological consensus for rock art descriptive vocabulary, we are no less unified when dealing with the concept of "Central America." Throughout history, and probably prehistory also, it has been difficult to characterize Central America in geographical as well as cultural terms. The most basic contexts for the study of rock art in Central America are a knowledge of the physical geography as well as the cultural makeup of the area and here the student must choose from a variety of definitions. As a physiographic unit, Central America forms the link between the North and South American continents and is best defined as reaching from the Isthmus of Tehuantepec in Mexico on the north to the Darien division between Panama and Colombia on the south. In modern political terms, then, Central America includes the five southernmost states of Mexico and the seven Republics to the south and contains both the oldest and youngest nations in the New World. In cultural terms each country today is quite distinct from its neighbors and this pattern is surely reflective of the situation in Precolumbian times as well. Ancient cultural regionalism in Central America was fostered by localized linguistic, technological and artistic traditions, but this regionalism does not in any great way replicate the present political divisions. Above and beyond the high degree of regionalism in Precolumbian times is a more fundamental division that argues for the separation of Central America into two different macrocultural zones: Upper Central America (otherwise known as Southern Mesoamerica) was characterized by civilization with all of the features that the term connotes in the objective sense, while Lower Central America was not. If the goal of rock art studies in Central America should be to understand pictographs and petroglyphs within the context of the cultures that produced them, then this distinction is of importance because civilization is qualitatively and quantitatively different from other kinds of culture. In Central America the specific function and meaning of rock art between civilizations and simpler cultures can therefore be considered equally different.

Although scholars have not always agreed as to the geographical location of the southernmost limit of civilization in Precolumbian Central America, most would concur with Kirchhoff (1943) who places the southern frontier of Mesoamerica at the west end of the Gulf of Honduras on the Caribbean coast and through the Gulf of Nicoya on the Pacific (see figure 1). My own feeling is that Kirchhoff's extension of Mesoamerican civilization to include the Pacific coast of Nicaragua and Guanacaste Province in Costa Rica is perhaps too generous, and that while this decision might be

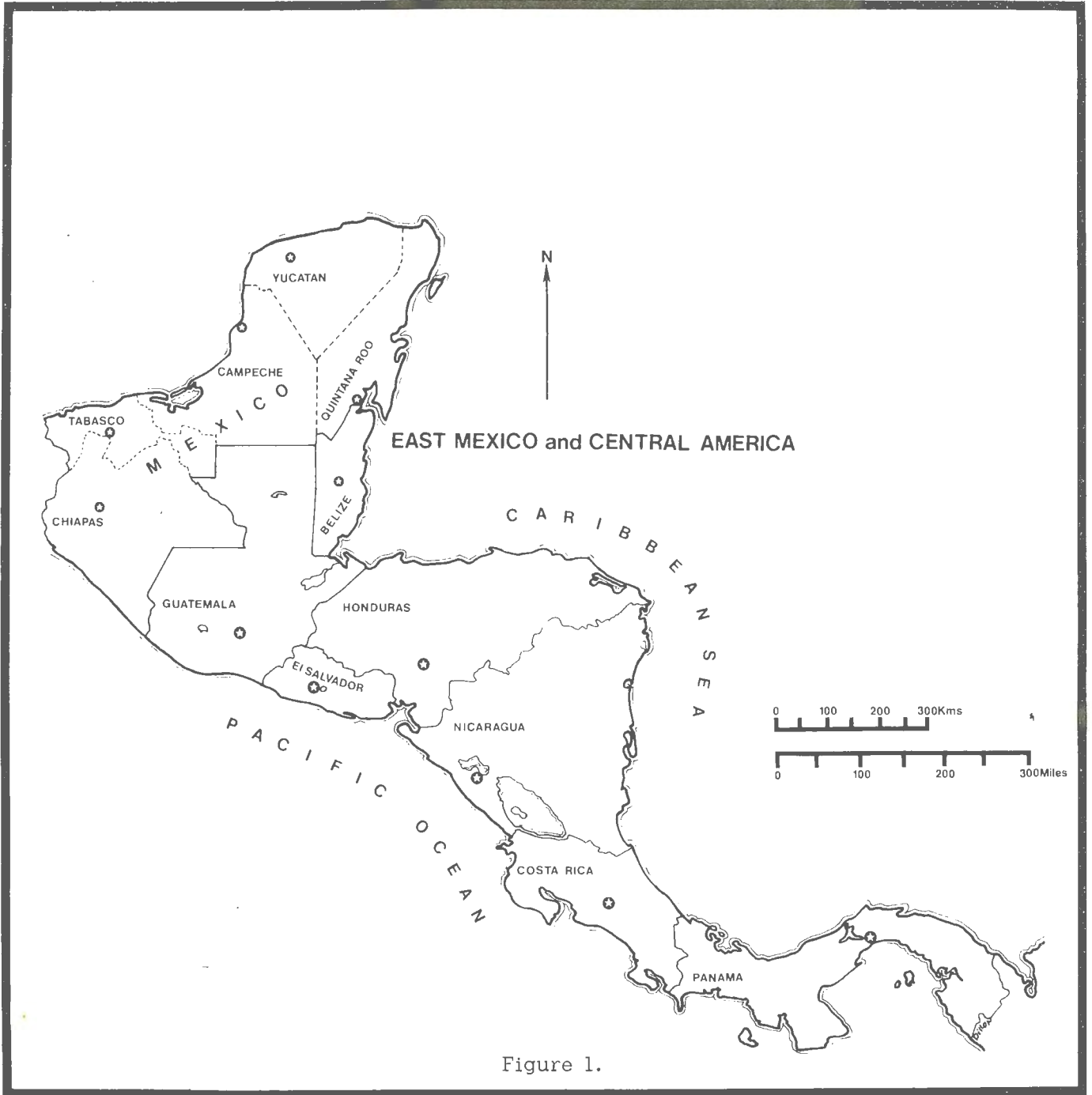


Figure 1.

defended for the period immediately prior to the Spanish Conquest, it is probably incorrect for the long span of centuries leading up to this time. Few would deny that eastern Honduras, western Nicaragua and northwestern Costa Rica feature many Mesoamerican traits throughout their own prehistoric sequences, just as southern Costa Rica and Panama contain many elements more properly considered to be South American in origin, but if we consider the primary characteristic of true "Mesoamerican" status to be the development of civilization in situ, then perhaps a more realistic southern boundary for the culture area would run through western Honduras nearly due north from the Gulf of Fonseca at the Nicaraguan border.

"Civilization" can be defined either generally or specifically, but in any case did not develop in Central America beyond the new limit proposed above for Mesoamerica. The most general kind of definition of civilization would be that proposed by a number of scholars for both the Old World and the New: "culture with cities." Here, the parallel definition of "city" assumes great importance and should be determined on strictly quantitative grounds only as a last resort because examples of non-nucleated settlements with large populations or of "urban" settlements without concentrated urban facilities are known to exist ethnographically and could have existed archaeologically as well. Specific definitions since the time of Childe (1950) have tended to feature multiple criteria, although a single criterion such as the presence or absence of hieroglyphic writing has frequently been used to qualify or disqualify a culture for the status of a "civilization". Willey (1971) offers a set of criteria by which one might recognize the existence of an archaeological civilization in diachronic perspective as it develops from something simpler; these same criteria are useful in determining the geographical extent of civilization in Central America in synchronic terms as well. In somewhat modified form these criteria might be expressed as 1) monumental public architecture; 2) great art styles incorporating artistic representations in many media; 3) the development of practical sciences and means of recording (including but not limited to writing); 4) populations of relatively great size and density; 5) the differentiation of the population into social classes hierarchically ordered through differential access to practical or ideological skills or knowledge; 6) concentration of natural and human resources for public enterprises, and 7) extensive foreign trade. According to either the specific or the general definition offered above, Upper Central America featured civilization while Lower Central America did not. Is the difference between civilization and simpler culture important in the context of Central American rock art? I have previously argued (Dillon, 1982) that this distinction is crucial not only for the formal definition of rock art styles but also for any interpretations along chronological or intellectual lines.

In nonliterate societies such as those of Precolumbian Lower Central America where traditions of monumental sculpture or architecture in imperishable mediums never advanced very far, rock art becomes the only form of expression to which the status of "great art" might conceivably be ascribed (metallurgy and lapidary achievements notwithstanding). Here, a single medium constitutes the "style" of artistic expression most characteristic of the creating culture although individual elements may be shared with other media. In archaeological civilizations, conversely, rock art exists as only one medium among many that combine to make up what might be referred to as "national styles" and in Upper Central America these are familiar to us as the "Olmec", "Maya" and "Cotzumalhuapa" styles, for example. Specific iconographic elements, glyphs or postures within such "national styles" are shared between rock art and monumental sculpture, architectural decoration, murals, frescoes, portable stone and wood carvings, textiles, codices, and so forth, and the technical processes involved in creating pictographs and petroglyphs may also show up in the decoration of fine pottery or stela art as well.

Because of its contextual isolation in nonliterate cultures, much debate has flourished over the function or purpose that rock art was put to. Some suggest that the meanings behind the graphic expressions were not only understood by all members of the culture that created them, but that they were originally created for public consumption while others insist that rock art is the record of the most esoteric thoughts of a small and secretive portion of the population, and was sacrosanct to this group exclusively. Still other students suggest that rock art had little meaning to its creators and was more akin to "doodling" than to a permanent means of expressing information. The reason for this interpretive uncertainty is that in Lower Central America nowhere can complete functional understanding be achieved through the direct study of the art itself. The observer must corroborate what he perceives by making use of ethnographic, historic or even hypothetical analogy; since the selection and expression of such analogies is often as subjective as the original interpretive perception, the chances for accuracy in ascribing function are quite small.

While the same problems also exist in most cases in Upper Central America, interpretive pitfalls can be avoided in some circumstances because we are dealing with literate peoples and occasionally we may assess the meaning and purpose of rock art simply through the translation of one written language system into our own. Throughout Upper Central America systems of hieroglyphic writing were developed and incorporated into almost all forms of artistic expression, including rock art. When glyphic passages accompany rock art elements and these passages can be translated or at least understood, we may receive a measure of the ancient intellectual meaning of the rock art that is unobtainable in Lower Central America. While the interpretation of function and meaning in specific contexts is perhaps the most rewarding of rock art research directions at the present time, this should wait until a more basic task has been completed. Very few regional rock art styles in Central America have been adequately defined, and almost nowhere have the maximum geographical distributions of such styles been plotted. Likewise, the rock art of a given area is often studied without much reference to the cultural context that produced it and this activity almost automatically guarantees that any and all interpretations advanced about its meaning will be fanciful. Rock art should, then, be studied in combination with all other material aspects of the producing culture or civilization. The more we understand about the cultural context of the petroglyphs or pictographs, the more comparative material we have available for specific interpretations.

The special nature of Central America, both as a link between the two land masses of the Precolumbian New World and as a zone of transition between high civilizations and simple, nonliterate cultures, makes it one of the most productive locations the rock art researcher could select. Because rock art as an independent field of study is comparatively young, few entrenched theories founded upon incomplete evidence within the region exist to stifle innovative thinking or the development of untried avenues of research. Best of all, large areas of Central America yet remain to be explored for rock art, and a determined individual can still travel to many localities and become the world's leading authority (for better or for worse) on the rock art of a region, a province, and in some cases, even an entire country simply because he or she will be the first to discover and record it. As more and more scholars and students become aware of the opportunities in Central America, we can expect to see rock art studies proliferate and the land between the continents and between the seas take its rightful place in the forefront of rock art research locations.

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Matthias Strecker

INTRODUCTION

"Little has been published, but when competent archaeologists can be enticed to set aside their spades long enough to ponder petroglyphs, we may expect a much better understanding of this interesting subject" (Julian H. Steward, 1937, "Petroglyphs of the United States," in: Annual Report of the Board of Regents of the Smithsonian Institution, for 1936, Washington 1937, pp. 405-425-p. 406). Since Steward wrote these lines about North American rock art 40 years ago, the situation in the USA has changed insofar as a great number of archaeological reports on rock art have been produced. A magnificent study comprising all known petroglyphs and rock painting styles of North America was published by Campbell Grant in 1967 (Campbell Grant, "Rock Art of the American Indian," New York: 1967). In 1974 an organization for North American rock art research was founded--later called ARARA--with an annual rock art symposium and a newsletter. "La Pintura." A similar organization (CRARA) exists in Canada. Recently, Klaus Wellman, president of ARARA, has written a comprehensive study of rock art of North America, (Wellmann, 1979).

In comparison to the USA and Canada, the rest of America has little to offer in recent rock art research. For the Caribbean area some efforts have been made by Ripley P. Bullen and other participants of the Fourth, Fifth, and Sixth International Congress for the Study of Pre-Columbian Cultures of the Lesser Antilles. Some interesting results have been published.¹ For East Mexico and Central America, however, Steward's remarks as quoted above still hold true. We only have a few recent publications and no one has yet attempted to coordinate rock art research in this area, although Chiapas and Yucatan are included in a comprehensive study of Mexican rock paintings by Claire Cera (Ms. 1977b). I hope that the annotated bibliography will be a first step to such a badly needed research program.

Although this is an attempt towards a complete bibliography, I must have omitted a lot of material which did not come to my attention. Besides, only a few entries contain remarks about the characteristics of the respective petroglyphs or rock paintings. In a revised version, it might be found useful to characterize all the available material according to a standard scheme--which would have to be devised in the first place. Obviously this would enlarge the bibliography immensely. At present I have only tried to give the exact location of the site and to state whether the item is a petroglyph or a rock painting.

In the beginning I had hoped to find enough material to be able to write a detailed study, not only of styles but also of the distribution of rock art throughout Central America. I soon realized that at present this aim can be achieved only by systematic field work, and

for a limited region, since the published material covers only a fragment of rock art in Central America. Moreover, in literature there are a great number of references to petroglyphs and rock paintings, but these do not go into detail. Often the authors do not even care to distinguish between "petroglyph" or "pictograph" so that the reader is left to guess whether the item in question is an engraving or a painting.

A discussion of terms for rock art can be found in Hno. Hildeberto María (1965:14) and Campbell Grant (1967:12). To end all confusion Grant has suggested that "rock pecking, carving or any other method of breaking the surface of the rock" should be named petroglyph, whereas he favors the term rock painting over the formerly widely used pictograph (Campbell Grant, 1976, "The need for consistency in rock art terminology," in: American Indian Rock Art, Volume 2, Papers presented at the Second Annual Rock Art Symposium (K. Sutherland, ed.), El Paso. pp. 88-91). It seems sound to stick to these simple, unequivocal names though a different nomenclature was proposed by the Commission of Terminology of the Second International American Symposium of Rock Art (C. Hernández Reyes, ed., Apendice I, in: "III Simposio Internacional Americano de Arte Rupestre," México D.F. 1973). A necessary criterion for both petroglyph and rock painting is that the form of the rock has not been changed as a whole; thus an engraving on a stone column is not a petroglyph, nor is a boulder sculpture which would change the original overall outline of the boulder.

As a matter of fact, most of the publications listed in the bibliography do not come up to the standard of accurate scientific records. Apart from the question of denomination, most reports lack adequate drawings or photos; these ought to include a scale if the size is not stated otherwise, and the drawings of engravings on boulders should indicate the direction north. It is to be hoped that future investigations will follow scientific methods of recording (including tabulation) of rock art sites.²

Another problem which has to be solved by archaeologists all over America is that of the protection of rock art sites. Petroglyphs, and more so, rock paintings, are by their very nature an easy target for vandalism. As more and more sites with rock art are discovered, it is evident that something must be done for their protection.

Rock Art Techniques

Hno. Hildeberto María (1965:17) states that it was a laborious procedure to make petroglyphs; this apparently holds true for most engravings. In all cases the designs had to be adapted to the natural form of the boulders, cave walls, etc. Sometimes advantage was taken of natural outcrops to create reliefs.

A number of different techniques are known for the making of East Mexican and Central American petroglyphs:

1. Pecked linear
 - a. Dots joined into a continuous line (cf. Hno. Hildeberto María 1965:17):
"marca punteada...por medio de la cual identifica el experto las

legitimidad de los trabajos indígenas"). This technique was also used for the making of petroglyphs in North America (Grant 1967:12).

- b. On the Finca Palmas, Chiapas (Weber and Strecker n.d.), as well as at the Peñol de Cerquin, Honduras (Lunardi 1948, Pl. XLV; Stone 1957, Fig. 82), designs occur which consist of a series of unconnected dots.
2. Pecked solid: continuous close pecking to cover large surfaces; e.g., in the cave of Espíritu Santo, El Salvador, the body of a human figure was pecked out in contrast to the usual method of outlining the shape of the figure by a single line (Haberland 1972:288).
3. Incised or chiselled: smooth, deep-cut lines.
4. Scratched: shallow graffiti-like engravings on smooth surfaces which seem to have been scratched in rather than hewn out; e.g., in Tenampua (Popenoe 1936, Pl. 4) and Antigua, Guatemala (Helbig 1956a, Pl. 2, Fig. 8), Honduras.
5. Cup-and-groove or cupules: hemispherical or bowl-like depressions pecked or ground into a rock surface, frequently arranged in rows and sometimes accompanied by deep-cut grooves. They have been reported from Chiapas (Weber and Strecker n.d.), Yucatán (Strecker, ms. 1976), Belize (Pendergast 1970), Guatemala (Bastian 1878; Girard 1969a), Nicaragua (Hno. Hildeberto María 1968), and Panama (Stone 1972).
6. Rectangular basins ground into the horizontal rock surface, sometimes with an extension at one corner which would drain off liquid shed into it. Among the petroglyphs on the Finca Las Palmas these carefully ground basins reach a depth of up to 4 cm.

The technique of rock paintings has been summarized by Hno. Hildeberto María (1965: 16). Sometimes a combination of engraved and painted designs occurs, i.e., petroglyphs which are painted (cf. Part I: El Salvador).

The Meaning of the Petroglyphs and Rock Paintings

"Probably nothing in the entire field of archaeology has produced greater excess of misinformation than the significance and authorship of petroglyphs" (Steward 1937:105; cf. also Hildeberto María 1965, Ch. 2). Numerous speculative reports have been published and, most likely, still will be written on the "deep and mysterious" meaning of American rock art. Most of these articles omit the tedious method of scientific analysis of the making of rock art, its ways of arrangement, stylistic values, etc. They start right away with the assumed subject matter and their respective interpretations.

As a reaction to this unscientific approach, some archaeologists developed what

Steward classified as "the idle markings school, which bravely holds that petroglyphs are mere random fancies created in leisurely moments" (Steward 1937:411). The adherents of this school point attention to the fact that most petroglyphs and rock paintings are not arranged in a specific pattern, but scattered over the rock surface. Moreover, sometimes there is an indication that a design was altered several times after its original making. Steward states in regard to North America: "a great many, if not most, of the complex petroglyphs are composite in origin, consisting of elements added from time to time by persons who were probably inspired by the original design (ibid:412). Haberland expresses the same opinion of petroglyphs in El Salvador and discusses an example of such a superimposition (1954:170).

On the other hand, it cannot be denied that there does exist a number of conventionalized abstract forms among Central American rock art which seem to convey a particular meaning (though the concept behind a symbol needs not be necessarily the same in all cases of its occurrence); e.g., spirals, (concentric) circles, so-called "sun-emblems" ("wheels"), crosses, and "rakes." Hildeberto María presents a summary and interpretation of these figures (Hildeberto María 1965:43-48, 58-59). They definitely suggest a religious meaning, but it remains an unsolvable task to elucidate the particular significance of each of these symbols at a given site.

A religious idea, too, seems to be implied in the engraved skeletons (Strecker n.d.; Weber 1978), and with some zoomorphic representations, e.g., the owls which occur among rock art of Central America as well as of the Caribbean Islands, and of South America (Hildeberto María 1965:72; Morban Laucer, F. A., "Pintura Rupestre y Petroglifos en Santo Domingo," Universidad Autonoma de Santo Domingo, Vol. CXLVII, 1972, p.17). However, before speaking about a possible religious meaning of these figures, one has to define their standard forms and identify the animals they represent. Hildeberto María, 1965:72 pictures a petroglyph which he describes as "aguila", but which to author's mind more likely represents a bat or vampire.

Rocks with basins and bowl-like depressions, sometimes arranged in lines, give another, perhaps less controversial, clue for a religious significance of the petroglyphs. It seems very likely that these boulders functioned as altars. In most cases, the basins and holes can be clearly distinguished from mortar holes by their form. Sometimes they occur interconnected by lines, or in relation to other petroglyphs (Weber and Strecker n.d.; Hildeberto María 1968:17, 19, 39; Kennedy 1970:77, 93). A blood-letting rite has been suggested as a possible meaning of the artificial depressions (Hildeberto María 1965:60; Stone 1972:101).

Of course, petroglyphs and rock paintings must have been manufactured for a great variety of purposes (Hildeberto María 1965:26-35). Bonilla P. pictures a boulder with engravings of animals and human heads adorned with a headdress at Tucurrique, Costa Rica (Bonilla P. 1974:330-331). This boulder has the form of a seat, and therefore she regards the petroglyphs as "indicador del status de la persona que se sentaba en la piedra" (ibid:321). As far as regards the numerous engraved heads, mostly consisting only of a circle and three small holes, I think they may partly be related to the widespread trophy cult of Central America. Sometimes these heads are lined up (Kennedy 1970:63-64). Bransford pictures among the Ometepe petroglyphs two heads arranged

above each other and joined by lines (Bransford 1881:67, Fig. 133), as well as what appears to be a decapitated body (ibid:66, Fig. 129).

Some Remarks on Central American Rock Art Styles

I know only of two authors who have attempted an overall view of Central American rock art: Doris Stone (1948) and Walter Krickeberg (1949). Krickeberg tried to establish a number of distinct styles and correlate them to specific ethnic groups. He arrived at five different styles for the region of southern Middle America:

1. His first style is represented by the "Piedra pintal" near Caldera, Panama. He points out similarities to the petroglyphs of Puerto Rico, Colombia and Venezuela. Therefore he considers the possibility that this type was made by Arawaks.
2. The second style can be found in Panama (Chiriquí) as well as in Costa Rica and consists of meandering lines ending in spirals. Krickeberg compares them to petroglyphs in Colombia and suggests that they were made by Chibcha tribes. This type of scroll design, however, can be found over large areas in Central America and even in Mexico.
3. The third style is confined to Nicaragua (Ometepe, Zapatero, La Ceiba, Jinotepe, Masaya, Salinas Bay); dominant is the human figure (apparently not in Ometepe which has been called "Isla de círculos y espirales" by Hildeberto María). From a month sign similar to the Mexican speech scroll depicted as petroglyph on the island of Ceiba, Krickeberg concludes that this style was the work of the Nicaraos.
4. The fourth style consists of animal figures which include intricate geometric designs (San Rafael and Jinotepe, Nicaragua). They have been frequently compared to engravings on Chorotegan "metates."
5. The fifth style is represented by the rock paintings of Lake Nehapa (Nijapa). Krickeberg remarks that the famous plumed serpent shows similarity to paintings on Chorotegan pottery.

Obviously, Krickeberg's distinction between the five different styles and his association of these types with certain tribes is not without its contradictions and has still to be refined. The material upon which he drew his assumptions was far too limited, and his results can only be regarded as hypotheses.

Doris Stone, on the other hand, was extremely cautious in her interpretations: "At present petroglyphs in Central America cannot be assigned to any particular culture center" (Stone 1948:191). She listed the petroglyphs as part of a concept of "Basic Cultures" of Central America. She was right in recognizing certain common traits of numerous petroglyphs, but disregarded the fact that there exists a great stylistic diversion in Central American rock art and that a number of petroglyph and

rock painting styles can be distinguished.

In my opinion, future investigators should try to find a way running somewhere between these two extremes. With the extended knowledge of Central American rock art, it might be seen that a great number of different styles exist which could reflect similar artistic differences such as pottery styles. Of course, relating the engravings and paintings to specific cultures or peoples still remains the greatest problem. However, once a system of classification and distribution of rock art styles has been established, it may be found that a cultural framework is implied in these results. Some progress will also be made by comparing the subjects and art styles of the petroglyphs and rock paintings with those of other archaeological objects (cf. Haberland 1970: 113-114 who relates a petroglyph motif of Ometepe to certain stone sculptures). It should go without saying that the rock engravings and paintings always reflect a specific culture and can only be distinguished from other cultural manifestations by the special medium which they utilize.

Future research will most likely reveal that rock art is proof of strong ties between Central America and the Caribbean on the one hand and South America on the other (cf. Part I: Nicaragua/Panama). It is also worthwhile to investigate to what extent Central American rock art can be traced back to Nahua speaking peoples.

PART I:
BIBLIOGRAPHY IN GEOGRAPHICAL ORDER

Tabasco and Chiapas

Only one site with rock art in Tabasco has been published so far (Strecker 1978b). I do not consider the Olmec boulder sculpture of La Venta (Monument 19) to be a petroglyph, as I suppose that at least one side of the rock was flattened and the form of the boulder fashioned to conform to the engraved design. Krickeberg ("Altamexikanische Felsbilder" in *Tribus*, No. 9:172-184, Stuttgart 1960) lists this monument among Mexican petroglyphs. The engraved heads and spirals on a boulder in the Río Teapa are petroglyph motifs well known from other parts of Mesoamerica and Central America.

Chiapas, on the other hand, possesses a great variety of rock art discussed in numerous publications, ranging from reliefs in Olmec style at Xoc (Ekholm-Miller 1973) and Pijijapan (Navarrete 1969, 1974), Classic Maya paintings in the caves of Joloniel and Golontón (Aguilar Zinzer 1974, Mercer 1975), Postclassic paintings in an art style similar to that in the mixtecoïd Borgia Codices (Navarrete 1960), to Postclassic and Colonial paintings at the Abrigos Niedo de Agullar (Navarrete and Martínez 1961). Though a large amount of the existing rock art in the state may have been studied, documentation of most of the site is still incomplete, and no report has ever been published covering a larger area or reviewing the spatial and temporal distribution of rock art styles.

The most extensive petroglyph sites known occur on the Finca Las Palmas in northwest Chiapas (Weber and Strecker 1980) and at the so-called "Planchón de las Figuras" at the Lacantún River (Maler 1903, Müllerried 1927, Bullard 1965). The latter site is unique insofar as it includes the representation of a ceremonial center consisting of miniature temples grouped around a plaza. Unfortunately, only a fraction of its engravings have been documented owing to their poor state of preservation, and, as Bullard points out, drawings made by Teobert Maler are unreliable.

The petroglyphs on the Finca Las Palmas represent various cultural influences, including an olmecoid face carved in relief, and an incised design related to the Oaxacan glyph "C". The bulk of the engravings on the 110 boulders, as usual, cannot be assigned to any particular culture or tribe. They most likely have sprung from religious motifs, e.g., skeletons, "life-and-death" representations, and depressions in form of a double-T or Mexican ball-court, which were possibly used in a sacrificial cult.

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Cordan, 1959; 1964
Culebro, 1939
Davis, 1975
Duby-Blom, n.d.
Ekholm-Miller, 1973; n.d.
Ferdon, 1953
Garcia-Barcena, 1976
Garcia Soto, 1969
Gussinyer, 1976
Ifler, 1979
Krickeberg, 1969
Lee, 1969
Maler, 1885; 1901; 1903
Mercer, 1896 [1975]
Miles, 1965
Müllerried, 1927
Navarrete, 1960; 1966a;
1966b; 1969; 1974; n.d.
Navarrete and Martinez, 1961; 1977
Nicholson, 1962
Norman, 1976
Orellana, 1952
Palacios, 1928
Pettersson, 1969
Pina Chan, 1967
Riese, 1981
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Soustelle, 1966
Stein, 1979
Strecker, ms. 1974; 1978b
Termer, 1964
Tozzer, 1907
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1976; 1977; 1980
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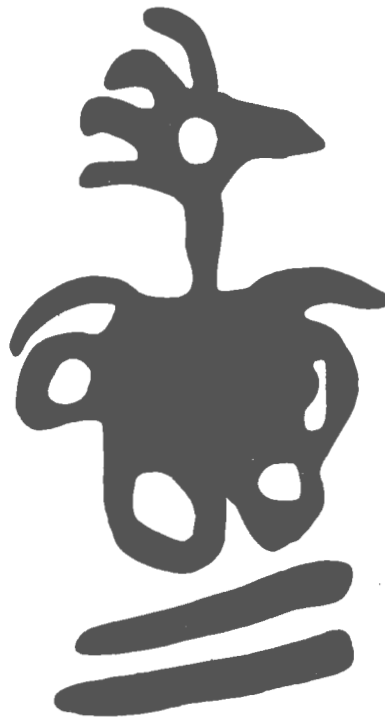


Figure 2: Pictograph
from Chicoasen, Chiapas.

Peninsula of Yucatán: Campeche, Yucatán, Quintana Roo, Belize

Most of the rock art in the peninsula undoubtedly occurs in the innumerable caves, above all in the "Sierra" south of Oxkutzcab and Calcehtok. Petroglyphs and paintings in these caves were already recorded in the 19th century by Teobert Maler (Ms. 1886-1895, Strecker n.d.), E. H. Thompson (1897) and H. C. Mercer (1896/1975); however, they did not enter into a systematic and comprehensive exploration. In 1976, the author undertook a preliminary investigation of rock art in ten caves which gave ample evidence that the bulk of the engravings and paintings had not yet been recorded (Strecker Ms. 1976).

Most publications listed above deal with one site, the cave of Loltún. Particular attention was given to the Preclassic relief at the Hunacab entrance of this cave; the best drawing rendered of it so far was made in 1975 by Eric von Euw (published in Norman 1976 and Zavala Ruíz 1978). Although Loltún had been visited by scores of tourists even before electric light was installed in 1977, and was thoroughly looted by inhabitants of Oxkutzcab, a systematic archaeological exploration of the cave was begun as late as 1977 by Ricardo Velázquez Valadéz of the INAH in Mérida; as a result, numerous rock paintings were discovered.

Despite the great diversity encountered in Yucatán rock art, it is apparent that most petroglyphs and rock paintings fall out of the stylistic range of known cultures in the peninsula. Notable exceptions are the relief at the Hunacab entrance of the cave of Loltún, paintings in the cave Ch'on, Oxkutzcab, including Maya hieroglyphs (Strecker Ms. 1976a), paintings in Loltún cave of elaborate faces (Thompson 1897, Fig. 17-18; Zavala Ruiz 1978:26), and a rock sculpture of bound prisoners in Calakmul, Campeche (Morley 1933a, 1933b; Ruppert and Denison 1943). At present it remains an unsolvable task to prove whether the more primitive engravings of "ladders," faces, spirals, etc. and paintings of stick figures, as found in the Oxkutzcab caves, belong to an earlier or later, i.e., decadent, tradition. Possibly related petroglyphs in the cave of Tanchah, Quintana Roo, include forms resembling glyph-blocks which have been interpreted as "crude attempts to cut glyphs after the real knowledge of the art had passed away" (Lothrop 1924:132; cf. also for a discussion of this cave Robina 1956; Miller 1975, 1977).

Only one site with rock art in Belize has been published so far; Rio Frio Cave E with a stalagmite in which basin-like depressions and diagonal scores were carved (Anderson 1962; Pendergast 1970). A cave with extensive rock art, "Petroglyph Cave," was investigated by Barbara MacLeod (D. Pendergast, personal communication).

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Kilmartin, 1924
Krickeberg, 1969
Lines, 1967a
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Lothrop, 1924
Maler, ms. 1886-1889; 1944
Mercer, 1896 [1975]
Miller, 1975; 1977
Morley, 1920; 1933a; 1933b; 1936
Norman 1976
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Pemex, 1964
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Proskouriakoff, 1950
Ratsch, 1979
Robina, 1956
Ruppert and Denison, 1943
Shook, 1955
Strecker, ms. 1976a; 1976b;
1976c; 1978a; ms. 1978c;
1981; 1982; n.d.
Strömsvik, 1953
Thompson, 1897
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1968
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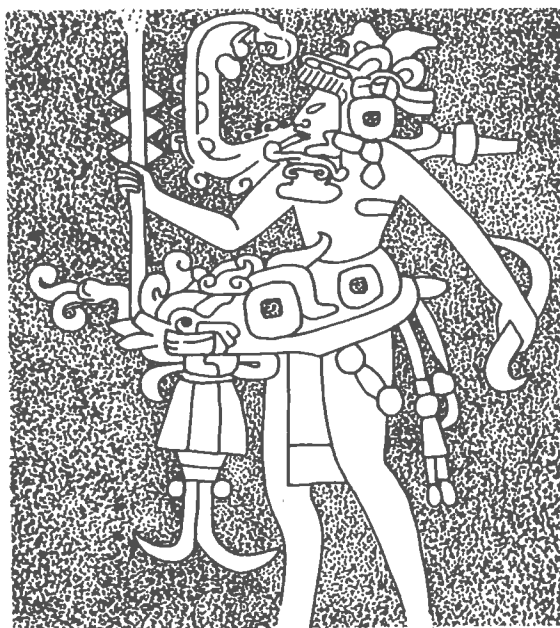


Figure 3: Petroglyph from Loltun Cave, Yucatan.

Guatemala

Guatemala's rock art naturally reflects the influence of the Mayan and Mexican cultures to a much greater extent than the Central American states to the south. Of the scattered notes published on petroglyphs and rock paintings of Guatemala, a great number deal with the rock carvings in Santa Lucia Cotzumalhuapa or Bilbao and neighboring sites. These petroglyphs belong to a clearly recognizable art style which is confined to a small region around Cotzumalhuapa. They have nothing in common with the rest of Central American rock art.

In the Classic Maya center of Yaxhá a stela bearing the date 9.3.?.?.? occurs whose base shows spirals and curvilinear lines. A rubbing of the stela was published in Greene, Rands and Graham, "Maya Sculpture from the Southern Lowlands, Highlands and Pacific Piedmont," Berkeley, 1972. "It appears that the lower fifth of the Stela 6 stone was quarried from where it protruded into an already carved bedrock outcrop" (Hellmuth 1971:2). Curvilinear petroglyphs were found 200 meters south-east of Yaxhá Plaza C, and since the same motifs occur on the base of Stela 6, these petroglyphs apparently antedate the stela. This is one of the rare instances that we have at least a clue for the age of the petroglyphs.

The present Indians have preserved a veneration of places with petroglyphs where native "brujos" often celebrate their rites (Sapper 1925:393; Termer 1930:417; Ritzenthaler 1967). Rock paintings are reported from Cinaca Mecallo, south of Comapa (García Salas 1891; Squier 1858), Lake Ayarza (Ricketson 1936), and the volcano of Tajumulco (Burkitt 1924; Sapper 1924). Those of Lake Ayarza show a close similarity to Mexican Postclassic rock paintings.

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Lothrop, 1933
Lundell, 1934
Maler, 1903
Mallery, 1893
McDougall, 1946
Miles, 1965
Parsons, 1966; 1967; 1969;
1969b; 1973
Parsons, et al., 1963
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Ritzenthaler, 1967
Robicsek, 1972
Sapper, 1924; 1925
Seler, 1901
Seler-Sachs, 1900
Shook and Clewlow, n.d.
Siffre, 1979a; 1979b
Siffre and Cappa, 1981
Squier, 1858
Stone, 1948
Strebel, 1894
Stuart, 1981
Termer, 1930; 1957
Thompson, 1943; 1948
Tracey, 1975
Trejo, 1980
Urrutia, 1891
Villacorta and Villacorta, 1927
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Williamson, 1877



Figure 4: Pictograph from Lake Ayarza, Santa Rosa, Guatemala.

El Salvador

Various archaeological site lists with references to rock art exist for El Salvador. Longyear and Boggs (in Longyear 1944) list a number of places with petroglyphs or rock paintings. Unfortunately they do not make clear their terminology; e.g., they report on "petroglyphs" at San Francisco Chinameca which consist of paintings; on the other hand, they mention a "rock engraved with petroglyphs" at Berlin, Department of Santa Ana (p. 80). The so-called "pictographs" on Finca Potosí, Department of Santa Ana (pp. 22, 80) are most likely engravings, since Longyear compares them to the petroglyphs of Igualtepeque, Lake Guija.

Apart from the site lists, a number of reports on single sites with rock art have appeared but the published material is too scanty to allow a recognition of prevailing stylistic trends. Petroglyphs and rock paintings appear on isolated boulders, as in the case of the petroglyphs of Igualtepeque, Lake Guija (Sapper 1924; Longyear 1944; Lardé y Larín 1950; Jiménez 1959, 1965a) and the paintings of Chinameca, Department of La Paz (Longyear 1944:78) and of Sesori, Department of San Miguel (Lardé y Larín 1950:49), but also in caves or rock shelters. The most famous of the caves with paintings is the "Gruta de Corinto," also called "Cueva de Sumcuyo" or "Cueva del Espíritu Santo," near the town of Corinto, Department of Morazán (Pecorini 1913; Paz 1950; Barbarena 1905, 1950; Haberland 1972, 1976, 1977; Ball 1978). Although these reports contain contradicting statements, e.g., about the color of the paintings, they all deal with the same cave (Haberland, personal communication). Besides red and yellow paintings, in this cave there are also pecked figures (Haberland 1972). In the "Cueva del Toro," region of Tecomatal, Department of Usulután, Maya hieroglyphic forms appear among the engravings (Haberland 1956).

There is evidence for a very early manufacture of petroglyphs in the case of the engravings of Olmec style at Las Victorias, in the vicinity of the city of Chalchuapa (Boggs 1950; Anonymous 1950a; Lardé y Larín 1951; Baudez 1970; Stone 1972), but also for a very late one: those of Guatajagua, Department of Morazán seem to have been made after the Spanish conquest (Haberland 1959:25).

One of the best known petroglyphs of El Salvador is the "Piedra Pintada" at San José Villanueva, Department of La Libertad (Sol 1930; Longyear 1944; Anonymous 1950b). These carvings as well as those in a cave on the bank of Río Torola originally must have been painted red, as traces of red color were found (Longyear 1944:76; Galicia 1950:65).

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Baudez, 1970
Boggs, 1950; 1979
Brasseur de Bourbourg, 1858
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Galicia, 1950
Haberland, 1954; 1956; 1959;
1972; 1976; 1977
Jimenez, 1959; 1965a; 1965b
Larde y Larin, 1926; 1948;
1950; 1951
Lines, et al., 1965c
Longyear, 1944
Lothrop, 1926a
Paz, 1950
Peccorini, 1913
Pector, 1891
Sapper, 1924
Sharer, 1978
Sol, 1930
Spinden, 1915
Stone, 1948; 1972
Vollmberg, 1932



Figure 5: Pictographs from Espiritu Santo Cave, Corinto, El Salvador.

Honduras

Rock paintings were found in a number of caves (Lunardi 1948; Stone 1948). Gordon (1898:145) reports on a stalactite "carved into a rude likeness of a human head" in a cave at Copán. A possibly worked stalagmite was found in a cave on Helena Island, Bay Islands (Strong 1935).

Petroglyphs abound in the Miskito region of Honduras and Nicaragua (Conzemius 1932; Helbig 1956a, 1956b). They depict faces, concentric rings and stylized animals. In the valley of Sesesmil, in the vicinity of Copán, five sites with a few carved rocks each were discovered by the Proyecto Arqueológico Copán in 1978 (B. Riese, personal communication). The carved spirals, stylized faces, "ladders" (horizontal bars set above one another), and basins closely recall petroglyph designs from other areas.

Shallow carvings consisting of interwoven double lines occur at Tenampua, valley of Comayagua (Popenoe 1956; "Tablet F), and at "Antigua, Guatemala" in the Paya region, Department of Colón (Helbig 1956a). The latter shows a sign well known from ancient Mexico. It occurs as graffito at Chichén Itzá and was used by the Aztecs to signify gold (cf. Tozzer, "Chichén Itzá and Its Cenote of Sacrifice," Mem. Peabody Museum of Archaeology and Ethnology XII, Cambridge 1957, Figs. 91-94).

A recurrent motif among the rock art of Honduras is the serpent, sometimes depicted with feathers. Serpents occur in the following settings:

1. Among the rock paintings in the cave of Guapínola, in the vicinity of Calamuya (Stone 1957:47).
2. As petroglyphs at the hill fortress of Cerquín, Department of Gracias (Stone 1957:113).
3. As engravings in the ravine of Santa Rosa, near Cerro Tenampúa (Reyes Mazzoni 1976a, 1976b; Zelaya and Reyes Mazzoni 1976).
4. In a very stylized form engraved on the rock called "Walpurban Sirpe" in the Río Plátano (Helbig 1956, Pl. 2, Photo 9).
5. Engraved on the wall of a rock shelter at Santa Elena de Izopa (Stone 1957, Fig. 73; 1972:133). Stone remarks that: "There are suggestions of feathers on the tail of one and the southern snake is obviously feathered!" (1957:91). They represent "a mixture of

culture types, just as we find in much of the pottery in the Tegucigalpa Basin" (1957:96). The plumed serpents of Santa Elena seem to be related to those painted on Chorotegan pottery (cf. Spinden 1925, Fig. 6).

An investigation of the serpent motif in the rock art of Honduras and Nicaragua (cf. Hildeberto Marfa 1965:63-67) will probably yield interesting results about different cultural influences.

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| Farrington, 1896 | Spinden, 1925 |
| Gordon, 1898 | Squier, 1908 |
| Helbig, 1956a; 1956b | Stone, 1948; 1957; 1972 |
| King, 1976 | Strong, 1935 |
| Lines, et al., 1966 | Warren and Warren, 1978 |
| Lunardi, 1941-42; 1948 | Yde, 1938 |
| Palmer, 1945 | Zelaya and Reyes Mazzoni, 1976 |
| Popenoe, 1936 | |



Figure 6: Petroglyphs from Quebrada de Santa Rosa Tenampua, Honduras.

Nicaragua

Nicaragua takes the first place among Central American states with regard to publications on rock art, thanks mainly to the outstanding efforts of Hno. Hildeberto María. His three volumes on Nicaraguan petroglyphs and rock paintings (1965-1973) are a "must" for all students of Central American rock art. They reveal the great wealth of rock art in Nicaragua, and at the same time show how much still remains to be done in a more detailed work on individual sites and a careful analysis of motifs, arrangement, etc.

A mine of archaeological information on Nicaragua is contained in travellers' reports of the 19th and 20th centuries. Some details of the rock paintings of Lake Asososca (Nihapa) have only been preserved in Squier's recordings. Hildeberto María (1965:95) remarks on the famous feathered serpent: "Los que han visitado la Serpiente Emplumada se han dado sin duda cuenta de la falta de continuidad del cuerpo del ofidio..." However, Squier's sketch (1851, Pl. I, facing p. 407) shows the whole body of the snake as well as three feathers left out in Hildeberto María's drawing. On the other hand, drawings of petroglyphs published in early reports can be useful as a comparison to recently published "chalked interpretations." Compare the photo of a chalked-out engraving at Cailagua, Masaya, in Hildeberto María (1965:204, Fig. 30), with drawings published in Squier (1851) and Bancroft (1875:36). According to the old recordings, this design represents a quadruped.

Perhaps the densest concentration of petroglyphs in all of Central America is to be found on two islands of Lake Nicaragua (Ometepe, El Muerto). The engravings range from realistically depicted animals to extremely stylized ones, a few human figures, and numerous geometric forms. The most common design is the spiral. In a few cases, advantage was taken of naturally protruding portions of the rock to create reliefs. For example, on Finca La Primavera, island of Ometepe, a relief of a jaguar was carved in this way (Hildeberto María 1973:186-187).

A clearly recognizable petroglyph style of its own occurs in the Sierra de Managua, at Jinotepe and in the vicinity of San Rafael (San Andrés, Cave of Riachuelo, Santa Clara). It is "based on animal figures which have become geometric complexes" (Lothrop 1926b:94) cf. Sapper 1899, p. 630; Lothrop 1926b Vol. 1, p. 94, Fig. 13, Pl. VIII; Hno. Hildeberto María 1965, pp. 104-106: "La Piedra Pintada de Montetimar." A few engravings in the same style also occur on the island of "El Muerto" cf. Hno. Hildeberto María 1968, p. 36 Fig. 31-34. Krickeberg (1949:78) attributes this style to the Chorotegans.

The petroglyphs of the Miskito coast of Nicaragua seem to be closely related to those of Honduras (Belt 1874; Sapper 1900; Conzernius 1929, 1932; Palmer 1945; Jenkins 1972).

In the Department of Chontales a few petroglyphs were discovered by Jenkins and De Stefano (1972), among which are human representations with marked triangular faces. One figure (photo on p. 18) shows an astonishing similarity to a rock painting in a cave in Santo Domingo, West Indies.³ The only rock paintings known in Nicaragua occur at Lake Asososca or Nihapa (Squier 1851:405-408; Boyle 1868:160-161; Hildeberto María 1965:93-96).

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| Bransford, 1881 | Lothrop, 1926b |
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| Conzemius, 1929; 1932 | Palmer, 1945 |
| Farrington, 1896 | Perez Estrada, 1971 |
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| Hildeberto Maria, 1958-59;
1963; 1965; 1968; 1969; 1973 | Stone, 1948; 1972 |



Figure 7: Pictograph from Lake Nijapa, Nicaragua.

Costa Rica

Costa Rica has been scarcely investigated by archaeologists. The recent studies by Kennedy and Bonilla P. suggest that a great number of petroglyphs is still to be found. Kennedy's survey in the Reventazón area "revealed more than twice the number of petroglyph sites previously reported for the entire country" (1973:47).

As in Panama, often "over-all design patterns are made to fill the particular configuration of the stone" (Kennedy 1973:48). Anthropomorphic and zoomorphic figures are relatively rare; a few examples are pictured in Lothrop 1926 (Fig. 286) and Bonilla P. (Photo Nos. 1, 2, 8).

The most frequent designs are human heads and abstract-geometric forms: spirals, concentric circles, rakes, etc. (Kennedy 1973:50). In some cases cup-like depressions appear (see Kennedy 1970, Fig. 16C, 17A, 22A).

It may be significant that in a few cases typical petroglyph designs are engraved on stone columns (in the region of Nicoya; cf. Stone 1958, Fig. 1). In the site of Guayabo petroglyphs were used (re-used?) as part of the pavement (Aguilar Piedra 1972). A special type of sculpture carved on boulders exists in Las Mercedes (Meléndez Ch. 1962). No rock paintings have been reported.

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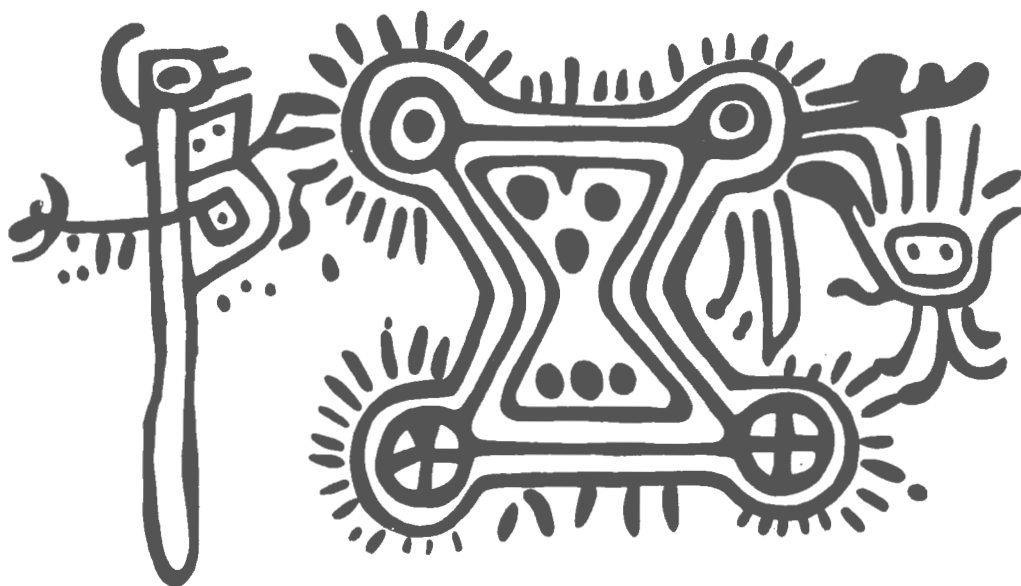


Figure 8: Petroglyphs from La Espanola, Guanacaste, Costa Rica.

Panama

No rock paintings have been reported from Panama.

Although some of the petroglyphs were already published as early as 1853, the first comprehensive report appeared more than a hundred years later. The author remarks that at one of the petroglyph sites, natives still practice religious ceremonies, although the meaning of the engravings has been lost (E. M. Harte 1960:62). MacCurdy (1911:44) states that the petroglyph designs are different from the decorative motifs used on the pottery found in the graves: "This fact suggests the probability of their belonging to a different age and civilization." The prevailing petroglyph motifs are:

- stylized animals and, seldom, human beings (a human figure seems to be represented in a petroglyph at Palo Verde; cf. N. A. Harte 1960:48)
- spirals (single or interconnected)
- "sun" designs: concentric circles with "rays" on the outside
- circles filled with geometric designs (e.g., crosses)
- "mazes" consisting of curvilinear lines, frequently in connection with small circles.

A study of the 110 photos published in N. A. Harte (1960) reveal that different stylistic trends appear among the petroglyphs. On the one hand, there are very complicated interwoven patterns which tend to cover most of the surface of the stone; on the other hand, isolated designs of a style which I am tempted to call "narrative" (N. A. Harte 1960:32-33, 43-45, 56). The first style belongs to the abstract-geometric class, the other displays more animal or anthropomorphic figures, though of a highly stylized nature. Among the latter appear spiked circles ("suns") of the same types which has been found in the Orinoco region.⁴

As Krickeberg (1949:75) has pointed out, the engraved spirals are practically indistinguishable from those found in other parts of Central America (e.g., Orosí, Costa Rica) and also similar to engravings in Colombia. Linné (1929:88) noted a relationship between an engraved face found by him on the island of Contadora and petroglyphs of southern Colombia. On the other hand, Fewkes (1907:151) noted a similarity between Puerto Rican petroglyphs and those of Chiriquí; this does not contradict a South American cultural influence, since certain petroglyph motifs seem to have spread from Guiana to the Antilles.⁵

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Figure 9: Petroglyphs from "Piedra Pintal", Caldera (near David), Panama.

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- p. 283 + Pl. IV 29: petroglyphs of San Miguel, Chiriquí, Panama, according to Bateman 1861
- p. 284 + Pl. IV 30: petroglyphs of Zapatero, Lake of Nicaragua, according to Squier 1852
- p. 284 + Pl. IV 31: petroglyphs, Quebrada de los Inscripciones near Masaya, Nicaragua, according to Squier 1852
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Mexico, D. F.
[pp. 29-53: Chiapas. For the following sites petroglyphs or rock paintings are mentioned:
Petha, Lago: "Petroglifos" (in reality, rock paintings; cf. Maler 1901)
Zacualpa, Hacienda: Dep. Pichucalco: "Dibujo en una loza de piedra consistiendo en unas incisiones circulares y algunas ranuras. Además existe en el mismo lugar un grabado en una roca representando un jaguar." Ref. Sapper 1895 (map), Jappee 1895 (=Sapper 1895?).]

Ball, Hal C., Ed.

- 1978 "La Cueva del Espíritu Santo"
Newsletter of the Institute of Maya Studies, Vol. 7, No. 4, p. 3
Museum of Science, Miami
[recording of paintings in the Cueva del Espíritu Santo, Corinto, El Salvador, by W. Haberland in 1977.]

Bancroft, Hubert Howe

- 1875 "The Native Races of the Pacific States of North America"
Vol. IV: Antiquities
London
[p. 27: rock paintings, Río Mico, Nicaragua
pp. 31, 36, 38: petroglyph and rock basin ("El Baño") at Callagua near Masaya, Nicaragua; pictographs at Lake Nijapa, Nicaragua (six drawings after Squier)
p. 35: petroglyphs in cave at Guaximala, Nicaragua (refers to Helne)
p. 62: petroglyph at Zapatero, Nicaragua (drawing after Squier)
p. 77: petroglyphs near Aramacina, Honduras
p. 115: petroglyphs and rock paintings at Cimaca-Mecalco, south of Comapa, Guatemala (refers to Urrutia).]

Barbarena, Santiago I.

- 1905 "Elevado Simbolismo de las manos dibujadas en la gruta de Corinto en El Salvador"
La Quincena, Vol. V, No. 57, August 1, 1905, pp. 290-292
- 1914 "Historia de El Salvador"
Tomo I.
San Salvador, El Salvador.
[pp. 248-249: petroglyphs 12 km. north of Corinto in NE El Salvador
p. 256: rock pictures in the Departamento La Paz, at Talpa, Estanzuelas, Sesori, Sesuntepeque (Piedra Bruja), Río Titihuapa (P. Pintada).]

- 1950 "La Gruta de Corinto"
Anales del Museo Nacional "David J. Guzman", Vol. 1, No. 3, pp. 68-71 (one drawing)
[rock paintings in the cave of Corinto, the "Cueva del Espíritu Santo", Depto. of Morazán, El Salvador. Drawing facing p. 68: petroglyphs in a cave at Rio Torola (by R. I. Galicia; cf. Galicia 1950).]
- Bastian, Adolph
- 1876 "Die Monumenten in Santa Lucia Cotzumalguapa" (Guatemala)
Zeitschrift für Ethnologie, 8. Band, pp. 322-326, Tafel XVIII-XIX
Berlin
[general discussion of the relief carvings at Santa Lucia Cotzumalhuapa (Bilbao), among which are several petroglyphs.]
- 1878 "Die Culturländer des Alten Amerika," Vol. 1.
Berlin
[p. 385; worked boulder (pit & groove), Hacienda de Naranjo, Guatemala.]
- Bateman, J. F.
- 1861 Letter in: Bulletin of the American Ethnological Society, Proceedings, September 1860, p. 12.
New York
[petroglyphs of San Miguel, Chiriquí, Panama (one drawing).]
- Baudez, Claude F.
- 1970 "Mittelamerika"
Nagel Verlag, Genf.
[pp. 36, 239, photo facing p. 36: petroglyphs of Olmec style at Las Victorias, near Chalchuapa, El Salvador.]
- Becerra, Marcos E.
- 1932 "Nombres Geográficos Indígenas del Estado de Chiapas"
Tuxtla Gutiérrez, Chiapas.
(Talleres Tipográficos del Gobierno del Estado)
[pp. 9, 242: rock paintings in the vicinity of the village of Osumasinta. p. 242: "Cerca del pueblo, en la desembocadura del cañon de El Sumidero, sobre el acantilado izquierdo, formado por la montaña llamada "Cerro de la Sombra" se ven en lo alto, ciertas figuras dibujadas, entre los que se advierte un mono."]
- Belt, Thomas
- 1874 "The Naturalist in Nicaragua. A Narrative of a Residence at the Gold Mines of Chontales; Journeys in the Savannahs and Forests. With Observations on Animals and Plants in Reference to the Theory of Evolution of Living Forms."
London
[pp. 52-53: petroglyphs of the Misquito, Nicaragua.]
- Blom, Franz
- 1929 "Preliminary Report of the John Gray Memorial Expedition conducted by the Tulane University of Louisiana, New Orleans, LA in 1928."
Depto. of Middle American Research, Tulane University, New Orleans.
[p. 22: black and red paintings in cave at Kaua, Yucatan.]

Blom, Franz and Gertrude Duby

- 1957 "La Selva Lacandona, Andanzas Arqueologicas " (Segunda Parte)
 Editorial Cultura, Mexico D. F.
 [pp. 230-244, "Indice descriptiva de vestigios Arqueologicos...de la Selva Lacandona" (Chiapas), includes reference to the following sites with rock art:
 p. 239: Planchón de las Figuras (cf. Maler 1903, Mullerried 1927, Bullard 1965)
 p. 240: San Antonio, Colonia. En un lugar llamado Chan-huitz (Carro chico) a veces tambien llamado "el cerro de los cuarenta hombres" o "de los hombres muertos" hay monticulas y entierres. Una mano de hombre, de color rojo pintada sobre un peñasco... Visitado por Jacques Soustelle. Informe del Prof. Flores.
 p. 240: San Lorenzo (=Planchón de las Figuras)
 p. 243: Xoc. Entre Martinica y Porvenir... Una figura de un sacerdote o dios-tigre labrado sobre una roca. Blom, 1929. Basauri, en Palacios, 1928, p. 155. Foto de la figura tomada por el ingeniero Traven Torsvan (alias Bruno Traven) en 1928. (cf. Ekholm-Miller 1973)]

Boggs, Stanley H.

- 1950 " 'Olmec' Pictographs in the Las Victorias Group, Chalchuapa Archaeological Zone, El Salvador"
 Carnegie Institution of Washington, Notes on Middle American Archaeology and Ethnology, Vol. 4, No. 99, pp. 85-92.
 Washington, D.C.
 [These so-called "pictographs" are carvings on one boulder (five photos, four drawings). El Salvador]
 1979 "Current Archaeological Research in El Salvador" Mexican, Vol. I, No. 4,
 43-44. Berlin
 [mentions documentation of rock art in the lower Lempa Valley]

Bollaert, W.

- 18?? "On the Ancient Tombs of Chiriquí in Veraguas (south-west of Panama), on the Isthmus of Darien"
 Journ. Ethnol. Soc. Vol. II, pp. 147-166
 [pp. 148-149, 151, 159: petroglyphs of Chiriquí, Panama.]

Bonilla P., Janina

- 1974 "Algunos petroglifos de Costa Rica"
 América Indígena. Organo Trimestral del Instituto Indígenista Interamericano, Vol. 34, No. 2, pp. 319-332.
 Mexico, D.F.
 [petroglyphs in the province of Cartago, Costa Rica]
 pp. 324-325: petroglyph at a finca between Juan Viñas and Turrialba (two photos)
 pp. 326-329: four petroglyphs at a finca near Cervantes, one of which was already published by Kennedy 1970:72 (four photos).
 pp. 330-331: petroglyph, 6 km. from Tucurrique (three photos).

Bovallius, Carl

- 1886 "Nicaraguan Antiquities"
Swedish Society of Anthropology and Geography
Stockholm
[pp. 7, 42-47, Pls. 37-40: rock carvings on the island of Ceiba or El Muerto (cf. Hildeberto María 1968)
p. 31, Pl. 18: stone figure at Punta del Sapote, whose pedestal is decorated with a cross motif which likewise occurs among the petroglyphs (Pls. 38-39). Nicaragua]
- 1887 "Resa I Central-Amerika, 1881-1883"
Vol. II, pp. 277-483
Uppsala
[Figs. 111-123 on pp. 408-414 show drawings of petroglyphs on the island of Ceiba or El Muerto (identical with the figures on Pls. 37-39 in Bovallius 1886).]

Boyle, Frederick

- 1868 "A Ride Across a Continent (A Personal Narrative of Wanderings through Nicaragua and Costa Rica)"
Vols. I-II
London
[Vol. I, p. 161: engraved figure on a rock near Juigalpa, Chontales, Nicaragua
Vol. II, pp. 161-162: rock paintings of Lake Nihapa.]

Bransford, J. F.

- 1881 "Archaeological Researches in Nicaragua"
Smithsonian Contributions to Knowledge, No. 383
Washington, D.C.
[pp. 63-67, 82: petroglyphs on the island of Ometepe, Tierra Blanca, Madeo, Los Cocos. Nicaragua]
- 1884 "Report on Explorations in Central America, in 1881"
Annual Report of the Board of Regents of the Smithsonian Institution... for the year 1882, pp. 803 ff.
Washington, D.C.
[p. 817: plateau of Las Huacas, Costa Rica (boulder with parallel grooves)
p. 827: rock with "sundry marks and scratches".]

Brasseur de Bourbourg

- 1855 In: "Nouvelles Annales de Voy"
Vol. CXLVII
[contains reference to petroglyphs and rock paintings near Masaya, Nicaragua (p. 147) according to Bancroft 1875:35.]

- 1958 "Histoire des Nations Civilisées du Mexique et de l'Amérique-Centrale durant les siècles antérieurs à Christophe Colomb, écrite sur des documents originaux et entièrement inédits, puisés aux anciennes archives de indigènes"
Vol. 2
Paris
[p. 81: petroglyph of Metapa, lake of Güija (Guixa, Hulxa, Quixa), El Salvador.]
- Bruce, Roberto D.
1968 "Gramática del Lacandón"
Instituto Nacional de Antropología e Historia. Departamento de Investigaciones Antropológicas
[Appendix 5.3: "Representaciones gráficas"
pp. 145-146, Fig. 5, p. 148, Fig. 6: rock paintings on Lake Metzaboc and Lake Itzanohkú (Pethá), Chiapas.]
- Bullard, William R.
1965 "Ruinas Ceremoniales Mayas en el Curso Inferior del Río Lacantún, México"
Estudios de Cultura Maya, Vol. V, U.N.A.M., pp. 41-51 (+ three plates with photos)
Mexico
[pp. 45-48, Figs. 4-5: "El Planchón de las figuras," Chiapas. The author discusses in detail the engravings of buildings ("un centro ceremonial de templos agrupados alrededor de una plaza").]
- Bullen, R. P.
1974 "Certain Petroglyphs of the Antilles"
Proceedings of the 5th International Congress for the Study of Pre-Columbian Cultures of the Lesser Antilles; Gainesville, Florida
pp. 99, 101.
- Burkitt, R.
1924 "A Journey in Northern Guatemala"
The Museum Journal (University of Pennsylvania) 15, pp. 114-137
Philadelphia
[rock painting, volcano of Tajumulco, Guatemala.]
- 1930 "Explorations in the Highlands of Western Guatemala"
The Museum Journal (University of Pennsylvania), Vol. 21, No. 1,
pp. 41-72, eight photos
Philadelphia
[p. 51: petroglyph or painting at the entrance of a cave near the ruins of Chipal.]

Carot, Patricia

- 1980 "L'Occupation Prehispanique des Grottes de l'alta Verapaz"
Bulletin/Boletin, 2, p. 13-19. Mission Archaeologique et Ethnologique
Francaise au Mexique, Mexico, D.F.
[p. 15-16: petroglyphs & rock paintings in caves northeast of Copan, Guatemala].

Carranza, Jesus E.: see Elgueta

Cera, Claire

- 1980 "Hallazgo de Pinturas Rupestres en la Cueva de La Chepa, Chiapas."
Bulletin/Boletin, 2, p. 7-13. Mission Archeologique et Ethnologique
Francaise au Mexique. Mexico, D.F.
- Ms. 1977 "Peintures rupestres prehispaniques au Mexique."
M.A. dissertation, University of Paris, I. Paris.
[Chap. 19 is devoted to Chiapas, with brief descriptions of the following
sites: Cerro Naranjo, Cueva Cuatro Hachas, Cueva de la Media Luna,
Nido de Agullas, Cueva de la Chepa, sites in the Presa de Chicoasen,
Canon del Sumidero, Nandzinbak, Cueva Ramecete, Soyatitan, Cima de
la Cotorra, Lake Itzanohku, Lake Metzabok, Cerro de la Acabalna, Cueva
de Golonton, Cueva de Joloniel. Chap. 20 discusses rock paintings in
Yucatan, based primarily on Strecker Ms. 1976a, 1976b, 1976c.]

Chavez, Adrian I.

- 1973 "Escritura Antigua Descubierta."
Quezaltenango (3 pp.). [Guatemala].
- 1974 "Analisis Grafico de la Escritura."
Quezaltenango (1 p.)
[boulder with petroglyphs in the Museo Arqueologico of Chichicastenango,
Guatemala].

Childe, V. Gordon

- 1950 "The Urban Revolution."
Town Planning Review, vol. 21, no. 1, pp. 3-17.
University of Liverpool, England.

Clewlow, C. William, Jr.

- 1979 "Introduction to the Study of Central American Rock Art," in
Rock Art of East Mexico and Central America: An Annotated Bibliography,
by Matthias Strecker, 1st ed., pp. i-vi. Monograph X, Institute of
Archaeology, University of California, Los Angeles.

Clewlow, C.W. Jr., and Mary Ellen Wheeling

- 1978 Rock Art: An Introductory Recording Manual for California and the Great
Basin. Occasional Paper 3.
Institute of Archaeology, University of California, Los Angeles.

Coe, Michael D.

- 1976 "Early Steps in the Evolution of Maya Writing," in
H. B. Nicholson, ed., Origins of Religious Art and Iconography in Preclassic
Mesoamerica, pp. 107-122. University of California, Los Angeles.
[pp. 118-119, fig. 14: rock relief at the Hunacab entrance, cave of Loltun, Yucatan].

- Coe, William R.
 1967 "Tikal. A Handbook of the Ancient Maya Ruins" The University Museum,
 University of Pennsylvania
 [p. 84: rock sculpture along the course of the Maler Causeway, Tikal,
 Guatemala]
- Conzemius, E.
 1927- "Los Indios Payas de Honduras"
 1928 Journal de la Société des Américanistes de Paris, n.s., Vol. 19,
 pp. 245-303; Vol. 20, pp. 253-360
 Paris
 [Vol. 19, p. 250: petroglyph called "Walpulban" by the Mosquito
 Indians, in the River Platano, not far from the mouth of the River
 Cuyamel.]
 1929 "Die Rama-Indianer von Nicaragua"
 Zeitschrift für Ethnologie, 59. Jahrgang 1927, pp. 291-362
 Berlin 1929
 [pp. 327-328: petroglyphs in the area around the spring of Río Punta
 Gorda, as well as in Río Indio and Río Maíz.]
 1932 "Ethnographical survey of the Miskito and Sumu Indians of Honduras
 and Nicaragua"
 Smithsonian Institution, Bureau of American Ethnology, Bulletin No. 106
 Washington, D.C.
 [p. 45: petroglyphs in the Río Cocos, Honduras.]
- Cordan, Wolfgang
 1959 "Geheimnis im Urwald"
 Düsseldorf/Köln (Diesterweg)
 [pp. 132-134, 136-139, photo facing p. 97: Olmec rock carving of
 Xoc, Chlapas, and excavations in its vicinity; cf. Ekholm-Miller 1973.]
 1964 "Secret of the Forest"
 [translation of the German version of 1959.] Doubleday & Co., Garden City.
- Cottier, John W.
 Ms. 1967 "Preliminary Archaeological Investigations at X'Kukican, Yucatán,
 Mexico"
 University of Alabama
 [pp. 71, 81, 90-100, 104: paintings of hands and petroglyphs in the
 cave of X'Kukican.]
- Covarrubias, M.
 1957 "Indian Art in Mexico and Central America"
 New York
 [Fig. 25: Olmec Petroglyph at Abaj Takalik, Guatemala:
 Fig. 107: Early Maya petroglyph at Loltun Cave, Yucatan]

Culebro, C. A.

- 1939 "Chiapas Prehistórico. Su Arqueología"
Folleto No. 1, Oct. 1939
Hulxtla, Chiapas
[p. 35: Delicias, Tonalá: "inscripciones en las rocas"; Ocuilapa,
Tonalá: "Una roca de tres metros de altura con bajorrelieve fig-
urando un caballero disfrazado se toro con astas y el rabo echado
hacia la espalda y arriba de la cabeza."
p. 41: Amatenango, Mariscal: "altos dinteles enclavados en las
rocas y figuras talladas a increíble altura".]

Cuneo-Vidad, R.

- 1930 "Opinión del Etnólogo Peruano R. Cuneo-Vidad sobre nuestra Piedra
Parada" (El Salvador)
Revista del Departamento de Historia, Vol. 1, No. 4, pp. 45-47
San Salvador

Davis, Dave D.

- 1975 "Patterns of Early Formative Subsistence in Southern Mesoamerica,
1500-1100 B.C."
Man, Vol. 10, No. 1, pp. 41-59
London
[p. 45: refers to the Olmec petroglyphs at Xoc, Chiapas.]

DeAbate, John

- 1974 "A Key to the Interpretation of the Petroglyphs of the Orinoco," Proceedings
of the Fourth International Congress for the Study of Pre-Columbian Cultures
of the Lesser Antilles, St. Lucia, 1973, pp. 57-64.

DeKorne, J. B.

- 1970 "How to photograph rock art."
El Palacio, vol. 77, no. 1. Museum of New Mexico, pp. 14-17.

Dillon, Brian

- n.d. "Rock Art in Mesoamerican Boundary Definition."
1982 "Guatemalan Rock Art: A Review of Research Problems" in
Latin American Indian Literatures, 6 (1); Rock Art Reports.
University of Pittsburgh, PA.

Duby-Blom, Gertrude

- n.d. Photos of rock paintings in the cave Ixtelha (Joloniel), Chiapas,
Archives, Na-Bolom, San Cristobal Las Casas (unpublished, except two
photos in Mercer 1975, figs. 2, 3).

Ekholm-Miller, Susanna

- 1973 "The Olmec Rock Carving at Xoc, Chiapas, Mexico."
Papers of the NWAD, no. 32. Brigham Young University, Provo, UT.
[The carving no longer exists, having been hacked off the rock face
sometime between 1968 and 1972].
n.d. "Xoc: an Olmec Rock Carving in the Rio Jatate Area, Chiapas, Mexico."
Paper read at the XXXIX International Congress of the Americanists,
Lima, Peru (to be published in the Actas).

Elgueta, Manuel G.

- 1880 In the Guatemalan newspaper "El Bien Público"
 (1897) (reprinted in: Carranza, J. E. 1897; "Un pueblo de los Altos. Apuntamientos para su Historia." Totonicapán)
 [Carranza 1897, p. 55: petroglyphs in the cave of K'axtum, Muchulk, between Pakahak and Paxukukab, in the vicinity of Totonicapán, Guatemala (according to Termer 1930:415-416).]

Farrington, William D.

- 1896 "Carved Rocks on the Mosquito Shore"
 The American Antiquarian, Vol, XVII, pp. 325-328
 [pp. 327-328: petroglyphs of Chiriquí, Panama; Río Mico, Nicaragua; Plantain River (Río Plátano), Honduras.
 p. 326 (drawing): petroglyphs at Walpulbun, Río Plátano, Honduras.]

Ferdon, Edwin N., Jr.

- 1953 "Tonalá, Mexico; An Archaeological Survey"
 Monographs of the School of American Research, No. 16
 Santa Fe, New Mexico
 [pp. 91-92, 94, Plate 23: petroglyphs at Tonalá, Chiapas.]

Fewkes, J. Walter

- 1903 "Prehistoric Porto Rican Pictographs"
 American Anthropologist, N.S., 5, pp. 441-467
 [pp. 445-446: similarities between the petroglyphs in Puerto Rico and those in Chiriquí, Panama.]
- 1907 "The aborigines of Porto Rico and neighboring islands"
 25th Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution. 1903-04, pp. 1-220.
 Washington, D.C.
 [pp. 151-152 = Fewkes 1903:445-446.]

Galicia, Remberto I.

- 1950 "Petrograbados en una gruta a orillas del Torola"
 Anales del Museo Nacional "David J. Guzman", Tomo 1, No. 2, pp. 65-66
 San Salvador, Cuzcatlan, El Salvador
 [petroglyphs in a cave on the river Torola, Dept. of Morazán.]

Gann, Thomas

- 1924 "In an Unknown Land"
 New York
 [p. 234: petroglyphs in the cave of Loltún, Yucatán.]
- 1926 "Ancient Cities and Modern Tribes: Explorations and Adventure in Mayan Lands"
 London
 [pp. 93, 98-99: petroglyphs in the cave of Loltún, Yucatán.]

García-Barcena, Joaquín

- 1976 "Pinturas y Petroglifos" (in the Abrigo de Santa Marta, Chiapas)
in: "Excavaciones en el abrigo de Santa Marta, Chis. (1974)"
Informes, Departamento de Prehistoria, No. 1, pp. 56-59
Instituto Nacional de Antropología e Historia
México, D.C.

García Salas, José María: see Urrutia

García Soto, J. Mario

- 1969 "Geografía General de Chiapas"
Mexico, D.F.
[p. 117: rock paintings in the "gruta de Tenán", district of Comitán
p. 286: "En terrenos de la finca cafetalera Muxbal, Unión Juárez,
hay grutas con bellas pinturas en las paredes laterales casi en el
límite guatemalteco."]

Girard, Rafael

- 1969a "La Misteriosa Cultura Olmeca"
3a. edición.
Guatemala.
[pp. 27-28, photo 18: "roca con tres cavidades hemisféricas" (Finca
San Antonio, jurisdicción de La Gomera, Guatemala). "Por su
posición al pie del montículo central... puede presumirse que se
trata de un altar."]
- 1969b "Descubrimiento reciente de culturas 'pre-olmecas' en Guatemala"
Proceedings of the 38th International Congress of Americanists.
Stuttgart-München, 1968, Vol. I, pp. 203-213.
Munich.
[p. 205, Fig. 8; p. 206 = Girard 1969a, pp. 27-28, photo 18.]

Gordon, George Byron

- 1898 "Caverns of Copan, Honduras"
Memoirs of the Peabody Museum of American Archaeology and
Ethnology, Harvard University, Vol. 1, No. 5
Cambridge, Massachusetts
(reprinted in: Revista del Archivo y Biblioteca Nacionales de Honduras,
Vol. X, 1932)
[p. 141: stactite carved into a rude likeness of a human head.]

Grant, Campbell

- 1967 Discussion of appropriate methods of recording rock paintings.
Man (N.S.), Vol. 1, London 1966, pp. 104, 559-560.

- Greene, Merle, Robert L. Rands, and John A. Graham
 1972 "Maya Sculpture from the Southern Lowlands, Highlands, and Pacific
 Piedmont" Berkeley
- Gussinyer, Jordi
 1976 "Pinturas Rupestres de Chiapas: El Abrigo Juy-Juy"
 Revista de la Universidad Autónoma de Chiapas, Vol. I, No. 2,
 pp. 79-94 (eight photos)
 Tuxtla Gutiérrez, Chiapas
 [discusses rock paintings of two sites in the vicinity of Chicoasén,
 Chiapas: abrigo Juy-Juy, abrigo "Los Monos".]
- Guthe, C. W.
 1921 "Report on the excavations at Tayasal" (Guatemala)
 Carnegie Institutions of Washington, Yearbook No. 20, pp. 364-368
 [p. 365: petroglyphs.]
- Habel, S.
 1878 "The Sculptures of Santa Lucia Cosumalwhuapa in Guatemala. With Account
 of Travels in Central America and on the Western Coast of South America."
 Smithsonian Contributions to knowledge, Vol. XXII Washington, D.C.
 [references to petroglyphs of Cotzumalhuapa (Bilbao) on pp. 23-24]
- Haberland, Wolfgang
 1954- "Apuntes sobre petrograbados de El Salvador"
 1956, Comunicaciones del Instituto Tropical de Investigaciones Científicas
 1959 de la Universidad de El Salvador
 Año 3, No. 4, Dic. 1954, pp. 167-171
 Año 5, Nos. 2/3, Abr./Sep. 1956, pp. 95-96
 Año 8, Nos. 3/4, Jul./Dic. 1959, pp. 23-25 (+ 11 figures)
 [includes "Los Petrograbados del Río Títihuapa", "La Cueva del
 Toro" (petroglyphs, partly in imitation of Maya glyphs). "Los
 Pictogramas de Sigüenza", "Piedra de la Luna" (petroglyphs),
 "Petrograbados de la Cueva del Cerro El Carbón", "Los fierros de
 Guatajuga" (petroglyphs, possibly of post-Hispanic origin).]
- 1961 "Archäologische Untersuchungen in der Provinz Chiriquí, Panama"
 Acta Humboldtiana. Serie Geographica et Ethnographica, No. 3
 Wiesbaden
 [p. 2, Pl. XIX a,b; p. 33, Pl. XXII a: petroglyphs in Valle de Santa
 Clara and Valle de Cotito, and in the vicinity of La Concepción
 (spirals).]
- 1963 "Ometepe 1962-63"
 Archaeology, Vol. 16, No. 4, Dec. 1963, pp. 287-289
 [p. 288, photo: petroglyphs of Boulder 4, Corozal Viejo, Ometepe
 Island, Nicaragua; includes the engraving of a stylized human figure
 not depicted in Haberland 1968.]

- 1964 "Neue archäologische Ergebnisse in Nicaragua"
Umschau in Wissenschaft und Technik, No. 20, 1964, pp. 622-625
Frankfurt a.M.
[p. 623, photo 1: petroglyph of El Corozal III (a drawing of this engraving is published in Haberland 1970, p. 108, Fig. 19d).]
- 1968 "Corozal Viejo. Eine Felsbildergruppe auf Ometepe, Nicaragua"
Tribus (Linden-Museum, Stuttgart), No. 17, August 1968, pp. 41-50
(eight illustrations including one map)
Stuttgart
[petroglyphs of Corozal Viejo (Om-38), island of Ometepe, Lake of Nicaragua.]
- 1970 "Felsbilder von Ometepe, Nicaragua"
Tribus (Publications of the Linden-Museum, Stuttgart), No. 19,
November 1970, pp. 97-116 (22 illustrations including one map)
Stuttgart
[petroglyph sites on the island of Ometepe: Tirejeta (Om-21), La Palma I (Om-23), La Palma II (Om-24), El Cairo I (Om-26), El Cairo III (Om-27), La Fuente (Om-29), Pulman (Om-31), El Corozal I (Om-35), El Corozal III (Om-37). Some of the petroglyphs are related by subject matter to the large stone sculptures of the same area.]
- 1972 "The Cave of the Holy Ghost"
Archaeology, Vol. 25, No. 4, October 1972, pp. 286-291
[paintings in the Cueva de Espíritu Santo near Corinto, El Salvador.]
- 1976 "La Cueva del Espíritu Santo"
Anales del Museo Nacional 'David J. Guzman', No. 49, pp. 93-106
San Salvador, El Salvador
[Spanish translation of the 1972 article, and additional notes by editor. The paintings in the cave are still clearly visible contrary to the statement in the notes; they were photographed once again by Haberland in 1977 (Haberland, personal communication).]
- 1977 "Frühe Funde in Zentralamerika"
Hamburgs Museum, July 1977, pp. 2-3
Hamburg
[reference to the paintings in the cave "Espíritu Santo," Corinto, El Salvador.]
- Harte, Eva M.
1960 "Petroglyphs in Panama"
Panama Archaeologist, Vol. II, No. 1, 1949-1950, pp. 57-69
[general remarks on the nature and possible meaning of the petroglyphs. Figs 11-13: illustrations of the petroglyphs of Caldera, Concepción, El Volcan, Remedios, San Felix (Chiriquí); Sona

(Veraguas); La Pintada, Sitio Conte, El Valle (Cocle); Bejuco, Cabuya (Panama).]

Harte, Neville A.

- 1960 "Preliminary report on petroglyphs of the republic of Panama"
Panama (privately published)
- 1961 "Petroglyphs of Panama, an Introductory Study"
Panama
- n.d. "Panorama of Panama Petroglyphs"
Panama

Hartmann, C. V.

- 1901 "Archaeological Researches in Costa Rica"
The Royal Ethnographical Museum in Stockholm
Stockholm
[p. 41, Pl. 15, Figs. 1-3: hacienda of Williamsburg, near Columbiana Station.
Fig. 1: boulder fashioned into "something of human shape"
Figs. 2-3: petroglyphs
p. 186, Fig. 479: upright stone with petroglyphs in the Valley of Orosi (spirals and scrolls).]

Hatt, Robert T. et al.

- 1953 "Faunal and Archaeological Researches in Yucatán Caves"
Cranbrook Institute of Science, Bulletin No. 33
Bloomfield Hills, Michigan
[Part 1, p. 21; Part 2, Pl. 1; Part 5, Pl. 2, Fig. 2: petroglyphs in the cave Spukil
Part 5, Pl. 2, Fig. 1: petroglyphs in the cave of Loltún.]

Heine, Wilhelm

- 1857 "Wanderbilder aus Central-Amerika"
Leipzig
[p. 181: petroglyphs ("sculptures") at the entrance of a large cave near the village of Guaximala, Nicaragua.]

Helbig, Karl

- 1956a "Antiguales der Paya-Indianer und die Paya-Indianer von Nordost-Honduras"
Beiträge zur mittelamerikanischen Völkerkunde (Hamburgisches Museum für Völkerkunde und Vorgeschichte) III (40 pp., 16 photos, 43 drawings, three maps)
Hamburg
[describes and illustrates various petroglyphs in the Dept. of Colón.
p. 9, Fig. IV; Pl. 1, Photo 2; Pl. 2, Photo 8: petroglyphs on a stone at Antigua, Guatemala, in the vicinity of Río Ojo de Agua, effluent

of Río Grande (Sico).
pp. 16, 19-20, Fig. XI; Pl. 1, Photo 5; Pl. 2, Photo 10; Pl. 3,
Photo 11: "Walpurban Tara" (boulder with petroglyphs in the Río
Plátano)
p. 16; Pl. 2, Photo 9: "Walpurban Sirpe" (boulder with petroglyphs
in the Río Plátano.)]

- 1956b "Prähistorica in Honduras"
Die Umschau in Wissenschaft und Technik, 56. Jahrgang, Heft 2, pp.
692-695
Frankfurt a.M.
[p. 693, Bild 1 (photo): petroglyph, "Walpurban Sirpe," Río Plátano.]

Hellmuth, Nicholas M.

- 1971 "Preliminary Report on Second Season Excavations at Yaxhá, Guate-
mala" (mimeographed report)
New Haven, Connecticut (reprinted in Katunob, Vol. VIII, No. 4,
1972, pp. 39-49, 92-97)
[curvilinear petroglyphs on bedrock outcrop about 200 m. SE of
Plaza C. A portion of rock from this site bearing engravings was
reused for the base of Yaxhá Stela 6. (The stela bears a LC-date
of 9.3. ? . ? . ?).]
- 1978 "Maya Archaeology, Tikal Copan Travel Guide"
Guatemala
[p. 89: photo of petroglyphs at Yaxhá, Guatemala
pp. 86-88: Yaxhá Stela 6 whose base was quarried from the petro-
glyph site
pp. 114-115: Bilbao Monument 21 (petroglyph).]

Hernandez Reyes, Carlos, Ed.

- 1973 "III Simposio Internacional Americano de Arte Rupestre"
Mexico, D.F.
[pp. 55-58: El Arte rupestre en Nicaragua. Ponente: J. Matilló Vila.]

Hewen, Loring

- Ms. n.d. Unedited notes on his archaeological investigations in Yucatán in the
Middle American Research Institute, New Orleans
[They include the following note: "Gruta - no name. On Yaxcaca
(Yaxcaba?) - Tabl road about 6 k. west of former. Small, dry cave.
Two walls and ceiling have many pictographs, some superimposed.
Floor mostly deep in dust. In neighbourhood are several shapeless
mounds... Present: Fr. Montague, two laborers, Pres. Pueblo,
numerous others. Jan. 26, 1966. 2nd visit similar."]

Hildeberto María, Hno. (= Matilló Vila, Joaquín)

- 1958- "El arte rupestre en Nicaragua"
1959 Nicaragua Indígena, Organó del Instituto Indigenista Nacional, 2. época,

19-20, marzo-junio 1958, pp. 15-30; 22, sept.-oct. 1958, pp. 27-33; 23, nov.-dic. 1958, pp. 5-10; 24-25, enero-abril 1959, pp. 5-24 (21 figs.)

Managua

- 1963 In: Nicaragua Indígena, 2. época, 37, jul.-dic. 1963, pp. 17, 33
Managua
[two photos showing engravings in the cave of Montellimar.]
- 1965 "Estas piedras hablan. Estudio preliminar del arte rupestre de Nicaragua"
224 pp. with numerous photos and drawings
Managua
[With the exception of the rock paintings of "La Serpiente" (p. 95), all sites discussed in this book bear petroglyphs.
p. 93-120: petroglyphs and rock paintings in the Dept. of Managua
p. 95: "La Serpiente Emplumada" (Laguna de Asosoca - Lago de Nihapa/Nijapa)
p. 97: "Las Piedras de Chichihualtepe"
p. 101: "El Cacique" (Finca San José, near Los Brasiles)
p. 105: "La Piedra Pintada de Montellimar," Quebrada de la Gallina (vicinity of San Rafael)
p. 106: "La Pared de Las Serpientes" (Finca Borgoña, in the vicinity of Ticuantepe)
p. 112: "Petroglifo de La Zorza" (Finca Las Enramadas, in the vicinity of Ticuantepe)
p. 113: "Petroglifo de Las Torres" (near San Cayetano)
pp. 121-166: petroglyphs in the Departamento de Carazo
p. 121: "El Retablo de 'El Guiste'"
p. 127: "Retablos de El Acetuno" (Finca, near Diriamba)
p. 136: "La Cueva de La Bruja" (Finca La Seca)
pp. 143-154: petroglyphs at the River Amayo
p. 144: "Petroglifos del Paso de Las Matronas"
p. 147: "Petroglifo de la Poza del Mero"
p. 151: "Petroglifo de las Tres Pocitas"
p. 155: "Petroglifo de 'El Júcaro'" (near Jinotepe)
p. 158: "Petroglifo de Las Pilas" (near San Marcos)
p. 161: "Petroglifos de la Finca San José" (near San Marcos)
pp. 167-173: petroglyphs of Chontales ("de Amerrisque o de sus cercanías o de las lomas de Chont.")
pp. 174-182: petroglyphs in the Departamento de Estelí
p. 174: "Petroglifos de 'Las Pintadas'"
p. 178: "Petroglifos del Parque de Estelí"
p. 180: "Petroglifos de Las Animas" ("cerro de Las Animas, al oriente de Estelí")
pp. 183-187: petroglyphs in the Departament de Jinotego
p. 183: "La Piedra de La Cruz" (Finca Los Melinales, some 15 km. from Yalí)

- pp. 188-189: petroglyphs of Río Mico
pp. 190-196: petroglyphs in the Dept. of Matagalpa
p. 190: "El Santuario de Los Venados" (Quebrada de Chaguitillo)
p. 196: "Petroglifos de Apalili"
pp. 197-205: "Petroglifo de Callagua", Dept. of Masaya (drawings of these petroglyphs were already published by Squier 1851-1854, Bancroft 1875).]
- 1968 "El Muerto, Isla Santuario, Estudio de su arte rupestre"
Estas Piedras Hablan, Vol. II, 71 pp. (two maps, 53 photos, five tables)
Managua
[pp. 23-31: "Petroglifos ribereños de la punta oriental"
pp. 31-32: "Petroglifos ribereños de la costa norte"
pp. 33-48: "Plazoleta Central"
Petroglyphs of this island were first published by Bovallius 1886/87;
he called the island "Celba."]
- 1969 "Ometepe. La isla de los círculos y de las espirales"
Mundo Hispánico, Año XXII, No. 254, Mayo 1969, pp. 33-37 (13 photos)
Madrid (Ediciones Iberoamericanas)
[At least three of the accompanying photos show petroglyphs from
outside of Ometepe.]
- 1973 "Ometepe. Isla de Círculos y Espirales"
Estas Piedras Hablan. Vol. III, 214 pp. (numerous photos, tables,
three maps)
Centro de Investigaciones Rupestres
Managua, Nicaragua
[pp. 70-76: "Petroglifos de la Hacienda Punta Gorda"
(1) Playa
(2) Loma
pp. 77-122: "Petroglifos de la Hacienda Magdalena"
(1) cercanías de la Casa-Hacienda
(2) Quebrada de Balgues
(3) Potrero del río
(4) Potrero San Lucas
(5) Potrero Grande (Zona Balgues, Zona Pulman, Zona
Oriental)
(6) El Trigal
(7) El Sitio (includes Potrero de El Mójon)
(8) Cafetal San Eustaquio
pp. 123-149: "Petroglifos de las Cuchillas"
(1) cercanías de la casa del Sr. Castillo
(2) platenal del Sr. Castillo
(3) casa del Sr. Aleman
(4) propiedad del Sr. Mairena
(5) propiedad del Sr. Hernandez

- pp. 150-151: "Petroglifos en la Hacienda La Palmera"
 (cercañas de la casa; cafetal; Ojo de Agua; platanal, hacienda)
 pp. 152-153: "El Socorro"
 pp. 154-157: "Finca El Porvenir" (Ojo de Agua; camino a Mérida;
 El Chaguita)
 pp. 158-174: "Petroglifos de San Ramón y Tichana"
 pp. 174-187: "otros paraderos rupestres" (towards the east of Madera)
- (1) La Fuente
 - (2) La Palma
 - (3) Corozal Viejo; Corozal, adentro
 - (4) Finca del. Sr. Ocón
 - (5) Finca La Primavera

Holmes, William H.

- 1888 "Ancient Art of the Province of Chiriquí, Colombia"
 6th Annual Report of the Bureau of Ethnology to the Secretary of the
 Smithsonian Institution (1884-85)
 Washington, D.C.
 [pp. 21-22: petroglyphs in Chiriquí which now forms part of Panama.
 Holmes pictures in Fig. 5 (p. 22), the southwest face of the "piedra
 pintal" at Caldera, near David (sketch made by McNeil).]

Hughes, P.

- 1970 "How to make rubbings of rock art"
 El Palacio, Vol. 77, No. 1 Museum of New Mexico pp. 18-24

Ifler, Herbert

- 1979 Photo of rock relief at Cueva del Mono, Lago Miramar, Lacandonia,
 Chiapas, Mexico. Mexicon, Vol. I, Nr. 4, p. 41. Berlin

Jenkins, Jorge M.

- 1972 "Arqueología del Nicaragua zona del Noro-Este"
 Terra Ameriga (Rivista Trimestrale di Americanisti), No. 26-28.
 Anno VIII, Sept. 1972, pp. 31-35
 Genoa
 [p. 33: 25 petroglyphs at Isulbila, valley of Santa Fé, on the bank of
 Río Coco or Wanks
 pp. 31-33: three photos.]

Jenkins, Jorge M. and Gianfranco de Stefano

- 1972 "Petroglifi del Nicaragua"
 Terra Ameriga (Rivista Trimestrale di Americanisti), No. 24-25, Anno
 VII, pp. 17-18
 Genoa
 [petroglyphs in the vicinity of Hacienda Dolores, Comarca de las
 Angosturas, municipio Villa Somoza, Dept. of Chontales (two photos).]

Jiménez, Tomás Fldías

- 1959 "Reflecciones sobre las inscripciones rupestres hundidas en las aguas de Lago de Guija"
Actas del XXXIII Congreso Internacional de Americanistas, Vol. 2,
pp. 250-254
San José, Costa Rica
[petroglyphs on the island of Igualtépec, lake of Guija, El Salvador.]
- 1965a "Reflecciones sobre las Inscripciones Hundidas en el Lago Guija"
Anales del Museo Nacional "David J. Guzman", Vol. IX, 1959-60,
No. 33-34, pp. 11-15 (+ seven pages of photos and maps)
San Salvador
[16 photos showing the petroglyphs, two of which were already published in Jiménez 1959.]
- 1965b "Piedras de Tacitas en El Salvador"
Anales del Museo Nacional "David J. Guzman", Vol. X, 1961-62, No. 35-36, pp. 13-20 (= six pages photos and maps)
[seven rocks with basins, "Ruinas de Puníat," at the intersection of latitude 13°28' with longitude 89°14'.]

Joesink-Mandeville, L. R. V. and Sylvia Meluzin

- 1976 "Olmec-Maya Relationships: Olmec Influence in Yucatán"
in: H. B. Nicholson, ed., "Origins of Preclassic Art and Iconography in Preclassic Mesoamerica," pp. 87-105
University of California, Los Angeles
[pp. 100, 101, Fig. 17: rock relief at the Hunacab entrance of the cave of Loltún, Yucatán.]

Jones, Tim E. H.

- 1969 "Problems in Recording Rock Paintings in the Precambrian Shield"
Proceedings of the 38th International Congress of Americanists,
Vol. 1, pp. 109-116, Munchen

Joyce, Thomas A.

- 1916 "Central American and West Indian Archaeology"
London (new edition, New York 1971)
[pp. 53, 55, Fig. 8: rock carving, Ceiba Island (after Bovallius 1886); rock painting near Managua (after Squier 1851), Nicaragua.
Joyce assumes that they both represent the same subject (plumed serpent).]

Kennedy, William Jerald

- 1968 "Archaeological Investigations in the Reventazon River Drainage Area, Costa Rica"
Dissertation (University of Michigan microfilm)

- 1970 "Petroglifos en la Cuenca del Drenaje del Río Reventazon, Costa Rica"
 Ministerio de Transportes. Instituto Geografico Nacional. Informe Semestral. Julio a Dic. 1970, pp. 49-99 (one map, two tables, 50 figures, mostly photos)
 San José
 [p. 56: Finca Angostura
 pp. 57-62: Finca Aquiares
 pp. 63-64: Finca Azul
 pp. 65-68: vecindades de la laguna Bonilla cerca de Peralta
 pp. 69-71: cimarrones de Peralta
 p. 72: Finca del Sr. Beeche en el Descanso
 pp. 73-74: pueblo de Guayabo
 pp. 75-81: propiedad del Instituto Interamericano de Ciencias Agrícolas, en las afueras de Turrialba
 pp. 82-86: Finca Isabel
 pp. 87-88: Finca Navarro (Rosemont Estate)
 p. 89: Finca Nájera
 p. 90-91: cercanías de Platanillo
 pp. 92-93: camino a la colonia Pejibaya
 pp. 94-96: pueblo de Pacayitas.]
- 1971- "Comparación de algunos diseños de petroglifos costarricenses con las
 1972 de areas adyacentes"
 Revista Dominicana de Arqueología y Antropología; julio-dic./enero-junio 1971-72, Año II, Vol. II, No. 2/3, pp. 50-67.
 Universidad Autonoma de Santo Domingo, Facultad de Humanidades
- 1973 "A Comparison of Certain Costa Rican Petroglyph Designs with Those from Adjacent Areas"
 Proceedings of the Fourth International Congress for the Study of Pre-Columbian Cultures of the Lesser Antilles, pp. 47-56 (one map, one table, 21 figures)
 Gainesville, Florida
 [Figs. 1-2, 4-11, 14, 17-18, 20: petroglyphs, Costa Rica
 Figs. 3, 12-13, 19, 21: petroglyphs, Panama
 Fig. 3: Remedios
 Fig. 12: Caldera, Chiriqui
 Fig. 13: Volcan area, Chiriqui
 Fig. 19: Sona, Veraguas
 Fig. 21: Río Mona area, Province of Panama.]
- Kilmartin, Jo
 1944 "Report on the survey and base-map of Chichén Itzá, México"
 Carnegie Institution of Washington, Yearbook 23, pp. 213-217
 Washington, D.C.
 [refers to a petroglyph or rock sculpture in Chichén Itzá, Yucatán; after Ruppert and Denison 1943.]

King, Jaime Litvak

- 1976 "Mesoamerica"
American Antiquity, Vol. 41, No. 2, p. 224
[six sites with rock art discovered by Reyes Mazzoni in Honduras.]

Kirchhoff, Paul

- 1943 "Mesoamerica, sus limites geograficos, composicion etnica y caracteres culturales" in Acta Americana, vol. 1, no. 1: 92-107.

Krickeberg, Walter

- 1949 "Felsplastik und Felsbilder bei den Kulturvölkern Altamerikas mit besonderer Berücksichtigung Mexicos", Vol. I Berlin
- 1958 "Bemerkungen zu den Skulpturen und Felsbildern von Cotzumalhuapa" Miscellanea P. Rivet, Octogenario Dictata 1, XXXI Congreso Internacional Autónoma de México, pp. 495-513
México, D.F.
[discussion of sculptures and petroglyphs of Santa Lucía Cotzumalhuapa (Bilbao), Guatemala.]
- 1960 "Altmexikanische Felsbilder"
Tribus, No. 9:172-184 Stuttgart
- 1961 "Observaciones acerca de las Esculturas y Monumentos de Cozumalhuapa"
Antropología e Historia de Guatemala, Vol. XIII, No. 2, pp. 3-13
Instituto de Antropología e Historia Guatemala
[translation of Krickeberg 1958.]
- 1969 "Felsbilder Mexicos als historische, religiöse und Kunstdenkmäler" (Felsplastik und Felsbilder bei den Kulturvölkern Altamerikas, Vol. II) Berlin
[sums up and reviews on pp. 7-10 Thompson 1897 (cave of Loltún, Yucatán, Maler 1901 (Lago Pethá, Chiapas), Maler 1903 and Müllerried 1927 (Planchón de las Figuras, Chiapas).]

Krieger, H. W.

- 1929 "Archaeological and Historical Investigations in Samana, Dominican Republic" Smithsonian Institute, U. S. National Museum, Bulletin 147, Washington, D.C.
Pl. 6, Fig. 3.

Lange, Frederick W.

- 1969 "The Area Connecting the Río Sapoa with the Bay of Salinas"
in: Lange, F. W., ed., "An Archaeological Survey of the Río Sapoa Valley: Report on a Preliminary Season of Archaeological Research

In Northwestern Guanacaste Province, the Republic of Costa Rica, Spring 1969", pp. 219-247 (mimeographed paper)
 (Field research conducted as part of the Central American Field Program of the Associated Colleges of the Midwest. Ibero-American Studies Program, University of Wisconsin)
 Chicago
 [pp. 221, 222, Fig. 29 (drawing): RSVP-69-V-36; petroglyph carved in the stone face of the north side of the Quebrada Tigre.
 pp. 223, 229, Fig. 31 (photo): RSVP-69-V-43; on the first hill south of La Cruz are "at least a dozen petroglyphs."]

Lardé y Larín, Jorge

- 1926 "Índice provisional de los lugares del territorio salvadoreño..."
 Revista de Etnología, Arqueología y Lingüística, Vol. I, pp. 213-221
 San Salvador
- 1948 "Los petrograbados de Yologual"
 Revista del Ministerio de Cultura, Vol. VI, No. 21-22, pp. 197-198
 San Salvador
 (reprinted in Anales del Museo Nacional "David J. Guzman," Vol. II, No. 6)
 San Salvador, Cuzcatlan, 1951
 [petroglyphs in the hacienda of Yologual, at the volcano of Conchagua, about 9 km. south of La Unión, El Salvador: "figuras zoomorfas... esculpidas en la roca... en bajo relieve"]
- 1950 "Índice provisional de los lugares del territorio salvadoreño en donde se encuentran ruinas o otros objetos de interés arqueológico (Apuntes de Investigación)"
 Anales del Museo "David J. Guzman", Vo. 1, No. 1, pp. 44-50
 San Salvador, Cuzcatlan, El Salvador
 [The author mentions possible petroglyphs or rock paintings under the following headings:
 13. Belén. Cantón de Metapán, Depto. de Santa Ana; está al S. y cerca del principio del Guija... No lejos de allí está la isla de Ipal-tepeque, con... numerosos petroglifos.
 27. Casitas Blancas. ... al. N. del Corobán... al NNE de Gotera, Depto. de Morazán; ... roca... (con) dibujos indianos.
 35. Chinameca. Pueblo del Depto. de La Paz; en su jurisdicción está una roca con petroglifos indianos. (Note: the "petroglyphs" are in reality red and white paintings; cf. Longyear 1944:78).
 42. Conacaste (El). Cantón de la jurisdicción de Coatepeque, Depto. de Santa Ana; en el ... (río) de los Milagros... en cuyas paredes hay... figuras indianas grabadas en la roca.
 44. Corinto. Pueblo del Depto. de Morazán; allí cerca está una cueva con... dibujos... precolombinos.
 45. Corobán. Cerro al NE de Gotera, Depto. de Morazán... en la parte norte hay una roca con dibujos...]

46. Cotel. Cerro de la jurisdicción de Quetzaltepeque, Depto. de Chalatenango; roca con petroglifos indios.
47. Cueva (La). La de Corinto.
48. Cueva Pintada. cerca de Estanzuelas, Depto. de Usulután; dibujos precolombinos.
54. Ermitaño (El). Cantón de El Ocotol de Dulce Nombre de María, Depto. de Chalatenango; en la pared exterior existen manos rojas y otras figuras.
55. Espíritu Santo. Cueva cercana a Corinto, Depto. de Morazán; dibujos indígenas.
56. Fierros (Los). Poza al W. de la villa de Guatajiagua, Depto. de Morazán; roca con petroglifos.
57. Fralle (El). Roca esculpida en jurisdicción de Arcatao, Depto. de Chalatenango.
58. Fralle (El). Poza en el río Lempa, jurisdicción de Atlempa-Mazahua, Depto. de Santa Ana; roca con bajo relieve.
59. Garrucha (La). Cueva de Estanzuelas, Depto. de Usulután. dibujos prehispánicos.
64. Huehuechos (Los). Cerro en Cacaopera, Depto. de Morazán; roca con una culebra y dos leones grabados.
80. Milagros (Los). Río del cantón de Conancaste, de la jurisdicción de Coatepeque (Santa Ana); cerca del una roca con grabados indios.
94. Piedra Herrada. Roca de la jurisdicción de Comazahua, Depto. de La Libertad; petroglifos.
95. Piedra de Santiago. La misma Piedra Herrada.
96. Piedras Pintadas. Piedras con pinturas cerca de Sesori (Depto. de San Miguel), y en jurisdicción de Estanzuelas (Depto. de Usulután).
130. Yamabal. A 1 km. al N. de ese pueblo, Depto. de Morazán, hay una roca con dibujos indios.
- photo, facing p. 44: petroglyph on the island of Igualtepeque (Ipaltepeque). (Another photo of the same petroglyph was published by Sapper 1924, Fig. 13.)]

- 1951 "Región Arqueológica de Chalchuapa"
Anales del Museo Nacional "David J. Guzman," Vol. II, No. 6,
pp. 53-56
San Salvador, Cuzcatlan, El Salvador
[facing p. 54: map (made by Stanley H. Boggs)
p. 56: petroglyphs of Las Victorias.]

- Laucer, F.A.
1972 "Pintura Repetida y Petroglifos en Santo Domingo"
Universidad Autónoma de Santo Domingo, Vol CXLVII

LeBaron, J. Francis

- 1912 "Description of a stone ruin in eastern Nicaragua, with notes on the location of other ruins in Central America"
 Records of the Past, Vol. II, pp. 217-222
 Washington, D.C.
 [includes the description of a small ceremonial site with a petroglyph on the Prinzalpoca River (according to Strong 1935:167).]

Lee, Thomas A., Jr.

- 1969 "Cuevas Secas del Río La Venta, Chiapas: Informe Preliminar"
 Antropología e Historia de Guatemala, Vol. XXI, No. 1-2, pp. 23-37
 (one map, eight photos)
 Guatemala
 [p. 25, Fig. 3 (photo): rock paintings in the "Cueva Cuatro Hacha," "en un recorte del acantilado suroeste, en la margen derecha del Río La Venta, como a una milla río arriba del sendero que conduce el Río San Vicente."
 p. 29, Fig. 9 (photo): rock paintings in the "Cueva de la Media Luna," "en el cañon de La Venta, al norte de Cintalapa... a unos 500 metros de altura sobre un viejo cauce del río, que ahora corre cerca de 70 metros más al sur."]

Lines, Jorge Agustín

- 1953 "Taxonomía de la Arqueología de Costa Rica"
 Universidad de Costa Rica
 San José
 [p. 49: petroglyphs - cf. Kennedy 1970:56, 87, 97.]

Lines, Jorge Agustín et al.

- 1965a "Anthropological bibliography of aboriginal Panama"
 Tropical Science Center, Occasional Papers, No. 2
 San José
- 1965b "Anthropological bibliography of aboriginal Nicaragua"
 Tropical Science Center, Occasional Papers, No. 3
 San José
- 1965c "Anthropological bibliography of aboriginal El Salvador"
 Tropical Science Center, Occasional Papers, No. 4
 San José
- 1966 "Anthropological bibliography of aboriginal Honduras"
 Tropical Science Center, Occasional Papers, No. 5
 San José
- 1967a "Anthropological bibliography of aboriginal Guatemala-British Honduras"
 Tropical Science Center, Occasional Papers, No. 6
 San José

- 1967b "Anthropological bibliography of aboriginal Costa Rica"
Tropical Science Center, Occasional Papers, No. 7
San José

Linne, S.

- 1929 "Darlen in the Past. The Archaeology of Eastern Panama and North-western Colombia"
Göteborgs Kungl. Vetenskaps-och Vitterhets-Samhälles Handlingar.
Fente Földen, Ser. A, Vol. 1, No. 3
Göteborg
[pp. 86, 87, Fig. 19A (photo): petroglyph on the northern side of the island of Contadora.]

Lizardi Ramos, Cesar

- 1971 "Rito Previo a la Decapitacion en el Juego de Pelota"
Estudios de Cultura Nahuatl, Vol. 9, pp. 21-46.
INAH, Mexico, D. F.
[p. 25: mentions Maya rock paintings in a cave (Ch'on) south of Oxkutzcab, Yucatan, partially documented by Elias Coba. A comprehensive documentation and study by Peter Schmidt of these polychrome paintings including hieroglyphs will be published in M. Strecker (Ed.), in preparation: "Rock Art in Caves of the Municipio of Oxkutzcab, Yucatan"]

Longyear, John M.

- 1944 "Archaeological Investigations in El Salvador" (with an appendix by Stanley H. Boggs)
Memoirs of the Peabody Museum of Archaeology and Ethnology.
Harvard University, Vol. IX, No. 2.
Cambridge, Massachusetts
[p. 14 : rock paintings in the cave of El Ermitaño, jurisdicción of Dulce Nombre de María, Dept. of Chalatenango.
p. 17: engravings (called pictographs by author) on boulder at Las Victorias, Chalchuapa Zone, Dept. of Santa Ana.
p. 21, Plate XIII, Photo 3/6: petroglyphs on the island of Igualtepeque, Lake Guija.
pp. 75-81: Appendix D. Site List (includes sites already listed in Lardé y Larín 1926, and Lothrop 1926).
p. 76: Dept. of La Libertad
- Piedra Herrada, Piedra de Santiago, or Chiltiupan. Rock in jurisdicción of Comasagua, 16 km. southwest of Santa Tecla, on Finca El Penon; bears petroglyphs.
- Piedra Pintada. On Hacienda San Fernando, about 12 km. from San José Villanueva, south of Santa Tecla. Petroglyphs with traces of red paint in some carvings. Illustrated by Sol 1930.]

- p. 78: Dept. of La Paz
 - Chinameca. Rock paintings in jurisdicción of San Francisco Chinameca, 3 km. south of the town.
- p. 78: Dept. of Morazán
 - Casitas Blancas (see Lardé y Larín 1950)
 - Corinto "
 - Espíritu Santo "
 - Fierros "
 - Huehuechos "
 - Las Labranzas. Rock with petroglyphs near Cacaopera.
- p. 80: Dept. of Santa Ana
 - Belén (see Lardé y Larín 1950)
 - Conocaste "
 - Fraile "
 - Potosí. Rock paintings (?) on Finca 20 km. east-southeast of Santa Ana.
- p. 80: Dept. of Usulután
 - Berlín. Petroglyphs (destroyed)
 - Cueva Pintada (see Lardé y Larín 1950)
 - Eregraiquin. Cave with petroglyphs (?).

Lothrop, Samuel K.

- 1924 "Tulum. An Archaeological Study of the East Coast of Yucatán"
 Carnegie Institution of Washington, Publication No. 335
 Washington, D.C.
 [pp. 131-133: petroglyphs in the cave of Tancah, Quintana Roo.]
- 1926a "Lista de sitios arqueológicos en El Salvador"
 Revista de Etnología, Arqueología y Linguística, Vol. I, pp. 325-328
 San Salvador.
- 1926b "Pottery of Costa Rica and Nicaragua"
 2 vols., Museum of the American Indian. Heye Foundation.
 New York.
 [Vol. I.
 p. 94: distinguishes two types of petroglyphs "which tend to merge into each other": (1) simple patterns (human figures, animals, geometric patterns), (2) animal figures which have become geometric complexes.
 Figs. 12, 13, Pl. VIII: petroglyphs in Nicaragua
 p. 95, Fig. 12: La Seca; La Ceiba island; Piedra Pintada, Jinotepe; Ceiba island (after Flint M. S.; Fig. 12f is erroneously attributed to Zapatero island).
 p. 96, Fig. 13: Lake Guiteras; San Andrés; Riachuelo cave (petroglyph representing animals, after Flint M. S.).
 Plate VIII: Quebrada Hurtado; Jinotepe; San Andrés (after Flint); Santa Clara (after Sapper 1899).

Vol. II

pp. 421-440: Appendix I, Archaeological sites. Lothrop mentions petroglyphs under the following headings:

- 46. Masaya, Nic. - "Quebrada de las Inscripciones"
- 75. Salinas Bay, C.R.
- 83. San Ramón Point (Ometepe Island), Nic.
- 128. Orosi, C.R.
 - Fig. 286: petroglyph at Arroyo de las Calaveras, Salinas Bay, Costa Rica (after Flint M.S.)
 - Fig. 287: petroglyph at Orosí, C. R. (after Hartmann 1901)

1933 "Atitlán. An Archaeological Study of Ancient Remains on the Borders of Lake Atitlán, Guatemala"
Carnegie Institution of Washington, Sept. 1933
[p. 69: "carved boulder at Pachluak" (Fig. 41)
pp. 79-81: "carved boulders at Chultinamit" (Figs. 47-50; animal figures carved in relief, deep basins).]

Lunardi, Federico (Canmay)

1941- "Lempira, el Héroe de la Epopeya de Honduras"

1942 Revista Arch. y Bibl. Nac.

Tegucigalpa

(includes a discussion of the petroglyphs of the Peñon de Cerquín, Dept. of Gracias; according to Lunardi 1948:327.)

1942 "Los Misterios Mayas de Jesús de Otoro"

Revista de Archivo y Biblioteca de Honduras

(reprinted in: Revista Geográfica Americana, Año IX, Vol. XX, No. 118, pp. 11-24, Buenos Aires, 1943)

[discusses the petroglyphs called "Las Piedras de Piscila" (Pisila); "dentro de la montaña de Casise, en la Cordillera de Montecillos, al Este de Jesús de Otoro, en la Quebrada Santa Cruz." Four photos.]

1948 "Honduras Maya. Etnología y Arqueología de Honduras"

Biblioteca de la Sociedad de Antropología y Arqueología de Honduras y del Centro de Estudios Mayas.

Tegucigalpa, D.C.

[pp. 148, 327, Pl. XVI: petroglyphs of Tenampua

pp. 161-162, Pl. XVI: rock basins of Tenampua

p. 320: Cueva de la Curquinca. "Hacia el sur de Similaton, a distancia de 3 leguas...hay una cueva con...una piedra en figura de sapo (un estalgmito)"

p. 321: cave with painted hand in the area of In'ibucá.

p. 322: Cueva del Sisimite, at a distance of one "legua" to the west of Camasca; painted (?) hand

pp. 322, 328: Cueva del Duende, "en el cerro de Candelarita, jurisdicción de Piraera, 2 leguas al norte de Camasca"; "aquí hay cinco

figuras de venado pintadas en rojo"
 pp. 326-329, Pl. XLIV-XLVII: Petroglyphs and pictographs
 p. 326, Pl. XLIV (3 photos): Las Piedras de Picila (cf. Lundardi 1942)
 pp. 326-327, Pl. XLV (2 photos): petroglyphs of the Peñon de Cerquín
 (cf. Lunardi 1941-42)
 p. 327, Pl. XLIV (1 photo): "Piedra del Tigre", "figuras grabadas,"
 "en el camino para ir a Valladolid (Dept. Lempira)."
 p. 327, Pl. XLVI (1 photo): "Piedra del Píal y de Quelepa, cerca de
 Gualcince"; petroglyphs and rock basins.
 p. 327, Pl. XLVII (1 photo): "petroglifos en la Roca cerca de Yuscarán"
 p. 327: "La Piedra Pintada del Pueblo Viejo de Camasca"; petroglyphs
 in the village of Guasana.
 p. 327, Pl. XLVI (1 photo): "La Piedra Herrada," petroglyphs,
 "Detrás de la Montañita, al oriente de Tegucigalpa"
 p. 328, Pl. XLVII (2 photos): rock paintings in various caves of Cerro
 de Coyocutena.
 Pl. XLVI (1 photo): petroglyphs of Miraflores, Valley of Comayagua.]

Lundell, Cyrus Longworth

1934 "Ruins of Polol and other archaeological discoveries in the department
 of Petén, Guatemala"
 Contributions to American Archaeology, Vol. II, No. 8, pp. 175-186
 (nine plates)
 Carnegie Institution of Washington, Publication No. 436.
 Washington, D.C. (reprinted, New York, 1970)
 [pp. 182, 186, Pl. 9 (4 photos): rock engravings (called "pictographs"
 by the author) at Tayasal, on the second terrace on the north side of
 the peninsula.]

Lutz, O.

1922 "Die Ureinwohner am Isthmus von Panama"
 in: Lehmann, W. (ed.), "Festschrift Eduard Seler", pp. 363-378, Pl. IV
 Stuttgart
 [pp. 365-366, Pl. IV (4 photos): petroglyphs of Caldera and Boquete.]

MacCurdy, George Grant

1911 "A Study of Chiriquian Antiquities"
 Memoirs of the Connecticut Academy of Arts and Sciences, Vol. III.
 New Haven
 [The author summarizes and reviews on pp. 43-44 the reports by
 Seemann, Holmes and others on the "Piedra Pintal" petroglyphs at
 Chiriquí, Panama.
 Fig. 52: southwest face of the Piedra Pintal (after Holmes 1888)
 Fig. 53: northeast face of the Piedra Pintal (after Gentil)
 Fig. 54: another Chiriquian petroglyph (after Bateman).]

Maler, Teobert

- 1885 "Mémoire sur l'Etat de Chiapas (Mexique)"
Revue d'Ethnographie, Tome troisième, pp. 295-342
Paris
[p. 316: rock paintings and petroglyphs in the Sierra Madre of Chiapas
p. 318: rock paintings in the valley of the Grijalva River, second
"encajonada" from Tuxtla Gutiérrez.]
- 1901 "Researches in the Central Portion of the Usumasintla Valley"
Parts I-II. Memoirs of the Peabody Museum of American Archaeology and
Ethnology, Harvard University Vol. II, No. 1-2. Cambridge, Massachusetts.
[Vol. II, No. 1, 1901
pp. 42-43, Fig. 15: engraved "circular design" on rock near Piedras Negras,
Chiapas
- 1903 Vol II, No. 2,
p. 202: carved face on stalactite in cave "La Cueva de la Cabeza" at
Andres Bolon, on the peak of the small range of hills which dominates the
lake of Bolonchac, Guatemala, near the border with Mexico. An unpublished
drawing of this stalactite is preserved in the archives of the Ibero-
Amerikanisches Institut, Berlin: folder 22,8 of Maler legacy.
pp. 204-206: petroglyphs of the Planchon de las Figuras, Chiapas.]
- 1944 "Coba y Chichen Itza"
Ensayos y Estudios, Año VI, No. 112, p. 1-40, Berlin.
[p. 12: cave Cixhuh, near Valladolid, Yucatan, with petroglyphs]
- Ms. 1886- diary and notebooks, incomplete, unpublished in the Ibero-amerikan-
1889 isches Institut, Berlin
[include references to rock art research in Yucatán caves; cf. Strecker
n.d.]

Mallery, Garrick

- 1893 "Picture Writing of the American Indian"
Tenth annual report of the Bureau of Ethnology, Smithsonian Institution
Washington, D.C.
[p. 141: petroglyphs of Nicaragua (after Bransford 1881)
p. 142: rock sculptures at Santa Lucia Cotzumalhuapa, Guatemala
(after Habel 18??).]

Matillo Villa: see Hildeberto María, Hno.

McDougall, Elsie

- 1946 "Observations on Altar Sites in the Quiché Region, Guatemala"
Notes on Middle American Archaeology and Ethnology, Carnegie
Institution of Washington, No. 62, June 15, 1946, pp. 6-17
Washington, D.C.
[Fig. 3b (photo): "petroglyphs at shrine. Cerro Quemado,

Quezaltenango". The photo shows the same place described by Sapper 1925 and Termer 1930, 1957 as Cerro Concepción.]

Meighan, Clement W.

1978 "Analysis of Rock Art in Baja California"
in Seven Rock Art Sites in Baja California. Ballena Press Papers
on North American Rock Art No. 2: 1-18. Socorro, NM.

Ms. 1979 "La Espanola. A Rock Art Site in Northern Costa Rica. 5 pp.,
6 drawings. University of California, Los Angeles

Meléndez Ch., Carlos

1962 "Breve comentario acerca de 'La Mamita' "
Informe Semestral. Ministerio de Obras Publicas. Instituto Geo-
grafico de Costa Rica. Enero a Junio 1962.
San José
[rock carving called "La Mamita" at Las Mercedes, District IV of
the Cantón de Pococí, Province of Limón, Costa Rica. The report
includes two photos of "La Mamita" taken by J. C. Weston (p. 39).]

Mercer, Henry Chapman

1896 "The hill-caves of Yucatán"
(Corwith expedition of the University of Pennsylvania)
Philadelphia

1975 "The hill-caves of Yucatán"
with a new introduction by Sir J. E. S. Thompson
Norman, Oklahoma
[pp. xxxiv-xxxvi: rock paintings of Ixtelha (=Joloniel), Chiapas
pp. xxxvii-xxxviii: rock paintings in the cave of Golontón, near Bachajon,
Chiapas
p. xxxvii: petroglyphs reported from the cave of Xetix, NW Guatemala
p. xxxix: caves with petroglyphs reported by H. Berlin. This entry
is in error. Heinrich Berlin (letter, 1977) states that he never informed
Thompson on caves with rock art in Chiapas and, in fact, has no data
on any.
p. 30, Fig. 7: petroglyph in the cave Spukil, Calcehtok, Yucatán
p. 34, Fig. 10: petroglyphs, cave Ceh, Calcehtok, Yucatán
pp. 100-105: petroglyphs in the cave of Loltún, Yucatán.]

Miles, S. W.

1965 "Sculpture of the Guatemala-Chiapas Highlands and Pacific Slopes and
Associated Hieroglyphs"
Handbook of Middle American Indians (ed. Wauchope), Vol. 2, pp. 237-275
University of Texas Press, Austin
[p. 245, Fig. 10b, p. 247: Abaj Takalik, Guatemala, Monument 1
(petroglyph)
p. 254: petroglyphs at Tonalá, Chiapas.]

Miller, Arthur G.

- 1975 "Archaeological Investigations at Tulúm and Tancah, Quintana Roo, Mexico: a Progress Report of the 1974 Season"
Contributions of the University of California Archaeological Research Facility, No. 27, Studies in Ancient Mesoamerica II, pp. 10-16
Berkeley, California
[p. 11: petroglyphs in the cave of Tancah.]
- 1977 "The Maya and the Sea: Trade and Cult at Tancah and Tulúm, Quintana Roo, Mexico"
In: Elizabeth P. Benson (ed.), "The Sea in the Pre-Columbian World. A Conference at Dumbarton Oaks, October 26 and 27, 1974, pp. 96-140.
Washington, D.C.
[pp. 112-114: petroglyphs in the cave of Tancah.]

Miranda, Luis Máximo

- 1967 "El influje Veraguense en Chiriquí. El Complejo de Mesilla"
Boletín del Museo Chiricano (Colegio Felix Olivares), No. 5, Nov. de 1967
[pp. 4, 6, Figs. 2-3: petroglyph "La Piedra Pintada" at Mesilla, region of Bajo Méndez, Chiriquí, Panama.]

Morley, Sylvanus Griswold

- 1920 "The Inscriptions at Copán"
Carnegie Institution of Washington
Washington, D.C.
[p. 572, Fig. 86, pp. 573-574: discussion of rock relief at the Hunacab entrance of the cave of Loltún - outdated; cf. Proskouriakoff 1950, Norman 1976, Coe 1976, Joesink-Mandeville and Meluzin 1976.]
- 1933a "The Calakmul Expedition"
Scientific Monthly, Vol. 37, pp. 193-206
Lancaster, PA
- 1933b "The Calakmul Expedition"
Carnegie Institution of Washington, Supplementary Publications, Vol. 1, No. 6, pp. 30-43
Washington, D.C.
[informs on rock sculpture in plaza north of structure XVI, Calakmul, Campeche; cf. Ruppert and Denison 1943.]
- 1936 "Yucatán, Home of the Gifted Maya"
The National Geographic Magazine, Vol. 70, No. 5, pp. 591-644
Washington, D.C.
[p. 619, photo: rock relief in vicinity of the Hacienda of Chichén Itzá, Yucatán.]

Müllerried, Friedrich K. G.

- 1927 "El llamado Planchón de las Figuras en el Estado de Chiapas"
 Revista Mexicana de Estudios Históricos, Tomo I, No. 6, pp. 235-243
 México, D.F.
 [discussion of extensive petroglyph site on a bank of Río Lacantun;
 cf. Maler 1903, Bullard 1965.]

Navarrete, Carlos

- 1960 "Archaeological Explorations in the Region of the Frallesca, Chiapas, Mexico"
 Papers of the NWAFF, No. 7 (Publication No. 6)
 Orinda, California
 [pp. 8-9, Figs. 7-9, p. 39, Fig. 45 g-h: paintings in a cliff-shelter
 at Cerro Naranjo, 4 km. from Zaragoza.]
- 1966a "The Chiapanec: History and Culture"
 Papers of the NWAFF, No. 21 (Publication No. 16)
 Provo, Utah
 [p. 43, Fig. 26: stone with carved spiral designs from the region of
 Acala, Chiapas (now in the Museo Regional, Tuxtla Gutiérrez)
 p. 44, Fig. 27: pictographs at Cerro Naranjo, Chiapas.]
- 1966b "Excavaciones en la Presa Netzahualcoyotl, Mal Paso, Chis."
 Boletín del INAH, No. 24, pp. 36-40
 México, D.F.
 [p. 40, Fig. F: petroglyphs on rock in the Grijalva, 4 km. from
 Quechula, Chiapas.]
- 1969 "Los relieves olmecas de Pijijiapan, Chiapas"
 Anales de Antropología, Vol. VI, pp. 183-195
 Instituto de Investigaciones Históricas, Sección de Antropología.
 Universidad Nacional Autónoma de México.
 México, D.F.
- 1974 "The Olmec Rock Carving at Pijijiapan, Chiapas, Mexico, and Other
 Olmec Pieces from Chiapas and Guatemala"
 Papers of the NWAFF, No. 35
 Provo, Utah
- n.d. "Apuntes Arqueológicos de la Sierra Madre de Chiapas"
 Estudios de la Cultura Maya (in preparation)
 Mexico, D.F.
 [petroglyphs "El Zapotillo", municipio El Porvenir.]

Navarrete, Carlos and Eduardo Martínez

- 1961 "Investigaciones Arqueológicas en el río Sabinal, Chiapas"
 ICACH, Revista del Instituto de Ciencias y Artes de Chiapas, No. 5,
 Año II, 1960-61, pp. 49-83

Tuxtla Gutiérrez, Chiapas

[pp. 49 (map), 69-71, Figs. 20-22, pp. 74-75: rock paintings in abrigos "Nido de Aguilas," Río Sabinal, vicinity of Tuxtla Gutiérrez. In a visit to the site by M. Strecker in 1976, the paintings of the upper and lower abrigos were photographed; they include three designs in the upper panel not mentioned by Navarrete and Martínez. The paintings pictured in Fig. 22 could not be found and have probably been destroyed.]

- 1977 "Exploraciones Arqueológicas en la Cueva de los Andasoles, Chiapas." Universidad Autónoma de Chiapas. 67 p., 40 plates
Editorial Libros de México, México D.F.
[p. 21, Fig. 4: petroglyphs]

Nicholson, H. B.

- 1962 "Notes and News: Middle America: Chiapas"
American Antiquity, Vol. 27, No. 4
[p. 622: rock paintings in the cave of Ixtelha (=Joloniel), near Tumbala.]

Norman, V. Garth

- 1976 "Izapa Sculpture, Part 2: Text"
Papers of the New World Archaeological Foundation, No. 30
Brigham Young University, Provo
[pp. 309, 317, Fig. 6.24.b: drawing by Eric von Euw of the rock relief at the Hunacab entrance of the cave of Loltun, Yucatán.]

Norr, Lynette Caryl

- Ms. 1979 "Stone Burial Mounds and Petroglyphs: Preliminary Investigations in the Rio Naranjo-Bijagua Intermontane Valley, Northwestern Costa Rica."
Paper given at the 44th annual meeting of the Society for American Archaeology, Vancouver, British Columbia, April 23-25, 1979

Orellana, Rafael

- 1952 "Zona arqueológica de Izapa"
Tlatoani, Vol. I, No. 2
México, D.F.
[p. 24, photo on p. 22: petroglyphs on the Finca San Jerónimo, between Cacahoatán and Unión Juárez, Chiapas.]

Palacios, Enrique Juan

- 1928 "En los confines de la selva lacandona, exploraciones en el estado de Chiapas - 1926"
Secretaría de Educación Pública, Dirección de Arqueología.
México, D.F.
[p. 22, Fig. 16: petroglyph "Iglesia Vieja," Tonalá, Chiapas.]

Palmer, Mervyn G.

- 1945 "Through Unknown Nicaragua. The Adventures of a Naturalist on a Wild-Goose Chase".
London
[p. 59 (2 drawings), p. 60: petroglyphs at Curúria, on the right or Nicaraguan bank of the Huancs River (= Río Wanks, Coco, Segovia), near the village of Laca. The rock is called in Sumu "Quíhurrus" or "monkey rock."
pp. 67, 68 (6 drawings): petroglyphs of Tahuit, Honduras, on the left bank of the upper Huancs River.
p. 116, Pl. 25, Fig 1 (facing p. 112, 1 photo): petroglyphs "Las Lajas Pintadas" near Camoapa, Nicaragua, on the Río Calca or San Francisco, a tributary of Río Grande.
pp. 117, 118, Pl. 27 (facing p. 128, 2 photos): petroglyphs "El Paso de San Vicente" on Río Codorniz, Nicaragua.
p. 118: "By the courtesy of my friend, Mr. H. W. Hammond, I have been able to examine a score of photographs of similar engraved rocks obtained by his brother, Mr. S. H. Hammond, during their journeys in the forest regions of the upper Mico, Siquia and Rama rivers (tributaries of the Río Escondido) in southern Nicaragua.]

Parsons, Lee Allen

- 1966 "Primer informe sobre las investigaciones hechas en 'Las Ilusiones' (Bilbao), Sta. Lucía Cotzumalhuapa, Guatemala (Informe sobre las fechas de Radio-Carbón, procedentes de ese lugar)"
Antropología e Historia de Guatemala, Vol. XVIII, No. 2, pp. 3-18
Instituto de Antropología e Historia
Guatemala
[pp. 5-6: monument 21 (petroglyph)
pp. 17-18: monument 38 (petroglyph).]
- 1967-1969 "Bilbao, Guatemala: An Archaeological Study of the Pacific Coast of Cotzumalhuapa Region"
Vol. I (1967), Vol. II (1969)
Milwaukee Public Museum Publications in Anthropology 11/12.
Milwaukee.
[Vol. I
Pl. 4: Bilbao (=Sta. Lucía Cotzumalhuapa), Monument 21 (rock carving)
Vol. II
rock carvings in Bilbao:
Monument 19: p. 100, Pl. 8, Pl. 28
Monument 21: p. 101, frontispiece, p. 37, Fig. 7, Pls. 30-31
Monument 34: p. 129, Pl. 49f
Monument 38: p. 103, cover illustration, Pl. 29b
Monument 57: pp. 129-130, Pl. 49g
(Monuments 34 and 57 are not listed by Parsons under rock carvings; however, they apparently utilize unmodified boulders.)

- rock carvings of Cotzumalhuapa style outside Bilbao:
Cadiz, Monument 1: p. 188, Pl. 63
El Baul, Monument 4: p. 266, Pl. 58d
petroglyph from the Antigua basin (?): p. 188, Pl. 63
Monument of unknown provenience in the Mus. Nac: Pl. 29a
- 1969 "The Pacific Coast Cotzumalhuapa Region and Middle American Culture History"
Verhandlungen des 38. Internationalen Amerikanistenkongresses, Stuttgart-München 1968, Band I, pp. 197-201
Munich
[p. 200, Fig. 2: monument 38 (petroglyph), Bilbao, Guatemala.]
- 1973 "Iconographic notes on a new Izapan stela from Abaj Takalik, Guatemala"
Atti del XL Congresso Internazionale degli Americanisti, Roma-Genova 1972, Vol. I, pp. 203-212
Genoa
[p. 203: location of petroglyph (Monument 1) in Olmec style at Abaj Takalik or San Isidro Piedra Parada.]
- Parsons, Lee Allen, Stephan F. de Borhegyi, Peter Jensen and Robert Ritzenthaler
1963 "Excavaciones en Bilbao, Santa Lucia Cotzumalhuapa, Guatemala. Informe Preliminar"
Antropología e Historia de Guatemala, Vol. XV, No. 1, pp. 3-13
Publicaciones del Instituto de Antropología e Historia
Guatemala
[pp. 6, 13: monument 19 (petroglyph), Bilbao
p. 7: monument 21 (petroglyph), Bilbao.]
- Paz, J. Rufino
1950 "La Gruta de Corinto"
Anales del Museo Nacional "David J. Guzman", Vol. 1, No. 2, p. 64
San Salvador, Cuzcatlan, El Salvador
[cave with red, blue and yellow paintings near the village of Corinto, Department of Morazán, El Salvador.]
- Pearse, A. S. et al.
1938 "Fauna of the Caves of Yucatán"
Carnegie Institution of Washington, Publication No. 491
Washington, D.C.
[p. 14: "Some of the galleries in Kaua Cave are decorated with painted figures which the villagers say are ancient."]
- Peccorini, Attilio
1913 "Algunos datos sobre arqueología de la Republica de El Salvador"
Journal de la Société des Américanistes de Paris, Nouvelle Série, Tome X, pp. 173-180
Paris

- [p. 177: "ídolo grabada en roca viva" (In the vicinity of the village of Talpa, Dept. of La Paz); "A veinte kilometros al Oeste están las piedras pintadas de Olocuilta." In the north of the Dept. of Usulután: "piedras pintadas de Estanzuelas, y muy cerca las de Sesorl." p. 178: cave of Corinto with "Inscripciones y dibujos en distintos colores."]
- Pector, D.
1891 "De quelques grottes ayant pu servir de refuge, temple ou sepulture a des peuplades precolombiennes de l'isthme centreamericain et des debris humaines y decouverts"
Congress Internationale d'Anthropologie et d'Archelogie Prehistoire (Paris 1899), p. 625-636. Paris
[mentions rock paintings in cave Corinto, El Salvador]
- Pemex Travel Club
1964 "Mexico's Caves and Caverns"
Mexico, D. F.
[p. 31: cave 6 km. northwest of Oxkutzcab, Yucatán, with "glyphs and drawings on the walls" discovered by Bernardino Us Col. According to Vázquez Pacho (personal communication, 1976), he did not discover a cave, but visited once the cave of X'kuklcán, south of Oxkutzcab, already known before.]
- Pendergast, David M.
1970 "A. H. Anderson's Excavations at Rio Frio Cave E, British Honduras (Belize)"
Royal Ontario Museum, Art and Archaeology Occasional Paper 20
Toronto
[pp. 7-8, 50, Pls. 3, 4: row of depressions carved in stalagmite; cf. Anderson 1962.]
- Pérez Estrada, Francisco
1971 "Granada Arqueología"
Anales del Instituto Nicaraguense de Antropología y Arqueología, No. 2, pp. 5-6
Managua
[p. 6: petroglyphs at Cerro de la Ardilla, León, Chinandega, and Matagalpa, Nicaragua.]
- Petterson, Alberto C.
1969 "Los fabulosos secretos de El Sumidero" (Chiapas)
Contenido, Abril de 1969, pp. 19-36 (illustrated)
México, D. F.
[pp. 24-25: "cuevas donde, al decir de los habitantes del rumbo, existen objetos de cerámica y restos humanos prehispánicos así como pinturas rupestres de lunas y soles"
p. 25: "por la parte sur de la cañada de Muñiz, observamos una

cueva... las paredes de la cueva están tapizadas de dibujos que semejan grecas."

pp. 25, 21 (drawing): "en un gran cantil... observamos un gran mural en el que están representados un mono de larga cola, un tigre al centro y en el extremo izquierdo algo que parece ser un oso hormiguero o un tapir; abajo de ellos hay ocho signos que a mí me parecen jeroglíficos. Las figuras están pintadas en colores rojo y negro y han de medir dos metros de alto."

Pim, Bedford and Berthold Seemann

1869 "Dottings on the roadside in Panama, Nicaragua and Mosquito"
London
[pp. 25-32: petroglyphs of Chiriquí, Panama
p. 28, Fig. 1a-5b = Seemann 1866, figures facing p. 279
p. 401: rock paintings (?) in the Mosquitia, rock paintings at Lake Asososca near Lake Nijapa, Nicaragua.]

Piña Chan, Roman

1967 "Atlas Arqueológico de la República Mexicana, 3: Chiapas"
Instituto Nacional de Antropología e Historia
México, D. F.
[For the following sites petroglyphs or rock paintings are mentioned:
Amatenango de la Frontera: "Figuras grabadas en las rocas";
Ref: Culebro 1939
Batehatón (=Xoc): "lápida olmeca"; Ref: Cordan
Cerro de las Letras: "Petroglifos"; Ref: Archivo Blom
Cerro Naranjo: "Abrigo rocoso con pinturas"; Ref: NWAf 1960
(Navarrete)
Chapultenango: "Petroglifos"; Ref: Archivo Blom
Chicomuselo: "figuras grabadas en cuevas"; Ref: Culebro
Encanto: "Lápidas con relieves"; Ref: Archivo Blom, Tulane
1940
La Mar: "Figuras sobre rocas"; Ref: Atlas 1939, Tulane 1940
(no reference in the Atlas 1939 to rock art at La Mar)
Las Delicias: "Inscripciones en rocas"; Ref: Atlas 1939 (no
reference in the Atlas 1939 to rock art at Las Delicias)
Lago Petha: "Petroglifos"; Ref: Atlas 1939, Tulane 1940
Planchón de las Figuras: "Petroglifos"; Ref: Tulane 1940
San Jerónimo: "Petroglifos"; Ref: Culebro 1939, Atlas 1939,
Tulane 1940
San Lorenzo (=Planchón de las Figuras?): "Petroglifos"; Ref:
Atlas 1939, Tulane 1940 (no reference in the Atlas 1939 to
petroglyphs at San Lorenzo)
Tepancuapan: "Petroglifos"; Ref: NWAf 1956, Atlas 1939,
Tulane 1940 (no reference in the Atlas 1939 to petroglyphs at
Tepancuapan)
Totolapa: "Piedras con jeroglíficos"; Ref: Archivo Blom
Xac (=Xoc?): "Petroglifos" Ref: Archivo Blom
Zacualpa: "Petroglifos"; Ref: Culebro 1939.]

Popenoe, Dorothy Hughes

- 1936 "The Ruins of Tenampua, Honduras"
 Annual Report of the Board of Regents of the Smithsonian Institution
 of Washington for the year 1935, pp. 559-572
 Washington, D.C.
 [Pl. 4, Fig. 2: "Inscribed stone (Tablet F) found in the northern part
 of the ruins"
 Pl. 5, Fig. 1: "Inscribed stone (Tablet A) in upper step of stairway"
 (parallel grooves).]

Proceedings, Fourth International Congress for the Study of Pre-Columbian Cultures
 1973 of the Lesser Antilles. St. Lucia
 Order from R. P. Bullen, University of Florida, Gainesville, Fla.32611

Proceedings, Fifth International Congress for the Study of Pre-Columbian Cultures of
 1974 the Lesser Antilles. Antigua.
 Order from R. P. Bullen, University of Florida, Gainesville, Florida 32611

Proceedings, Sixth International Congress for the Study of Pre-Columbian Cultures
 1976 of the Lesser Antilles. Guadeloupe.
 Order from R. P. Bullen, University of Florida, Gainesville, Fla.32611

Proskouriakoff, Tatiana

- 1950 "A Study of Classic Maya Sculpture"
 Carnegie Institution of Washington, Publication 593
 Washington, D.C.
 [p. 155, Fig. 38b: rock relief at the Hunacab entrance of the cave of
 Loltun, Yucatán (drawing by Kisa Noguchi).]

Rätsch, Christian

- 1979 "Zwei yukatekische Höhlen mit Felsbildern" Mexican, Vol. I, Nr. 2:17-79
 Berlin
 [discussion of rock art in two caves of the peninsula of Yucatan: rock
 painting in cave Yodzonot X-Yatil, Quintana Roo; petroglyphs in cave
 Xch'omil, near Pixoy, Yucatan]

Rau, Charles

- 1882 "Observations on cup-shaped and other lapidarian sculptures in the
 Old World and in America"
 Department of the Interior, U.S. Geographical and Geological Survey
 of the Rocky Mountain region. Contributions to North American
 Ethnology, Vol. V. (The Miscellaneous Documents of the House of
 Representatives for the First Session of the 47th Congress, 1881-82,
 in 27 vols., Vol. 26)
 Washington, D.C.
 [pp. 66-69: quotes and discusses Seemann 1866.]

Reyes Mazzoni, Roberto

- Ms. 1975a "Representación de Deidades Mesoamericanas en los Petroglifos de la Cñada de Santa Rosa, Honduras" (mimeographed paper)
Tegucigalpa
- 1975b "Observaciones adicionales sobre los petroglifos de la Quebrada de Sta. Rosa, Honduras"
Revista Extra
Tegucigalpa
- 1976a "Representaciones de Deidades Mesoamericanas en los Petroglifos de Santa Rosa Tenampúa" (Honduras)
Boletín de la Academia Hondureña de la Lengua, Vol. 19, No. 19,
pp. 185-235
Tegucigalpa
- 1976b "Influencias Mayas y Mexicanas en los Petroglifos de la Quebrada de Santa Rosa Tenampua, Honduras"
Katunob, Vol. IX, No. 3, pp. 38-51
Greeley, Colorado
[El sitio se encuentra en las coordenadas 403778 de la hoja cartográfica 2658-1, Serie E-752, junto al sur del Cerro Tenampúa, a unos 700 ms. del mismo en línea recta.]
- 1976c "Introducción a la Arqueología de Honduras"
2 vols.
Tegucigalpa (Edit. Nuevo Continente)
- 1977 "Posibles Influencias Epi-Teotihuacanas en Petroglifos de Honduras"
Vinculos, Vol. 3, Nos. 1-2: 47-65
Revista de Antropología del Museo Nacional de Costa Rica, San Jose

Richards, Barbara and María E. Bozzoli de Wille

- 1964 "Petroglifos de San Pedro de Pérez Zeledon"
Informe Semestral, Instituto Geográfico de Costa Rica, Enero/Junio
1964, pp. 139-145, plates
San José
[presents illustrations of Costa Rican petroglyphs; after Handbook of Latin American Studies, No. 31, Gainesville 1969, p. 63.]

Ricketson, Edith Bayles

- 1936 "Pictographs at Lake Ayarza, Guatemala"
(with photographs by Margaret Ward Lewis and E. W. Crowe)
Maya Research (ed., F. Blom), Vol. III, Nos. 3-4, pp. 244-250
(Figs. 1a-c, 2a-c, 3)
New Orleans
[Red paintings on a cliff on the western shore of Lake Ayarza, Department of Santa Rosa. They picture human and animal figures

and apparently one date (Fig. 2b: number expressed by small circles). They show a close similarity to rock paintings of the Isthmus of Tehuantepec, Mexico.]

Riese, Berthold

- Ms. 1978 "Eine neuentdeckte Felsbilderzone im Sesemil-Tal, Departamento de Copan, Honduras"
11 pp. and photos.
- 1981 Drawings of Classic Maya rock paintings of Cave Joloniet, Rio Ixtelha, North Chiapas (after photos by G. DUBY Blom); in: *Mexicon*, Vol. III, No. 4: 55-56. Berlin.

Ritzenthaler, Robert

- 1967 "Recent Monument Worship in Lowland Guatemala"
Middle American Research Records, Vol. III, No. 2, pp. 107-115
Middle American Research Institute, Tulane University, Publication 28
New Orleans
[p. 109: petroglyphs at Bilbao and El Baul
Fig. 1: Mon. 21, Bilbao
Fig. 2: Mon. 19, Bilbao
Fig. 3: Mon. 4, El Baul
Fig. 4: Mon. 1, El Baul.]

Robicsek, Francis

- 1972 "Copán. Home of the Mayan Gods"
The Museum of the American Indian. Heye Foundation
New York
[Pl. 4: Monument 21 (petroglyph), Santa Lucia Cotzumalhuapa (Bilbao), Guatemala.]

Robina, Ricardo de

- 1956 "Estudio Preliminar de las Ruinas de Hochob, Municipio de Hopelchen, Campeche"
México, D.F.
[pp. 119-120, Pl. X C/D: petroglyphs in the cave of Tancah, Quintana Roo.]

Ruppert, Karl and John H. Denison, Jr.

- 1943 "Archaeological Reconnaissance in Campeche, Quintana Roo and Peten"
Carnegie Institution of Washington, Publication 543
Washington, D.C.
[pp. 23, 122: rock sculpture in the ruins of Calakmul, Campeche, in the plaza north of structure XVI.]

Sajonia-Altenburgo, Federico Ernesto, Príncipe de

1959 "Descubrimiento de un cementerio indígena en Santa María de Dota, 1958-1959"

Ministerio de Obras Publicas. Instituto Geografico de Costa Rica. Informe Semestral, Enero a Junio 1959, pp. 35-39 (+ 32 photos) San Jose

[The author found a number of petroglyphs (spirals, circles) in the valley of Santa María de Dota, Costa Rica. Three stones which he presumes to represent animal or human heads are probably unfashioned boulders.]

Sapper, Carl

1895 "Altindianische Ansiedlungen in Guatemala und Chiapas"

Veröffentlichungen aus dem Königl. Museum für Völkerkunde, IV. Band, 1, Heft, pp. 13-20 (+ one map and ten plates) Berlin

[p. 17: petroglyphs on a boulder, Hacienda Zacualpa, Chiapas (pictured as drawing no. 1 on Pl. 1); author mentions another petroglyph (jaguar) which was covered up during the building of roads; mentions other petroglyphs reported to be at the Hacienda Muñiz (Departamento Tuxtla).]

1899 "Huacas der Halb-Insel Nicoya"

Zeitschrift für Ethnologie. Verhandlungen der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte, Vol. 31, pp. 622-632. Berlin

[pp. 629-630, Figs. 19-20: petroglyphs at Santa Clara in the vicinity of San Rafael del Sur, Nicaragua

p. 631: The author mentions similarly interwoven petroglyphs which are said to exist in the cave of "Piedra Pintada" at San Andres near Masachapa, Nicaragua.

p. 631, Fig. 21: petroglyphs called "Letrero" at Datauli, Department of Jinotega, Nicaragua.]

1900 "Reise auf dem Rio Coco (nördliches Nicaragua). Besuch der Sumos und Mosquitos"

Globus, Vol. 78, pp. 249-252, 271-276

(reprinted in "Mittelamerikanische Reisen und Studien aus den Jahren 1888-1900," Braunschweig 1902, pp. 251-271)

[Sapper 1900, pp. 251, 275, Figs. 1-8 (Sapper 1902, p. 259, Figs. 1-8): petroglyphs of Valpa úlpan, Klulna and Davuit.]

1924 "Bericht über eine im Auftrage der Geographischen Gesellschaft zu Hamburg 1923-24 unternommene Reise nach Mittel und Südamerika" Mitteilungen der Geographischen Gesellschaft in Hamburg.

Vol. 36, pp. 29-136 (+ 12 plates)

[p. 41: The author mentions a rock wall decorated with "ancient Maya hieroglyphs" on the Volcano Tajumulco, Guatemala (cf. Burkitt 1924)

p. 48, Pl. 13: petroglyph on the island of Ipaltepeque on the Lake of Guija, El Salvador (Lardé 1950 publishes a photo of the same petroglyph).]

- 1925 "Über Brujeria in Guatemala"
 Congrès International des Américanistes. Compte-Rendu de la XXIe Session, Deuxième Partie.
 Göteborg
 [p. 393, Fig. 2: petroglyphs at a sacred place of the Quiché, hill of Concepción, vicinity of Quetzaltenango.]

Seemann, Berthold

- 1853 "Narrative of the Voyage of H. M. S. 'Herald' during the years 1845-51, under the command of Capt. H. Kellett, R.N.: being a Circumnavigation of the Globe and Three Cruises to the Arctic Regions in search of Sir John Franklin"
 (German edition: "Reise um die Welt und drei Fahrten der Königlich Britischen Fregatte Herald nach dem nördlichen Polarmeere zur Aufsuchung Sir John Franklin's in den Jahren 1845-1851", Vol. I, Hannover 1853)
 [pp. 325-326, Plate facing p. 326 (drawing) of the German edition: petroglyphs called "Piedra Pintal," Chiriquí, Panama.]
- 1866 "On the Resemblances of Inscriptions found on Ancient British Rocks with those of Central America"
 Memoirs read before the Anthropological Society of London (1865-66), Vol. II, pp. 277-282 (ten figures, facing p. 279)
 London
 [The author speculates on a possible relationship between petroglyphs of Chiriquí, Panama and those of Great Britain.]

Seler, Eduard

- 1901 "Wissenschaftliche Ergebnisse einer auf Kosten Seiner Exzellenz des Herzogs von Loubat in den Jahren 1895-1897 ausgeführten Reise durch Mexiko und Guatemala. I. Die alten Ansiedelungen von Chaculá im Distrikte Nenton des Departaments Huehuetenango der Republik Guatemala."
 Berlin
 [p. 84, Fig. 88: red rock painting, "Cueva de los Pajaros" (no cave) in the valley of Uaxac canal, west of Chaculá, northwest Guatemala.]

Seler-Sachs, Caecilie

- 1900 "Aug alten Wegen in Mexiko und Guatemala. Reiseerinnerungen und Eindrücke aus den Jahren 1895-1897"
 Berlin
 [pp. 242-247: Sta. Lucia Cotzumalhuapa (Bilbao), Guatemala
 2 plates: Monuments 19, 21 (petroglyphs).]

Sharer, Robert J. (Ed.)

- 1978 "The Prehistory of Chalchuapa, El Salvador"
Vol. 1, University of Pennsylvania Press, Philadelphia
[p. 157-8, 162, 167, 173-6: Monuments 12 and 12A, two boulders with
carvings in Olmec style at Las Victorias]

Shook, Edwin M.

- 1955 "Yucatán and Chiapas"
Carnegie Institution of Washington, Annual Report of the Director
of the Department of Archaeology, 1954-1955 (CIW Year Book No. 54),
pp. 289-290
Washington, D. C.
[mentions a rock sculpture in the cenote of Tecoh, Mérida, Yucatán.]

Shook, E.M. and C.W. Clewlow, Jr.

- n.d. "An Olmec Pictograph Near Lake Atitlan, Guatemala", Ms.

Siffre, Michel

- 1979a "L'or des Gouffres. Découvertes dans les jungles mayas,"
Flammarion, Service ALF. Paris. [Documentation of rock art in
the following caves of Guatemala: "Grotte aux Punctiforms", Machaquila,
region of Poptun/Peten (paintings); "Grottes aux Mains", hand prints in
cave north of Poptun; Abris Canchacan, Poptun (petroglyphs); Abris
Corosal, Poptun (petroglyphs)]

- 1979b "Mysterieuses civilisations dans les entailles de la terre. A la
recherche de l'art des cavernes du pays Maya." Editions Alain Leveau,
Nice, France. [Detailed documentation of rock art in caves of Guatemala:
"Grotte aux Glyphs de Poxte" (petroglyphs); cave Jovelte near Pusilha
(carved stalagmite); "Grotte Ornee" near Pusilha (rock sculpture,
paintings); cave Juteria (carved stalagmite); Abris Canchacan, 13 km
south of Poptun (petroglyphs); "Grottes Ornees", west of Machaquila,
north of Poptun (petroglyph, hand prints, painted dots); cave Corosal,
west of Poptun (petroglyphs)]

Siffre, Michel and Gerard Cappa

- 1981 "Cave Explorations and Archaeological Discoveries in the Cockpit
Karst of Peten, Guatemala"
In: Proceedings of the 8th International Congress of Speleology, ed. by
Barry F. Beck, Vol. I, p. 286
National Speleological Society, Cave Avenue, Huntsville, Alabama 35810
[brief abstract of talk including reference to "cave art composed of tens of
sculptures carved on a stalagmitic substratum. About 100 sculptures, most
of them representing human faces, have been found in caves and shelter rocks...
Parietal engravings, paintings and clay modelings have also been discovered
in caves of this Maya Lowland country."]

- Snarskis, Michael J., Marcella Crump and Carmen Emilia Murillo
 1975 "Análisis de un Petroglifo del Valle de Turrialba, Costa Rica"
 Vínculos, Revista de Antropología del Museo Nacional de Costa Rica,
 Vol. 1, No. 2, pp. 72-82
 San José
 [The same petroglyph was formerly reported by Lines 1953, Kennedy
 1970:56, Kennedy 1971:56.]
- Sol, Antonio E.
 1930 "Informe del Director del Departamento de Historia sobre la Piedra
 Pintada al Ministro de Instrucción Pública"
 Revista del Departamento de Historia, Ministerio de Instrucción
 Pública, Año 1, No. 3
 San Salvador, El Salvador
- Soustelle, Georgette
 1966 "Collections Lacandons"
 Catalogues du Musée de l'Homme, Série H, Amérique III. Supplément
 au tome VI, 2, d'Objets et Mondes, Revue de Musée de l'Homme
 Paris
 [p. 8, Fig. 3: rock paintings, Lago Metsabok, Chiapas
 p. 9, Fig. 4: rock paintings "du Lac Peljá" (Pethá), Chiapas.]
- Spinden, Herbert J.
 1915 "Notes on the Archaeology of Salvador"
 American Anthropologist, New Series, Vol. 17, pp. 446-487
 Lancaster, Pennsylvania
 [p. 450: caves "often contain pictographs"
 pp. 482-483: petroglyph (after a rubbing in the possession of Mr.
 Emil Mosonyi).]
- 1925 "The Chorotegan Culture Area" (Honduras and Nicaragua)
 Proceedings of the 21st International Congress of Americanists,
 Part 2, pp. 529-545
 Göteborg
 [pp. 530, 531: petroglyphs (called "pictographs" by author)
 p. 533: petroglyphs "exist on the Bluefields river, on the Wanks and
 other streams near rapids and falls. An interesting group of these
 at Chagutillo near Sebaco...were copied..."
 p. 537, Fig. 2 (photo): petroglyphs in the "Plantain River"
 (Río Platano), Honduras.]
- Squier, Ephraim George
 1850 letter in: Annual of Scientific Discovery, p. 364
 [In his letter Squier declares the rock paintings of Lake Nijapa
 (Nicaragua) to be in the style of the ancient Mexican manuscripts;
 cf. Bancroft 1875, Vol. 4, p. 38.)]

- 1851-1852 "Nicaragua: Its People, Scenery, Monuments and the Proposed Interoceanic Canal" (2 volumes)
New York
(German edition: "Der Centralamerikanische Staat Nicaragua in Bezug auf sein Volk, seine Natur und seine Denkmäler; Nebst einer ausführlichen Abhandlung über den projectirten Interoceanischen Kanal" [Leipzig 1854])
[Vol. I:
pp. 23, 27, 405-409, Pl. I-II (drawings): rock paintings of Lake Nihapa
Vol. II:
pp. 22-26, 2 plates: petroglyphs in the "Quebrada de las inscripciones" (= "Petroglifos de Caillagua," cf. Hildeberto María 1965) p. 27: rumors of other petroglyphs and paintings around the Lake Nihapa.]
- 1858 "The States of Central America..."
New York
[pp. 341-343: The author quotes José Antonio Urrutia, cura of Jutiapa, who reports on rock paintings and petroglyphs found in Cinaca-Mecalco, Dept. of Jutiapa, Guatemala.]
- 1908 Honduras. Descripción histórica, geográfica y estadística de esta república de la América Central"
"Edición corregida y anotada por J. M. C.
Tegucigalpa
[p. 299: petroglyphs at Los Gallanos near Yarumela, and in Comayagua, at Aramecina in the Goascorán valley (after Stone 1948:181).]
- Stein, Guillermo
1979 "Ein Felsrelief am Lago Miramar, Chiapas, Mexiko"
Mexicon, Vol. I, Nr. 5, p. 61-62. Berlin
[rock relief at Cueva del Mono, Lago Miramar, Lacandonia. Cf. Ifler 1979]
- Stirling, Matthew W.
1953 "Hunting Prehistory in Panama Jungles"
The National Geographic Magazine, August 1953, pp. 271-290
Washington, D.C.
[p. 282 (photo), 290: petroglyphs at La Pintada.]
- Stone, Doris
1948 "The Basic Cultures of Central America"
Smithsonian Institution, Bureau of American Ethnology, Bulletin 143:
Handbook of South American Indians, Vol. 4, pp. 169-193
Washington, D.C.
[p. 174: petroglyphs of Costa Rica
p. 177: petroglyphs of Nicaragua
p. 181: petroglyphs of Honduras
p. 183: petroglyphs of El Salvador
p. 185: petroglyphs of Guatemala
Pl. 31 top: petroglyphs at Cerquín, Honduras
Pl. 31 bottom: petroglyphs at Qulsara, Costa Rica.]

- 1957 "The Archaeology of Central and Southern Honduras"
 Papers of the Peabody Museum of Archaeology and Ethnology,
 Harvard University, Vol. XLIX, No. 3
 Cambridge, Massachusetts
 [Chapter IV, Central Honduras.
 p. 47: rock paintings in the Cave of Guapinola, a half league from
 Calamuya
 p. 48: rock paintings in the Cave of Las Cañas, near the aldea of
 Las Cañas, slightly northwest of Quelapa (Fig. 29)
 Chapter VI, Southern Honduras
 p. 89: painted hands in the Cueva de los Manos, immediately outside
 Tegucigalpa, not far from a site called Humuya
 pp. 91, 96: petroglyphs with traces of red paint at Santa Elena de
 Izopo de Azacualpa, a suburb of Tegucigalpa (Fig. 73, 3 photos)
 p. 95: petroglyph at El Encinal (on the bank of a stream)
 Chapter VII, Southwestern Honduras
 p. 113: petroglyphs on the peñol of Cerquín, westward from Intibucá,
 in the Dept. of Gracias (Fig. 82, 5 photos)
 Fig. 38 (11 drawings): rock paintings from the Cave of the Duende,
 Dept. of Lempira (Gracias)
 Fig. 65C: petroglyph from Tullapa, Agalteca region.]
- 1958 "Introducción a la Arqueología de Costa Rica"
 Museo Nacional
 San José
 [p. 15 ff: La Vertiente Atlantica
 p. 16: numerous petroglyphs in the area of Reventazón
 p. 17ff: El Area de Línea Vieja
 p. 17/18: petroglyphs, Fig. 6e: rock carving "Mamita," Las
 Mercedes.
 p. 20: petroglyphs La Region del Altiplano
 p. 33 ff: La Region de Nicoya
 p. 34: petroglyphs (Fig. 1a-c, 3 photos; Fig. 1b-c: petroglyphs of
 Mojica)
 p. 43 ff: La Region de Diquis
 p. 44: petroglyphs (Fig. 2d, photo): petroglyph, "cabecera del río
 Coto-Brus. "]
- 1972 "Pre-Columbian Man Finds Central America. The Archaeological
 Bridge."
 Cambridge, Massachusetts
 [p. 27: the Reventazón area, Costa Rica, abounds in petroglyphs
 (called pictographs by author)
 pp. 41, 45, photos on pp. 43-44: petroglyphs, Las Victorias
 Chalchuapa zone, El Salvador
 p. 45: "petroglyphs representing cleft human heads...are also
 known in El Salvador and Nicaragua"
 p. 101: petroglyphs at the ceremonial center of Barriles, Panama
 p. 133 (drawing): Serpents engraved on a rock ledge at Santa Elena
 de Izopo, Honduras.]

Strebel, Hermann

- 1894 "Die Stein-Sculpturen von Santa Lucia Cozumalhuapa (Guatemala) im
Museum für Völkerkunde"
Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten, XI.
Jahrgang 1893, pp. 105 ff.
Hamburg
[The author relates the discovery of the carvings of Santa Lucia
Cotzumalhuapa by Habel and Bastian.]

Strecker, Matthias

- Ms. 1974 "Rock Paintings of Chicoasén, Chiapas"
2 p.
- Ms. 1976a "Estudio del arte rupestre en cuevas de Yucatán. Informe preliminar"
Hamburg
[Informs on rock art in ten caves in Yucatán and Quintana Roo: Ch'on,
unnamed cave near the Oxkutzcab school, Ehbis, Loltún, Petroglifos/
Burro, Cahum, X'maax (all in the vicinity of Oxkutzcab, Yucatán);
Cenote of Tecoh (Mérida, Yucatán); Cenote Ch'en Mul (in the ruins of
Mayapan, Yucatán); Tancah, Quintana Roo.]
- 1976b "Felsbilder Yukatans"
Ethnologia Americana, 13. Jahrgang, Heft 2, Nr. 74, pp. 708-711
Düsseldorf
- 1976c "Pinturas rupestres de la cueva de Loltún, Oxkutzcab, Yucatan"
Boletín INAH, Epoca II, No. 8, pp. 3-8
México, D.F.
[documentation and discussion of five panels with rock paintings in
Chamber 3 of the cave of Loltun, one of which was first published by
Vázquez Pacho, in 1968.]
- 1978a "Yucatán caves with rockart"
Katunob, Vol. 9, pp. 84-86
Greeley, Colorado
[Two-year-old letter to editor including a list of 20 caves with rock
art first published in Ethnologia Americana, 1976a.]
- 1978b "Petroglyphen von Teapa, Tabasco, México"
Ethnologia Americana, 15. Jahrgang, Heft 2, Nr. 86, p. 845
Düsseldorf
- Ms. 1978c "Arte Rupestre de la Península de Yucatán. Cuevas de la Península
de Yucatán. Catálogo"
Drochtersen
[includes references to 38 sites with rock art in Campeche, Yucatán,
Quintana Roo and Belize.]

- 1981a Photo of rock paintings in cave Acum, Oxkutzcab, Yucatan.
In *Mexicon*, vol. III, no. 4: 55. Berlin.
- 1981b "Exploraciones Arqueologicas de Teobert Maler in Cuevas Yucatecas."
Boletin de la Escuela de Ciencias Antropologicas, Universidad de Yucatan,
nos. 48-49. Merida .
- 1982 "Representaciones de Manos y Pies en el Arte Rupestre de Cuevas de
Oxkutzcab, Yucatan," en *Boletin de la Escuela de Ciencias Antropologicas*,
Universidad de Yucatan. Merida.
- n. d. "Skeletonization in Rock Art of Eastern Mexico."
Bollettino de Centro Camuno di Studi Preistorici, vol. 18.
Brescia. In preparation.
- Strömsvik, Gustav**
1953 "Exploration, Excavation, and Reconstruction in Mayapan and Vicinity"
Carnegie Institution of Washington, Annual Report of the Director of
the Department of Archaeology, 1952-1953 (CIW Year Book No. 52),
pp. 276-279
Washington, D.C.
[p. 276: petroglyphs in the cenote Uxuchen, Yucatán, were documented
by Strömsvik, Pollock and Proskouriakoff; photos and a drawing of
these engravings (called pictographs by author) are kept in the CIW.]
- Strong, William Duncan**
1935 "Archaeological Investigations in the Bay Islands, Spanish Honduras"
Smithsonian Miscellaneous Collections, Vol. 92, No. 4, Feb. 12,
1935
Washington, D.C.
[p. 76: rock shelter (cave 2) on Helena Island with stalagmite in
the form of a life-size human, possibly fashioned by man.]
- Stuart, George**
1981 "Maya Art Treasures Discovered in Cave"
National Geographic, Vol. 160, No. 2, August 1981, p. 220-235
Washington, D.C.
- Termer, Franz**
1930 "Zur Ethnologie und Ethnographie des nördlichen Mittelamerika"
Ibero-Amerikanisches Archiv, Jahrgang IV, Heft 3, Oktober 1930,
pp. 303-492
Berlin
[p. 416: petroglyphs in a cave at K'axtum near Totonicapán, Guatemala
(after Elgueta 1880-1897)
p. 417: petroglyphs in the vicinity of Quezaltenango (after Sapper 1925)
Fig. 16 (drawing): petroglyphs, southern slope of Cerro Quemada, at
Finca "La Arabia," vicinity of Quezaltenango
p. 418: rock paintings of the volcano Tajumulco (cf. Sapper 1924,
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NOTES

1. St. Lucia 1973, Antigua 1974, Guadeloupe 1976. The proceedings can be ordered from R. P. Bullen, University of Florida, Gainesville, Florida 32611.
2. Campbell Grant, 1967, pp. 68-73, reviews different methods of recording. A discussion of appropriate methods of recording rock paintings was published in "Man" (N.S.), Vol. 1, London, 1966, pp. 104, 559-560. See also: Tim E. H. Jones, 1969, "Problems in Recording Rock Paintings in the Precambrian Shield" (Proceedings of the 38th International Congress of Americanists, Vol. 1, pp. 109-116, München); "El Palacio," Vol. 77, No. 1, 1970 (published by the Museum of New Mexico). This magazine includes articles on "How to photograph rock art" (by Dekorne, pp. 14-17) and "How to make rubbings of rock art" (by P. Hughes, pp. 18-24); E. Anati, 1977, "Methods of recording and analyzing rock engravings," Studi Camuni, Vol. 7, Capo di Ponte, Italy; and C. W. Clewlow, Jr. and M. E. Wheeling, 1978, "Rock Art: An Introductory Recording Manual for California and the Great Basin," Institute of Archaeology, University of California, Los Angeles.
3. cf. H. W. Krieger, "Archaeological and Historical Investigations in Samaná, Dominican Republic," Smithsonian Institution, U. S. National Museum, Bulletin 147, Washington, 1929, Pl. 6, Fig. 3. F. A. Morban Laucer, "Pinturas Rupestres y Petroglifos en Santo Domingo," Universidad Autónoma de Santo Domingo, Vol. 147, 1970, Pl. 84. Another two motifs which occur among the rock art of both Nicaragua and Santo Domingo are the stylized bat ("murciélago") and the owl ("buhu," "techuza"). cf. Hildeberto María 1965:114, Fig. 1, pp. 130-132, Fig. 12-15; Morban Laucer, op. cit., pp. 17-18, plates 8, 10, 28, 29.
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