

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name La Piedra Escrita

other names/site number PR JY015; PRSHPO JY 15

2. Location

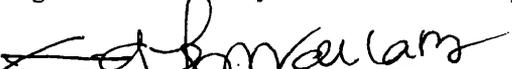
street & number [REDACTED] not for publication

city or town Jayuya City, Coabey Ward, Boquerón Sector vicinity

state Puerto Rico code PR municipio Jayuya code 073 zip code 00664

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)


Enid Torregrosa de la Rosa, MSHP
Signature of certifying official

November 21, 2002
Date

Puerto Rico State Historic Preservation Office
State or Federal agency and bureau

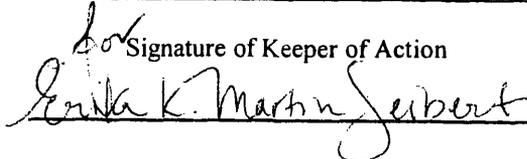
In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau Date

4. National Park Service Certification

- I, hereby certify that this property is:
 - entered in the National Register
 - See continuation sheet.
 - determined eligible for the National Register
 - See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____


Signature of Keeper of Action Date of Action
1/15/03

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
_____	_____ buildings
<u> 1 </u>	_____ sites
_____	_____ structures
_____	_____ objects
<u> 1 </u>	_____ Total

Number of contributing resources previously listed in the National Register none

Name of related multiple property listing Prehistoric Rock art of Puerto Rico

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: religion Sub: ceremonial site

Current Functions (Enter categories from instructions)

Cat: recreation & culture Sub: outdoor recreation

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials (Enter categories from instructions)

foundation N/A

roof N/A

walls N/A

other N/A

Narrative Description (See continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- X D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Archaeology

Social history

Religion

Communications

Art

Politics/Government

Period of Significance 250 B.C. – A.D. 1500

Significant Dates N/A

Significant Person

(Complete if Criterion B is marked above) N/A

Cultural Affiliation Ostionoid culture

Architect/Builder N/A

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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La Piedra Escrita
Jayuya, Puerto Rico

Narrative Description

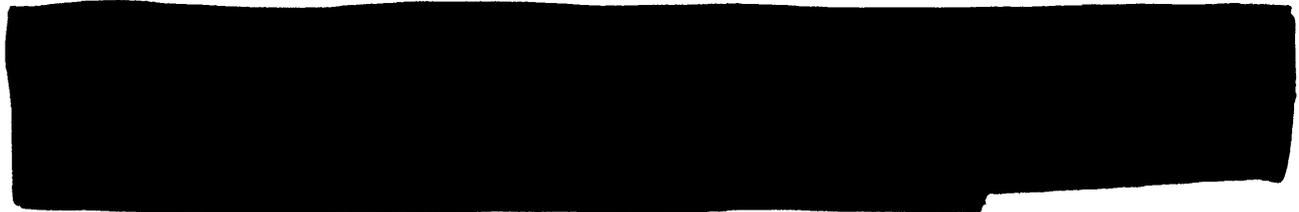


as "The Rock with Writing." Hayward et al. (1992a) conducted a baseline investigation of this rock art site including the documentation of the images, [redacted] limited surface and subsurface survey of adjacent landforms.



1992a:12).

Rock Art Location. The Piedra Escrita rock art site is well known to both the professional and non-professional communities. The primary location of the carved images on a large granite boulder in



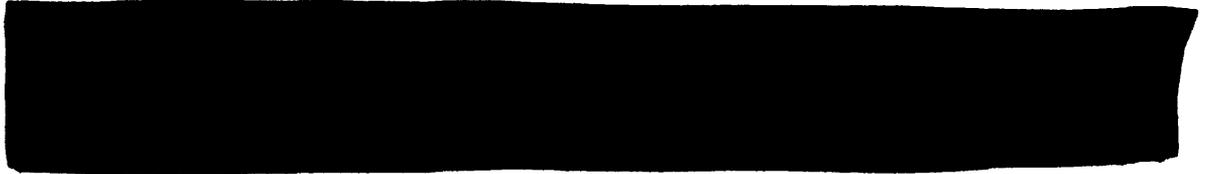
Petroglyph Documentation. The Piedra Escrita petroglyphs have been the object of popular cultural writings (e.g., Bliss 1991 and Pierluissi de Rodríguez 1980) in addition to professional investigations. The earliest known written description of the site is Irving Rouse's 1938 field notes as part of the Scientific Survey Porto Rico and Virgin Island that was conducted under the auspices of the New York Academy of Sciences and the Puerto Rican Government. The notes described the site:

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The rocks seem to be granite. They are smooth and water worn. The pictographs are well made and distinct. The lines seem to be about one centimeter wide and a half a centimeter deep. They are weathered the same as the rocks. Some are dark black with accumulations of dirt, as compared with the brown and white color of the rest of the rocks.

Both naturalistic and geometric pictographs occur. The former are predominately faces, but here are two which have bodies also. The latter are predominately spirals. There are three which are more complicated curvilinear figures.

 n. They must have been difficult to draw, since the top of the rocks,  They must have been drawn by people hanging over the top of the rocks. They are all right side up however.

The features of the pictographs are more complicated and the number of lines are more numerous than in most others I have seen in Puerto Rico. Most of the geometric pictographs and several of the naturalistic faces, seem to be negative. The pictographs remind me of Utuado #2.

Rouse also included some line drawings of some of the motifs depicted on the rock (See Figures 16, 17 and 18). A description of the site was not included in his 1952 Survey report. Frassetto's island-wide study of rock art included reproductions of images at La Piedra Escrita, although her discussion of the results in a 1960 article only focused on petroglyphs from the Salto Arriba, Icacos and Caonillas areas. García Goyco (1984:137), in his wide ranging comparative review of Mesoamerican and Antillian mythologies, reproduces a complex petroglyph of two figures connected to an enclosed spiral from the Barrio Coabey. It is unclear if the image is from La Piedra Escrita or another site. The 1978 and 1980 publications by Gómez Acevedo and Ballesteros Gaibrois cover similar subject matter concerning the prehistoric cultures of Puerto Rico, including presenting a collage of petroglyphs from the Barrio Cubey of Jayuya and the Caves of Utuado. Specificity of the images as to a particular site is not given.

Hayward et al.'s (1992a) documentation effort differs from the aforementioned studies in that the authors aimed to reproduce the entire set of petroglyphs and to make the resulting data set readily accessible. Their reproduction methods for La Piedra Escrita, as well as two other rock art locations, involved a multi-step process. First, the rock surfaces were cleared of vegetation and cleaned with water and brush. Second, the images were identified before their actual documentation. Third, tracings at a scale of 1:1 of the petroglyphs were made onto medium-weight

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polyethylene sheets, cut to cover the entire area of the carved rock surface, thus maintaining the physical relationships among the individual images. Fourth, a series of black and white and color photographs and color slides were taken once the petroglyphs had been outlined or painted in with a mixture of water and white flour. Fifth, cloth rubbings of representative images were made. Sixth, additional data on the individual petroglyphs was obtained in the field, such as their dimensions, compass orientations and depths. Lastly, the polyethylene sheets with the image outlines were recopied onto vellum sheets at the same scale and filled in with a black permanent marker.

—a light brushing to remove dirt and sand within and around the relatively deep grooves of the images. For purposes of description and analysis,

. Within each area the petroglyphs were numbered sequentially as they were identified. Hayward et al. (1992a, b) distinguished 63 individual or closely grouped images.

While the project to nominate the site was not designed to undertake a redocumentation effort, several of the petroglyphs visible under natural sunlight and non-outlined or enhanced conditions were taken to illustrate their nature. Figure 11 depicts the two spiral images. Figure 12 illustrates the sequence of designs of Area A, including several additional spirals, a frog-like motif, human-like faces with and without body elements, an amorphous ghost-like figure with dashes for the eyes and mouth, and a two-chambered worm-like image. Figure 13 shows two adjacent facial designs defined by partially enclosed pits for eyes and a mouth from the boulder's top. Figure 14, also from the rock's top, presents a more developed anthropomorphic image with a fully enclosed face, outlined pitted eyes and mouth, and attached body elements (i.e., ears, head piece and upper torso). An almost fully outlined cross motif is presented in Figure 15, from Area C.

Previous Investigations. Site files of the Institute of Puerto Rican Culture and the local State Historic Preservation Office list six petroglyph sites for the Barrio Coabey, in addition to La Piedra Escrita. Two others—La Piedra Tibes and El Payaso— (Hayward et al. 1992a: 10) (see Figure 1).

Pantel (1985) completed an archaeological investigation of lands. Surface and subsurface testing of 14 cuerdas (14 acres), in addition to monitoring of backhoe excavations, yielded a light to moderate quantity of prehistoric and historic material. The prehistoric ceramics likely date to the Late Ceramic Period, later phases of A.D. 1100 to 1500, while the historic remains (e.g., glass, brick) span the mid-1800s to mid-1900s. Pantel considered La Piedra Tibes a multicomponent site, but without continuous occupation. He also suggested that the site, due to its proximity to the boulder petroglyphs, among other factors, might have served a primarily religious function.

Hayward et al. (1992a:12-17) also included the Piedra Tibes area in their river survey portion of the

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documentation effort. The aim was to locate additional rock art sites and to conduct a limited, primarily surface survey for associated habitational locations.



The survey results (Hayward 1992a:31-34) indicated a lack of additional rock art sites in Section A; two sites in Section B and five in Section C (see Figure 1).



The site consists of one large boulder with at least two petroglyphs of partial faces; the roots of a mango tree may obscure other images. Two other petroglyphs have been carved into a large boulder in subsection 6 of Section B.

Two lightly incised faces. Site CA consists of a large rock with the petroglyph known as El Payaso, or the clown.



The CB, CC, and CD boulders are found within Site CB contains three petroglyphs, one of which is abstract in design. Site CC possesses six carved images, as does boulder CD exhibiting a mix of facial and geometric motifs. La Piedra Tibes, or site CE, comprises a large boulder

Seven petroglyphs were identified, including anthropomorphic, zoomorphic and geometric representations. The seven rock art locations that were located or relocated during the survey occupy a distance of



The two sites of La Piedra Tibes and El Payaso had been previously registered; the remaining five locations, while known to local residents, had not been officially recorded.

Nine areas of potential archaeological interest identified during the survey were selected for further examination involving primarily surface inspection (Hayward 1992a:17-21,34). In terms of prehistoric sites, only relocated material associated with the late prehistoric and early historic site documented by Pantel (1985) was noted.

Cultural Affiliation. Direct dating of Puerto Rican petroglyphs or pictographs has not been developed. Indirect methods rely on comparative associations, as in the presence of materials at the site; a nearby habitation site, or a rock art site similar in style. The absence of material recovered at La Piedra Escrita and the lack of a well-developed site and stylistic context for the petroglyphs, mitigates assigning the complex to a narrower time frame than the Late Ceramic Period, Ostionoid Culture, A.D. 600-1500.

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Current and Past Impacts. Current and past impacts to La Piedra Escrita include weathering induced by water and pollution and human recreational use. The geologist Pujols Soto (1992) undertook an evaluation of the petroglyph boulder/rock outcrop area in connection with the documentation project of Hayward et al. (1992a). He concluded that although the boulder and nearby rock outcrops were composed of hard materials, water and pollution have and can still cause significant erosion. Pujols Soto noted:

"Son unos bolos de Granodiorita de color gris clara, bastante dura y con poca ó mínima descomposición, de aproximadamente 15 metros de diámetro [redacted]. Se puede encontrar fragmentos de otro tipo de roca en casi todos los bolos granodioríticos, estos son inclusiones o xenolitos, pueden ser abundantes y su descomposición puede ser diferente a la granodiorita. Se puede observar cierto grado de erosión y descomposición en los petroglifos, estos aparentan tener 1 cm de expansión por uno de profundidad, el cual ha tenido como agente de abrasión al agua, y se ha disminuido su relieve posiblemente a la mitad de como fue al principio. Esto nos hace pronosticar que la acción o tiempo que duraran estos petroglifos puede alcanzar los miles de años, pero que en la actualidad, la contaminación del medio ambiente puede acelerar drásticamente esta condición. Solo el control del medio ambiente puede reducir la eliminación de los petroglifos (1992:2-3)."

[The rock grouping is a granodiorite, clear gray in color, relatively hard and with little or minimal decomposition, approximately 15 meters in diameter. [redacted] Fragments of another type of rock can be found in almost all the granodiorite boulders, they are inclusions or xenoliths, they can be abundant and their decomposition may be different from that of granodiorite. A certain amount of erosion and decomposition of the petroglyphs can be observed, perhaps at a rate of 1 cm of expansion per one of depth, due to the action of water, and half of their original depth may have been lost. We can therefore predict that these petroglyphs may exist for thousands of years, but in actuality, the contamination from the physical environment can drastically accelerate this rate. Only control of the physical environment can reduce the elimination of the petroglyphs. *Translation by M. Hayward*]

Another factor affecting the condition of the Piedra Escrita petroglyphs [redacted] [redacted] Until recently this has been unofficial and largely locally organized. For example, as implied in Figure 7, [redacted]

[redacted] and historic value of the location. Their efforts would only be enhanced and supported by having the site on the National Register. This action would also provide a formal mechanism and context to generate adequate protection measures for the petroglyphs.

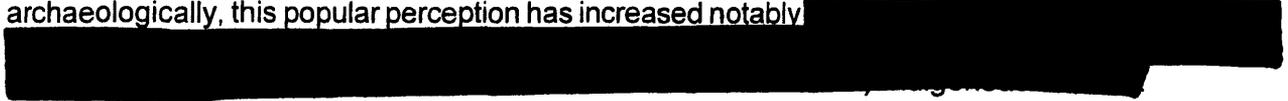
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La Piedra Escrita's carved images have become popularly associated in Puerto Rico with the Taino indians present on the Island at the time of the arrival of the Columbus in 1493, and have been widely reproduced in popular art. While the Taino association has not been proved archaeologically, this popular perception has increased notably



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**La Piedra Escrita
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Narrative Statement of Significance

Puerto Rican Rock Art Characteristics. The Multiple Property Documentation Form entitled, *Prehistoric Ceramic Period Petroglyphs and Pictographs of Puerto Rico*, provides the historic context for La Piedra Escrita individual rock art nomination form. The context (Section E) contains a discussion of island rock art covering location, classification schemes, dating and interpretation. Of the two types of carved and painted images, petroglyphs account for the majority with both forms widely distributed throughout Puerto Rico. Individual and clusters of boulders in or adjacent to waterways; caves, rock shelters or rock-enclosed areas; stone slabs aligning ball courts and plazas, and beach rock or outcrops at the ocean edge constitute the primary rock art locations (Fewkes 1903; Roe 1991). Several researchers (Frassetto 1960; Bullen 1974; Rivera Meléndez 1996) have devised classifications for rock art which reflect their objectives and the characteristics of particular rock art sites. A generally recognizable scheme involves a division into four categories of anthropomorphic (human-like faces with or without body elements), zoomorphic (animal representations), geometric (recognizable forms like spirals, crosses) and abstract (unclear references).

National Register Issues. Research issues concerning, and criteria for National Register inclusion of prehistoric Ceramic Age Puerto Rican rock art sites were set forth in Sections E and F of the Multiple Property Documentation Form. Rock art sites must contain one or more images, have the potential to address one or more research issues and possess integrity in order to meet the criteria for listing on the Register under Criteria C (high artistic value), D (advancement of prehistoric understanding), or both (Section F).

Research issues were presented as general avenues of investigation to encourage continual reflection on the relationships among rock art and the immediate (local, Puerto Rican) and wider (Caribbean, New World) cultural context (Section E). The issues should be viewed as flexible, adaptive and non-restrictive study areas. Significant progress in our comprehension and exposition of prehistoric culture history can be to improve documentation methodology and establish relative or absolute chronologies; (2) to establish local and regional patterning in site locations; (3) to define the role of the images as "art" objects, and (4) to examine the relationships among rock art and the settlement, socio-political and religious systems.

La Piedra Escrita's National Register Eligibility. The Hayward et al. (1992a) investigation centered on the documentation of La Piedra Escrita petroglyphs and preparation of the accompanying report. Analysis of the images—categorization and interpretation—was minimal. Subsequent efforts by Hayward and other researchers have built upon the initial image reproduction and survey of adjacent landforms study.

Hayward and Cinquino (2001) later identified 86 individual or interconnected figures from photographs, which were classified into the general categories of anthropomorphic, zoomorphic, geometric and abstract. Anthropomorphic images made up the single highest category with 43 or roughly half of the total. They included facial designs without bodies (Petroglyphs C3a and C3b) and those with enclosed bodies but no limbs (Petroglyph B16c). Only two clearly zoomorphic images were detected—both frog-like representations (Petroglyphs A2 and B5). A third image, Petroglyph A7a, was also considered to reference an animal-like being. Geomorphic designs numbered 29 consisting primarily of different spiral configurations (Petroglyph D1). Various combinations of lines, circles and dots accounted for the remaining abstract class of images (Petroglyph A1b).

Each of the images was also broken down into design element categories such as head, eye and torso shape for anthropomorphs after the work of Roe (1991; Walker: 1983a). For example, head shapes included circular, ellipsoid and ovoid, as well as faces with only partial or no outlines indicated. Among La Piedra Escrita figures, partial or incomplete enclosure of facial elements and no enclosure accounted for the majority of the shapes. Eye shape designs could comprise pitted pupils, enclosed pitted, ovoid and triangular. La Piedra Escrita distribution demonstrated that eye shapes were most often pitted, followed by enclosed pitted.

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Other anthropomorphic body parts, in addition to the geometric designs were similarity classified and tabulated.

Criteria for La Piedra Escrita National Register Inclusion. La Piedra Escrita petroglyphs meet the standards for inclusion under Criteria C and D.

- *Criterion C High Artistic Value.* La Piedra Escrita rock art assemblage contains a large number of well-executed images. The figures tend to be deeply carved, clearly demarcated one from the other and represent a range of anthropomorphic, zoomorphic, geometric and abstract designs. The majority are carved on a single, large boulder located in an ascetically appealing river valley, which would have afforded public viewing. The range of images nonetheless presents a certain mix of image types and likely unique design elements which would assist in the definition of island-wide stylistic boundaries.
- *Criterion D Rock Art and the Religious System.* Rock art and the religious system intersect at various points including consideration of the sites as sacred places or special locations of veneration/ceremonial activities marked by physical representations of deities, spirits and deified ancestors. La Piedra Escrita petroglyphs, when compared to such fully-drawn figures at Caguana, either do not represent, or employ the same design elements to depict, late prehistoric god-like and other images. The religious organization can be expected to parallel the increasing complexity observed in the settlement and socio-political systems from the Early to the Late Ceramic Periods. These images may thus define a more local place of worship, or local level of religious organization.
- *Criterion D Geographical Representation.* Rock art sites are both numerous and widespread on Puerto Rico. Geography can be expected to play a role in petroglyph/pictograph formation. For example, Ceramic Age peoples may have selected certain design elements or image types for reproduction at only formal ball court or cave sites. La Piedra Escrita's rock art assemblage is found on a major tributary of a principal northern river system and in association with additional nearby petroglyph river sites. Some or all of the site's figures may reflect specific location indicators (river versus cave settings), socio-political boundary markers, or other purposes.
- *Criterion D Rock Art and Settlement Systems.* Pending dating of La Piedra Escrita, the site is likely to be important in the delineation of rock art sites or styles by phases within the prehistoric Ceramic Age.
- *Criterion D Rock Art and Socio/Political Systems.* The role the production of rock art and the status of the image-makers within prehistoric Puerto Rican socio-political systems is poorly understood. That the images and their makers played a role is clear. La Piedra Escrita's petroglyphs were carved on a river boulder situated in the central mountainous interior, below a series of high peaks, and near the major ceremonial center of Caguana. These factors, in addition to the fine execution of the figures can be expected to reflect local or regional socio-political aspects. Through time, this rock art site may have been eclipsed by or incorporated under other social or political groups' influence, perhaps accompanied by a cessation of association with certain segments of local society.
- *Practical Consideration: National Register Protection and Status.* The municipio of Jayuya intends to develop the petroglyph site as a tourist and largely passive recreation area. The site's listing on the Register would provide a higher level of cultural influence and a strong impetus to generate protection measures from human use and natural erosion factors in concert with the local government.

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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La Piedra Escrita
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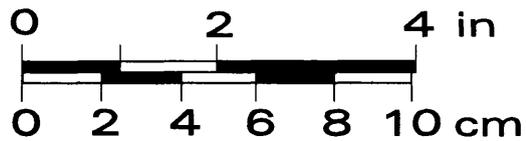
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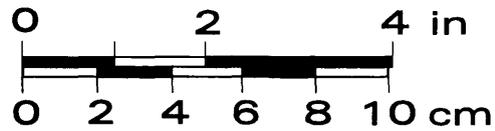
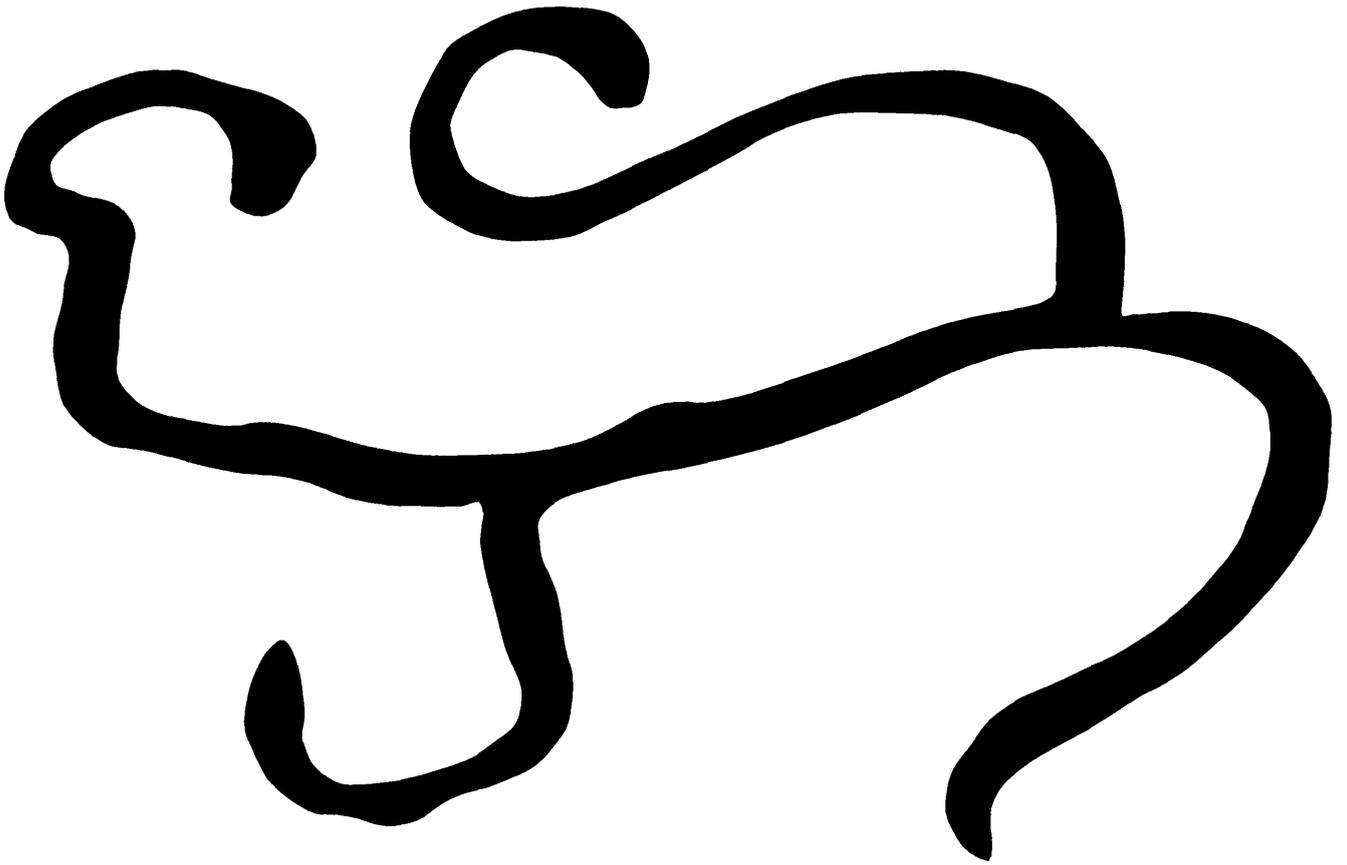
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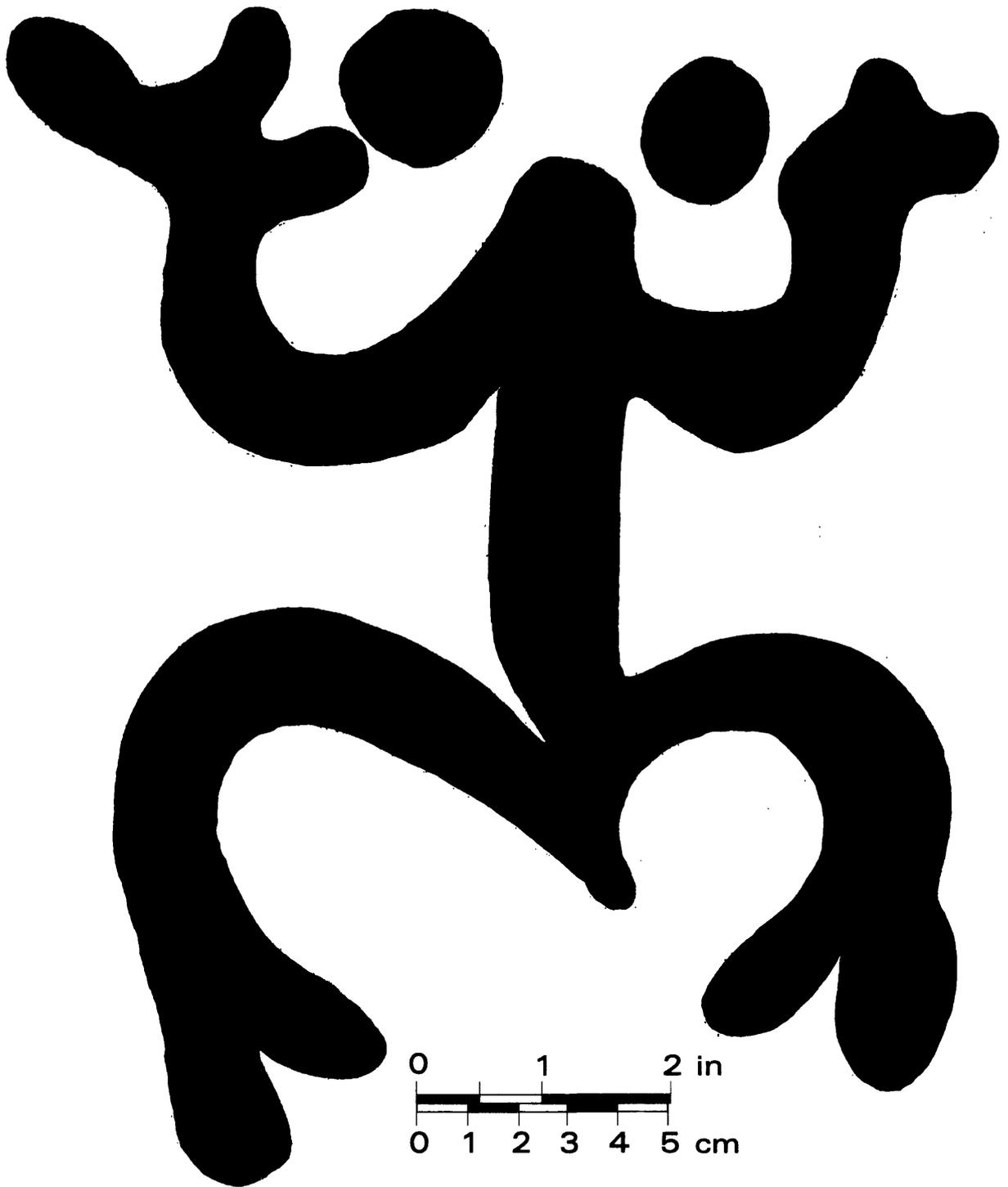
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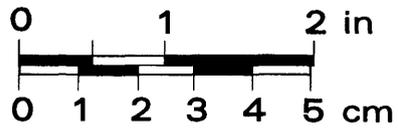
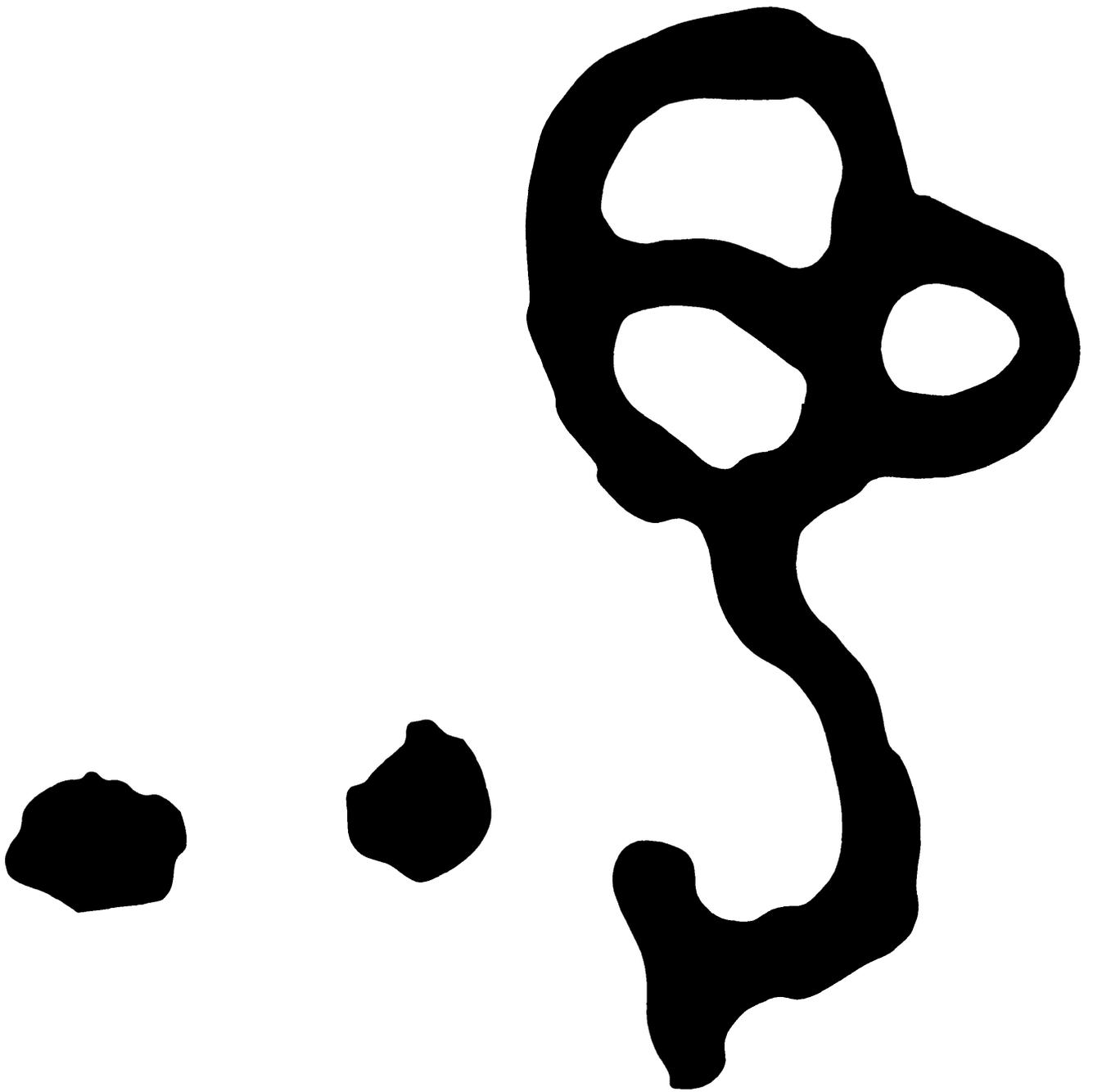
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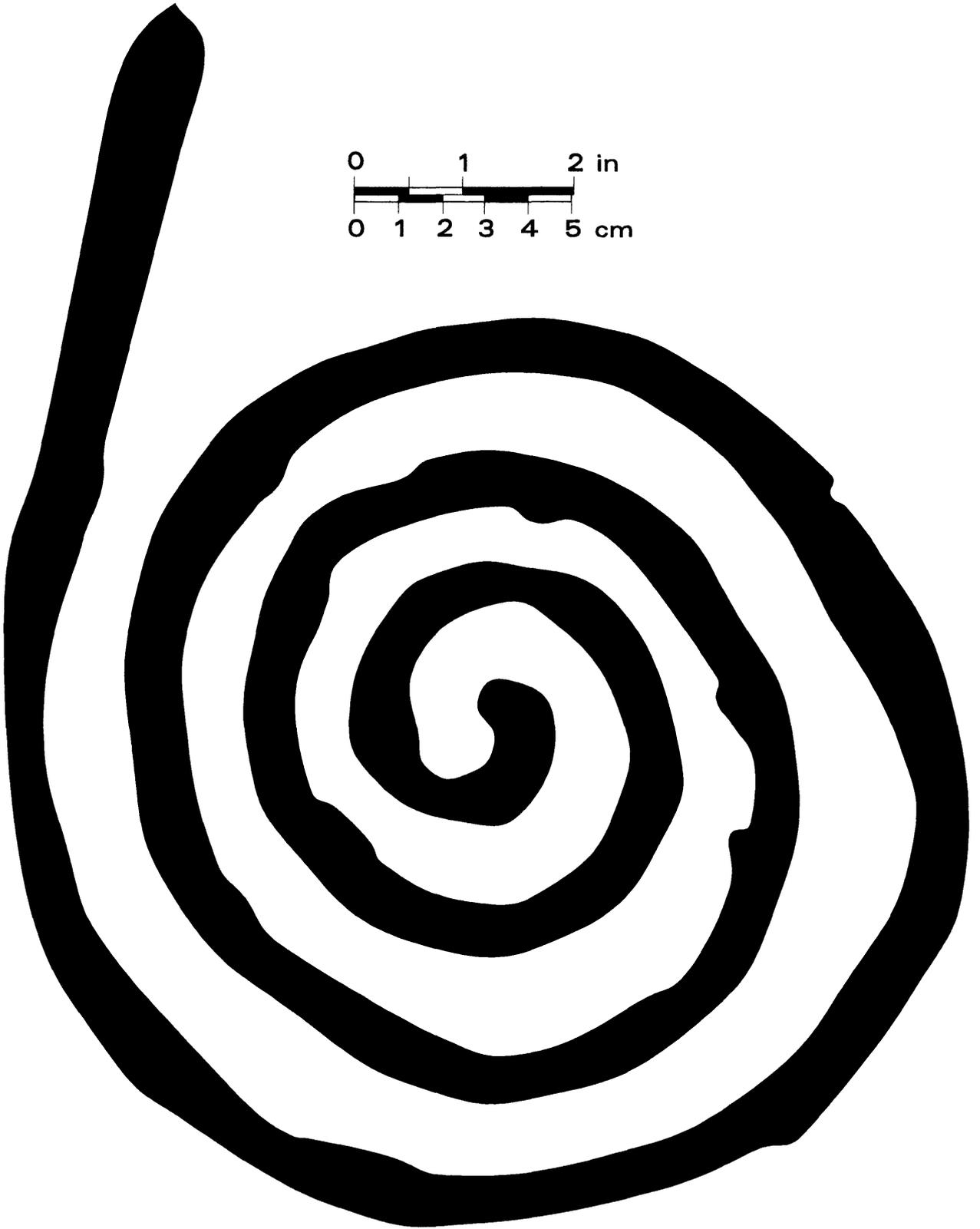
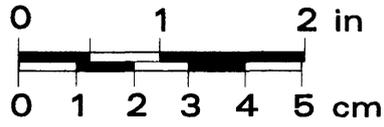
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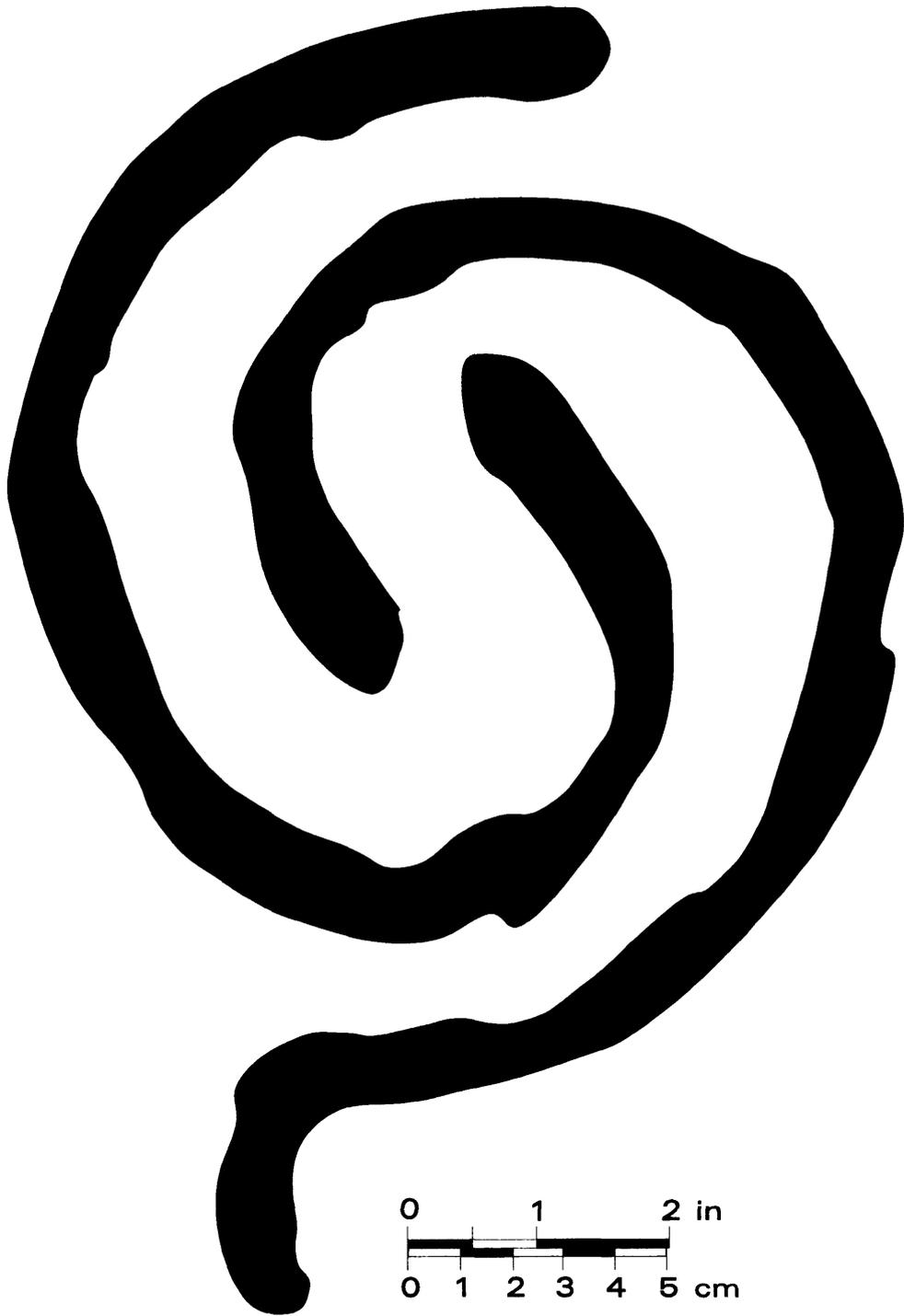
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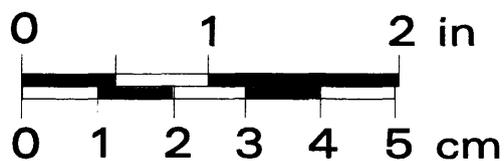
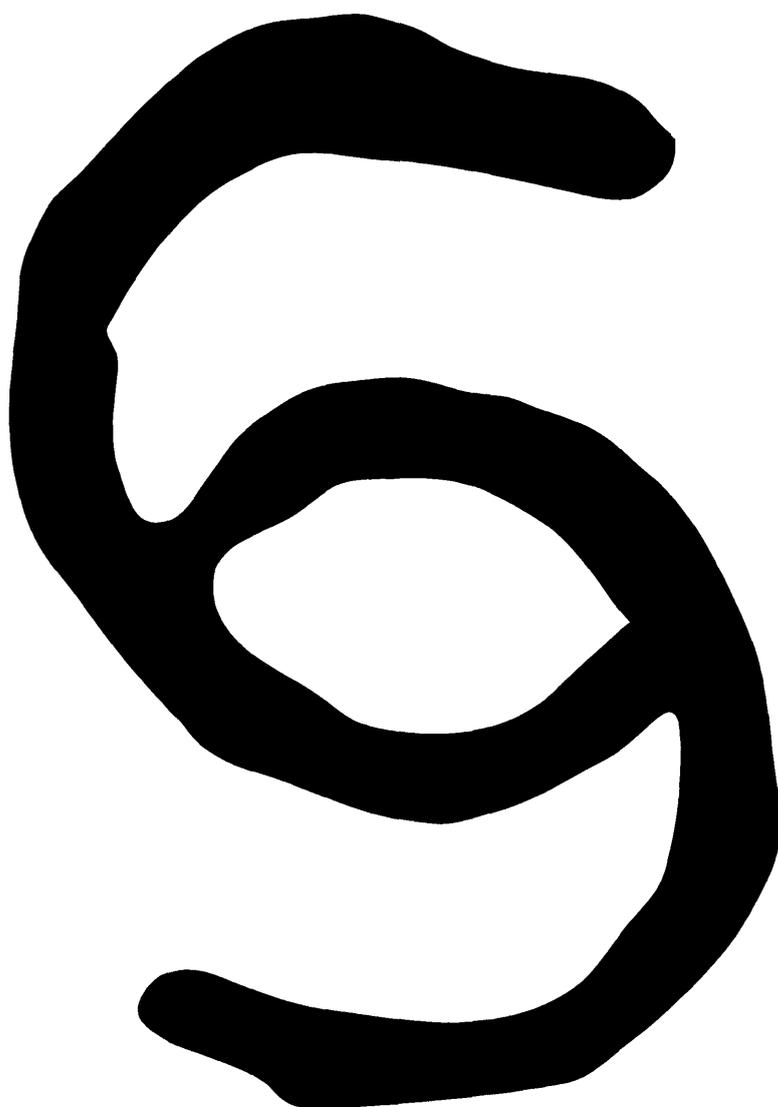
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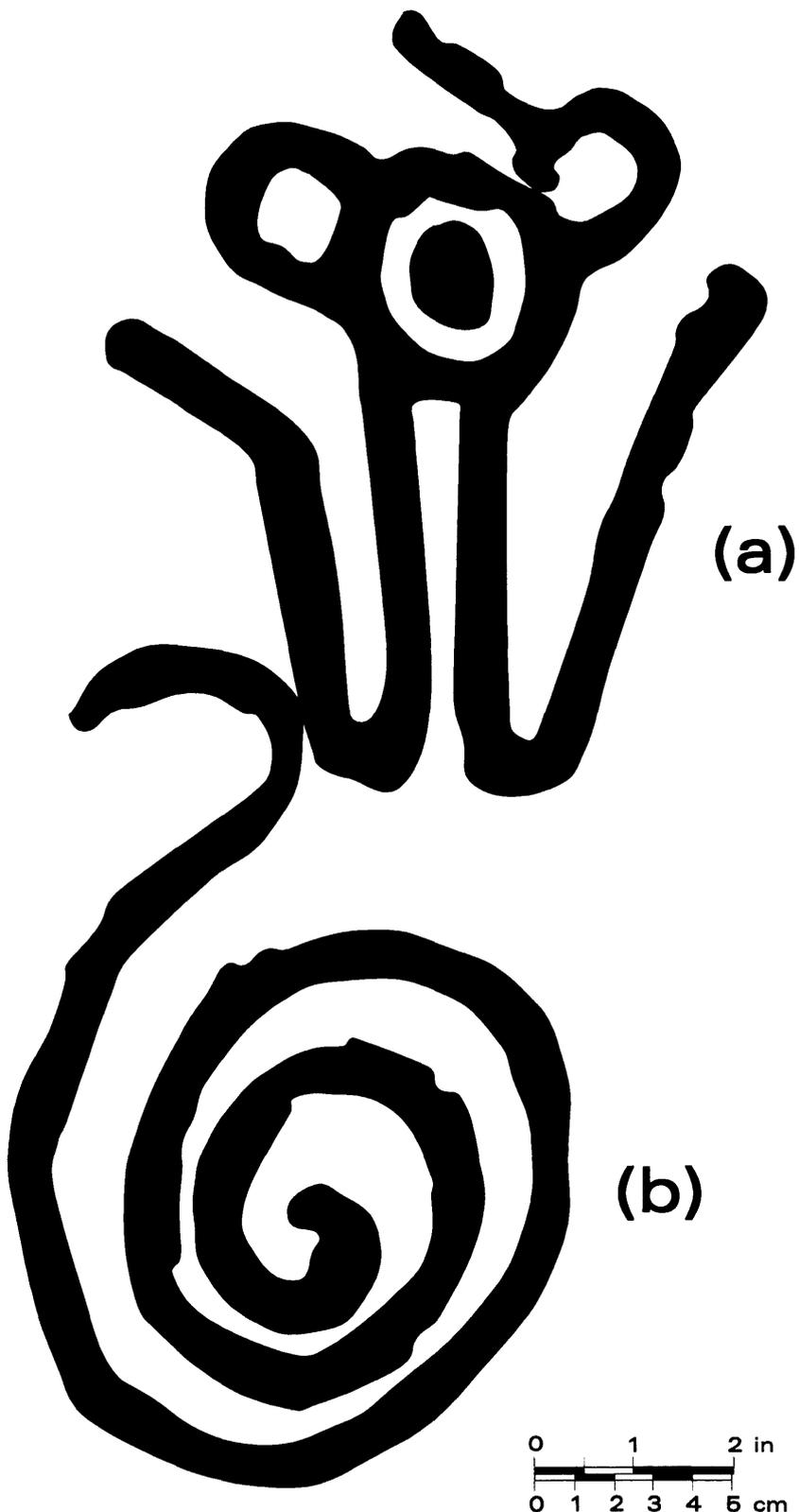
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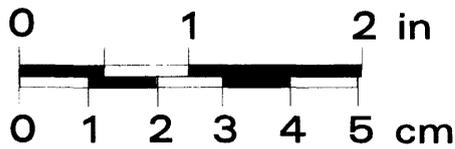
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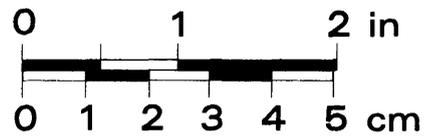
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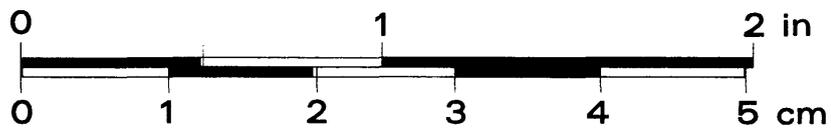
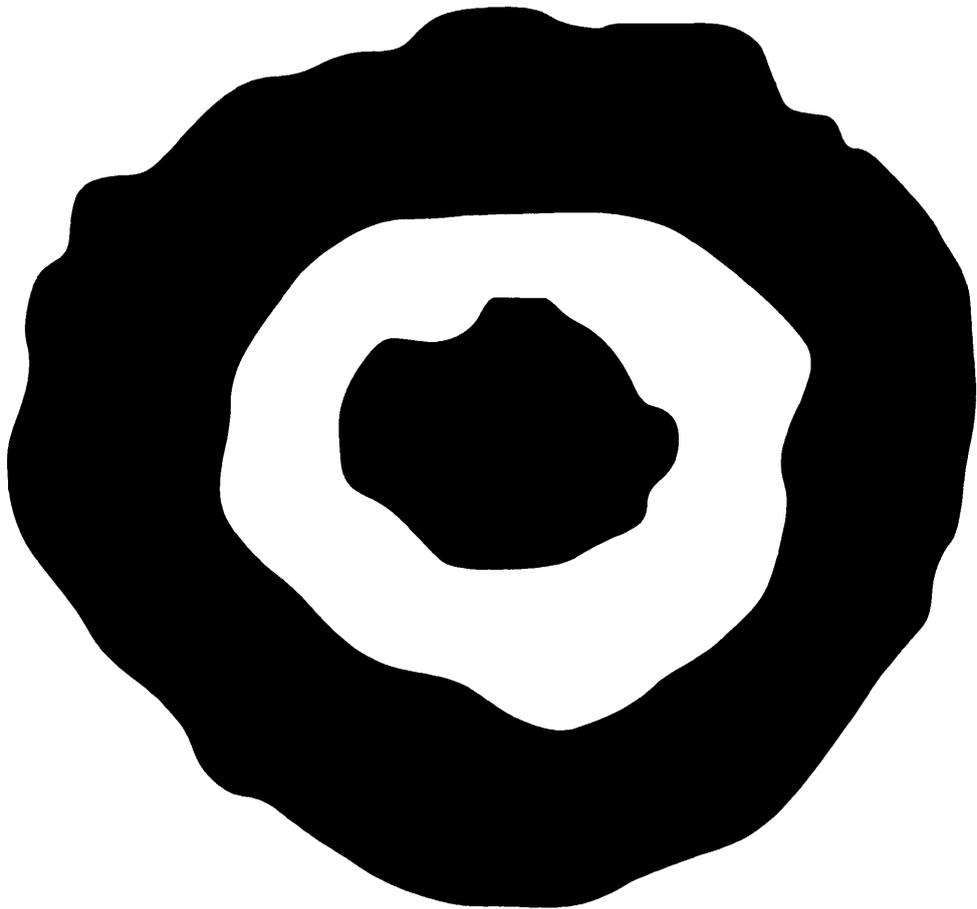
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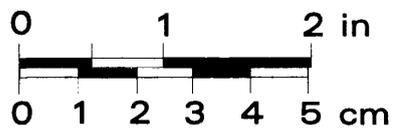
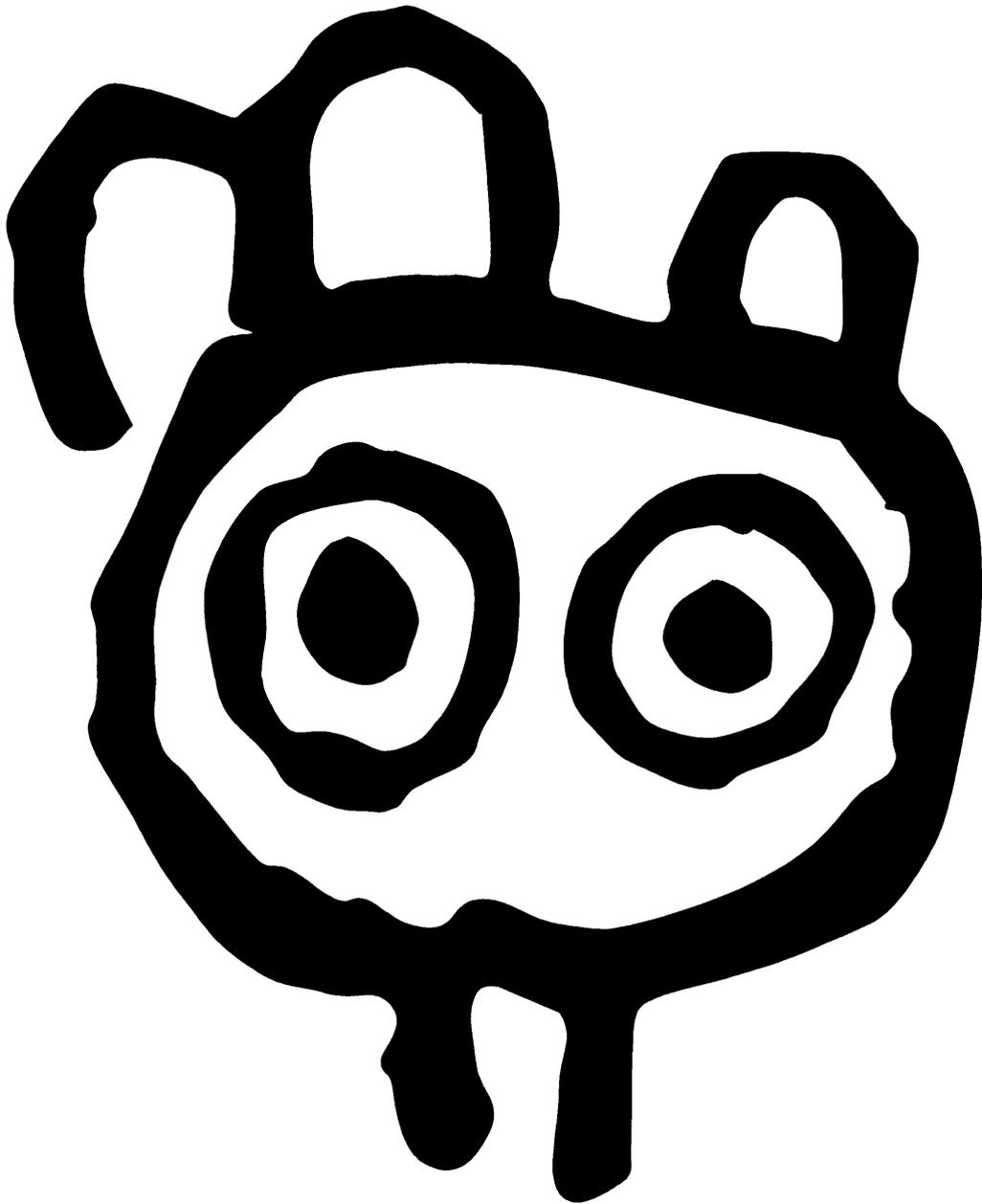
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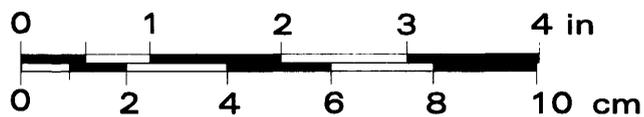
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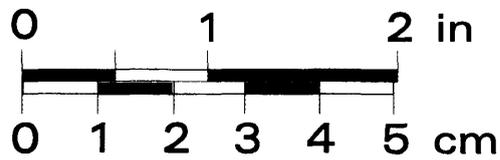
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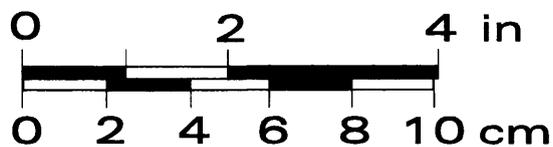
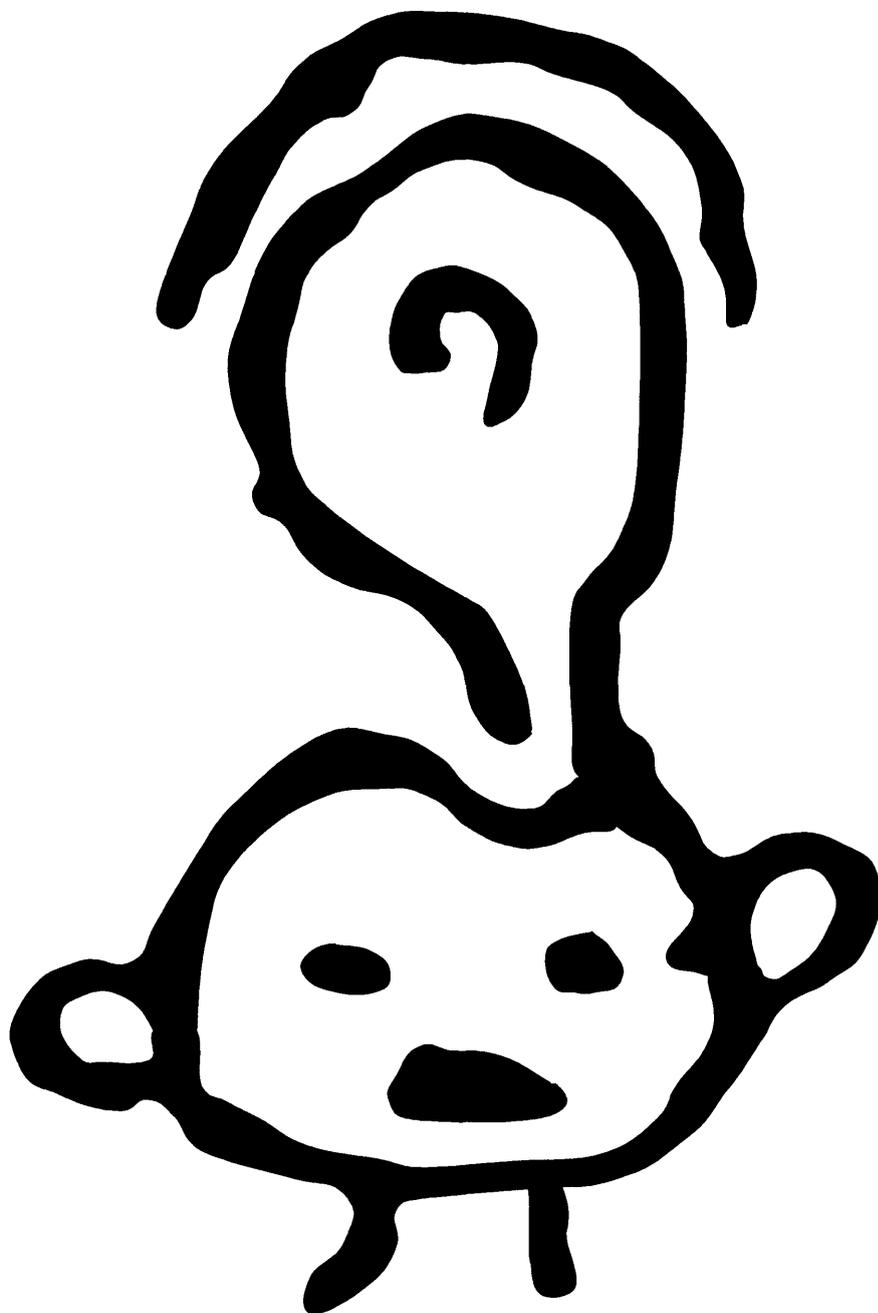
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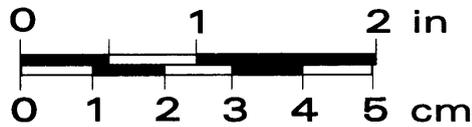
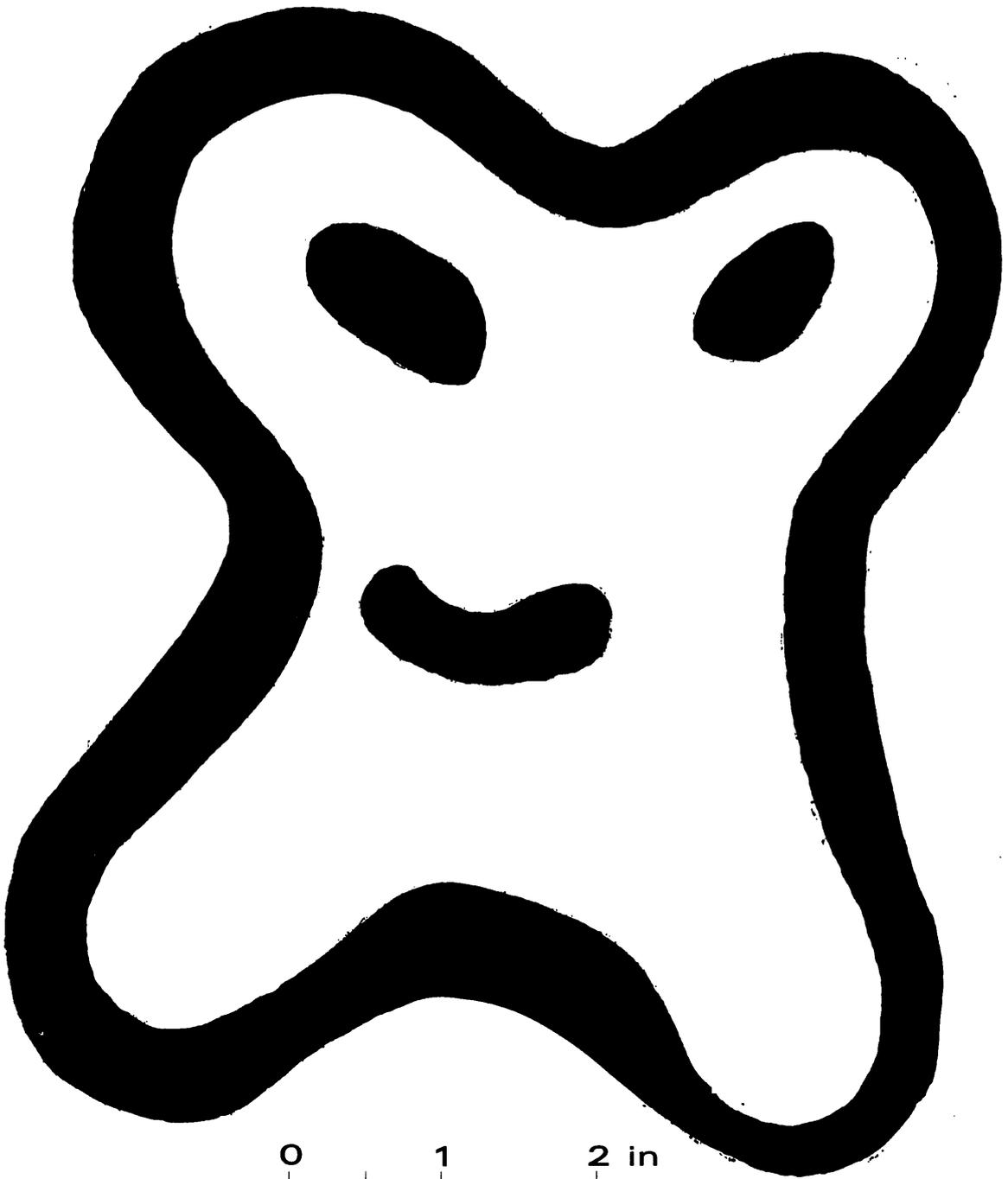
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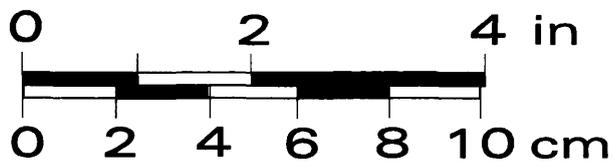
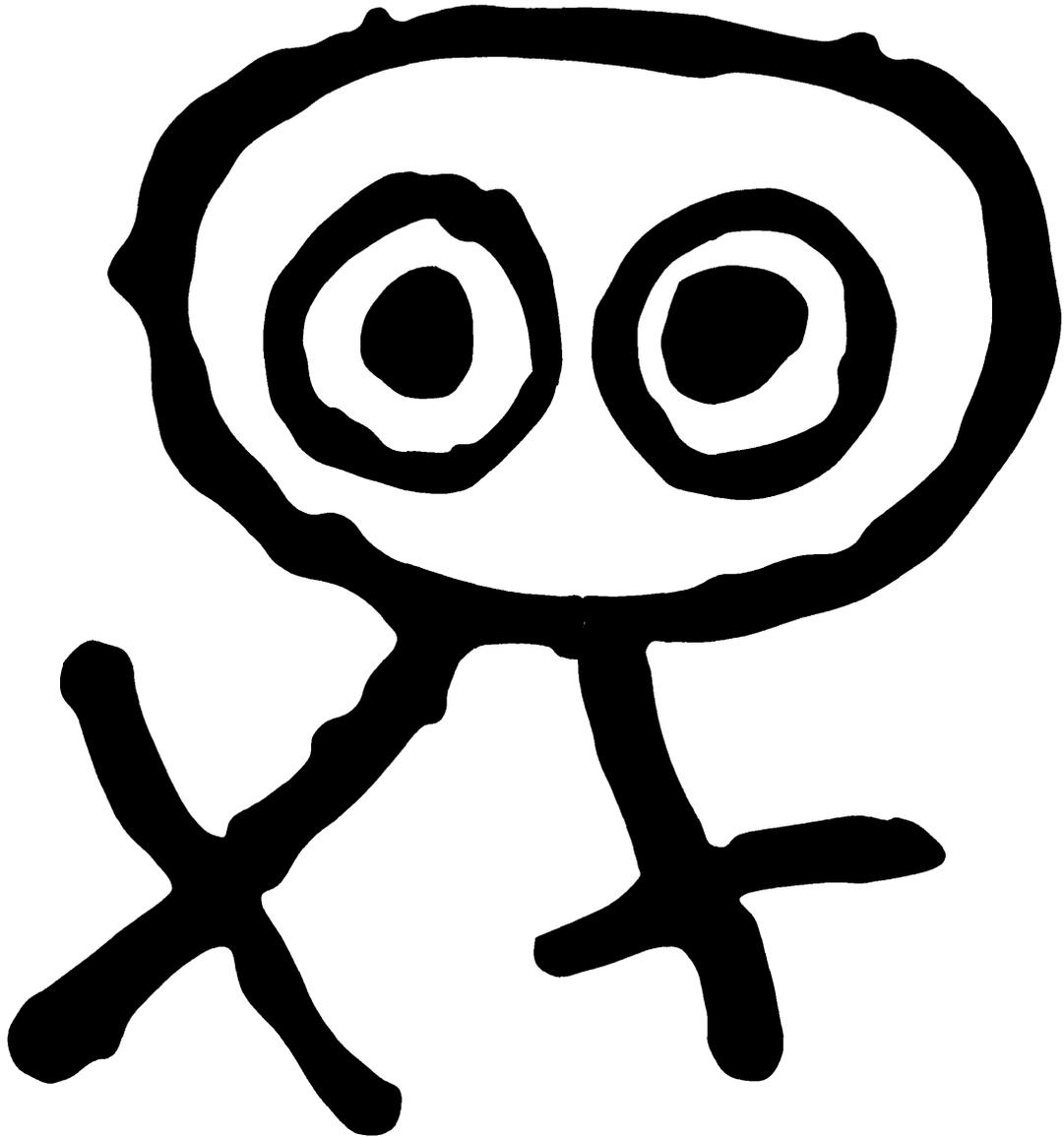
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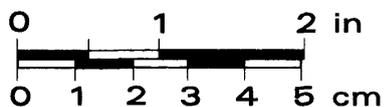
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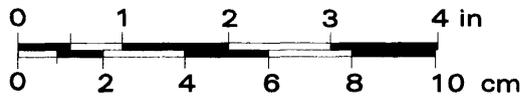
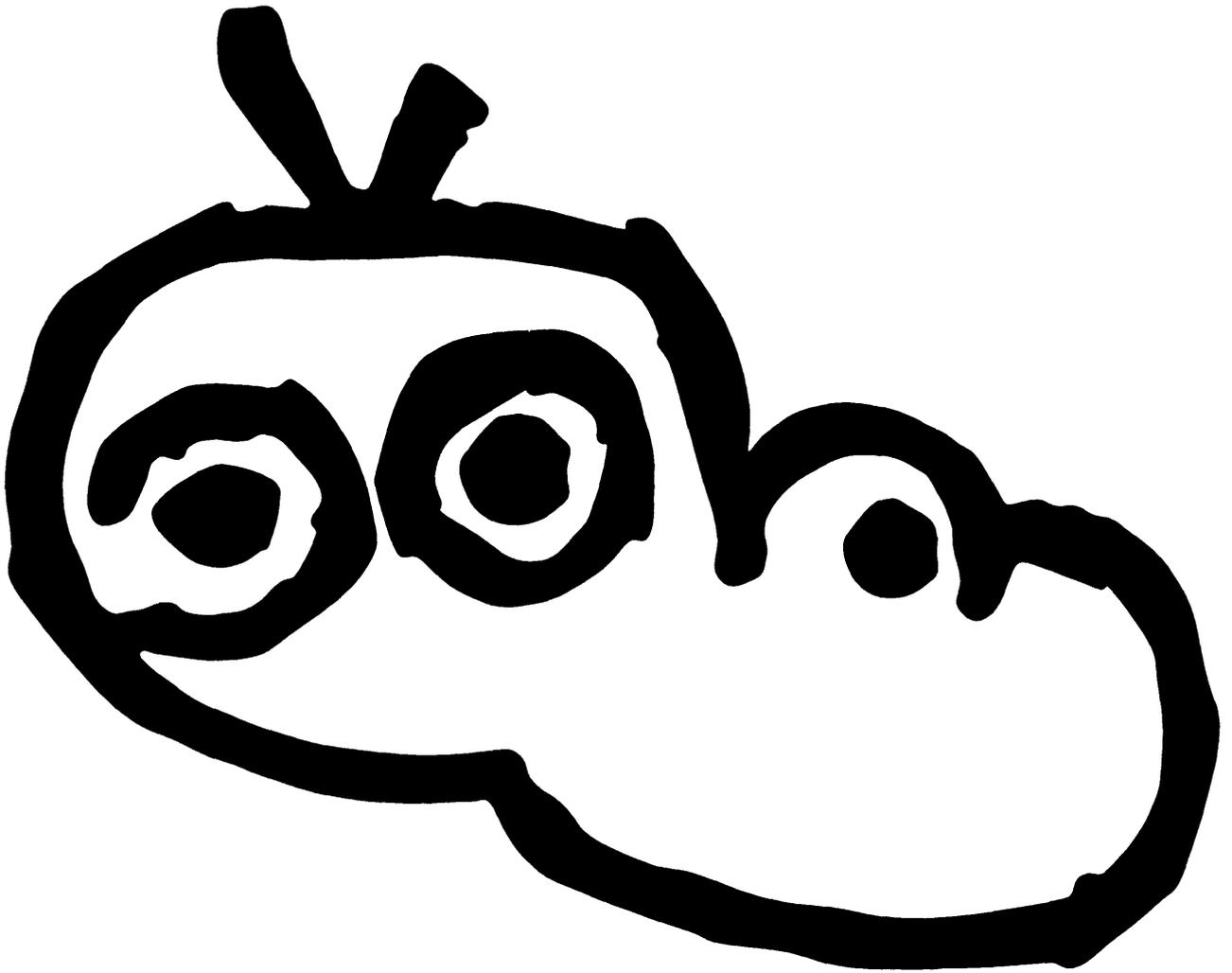
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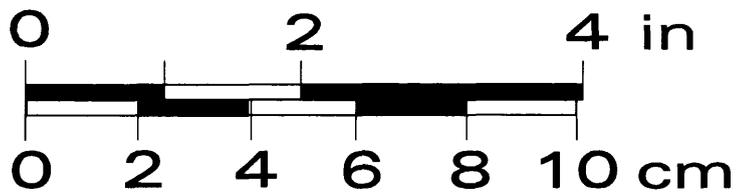
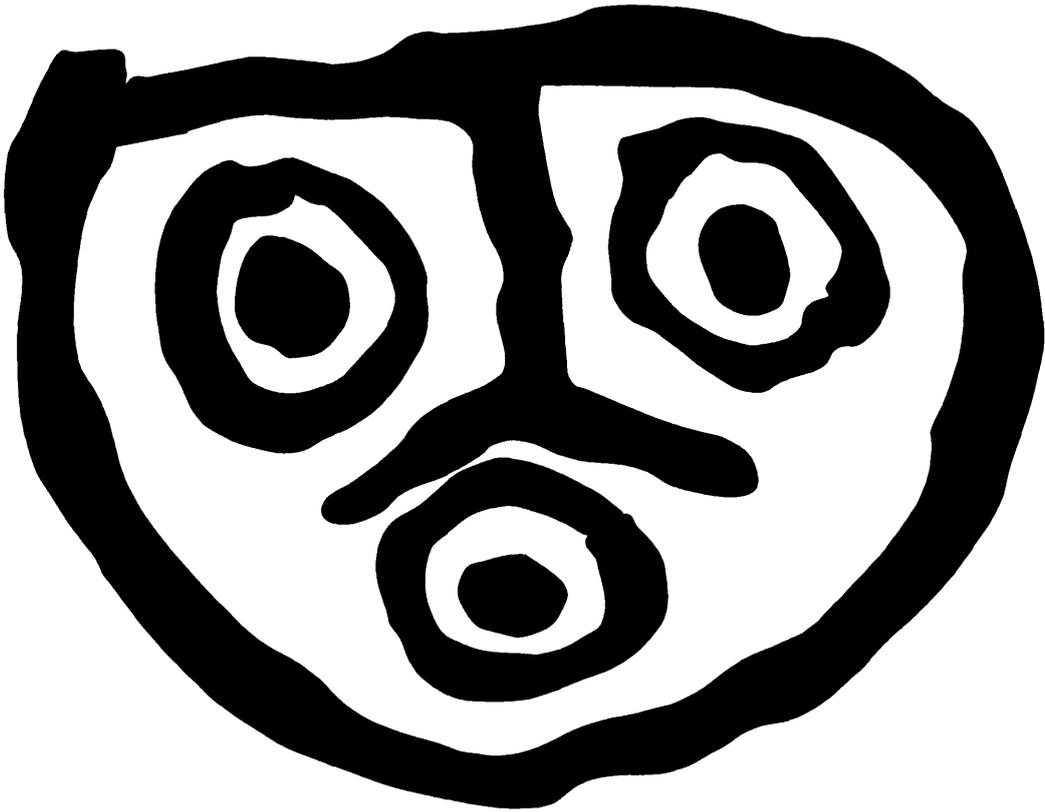
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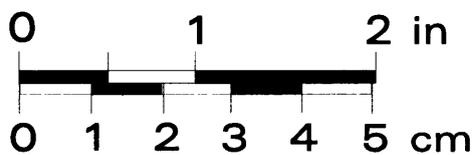
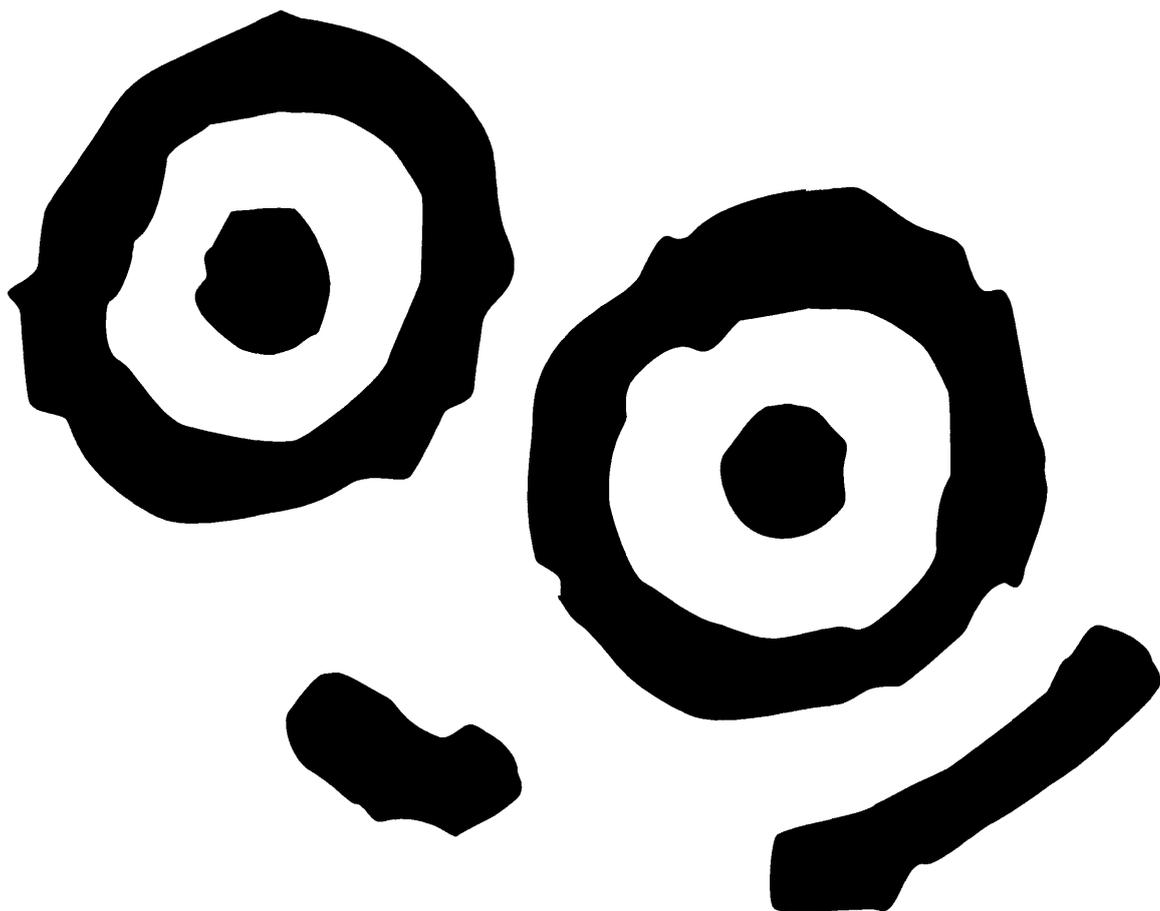
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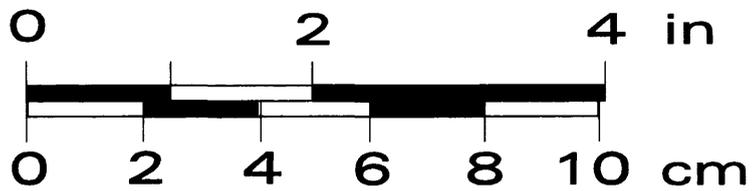
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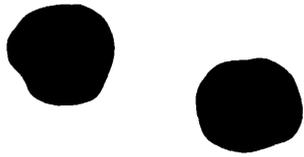
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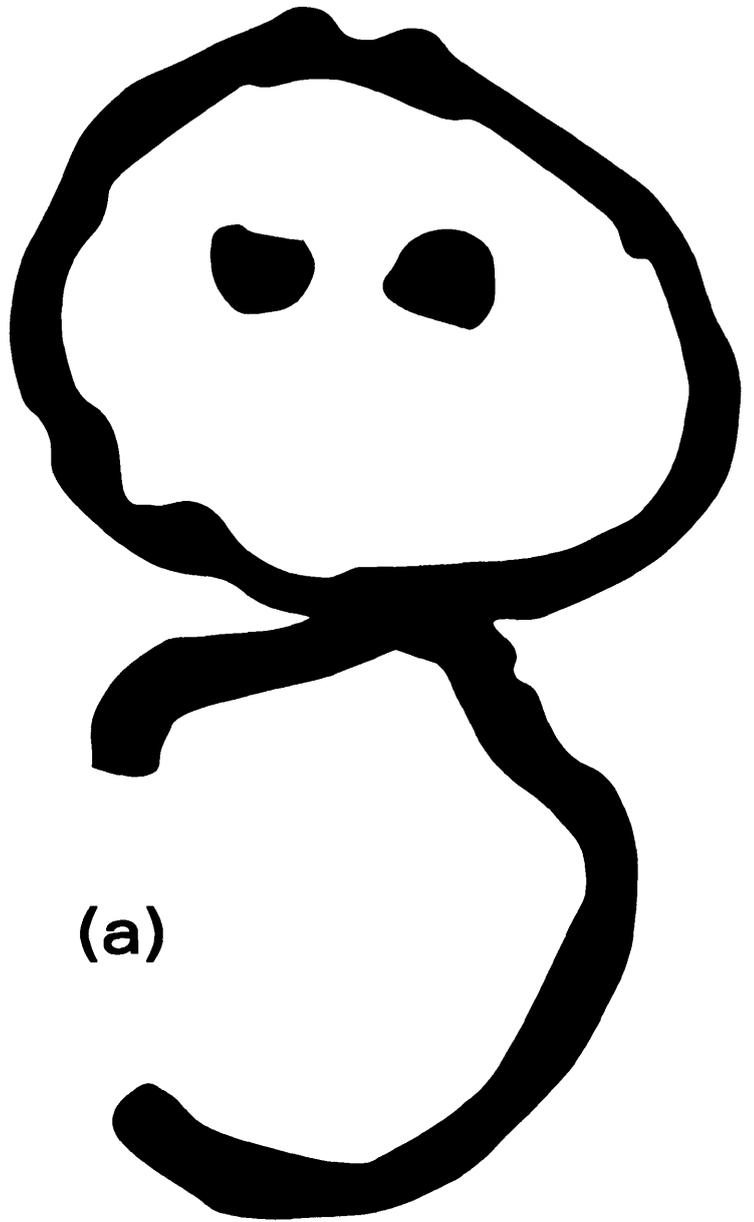
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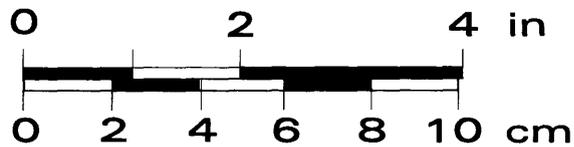
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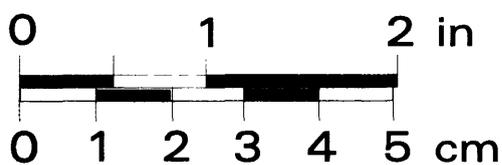
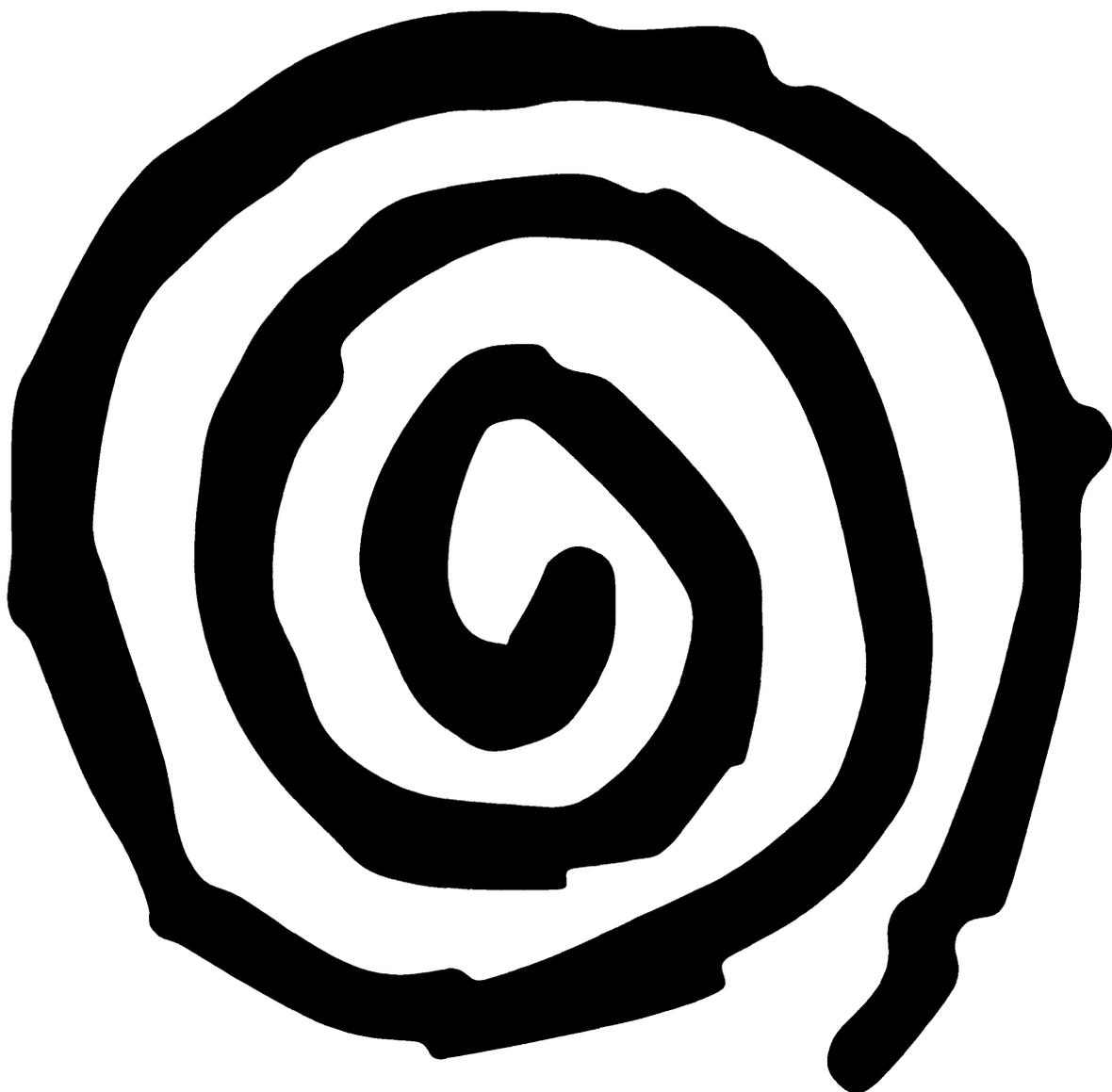
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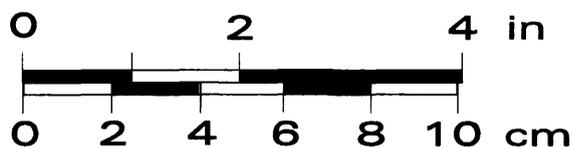
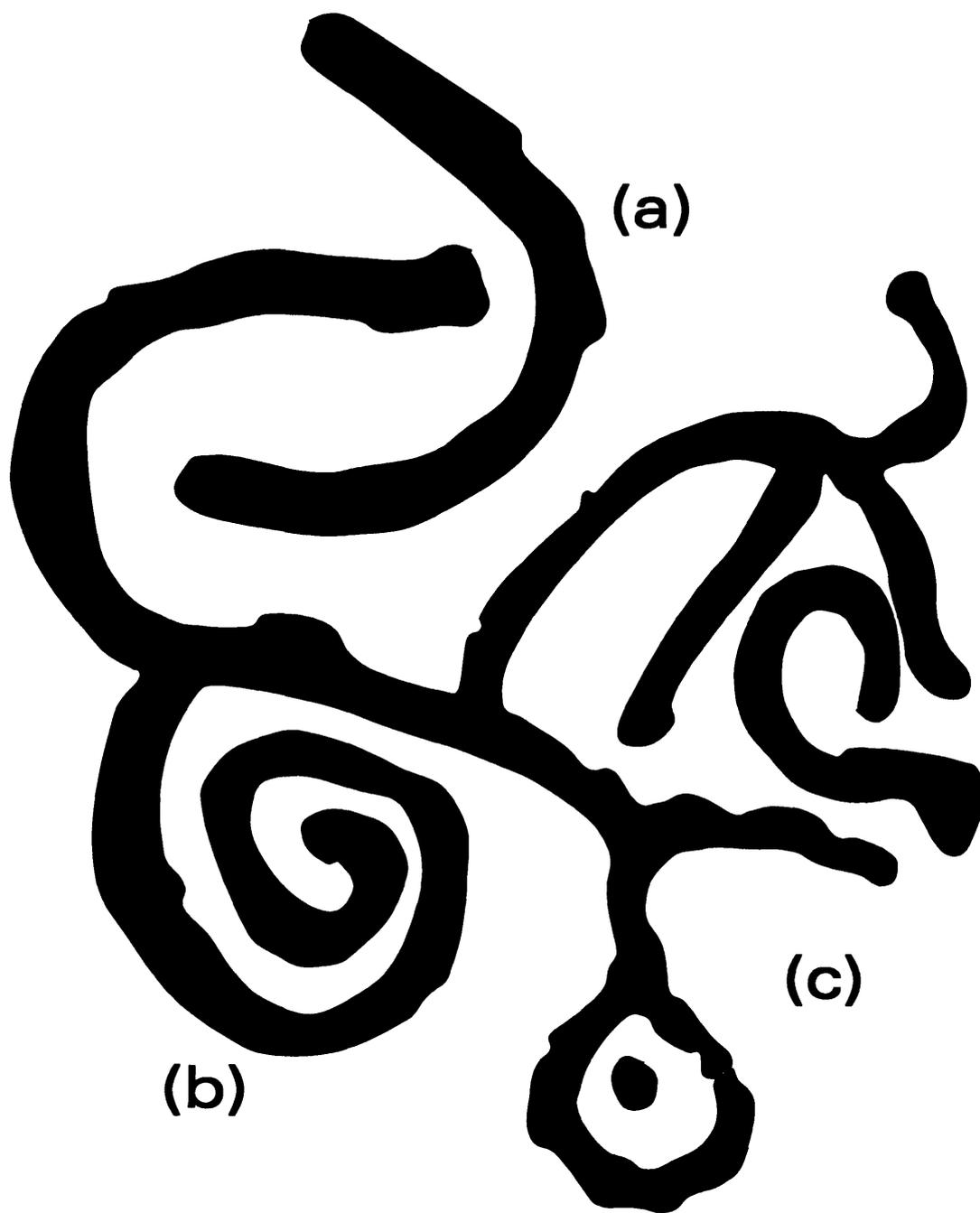
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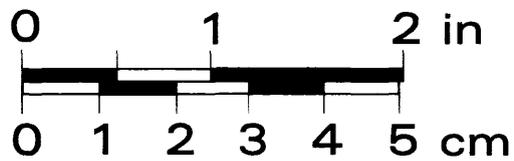
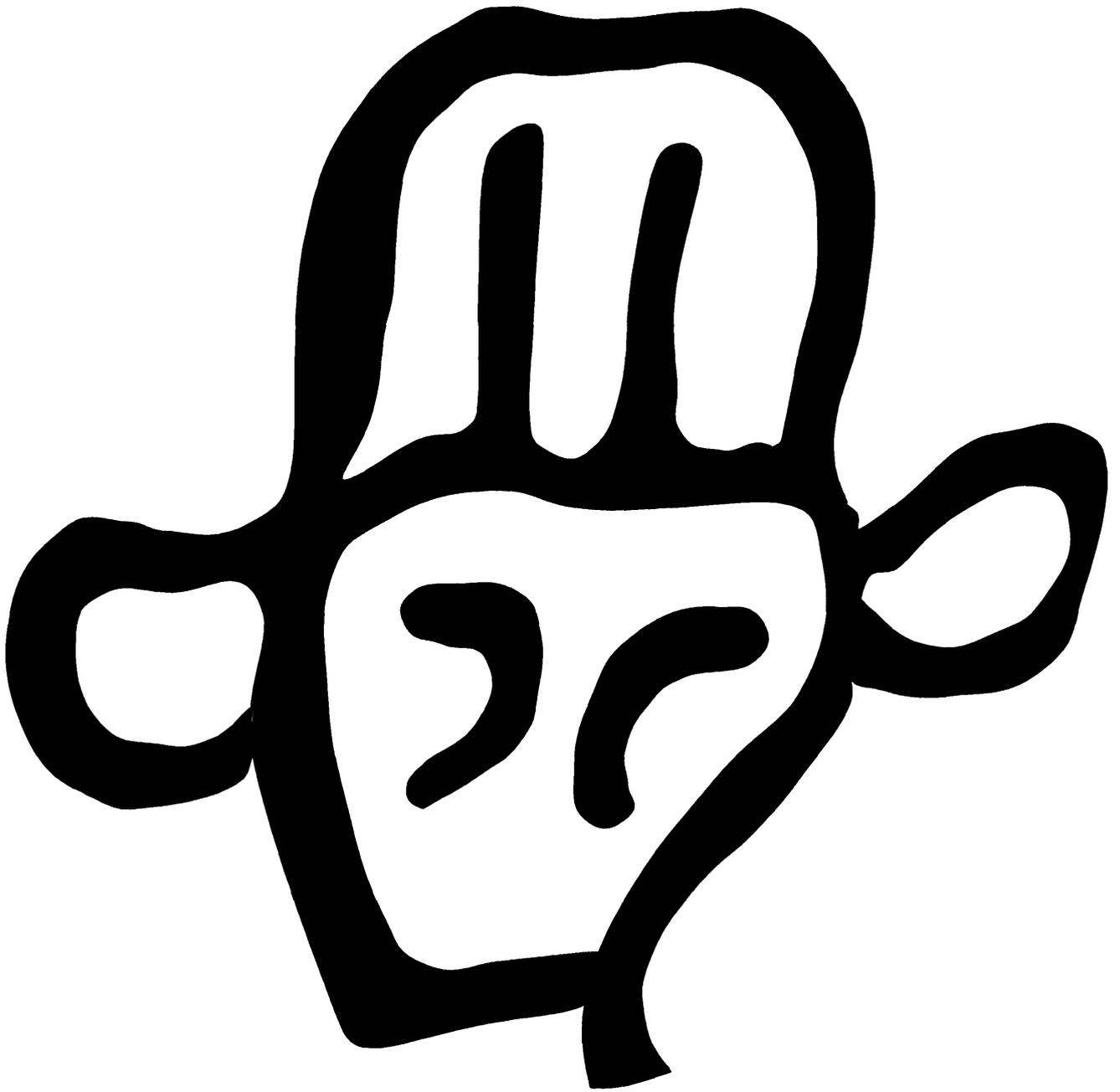
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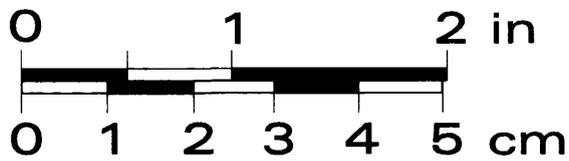
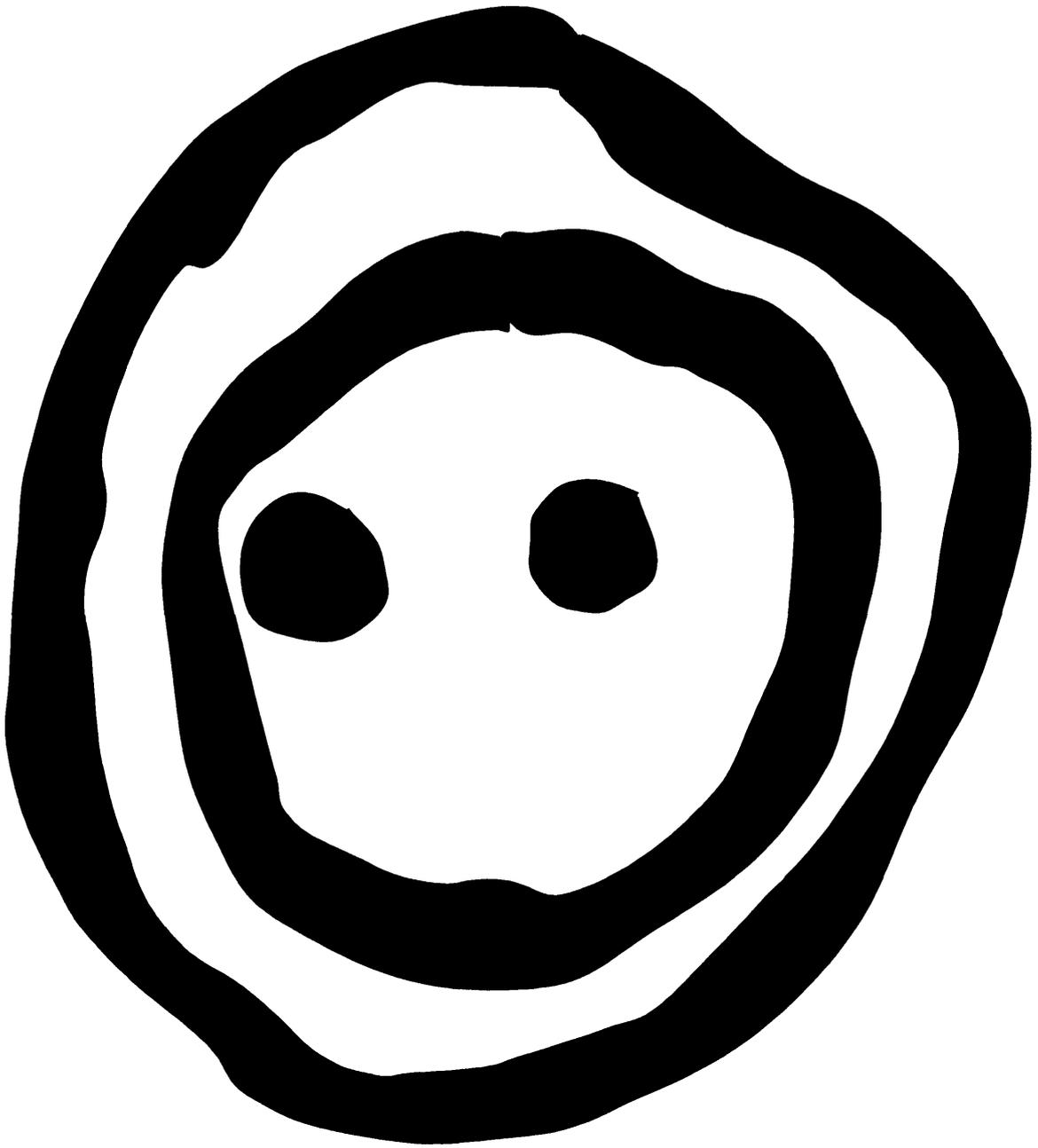
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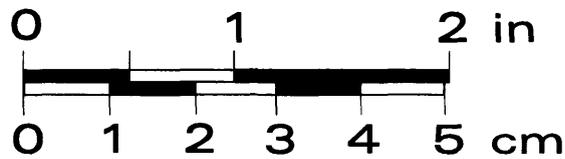
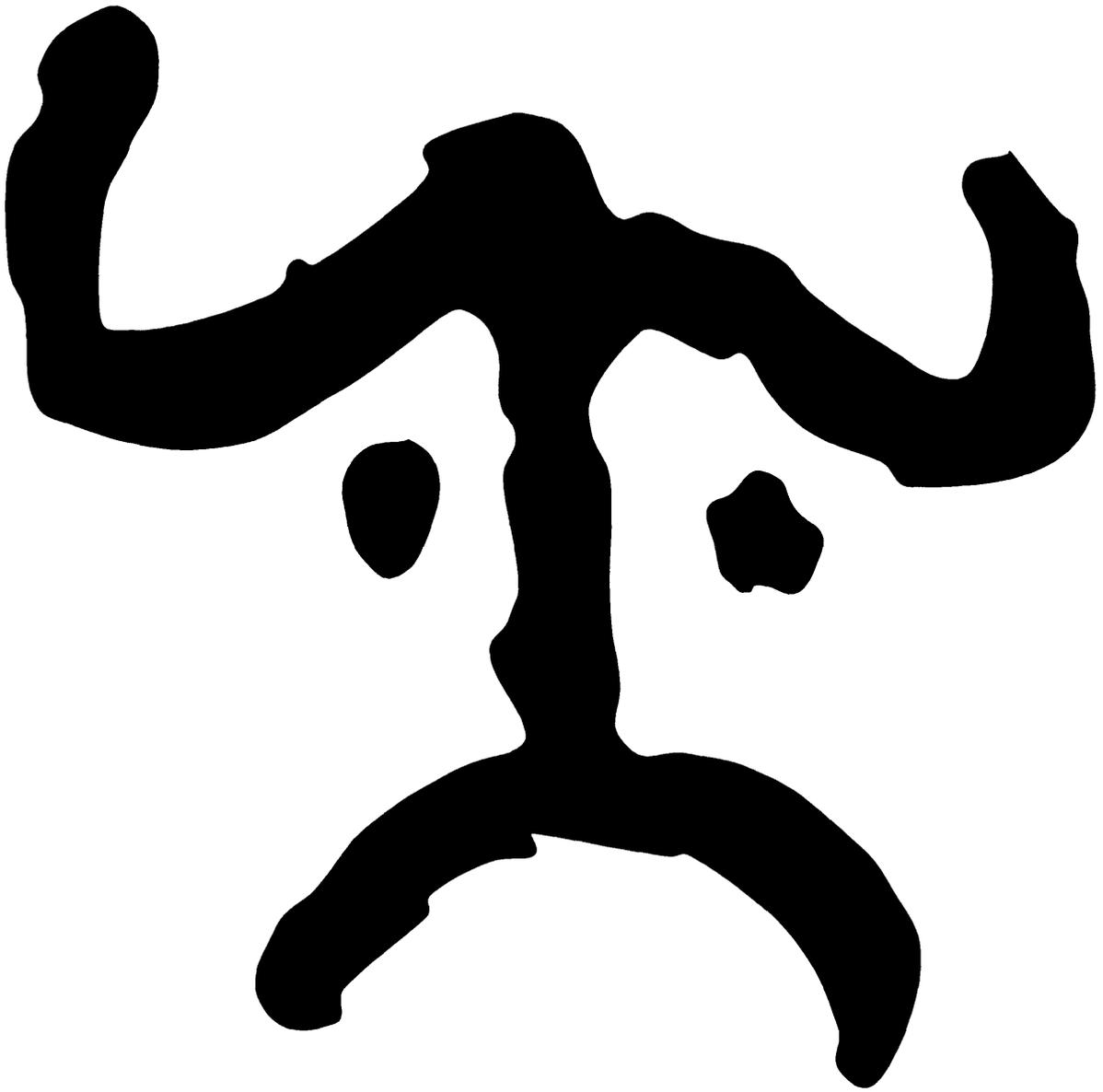


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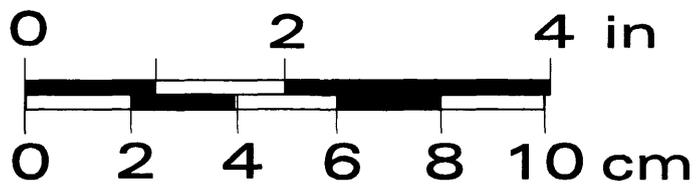
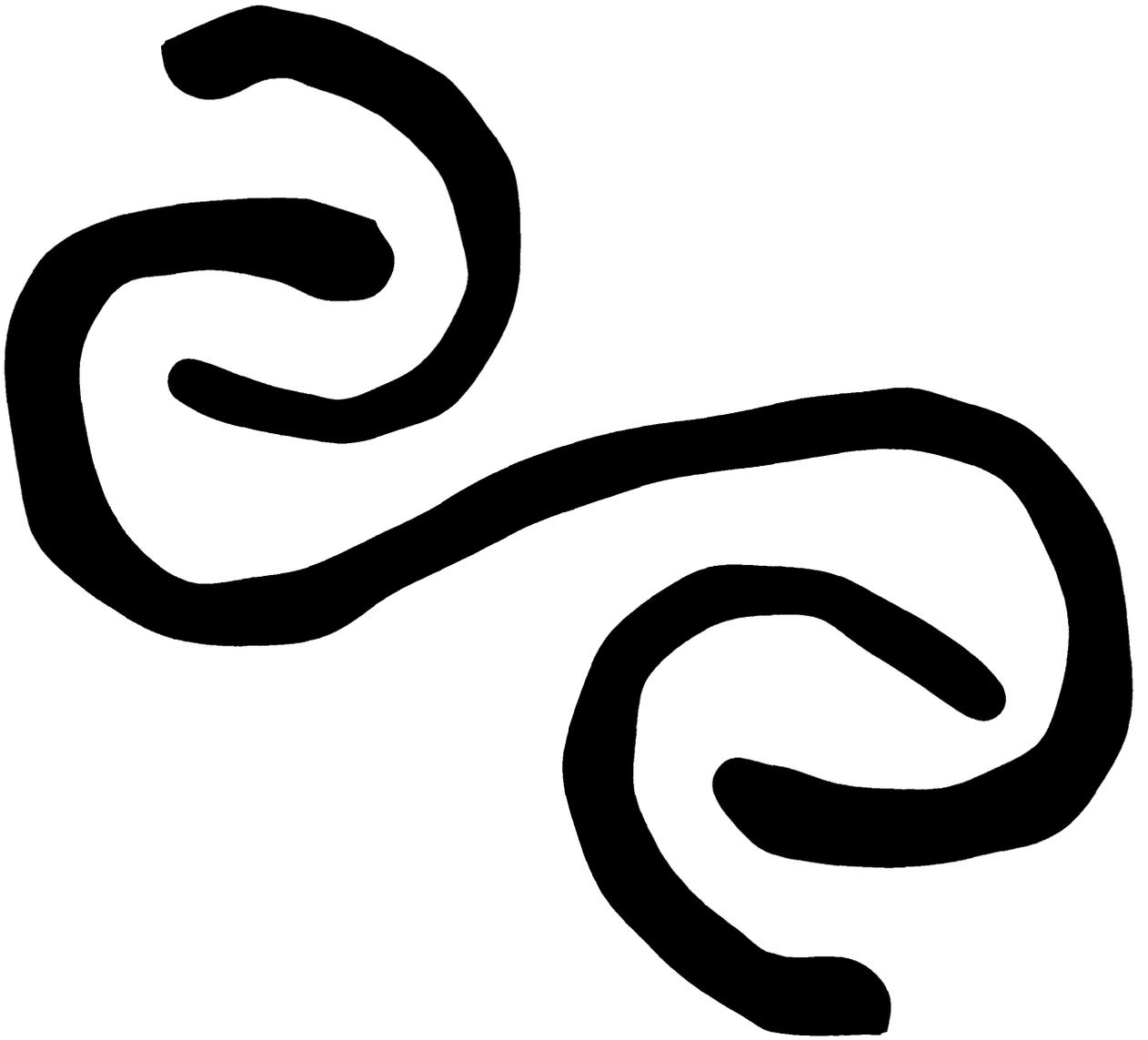
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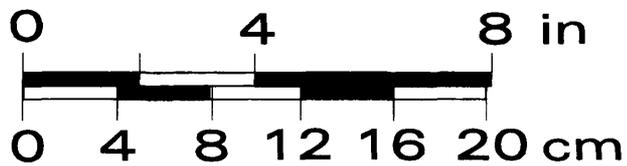
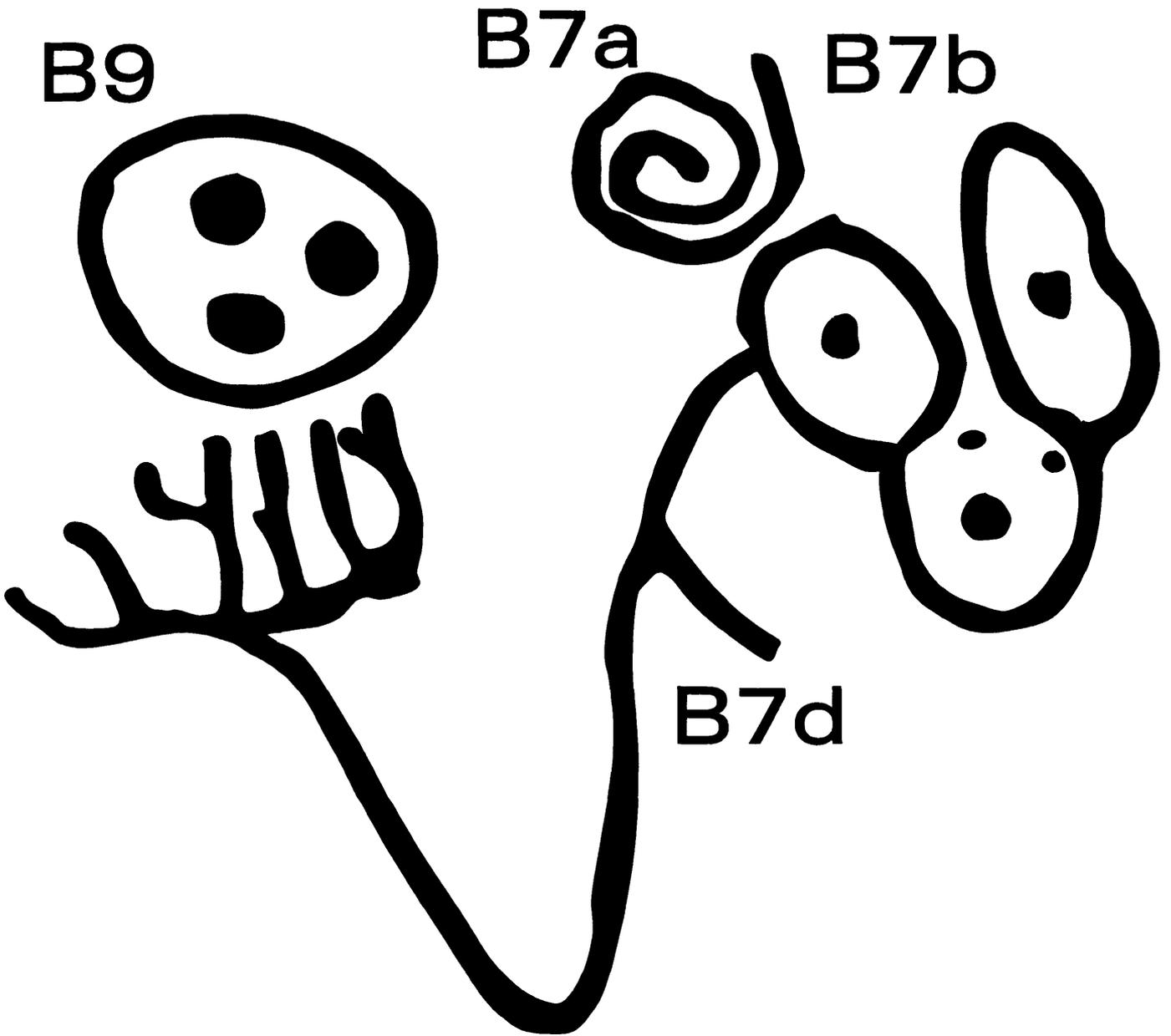


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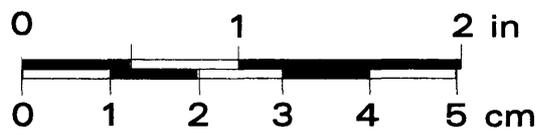
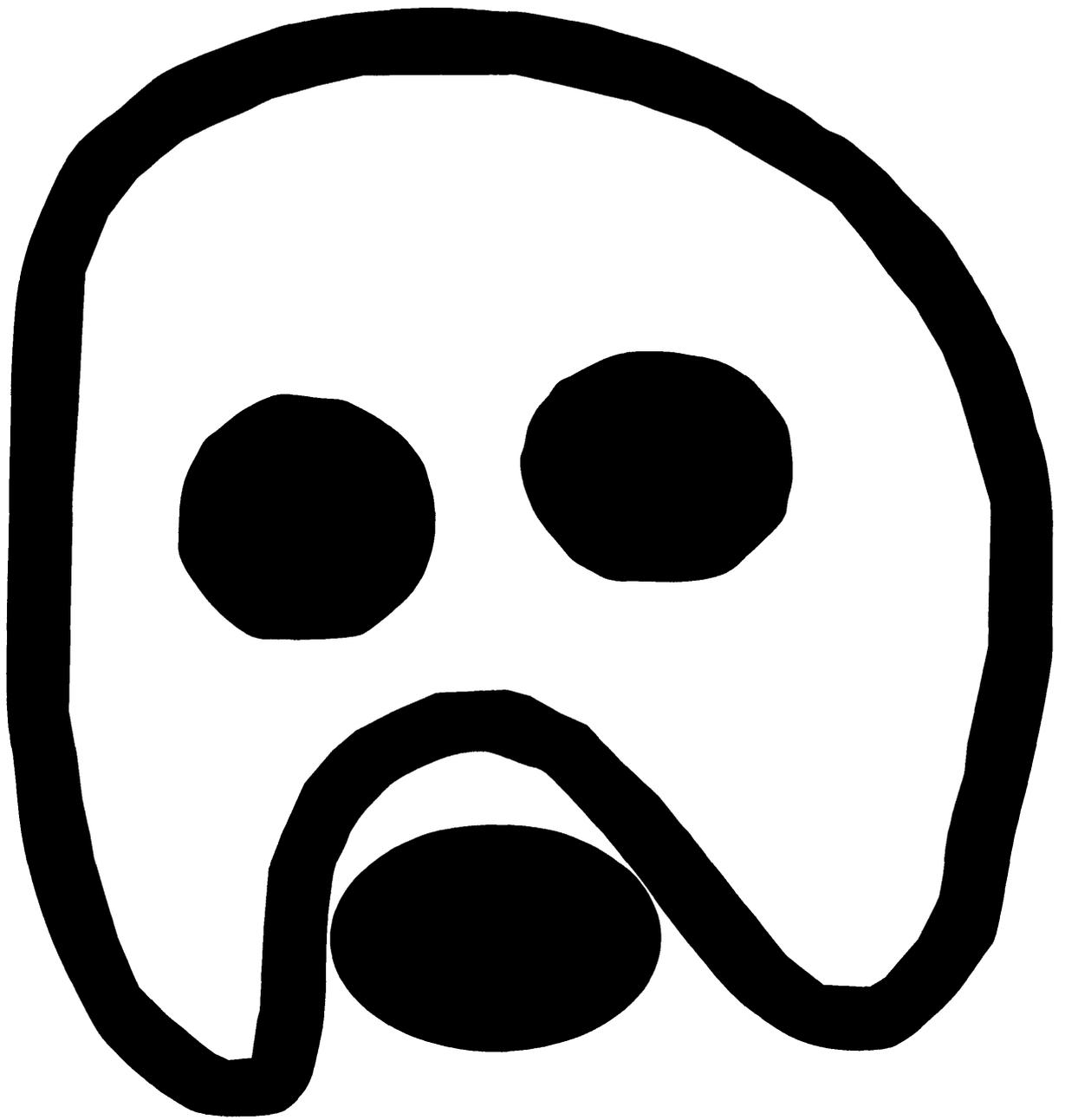
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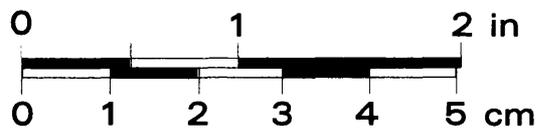
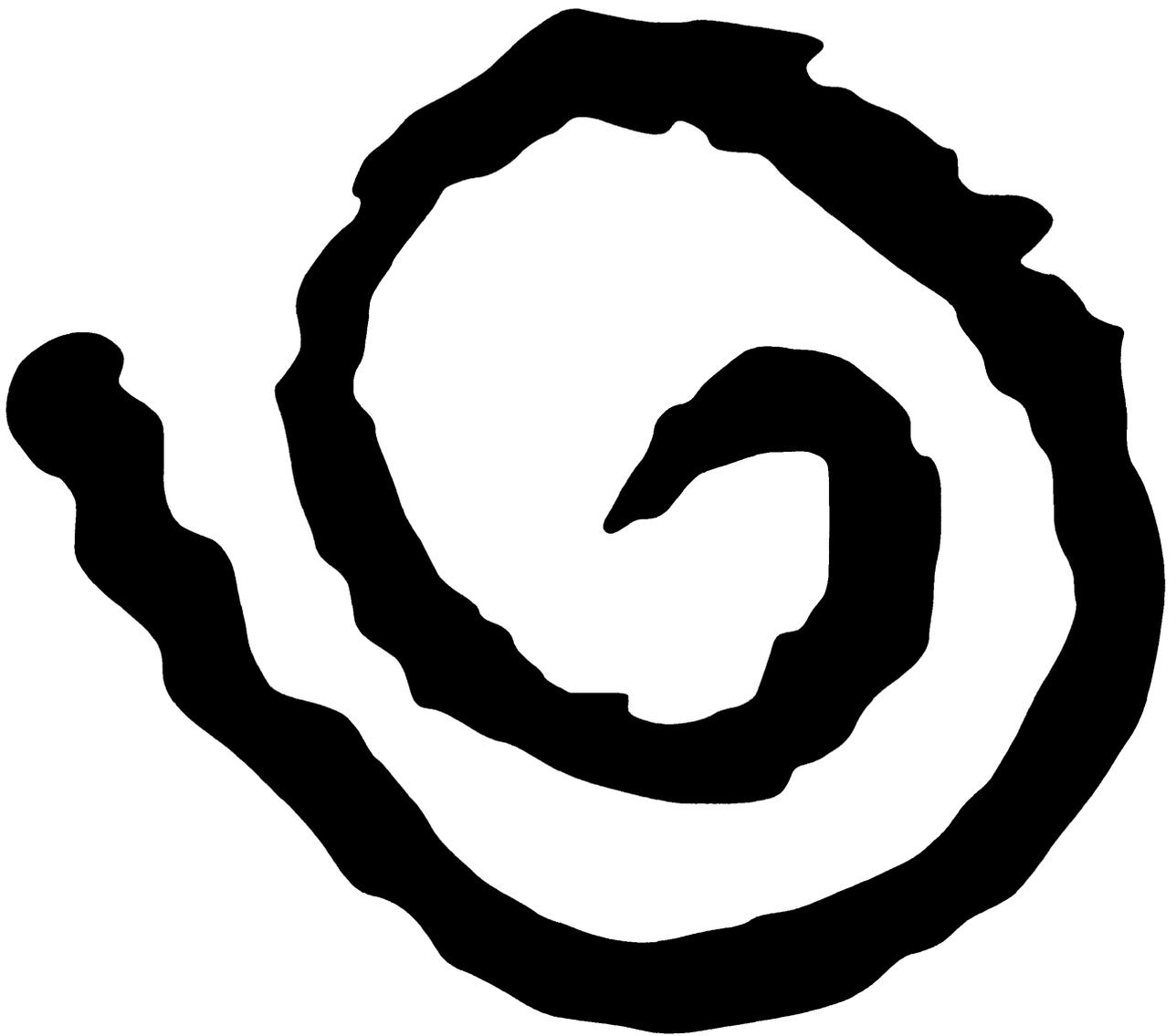
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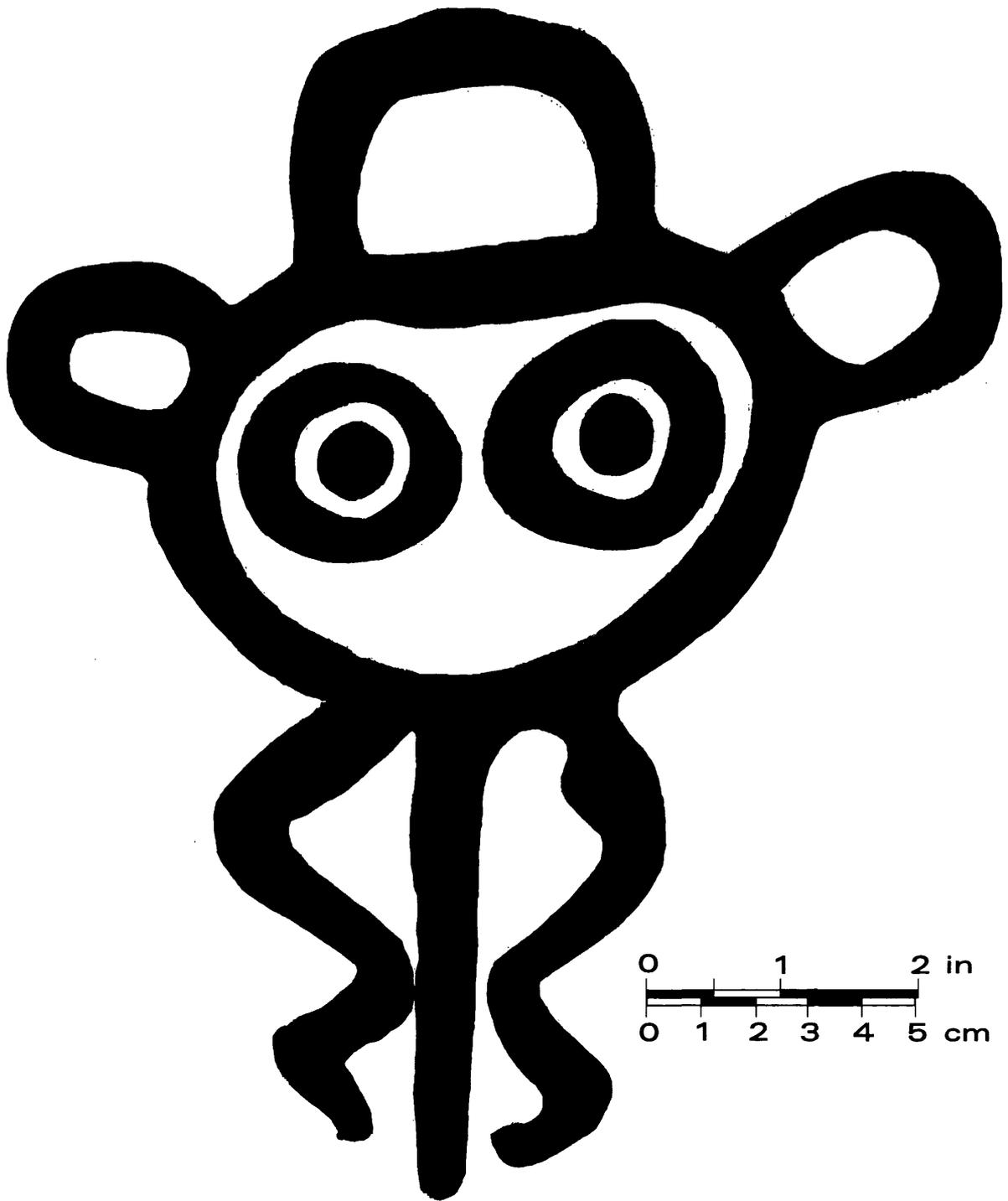
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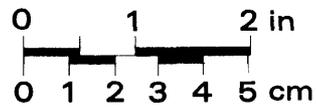
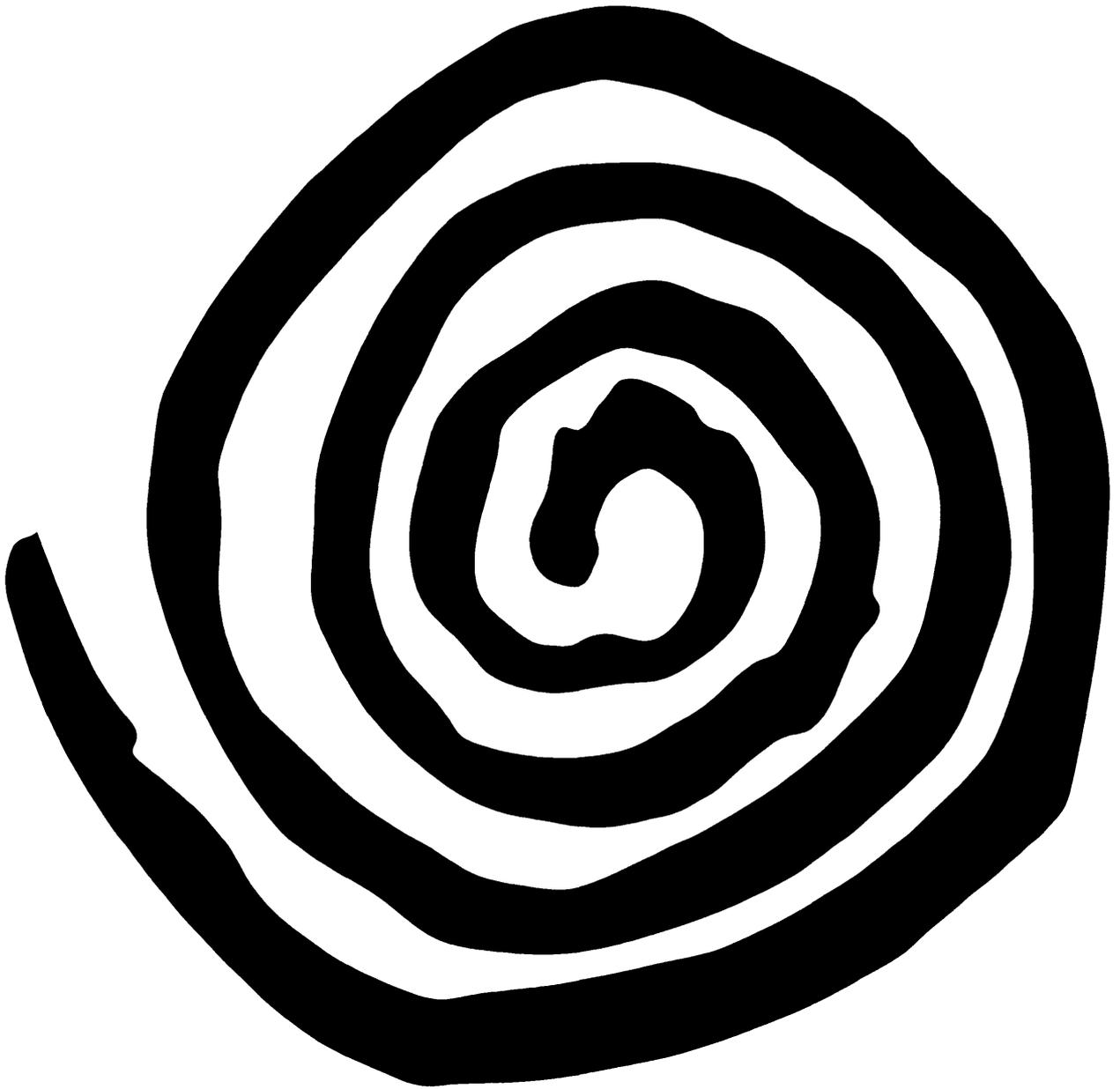
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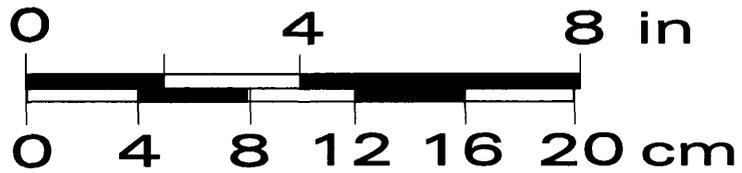
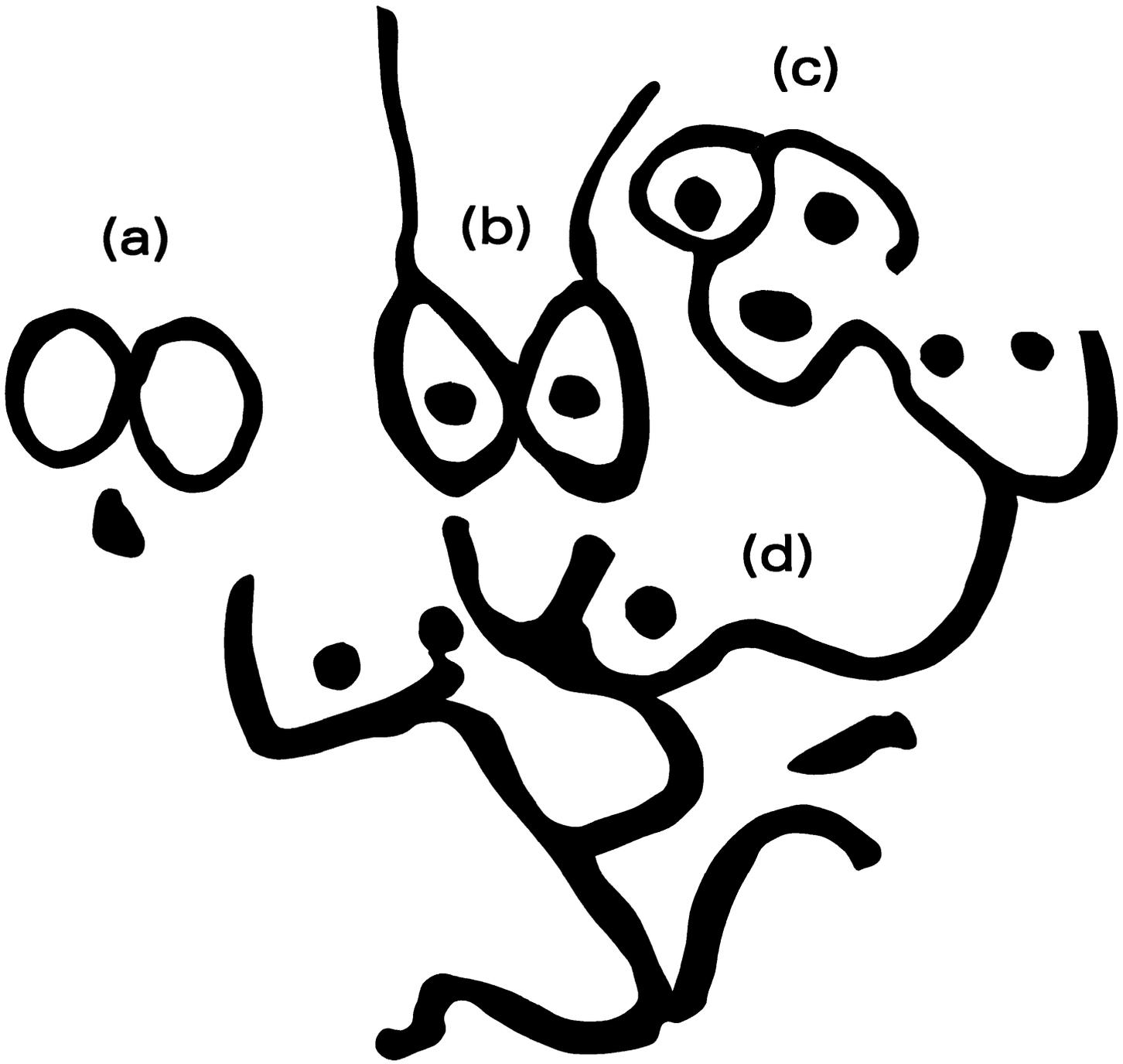
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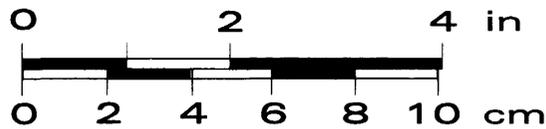
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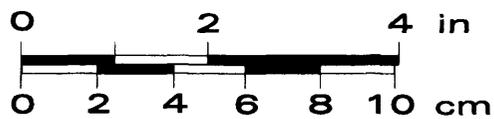
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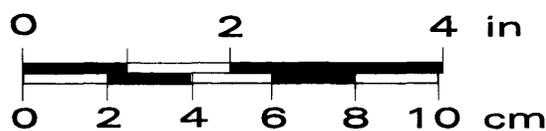
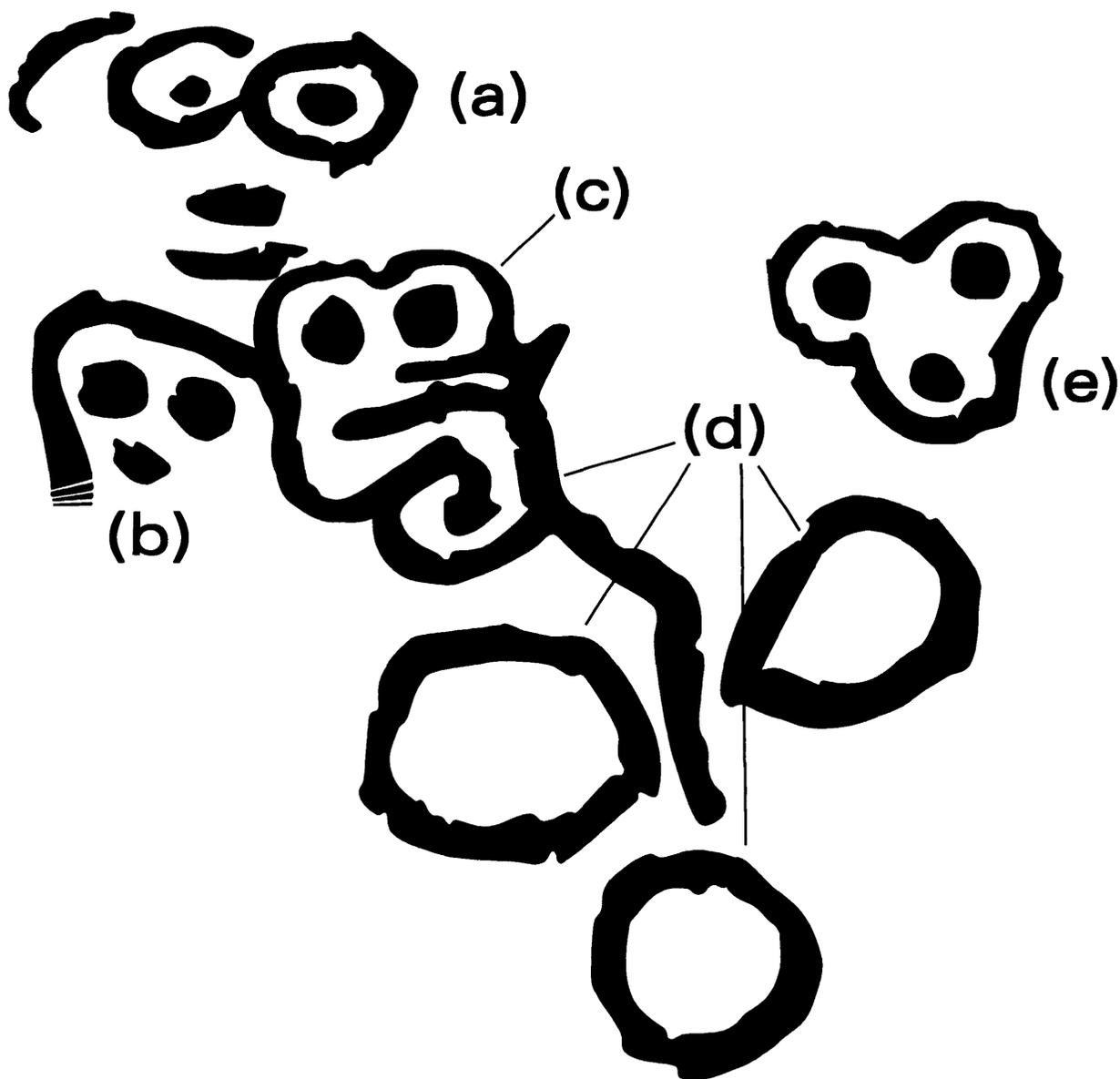
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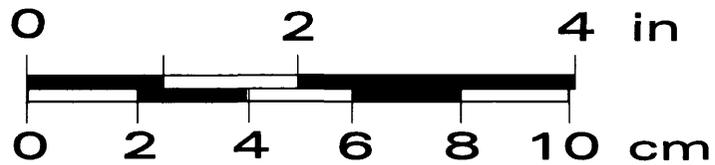
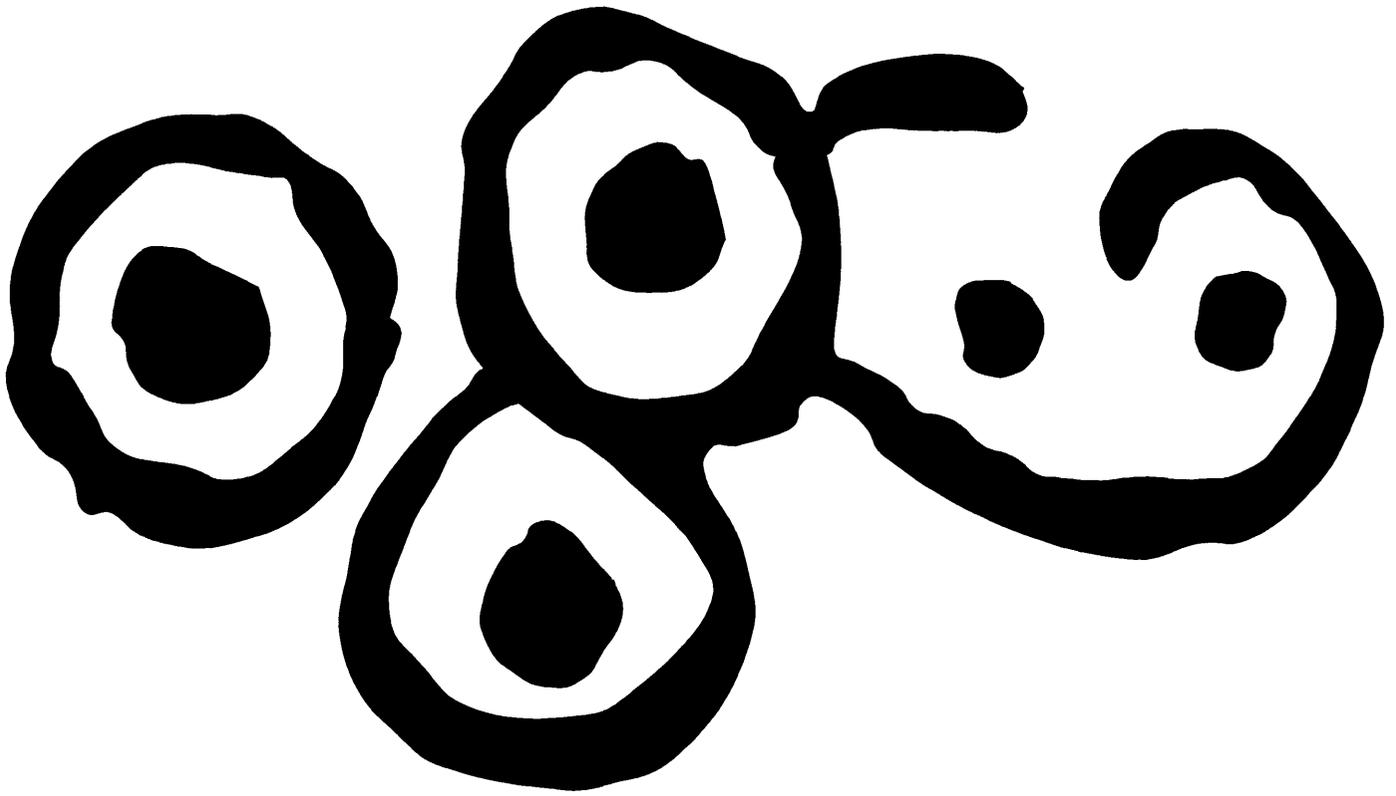
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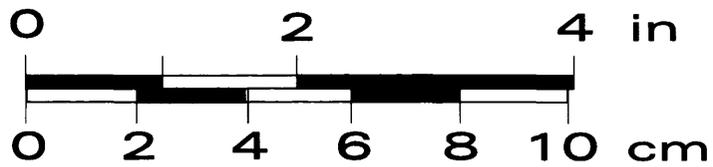
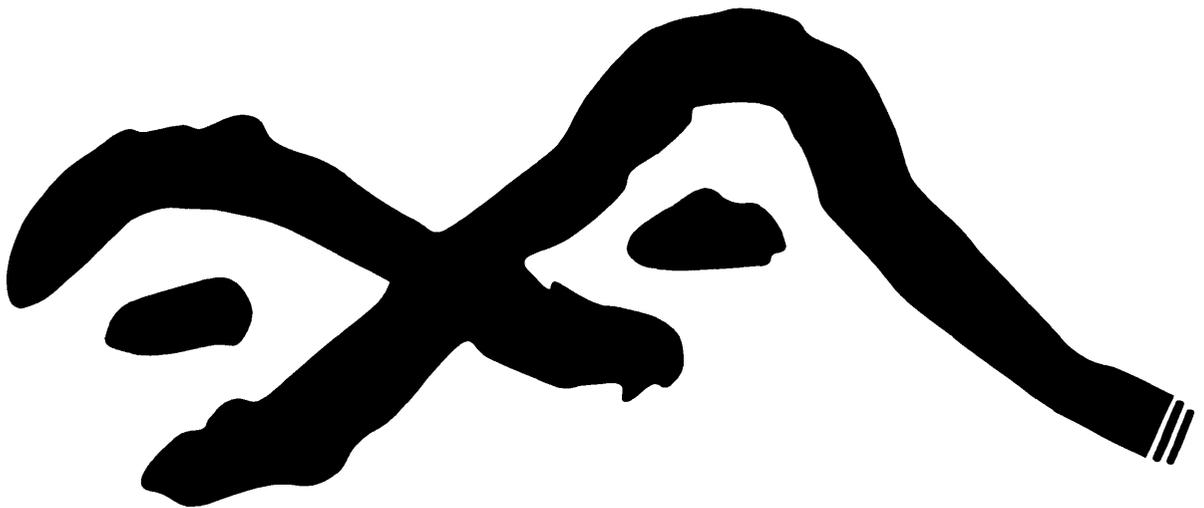
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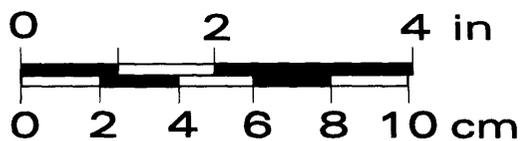
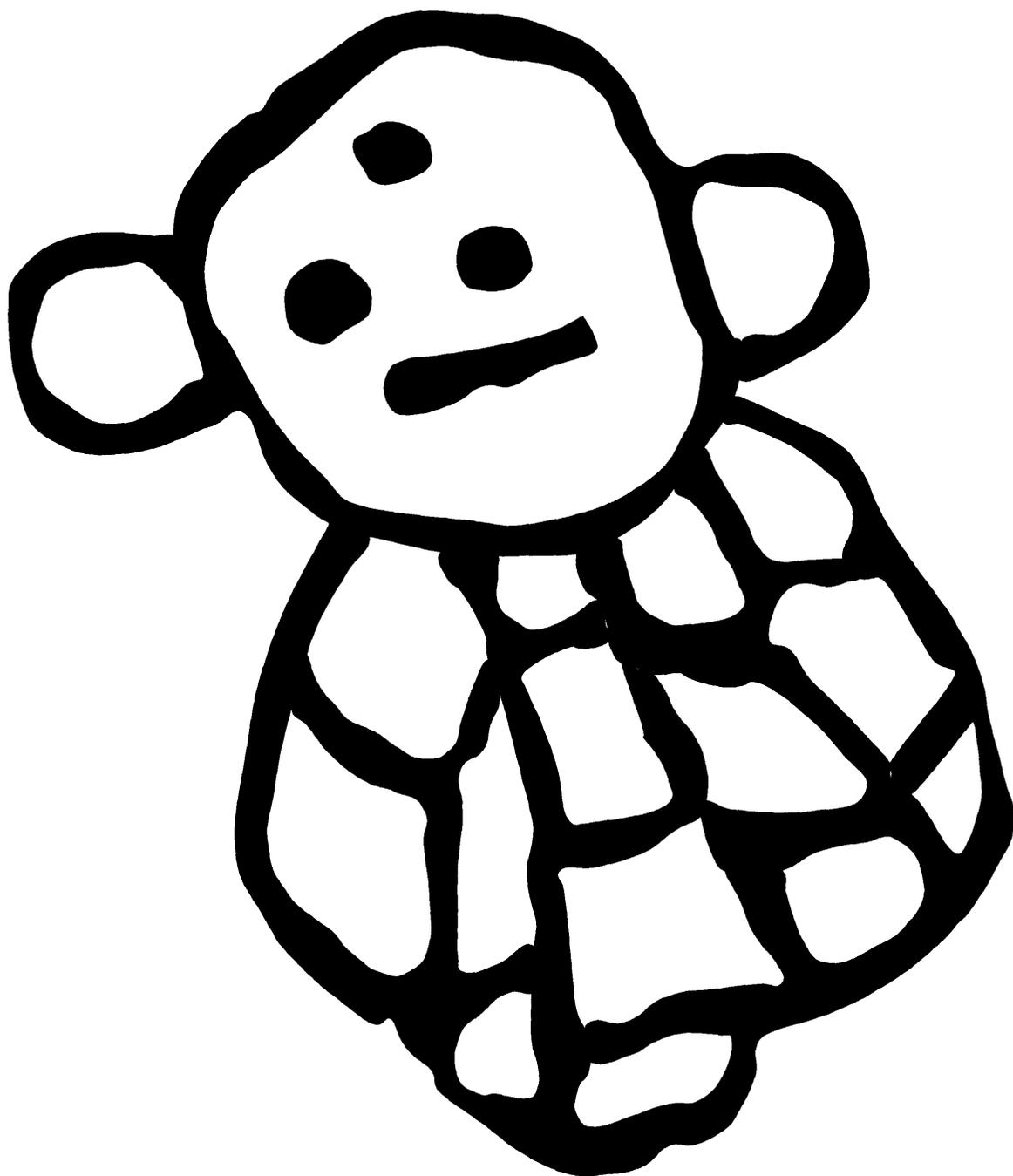
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Municipio of Jayuya



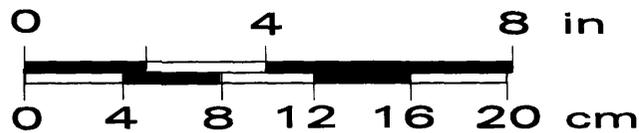
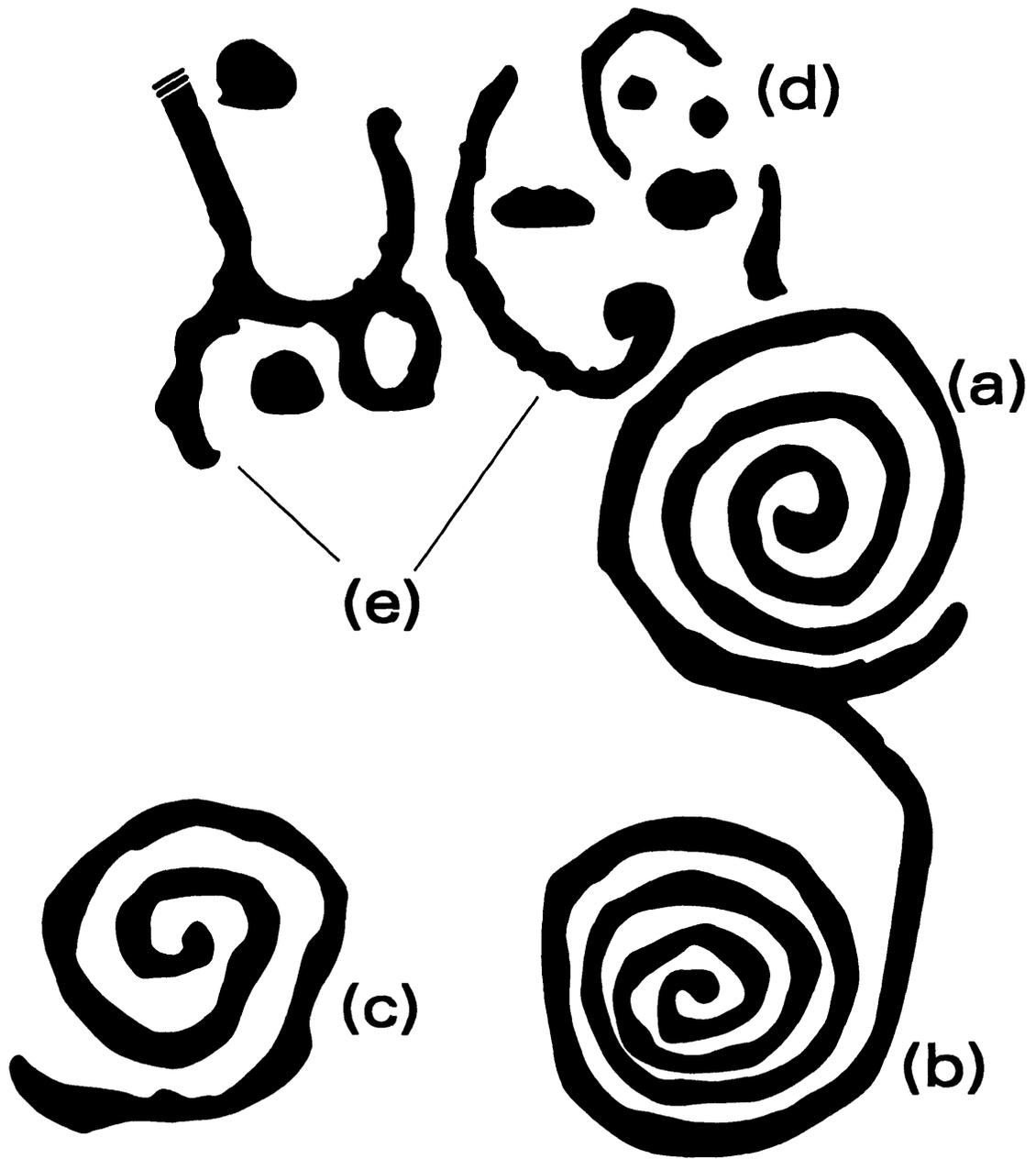
B16a
Piedra Escrita
Municipio of Jayuya



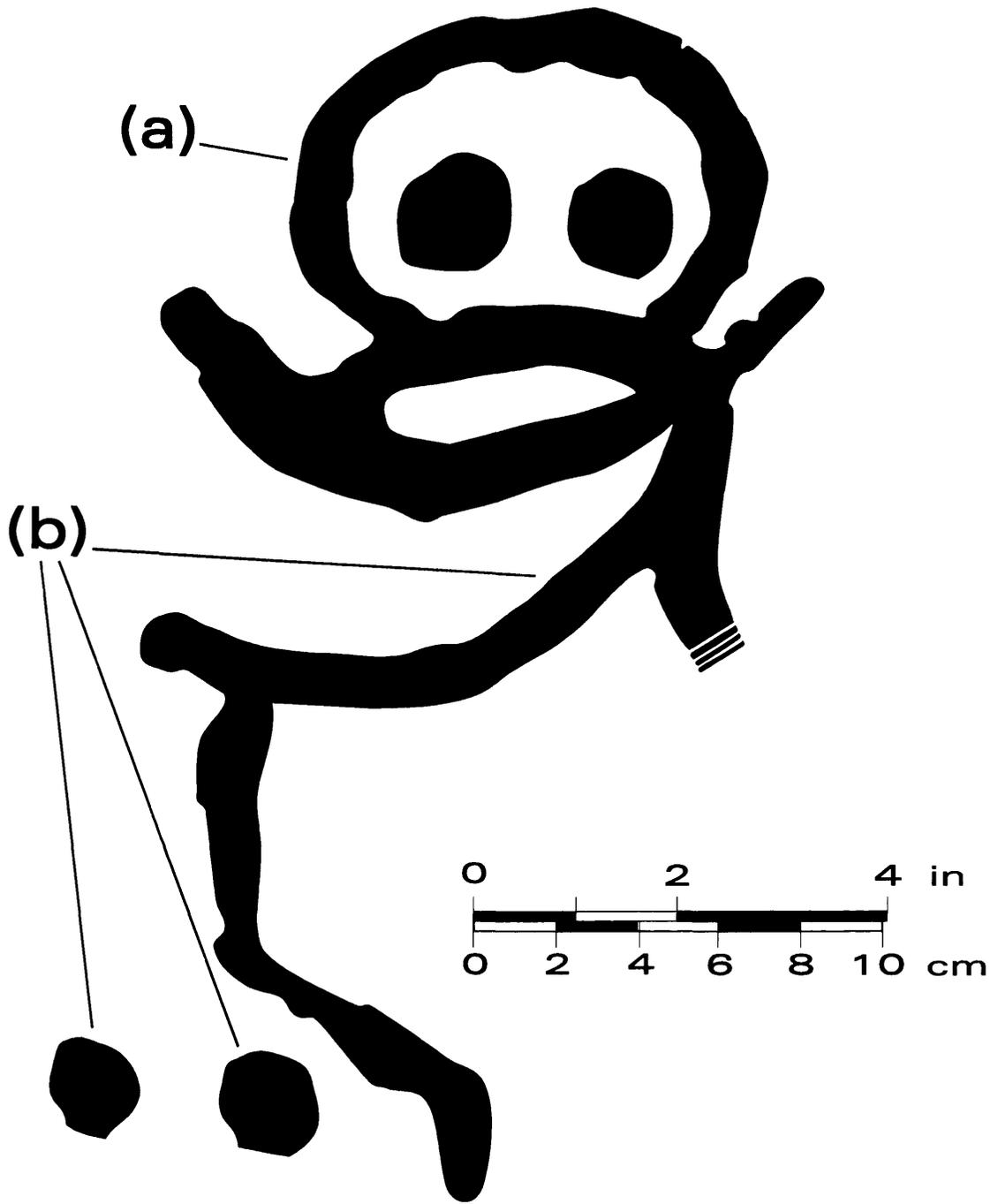
B16b
Piedra Escrita
Municipio of Jayuya



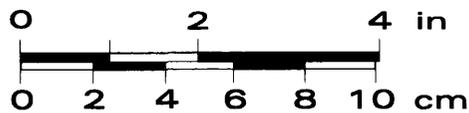
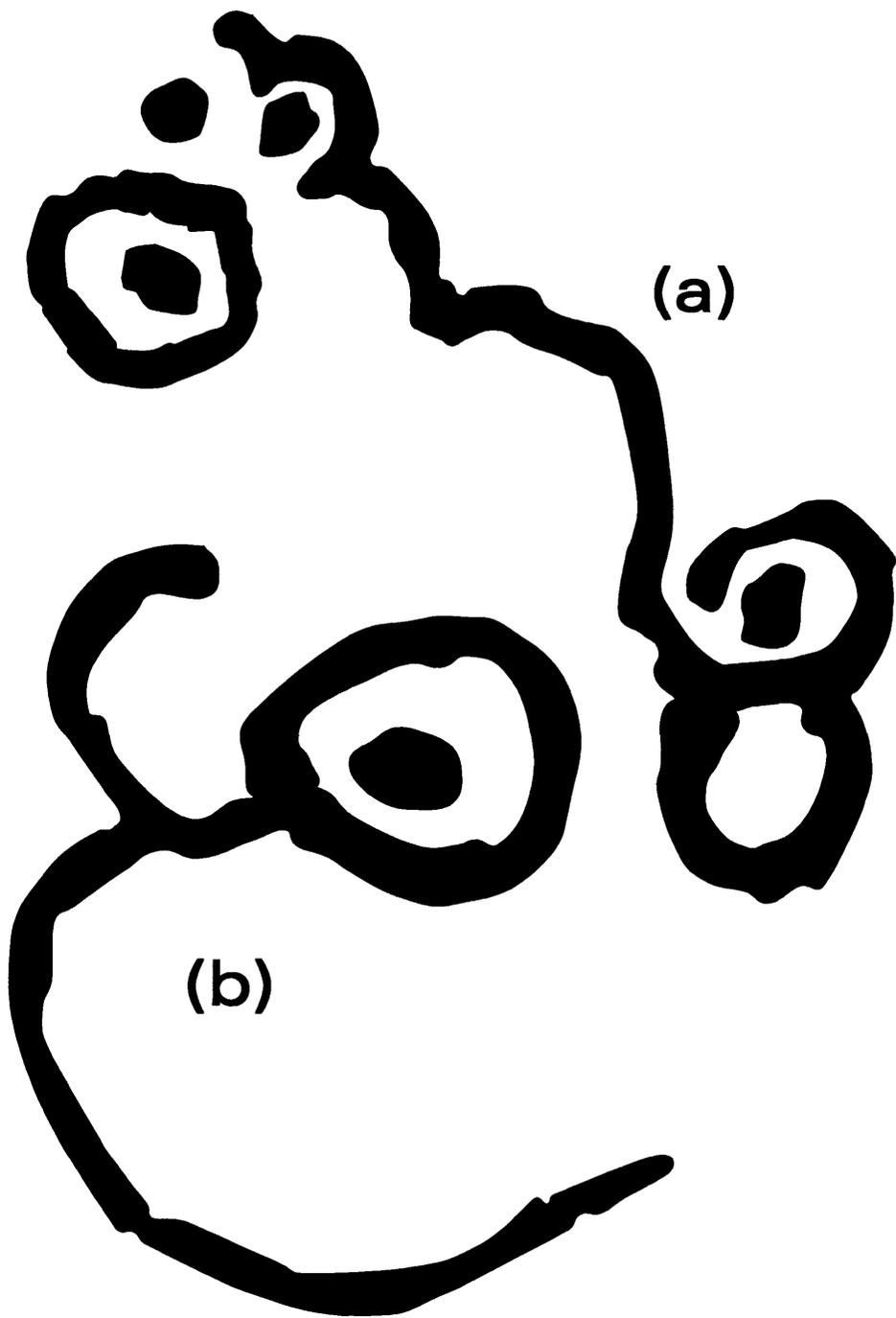
B16c
Piedra Escrita
Municipio of Jayuya



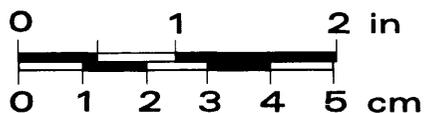
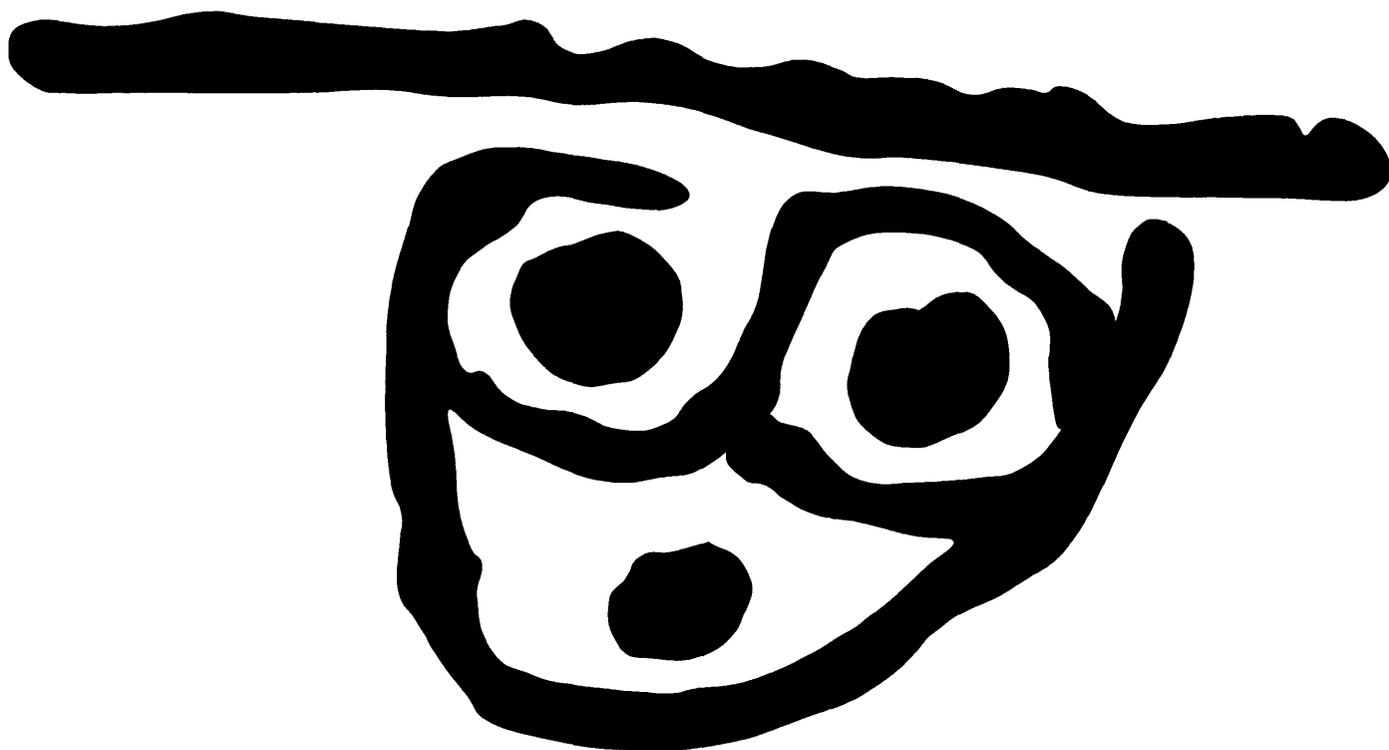
B17 a-e
Piedra Escrita
Municipio of Jayuya



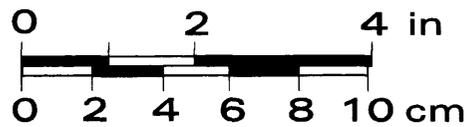
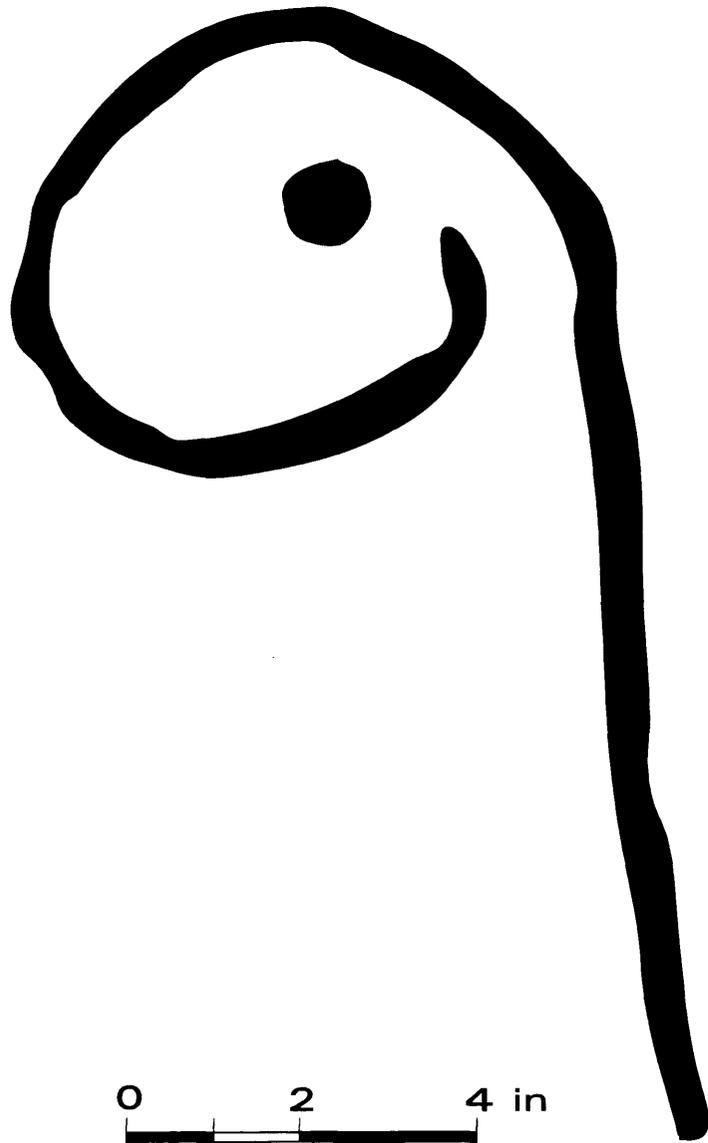
B18 a,b
Piedra Escrita
Municipio of Jayuya



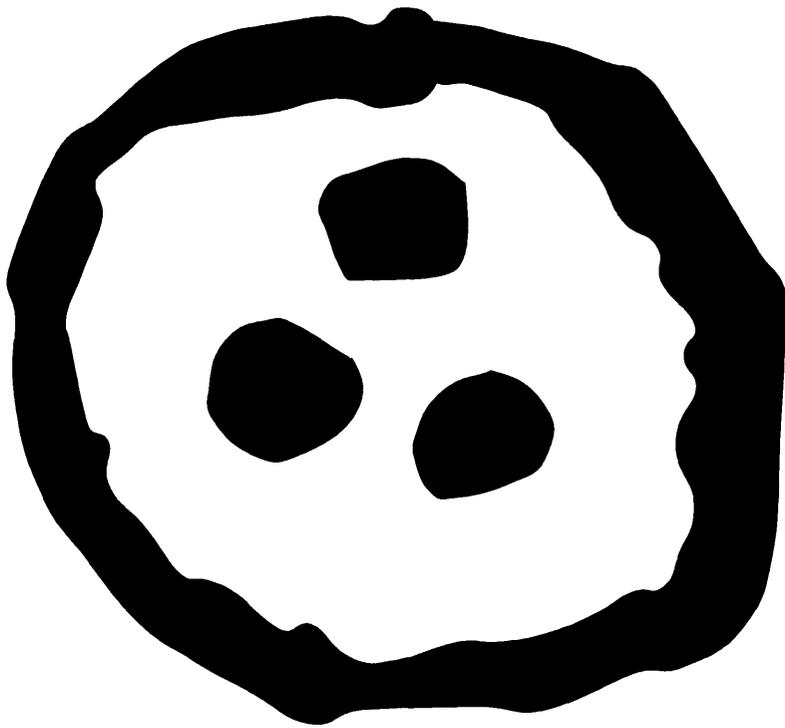
B19 a, b
Piedra Escrita
Municipio of Jayuya



B20a
Piedra Escrita
Municipio of Jayuya



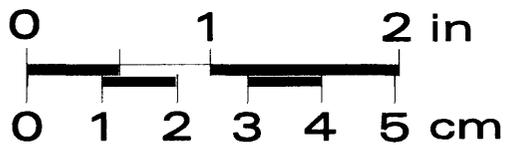
B20b
Piedra Escrita
Municipio of Jayuya



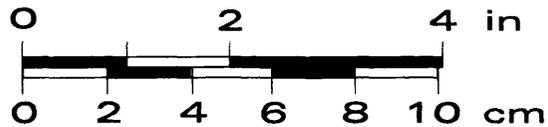
(a)



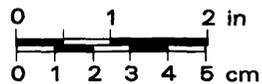
(b)



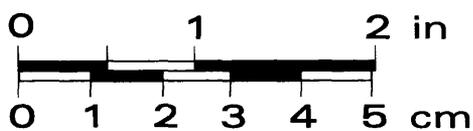
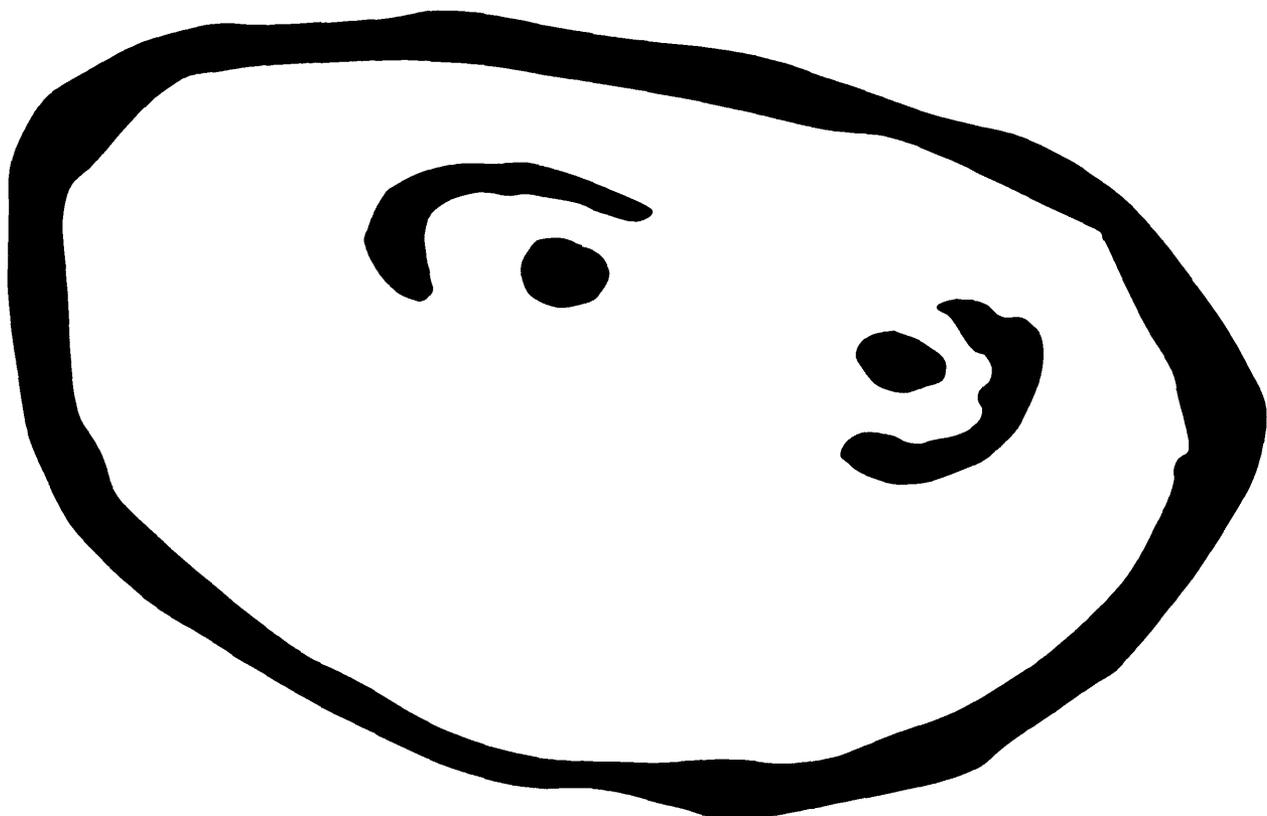
B21 a,b
Piedra Escrita
Municipio of Jayuya



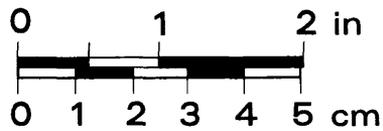
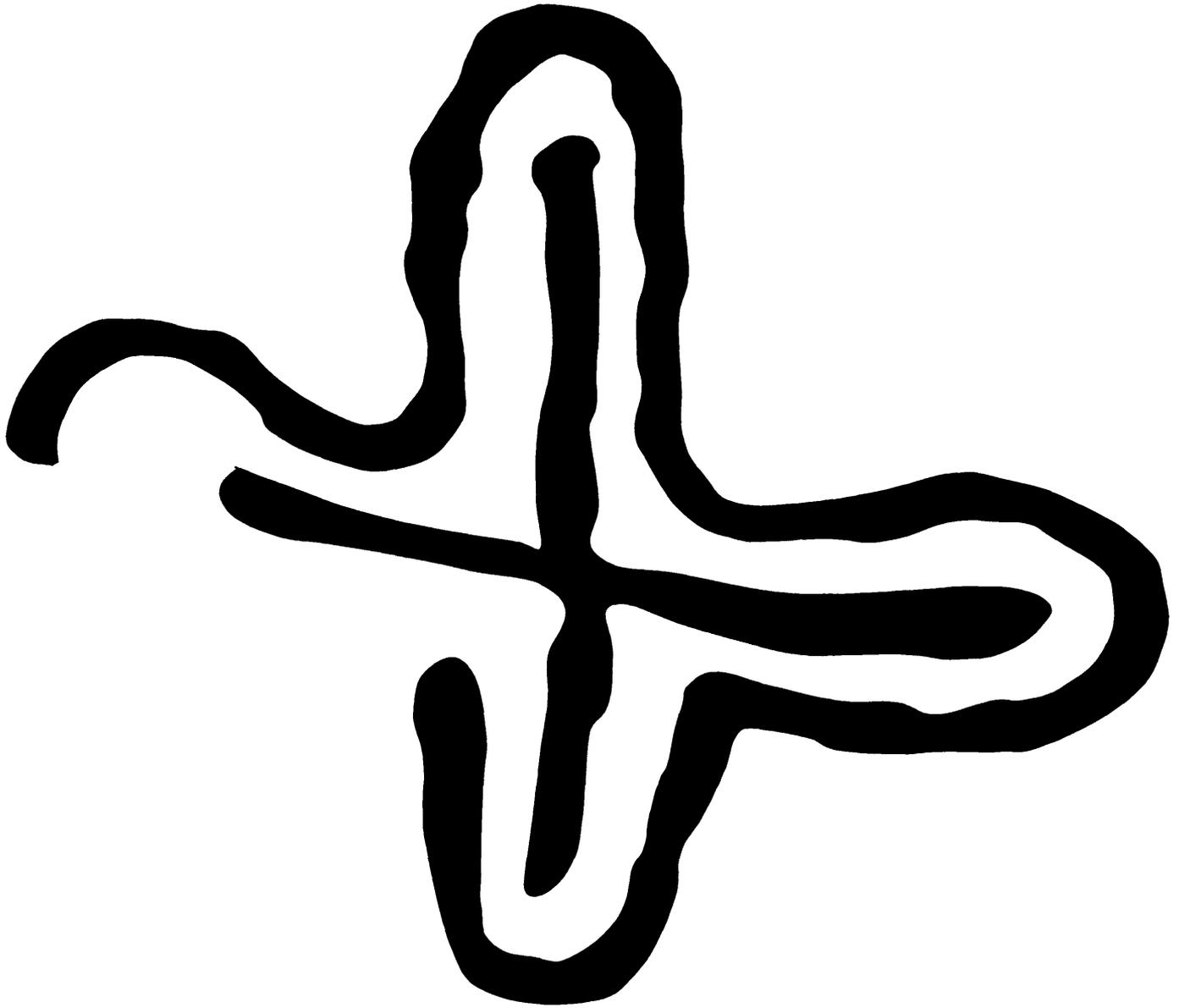
B23
Piedra Escrita
Municipio of Jayuya



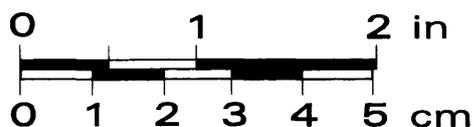
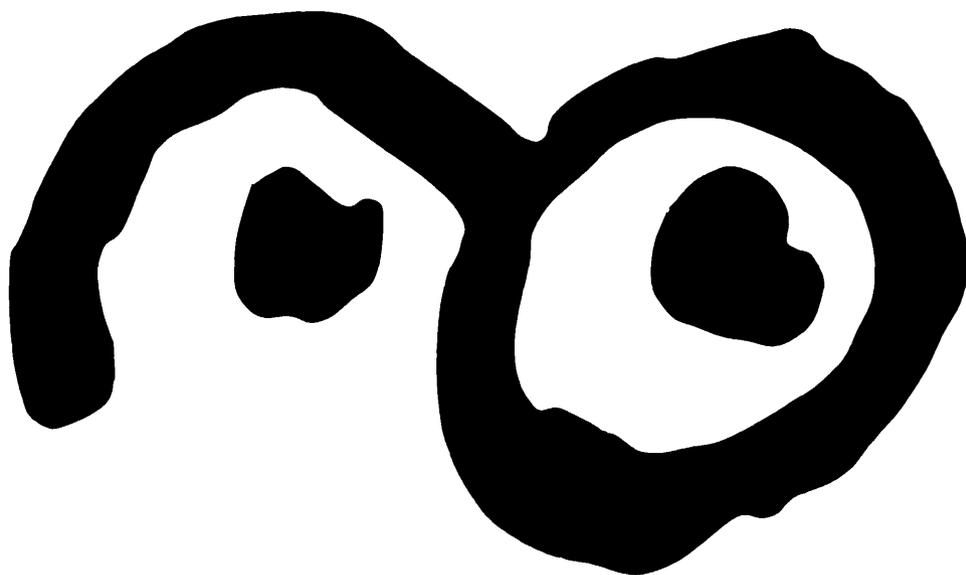
C1a
Piedra Escrita
Municipio of Jayuya



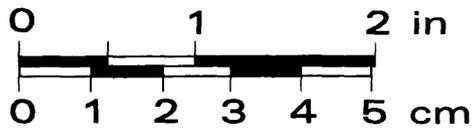
C1c
Piedra Escrita
Municipio of Jayuya



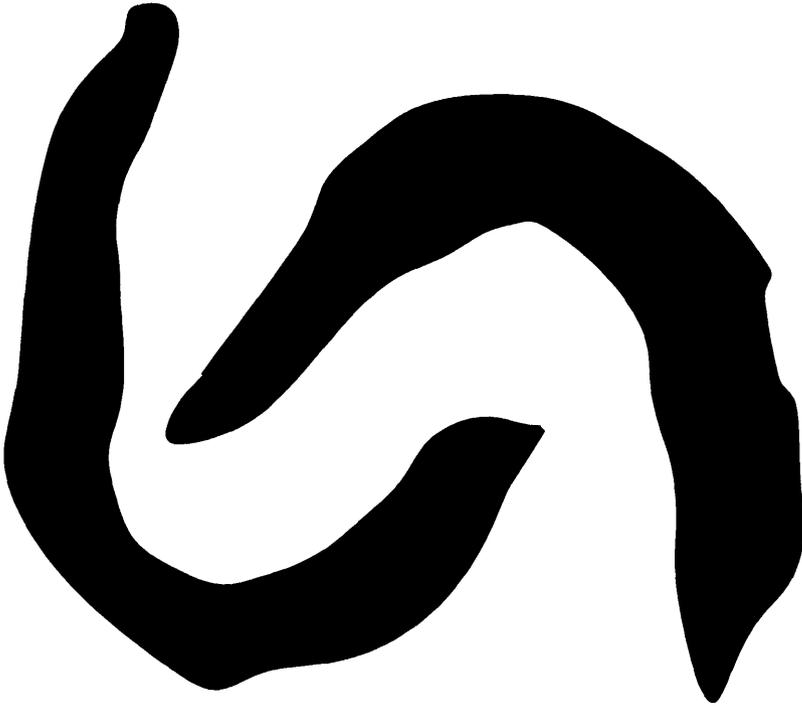
C2
Piedra Escrita
Municipio of Jayuya



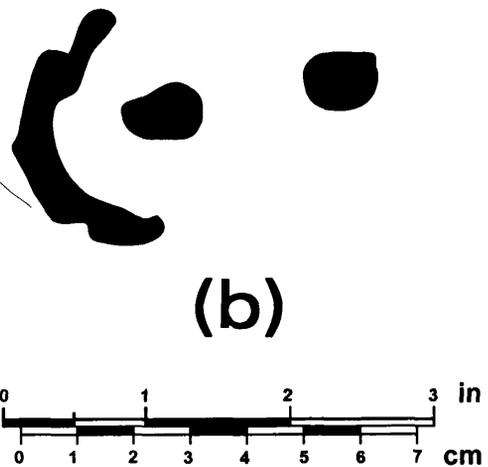
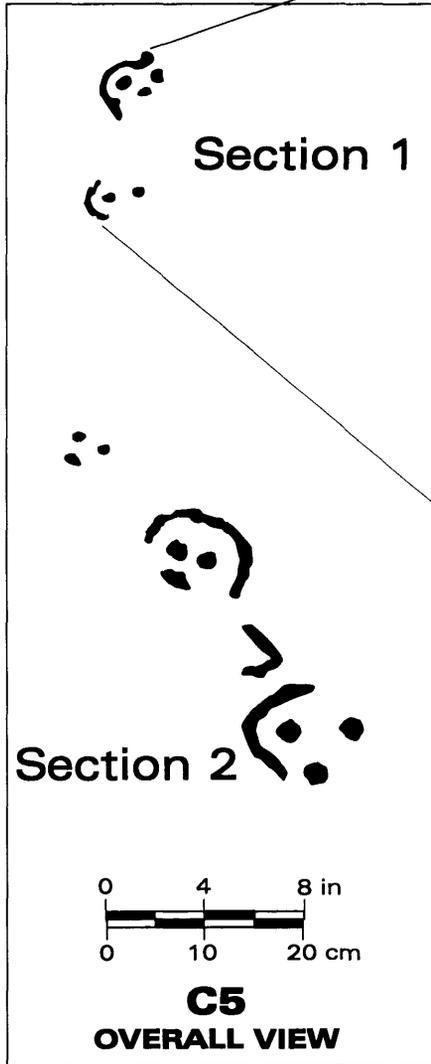
C3a
Piedra Escrita
Municipio of Jayuya



C3b
Piedra Escrita
Municipio of Jayuya



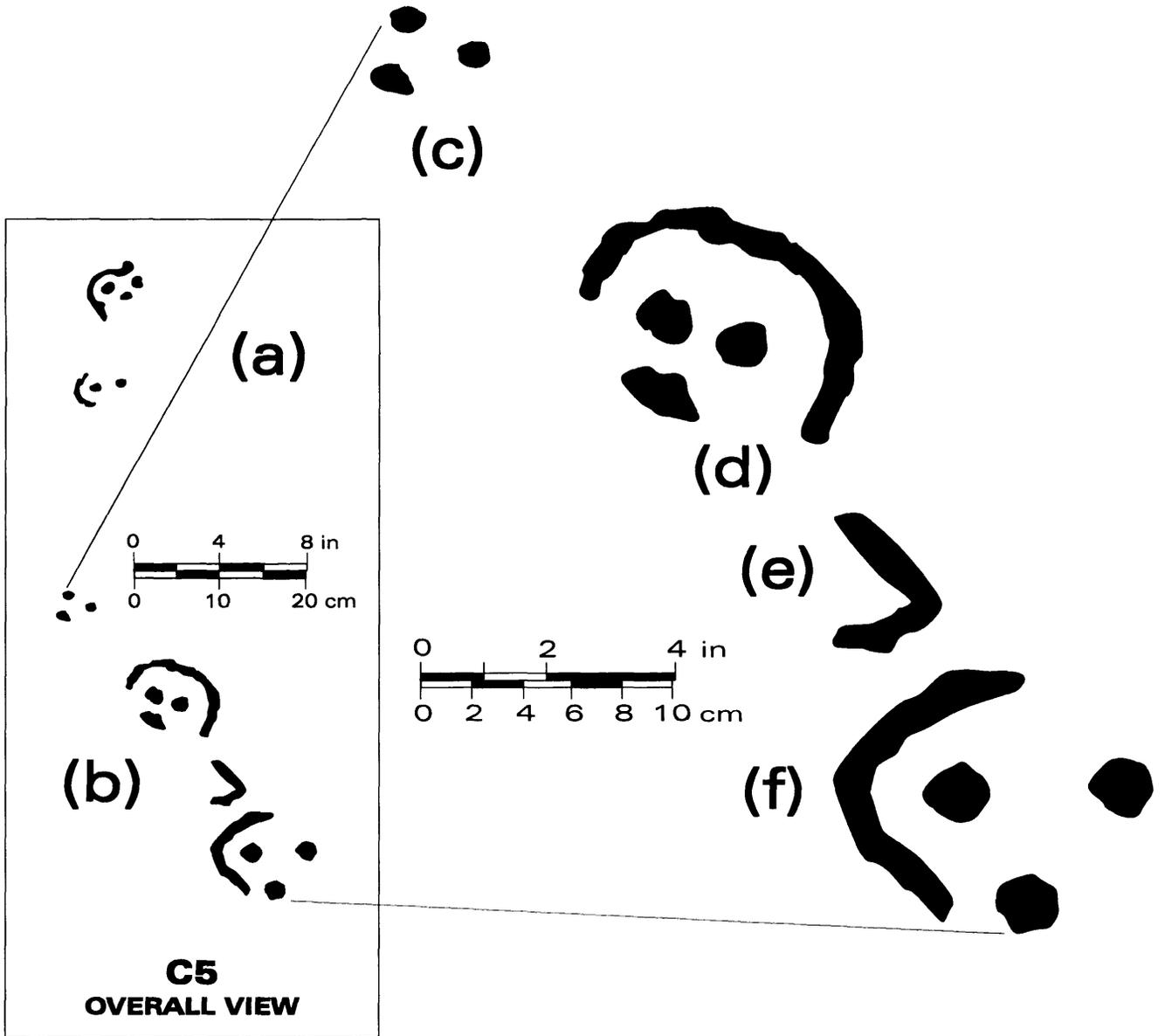
C4
Piedra Escrita
Municipio of Jayuya



C5 SECTION 1

Piedra Escrita

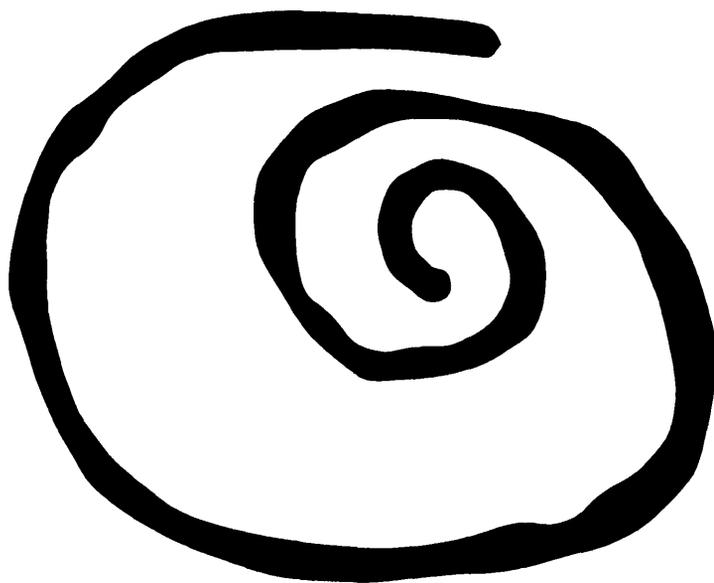
Municipio of Jayuya



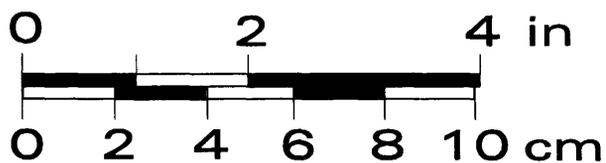
C5 Section 2

Piedra Escrita

Municipio of Jayuya



(a)



(b)

D1 a,b
Piedra Escrita
Municipio of Jayuya