Along both sides of the pathway within the pool's small room, are sloping piles of debris. These debris slopes are composed of small rocks in a dense matrix of damp soil. Like in Actun Toh, it appears that the pool periodically fills with debris when water from heavy rains rushes into the cave. In order to gain access to the small pool, the debris was removed and piled to the sides. The pool in Pak Ch'en is currently used by local milperos as a source of water for their horses and is regularly maintained. More than likely, ancient visitors to the cave were involved in this practice as well.

The southeastern-half of Pak Ch'en appears to have received little attention by the ancient Maya when compared to the pathway-petroglyph-pool configuration of the northwestern portion of the cave. The only identified feature in this area is a crude and mildly sloping platform created by two, low terrace risers (see figure 4.5.1). There is no evidence of an artificial floor; however, the structure may be in an advanced state of collapse. Additionally, a possible pathway passes between one of the terraces and a natural bedrock shelf.

**Rock Art Recording Methodology**

The corpus of rock art in Pak Ch’en is arbitrarily divided into seven more or less distinct panels. This level of division allows for a reasonably manageable evaluation and discussion of the petroglyphs. The subdivision of petroglyphs within these panels was avoided so as not to obscure possible emic groupings of images or the associations between images. With the exception of panel G, illustrations of whole panels are provided. A concerted attempt was made to locate all the engraved images, but the nature of changing light conditions and the effects of weathering often conceal more subtle alterations of the cave walls. Thus, it is conceivable that not every element present was recorded.

The dampness of the rock and the presence of a thin coating of algae on the cave walls made conventional rubbings nearly impossible. The relative flatness of the panels made photography a viable alternative. Each panel was photographed on 35mm black-and-white film using a 50 mm 1:3.5 macro lens. This technique effectively minimized spatial distortion and maintained aspect ratios. Ambient light...