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## 12. Chalcatzingo Painted Art

ALEX APOSTOLIDES

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Although seldom reported, painted rock art occurs on cliff faces, rock outcrops, and cave walls in many regions of central Mexico. A marked dichotomy exists in this art. In rare instances it is extremely well executed, depicting personages and/or supernatural themes (e.g., Juxtlahuaca and Oxtotitlan caves; Gay 1967; Grove 1970a). Far more common is the cruder art usually composed of geometric designs, painted spots, and occasional zoomorphic and anthropomorphic representations. Although this latter type of painting is far simpler than the elaborate Oxtotitlan and Juxtlahuaca cave art or the frescos at sites such as Teotihuacan, Cholula, and Cacaxtla, there are no data to indicate that the cruder art is earlier rather than contemporaneous, and it is distinctly possible that the simpler paintings are different due to function, location, or the artist's skill and purpose, rather than to chronology.

The simpler art is usually ignored in the literature in favor of the more spectacular achievements of central Mexican cultures. Nevertheless, several publications deal with occurrences of such art in areas adjacent to the Chalcatzingo project's research area. José Luis Lorenzo (1957:16) mentions rock paintings on the slopes of the volcano Popocatepetl; and Verve Piho and Carlos Hernández (1972:85) discuss white paintings near Yecapixtla, slightly northwest of the Chalcatzingo project's survey zone. Pictographs stylistically similar to Yecapixtla's occur 20 km to the east at Texcalpintado, 7 km south of the village of Hueyapan. The Texcalpintado paintings, first reported by Antonieta Espejo (1945), are only 20 km north of Chalcatzingo, but again were outside of the project's survey area. Like the Yecapixtla paintings, they include crude human figures executed in white. Both the Texcalpintado and Yecapixtla paintings are appar-

ently Postclassic in date.

The simple style of painting occurs at Chalcatzingo and is markedly different from the elaborate bas-relief art for which the site is so well known. Unfortunately it is difficult to date the majority of the paintings. Although Chalcatzingo had a significant Middle Formative period occupation, it also contains evidence of Classic and Postclassic period structures, and some of the painted art can be shown to be Classic period in date (see below).

The painted art was first seriously published by Carlo Gay (1972a:17-33). The paintings he illustrates occur in the saddle area between the Cerro Delgado and the Cerro Chalcatzingo. He has termed that area the "Sanctuary of the Pictographs" (1972a:17-18, Pl. 2). However, paintings at Chalcatzingo are not restricted to that area but occur at various locales (see Fig. 12.1) including both the west and east faces of the Cerro Delgado, on boulders on the west slopes of the Cerro Delgado and west slopes of the Cerro Chalcatzingo, and in the barranca of the Río Amatzinac. Only one small painting group has been found on the Cerro Chalcatzingo itself.

On the Cerro Delgado and in the saddle area the paintings occur in caves and erosion niches of various depths. To avoid confusion in separating Cerro Delgado cave and niche numbers from saddle area cave and niche numbers, all those of the Cerro Delgado are numbered as caves, those from the saddle area as niches, and the term shelter is used to designate painted areas on the western slopes of the *cerros*.

### NUMBERING, RECORDING, AND DESCRIPTION

This chapter is primarily descriptive, and no serious attempt will be made to interpret the pictographs. In the same

vein, few of Gay's (1972a) interpretations of various painting groups will be discussed since I disagree with most of them. In addition, to provide a more flexible numbering and identification system, I have not used Gay's all-inclusive sequential numbering system but instead use a system which labels each painted cave, niche, or shelter separately. Sequential numbering is used only within these separate areas. This allows for the incorporation of any newly discovered pictographs into the numbering system. Our investigations, for instance, found numerous unreported pictographs in the areas previously discussed by Gay, and it is probable that future investigators will add to our list. Table 12.1 correlates Gay's areas and numbering system with ours.

In describing the pictographs by groups, no attempt will be made to describe each individual design, line, or spot of paint. For later comparative purposes, however, some general names have been given to certain recurring designs:

(a) *Stick figures*. These are composed of linear elements, intersected (usually perpendicularly or nearly so) by one or more other linear or curvilinear elements. In some instances these stick figures may have represented anthropomorphic or zoomorphic figures, and in other instances such identifications cannot be made.

(b) *Triangle-and-slit*. This design consists of a down-pointing triangular outline, with a short line bisecting the lower interior angle. Gay (1972a:29) identifies this as a "vulval representation . . . manifestly female in value." I agree that such an identification in this case is probably valid.

(c) *Sunburst*. This is an outline circle with outward radiating lines completely around its circumference. The use of this term is not meant to imply that this motif depicts the sun.



**Figure 12.1.** Air view of Chalcatzingo showing locations of paintings.

(d) *Plumed*. This term refers to lines radiating upward from the top of a circle or arc (e.g., plumed circle). Again, this is simply a descriptive term, with no implications that plumes are actually depicted.

(e) *Clockwise and counterclockwise spirals*. Direction is designated from the inside of the spiral outward.

In recording the paintings, we utilized a technique which I had used previously in surveys of pictographs and petroglyphs in California's Mojave desert (Apostolides 1975). This involves tracing the art on an overlay of transparent plicofilm, using felt pens with non-water-soluble black ink for copying the designs and a Rapidograph pen with India ink for writing comments and brief notes on the

plastic overlay itself. This provided as objective a depiction as possible, together with a permanent, actual-size record. The overlay can even be photographed in the lab if field conditions do not permit adequate photographic recording of the art (compare Fig. 12.31 to 12.32). In addition, field notes and sketches were made, and photographs were taken.

It should be noted that the plicofilm tracing technique was not used for all the less accessible paintings in the caves of the Cerro Delgado or for the barranca art. Most of these were recorded with drawings and photographs. The reader will also find throughout this chapter that the depictions of various pictographs here are not identical to those

published by Gay. This is not a criticism of the previous work, but merely reflects the difficulty in recording faded pictographs.

## THE PICTOGRAPHS

### *Cerro Chalcatzingo*

At present only one group of paintings has been discovered on the Cerro Chalcatzingo. This group, not previously reported, is passed by nearly every person following the trail to Monument 1. The paintings occur about 6 m up on the cliff face, approximately 8 m east of the large *amate* tree which sprawls over the cliff face and is a very visible landmark to visitors seeking the trail to the upper relief group. Of the five areas on the cliff face showing red pigment, four are too faded or encrusted with mineral deposits to allow an adequate determination of their original design. The sole distinguishable painting (no. 1) is a large triangle with the interior painted in an irregular interlaced network of lines, resembling a net (Fig. 12.2).

### *The Saddle Area*

Referred to by Gay (1972a:17-18) as the "Sanctuary of the Pictographs," this grouping of paintings is situated on a small cliff area in the saddle between the site's two hills (Fig. 12.3). The majority of the paintings have been executed within a group of large shallow erosion niches on the exposed rock face. The hillside talus slopes immediately in front of the cliff face are primarily exposed bedrock and likewise contain a number of shallow niches. Only one definite pictograph (Niche 1) occurs in this latter area, and the remaining painting group (Niches 2-6) are on the cliff face, their niches facing to the northwest.

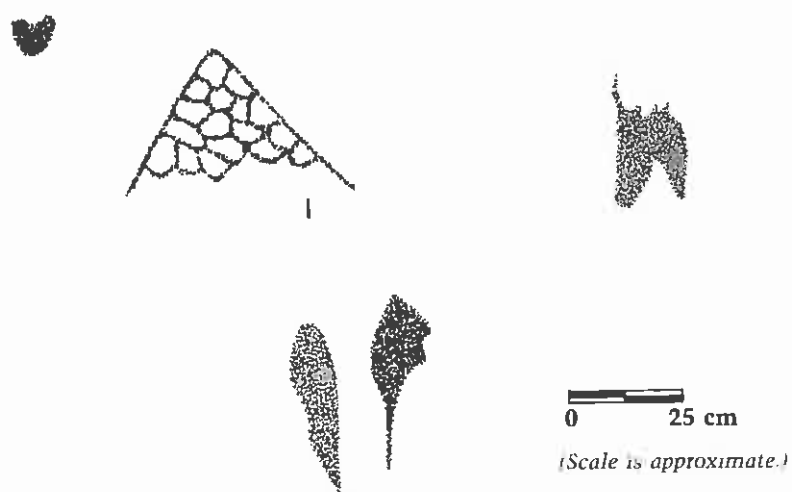
#### **Niche 1**

Niche 1 is located above one of the many ledges on the exposed bedrock slope to the northwest of the small cliff (Fig. 12.4). The shallow niche faces to the southwest and is hidden by cacti and plants growing on the ledge's thin soil layer. The gently curving wall of the niche contains a previously unreported cruciform pictograph executed in deep brown-red pigment (Fig. 12.5) about 1 m above the ledge.

No other definite pictographs occur in this area. Although Gay's Pictograph 1 is only a few meters immediately downhill from the Niche 1 cruciform, examination indicates that it is more likely a

**Table 12.1. Correlation of Chalcatzingo Project's Designations with Gay's Designations of Pictographs**

Gay (1972a)		Chalcatzingo Project	
Designation	Pictograph No.	Designation	Pictograph No.
—	1	(probably mineral discoloration)	
Shelter A	2	Niche 5	4
	3		6
	4		7
	5		8
Shelter B	6	Niche 4	
	7		Area B-2
	8		B-2
	9		B-2
	10		B-3
	11		B-4
	12		B-?
	13		B-1
	14		B-15
	15		A-1
	16		?
	17		A-5?
	18		A-6?
	19		D-4?
	20		?
	21		D-8?
	22		D-12
Shelter D	23	Niche 2	A-1
	24		D-1
	25		D-4
	26		D-5
	27		D-6
	28		B-13
	29		B-14
	30		B-19
	31		E-1
	32		E-2



**Figure 12.2.** Cerro Chalcatzingo painting alongside trail to "El Rey," Monument 1.



**Figure 12.3.** Saddle area showing Niches 2-6.



Figure 12.4. Saddle area showing location of Niche 1.

natural red stain of irregular shape. Such natural stains are common on rock outcrops at the site.

#### Niche 2

Niche 2 (Gay's Shelter D) is the highest and northernmost of the pictograph niches in the saddle area. The mouth of the niche is approximately 7.5 m in length, and the niche's depth is about 3 m. There is a sheer drop of nearly 12 m from this niche to Niche 3 and to the talus slopes below.

Within Niche 2 is a nearly continuous line of shallow weathered ovoid concavities running along the back wall just above the floor line. It is within these concavities that the majority of the pictographs are found. The paintings occur in seven groups or areas (Areas A–G). Except where noted, all of the Niche 2 paintings are executed in red paint.

**Area A.** Only one pictograph (Fig. 12.6) is found here, in a shallow concavity. The pictograph, composed of six vertical lines, is described by Gay (1972a:29) as a "barbed sign."

**Area B.** The largest pictograph cluster in Niche 2, this group of paintings (Fig. 12.7) is surrounded by the other painted

areas. Within this group are twenty pictographs, including five stick figures (nos. 3, 13, 14, 17, 20), one representational human figure with plumed head (no. 19), and on the left a comb-like design (no. 1) painted in white but superimposed over red pigment traces.

**Area C.** This group of pictographs is 1 m to the right of Area B. Of the four pictographs (Fig. 12.8), one is a solid trilobal design (no. 1), and another is a rectangular outline surrounding a U-shaped element (no. 2).

**Area D.** This group of six pictographs (Fig. 12.9) is 60 cm above Area B. The paintings are grouped around a small ovoid concavity which has red pigment smeared on the lower left rim. The six pictographs occur in two's: two stick figures (nos. 2, 3), two triangle-and-slit designs (nos. 1, 6), and two solid circles (nos. 4, 5).

**Area E.** These two pictographs (Fig. 12.10) are 20 cm above Area C. Pictograph 1 is a stick figure; no. 2 is not identifiable.

**Area F.** Two pictographs (Fig. 12.11) make up this group located above Area E. Painting no. 1 is a triangle-and-slit, and

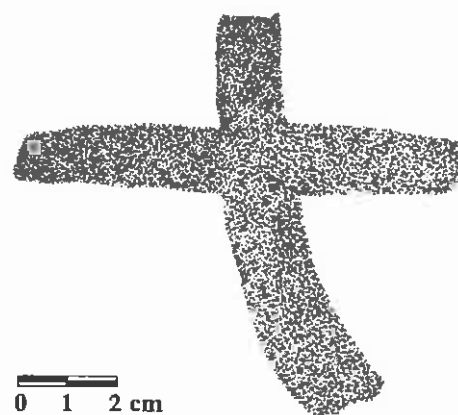


Figure 12.5. Niche 1 painting.



Figure 12.6. Niche 2: Area A painting.

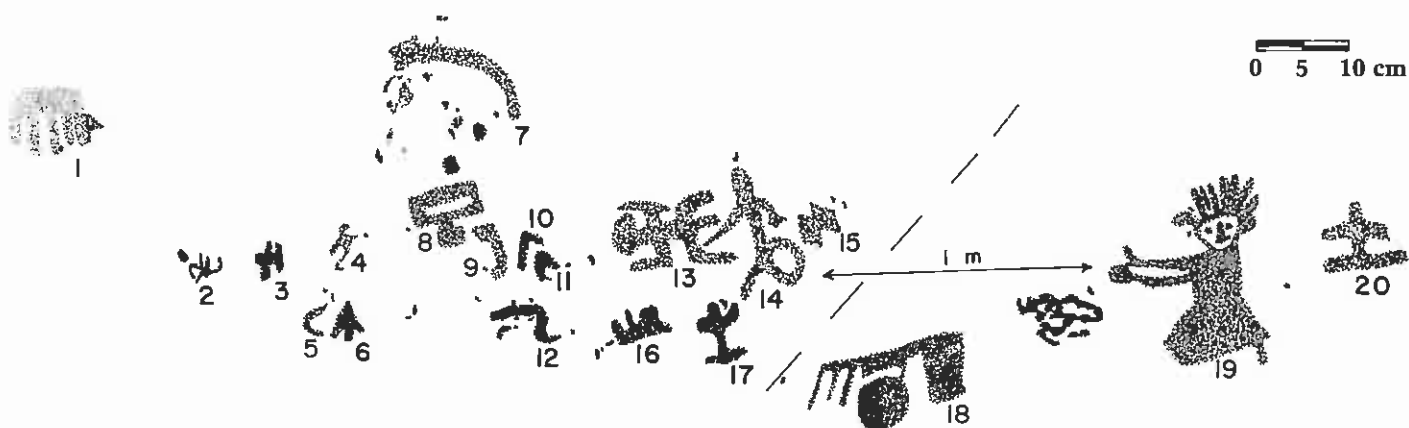


Figure 12.7. Niche 2: Area B paintings.

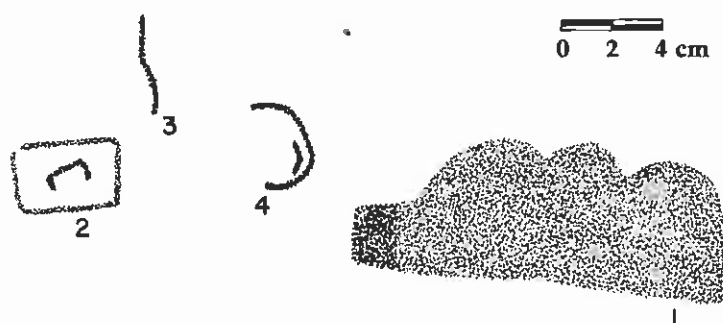


Figure 12.8. Niche 2: Area C paintings.  
(Scale is approximate.)

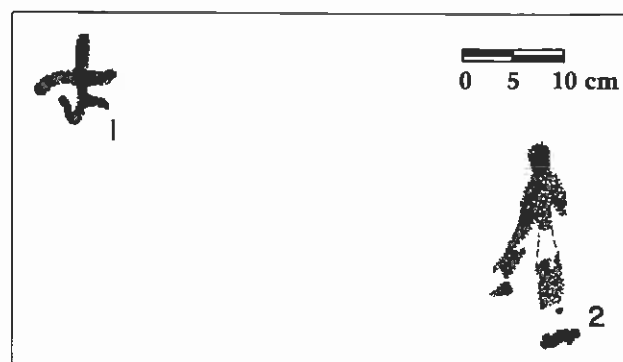


Figure 12.10. Niche 2: Area E paintings.

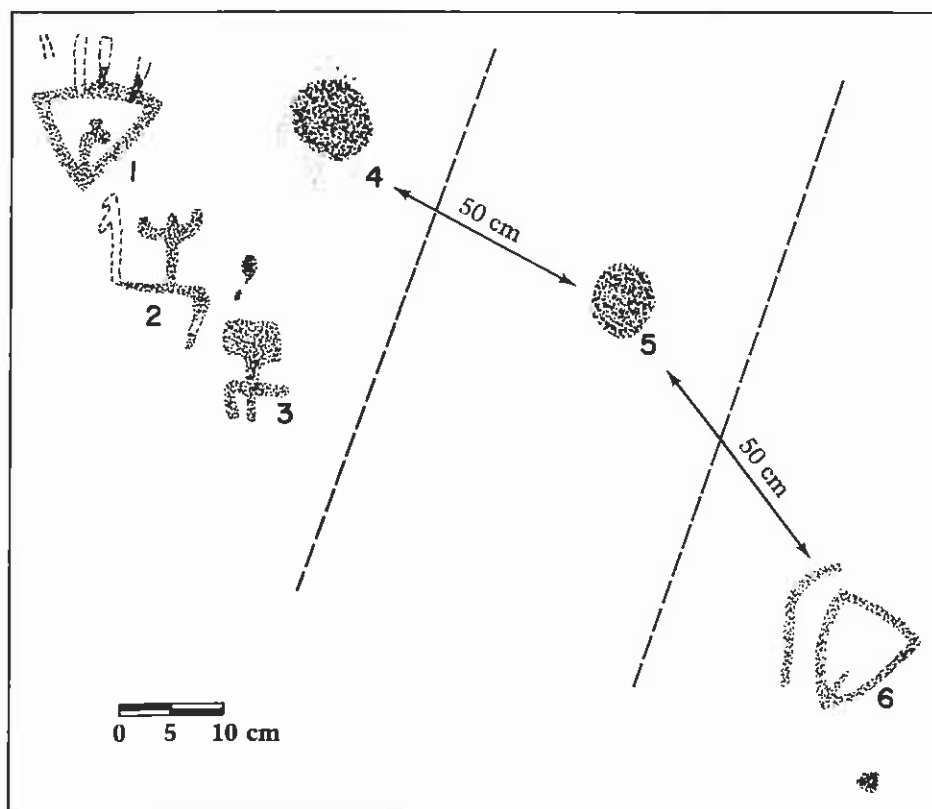


Figure 12.9. Niche 2: Area D paintings.

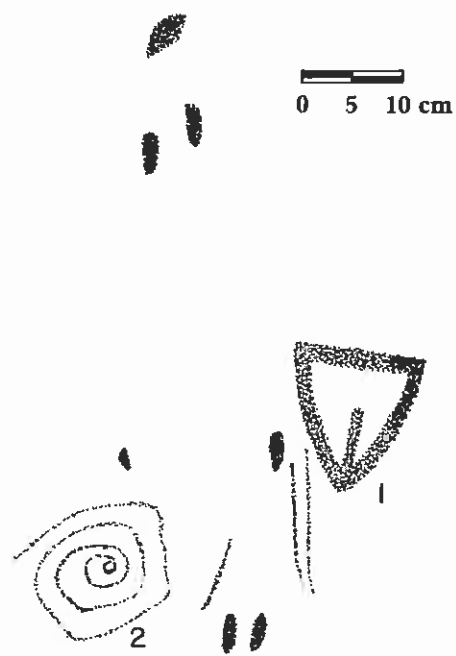


Figure 12.11. Niche 2: Area F paintings.



Figure 12.12. Niche 2: Area G paintings.

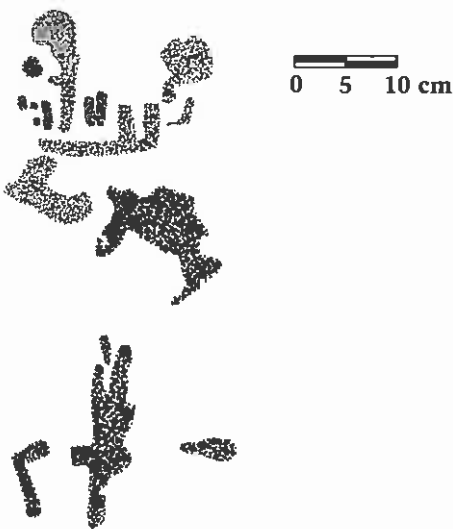


Figure 12.13. Niche 3: Area B paintings.

no. 2 is a very faint counterclockwise spiral. This latter design has been partially vandalized by a recent retracing with a red crayon. In addition, a recent drawing of a human head in profile occurs below no. 1. There are also seven small areas of red pigment and a few traces of white pigment near the two pictographs, all of which are apparently prehispanic.

*Area G.* Two areas of white pigment are found to the left of Area F on the wall above Area D (Fig. 12.12).

#### Niche 3

A long, odd-shaped niche (Gay's Shelter C) lies below and slightly south of Niche 2. Gay (1972a:29) refers to "scattered trickles of red paint" and a "red smear" in this location. Our investigations of this niche revealed two pictograph areas, nearly 12 m apart, and Gay's reference is apparently to our Area B paintings.

*Area A.* Three small side-by-side concavities occur at the northernmost (up-hill) end of Niche 3. Above these concavities, slightly over 1 m above the niche floor, is a spot of red pigment ca. 4 cm in diameter (not illustrated). The rock in this area is spalled, and it is difficult to ascertain if this was originally simply a red spot or perhaps a larger design.

*Area B.* Within a large concavity at the south end of the niche is a small cluster of red linear elements and splotches (Fig. 12.13). No definite images can be discerned.

#### Niche 4

This large niche (Gay's Shelter B) contains four groups of designs executed in red pigment (Areas A–D) and two large designs painted in white (Area E). It is also unique in that a "chimney" or vent runs into the ceiling of the niche at its north end.

*Area A.* Although the majority of the paintings in Niche 4 occur in the long, shallow concavities on the walls, this cluster of paintings is associated with the "chimney" in the ceiling. Twelve pictographs were found along the upper rim of the opening (Fig. 12.14) and seem to cluster around a central pictograph (no. 1). This pictograph resembles a weathervane rooster, although it is basically a double curved line surrounding a circle. Pictographs 3, 4, 8, and 12 are possibly eroded stick figures; nos. 5, 6, 7, 10, and 11 are unidentifiable, perhaps due to erosion; and nos. 2 and 9 are splotches of paint. A further area of red paint is found to the right of no. 12.

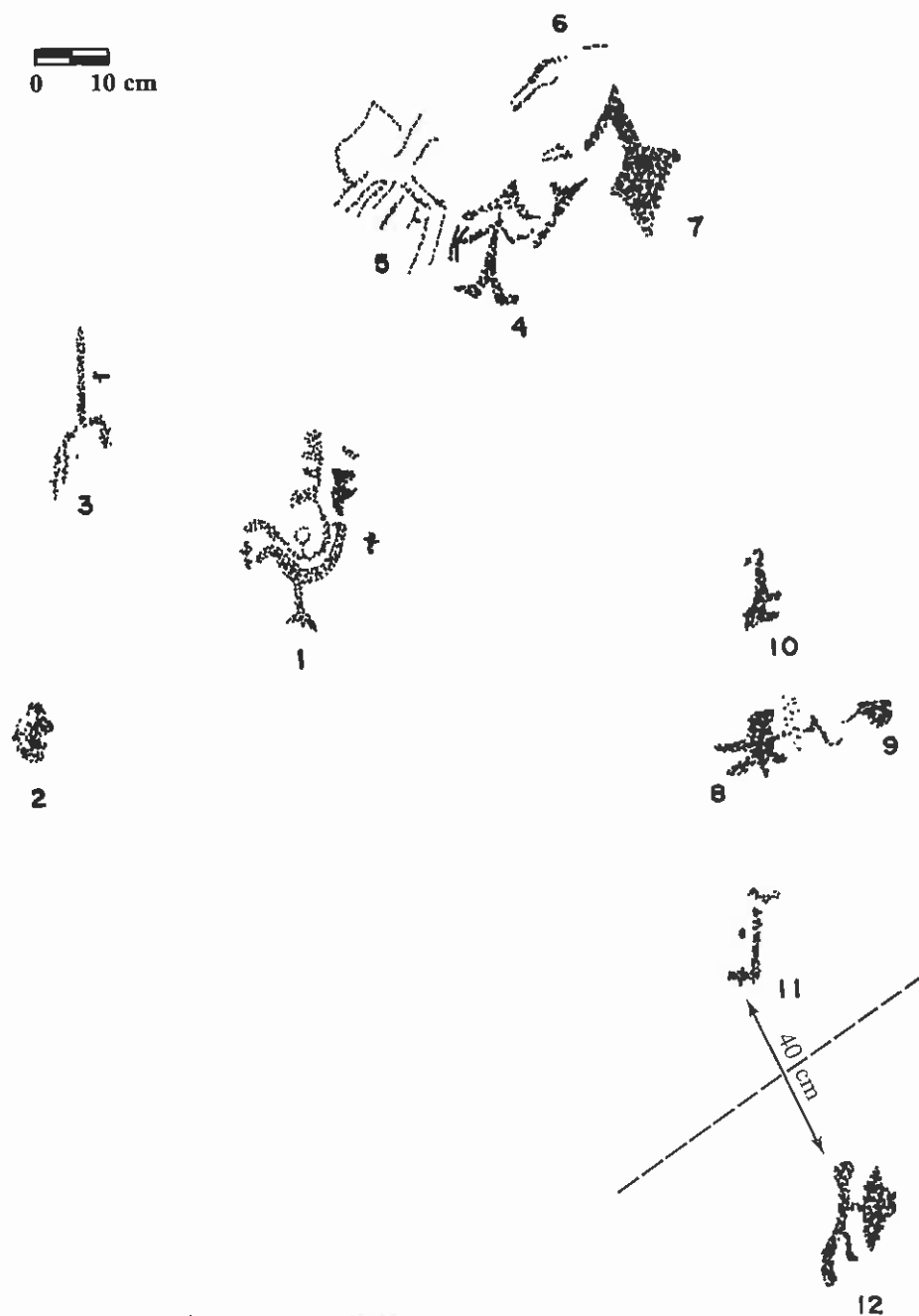


Figure 12.14. Niche 4: Area A paintings.

*Area B.* Situated along the curving wall at the north end of the niche, this group (Fig. 12.15) is composed primarily of stick figures (nos. 1, 4, 5, 7, 8, 9, 10, 12, and 13). In addition there is a group of horizontal V's (no. 2), other simple linear motifs (nos. 3, 11), an unidentifiable design (no. 14), and, near the left edge of the "chimney," a double inverted U motif (no. 15). The similarity of this last motif to the Olmec earth glyph has been pointed out by Gay (1972a: 26), although because these paintings cannot presently be dated and may actually belong to the Classic period, the similarity could be coincidental.

*Area C.* Three small designs (Fig. 12.16), quite difficult to see, occur to the right of Area A. Two are small stick figures (nos. 1 and 2), and the third (no. 3) appears to be a small inverted U motif, although other paint traces around this design indicate that it may have originally been part of a larger painting.

*Area D.* At the south (entrance) end of the niche, about 2 m above the steeply sloping floor, is a deep concavity with a cluster of seventeen small pictographs (Fig. 12.17). These include one small positive handprint (no. 12) and what may be a partial handprint (no. 8, three fingers). Also visible are two stick figures (nos. 2 and 4), some unidentifiable designs (nos. 1, 9, and 17), eight red splotches, and a small concavity with a single red dot (no. 10).

*Area E.* Two large white designs are found on the rock face below and about 2 m south of Area D, at the access point to Niche 4. They resemble a large crescent (no. 1) and a very large bird (no. 2) (Fig. 12.18). The size of these paintings is such that they are visible from the Plaza Central area of the site. Their execution in white suggests that they may be contemporaneous with the white Post-classic paintings of Texcalpintado and Yecapixtla.

#### Niche 5

Niche 5 (Gay's Shelter A) is near the southern end of the cliff face. It is formed by an overhang of the rock face which shelters two ledges. Within the niche are eight pictographs in three areas.

*Area A.* There are four pictographs here: a large smear (no. 1) within a small ovoid concavity (the concavity also has pigment smeared along its rim), small linear elements of no definite pattern (nos. 2 and 3), and two vertical lines (no. 4) (Fig. 12.19).



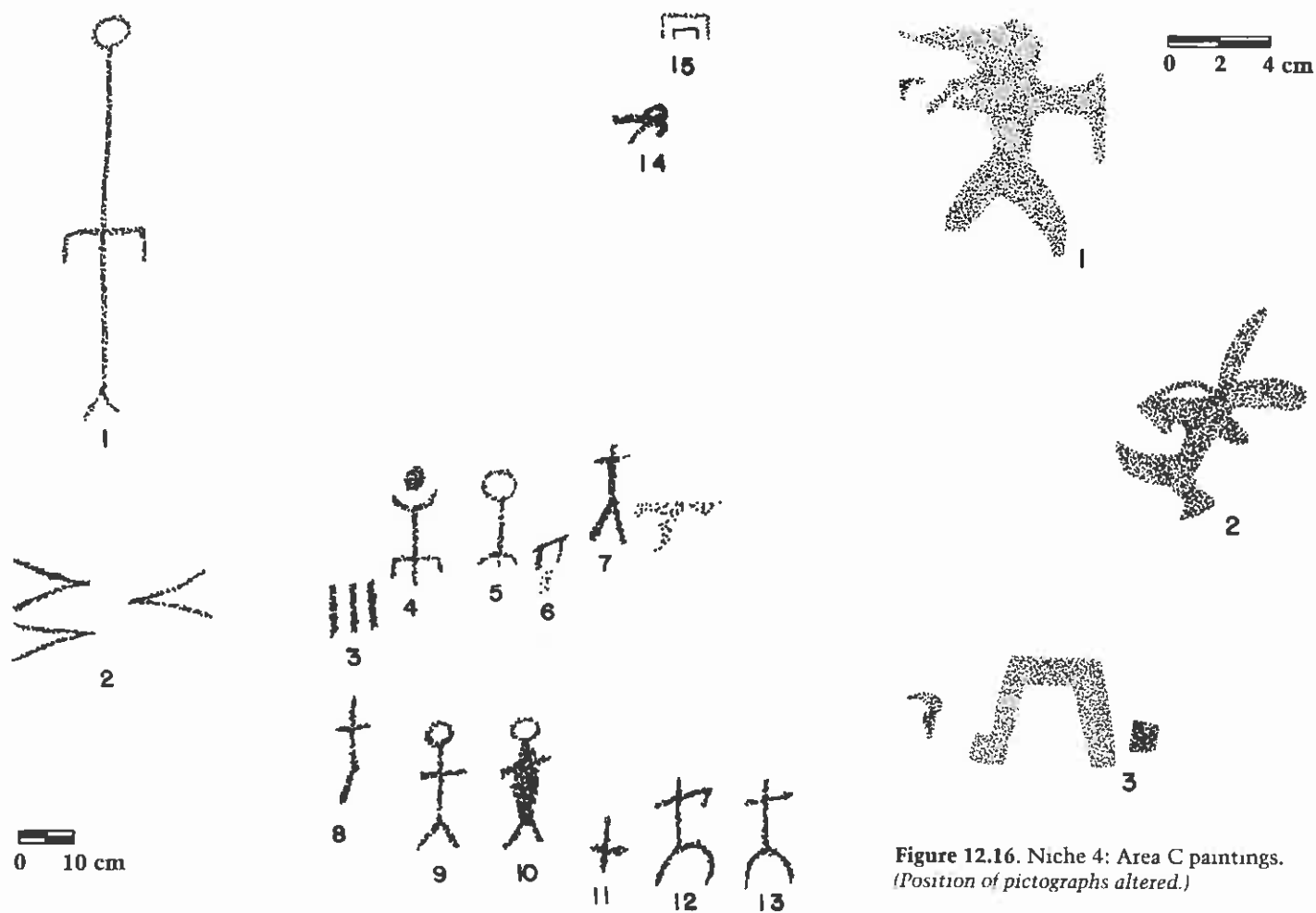


Figure 12.15. Niche 4: Area B paintings.

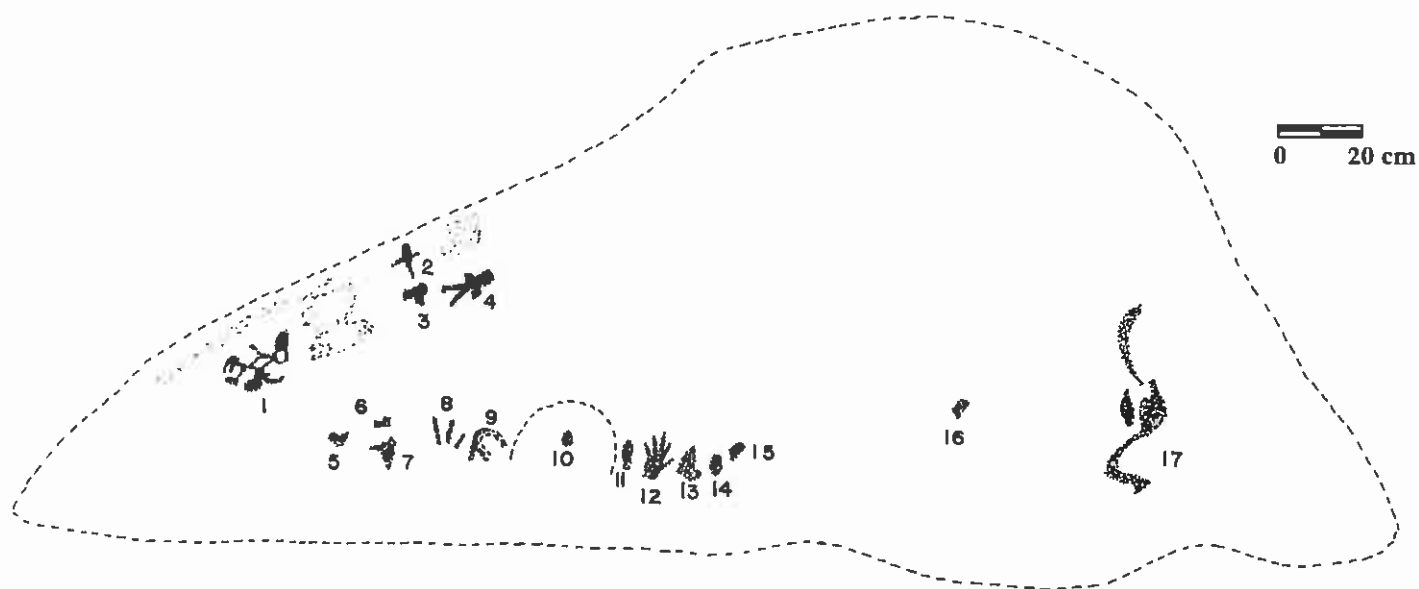


Figure 12.17. Niche 4: Area D paintings.



Figure 12.18. Niche 4: Area E paintings.

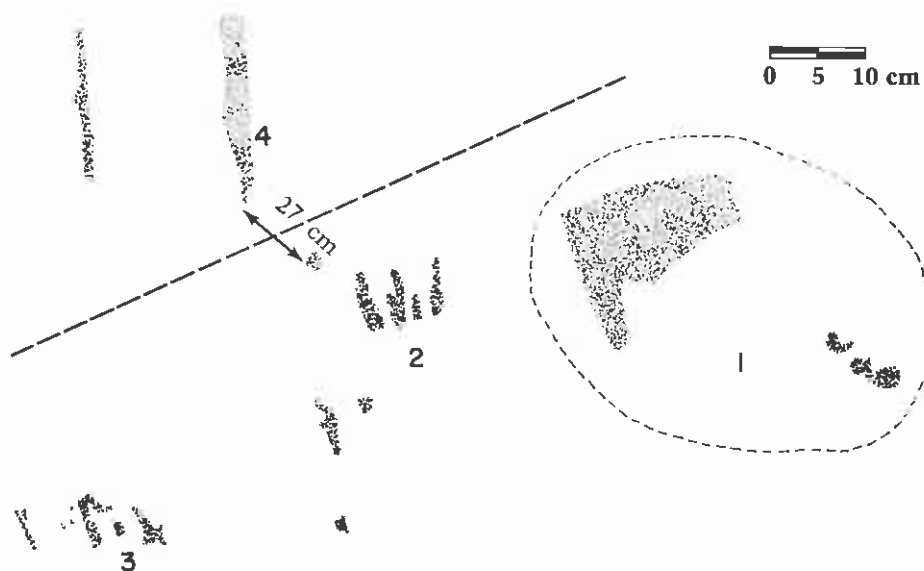


Figure 12.19. Niche 5: Area A paintings.

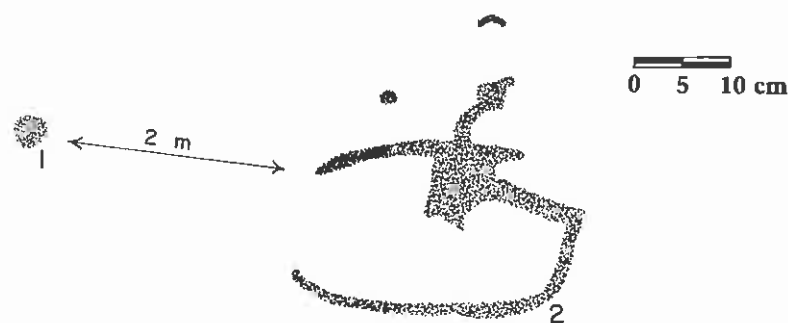


Figure 12.20. Niche 5: Area B paintings.

**Area B.** This area has two pictographs: a solid circle (no. 1) and a rectangular outline with a solid splotch of paint in the center of its top line (no. 2) (Fig. 12.20). Area B is above and to the east of Area A, while Area C is almost directly above Area A.

**Area C.** The remaining two pictographs are an up-pointing arrow (no. 1) and a down-pointing comb-like depiction (no. 2) (Fig. 12.21).

#### Niche 6

About 2 m below Niche 5 the rock face makes a curve. Here there are six small concavities caused by weathering. The fourth concavity from the left contains an irregular area of red pigment ca. 50 cm in length (not illustrated).

#### The North Shelters

Three groupings of pictographs occur on rocks or rock clusters (shelters) adjacent to the terraces on the western slopes of the Cerro Delgado.

#### North Shelter 1

Near the center of the small unnumbered terrace immediately above (northeast) of T-4 and approximately 100 m northwest of the saddle area's painted niches is a large boulder resting upon two other rocks, with a low exposed underside canted at an angle of about 30° (Fig. 12.22). The low (ca. 1 m tall) shelter thus formed faces northwest. The underside of the rock is heavily blackened from smoke, but faint traces of red pigment (not illustrated) show from beneath the carbon deposit. No designs could be ascertained.

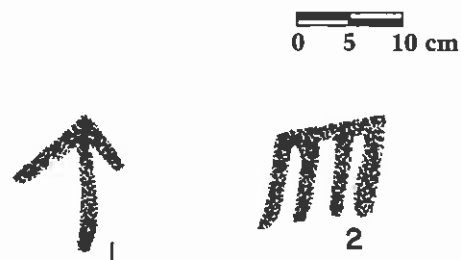


Figure 12.21. Niche 5: Area C paintings.

### North Shelter 2

A large rockfall of boulders is found along the Cerro Delgado's talus slopes north of T-4. Within this rockfall, facing northwest onto T-10 is a large rock slab tilted at about  $60^\circ$  (Fig. 12.23). Thirteen pictographs are found on the underside of this sloping rock (Fig. 12.24). Twelve of them are executed in white pigment, while the thirteenth (no. 7) is done in a yellowish paint. Most of the pictographs occur as a cluster (nos. 3–11). Pictographs 1 and 2 are above the cluster; nos. 12 and 13 are below it. Pictographs 1, 2, and 5 are four-legged stick figures; nos. 4, 10, and 12 are irregular stick figures; no. 7, in yellow, is a pear-shaped outline with a stick figure on its narrow end and with its interior crisscrossed by perpendicular lines; no. 6 is a stick figure associated with a solid crescent, splotch, and linear elements. Pictographs on the right side of the central cluster are rectangular outlines (no. 3 and no. 8, which has a dot in its center). The bottommost pictograph in the central group (no. 11) consists of two parts: an outline rectangle below and an irregular crescent shape above.



Figure 12.23. North Shelter 2.



Figure 12.22. North Shelter 1.

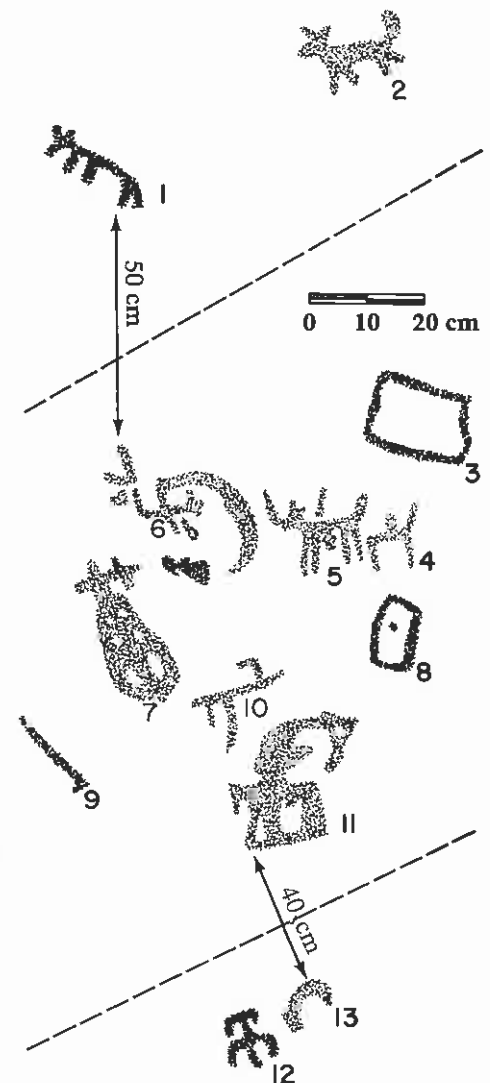
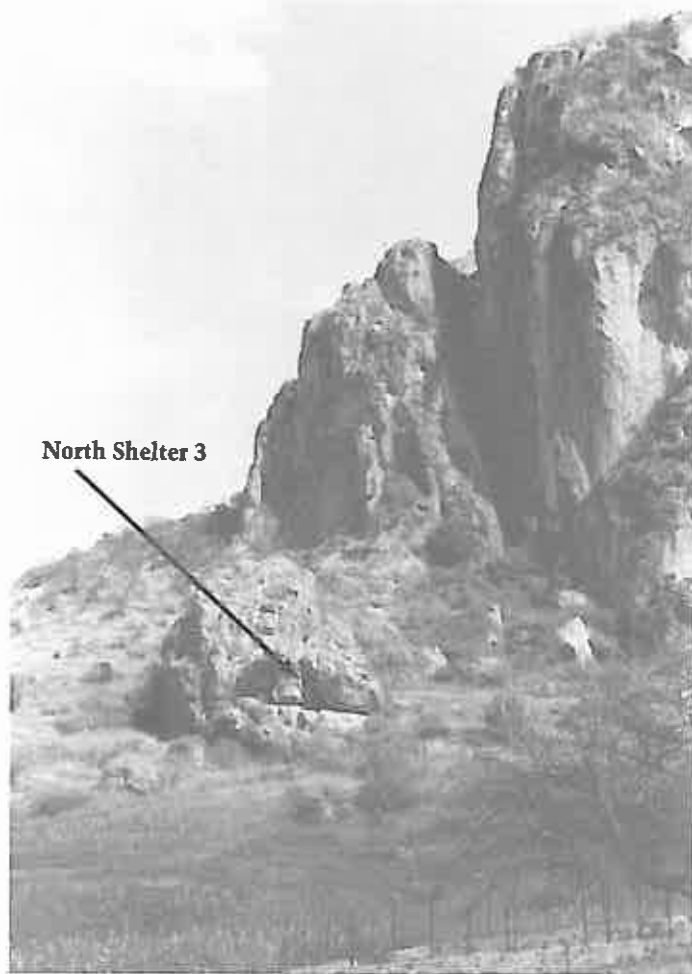
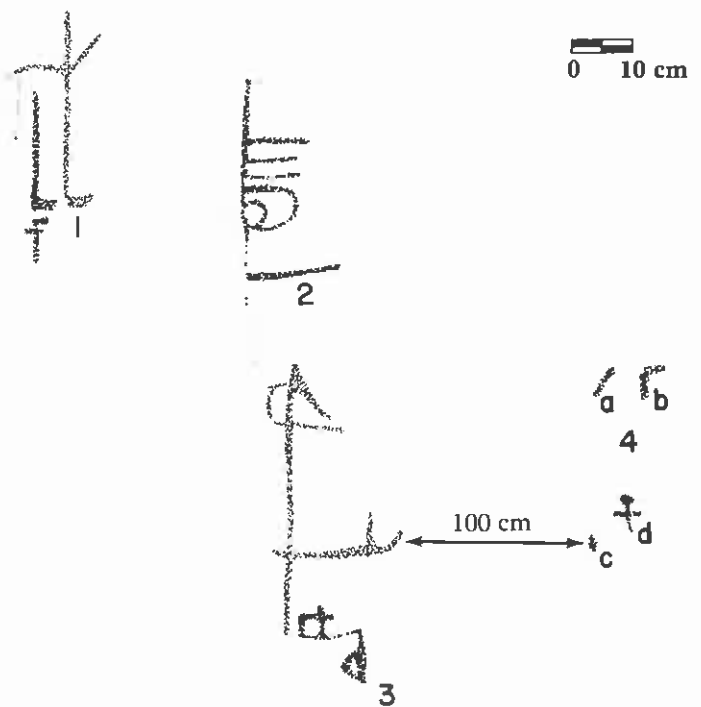


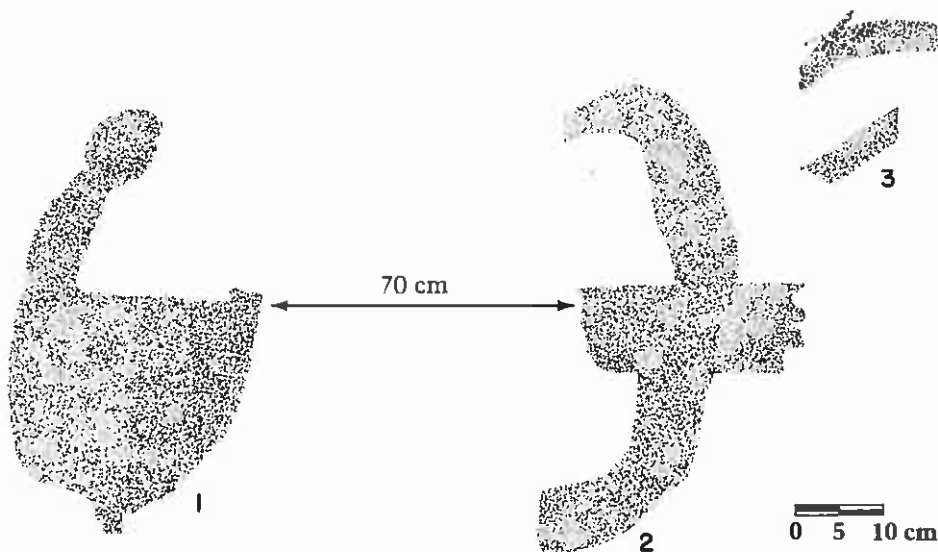
Figure 12.24. North Shelter 2 paintings.



**Figure 12.25.** Rock mass at base of Cerro Delgado (center foreground) showing location of North Shelter 3.



**Figure 12.26.** North Shelter 3: Area A paintings.



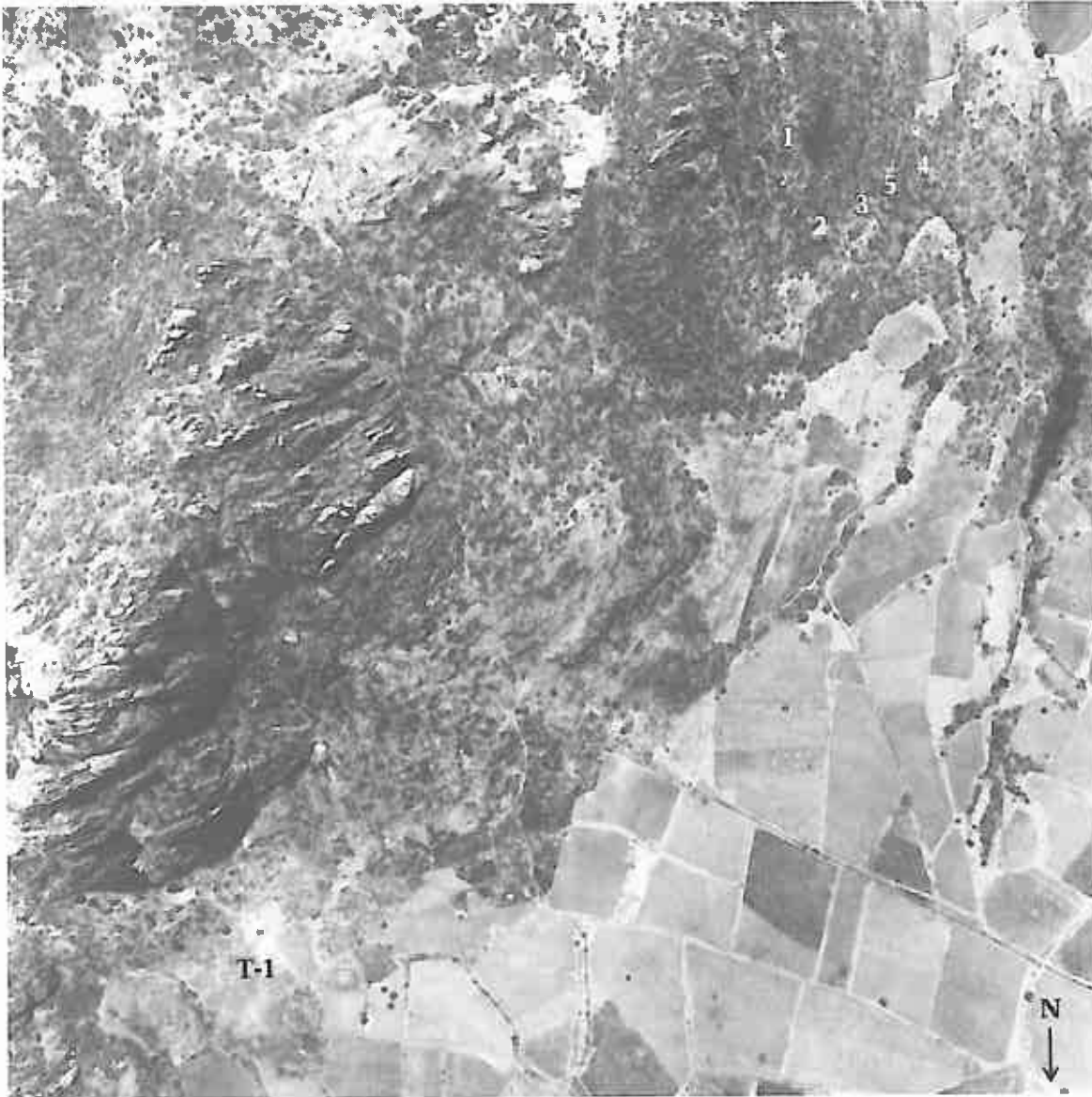
**Figure 12.27.** North Shelter 3: Area B paintings.

### North Shelter 3

This shelter is part of a large rockfall cluster at the northern edge of T-20 (Fig. 12.25). A tall, narrow shelter is formed by the westernmost two rocks of the cluster, and pictographs occur at the west-facing mouth of the shelter and within the shelter itself.

**Area A.** Four pictographs are found at the mouth of the shelter on the right side (Fig. 12.26). Pictographs 1, 2, and 3 are complex, composed of linear elements which are difficult to discern clearly. Pictograph 4, 1 m to the right of nos. 1–3, is a cluster of four discrete elements, of which no. 4d is a simple cruciform stick figure.

**Area B.** Further inside the shelter, on the south wall, are paintings executed in



**Figure 12.28.** Aerial view of western side of Cerro Delgado showing locations of the South Shelters.

white pigment in relatively large, thick lines (Fig. 12.27). Pictograph 1 is a solid semicircle with a curved line coming up out of the left side, no. 2 is a curved line with a short perpendicular line intersecting it at its center, and no. 3 consists of two short lines.

#### *The South Shelters*

Rockfalls and minor outcrops of granodiorite occur in the field to the southwest of the Cerro Chalcatzingo, about 1 km south of the southernmost extent of the occupation zone, S-39 (Fig. 12.28). Of the "shelters" formed by these rocks and outcrops, we have found five with paintings (Fig. 12.29), all executed in red pigment, with one including superimposed white designs.

#### **South Shelter 1**

A west-facing shelter, on the boulder-jumbled western slopes of the Cerro Chalcatzingo, is formed by a massive stone slab resting at an angle of ca. 45° on several large boulders. The underside of the rock slab and several other rocks in this cluster are blackened by heavy carbon deposits, suggesting that the shelter had been utilized in the past. Spalled rock and smaller stones cover any traces of a possible occupation floor.

All of the nine pictographs in this shelter (Fig. 12.30) are painted in a dark red pigment. These paintings all occur on the side of one of the northern boulders supporting the shelter's massive roof slab. Pictographs 3, 4, and 7 are concentric circles (nos. 3 and 4 have three



Figure 12.29. South Shelters 1–5.

circles and no. 7 has two). Pictograph 1 is a small counterclockwise spiral; no. 5 is an outline funnel shape; no. 6 is a zigzag; and nos. 2 and 8 are vertical lines; and no. 9 is an irregular form. Paintings 1 and 2 are to the left of the main cluster.

#### South Shelter 2

This shelter, part of a massive boulder group about 300 m below South Shelter 1 and partially visible from S-39, has three clusters of red paintings, all executed on one large boulder in this group. Area A's pictographs occur on the boulder's north face, while those of Areas B and C are on the west face. The Area C pictographs are sheltered by a second, overhanging rock.

*Area A.* There are fourteen pictographs in this group (Figs. 12.31, 12.32). They include four groups of curved lines (nos. 1, 4, 5, and 8), three stick figures (nos. 2, 10, and 14, the latter two being relatively complex), a circle outline (no. 6), a small sunburst (no. 7), a slanted line (no. 9), four linear forms with right angles (nos. 11–14), and a splotch of pigment (no. 3).

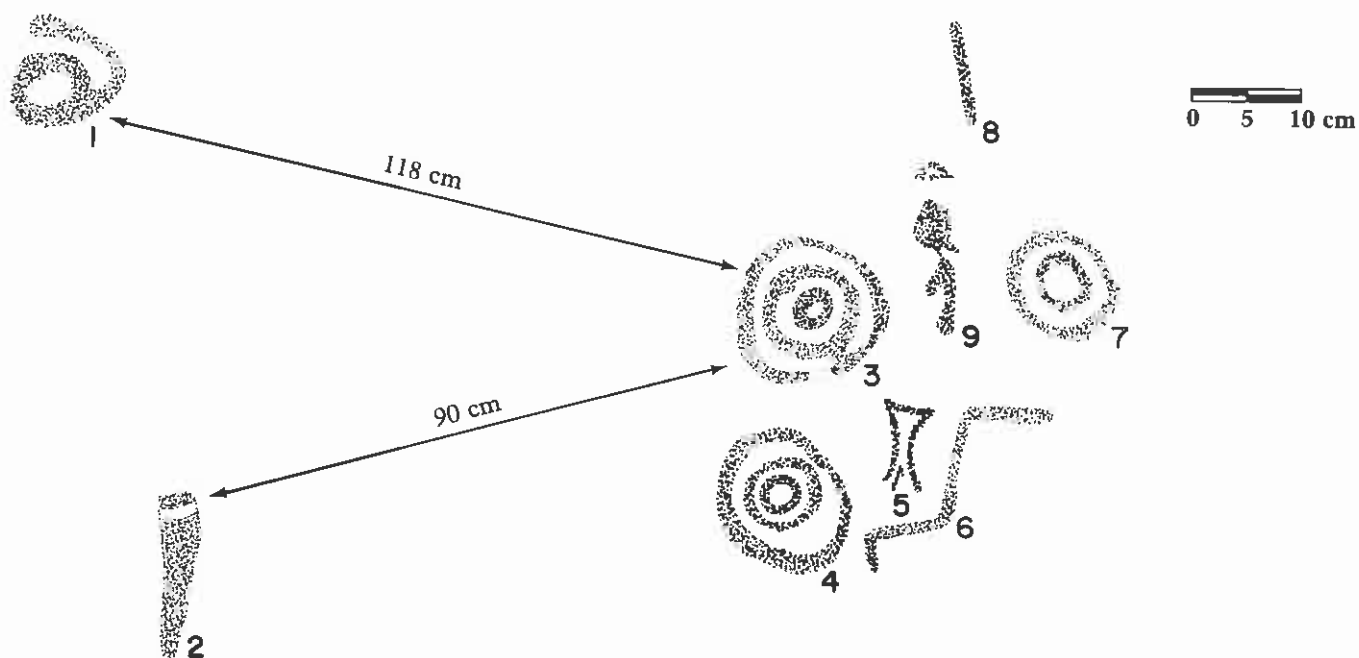
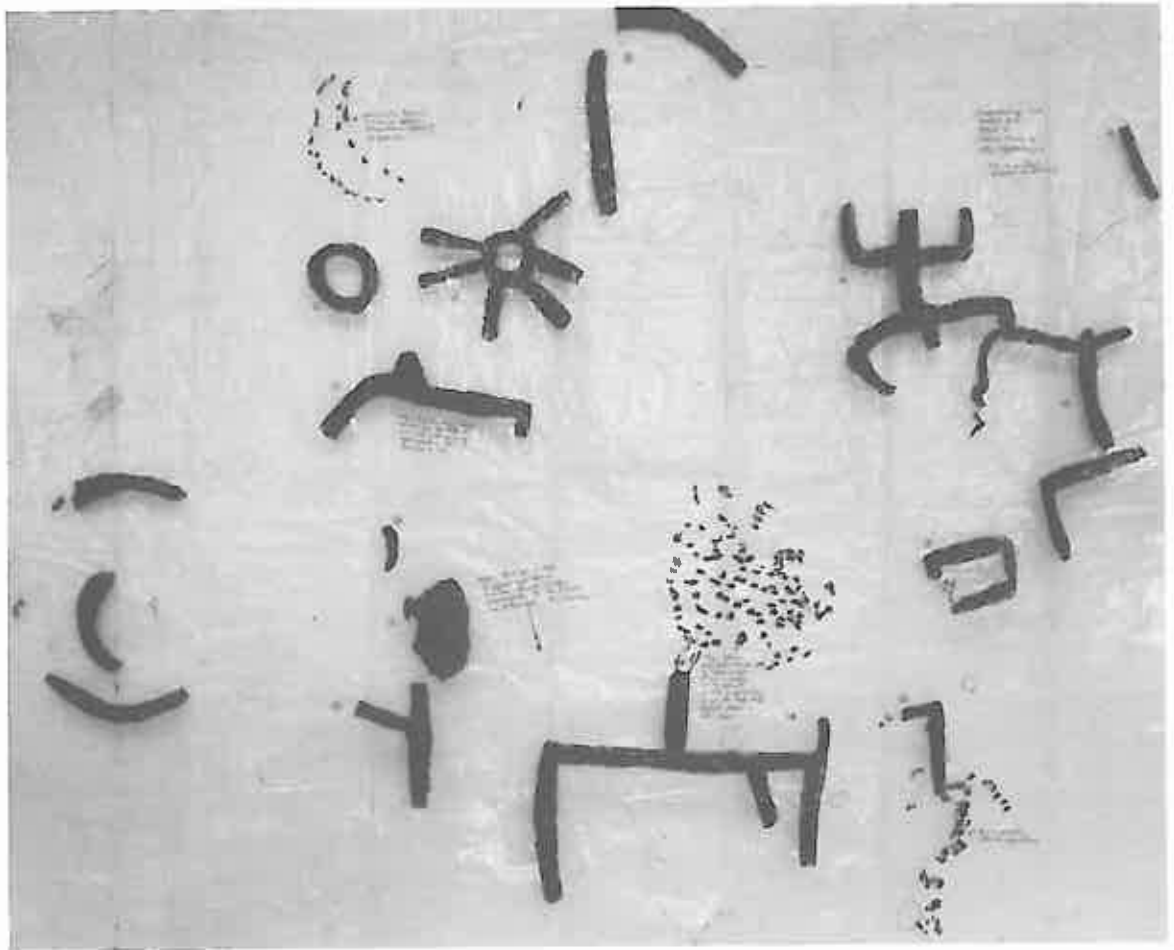
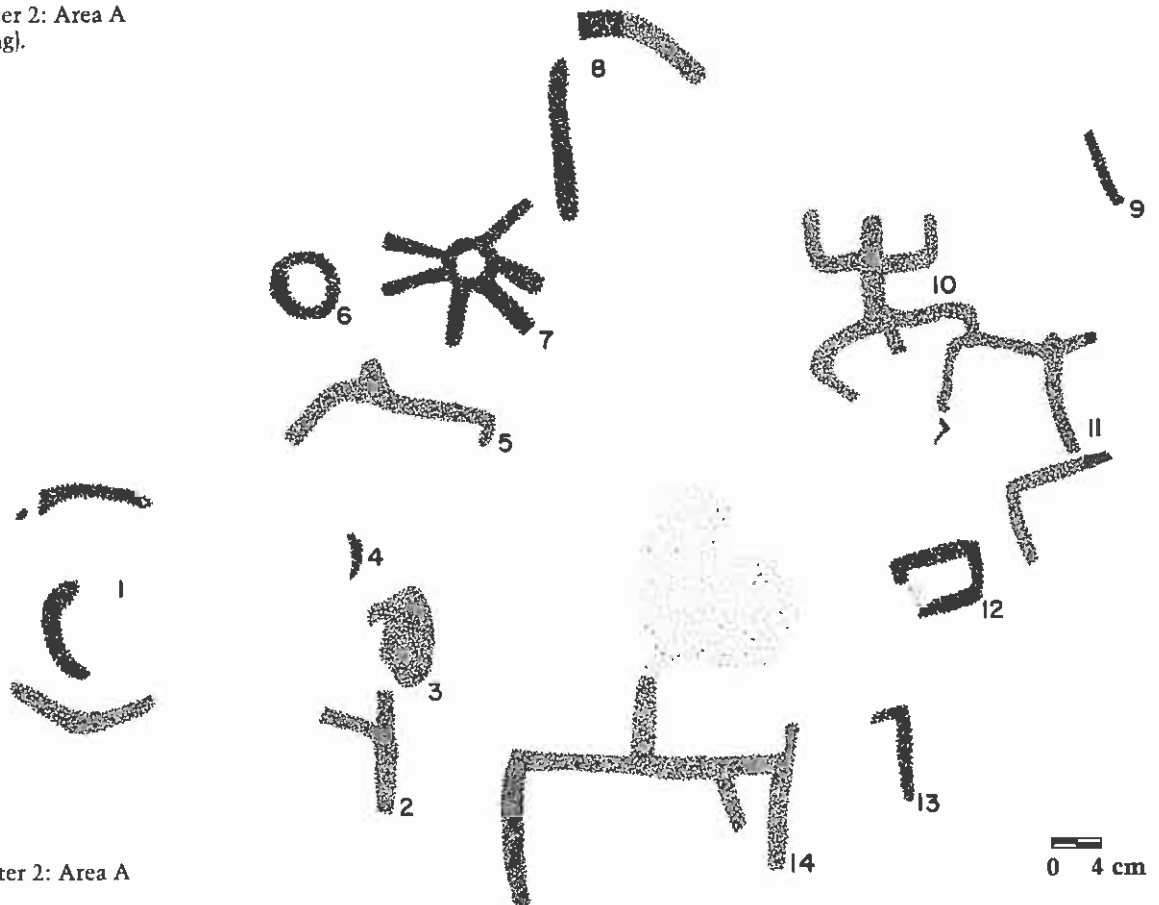


Figure 12.30. South Shelter 1 paintings.



**Figure 12.31.** South Shelter 2: Area A paintings (pliofilm tracing).



**Figure 12.32.** South Shelter 2: Area A paintings.

**Area B.** There are four pictographs in this group (Fig. 12.33). Pictograph 1 is a large, complex stick figure with six "fingers" at the end of each crossbar; no. 2 is a solid, upside-down funnel shape; and no. 3 is a symmetrical cluster of design elements. From top to bottom the elements of no. 3 are: *a*, a boat-shaped solid painting; *b* and *c*, crosses, one on each side of and below no. 3*a*; *d*, a micro-cluster of even smaller elements—rectangles, lines, and dots; *e* and *f*, lines that curve down and outward at the bottom of the cluster. Pictograph 4 is also complex. It is composed of an outline oval connected by a curved line to an outline crescent. Both outline shapes contain dots and lines within them.

**Area C.** Twenty-two pictographs are found in this area (Fig. 12.34). Pictograph 1 is a curved comb-like element atop an outline circle; no. 6 is three nesting squared-U motifs; no. 3 is a hook-shaped line with three associated dots; no. 2 resembles an upside-down small letter *e*; no. 7 is a cluster of small, vertically oriented curving and straight lines; no. 10 is an L-shape with a splotch of paint on one end; no. 12 is a cluster of small lines and splotches; nos. 5, 11, and 22 are short, straight lines; no. 14 is a thick, irregular vertical line; no. 15 is highly eroded, but was probably originally two concentric circles; no. 17 is a sunburst; no. 18 is a vertical line with downslanting lines coming off it on both sides; no. 19 is a backward C-shape, more incurved than a crescent; no. 20 is a stick figure; and no. 21 is a cluster of three vertical lines—the one on the right has other, perpendicular lines attached and is thus a stick figure as well. There are also five small crosses (nos. 4, 8, 9, 13, and 16).

#### South Shelter 3

Near the base of the hill slope, about 100 m below South Shelter 2, is another large boulder group, again with a west-facing overhang that creates a shelter. Some traces of red pigment can be found on the outer surface of the overhang near the shelter's south end. Within the shelter are several faded splotches of red pigment. The only identifiable pictograph in the shelter's south end is an outlined circle within which is a smaller, solid circle (placed off-center, Fig. 12.35). In the north section of the shelter a cruciform pictograph (not illustrated) occurs at the right edge of a small but deep concavity in the rock.

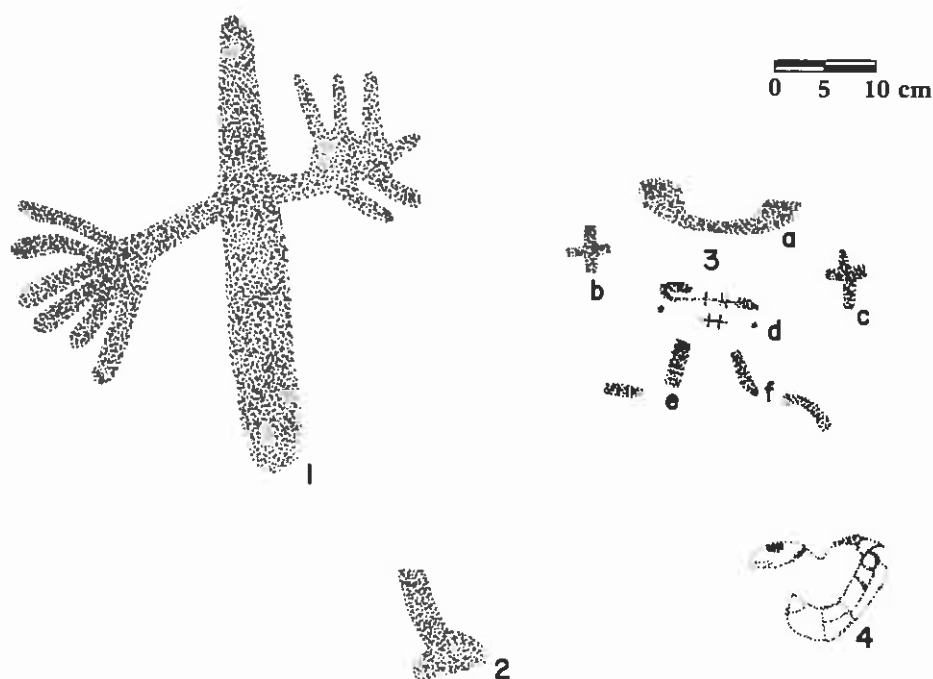


Figure 12.33. South Shelter 2: Area B paintings.



Figure 12.35. South Shelter 3 painting.



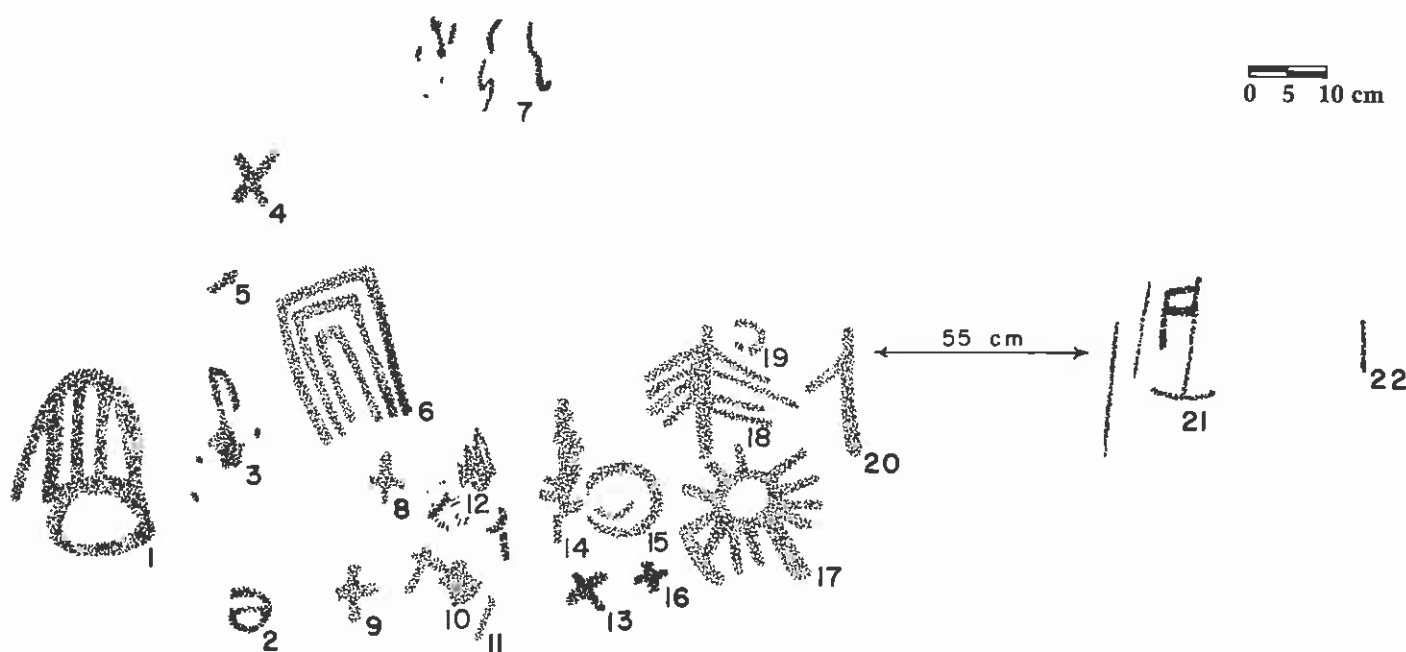


Figure 12.34. South Shelter 2: Area C paintings.

#### South Shelter 4

Between South Shelter 3 and the small creek is a group of massive boulders. The angular sloping west face of the huge central boulder forms a tall but shallow shelter. The only painting discernable here occurs at the south edge of the overhang and consists of five faded vertical parallel red lines (not illustrated). The lines were each originally about 16–18 cm in length (three have been partially destroyed by exfoliation of the stone), and about 1–2 cm wide. They are spaced 3–4 cm apart.

#### South Shelter 5

This shelter, about 40 m south of Shelter 4, is actually a deep cave formed between two great boulders. The cave, which contains bats, can be entered only from the south. Unlike the other South Shelters, the two painted areas here occur on the eastward-facing wall. The innermost painted area is too faded to discern any motifs, and only traces of red pigment can be noted. The painted area nearest the entrance, also in red and likewise faded, does include a recognizable positive handprint (not illustrated). White paintings with no clear motifs are superimposed over the red pictographs.

#### The Cerro Delgado Caves

Because of their extremely difficult accessibility, the upper cliffs and caves of the western face of the Cerro Delgado and the plateau on the eastern side of the *cerro* represent site areas seldom visited by anyone in recent years. One very agile villager discovered a way to scale the lower western cliff faces, thus gaining access to firewood sources not available to most villagers. In 1973 he informed the project directors that paintings existed in the caves visible high on the upper portions of the *cerro*'s western face. With the aid of a rope, Grove climbed the *cerro* with the informant and viewed the paintings in Caves 3 and 19. More paintings were found by the informant in subsequent weeks, further ascents were made, and serious investigations of the Cerro Delgado caves were begun.

From the access area, after the initial climb up the sharply sloping cliff face, the path to the upper western face of the *cerro* follows a series of narrow ledges. In some areas the ascents between ledges are aided by small pecked steps and hand-holds which are apparently prehispanic, indicating that the project's route was the original highly treacherous and defensible route used in the past. Several of the ledges midway up the

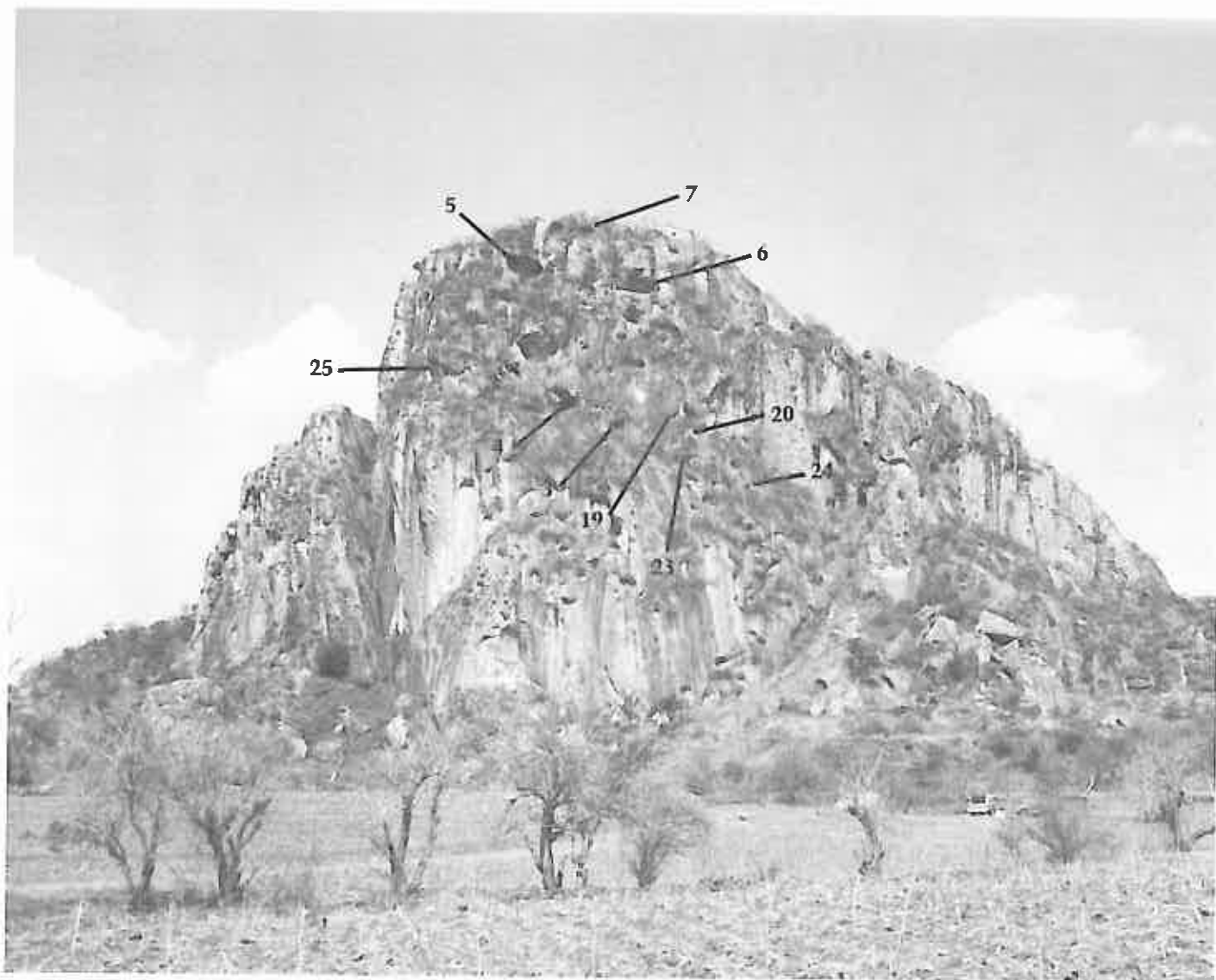
*cerro* are wide and sheltered by overhanging cliff faces; these have a surface scatter of artifacts, including stone grinding tools and sherds (e.g., Cave 22). Occupation debris also occurs in several of the caves situated adjacent to the upper talus area high on the *cerro*.

The cave area is still inaccessible to visitors today. The ascent is dangerous and should not be attempted without proper equipment, a skilled guide, and the permission of INAH.

The numbering system used in the following description of the painting groups derives from reconnaissance, collecting, and investigation of the caves. The numbers were assigned to the caves in the order in which they were studied and not for their convenience in discussing the painted art. The discussion below will first consider paintings on the western cliffs (Caves 3, 5, 6, 7, 19, 20, 23, 24, and 25) (Fig. 12.36). This will be followed by a discussion of the eastern plateau and painted Caves 1, 2, 9, 12, and 16 (Fig. 12.37).

#### Western Caves

**Cave 3:** The red painted designs here are restricted to one area of the cave's sharply sloping back wall, slightly above the present level of the cave floor. They occur in two groups:



**Figure 12.36.** Western face of Cerro Delgado showing numbered caves.



**Figure 12.37.** Eastern face of Cerro Delgado showing numbered caves. (Caves 9 and 12 are not shown.)

*Area A.* There are six pictographs here (Fig. 12.38): no. 1 is a child's solid positive left handprint; no. 2 is a splotch of paint; no. 3 consists of two stick figures connected by a long horizontal line; and nos. 4, 5, and 6 are stick figures which are more anthropomorphic-zoomorphic than those previously described from other areas of the site. Pictograph 4 may represent a lizard or other long-tailed four-legged animal, and nos. 5 and 6 appear to be human representations.

*Area B.* This area is about 30 cm below Area A, and has seven pictographs (Fig. 12.39): nos. 1 and 7 are solid splotches of paint, although no. 1 may once have had a discernible shape; nos. 2, 3, 4, and 6 are anthropomorphic stick figures like those in Area A (above), no. 6 having a semi-circular "plumed" corona above the figure; and no. 5 is a sunburst with a dot in the center and an elongated lower ray.

*Cave 5:* This cave, one of the uppermost on the *cerro*, is deeper than caves 6 or 7, the two other high caves. Cave 5 is below and to the left of Cave 7 (see Fig. 12.36). Its mouth is about 12 m tall and 10 m wide, and the cave has a depth of ca. 14 m. There are ten pictographs here, occurring in two groups:

*Area A.* This group, near the left side of the cave mouth, has three pictographs (Fig. 12.40): no. 1 is a solid circle with three outline lobes attached to it in a petal-like fashion. Due to weathering, the base and right side of this pictograph cannot be discerned. Pictograph 2 is a positive, solid right handprint with a small solid circle near the thumb, and no. 3 is a negative adult right handprint.

*Area B.* This group is near the rear of the cave and consists of seven pictographs (Fig. 12.41): nos. 1 and 2 are negative adult right handprints (no. 2 includes negative lines on two sides of the hand); no. 3 is an elongated oval and associated dot; nos. 4 and 5 are a child's left and right positive handprints, which may have belonged to a single individual; and no. 7 is two parallel lines. Pictograph 6 is extremely complex. It is a composite design with two symmetrical linear element clusters (*a* and *b*): no. 6*a* is composed of three vertical lines topped by a comb-like element that projects out to the sides, and its center is crossed by horizontal lines; no. 6*b*, partially destroyed by spalling, is composed of one vertical line topped by a comb-like element, with a horizontal line intersecting the vertical line near its base. Clusters



Figure 12.38. Cave 3: Area A paintings.

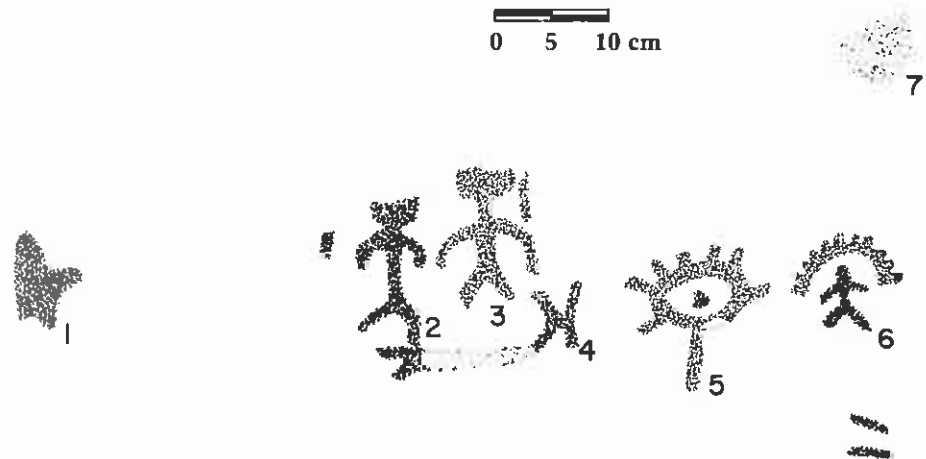


Figure 12.39. Cave 3: Area B paintings.

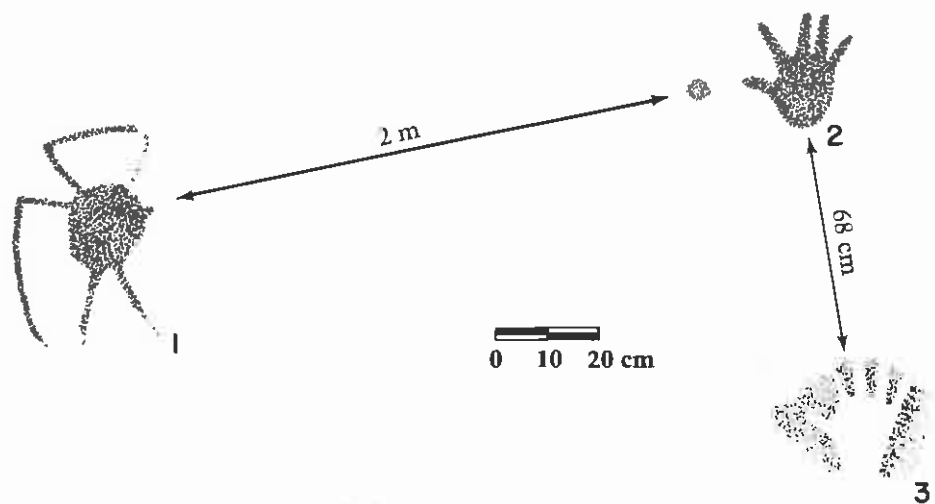


Figure 12.40. Cave 5: Area A paintings.

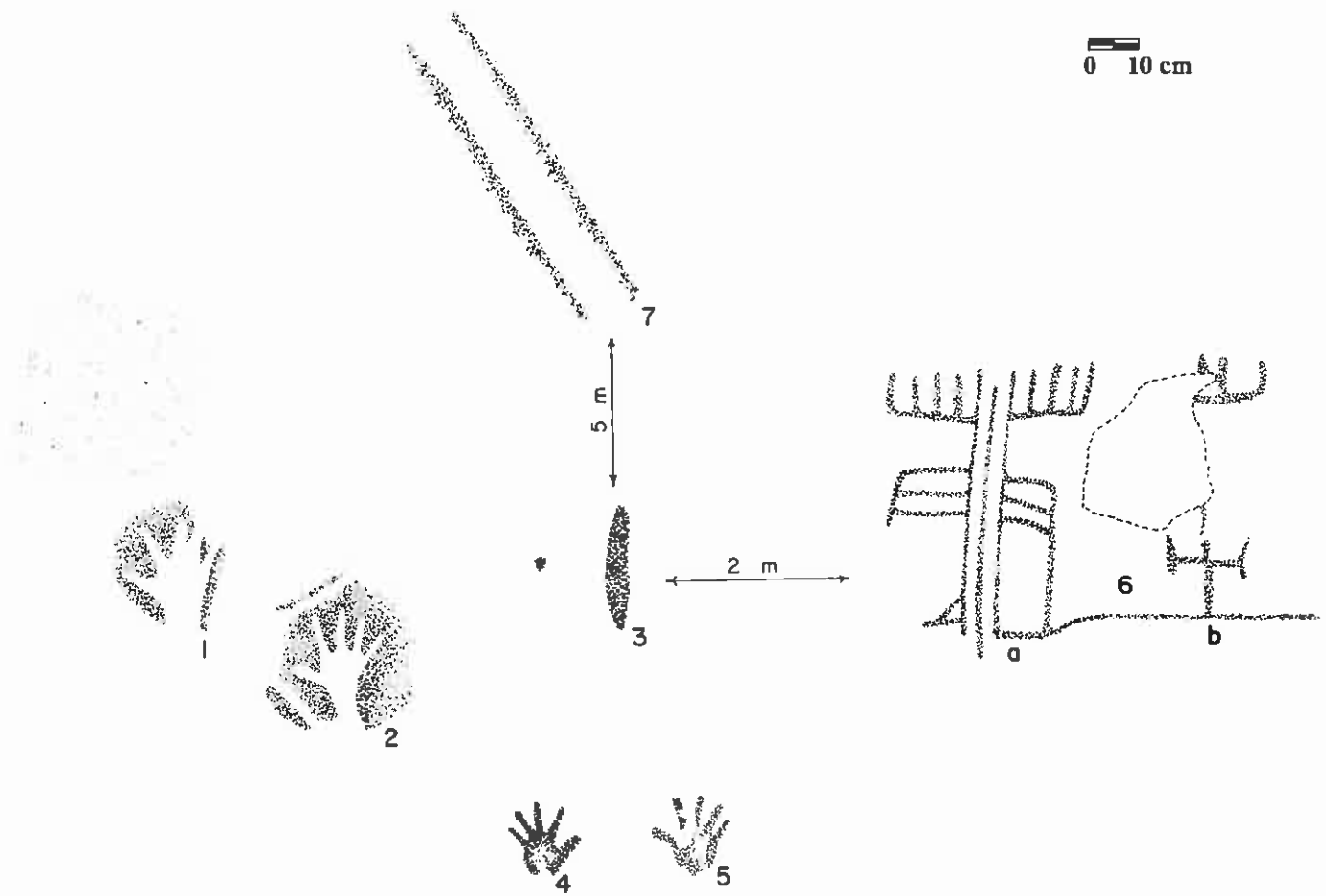


Figure 12.41. Cave 5: Area B paintings.

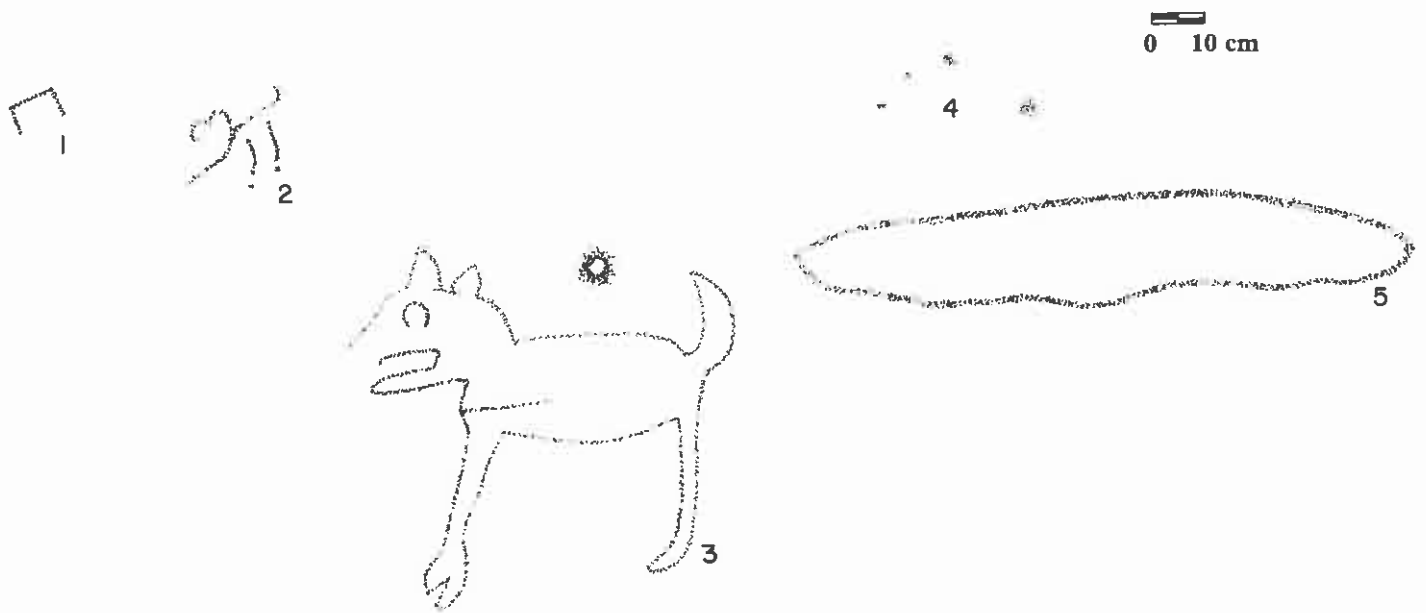


Figure 12.42. Cave 6: Area A paintings.

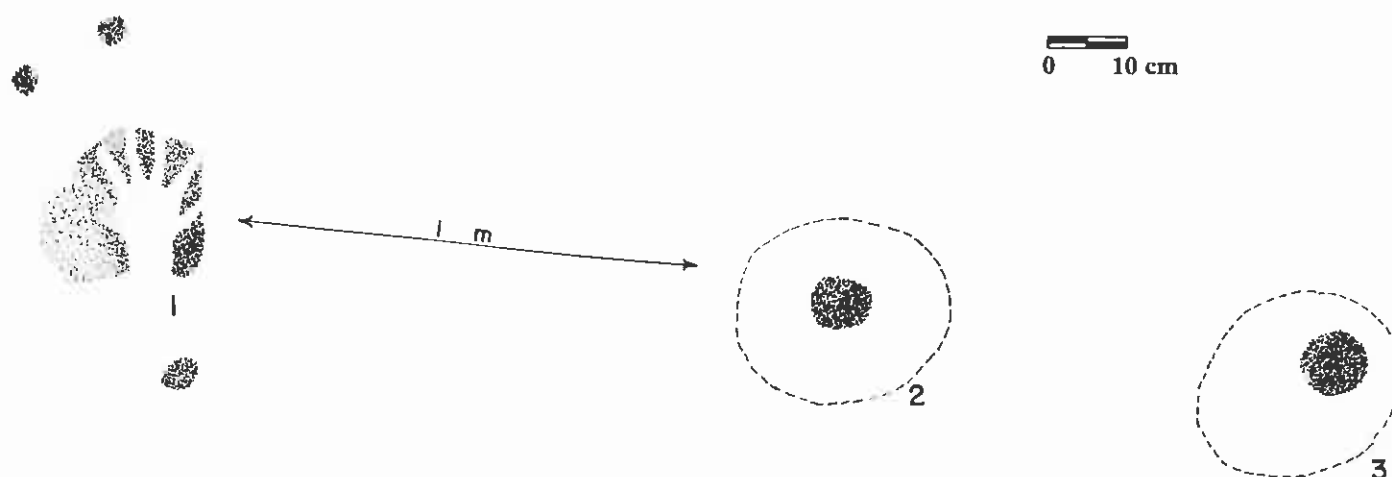


Figure 12.43. Cave 6: Area B paintings.

6a and 6b are connected by a horizontal line at their bases.

*Cave 6:* Access to this cave crosses a small natural reservoir of water immediately to the north of the cave. Some traces of paintings occur in this area. Spots of thrown paint are found high on the sloping cave ceiling. Eight pictographs in the cave, painted in red, occur in two groups:

*Area A.* There are five pictographs here (Fig. 12.42): no. 1 is an inverted squared U shape; no. 2 is a cluster of straight and curved lines which slightly resemble a monkey; no. 3 is an outline drawing of an animal which, although resembling a dog, has a cloven front foot suggesting the hoof of a deer, and an outline circle is above the animal's back; and no. 4 consists of four solid dots above a shallow niche outlined in red, which is no. 5. Pictograph 3 deserves some comment. Although the similarities are perhaps coincidental, three deer depicted in the *Codez Tro-Cortesianus* (1967:45, 46) are shown associated with sun-like elements which could represent a star or planet, and Grove (personal communication) has seen a similar theme in a pictograph near Chilapa, Guerrero.

*Area B.* Three pictographs are in this grouping (Fig. 12.43): no. 1 is an adult right handprint in negative with two solid circles above it and one below; and nos. 2 and 3 are solid circles placed within individual concavities in the cave wall.

*Cave 7:* This shallow cave is only about 14 m below the top of the *cerro*. It faces

northwest but is almost entirely hidden from view from the site by a projecting section of cliff (see Fig. 12.36). The cave has two parts: Area A is the cave itself, while Area B is a shallow niche on the north side of the cave's mouth (Fig. 12.44).

*Area A.* Three pictographs occur in this section of the cave, as well as a large area of red pigment to the left of the pictographs. Pictograph 1 is a simple profile of a human head and shoulder; no. 2 is a zoomorphic stick figure which is unusual because it is painted in yellow; and no. 3 is a complex design composed of several elements including two outline circles with dots inside, two symmetrical L-shaped elements, and an inverted U shape.

*Area B.* There is only one pictograph here, but surprisingly it is a relatively realistic profile representation of a human head. Although the head has some attributes which make it appear similar to some Olmec depictions, there is no evidence to suggest that the painting is Formative period or Olmec-influenced.

*Cave 19:* The red paintings in this very shallow cave were first recorded by Grove during the initial investigations on the *cerro*. They are far more elaborate and sophisticated than any others known so far from Chalcatzingo or the general region (Fig. 12.45).

*Pictograph 1.* This painting is at the north end of the cave in a position which exposes part of it to weathering and mineral deposits. The design, 45 cm in height, is composed of two ovate lobes,

each containing a small circle and a curvilinear segment. It is possible that a third lobe occurred on the left side of the painting but has faded and become covered by white mineral deposits. At the center of the design is a mouth-like motif with "teeth" and two streamer-like lines issuing downward and possibly representing a tongue. Comments on this follow the description of Pictographs 2 and 3.

*Pictograph 2.* The most elaborate of the three pictographs, this painting could represent a name or place glyph. Some 60 cm tall, it can perhaps best be described in terms of human anatomy, for it resembles a human torso, neck, and head. The uppermost element in the painting is a five-plumed feather headdress. This sits atop a disk of two concentric circles, the inner circle having hatch marks around its inner circumference. The "neck" area is composed of three elements: a central rectangular "neck" and a slightly outcurving "collar" on each side. All three elements contain diagonal bands. The "torso" area is dominated by a large semicircular four-strand necklace and oval with interior hatch marks. Each strand of the necklace contains five spaced circular bead-like elements. A large spear-shaped object hangs from the bottom of the necklace. Each "arm" of the torso is a rectangular element containing designs which are not discernible.

*Pictograph 3.* This painting initially aided the identification of the three pictographs as probably Classic period in

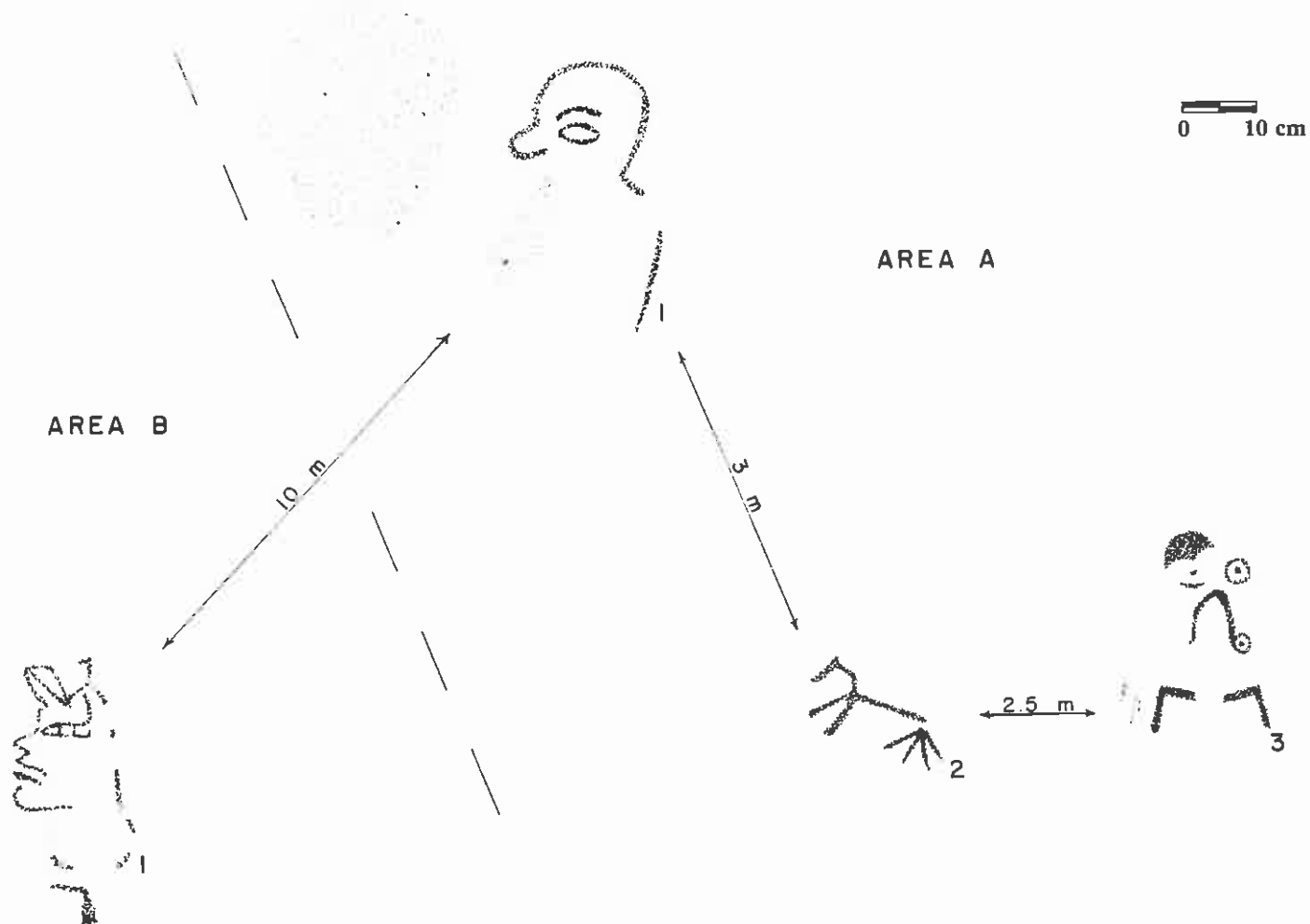


Figure 12.44. Cave 7: Areas A and B paintings.



Figure 12.45. Cave 19 paintings.

date. It is an inverted U-shaped band which varies in width from 17 to 25 cm, depicted by two parallel lines. Within the band at least five five-pointed star motifs are visible. Each star contains a circle at its center. This star motif is common in Teotihuacan art (see, for example, Miller 1973) and is also found at Cholula (Marquina 1970: Pls. 2, 3). Such stars at Teotihuacan usually occur within undulating "water" bands or similar water contexts (e.g., Fig. 12.46), as in Pictograph 3.

With the initial discovery of the three elaborate red paintings high on the Cerro Delgado, attention was focused on Pictographs 2 and 3; no. 2 because it was elaborate and no. 3 because of its similarities to Teotihuacan paintings. During subsequent analysis of the site's paintings, it became apparent that no. 1 is not unique and that it is essentially identical to Teotihuacan mountain glyphs. The mountain glyph is usually a trilobal motif, each lobe containing a circle and often a curvilinear element (Von Winning 1961: 128, Fig. 1v). Such glyphs occur on Teotihuacan ceramics (Kubler 1967: Figs. 30, 36; Séjourné 1966: Figs. 66, 160) and in at least one instance on a Teotihuacan mural (Miller 1973: Figs. 133, 134).

Pictograph 1 is the same motif except that it may be bilobal. Careful examination of the rock did not reveal any red painting where a third lobe should be, and it is possible that Pictograph no. 1 is purposely a bilobal mountain glyph. If this is the case, then it seems reasonable to suggest that the purposeful rendering of only two lobes identifies this particular glyph with the two mountains which are Chalcatzingo's landmarks. The right lobe is depicted as larger than the left, a parallel to the actual size differences in the two *cerros*.

The mouth-like motif below the bilobal glyph makes good iconographic sense, for in this context it would symbolize a cave, and the Cerro Delgado has numerous caves and niches. The streamer-like scrolls associated with the mouth motif are also found in Teotihuacan art and with similar symbolism. For instance, the major figure above the famous Tlalocan mural at Tepantitla (Fig. 12.46) is interpreted by Esther Pasztory (1972: 150) as containing cave symbolism. It includes iconographic motifs which also are found in Pictographs 1 and 3 on the Cerro Delgado: mountain-glyph-like motifs at the side of the

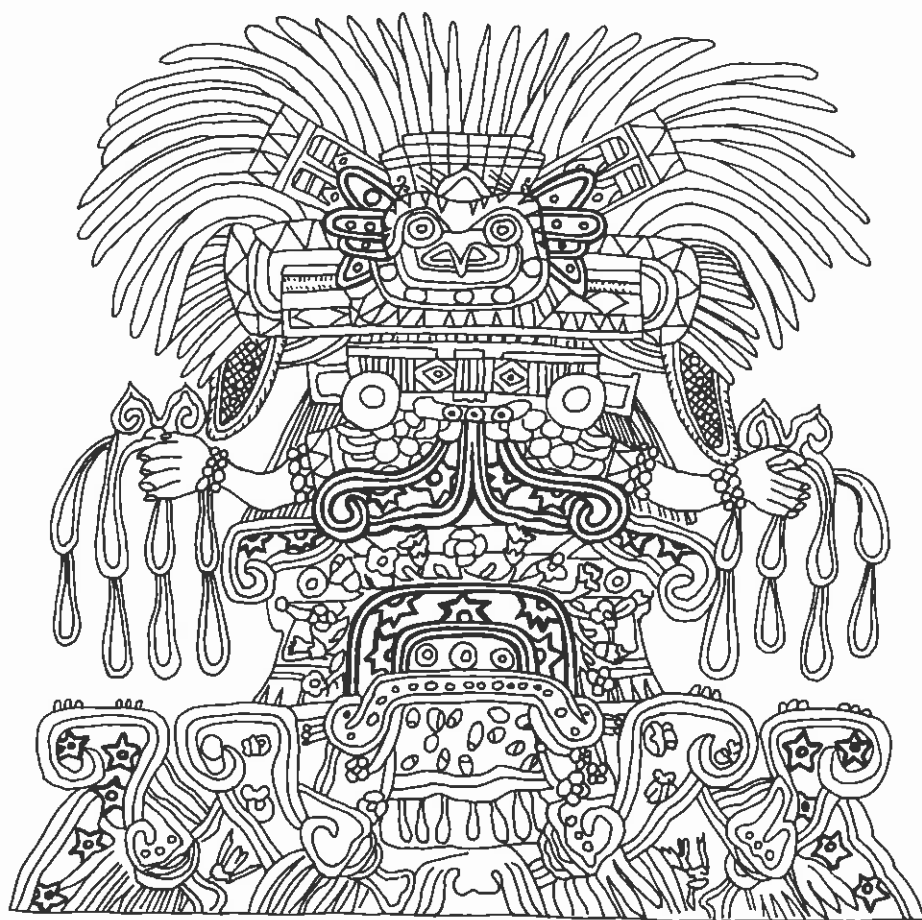


Figure 12.46. Teotihuacan mural with features comparable to Cave 19 paintings highlighted.

bird head in the elaborate headdress, streamer-like scrolls issuing from the mouth, and numerous star motifs.

The interpretation of Pictograph 2 is more problematical. While originally the thought was that it might represent the glyph of Chalcatzingo's "site name," Pictograph 1 now seems a more likely candidate. Without doing a detailed analysis of individual elements in the painting, a few points should be mentioned. The three elements comprising the "neck" area are similar to Xochicalco renderings of the *acatl* (reed) glyph (Sáenz 1964: Fig. 2 [B8, C1]; Pl. 3 [B5, D14]; Pl. 4 [B5, B6, B8, C10, C11, D15]). The base of the glyph is dominated by a pendant V-shaped element. This element also occurs at Xochicalco as both the "flint knife" glyph and the "solar ray" glyph (Sáenz 1964: Fig. 3 [C8, C10, D17]). The Chalcatzingo example points downward in the "solar ray" position.

The similarities of Pictographs 1 and 3 to Teotihuacan symbols is unquestionable. Pictograph 2, at least outwardly, appears more similar to Xochicalco glyphs. This situation may be clarified as more research is carried out at both Xochicalco and Teotihuacan.

**Cave 20:** A stick figure with a diamond-shaped head (no. 1), two curvilinear paintings (nos. 5 and 6) which may have originally been parts of a larger design, and three small elements (nos. 2, 3, and 4) occur within this cave (Fig. 12.47).

**Cave 23:** There are two pictographs here (Fig. 12.48). The major painted design (no. 1) is composed of a stick figure made of one vertical line crossed by two outline ellipses, all surrounded by an outline generally conforming to the shape of the stick figure. Pictograph 2 (not illustrated) was not very clear but might be the handprint of a child.

**Cave 24:** A faded painting with vertical

linear elements occurs within this cave, but the design could not be ascertained.

**Cave 25:** A horizontal row of dots is found in a long shallow concavity on the southeast wall of the cave.

#### Eastern Caves

The eastern side of the Cerro Delgado, which overlooks the Tetla archaeological area, is composed of three sections: cliff faces forming the lower portion of the hill, a long plateau above the cliffs which slopes upward toward the summit of the *cerro*, and another group of exposed rock faces near the summit (Fig. 12.37). Caves are found in the lower cliffs and in the rock faces near the summit. There is a heavy concentration of sherds on the plateau area, primarily Early Postclassic in date, and there also is a small mound structure at the summit. Due to the *cerro's* configuration, the summit is at the northwestern edge of the mountain. Pecked hand-holds on the lower east cliff face provide access to the plateau, although after centuries of weathering they are extremely precarious today.

Caves 1, 2, and 16 are on the lower cliff face. Cave 2 is one of the few dry caves encountered on the *cerro*. Caves 9 and 12 are in the rock exposures above the plateau and near the summit. All of the caves face eastward or northeastward.

**Cave 1:** There are two pictographs on the back wall (Fig. 12.49): no. 1 is a stick figure, anthropomorphic, with an enlarged solid oval head with short lines radiating out of the upper half; and no. 2 has its center section missing due to spalling, so the design is not identifiable.

**Cave 2:** There is only one discernible pictograph, a child-size positive right handprint, solid, located on the northern side of the cave entrance (Fig. 12.50). Pigment traces occur in other areas of the cave but are difficult to make out.

**Cave 9:** Five pictographs were found here (Fig. 12.51). Pictographs 4 and 5 (not illustrated) are negative red handprints; no. 4 is a left handprint, and no. 5 is apparently a partial negative outline of the finger area of a hand. Pictograph 1 is a solid circle between two short verticle lines; no. 2 is an outline circle with an X in the center; and no. 3 is a grouping of linear elements.

**Cave 12:** A red handprint occurs on the ceiling of this cave.

**Cave 16:** A large (ca. 1 m tall) simple anthropomorphic figure from about waist up, in frontal view, was found about 3–4 m high on the wall of this cave. It was too inaccessible to sketch clearly.

#### The Barranca Paintings

The Río Amatzinac runs in a deep barranca east and south of the site behind the two *cerros*. Access to the barranca near the site occurs in only three places: one where the site's small spring-fed stream enters the barranca, another at Tetla north of the major pyramid complex, and the third at the south end of Tetla. The colonial road to the town of Tenango, which passes through Tetla, crosses the river at this last point.

Three groups of paintings were found in the barranca near Chalcatzingo (Fig. 12.1), and all are executed in white pigment. Informants report other barranca paintings near Jantetelco, to the north.

#### Area A

This pictograph group occurs in a cave on the east side of the barranca just north of the point where the site's spring-fed stream enters the barranca (Fig. 12.52). The cave is located about 4 m above normal river level and would probably be dry even in times of flooding. There are four pictographs spaced at intervals around this cave (Fig. 12.53): no. 1 is a triangular clockwise spiral just inside the north mouth of the cave; no. 2 is a cluster of dots and two lines on the north wall; no. 3, near the rear of the cave, is a "butterfly antenna" motif associated with dots arranged symmetrically on either side, painted in a small concavity formed by the removal of a cobble from the wall (Fig. 12.54); and no. 4 is a small outline drawing of a four-legged animal, executed on a cobble which protrudes from the cave wall near the south side of the entrance (Fig. 12.55). White pigment traces on the cave walls indicate that other pictographs may once have also existed in this cave.

#### Areas B and C

Two groups of barranca paintings occur on the east side of the Río Amatzinac, downriver from the southernmost access to the Tetla zone, about 1.5 km southeast of the Area A paintings (see Fig. 12.1).

**Area B:** The two pictographs here are painted within a deep niche just below the rim of the barranca, at a point near where the barranca makes a sharp bend to the south. Pictograph 1 is an undulating line, and no. 2 is a small circle (Fig. 12.56).

**Area C:** Below the sharp bend in the barranca and Group B, the river straightens prior to beginning another sharp meander loop. The pictographs occur in the section where the river is running straight

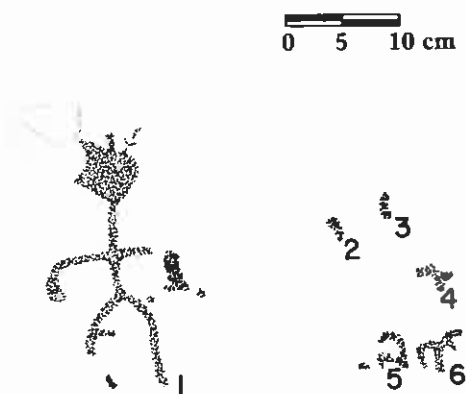


Figure 12.47. Cave 20 paintings.

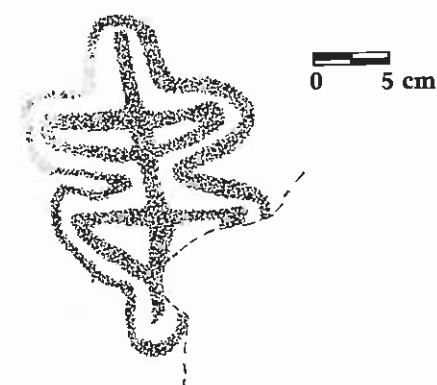


Figure 12.48. Cave 23 painting.

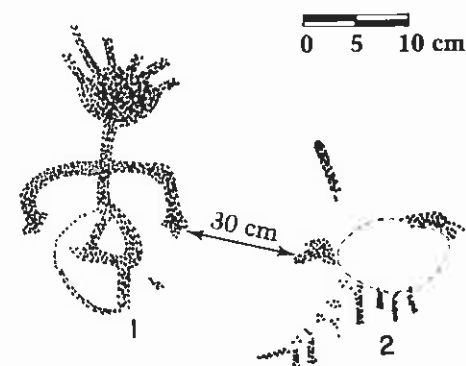


Figure 12.49. Cave 1 paintings.



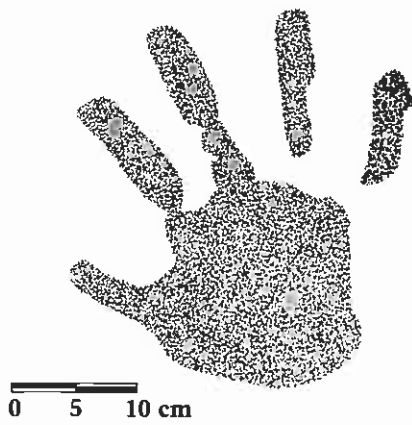


Figure 12.50. Cave 2 red handprint.

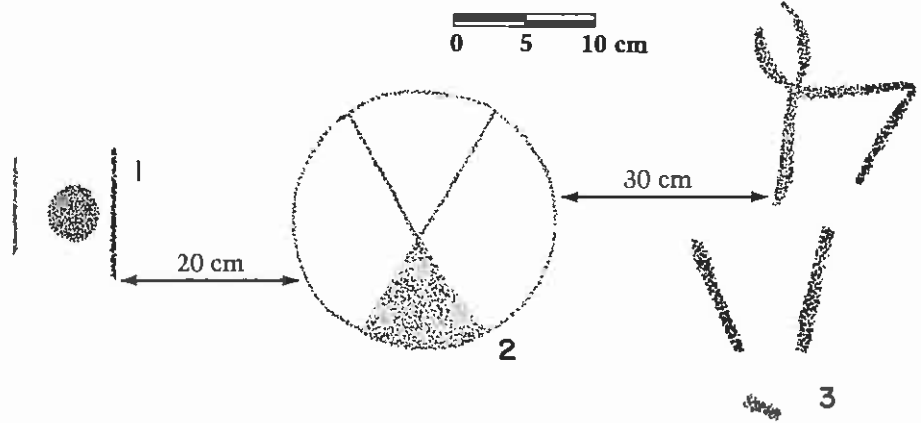


Figure 12.51. Cave 9 paintings.



Figure 12.52. Barranca Area A cave.

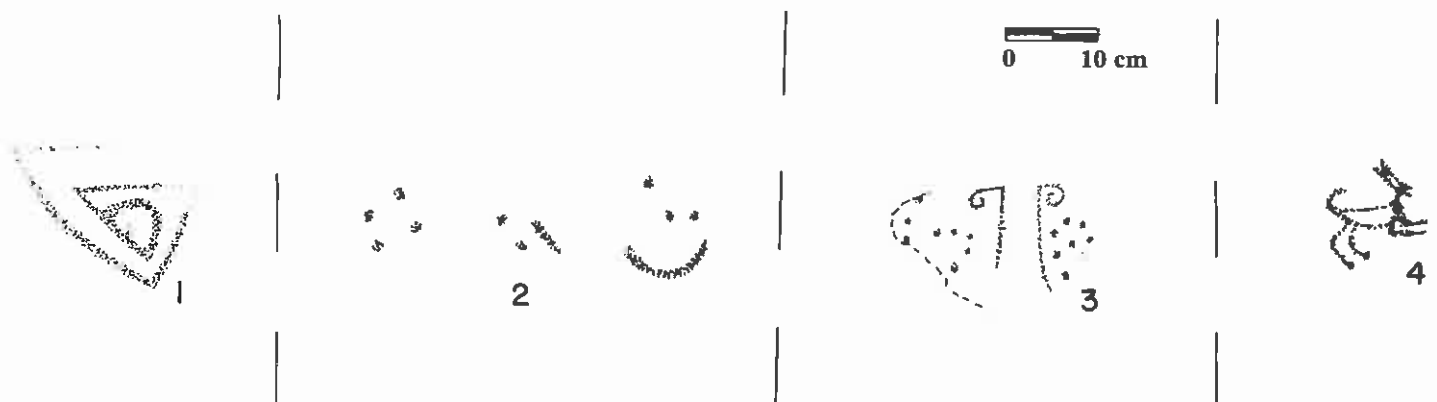


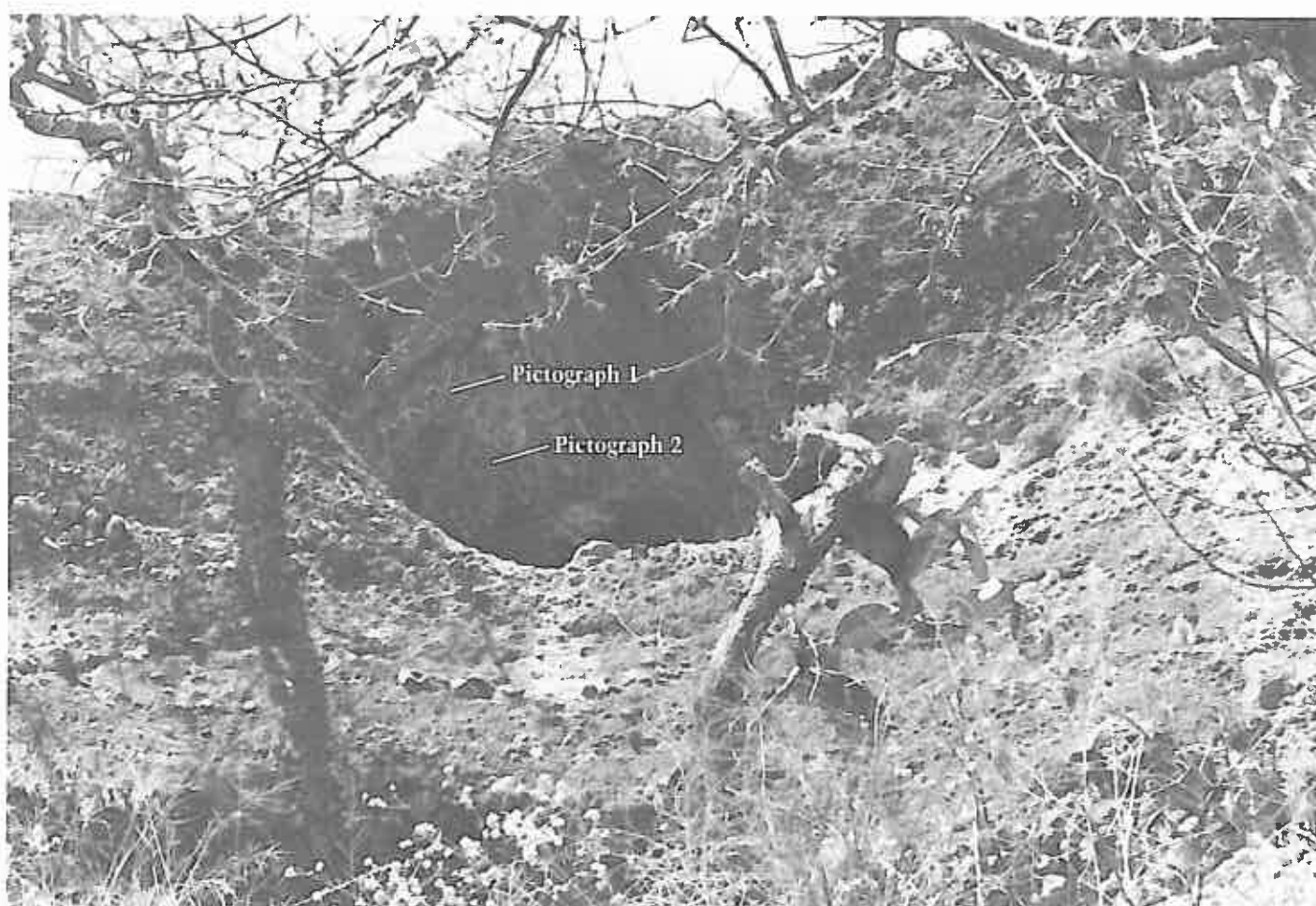
Figure 12.53. Barranca Area A paintings.



**Figure 12.54.** Barranca Area A painting no. 3.



**Figure 12.55.** Barranca Area A painting no. 4.



**Figure 12.56.** Barranca Area B: painting on upper left portion of cave.



Figure 12.57. View of Barranca Area C.

and are painted on various cobbles and boulders in the conglomerate strata on the northeast barranca wall, about 10 m above the river level (Fig. 12.57).

Thirteen relatively complex pictographs comprise Area C (Fig. 12.58). As with Area B, close access to these pictographs is extremely difficult, and they had to be studied from a distance. Their size is therefore only an estimate.

Pictograph 1 is a cluster of elements including an outline circle, curved and straight lines, and dots; no. 2 is an outline rectangular face, frontal view, with short lines radiating out from the top ("plumes"); no. 3 is composed of a series of curved lines around an outline circle; no. 5 is a rectangular outline with lines within and below it, surmounted by an outline oval; no. 6 is an outline rectangle with a "corkscrew" line and an L-shaped line coming out of the top; no. 9 is an anthropomorphic stick figure with an outline circular head with simple eyes and nose and topped by short radiating lines; the figure is apparently holding something in one hand; no. 10 is an outline circle with five upward-radiating lines; no. 11 is an outline circle with a dot inside and two upward-radiating lines; no. 12 is composed of two concentric circles connected by a curved line to a clockwise spiral, with several lines beneath it; and no. 13 is a square with a vertical line down the center. Pictographs 4, 7, and 8 are similar in that they all have outline circles (eyes?) above outcurving "fang-mouth" elements (nos. 7 and 8), and no. 4 has two arched lines over the "eyes" with curved lines beneath them. All of the pictographs but nos. 3, 4, and 5 are on projecting cobbles.

## COMMENTS

At least three and possibly four pictograph types or styles can be ascertained at Chalcatzingo. The initial dichotomy is a division between red and white paintings (Table 12.2). Because white pictographs are occasionally superimposed over red ones, but never the reverse, it can be concluded that the white paintings are more recently executed. Since white Postclassic paintings occur at Texcalpintado and Yecapixtla, the Chalcatzingo white paintings can be tentatively dated as Postclassic. This dating is somewhat tenuous because many of the white pictographs are stylistically different from those of Texcalpintado and Yecapixtla. At Chalcatzingo there is great variation between the groups of white pictographs, both in size and in content. It remains debatable whether the white pictographs are all contemporaneous.

Similarities and differences are exhibited by the red pictographs as well. One major similarity is that the majority of the red pictographs are painted within shallow concavities in the rock or in close association with such concavities. Differences occur among the three major groups of red pictographs: Cerro Delgado caves, saddle area niches, and the South Shelters (see Table 12.3). The South Shelters pictographs contain all of the concentric circles and almost all of the cruciforms but lack human handprints. In the saddle area, Niche 2 and Niche 4 contain the majority of stick figures. In addition, Niche 2 is the only area with the triangle-and-slit motif, while Niche 4 is the only saddle area niche with handprints. Excluding the elaborate paintings

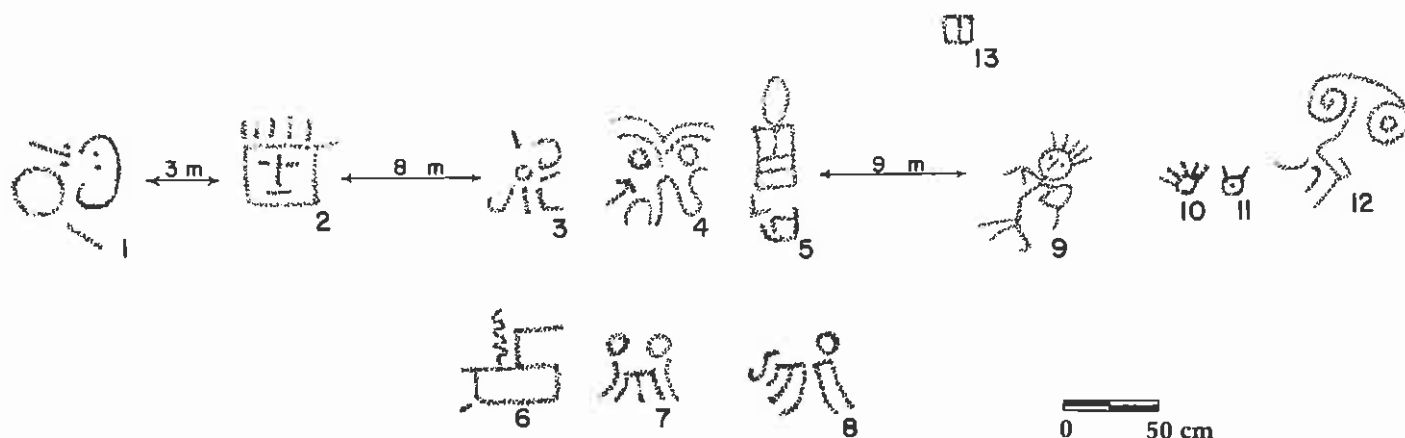


Figure 12.58. Barranca Area C paintings. [Scale is estimate from a distance.]

of Cave 19, the Cerro Delgado pictographs and particularly those of the high caves have few stick figures but include relatively realistic zoomorphic and anthropomorphic representations. These latter are particularly abundant in Cave 3, while Cave 5 has six handprints, including three of the five negative handprints known for the site. The other two negative prints are also in Cerro Delgado caves.

The differences among the site's red paintings could be at least partially temporal, but many of the differences may be due to the function of the pictographs and related to the areas in which they occur. For example, the South Shelters face a small stream at the base of their hill and contain concentric circles, a motif in Mesoamerica which has long been associated with water. In the Southwestern United States as well as in other world areas, hand prints are frequently associated with sacred places, and their limited distribution at Chalcatzingo might serve to identify a particular type of sacred place. Of all the red pictograph groups, Niche 4 appears to have been particularly important, since it contains seventeen stick figures, two handprints (but in only one concavity within the niche), and two U-motifs.

In order to decide whether the differences in the red pictographs are due to temporal reasons, it is necessary to determine their dating. Although the red paintings in Cave 19 have been tentatively assigned to the Classic period, it would be imprudent to conclude therefore that all other red paintings at the site are also Classic period in date, just as it would be wrong to assume that the saddle area paintings were "Olmec" because they contain a few pictographs with inverted U-motifs. The Cave 19 paintings are far more elaborate than any others at Chalcatzingo, and are not stylistically similar to the cruder paintings. Nevertheless, their presence on the Cerro Delgado does indicate the possibility that the simpler paintings have as much probability of being Classic as they do of being related to the site's Formative period occupation.

**Table 12.2. Location of Paintings by Color**

<i>Location</i>	<i>Red</i>	<i>White</i>	<i>Yellow</i>
Cerro Chalcatzingo	X		
Saddle area niches			
Niche 1	X		
Niche 2			
Area A	X		
Area B	X	X	
Area C	X		
Area D	X		
Area E	X		
Area F	X	Traces	
Area G		X	
Niche 3	X		
Niche 4			
Area A	X		
Area B	X		
Area C	X		
Area D	X		
Area E		X	
Niche 5	X		
Niche 6	X		
North Shelter 1	X		
North Shelter 2		X	X
North Shelter 3	X	X	
South Shelter 1	X		
South Shelter 2	X		
South Shelter 3	X		
South Shelter 4	X		
South Shelter 5	X	X	
Cerro Delgado, western caves			
Cave 3	X		
Cave 5	X		
Cave 6	X		
Cave 7	X	X	
Cave 19	X		
Cave 20	X		
Cave 23	X		
Cave 24	X		
Cave 25	X		
Cerro Delgado, eastern caves			
Cave 1	X		
Cave 2	X		
Cave 9	X		
Cave 12	X		
Cave 16	X		
Barranca paintings			
Area A		X	
Area B		X	
Area C		X	

Table 12.3. Distribution of Major Red-Painted Motifs

Location	Stick Figures	Anthropo- zoomorphic Figures	Con- centric Circles	Out- line Circles	Solid Circles	Spiral	Sun- burst	Plume	Positive Hand- print	Negative Hand- print	U- Motif	"Comb"	Triangle- and- Slit	Cruci- form	Profile Head
Niche 1															1
Niche 2	8	1			2	1		1			1		3		
Niche 4	17								2		2				
Niche 5					1							1			
NS 3		1													
SS 1			3			1									
SS 2	6		1	2			2				1	1			7
SS 3				1	1										1
SS 5									1						
Cave 1		1							1						
Cave 2									1						
Cave 3	2	7					1	1	1						
Cave 5					1				3	3		1			
Cave 6		1		1	5					1	1				
Cave 7				2							1				2
Cave 9										2					
Cave 12									1						
Cave 16		1													
Cave 20	1														
Cave 23	1								1						
Totals:															
Saddle Niches	25	1	0	0	3	1	0	1	2	0	3	1	3	1	0
North Shelters	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
South Shelters	6	0	4	3	1	1	2	0	1	0	1	1	0	8	0
Caves	4	10	0	3	6	0	1	1	7	6	2	1	0	0	2

## RESUMEN DEL CAPÍTULO 12

En Chalcatzingo, las muestras del arte de roca pintada se han encontrado en cinco áreas separadas entre sí. Muchas de las pinturas están muy descoloridas o incrustadas con depósitos de mineral que dificultan el poder determinar su diseño original. La mayoría son motivos simples, regulares, y repetitivos, tales como las figuras antropomórficas y zoomórficas delineadas, triángulos con mordedura, discos solares, espirales, y huellas de mano. La mayoría fueron ejecutadas con pigmento rojo, aunque se conocen algunas pictografías blancas y amarillas.

Con algunas excepciones, la simplicidad de los diseños impide fecharlos a través de la comparación con otras expresiones artísticas mesoamericanas. Aun cuando pueden variar en tiempo desde el período Formativo hasta el Postclásico, los datos indican que las pinturas realizadas con el pigmento blanco probablemente son más recientes que las que fueron ejecutadas con el rojo. Las pinturas blancas pueden ser del Postclásico. Aun cuando la mayoría de las pinturas rojas son sencillas, los tres motivos provenientes de la

Cueva 19 del Cerro Delgado claramente pertenecen al período Clásico e incluyen un glifo de montaña de Teotihuacan.

En cuanto a su ubicación las pictografías exhiben un patrón. La mayoría fueron pintadas en cuevas, nichos grandes, y refugios de roca. Dentro de estas áreas, por lo general, se encuentran pintadas dentro o alrededor de concavidades en forma de cajete, en la roca. También varían, dentro de las áreas del sitio, los motivos pintados. Por ejemplo, los círculos concéntricos (símbolo del agua) ocurren en los refugios de roca hacia el surponiente del Cerro Chalcatzingo, junto a una pequeña corriente de agua, pero no así en las catorce cuevas pintadas del Cerro Delgado ni tampoco en los seis nichos pintados en la hendidura entre los dos cerros.