
9. A Catalog and Description of Chalcatzingo's Monuments

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Over the years Chalcatzingo has been known almost solely for its bas-relief carvings. These were first studied by Eulalia Guzmán (1934), and since that time new carvings have been found and described (Angulo and Grove 1974; Angulo 1979; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a; 1972a; 1974a; Piña Chan 1955). Until the project documented in this book, most known monuments were on the hillside, executed on boulders or bedrock exposures. Our excavations have uncovered a variety of other carved monuments, including stone stelae. These new finds, together with the previously known monuments, are cataloged and briefly described here. Additional descriptions together with analyses and interpretation are found in Chapter 10.

Two numbering systems are used in this presentation. One is a sequential system which began with Guzmán and which has been added onto by others. This system essentially numbers monuments by the order of their discovery, ignoring monument location or the proximity of other carvings. This is the system which has been followed by Grove, although "order of discovery" has not been strictly adhered to. The sequential system presented here has been slightly reworked and modified, and some monument numbers given by Grove (1981b) have been changed and updated.

The second system was designed by Angulo, who divided the site into eight zones based upon topographical features and monument groupings. The monuments within each zone are individually numbered with a combination of zone number and monument number (e.g., I-B-3: Zone I-B, Monument 3). Included within Angulo's zone numbering system are various archaeological features and structures in addition to the monuments. This system was presented in detail by Angulo (Angulo and Grove 1974)

and he has modified and expanded the system in the official INAH guide which he wrote for Chalcatzingo (Angulo 1979).

This chapter begins with a description of the eight topographical divisions of the site. These areas are illustrated in Figure 9.1. The catalog descriptions of the monuments are given area by area in the order of the sequential numbering system, with each sequential number followed by the Angulo system number. In Chapter 10, Angulo's analysis of the monuments uses his system of numbering, with the sequential number provided in parentheses. Table 9.1 correlates the two numbering systems. Figure 9.2 is a map showing the location of the various monuments (numbered in the sequential system) as well as the MCR stones (Chapter 11).

DESCRIPTION OF THE AREAS

Area I

The northern talus slopes of the Cerro Chalcatzingo, from approximately the 1,100 m contour level to the terraces below (PC, T-11, T-2; the 1,020 m contour) comprise Area I. Its western extent is marked by the deeply incised gully we call El Rey Drainage, which flows past Monument 1 (El Rey) on its course down the mountainside. Monument 1 itself marks the western boundary. The eastern boundary runs along the crest of the saddle separating the Cerro Chalcatzingo from the small knoll on the western extremity of the Cerro Delgado, along the base of the knoll, to the drainage edging T-4 and T-2.

Area I was described by Carlo Gay (1972a:37) as the "Sanctuary of the Reliefs" since it is here that most of the previously published and best-known carvings occur. This topographic section is divided into two subareas, I-A and I-B (Fig. 9.1). The reliefs of area I-A are carved onto the bedrock and a few boul-

ders which occur high on the hillside, adjacent to the mountain's major water drainage system. The I-B carvings are on massive boulders on lower talus slopes, but all are located at the base of a major cleft in the vertical cliffs of the mountain. These natural features are undoubtedly significant in the placement of the I-A and I-B carvings. Area I-A contains Monuments 1, 6-8, 11, 14, and 15, while Monuments 2-5 and 13 are found in Area I-B.

Area II

The second area has as its southern boundary the 1,100 m contour level on the northwestern slopes of the Cerro Chalcatzingo. Its eastern limits follow El Rey Drainage to the 1,030 m contour (where the drainage bends sharply eastward), then runs north along the east edge of T-11 to T-7. Here we utilized a natural northwest-trending drainage on T-7 as the eastern limit, effectively dividing T-7 in half. The boundary then follows a trail and small drainage north to the site's northern extent. The western limit of this area follows the site's western limits, essentially the western edges of S-39, T-9, N-2, and N-7. Three widely separated monuments, 12, 19, and 20, occur within Area II.

Area III

Beginning at the foot of the hillside talus slopes of Area I, Area III includes the site's uppermost terrace (the Plaza Central), T-3, part of T-7, T-15, odd-numbered terraces T-17 through T-45, and continues past these to the northern extent of the site. The western boundary is formed by Area II; the eastern edge by the sharply defined gully of El Paso Drainage which runs along the east side of PC and T-15, and which includes the water control "dam" built as part of the terracing to slow rainwater runoff.

Area III contains most of the major

terraces on the site. Two monuments (Mons. 9 and 18) are (or were) associated with the large platform (PC Str. 4) which forms the north end of the Plaza Central terrace. A second grouping of monuments (Mons. 21, 22, 23) occurs near the junction of T-15 and T-25. Other monuments from Area III are Monuments 16, 17, and 24.

Area IV

The fourth area encompasses the terraces and hillside slopes from El Paso Drainage eastward to the vertical cliff face of the Cerro Delgado. The eastern boundary follows the cliff face around the north side of the mountain and at the ca. 1,000 m contour follows a natural drainage northward. Monuments within this area (Mons. 25–28) occur only on T-6.

Area V

The fifth section includes the upper cliffs, caves, and hilltop terrace areas of the Cerro Delgado, including the terraces above the 1,000 m contour on the Tetla (east) side. While Area V contains numerous caves with painted art (Chapter 12), no carved monuments have been found here.

Area VI

Almost the entire non-hillslope area of Tetla, consisting of the fields north and east of the Cerro Delgado, is included within Area VI. It is delimited by Area V on one side and by the barranca on the north and east. The southern boundary follows the upper edge of a large stream channel which cuts eastward to the barranca. Although a number of Postclassic mound structures occur within this area, no monumental carvings have yet been reported.

Area VII

The seventh section is composed of land south of Tetla and behind the Cerro Chalcatzingo. Occupation remains here are Postclassic. One monument, Monument 29, was found in the stream bed on the north side of this area.

Area VIII

The last section is the upper area of the Cerro Chalcatzingo. Only one monument (Mon. 10), at the summit of the mountain, has been reported. Caves and artifact scatter are rare here, in contrast to their abundance on the Cerro Delgado.

DESCRIPTION OF THE MONUMENTS

Area I-A

These carvings are discussed in numerical sequence rather than by the order of their placement (see for example Gay 1972a: Fig. 9a).

Monument 1 (I-A-1) (Fig. 9.3)

The first carving is executed on the vertical north face of a very large boulder lying immediately adjacent to El Rey Drainage. This drainage carries most of the rainwater runoff from the northwest slopes of the Cerro Chalcatzingo. The drainage has been named for this monument, commonly called "El Rey," a term referring to the personage shown seated within the large U-shaped niche which is the focal point of this carved scene. Above the niche are three elaborate rain clouds from which !-shaped raindrops fall (Fig. 10.7). Several concentric circles and two plants are shown in the upper portion of the carving beneath the clouds. Plants also sprout from the outer edge of the large U-shaped niche.

Atop the niche is an oval eye motif which serves to identify the niche as an earth-monster mouth, an iconographic symbol representing a cave. Very large

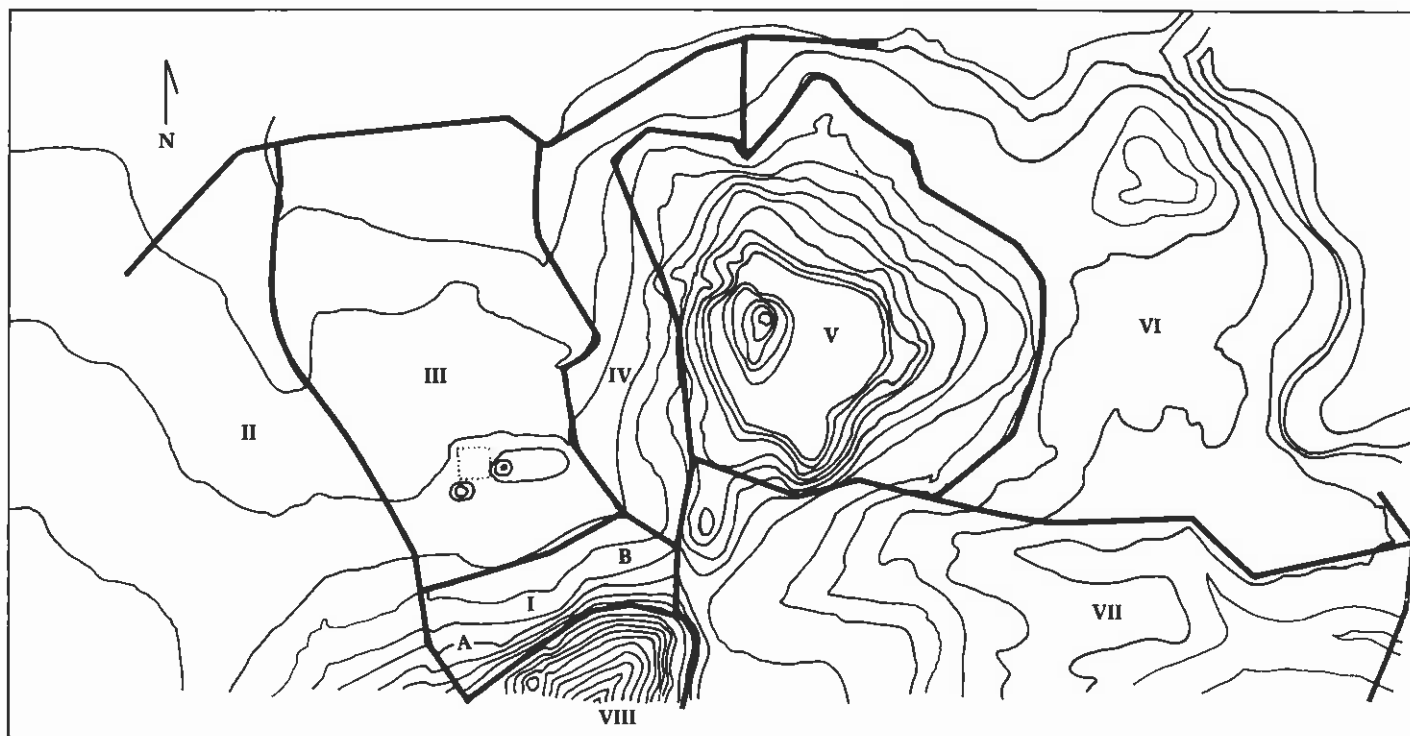


Figure 9.1. Map of topographical areas mentioned in Chapters 9 and 10.

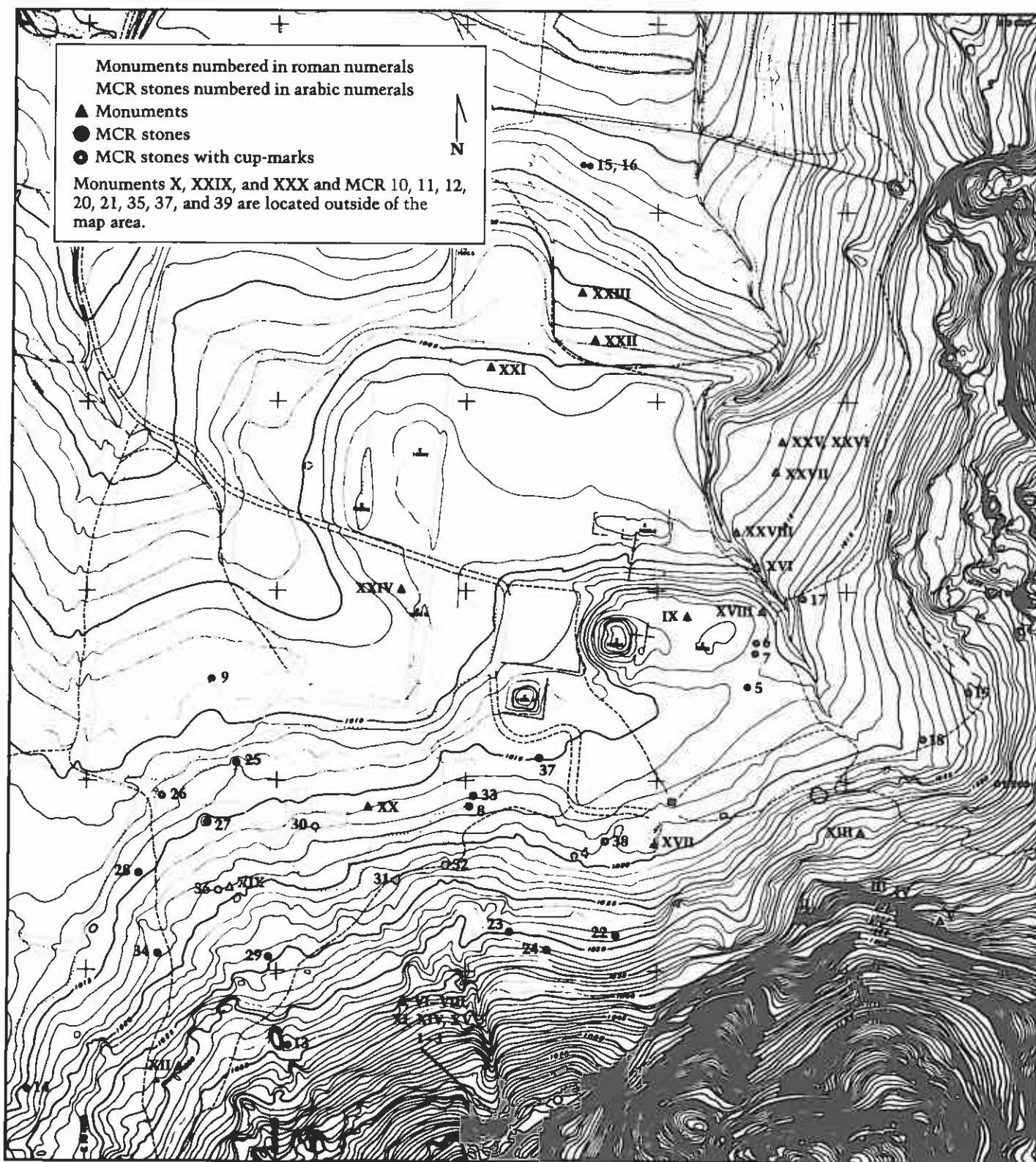


Figure 9.2. Map of site showing location of monuments and Miscellaneous Carved Rocks (MCR stones).



Figure 9.3. Monument 1, "El Rey."

Table 9.1. Monument Numbers

Monument No. (sequential)	Monument No. (Angulo 1979)	Dimensions in Meters
1	I-A-1	2.7 × 3.2
2	I-B-2	1.6 × 3.2
3	I-B-3	1.2 × 1.2
4	I-B-4	2.5 × 2.5
5	I-B-5	1.8 × 3.7
6	I-A-3	1.3 × 0.6
7	I-A-2	0.4 × 0.6
8	I-A-6	0.7 × 0.8
9	x-3 ^a	1.8 × 1.5
10	VIII-1	1.0 × 0.3
11	I-A-7	0.2 × 0.7
12	II-2	1.4 × 1.4
13	I-B-1	2.5 × 1.5
14	I-A-5	1.3 × 0.5
15	I-A-4	1.3 × 0.8
16	x-1 ^a	0.5 × 0.5
17	^b	0.2 × 0.175
18	III-9	1.6 × 1.7
19	II-8	1.6 × 1.0 × 0.8
20	II-9	0.4 × 0.5 × 0.3
21	III-7	2.4 × 0.9 × 0.4
22	III-4	4.4 × 0.9 × 1.4
23	III-5	1.0 × 0.5 × 0.3
24	III-13, III-14	1.0 × 0.5 × 0.2
25	IV-5	1.3 × 0.5
26	IV-6	0.7 × 1.0 × 0.6
27	IV-7	2.8 × 1.1 × 0.5
28	IV-8	0.4 × 1.0 × 0.8
29	x-4 ^a	1.2 × 0.9
30	x-2 ^a	Unknown

^aRemoved from the site.

^bNot numbered by Angulo.

scroll elements issue outward from the cave mouth, while within the cave is a seated personage (Fig. 10.8). The personage sits upon a large rectangular object containing a scroll motif, and holds a similar but smaller object in his arms. His tall headdress contains six raindrop motifs. Above and behind the headdress are unusual circular objects and two forms with long plumes. A small plant motif is found at the front of the headdress and also at the personage's forehead. El Rey's clothing includes a shoulder cape and a skirtlike garment with raindrop motifs.

Guzmán (1934:241–243) and Grove (1968a:487) view the scene as related to agricultural fertility, and the personage and cave as analogous to the Postclassic concept of Tlaloc and Tlalocan. Both Guzmán and Carmen Cook de Leonard (1967:66) relate the scrolls emanating from the cave to sound or thunder, although they may also be clouds or mist (Grove 1968a:486). The plants growing in the scene are usually identified as maize. Cook de Leonard (1967:66) identifies the oval eye motif with crossed bands, which sits atop the cave niche, as symbolizing the House of the Sun of the Underworld. The seated personage she identifies as the Sun God.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Gay 1966; 1972a; Grove 1968a; Guzmán 1934.

Monument 6 (I-A-3) (Fig. 9.4)

A small boulder about 5 m northeast of Monument 1 contains both the Monument 6 and Monument 7 reliefs. There is no doubt that the boulder was in this position when the carvings were executed. Although early investigators gave the carvings separate identification numbers, they unquestionably form a single unit.

The section of the carving numbered as Monument 6 is on the boulder's east face. It is a surprisingly realistic squash plant (Fig. 10.6). Seven leaves and four blossoms with young developing fruit grow from the plant's long stem, which is tipped with curling tendrils.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a; Guzmán 1934.

Monument 7 (I-A-2) (Fig. 9.5)

The carved area on the north side of the Monument 6 boulder was in poor condition when first viewed by Guzmán, who suggested it might be the head of an animal (1934:243, Figs. 6a, 6b). Its eroded



Figure 9.4. Monuments 6, squash plant (left), and 7, animal (right).



Figure 9.5. Monument 7, animal crouched atop scroll, highly eroded.

and lichen-covered state has likewise hindered more recent attempts at interpretation. Our analyses, carried out over many months and under a variety of light conditions and incorporating a rubbing as well (Fig. 10.5), have allowed us to identify this carving as representing a small zoomorphic creature positioned atop a scroll. This theme is repeated in other carvings nearby (see below).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1972a; Grove 1968a; Guzmán 1934.

Monument 8 (I-A-6) (Fig. 9.6)

The small relief known as Monument 8, together with Monuments 11 (I-A-7), 14 (I-A-5), and 15 (I-A-4), were all carved on a sloping exposed rock face which begins adjacent to the Monument 6–7 boulder and runs eastward. Monument 8, near the east end of the rock face and the group of carvings, is heavily eroded. It seems to depict an animal with a bifurcated scroll emanating upward from its mouth, although where the scroll begins and the mouth ends is difficult to ascertain (Fig. 10.2). The bifurcated scroll nearly touches a thin horizontal rain cloud from which two raindrops fall. The carving's eroded state has made identification very tenuous. Guzmán (1934: 243–244, Figs. 7a, 7b) calls it an *animal fantástico*, possibly a dog or rabbit. A footnote by Carlo Gay (1972a:65) suggests it is a lizard-like creature, an identification also proposed by Grove (1968a:487).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1972a; Grove 1968a; Guzmán 1934.

Monument 11 (I-A-7) (Fig. 9.6)

The easternmost carving known for this area's grouping was first published by Gay (1972a:71), who identifies it as a "coiled serpent and two pendant-dot signs." Closer examination shows it to be a small snarling animal crouched atop a scroll. The pendant-dot motifs are raindrops which fall from a thin, sinuous cloud located above and in front of the animal. The cloud is tilted, and the raindrops which fall approach the animal and scroll at an angle (Fig. 10.1).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Gay 1972a; Grove 1974a.

Monument 14 (I-A-5) (Fig. 9.7)

The removal in 1972 of soil deposits covering the hillside's rock face between Monuments 6–7 and Monument 8 re-



Figure 9.6. Monuments 8 (*right*) and 11 (*center*).



Figure 9.7. Monument 14 (taken at night with flash).

vealed two previously unknown small reliefs, Monuments 14 (I-A-5) and 15 (I-A-4). Monument 14 was in an excellent state of preservation when uncovered, and has allowed us to understand the motifs in the adjacent, heavily eroded carvings. This relief also represents an animal positioned above a scroll (Fig. 10.3). A bifurcated scroll, such as that shown in Monument 8 (I-A-6), rises upward from the animal's mouth toward a nearly horizontal cloud from which six raindrops fall. When viewed closely, the animal has a distinct serrated eyebrow area. Beneath the animal and scroll is a small squash plant, a motif shared with Monument 7 (I-A-2).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1974a; 1980.

Monument 15 (I-A-4) (Fig. 9.8)

A highly weathered carving lies between Monument 14 (I-A-5) and Monuments 6–7 (I-A-2 and I-A-3). A portion of a tilted, thin, sinuous cloud, one raindrop, and part of a bifurcated scroll are all that remain of the upper section of the carving. The area where an animal atop a scroll should be is completely destroyed. At the base of the carving is a small portion of a squash plant (Fig. 10.4). The bifurcated scroll segment and the squash plant indicate that a small animal and scroll had once been carved here as well.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1974a.

Area I-B

Monuments 2–5 (I-B-2–I-B-5) occur on large boulders on the talus slopes near the western end of the Cerro Chalcatzingo. All the carvings face to the north.

Monument 2 (I-B-2) (Fig. 9.9)

Four persons are depicted in Monument 2, a carving (Fig. 10.13) executed on a relatively flat face of the boulder. When originally discovered, the relief was barely accessible, since the boulder upon which it had been carved had shifted lower and possibly had tilted downward until it nearly touched a large boulder slightly downhill from it. To make the carving more accessible, Piña Chan's project dynamited off a large section of the lower boulder. The entire carving can now be seen, although access is still restricted and it is nearly impossible to photograph the entire scene.

The relief, nicknamed the "Marching Olmecs," is composed of three walking figures and, at the extreme right, a seated person. Two of the walking individuals

approach the seated man. Their arms are outstretched and they hold long, paddle-shaped objects. The person on the far left walks away from the others. He holds a plant-like staff. All three walking figures wear cape-like garments. All three are masked and wear tall headdresses which differ in their decorative motifs. The fourth person sits with his left leg fully extended. His right leg may be slightly bent (Grove 1968a:Fig. 3) or extended. His arms stretch down toward his knees. He appears to have a pointed beard. He wears a horned headdress, and his mask has been turned to the back of his head.

Cook de Leonard (1967:64–66) and Gay (1966:58; 1972a:45–48) see this scene as depicting a ritual dedicated to agricultural fertility. Cook de Leonard identifies the paddle-shaped objects held by the two central figures as digging sticks, while Gay calls them ceremonial objects. A different interpretation of this relief has been made by Michael Coe (1965b:766; 1965a:18), who sees the objects as war clubs and relates the relief to Olmec militaristic activity.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a; 1974a; Guzmán 1934; Piña Chan 1955. **Monument 3 (I-B-3) (Fig. 9.10)**

A large recumbent feline is depicted in Monument 3. To the right of the feline is a tall, vertical, and asymmetrical branching motif. The feline creature has a long arching neck, and its tail is held upright. A line running along its body and up its neck could represent the bicoloration of a puma. Cook de Leonard (1967:62) offers a different point of view, identifying the animal as a tapir.

Grove (1974a:155) likened the tall branching motif to the cardon cactus which grows in abundance on the hillside near the relief. He suggested the possibility that the animal licking the cactus might be ingesting a psychoactive alkaloid, linking the feline with a shamanistic transformation.

Separate studies of the carving by both Angulo and Grove discovered an area of unreported carved elements near the base of the vertical branching motif. These carved elements are difficult to discern today because molds taken in the 1950's left a residue of fiberglass resin adhering to the relief, obscuring details. These carved elements are discussed further in Chapter 10 (see Fig. 10.15).

A number of shallow concavities occur on the boulder to the left of the carving.



Figure 9.8. Monument 15, heavily eroded.



Figure 9.9. Section of Monument 2 showing seated person.



Figure 9.10. Monument 3.

Most of these contain a multitude of shallow striations, possibly due to artificial enlargement of the cavities or to ritual acts carried out here.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a; 1974a.

Monument 4 (I-B-4) (Fig. 9.11)

Monument 4 is a relief carved on a large rock slab which lies along the southeast side of the Monument 3 boulder. While Cook de Leonard (1967:58–60) believes that the relief rests in its original position, it is much more likely that the stone has fallen backward and onto its left side, or was repositioned in this way later. The four figures depicted in the relief are therefore 90° out of position. Originally the carving apparently stood upright at the upper east end of the Monument 3 boulder, facing northward.

When viewed correctly the carving shows two snarling felines (see Figs. 10.16, 10.17) atop two prostrate human figures. Both animals have similar postures and unsheathed claws, but differ in their head ornamentation. A cartouche above the eye of the upper jaguar contains a crossed-band motif, while two elements Peter David Joralemon (1971:59) associates with corn adorn its outer edge. The jaguar's ear contains a symbol similar to the Maya glyph for Venus (Grove 1972a:157). The lower jaguar likewise has a cartouche with a crossed-



Figure 9.11. Monument 4.

band motif. A stripe runs from below its eye along its body. In place of an ear the jaguar has an elongated element which ends in a cleft. At its forehead is a plume-like motif. The cleft ear and forehead plume appear also in the headdress of the walking figures depicted in nearby Monument 2. The tail of this lower jaguar shows three notched axe-like elements emanating from it (Grove 1968a: Fig. 5 and Grove 1972a: Fig. 2 incorrectly show these on the upper jaguar).

The human figures lie beneath the claws of the jaguars. Their positions are similar, for both have their left knees bent and their arms raised above their heads. Although each has a plumed head decoration, neither has clothing depicted.

Cook de Leonard's detailed interpretation of this carving links it with Monument 5, which lies a few meters to the east: In Monument 4 the sun descends into the underworld, and in Monument 5 it is shown being reborn. Grove's interpretation (1972a: 157–159) deals with the jaguars primarily in terms of dualities and oppositions.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a; 1972a.

Monument 5 (I-B-5) (Fig. 9.12)

Lying slightly over 10 m east of Monuments 3 and 4, Monument 5 is carved along the sloping underside of a large boulder which forms a shallow niche. Excavations beneath the boulder produced only a few highly eroded sherds and a large metate.

The carving's main figure is a large undulating reptilian-like creature with a crocodilian head (Fig. 10.18). A trilobed "fin" is depicted just behind the head, and small V-shaped elements cover the body. These latter suggest scales or "feathers." A human figure, identical to the humans depicted in Monument 4, is depicted in front of the creature's fanged mouth, as if being swallowed or regurgitated. The lower portion of the human's body is hidden by the creature's head, and only the left leg is shown, hanging below the saurian's lower jaw. The creature's very long bifurcated tongue extends past the recumbent person. Three large scrolls occur along the base of the scene.

The similarities between the human figures of Monuments 4 and 5 suggest that the monuments are not only contemporaneous but perhaps also share a common theme, as noted by Cook de



Figure 9.12. Monument 5.

Leonard. Grove (1968a: 489) has noted the similarity between the large creature and the *cipactli* of Postclassic codices.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Cook de Leonard 1967; Gay 1966; 1972a; Grove 1968a. **Monument 13 (I-B-1) (Fig. 9.13)**

A broken carving was found about 30 m downhill from Monument 5. It has been nicknamed "The Governor" because it depicts a seated personage and was found while the Governor of Morelos was touring the project's excavations. The carving is executed on a thick, flat slab of stone. It was apparently originally rectangular in form, and meant to stand upright. The rectangular slab had been broken diagonally in antiquity, and only the lower right half of the monument was found. Fortunately, this half apparently contains the major iconographic details of the relief.

The relief shows a cleft-headed, baby-faced person seated within the full-face mouth of an earth-monster (Fig. 10.12). The earth-monster is executed in the same manner as those of Monuments 1 and 9, including plants sprouting from the mouth's exterior. Only a small section of the earth-monster's eye remains, but it seems to be elongated rather than oval. It was surmounted by a large flame eyebrow (see Grove 1980: Fig. 5 for a hypothesized reconstruction). All details suggest that this earth-monster was

depicted in full-face view as in Monument 9.

The human figure, in profile, is seated facing to the left, with both arms extended outward toward the knees. A garment or covering is shown on the lower back. A similar garment is worn by Monument 16, the headless statue found by Guzmán (Fig. 9.18).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1980.

Area II

Monument 12 (II-2) (Fig. 9.14)

At the southwestern extreme of the site, near S-39 and the foot of the hill's talus slopes, is a relief uncovered during the first field season. It had apparently been found several years earlier by looters who, we learned, had attempted to sell it on the antiquities market without removing it from the site. A good portion of the back of the stone has been chiseled away, also apparently by the looters, who wanted to lighten it for easier removal. The very top of the carving is missing, probably as the result of an old break but possibly due to the attempted theft. While the unsuccessful looters covered the carving with earth to hide it, their actions were noted by other villagers, who relocated it and brought it to our attention.

This relief, nicknamed "El Volador" or the "Flying Olmec," depicts a person ex-



Figure 9.13. Monument 13, "The Governor," broken, lying on edge. Figure faces down.

tended horizontally (Fig. 10.19). The person wears an animal headdress. The area above the headdress was also apparently carved, but is broken and missing. In front of the person's face between the upper lip and nose is a circular element, an ornamentation also depicted on some figurines at Chalcatzingo (Chapter 14).

The person's right arm is extended and holds a torch-like object. The object held in the left hand, against the chest, is too eroded to discern easily. By implication, through similarities to other "flying" figures depicted on Olmec jades (Cervantes 1969), the object might have been a "knuckle duster." However, the object held, in terms of available space, seems small for a "knuckle duster."

The figure's position and dress are very similar to those of the figures depicted in the background of La Venta's Stelae 1 and 2 (P. Drucker, Heizer, and Squier 1959: Fig. 68; Heizer 1967). In this instance the figure can be stated to be "flying," for a parrot is shown below him, and two long-tailed birds, possibly quetzales, appear above him.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1974a; 1980.

Monument 19 (II-8) (Fig. 9.15)

In 1976 a farmer working in the field we have designated T-13 cleared portions of a stone protruding slightly above the surface and discovered that it was worked.



Figure 9.14. Monument 12, "El Volador."



Figure 9.15. Monument 19.



Figure 9.16. Monument 20.

Apparently aware that no further field work was planned by the Chalcatzingo Project, and spurred on by curiosity, he excavated this large carved stone himself. Although it contains no bas-relief art, its form, size, and elaborateness render it suitable for inclusion among the site's monuments.

The carving's major feature, covering nearly the entirety of one long surface, is a very shallow (4 cm average), well carved and smoothed rectangular depression, measuring ca. 1.1×0.9 m. The sloping edges of the rectangle create a shadow-box effect. The workmanship on this monument is superb. Although it contains no carved iconography, its precise lines and smoothed surfaces make it aesthetically pleasing.

Previous description: Angulo 1979.

Monument 20 (II-9) (Fig. 9.16)

An egg-shaped stone with an area of bas-relief carving was found incorporated into a Cantera phase wall segment on T-11 (Fig. 4.21). Although the depiction represented by the carving was not immediately clear, in time we realized that two bent arms with objects held in the hands were shown. This was probably originally an anthropomorphic carving, but the head had been removed and was not found. The left hand grasps a "knuckle duster," and the right hand holds a curved object, possibly a torch (Fig. 10.20). The "Flying Olmec" of Monument 12 seems to hold similar objects, as do other Olmec art objects (Cervantes 1969).

Previous description: Angulo 1979.

Area III

Monument 9 (x-3) (Fig. 9.17)

Monument 9 was looted from Chalcatzingo and is currently in the collection of an art institute in the state of New York. While we decry its theft from the site, we fortunately have been able to determine its provenience. Our excavations atop PC Structure 4 uncovered an area of disturbed soil near that mound's northern edge. Several workers informed us that the monument, in fragments, had been found there.

It is obvious that the monument was freestanding and not a bedrock carving. However, Gay's (1972a:65–66) description of it as of "slipshod character" and somehow different from Chalcatzingo's other carvings is incorrect. Though eroded, the carving shows careful execution. Thematically it is identical to Monuments 1 and 13, since it is an earth-

monster face with a cruciform mouth. Plants identical to those on the other two monuments likewise sprout from the mouth's exterior clefts. Interestingly, the mouth's interior is hollow and slightly worn at the base, suggesting that it may have served as a ritual passageway (Grove 1972a: 161).

The eyes of the earth monster are ovoid. Joralemon's illustration (1976: Fig. 6b) shows faint crossed band motifs on the pupils. The eyes are surmounted by undulating eyebrows which end in cleft-like elements. A circular motif between the eyebrows contains two dot-and-pendant elements, essentially the reverse of the falling raindrop elements found on the Area I-A reliefs.

Previous descriptions: Angulo 1979; Easby and Scott 1970; Grove 1968a; 1972a; Joralemon 1976.

Monument 16 (x-1) (Fig. 9.18)

Guzmán (1934: 248–250) found a headless statue lying in El Paso Drainage between T-15 and T-6. It is now on display in the National Museum of Anthropology. Mutilation of the monument has removed the head and hands of the personage, who sits with legs crossed, hands resting on the knees.

A rectangular pectoral with a crossed-band motif is worn at the chest. At the waist is a wide band with a decorated "buckle" containing five points on its upper edge and four points along its bottom. A band also runs across the person's lap to the crossed legs. A garment also covers the back.

Previous descriptions: Cook de Leonard 1967; Gay 1972a; Grove 1981b; Guzmán 1934.

Monument 17 (Fig. 9.19)

A decapitated statue head was found in association with Burial 3, a subfloor burial in PC Structure 1d, a Cantera phase elite residence. A section of the left forehead and eye is missing, apparently broken off by one of the blows which decapitated the monument. The face is framed by an unadorned head covering. The covering's shape suggests that it depicts a cloth or leather covering draped over some type of rectangular support which extends over the top of the head from ear to ear. The rear of the head is undulating (Fig. 9.19a), a treatment also found on the Las Limas statue (Medellín Zenil 1965: Photo 7), and a stone babyface head from Chiapa de Corzo (Pailles H. 1980: Fig. 14). The undulation seems to represent cranial deformation (see Pailles H. 1980: Figs. 55, 56).



Figure 9.17. Monument 9, now in private collection. Courtesy of Munson-Williams-Proctor Institute, Utica, New York.



Figure 9.18. Monument 16, headless seated statue, National Museum of Anthropology, Mexico City.

Two headless monuments (nos. 16 and 20) are known at Chalcatzingo, but neither was the source of this carved head. Although it is relatively common to find decapitated statues at Gulf Coast centers, the heads are seldom found, particularly in good archaeological association. Thus, this discovery is of particular interest, for it provides one piece of data on the disposal of mutilated monument fragments.

Previous descriptions: Grove and Angulo 1973; Grove 1981b.

Monument 18 (III-9) (Fig. 9.20)

During the third field season a large boulder on the sloping east end of PC Structure 4 was laboriously turned over on the chance that its large flat underside might be carved. It was, although the carving itself is relatively small. The carving consists of concentric ovals, the outermost being 65 cm in diameter. A parabolic nose-like protuberance extends from the oval motif and points to a natural rounded cavity in the stone's flat surface. A crude pecked line runs from the cavity to the boulder's edge. While the cavity is relatively crude, an artificial cup-like hole also occurs on the surface (upper right in Fig. 9.20).

The two cavities, one apparently natural, the other purposely ground into the surface, suggest that the flat surface was originally horizontal, in the manner of the site's many "water ritual" stones (Chapter 11). The association of the relief carving with a "water ritual hole" indicates that the site's other water ritual holes may be contemporaneous with the bas-reliefs; in other words, Middle Formative.

Previous description: Angulo 1979.

Monument 21 (III-7) (Fig. 9.21)

A stela, broken in half, was discovered lying face-down in the plow zone of T-15. Excavations in the same area uncovered T-15 Structure 5, a Middle Formative stone-faced platform. Although the stela was no longer in situ, archaeological evidence of its original location in front of the platform was found (Chapter 4).

The stela is extremely important, for it depicts a standing female, the only anatomically definite female known in Middle Formative period monumental art. She stands in profile facing to the right, her arms touching a large vertical column. Her upper torso is bare, and her left breast is clearly depicted. Her skirt-like garment is held in place by a knotted belt. A large covering with faint eroded motifs hangs from her head and down

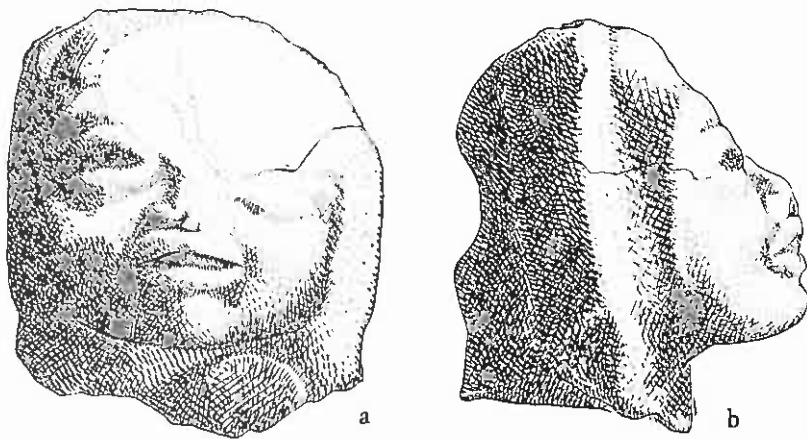


Figure 9.19. Monument 17, statue head; *a*, front view; *b*, side view.



Figure 9.20. Monument 18; carving only in lower left corner of stone.



Figure 9.21. Monument 21, depicting standing female.

her back. Her arms are shown with arm-bands; her feet are shod in sandals.

The vertical column which she touches contains three major iconographic elements. Running diagonally down the entire bundle are elongated oblongs set within undulating lines. This same motif occurs on Monuments 27 (IV-7) and 22 (III-4, see Fig. 27.6). Two horizontal bands cross the upper and lower areas of the column, and each contains a trilobe motif and a large cleft rectangle (also containing simple motifs).

Both the woman and the vertical column stand atop the highly stylized face of an earth-monster (see Fig. 10.21). The two crenelated eyes or eyebrows of the earth-monster rest above a band which forms a mouth with incurved fangs, a further iconographic symbol of the earth supernatural. The oblong and undulating line motif appears as a background

within the mouth area, while in the center of the mouth, between the fangs, is a diamond motif with interior scroll.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1981b.

Monument 22 (III-4) (Fig. 7.4)

Excavations on T-25 during the second field season uncovered a large table-top altar similar in form and presumably in function to those known from San Lorenzo and La Venta. Because Chapter 7 is devoted entirely to the excavations of this interesting monument, only a brief description is given here.

Unlike Gulf Coast altars, the Chalcatzingo example is not monolithic but is composed of a number of large rectangular stone slabs. It is essentially an earth-filled, three-sided rectangular construction. Only 1 m tall, it lacks the height of Gulf Coast altars, and the face is devoid of the symbolic cave-niche so

common on those altars and also frequently depicted in other forms of art at Chalcatzingo. Yet in form there is no question that this construction is meant to be the equivalent of Gulf Coast altars.

The front face of the altar has low relief carving covering most of the stones. This carving depicts the eyes and eyebrows of an earth-monster supernatural. The eyes of the earth-monster are variants of the "Olmec" eye form which Joralemon (1971:8) has classified as "L-shaped . . . with squared drooping corner," characteristic of his Gods I and V. Both eyes are shown with pupils, but no other iconography, such as crossed bands, is present. Unusual, almost sausage-shaped eyebrows are carved above the eyes. In form these are almost identical to those on Monument 9 except that they do not end in twin protuberances.

The evidence is conclusive that the altar had been at least partially disassembled at one time in the Formative period and reassembled differently. This rebuilding displaced at least one major carved stone slab, and therefore the earth-monster face covering the front of the altar is incomplete—the supernatural's left eye is only partial. The missing carved section is built onto another part of the altar.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1980; 1981b.

Monument 23 (III-5) (Fig. 7.24)

Excavations at the north end of T-25 during the third field season uncovered the remnants of a low stone platform (Str. 2) and, adjacent to this, the base of a well-faced stela, rectangular in cross-section (Figs. 7.23, 7.24). Although the base section lacked definite evidence of carving, the context of the stela and the fact that it had been purposely mutilated suggest that the missing upper section contained iconography of some sort. Continued excavations in the area did not uncover the missing section, indicating the probability that, as with mutilated Gulf Coast monuments, the broken section was purposely removed from the immediate area.

Monument 24 (III-13) (Fig. 9.22)

A broken stela was discovered by a villager clearing stones on T-7 during our third field season. It was one of a number of stones in a Classic period wall line, but apparently is a Middle Formative carving, mutilated and later used in that construction.

The stela is rectangular in cross-section and has a long tapering end. On its



Figure 9.22. Monument 24, as found.



Figure 9.24. Monument 26, stela base with traces of carved lines.



Figure 9.23. Monument 25, round altar.

"front" side is a highly weathered carving, much of which is missing due to flaking and general erosion. One small design occurs on the back side of the stone. The original vertical position of the stela is in question. Grove believes that the tapered end was the stela butt, and today the stone is erected in that position, moved to the fenced enclosure area of the T-25 altar. However, the position of several glyphs suggest to Angulo that the stela may be upside down today. Angulo's description is provided in Chapter 10 (see Fig. 10.25), Grove's in Chapter 27 (see Fig. 27.7).

Previous description: Angulo 1979.

Area IV

Monuments 25 (IV-5) and 26 (IV-6) (Figs. 9.23, 9.24)

During the second field season, Monument 25, a cylindrical carving ca. 1.3 m in diameter and 47 cm in height, was discovered buried at surface level near the north end of T-6 (Fig. 4.16). This circular monument is partially broken on one side and is scored along its upper edge by plow marks. While its top and bottom are flat and uncarved, two motifs in low relief repeat around the monument's circumference. Encircling the monument's upper edge is a series of pendant elements composed of a circle above an

oval. Nothing similar is known in Formative period iconography. Circling the monument's lower section is a sharply undulating or cog-shaped line beneath which are spaced several large oblong elements. This undulating line-and-oblong motif is only slightly similar to the wavy diagonal band-and-oblong motif on Monuments 21 and 27. The closest general similarity is with the base design on the left side of La Venta Altar 3 [e.g., de la Fuente 1973:22].

A second monument, no. 26, was found immediately adjacent to Monument 25's southwest side. Monument 26 is the broken basal stub of what must have been a large stela. Only 74 cm of the stub remain. It is oval in cross-section, with approximate dimensions of 100 × 56 cm. On the north side of the stub several carved lines occur, including one right at the upper (broken) edge, indicating that the missing upper section was carved. Together Monuments 25 and 26 appear to be a round altar and stela combination, the earliest so far known in Mesoamerica.

Because T-6 was due to be plowed soon, both monuments were moved ca. 10 m northward, to a roofed stone and cement platform built at the terrace's edge to accommodate them.

Previous descriptions (Mon. 25): Angulo 1979; Angulo and Grove 1974. **Monument 27 (IV-7) (Fig. 9.25)**

During the final major field season, the *ejidatario* of T-6 showed project co-director Raul Arana a small stone protruding from the surface near the center of the terrace. This stone, among the thousands which jumble the ground there, showed faint traces of low relief carving. The T-6 excavation grid begun for Monuments 25 and 26 was extended over this area of the field, and the stone was carefully excavated. This operation disclosed that the section protruding above the surface was the tip of a large stela. Excavations were continued and expanded until the entire stela was revealed.

In contrast to two of the other significant stelae on the site (Mons. 21 and 28), this stela is well faced on all four sides and is essentially rectangular in cross-section. It had been broken into at least three sections. The bottom half was still in situ. The fragment which stimulated the excavations is the monument's upper right half, which lay tilted back at an angle. The left upper section is missing and was not uncovered during the subsequent excavations in this area.

The main feature of the stela is the figure of a walking personage, facing to the left (Fig. 10.22). The breaks on the stela run horizontally across the hip section and vertically through the upper torso. Only the left shoulder, arm, and the extreme rear of the head are present on the remaining upper portion. The left arm is bent across a vertical scepter-like object. While the person's head is almost entirely missing, the remaining fragment appears to indicate a headband with two tassels (ties) hanging to the rear. On the lower section of the stela the person's legs are shown decorated with anklets and sandals. The sandals, like those on the female of Monument 21, seem to have some sort of element atop the foot. A hanging fringed belt appears in front of the person's waist.

The personage seems to be wearing an animal's skin or perhaps carrying the animal on his back. The hind legs of the animal hang down and forward, and extend beyond the person's legs. The animal's body is decorated with elongated oblongs separated by undulating lines. This design is the same motif which appears within the vertical column of Monument 21.

The major portion of the human's head and possibly the head of the animal were carved on the missing (upper left) stela fragment. This negates any possibility of identifying either one. The animal's short curved tail and long hooved limbs suggest that it is a deer.

Rectangular "brick-like" motifs run up each front edge of the stela, framing the figure. In addition, generalized curvilinear motifs occur on the stela's sides. A special feature of the stela is that it was carved not particularly for relief but for color contrast. The rock's "weathered" surface color is red. The artists executing this monument cut below the red surface on the background to expose the lighter buff-colored stone, essentially leaving the main figure and other relief areas in red. Thus the figure is actually in lower relief than other carvings at the site.

This unique manner of carving for color contrast raises an interesting point. This stela is well formed and faced on all four sides, implying that the stone was worked and shaped prior to the relief carving. If this was the case, then the finished stela-blank would not have had a "weathered" red exterior color. This would suggest that the surface color was



Figure 9.25. Monument 27, as discovered, mutilated.

artificially induced through subjecting the uncarved stela to fire, or by some other means.

The excavations of the stela also disclosed that it stood in front of a stone-wall-like feature. When completely uncovered, this proved to be a Cantera phase stone-faced stepped platform mound (T-6 Str. 1).

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1981b.

Monument 28 (IV-8) (Fig. 10.24)

A massive stela lay almost completely buried on T-6. Fortunately, its butt end projected into El Paso Drainage, and its slightly exposed underside was inspected by Raul Arana, who discovered faintly carved lines. The area was then gridded and the stela excavated. The monument is over 4 m long. Its carved surface is so weathered that the design is barely discernable. A rubbing was made of the carved area (see Fig. 10.23), and although the details are still faint, general features can be ascertained.

The carving depicts a standing personage in walking position, facing to the left, surrounded by a cascade of plume-like elements. These emanate from the large headdress area and also appear as a background to the body and exhibit an unusual branching pattern.

While the personage appears to wear a large headdress, below that the facial details are very eroded or perhaps effaced by mutilation. The ear ornamentation consists of a round earpool from which a pointed element dangles. This ear ornamentation seems identical to that worn by the figures of Monuments 1 and 10.

The right arm is slightly raised, while the left arm is bent at the waist and appears to cradle a large vertical bundle. Below the left arm is a waist band which runs to a vague rectangular area at the stomach. From this same area a hanging belt dangles in front of the legs. While both legs are clearly shown, the feet are difficult to discern.

Previous descriptions: Angulo 1979; Angulo and Grove 1974; Grove 1981b.

Area VII

Monument 29 (x-4) (Fig. 9.26)

An unusual carving was found in the Tetla zone of the site by villagers and brought by them to the village in late 1972. It stands today atop a pedestal in the village plaza.

This crudely carved stone is the only monument known from Tetla. No visible archaeological features occur in the



Figure 9.26. Monument 29 from Tetla area of site, now located on the plaza of the village of Chalcatzingo.

southern part of the zone, where it was found. It is roughly oval in cross-section and stands approximately 1.2 m tall. One end is roughly finished, the other unfinished. The crude motif on the stone's face gives little clue as to the carving's original vertical orientation.

Although it could be erected upside down today, the stone is presently positioned so that the deeply carved curvilinear element forms what resembles the highly stylized features of a crude human face, reminiscent of "Kilroy" faces during the 1940's—two arched eyes joined by a pendulous nose.

Area VIII

Monument 10 (VIII-1) (Fig. 9.27)

Monument 10 is a relief carved on the north face of a boulder located on the very top of the Cerro Chalcatzingo about 10 m east of a modern cross. The carving was first reported by Gay (1972a: 66–69) and consists of two motifs (Fig. 10.26). The major motif is a human head, shown in full face. The face has very thick lips and a very wide nose, and the eyes are slightly bulging rings. The brow and top of the head are covered by an unusual pointed cap. The ears are hidden behind large circular earpools with pendant triangle elements, the same style worn by the persons shown on Monuments 1 and 28.



Figure 9.27. Monument 10, carved on boulder atop the Cerro Chalcatzingo.

Above and slightly to the right of the head is an arm and hand motif positioned vertically. The hand (a left hand) has all fingers raised and the palm facing outward. Three large circles form a bracelet on the wrist. Gay (1972a:66-69) identifies the face as a rain deity, and the hand as a petition for rain.

Previous description: Gay 1972a.

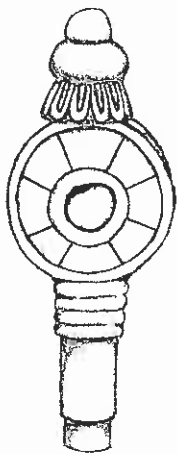
Area Unknown

Monument 30 (Fig. 9.28)

Cook de Leonard (1967:Pl. 8) has published a carved monument which is similar in form and style to the Teotihuacan ball game marker from La Ventilla (Angulo 1963; 1964; Aveleyra 1963), suggesting a general contemporaneity. The Chalcatzingo carving, which Cook de Leonard estimates at 70 cm tall, appears to have been made from one piece of stone rather than being composite, as in the case of the La Ventilla marker now on display in the National Museum of Anthropology, Mexico City. The base of the monument is post-like. Above this is a solid circular disc divided into eight sections. This circle is in turn topped by three smaller rounded elements, the lowest of which represents down-hanging carved feathers.

According to Cook de Leonard (1967:73), the Chalcatzingo marker stood in the plaza of the village in 1945, but it has long since vanished. It may have been originally associated with the site's T-15 or Tetla ball courts, or could have been placed elsewhere on the site, since at Teotihuacan such markers may have been for a ball game played with a stick and not in a formal ball court.

Previous description: Cook de Leonard 1967.



RESUMEN DEL CAPÍTULO 9

Durante el desarrollo del proyecto, fueron descubiertos varios monumentos independientes y relieves al pie de monte, los cuales fueron catalogados junto con los bajorrelieves ya conocidos. El presente capítulo comprende la descripción de todos los monumentos, cuya interpretación aparece en los capítulos 10 y 27. La numeración de los monumentos se hizo en base a dos sistemas: uno, el sistema de secuencias, principalmente basado en el orden de descubrimiento; otro, el sistema de ubicación, basado en el lugar de origen del monumento, en función de ocho áreas geográficas definidas dentro del sitio.

El Area Geográfica I comprende, los piedemontes, al norte del Cerro Chalcatzingo. La mayoría de los bajorrelieves conocidos fueron encontrados en esta zona. En el Area I-A fueron encontrados el Monumento 1, llamado "El Rey," así como varios relieves representando animales pequeños, de los cuales algunos sentados debajo de nubarrones, Monumentos 6, 7, 8, 11, 14, 15. El relieve de "Los Olmecas Caminantes" (Mon. 2), un felino de gran tamaño (Mon. 3), una escena que representa a dos felinos atacando a dos seres humanos (Mon. 4), una creatura con rasgos de reptil (Mon. 5), y una figura humana sentada dentro de la boca de un monstruo de la tierra (Mon. 13), fueron hallados en el Area I-B.

El Area II corresponde a la parte occidental del sitio. En esta zona fueron encontrados: "El Volador" (Mon. 12), una piedra de gran tamaño con una cavidad rectangular bien trazada (Mon. 19), y una estatua burda decapitada, en la que sólo los brazos aparecen con claridad (Mon. 20).

El Area III comprende la parte central del sitio, incluyendo la Plaza Central, T-15, y T-25. Dos monumentos fueron erigidos en la parte superior de la estructura 4 en la Plaza Central (Mons. 9 y 18). El Monumento 9 es un relieve que representa, de frente, la cara de un monstruo de la tierra cuya boca es hueca y cruciforme. El Monumento 18 es una piedra de gran tamaño con un motivo grabado y dos depresiones semi-esféricas.

Otro grupo de monumentos del Area III fué hallado en T-15 y T-25: el Monumento 21, una estela representando a una mujer; un altar de estilo Olmeca en forma de mesa (Mon. 22); y la base de una estela (Mon. 23). Las dos estelas estaban asociadas a estructuras con revestimiento de piedra. Entre los monumentos del Area III también están la estatua decapitada que se encuentra actualmente en el Museo de Antropología (Mon. 16), la cabeza de una estatua encontrada en una sepultura (Mon. 17), y una estela rota con relieves erosionados (Mon. 24).

El Area IV está situada entre el drenaje de El Paso y el Cerro Delgado. Todos los monumentos hallados en esta zona se encuentran en T-6. Los Monumentos 25 y 26 son un altar asociado con la base de una estela; esta combinación es la más antigua que se conoce en Mesoamérica. El Monumento 27, que está roto, representa a una figura caminante y está asociado a la estructura 1 en T-6. El Monumento 28 es una estela imponente que representa a un personaje en bajorrelieve muy erosionado.

El Area V corresponde a los acantilados superiores y a la cima del Cerro Delgado, mientras que el Area VI corresponde a la planicie de Tetla. No se encontraron monumentos en ninguna de estas dos áreas.

El Area VII abarca la zona sur de Tetla y las laderas sur del Cerro Chalcatzingo. El Monumento 29 fué encontrado en esta zona: se trata de una piedra burdamente labrada, que ahora se encuentra en la plaza del pueblo de Chalcatzingo.

El Area VIII corresponde a la cima del Cerro Chalcatzingo, en donde fué encontrado el Monumento 10, que representa en relieve una cara humana.

Figure 9.28. Classic period ball court marker.