

# Teotihuacan Murals, an Appendix

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An extended table of Teotihuacan murals forms most of this appendix. The table includes plans of Teotihuacan's ceremonial center and of compounds and room clusters where murals have been found. It includes many thumbnail images of the murals themselves, along with brief descriptions and major sources. These have been annotated to highlight the main themes studied in this volume: water, felines, and processions. Or, **water**, **felines**, and **processions**, to concatenate words, images, and plans with an instant visual translation device that is used throughout.

As was mentioned in the article related to this appendix, the corpus of murals and fragments recovered from Teotihuacan is miniscule compared to the number of murals extant in CE 500; as a sample, it is biased toward the concerns of the ruling elite, because elite contexts would be more richly decorated than those of the city's workers, and because of the vagaries of site destruction and recovery of murals in context. Interpretations of patterns in this limited sample must be carefully drawn, but there is still potential for understanding the prevalence of certain themes.

This table owes much of its structure to the efforts of Beatriz de la Fuente and her colleagues to systematize Teotihuacan mural information in a catalogue (Fuente [coord.] 1995a) and volume of interpretative essays (Fuente [coord.] 1995b). On the next page, the plan of the murals at the site follows this research team's "Plano general" (Fuente [coord.] 1995a: following p. xxx), and follows the catalogue's designation of mural locales, names, and numbering system.

However, the order of mural locales here follows a different logic: it starts at the north end of the ceremonial center (north end of the Street of the Dead), it presents murals associated with civic-ceremonial complexes, moving south to the Ciudadela complex and Great Compound. It then turns to residential murals and presents them by district, starting in the northwest and moving south, then to the east side, upper to lower.

Note that each locale's murals do not represent a single phase, so the order of presentation does not represent a cultural evolutionary continuum. Furthermore, dating the murals is challenging, as reflected by the differences of opinion about the dates of certain murals by their evaluators. My quick estimate of timing derived from the other designations is cited to the left of the estimate, an E-M-L scheme that is not intended as a new alternative to those already in use, but simply a way for readers to rapidly absorb the information in the table.

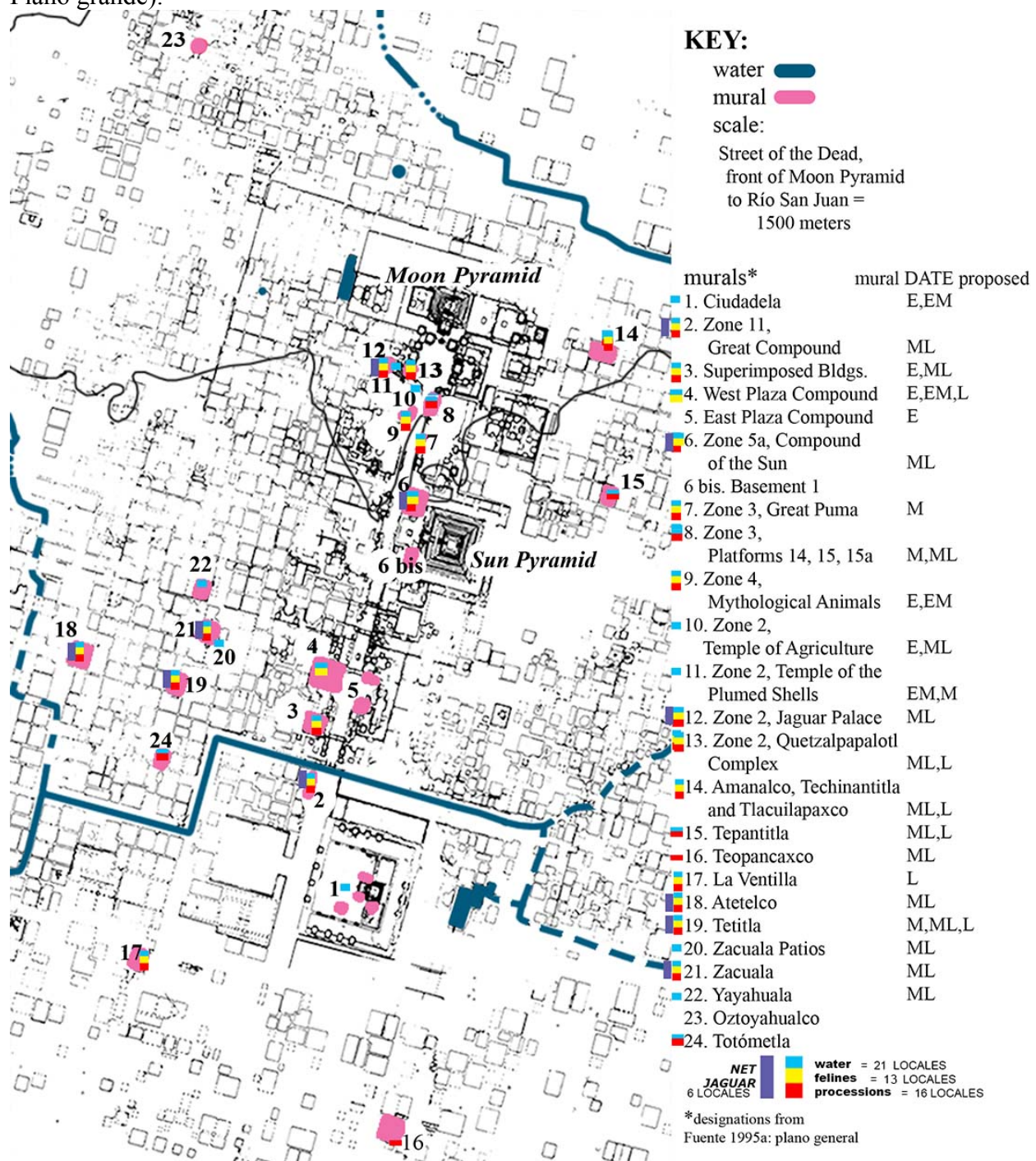
This table evolved out of research notes developed in studying the Net Jaguar and Water Temple mural (Tetitla compound, Room 12, mural 8, now at Dumbarton Oaks; Evans 2010a and 2010c). The table is incomplete in many ways, in part because at present, time does not permit me to go much beyond the major sources on the topic, and also because of the table's emphasis on my key concerns: water, felines, and processions.<sup>1</sup>

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<sup>1</sup> I regret that space does not permit discussion of recent research into Teotihuacan's neighborhoods (e.g., Gómez-Chávez 2012; Manzanilla 2012; Robertson 2015; Storey et al. 2012; Widmer 2012).



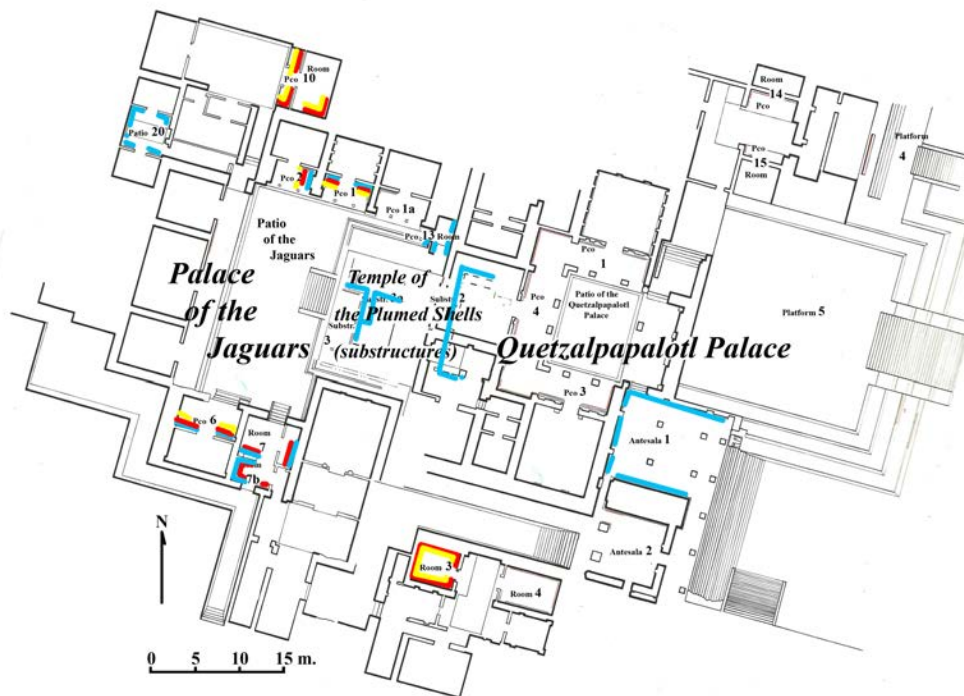
Plan of Teotihuacan mural locales (plan based on Millon et al. 1973; Fuente [coord.] 1995a: Plano grande).





**Street of the Dead north: Pyramid of the Moon** (Cowgill 2015: 55-56; 83)  
 Stage 1: Late Patlachique-Early Tzacualli construction, NOT Teo North, probably largest structure in Teotihuacan (Patlachique phase ceramics in fill)  
 Stage 2: Tzacualli, **construction oriented Teo North**  
 Stage 3 and 4: Tzacualli into early Miccaotli  
 Stage 5: Miccaotli  
 Stage 6: Early Tlamimilolpa  
 Stage 7, 7a: possibly (early) Xolalpan

**Street of the Dead north, Zone 2: from left, Palace of the Jaguars, Temple of the Plumed Shells (substructures) and Quetzalpapalotl Palace**




(adapted from Miller 1973: 42, 49: Plan II and Plan III)


#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes		
	building or complex	
	room, murals (basic sources): motifs, themes, especially	water, felines, procession
	Proposed date: phase or period (source), analogous phase or period	

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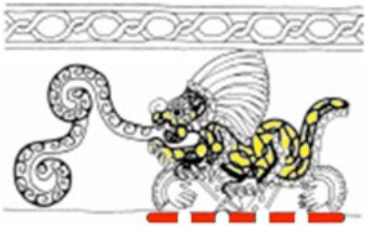

Street of the Dead north, Zone 2, continued		
E; EM; M	<b>Temple of the Plumed Shells:</b> substructures beneath the eastern part of the Palace of the Jaguars and the western part of the Quetzalpapalotl Palace – thus may predate some parts of the other compounds. Earliest stages of the Quetzalpapalotl Palace may date from CE 100-250 (Cowgill 2015: 91)	
	EM	Proposed date: <b>Teo IIA</b> (Early Tlamimilolpa [Millon 1992: 421])
		Substructure 2, murals 1-4 (Fuente 1995k: 11.1: 109-10; Miller 1973: 59): profile birds, <b>freshwater streams</b> from beaks
	E; EM	Proposed dates: <b>Teo I-II</b> ("Technical Phase I" [Magaloni 1995:205, 217], associated with Tzacualli-Miccaotli) or <b>Teo II-IIA</b> ("2nd Stylistic Phase" [Lombardo 1995: 23-25], associated with Miccaotli-Early Tlamimilolpa)
		Substructure 3, murals 1-3 (Fuente 1995k: 11.2: 110, 113; Miller 1973: 60): solid red large disks, border of smaller <b>pierced disks</b>
		Substructure 3a, murals 1-3 (Fuente 1995k: 11.3: 113; Miller 1973: 61): buildings; border: symbols of <b>freshwater canals</b>
		
		Substructure 3a, murals 1-3 (adapted from Fuente 1995k: 113, Fig. 11.3).
	M	Proposed date: <b>Teo IIA-III</b> ("3rd Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)

Street of the Dead north, Zone 2, continued		
M L	<b>Palace of the Jaguars (Conjunto de los Jaguares)</b>	
		Portico 2, mural 2 (Fuente 1995h: 12.1: 115-16, 119; Miller 1973: 51): <b>felines</b> in <b>procession</b> , blowing on conch trumpets dripping with <b>freshwater</b> eyes; border features <b>aquatic</b> symbols (see Portico 1 illustration)
	ML	Proposed date for Portico 2, murals 1 and 2: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 1, murals 1-2 (Fuente 1995h: 12.1: 115-16, 119; Miller 1973: 50); <b>felines</b> in <b>procession</b> , blowing on conch trumpets dripping with <b>freshwater</b> eyes; border includes <b>Tlaloc</b> symbols.
		
		Palace of the Jaguars, Portico 1, mural 1 (adapted from Fuente 1995h: 115, Fig. 12.1).
	ML	Proposed date for Portico 1 murals 1, 2, 4: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 1a, mural 1 (Fuente 1995h: 12.2: 119-20; Miller 1973: 51): abstract: curved bands and architectonic designs
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 13, mural 1 and Room 13 murals 1 and 2 (Fuente 1995h: 12.7: 121; Miller 1973: 58): murals 2 and 3: amorphous design, possibly <b>water streams</b>

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	Proposed date: phase or period (source), analogous phase or period	

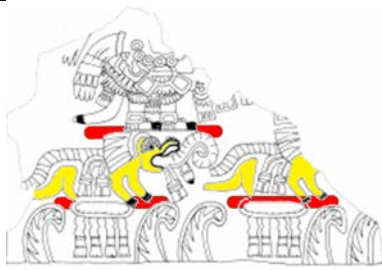


Street of the Dead north, Zone 2, continued		
<b>Palace of the Jaguars (Conjunto de los Jaguares), continued</b>		
	Portico 10, murals 1-3 (Fuente 1995h: 12.4: 120-21; Miller 1973: 55): <b>netted jaguars</b> atop human torsos; in <b>procession</b> ? Similar design to the arms-holding-a- <b>netted-jaguar</b> of Tetitla, Room 11, murals 1 and 2.	 Palace of the Jaguars, Portico 10, mural 2 (adapted from Fuente 1995h: 121, Fig. 12.6).
ML	Proposed date for murals 1 and 2: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Room 10, murals 1-2 (Fuente 1995h: 12.4, 12.5: 121; Miller 1973: 55; Ruiz Gallut et al. 1995; Underhill 2014): <b>netted jaguars</b> atop human torsos; in <b>procession</b> ?	 Palace of the Jaguars, Room 10, mural 1 (adapted from Fuente 1995h: 121, Fig. 12.7).
ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Patio 20, murals 1-6 (Fuente 1995h: 12.6: 121, Miller 1973: 57): abstract: frontal face atop bundle of lines, geometrics, plumes, and <b>drops</b>	
ML	Proposed date for mural 3: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Portico 6, murals 1-2 (Fuente 1995h: 115-16, 119; Miller 1973: 51): <b>felines</b> in <b>procession</b> , blowing on <b>conch</b> trumpets (probably dripping with <b>freshwater</b> eyes), like Portico 1 murals.	
ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Room 7, mural 1; Room 7a, mural 2 (Fuente 1995h: 12.3: 120): abstract: footprints (suggesting <b>procession</b> ), other symbols include <b>concentric disks</b>	
	Room 7b, murals 1-4 (Fuente 1995h: 12.3: 120; Miller 1973: 52): abstract: footprints (suggesting <b>procession</b> ), other symbols include <b>concentric disks</b>	
ML	Proposed date for mural 4: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	

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	building or complex	
	room, murals (basic sources): motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>	
	Proposed date: phase or period (source), analogous phase or period	



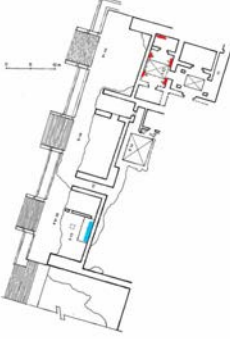

Street of the Dead north, Zone 2, continued		
ML;L	<b>Quetzalpapálotl Compound</b>	
	Quetzalpapalotl Palace	
		Antesala 1, murals 1-5 (Fuente 1995i: 13.3: 124; Miller 1973: 44): abstracts: waves, <b>fresh water eyes</b> , volutes
		Antesala 2, murals 1-2 (Fuente 1995i: 13.4: 124): fragmentary
		Platform 4 and Platform 5 (Fuente 1995i: 13.1: 123; Miller 1973: 45): abstracts: <b>conchs</b> in relief
		Porticos 1, 3, 4: murals 1-14 (Fuente 1995i: 13.5: 125, 128; Miller 1973: 45): abstract: stepped grecas
	Rooms north of the Quetzalpapalotl Palace	
		Portico 14, murals 1-3 and Portico 15, murals 1-2 (Fuente 1995i: 113.2: 23-124; Miller 1973: 47): abstracts: disks, plumes
	L	Proposed date for Portico 14, mural 1: <b>Teo IV</b> ("5th Stylistic Phase" [Lombardo 1995: 60], associated with end of Xolalpan and Metepec)
	South Complex	
		Room 3, murals 1-5 (Fuente 1995i: 13.6: 128; Miller 1973: 48-49; Lombardo 1995: 35): <b>felines</b> in <b>procession</b> , under profile standing canid, also in <b>procession</b>
		
	ML	Proposed date for Room 3, murals 1 and 2: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan); also Ortega Cabrera and Torres Rodríguez [2015: 34] note that most areas were in use in Xolalpan, CE 400-600)
		Room 4, murals 1-4 (Fuente 1995i: 13.7: 128): fragmentary

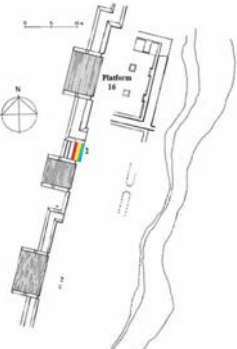

Street of the Dead north, Zone 2, continued		
	<b>Temple of Agriculture</b>	
E; ML		copy of mural (Fuente 10: 1995j: 102-107; Miller 1973: 62-66): <b>caracols and conchs</b> ; mural of offerings
	E; ML	Proposed dates: Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19]; "Technical Phase I" [Magaloni 1995:205]; both associated with Tzacualli-Miccaotli); and Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 35: citing Gamio 1922, lam. 33], associated with Xolalpan)

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		Proposed date: phase or period (source), analogous phase or period



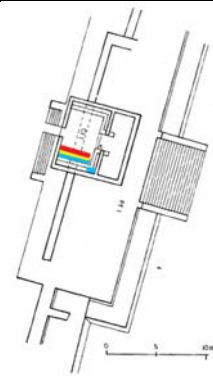
Street of the Dead north: Zone 3		
M; ML	East side, Street of the Dead	
	ML	Platform 14 and Room 1 (Fuente 1995I: 8.1: 87-88; Miller 1973: 66-67): priests in procession (Room 1, murals 1-5, 5 figures in procession)
		  <p>Zone 3, Platforms 14, 15, and 15 (aapted from Fuente 1995I: 86: Plan 8)</p> <p>Zone 3, Platform 14 Room 1, Priests 1, 3, and 4 (adapted from Fuente 1995I: 88, fig. 8.2, 8.3, 8.4; "según dibujo de Abel Mendoza, 1962-1964")</p>
	ML	Proposed date for mural: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Platform 15, 15a, and Room 2 (Fuente 1995I: 8.2: 88-91; Miller 1973: 66-68): shield of <b>Tlaloc</b>
	ML	Proposed date for Platform 15, Portico 2, mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

		Platform 16, mural 2 (Fuente 1995I: 7.1: 83, 85; Miller 1973: 69): "Gran Puma" is 2.1 m high, 4.3 m long, and features a large unadorned <b>feline</b> , possibly in procession, against a background of <b>irrigation canals</b> : bottom border: green chalchihuitl pierced <b>disks</b>
		  <p>Platform 16 plan (adapted from Fuente 1995I: 85, Plano 7.1)</p> <p>Platform 16 Mural 2 "Gran Puma" <a href="https://commons.wikimedia.org/wiki/File:Jaguar_Mural_Teotihuacan.jpg">https://commons.wikimedia.org/wiki/File:Jaguar_Mural_Teotihuacan.jpg</a> (image by Victor Hugo de Lafuente Flores; the Creative Commons Attribution 3.0 Unported; Attribution: VhlaFuente at English Wikipedia)).</p>
	M	Proposed date: <b>Teo IIA-III</b> ("3rd Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)

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	Proposed date: phase or period (source), analogous phase or period	






Street of the Dead north: Zone 4		
E; EM	East side, Street of the Dead: <b>Mythological Animals</b>	 <p>Zone 4, Platform 1, Mythological Animals (adapted from Fuente 1995lm 92: Plan 9)</p>
		Platform 1, Room 1, mural 1 (Fuente 1995m: 9.1: 93-94, 98-99, 101; Miller 1973: 70-73): separated by wavy lines, some suggesting irrigation canals; jaguars face opposite directions, possibly in procession; from mouths, fresh water streams; feathered serpent and feline in profile, face to face
	EM	Proposed date: <b>Teo II-IIA</b> ("2 <sup>nd</sup> Stylistic Phase" [Lombardo 1995: 23-25], associated with Miccaotli & Early Tlamimilopa)
		Platform 1, Room 1, mural 2 (Lombardo 1995: 28; Miller 1973: 73): vertical border remnant, behind Mural 1 and thus predating it; wavy lines, some suggesting irrigation canals; doves, sea stars
	EM	Proposed dates: <b>Teo II-IIA</b> ("early in the Teotihuacan mural-painting tradition" [Miller 1973: 73]; "2 <sup>nd</sup> Stylistic Phase" [Lombardo 1995: 23-25] associated with Miccaotli & Early Tlamimilopa)
		Platform 2, Substructure 1 (Miller 1973: 74, Fig. 100): simple geometric designs
	E	Proposed date: <b>Teo I-II</b> ("Stylistic Phase I" [Lombardo 1995: 18-19], associated with Tzacualli-Miccaotli)

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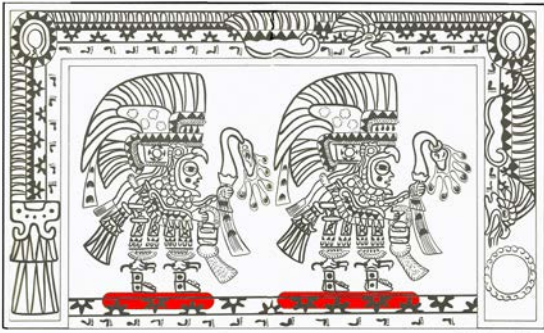


Street of the Dead midtown north: Zone 5a		
M L	Compound of the Sun (Conjunto del Sol)	 <p>Zone 5A plan (adapted from Fuente 1995n: 58; Plano 6; Miller 1973: 75, Plan VI).</p>
	Platform 4, mural 1 (Miller 1973: 88): disk and surround of interlocking triangles	
	Portico 3, mural 2 (Fuente 1995n: 6.7: 72; Miller 1973: 80): animal paws, aquatic motifs	
	Portico 3, mural 5 (Fuente 1995n: 6.6: 71-72; Miller 1973: 79): netted jaguar reclining, embracing stylized maguey whose streams have fresh water eyes	 <p>Portico 3, mural 5 (adapted from Fuente 1995n: 71, Fig. 6.6)</p>
M L	Proposed date for mural: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Portico 13, murals 1-2 (Fuente 1995n: 6.8: 72-74; Miller 1973: 80-81): netted jaguar crouching, holding stylized maguey whose streams have fresh water eyes	 <p>Zone 5a, Compound of the Sun, Portico 13, murals 1-2 (adapted from Miller 1973: 80-81, fig. 116)</p>
M L	Proposed date for murals: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	

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Street of the Dead midtown north: Zone 5a, continued		
		Portico 17, mural 1 (Fuente 1995n: 6.12: 77; Miller 1973: 86): abstract: bands and scrolls
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Room 17: 1-3 (Fuente 1995n: 6.12: 77): abstract: bands y interlaces
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 18, murals 1-2 (Fuente 1995n: 6.9: 74-75; Miller 1973: 83): "faces" = mirrors with interlace centers, headdresses, precious symbols including aquatic
	ML	Proposed date for mural 2: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		<div> <p>Portico 19, murals 1-2 (Fuente 1995n: 6.11: 76; Miller 1973: 85; Sejourne 1966: 294-295): profile figures in procession, bird masks, bleeding hearts on curved knives, footprints on 3 sides of panel; "quality of line in this painting is one of the finest in all the known Teotihuacan mural paintings" (Miller 1973: 85)</p> </div> <div>  <p>Zone 5a, Compound of the Sun, Portico 19, murals 1 and 2 (adapted from Séjourné 1966: 294-295, fig. 173, drawn by Manuel Romero)</p> </div>
	ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 22, mural 1 (Fuente 1995n: 6.13: 77-78; Miller 1973: 87): abstract: star, disks
		Portico 22, mural 2 (Miller 1973: 87): frontal face and torso
		Room 1, murals 1-2 (Fuente 1995n: 6.1: 59-60; Miller 1973: 75-77): abstract: serpent in a spiral band of grecas
		Room 5, mural 1 (Fuente 1995n: 6.2: 60, 68; Miller 1973: 77): seated feline with probably dead animal in its claws
		Room 12, mural 3 (Fuente 1995n: 6.3: 68-69; Miller 1973: 78): winged diving figure with aquatic symbols
	ML	Proposed date for mural: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Room 12, mural 5 (Fuente 1995n: 6.4: 69-70; Miller 1973: 78-79): butterfly with Tlaloc attributes
	ML	Proposed date for mural: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Room 13, murals 1, 3, 4-5 (Fuente 1995n: 6.5: 70-71; Miller 1973: 82): goggle-eyed butterfly, winged human diving figure, abstract: polylobed / stars
	ML	Proposed date for mural 3: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

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Street of the Dead midtown north: Zone 5a, continued		
		Room 18, murals 1-4 (Fuente 1995n: 6.10: 75-76; Miller 1973: 84): background of diagonal "irrigated fields" motif and irrigation canals; center: human hands from circular (Miller: scallop shell) motif
	ML	Proposed date for mural 1: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Room 23, mural 2 (Fuente 1995n: 6.14: 78-79): human: frontal with enormous headdresses; border: netted jaguar; floating symbols surround the figures
	ML	Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

### Street of the Dead midtown: Pyramid of the Sun (N. Sugiyama et al. 2013: 412-19)

Phase 1: pre-Sun Pyramid: possibly a walled sacred space; Teotihuacan orientation;

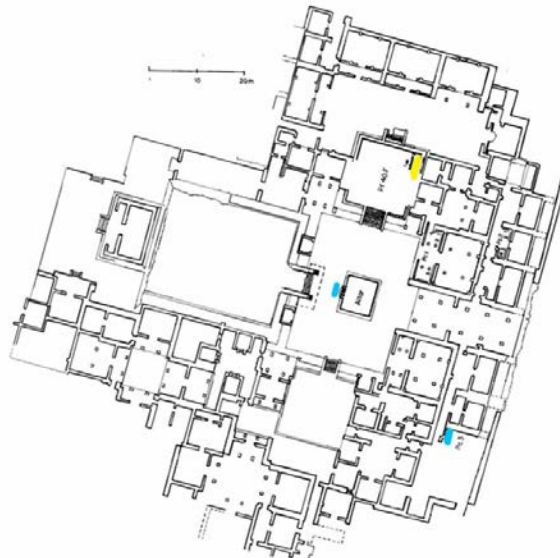
Phase 2: Sun Pyramid construction: one long construction phase with many offerings (Offering 2: "11 complete Tlaloc vessels" plus greenstone objects [ibid. 417]); burials; Teo I: Patlachique (150 BCE-CE 0)-Tzacualli (CE 0-150) ceramics

Phase 3: Adosada Platform Teo 1-2: Tzacualli-Miccaotli (AD 150-200) ceramics

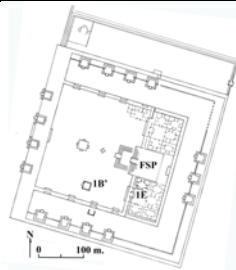
Street of the Dead midtown south: Street of the Dead Compound		
	Compound of the Superimposed Structures (Conjunto de los Edificios Superpuestos)	<p>Compound of Superimposed Structures (adapted from Cabrera 1995d: 26, Plano 3)</p>
		Interlace Scroll Platform, north façade, murals 1-2, south façade, murals 3-14 (Cabrera 1995d: 3.2: 28-31; Miller 1973: 89-90): abstract with surrounding border of green pierced disks
	E	Proposed date: Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19]; "Technical Phase I" [Magaloni 1995:200]; both associated with Tzacualli-Miccaotli)
		Building 53, Substructure 3, murals 1-4 (Cabrera 1995d: 3.1: 27-28; Miller 1973: 89-90): abstract, interlaced volutes
	E	Proposed date: Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19], associated with Tzacualli-Miccaotli)
		Portico 1, mural 1 (Cabrera 1995d: 3.3: 31-32): feline paws, possible procession
	ML	Proposed date: Teo IIIa (Late Xolalpan [Cabrera 1995d: 31-32])
		Room 1, mural 1 (Cabrera 1995d: 3.4: 32): abstract: winged designs in polychrome
		Portico 2, mural 1 (Cabrera 1995d: 3.5: 41): abstract: winged figures and temple architecture
		Portico 3, mural 1 (Cabrera 1995d: 3.6: 41, 43): abstract: red circle with rays

Teotihuacan Murals by Locale and Theme, see previous page



Street of the Dead midtown south: Street of the Dead Compound (cont.)		
West Plaza Complex		 <p>West Plaza, Street of the Dead Compound (adapted from Cabrera 1995f: 44, Plano 4, and Morelos García 1993: plan E.4.1)</p>
		Base 40 F, mural 1 (Cabrera 1995f: 4.1: 45-46; Magaloni 1995: 200; 217; 205 ["Jaguars and serpents mural" from 1980-82 explorations]): feline, frontal-faced, downward (diving); serpent, very abstract
	E; EM	Proposed dates: Teo I-II ("Technical Phase I" [Magaloni 1995:200], associated with Tzacualli-Miccaotli) or Teo II-IIA ("2nd Stylistic Phase" [Lombardo 1995: 23-25], associated with Miccaotli & Early Tlamimilopa)
		Portico 1 murals: 1-3 (Cabrera 1995f: 4.3: 46-47): abstract: volutes
	E; L	Proposed date: Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19], associated with Tzacualli-Miccaotli; or Teo IV: the macanas ("5th Stylistic Phase" [Lombardo 1995: 60], associated with end of Xolalpan and Metepec)
		Portico 2, murals 1-4 (Cabrera 1995f: 4.4: 47-48): abstract: red shields
	L	Proposed date: Teo IV ("5th Stylistic Phase" [Lombardo 1995: 60], associated with end of Xolalpan and Metepec)
		Portico 3, mural 1 (Cabrera 1995f: 4.5 :48, 51): abstract: weapons ("macanas o macuahuitles") zigzags separated by diagonal of 4 straight lines, similar to irrigated fields in other murals.
		Staircase of the central altar, mural 1 (Cabrera 1995f: 4.2: 46; Magaloni 1995: 200; 217): abstract: pierced disks, 8 each on risers of 5 steps
	E	Proposed date: Teo I-II ("Technical Phase I" [Magaloni 1995:200], associated with Tzacualli-Miccaotli)
East Plaza Complex		
		Structure 1G, north façade, murals 1-2 (Cabrera 1995e: 5.1: 53): abstract: geometrics in chessboard style
	E	Proposed date: Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19], associated with Tzacualli-Miccaotli)
		Substructure of Group 17, mural 3 (Cabrera 1995e: 5.2: 53, 56): abstract: chessboard design and volutes
	E	Proposed date Teo I-II ("1st Stylistic Phase" [Lombardo 1995: 18-19], associated with Tzacualli-Miccaotli)

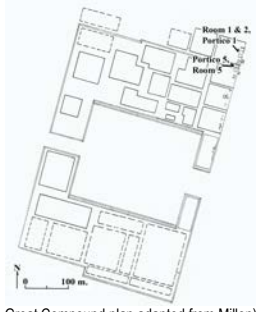
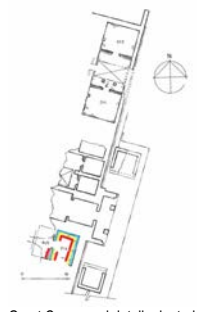

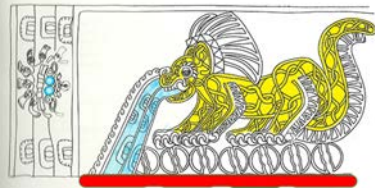


Street of the Dead south: Ciudadela compound (Millon 1992: 420–421)		
North and South Palaces, and South Palace (Building 1E): Teo II-III transition: Tlamimilolpa Early beneath & in construction of rooms		 <p>Ciudadela compound (adapted from Cabrera 1995c: 2 [drawing by G.A. Ramirez]).</p>
South palace		
	EM	Proposed date: <b>Teo IIA</b> (Early Tlamimilolpa: beneath and in construction of south palace, north room [Millon 1992: 420]),
		Building 1E (northwest section of palace), portico 1, mural 1 (Cabrera 1995c: 1.1: 2): volute
Feathered Serpent Pyramid		
		western staircase, exterior walls, north, mural 1, and south, mural 2 (Cabrera 1995c: 1.4: 6-8, 15): geometric designs
		moldings of the tableros, murals 3-10 (Cabrera 1995c: 1.4: 6-8, 15): <b>pierced disks</b>
Building 1B' (altar)		
	E; EM	Proposed dates: <b>Teo I-II</b> ("1 <sup>st</sup> Stylistic Phase" [Lombardo 1995: 18-19]; "Technical Phase I" [Magaloni 1995: 200, 205; 217]; both associated with Tzacualli-Miccaotli); <b>or Teo IIA</b> ("Early Tlamimilolpa" [Millon 1992: 421])
		Substructure 2, murals 2-7 (Cabrera 1995c: 1.3: 5): geometric designs
		Substructure 4, floor 3, mural 1 (Cabrera 1995c: 1.2: 3, 5): geometric designs, Tajín style

#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes		
	building or complex	
	room, murals (basic sources):	motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>
	Proposed date: phase or period (source), analogous phase or period	



<b>Street of the Dead south: Great Compound (Gran Conjunto):</b>		 <p>Great Compound plan adapted from Millon).</p>	 <p>Great Compound detail adapted from Cabrera 1995i).</p>
<b>Zone 11 (northwest corner, along the Street of the Dead)</b>			
		Room 1, murals 1 – 2; Portico 1, mural 1; Room 2, murals 1 - 2 (Cabrera 1995i: 2.1: 19-20; Miller 1973: 91-92): priests in <b>procession</b>	 <p>Room 2, mural 2 (adapted from Miller 1973: Fig. 149).</p>
	ML	Proposed date for mural: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
		Portico 5, mural 1 and Room 5, murals 1-7 (Cabrera 1995h: 2.2: 19-25; Miller 1973: 91-92): <b>netted jaguars</b> in <b>procession</b> , on sectioned circles (probably cacao); from mouths: streams with <b>freshwater</b> eyes; border: <b>Tlaloc</b> masks; Room 5 is inside the building, not directly accessible from the Street of the Dead	 <p>Portico/Room 5 mural (adapted from Cabrera 1995h: 25, Fig. 2.2)</p>
	ML	Proposed date for mural: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	

<b>Upper west side: Oztoyahualco</b>	
	Casa de las Aguilas (Fuente 1995b: 23.1: 345): profile bird with eagle claws and volute bottom and side border
	Oztoyahualco Compound Rm C41, principal patio: red bands (Manzanilla 1993: 558)

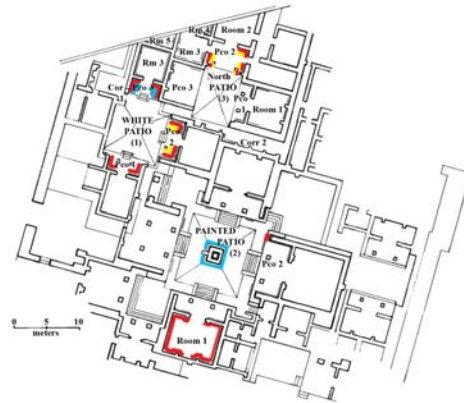
#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes	
	building or complex
	room, murals (basic sources): motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>
	Proposed date: phase or period (source), analogous phase or period



## Midtown west: Atetelco

NOTE: extended discussion of Atetelco dating, Cabrera 1995g.




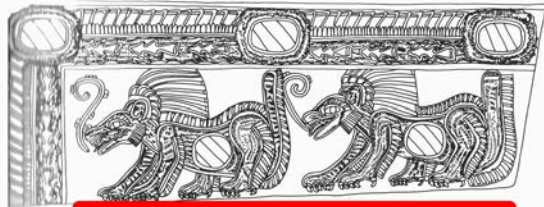
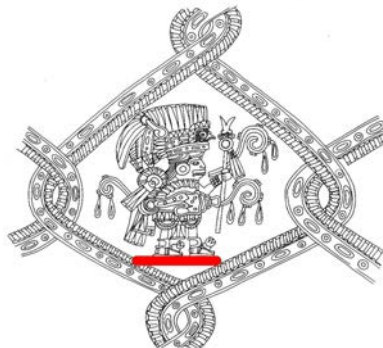

Atetelco plan adapted from Cabrera 1995b: 202, Plano 18; color key in footer.

	Painted Patio (Red Patio; Patio Pintado; Patio 2)
	Base moldings, murals 1-6 (Cabrera 1995b: 18.10: 216, 234): feathered serpents with knives, arrows
	Central altar, murals 1-5 (Cabrera 1995b: 18.13: 237-38; Miller 1973: 164-165): plumed, netted serpents spewing fresh water; 2 taluds and cornice = platform; middle talud has interlaces
	Portico 2, mural 1 (Cabrera 1995b: 18.11: 233-234; Miller 1973: 167): over pilaster: feathered serpents with knives, sectioned hearts, footprints
	Room 1, murals 1-6 (Cabrera 1995b: 18.12: 234-37; Miller 1973: 166): human: busts atop or behind plumed caracols that emit scrolls filled with seeds, possibly in procession
	North Patio (Patio Norte; Patio 3)
	Principal patio, mural 2 (Miller 1973: 166): chevrons
ML	Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Corridor 1, murals 1 and 2 (Cabrera 1995b: 18.14: 238-240): abstract
	Portico 1, murals 2 and 3 (Cabrera 1995b: 18.16: 240, 248): birds on pedestals
	Portico 1, murals 1 and 4 (Cabrera 1995b: 18.17: 249-250): coyotes on pedestals
	Portico 2, murals 1-6: (Cabrera 1995b: 18.18: 250-255): warriors in procession, costumed as coyotes and netted jaguars
	Portico 3: 1-3 (Cabrera 1995b: 18.19: 255): abstract? hands and volutes with stars
	Room 1, murals 1-4 (Cabrera 1995b: 18.15: 240, 248): segmented circles, red
	Room 3: 1-5 (Cabrera 1995b: 18.20: 255-56): abstract? red circles with coyote tails
	Room 4: 1-2 (Cabrera 1995b: 18.21: 256): human: person seated in front of a vessel

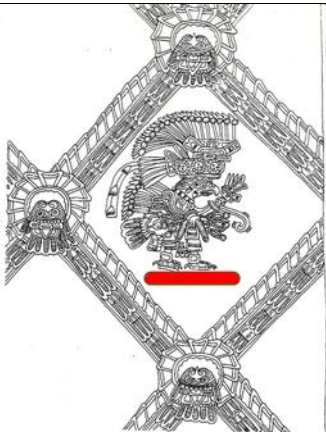
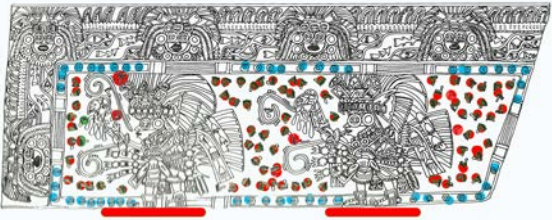
## Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes	
	building or complex
	room, murals (basic sources): motifs, themes, especially water, felines, procession
	Proposed date: phase or period (source), analogous phase or period
	Proposed date: phase or period (source), analogous phase or period



Atetelco, p. 2/3		
	White Patio (Patio Blanco; Patio 1)	
	Corridor 1, murals 2.1 and 2.2 (Cabrera 1995b: 18.8, 18.9: 214-15): human figures with deformed feet	
	Portico 1, for Templo Sur, murals 5-7 (walls/tablero) (Cabrera 1995b: 18.2: 205-07): figures dressed as canids in <b>procession</b> (volute are emitting from each foot, from outer edge of panache, and from back device per ibid. 206, fig. 18.2); diagonal bands separate figures into cartouches; possibly, as elsewhere in Atetelco, the diagonal patterns reference nets	 <p>Atetelco White Patio Ptco 1, murals 5-7  <a href="https://commons.wikimedia.org/wiki/File:Teotihuac%C3%A1n_-_Palacio_de_Atetelco_Wandmalerei_3.jpg">https://commons.wikimedia.org/wiki/File:Teotihuac%C3%A1n_-_Palacio_de_Atetelco_Wandmalerei_3.jpg</a></p>
ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan; Cabrera [1995b: 18.8: 203], reviews various dates, including CE 215-350, mostly asso. with Xolalpan)	
	Portico 1, murals 1-4, talud (Cabrera 1995b: 18.1: 203-05; Miller 1973:160): coyote <b>procession</b>	 <p>Atetelco White Patio Ptco 1, murals 1-4 (adapted from Cabrera 1995b: 18.1: 203, fig. 18.1)</p>
ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Portico 2, murals 5-7: (walls/tablero): anthropomorphic figures in <b>procession</b> with shell pectorals (Cabrera 1995b: 18.4: 208-209; Lombardo 1995: 35); diagonal interlaced bands separate figures into cartouches; possibly, as elsewhere in Atetelco, the diagonal patterns reference nets	 <p>Atetelco, White Patio, Portico 2, murals 5-7 (adapted from Cabrera 1995b: 208, fig. 18.5)</p>
ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Portico 2, murals 1-4 (talud) (Cabrera 1995b: 18.3: 207-08; Miller 1973:161): <b>procession</b> of coyotes and <b>netted jaguars</b> , dripping trilobes below mouths; above, band of netted jaguar legs with paws	 <p>Atetelco, White Patio, Portico 2, murals 1-4 (adapted from Cabrera 1995b: 207, fig. 18.4)</p>
ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	



Atetelco, p. 3/3		
	White Patio (Patio Blanco; Patio 1), continued	
	Portico 3, murals 5-7 (walls) (Cabrera 1995b: 18.6: 212-13): human/animal figures, <b>procession</b> ; diagonal bands separate figures into cartouches; possibly, as elsewhere in Atetelco, the diagonal patterns reference nets	 <p>Atetelco, White Patio, Portico 3, murals 5-7 (adapted from Cabrera 1995b: 212, fig. 18.8)</p>
	ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Portico 3, murals 1-4 (talud) (Cabrera 1995b: 18.5: 210-12; Miller 1973:162): dancers with footprints; <b>procession / dance</b> within a <b>chalchihuitl</b> -lined enclosure; talud under net design walls; dancers carry impaled dripping hearts in one hand, shield and darts in other	 <p>Atetelco, White Patio, Portico 3, murals 1-4 (adapted from Cabrera 1995b: 211, fig. 18.7)</p>
	ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Room 3, murals 1-5 (Cabrera 1995b: 18.7: 214): abstract: <b>grecas</b> and <b>volutes</b>	
	ML	Proposed date for murals: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes		
	building or complex	
	room, murals (basic sources): motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>	
	Proposed date: phase or period (source), analogous phase or period	



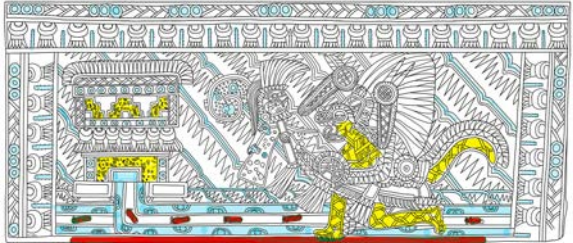
## Midtown west: Tetitla



Tetitla Compound (drawing by S.T. Evans after Miller 1973)

	<b>Patio 13 group, main (entry) patio (southeast corner of building), with largest central altar (steps on the TeoWest side), surrounded by four complexes of portico-and-room(s), and several more suites accessible from Patio 13.</b>
	<b>Portico 14 and Room 14:</b> vestibule of the main patio, only access to Patio 13 from main entry; with two rooms, it is the least elaborate of Patio 13's four room groups
	Portico 14, murals 1-3 (Fuente 1995d: 19.27: 293; Miller 1973: 142): abstract: architectonic design? bundle?
M	Proposed date for mural 1: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	Room 14, murals 1-2 (Fuente 1995d: 19.28: 293; Miller 1973: 143): abstract: hands with drops flank <b>Tlaloc</b> fangs


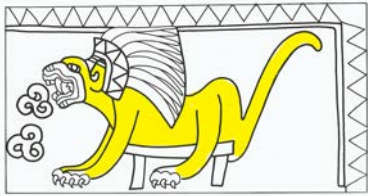


		<b>Tetitla, p. 2/6, entry patio (13) group, p. 2/3.</b>
		<b>Portico 11 and Suite 12 group:</b> most elaborate of Patio 13's four room groups (min. 9 rooms), at the Teo West corner of Patio 13; public rooms have "green Tlaloc" murals; the surrounding suite of rooms features <b>Net Jaguar and Water Temple</b> murals and all rooms are connected, facilitating procession
		Portico 11, murals 1-3 (Fuente 1995d: 19.32: 294-96, 304-05; Miller 1973: 146-50): "green Tlaloc" or "goddesses of jade"
	ML	Proposed date: <b>Teo III-IIIa</b> (4th Stylistic Phase" [Lombardo 1995: 34-35]; "Technical Phase III" [Magaloni 1995:219]; both associated with Xolalpan)
		Portico 11, mural 4 (Fuente 1995d: 19.32: 305): bird with three drops
	ML	Proposed date: <b>Teo III-IIIa</b> (4th Stylistic Phase" [Lombardo 1995: 34-35]; "Technical Phase III" [Magaloni 1995:219]; both associated with Xolalpan)
		Room 11, murals 1 and 2 (Fuente 1995d: 19.38: 310-11): abstract: similar design to the arms-holding-a-netted-jaguar of Palace of the Jaguars, Portico 10, murals 1-3 and Room 10, murals 1-2
	ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		<b>Suite 12: Net Jaguar and Water Temple</b> murals Room 12, murals 1-8; Corridor 12, murals 1-8, and Corridor 12a, murals 1-6 (Fuente 1995d: 19.33: 305): 22 examples of a netted jaguar in front of a water temple; procession
		Room 12, murals 1-8; Corridor 12, murals 1-8 (Evans 2010a; Fuente 1995d: 19.34: 305-308; Miller 1973: 151-152): netted jaguar kneeling in front of a water temple; procession
		 <p>Tetitla, Room 12, Mural 8 (drawing by S.T. Evans)</p>
	ML or L	Proposed date: <b>Teo III-IIIa</b> (mural 7: "4th Stylistic Phase" [Lombardo 1995: 34-35]; "Technical Phase III" [Magaloni 1995:219]; both associated with Xolalpan); or <b>Teo IV</b> : "middle Metepec" [Millon 1992: 348])
		Room 12a, murals 1-5 (Fuente 1995d: 19.37: 310; 301, lám. 74; Miller 1973: 156): red disks ca. 0.5 m diameter against dark red; sun symbols in the room that the Room 12 jaguar procession would move toward, the Teo West wall.
		Corridor 12, murals 1-8 (Fuente 1995d: 19.35: 308-309; Miller 1973: 153): netted jaguar kneeling in front of a water temple; procession
		Corridor 12a, murals 1-6 (Fuente 1995d: 19.36: 309-10; Miller 1973: 154-155): netted jaguar kneeling before a water temple; procession
	ML	Proposed date for mural 8: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

#### Teotihuacan Murals by Locale and Theme

	Teotihuacan sector: set of buildings and complexes
	building or complex
	room, murals (basic sources): motifs, themes, especially water, felines, procession
	Proposed date: phase or period (source), analogous phase or period

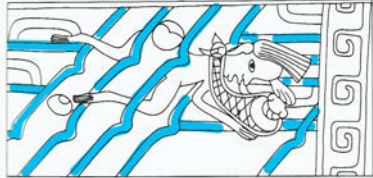


	<b>Tetitla, p. 3/6, entry patio (13) group, p. 3/3.</b>	
	<b>Portico 13: least accessible room group from the entry, and like Portico 14, only two rooms</b>	
	Portico 13 (Portico Oeste), tablero/wall murals (Séjourné 1966: 56-57, fig. 15): tablero: human figures in <b>procession</b> ; talud: orange felines	
	 <p>Tetitla Portico 13, reconstruction from Séjourné 1966: 56-57, fig. 15 (public domain)</p>	
	Portico 13, talud murals 1-4 (Fuente 1995d: 19.25: 292; Miller 1973: 141): 6 <b>orange felines</b> , midsections rest on stools	 <p>Tetitla Portico 13, mural 3 (adapted from Fuente 1995d: 292, fig. 19.30)</p>
M	Proposed date for murals 2, 3, and 4 and orange felines: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)	
	<b>Portico 9 and Patio 8:</b> a group of 8 rooms, including the only access from the Patio 13 group to other parts of the building	
	Portico 9, mural 1 (Fuente 1995d: 19.26: 292-93; Miller 1973: 141): figure with geometric and architectonic designs	
	Patio 8, murals 1-4 (Fuente 1995d: 19.21: 289-90): abstract: temple surmounted by mouth surrounded by flames	
	<b>Suite 15, 16, 17:</b> a private set of five rooms around interior Patio 15, accessible only from Patio 13	
	Room 17, murals 1-4 (Fuente 1995d: 19.29: 293; Miller 1973: 144): shellfish/animal swimming in <b>canal</b> between fields	
ML	Proposed date for mural 4: <b>Teo III-IIIa</b> ("4 <sup>th</sup> Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Corridor 15, mural 1 (Fuente 1995d: 19.31: 294; Miller 1973: 145): border with bird, jade earspool, bivalve <b>shell</b>	
	Room 16, murals 1-4 (Fuente 1995d: 19.30: 293-94; Miller 1973: 145): "flaming bundle" against mountain of <b>irrigated fields</b>	
ML	Proposed date for murals 3 and 4: <b>Teo III-IIIa</b> ("4 <sup>th</sup> Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	

#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes		
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	room, murals (basic sources): motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>	
	Proposed date: phase or period (source), analogous phase or period	



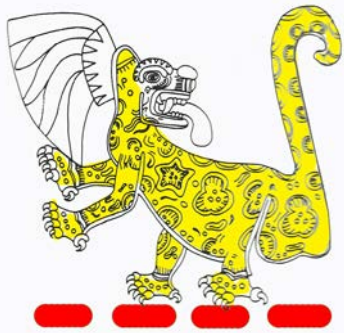
	<b>Tetitla, p. 4/6</b>	
	<b>Suite 25, 26, 27:</b> suite of seven connected rooms, surrounding but not directly accessible from Patio 13; shared corridor with Patio 5 and Room 7.	
	Portico 26, murals 1-4 (Fuente 1995d: 19.20: 287-89; Miller 1973: 136): shellfishers (divers) against background of waves	 <p>Tetitla Portico 26, mural 4 (adapted from Fuente 1995d: 288, fig. 19.24)</p>
	M	Proposed date, Portico 26, murals 3 & 4 (divers): <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	ML	Proposed date: <b>Teo III</b> ("Technical Phase III" [Magaloni 1995:219], associated with Xolalpan)
	Room 27, murals 1-2 (Fuente 1995d: 19.22: 290; Miller 1973: 137): seated figure, Maya style, with bird seen from the top	
	Corridor 25, mural 7 (Lombardo 1995: 28),	
	M	Proposed date: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	Patio 25, mural 2 (Lombardo 1995: 28),	
	M	Proposed date for Patio 25, mural 2: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	Portico 25, murals 3-6; Patio 25, mural 2; Corridor 25, mural 7 (Fuente 1995d: 19.23: 290-291; Miller 1973: 138-139): frontal owls or eagles	
	M	Proposed date, Portico 25, murals 5 & 6: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	Portico 25a, murals 1, 8-10 (Fuente 1995d: 19.24: 291-292; Miller 1973: 139) canid: profile, seated	
	M	Proposed date, Portico 25a, mural 1 (canid): <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
<b>Patio 5 group (center of building):</b> adjacent to but not directly accessible from Patio 18 group		
	Patio 5, murals 1-2; Portico 5: 3-6 (Fuente 1995d: 19.18: 286-87; Miller 1973: 132-133): conch shells in front of Taloc	
	Room 7, murals 1-5 (Fuente 1995d: 19.19: 287-89; Miller 1973: 134-135): seated frontal figure faced by profile figures emerging from bivalve shells; "the old ones"	
	M	Proposed date for murals 3, 4, and 5: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
	Portico 4, mural 1 (Fuente 1995d: 19.17: 286): architectonic representation, temple with one tier of talud and tablero	

#### Teotihuacan Murals by Locale and Theme

Teotihuacan sector: set of buildings and complexes	
	building or complex
	room, murals (basic sources): motifs, themes, especially water, felines, procession
	Proposed date: phase or period (source), analogous phase or period

Evans, "Teotihuacan murals: An appendix"



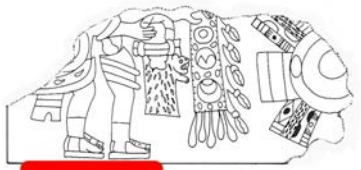
		<b>Tetitla, p. 5/6</b>
		<b>Patio 18 group (center-southwest):</b> a miniature and simplified version of Patio 13: suites of rooms around a central patio with main access at the southwest, where Patio 18 group connects with all other parts of the building via a patio in the center of the building
		Room 18, murals 1-3 (Fuente 1995d: 19.12: 284; Miller 1973: 129): teeth below scrolls, shells with drops
	M	Proposed date: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28]; "Technical Phase II" [Magaloni 1995:200, 217]; both associated with Early-Middle Tlamimilolpa)
		Room 18a, murals 1-2, 4a (Fuente 1995d: 19.13: 284; Miller 1973: 129): teeth below scrolls, shells with drops
	M	Proposed date for 18a mural 4: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
		<div> Portico 20, murals 1-3; Portico 20a: 4-7 (Fuente 1995d: 19.16: 286; Miller 1973: 131): profile jaguars with swollen hindquarters ("jaguar con vientre abultado"), heads turned to rear; raised front paws; procession? </div> <div>  <p>Tetitla Portico 20, murals 1-3; Portico 20a: 4-7 (adapted from Fuente 1995d: 19.16: 285, fig. 19.16)</p> </div>
	M	Proposed date for Portico 20a mural 7: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)
		Portico 19, mural 1 (Fuente 1995d: 19.14: 284-85; Miller 1973: 130): avian: fragment, bird beak with 3 drops
		Room 19, murals 1-5 (Fuente 1995d: 19.15: 285-86; Miller 1973: 130): frontal figure, white Tlaloc
	M	Proposed date for Room 19 mural 1: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa)

#### Teotihuacan Murals by Locale and Theme

		Teotihuacan sector: set of buildings and complexes
		building or complex
		room, murals (basic sources): motifs, themes, especially water, felines, procession
		Proposed date: phase or period (source), analogous phase or period



		<b>Tetitla, p. 6/6</b>
		<b>Patio 22 group (south):</b> isolated suite of about nine small rooms around an interior patio
		Corridor 21, murals 1-4 (Fuente 1995d: 19.8: 281-82; Miller 1973: 126): <b>Tlaloc</b> with atlatl dart; <b>freshwater</b> eyes in border
	ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4 <sup>th</sup> Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Room 22, murals 1-2 (Fuente 1995d: 19.9: 282-83; Miller 1973: 127): birds over conch <b>shells</b>
	M	Proposed dates for Room 22, mural 1: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28]; "Technical Phase II" [Magaloni 1995: 200, 217]; both associated with Early-Middle Tlamimilolpa)
		Portico 23, mural 1 (Fuente 1995d: 19.10: 283): abstract: fragment, plumes
		Portico 24, mural 1 (Fuente 1995d: 19.11: 283-84; Miller 1973: 128): stars/ <b>shells</b> on wall; floor: 6 profile animals (Pleiades)

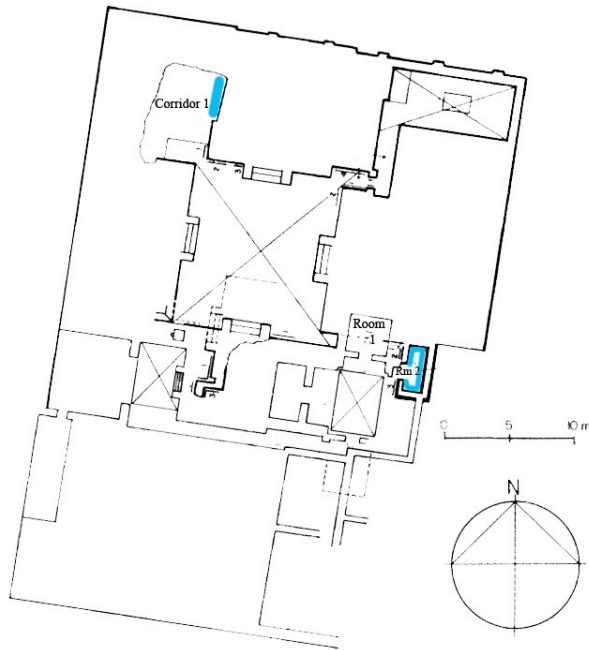
		<b>Patio 1 group (southwest):</b> Tetitla's second formal entry accessed Patio 1, a 3-portico group with a small central altar and a few surrounding rooms
		Portico 2, mural 1 (Fuente 1995d: 19.6: 264, 281; Miller 1973: 124): scrolls around a flower; mountain of <b>irrigated fields</b>
		Portico 3, murals 1-2 (Fuente 1995d: 19.7: 281; Miller 1973: 125): abstract: poss. butterfly fragment; <b>Tlaloc</b> fang motif
		Portico 1, mural 1 (Fuente 1995d: 19.1: 259; Miller 1973: 160): abstract: geometric with hands and flows (seeds?)
	M; ML	Proposed dates: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa); <b>or Teo III</b> ("Technical Phase III" [Magaloni 1995:219], associated with Xolalpan)
		Portico 1, mural 2 (Fuente 1995d: 19.2: 259-260; Miller 1973: 161): human: señora de nopal
	M; ML	Proposed dates: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa); <b>or Teo III</b> ("Technical Phase III" [Magaloni 1995:219], associated with Xolalpan)
		Portico 1, mural 3 (Fuente 1995d: 19.3: 261, 264; Miller 1973: 122-123): seed-casting priest; <b>procession</b>
		
	M; ML	Proposed dates: <b>Teo IIA-III</b> ("3 <sup>rd</sup> Stylistic Phase" [Lombardo 1995: 28], associated with Tlamimilolpa); <b>or Teo III</b> ("Technical Phase III" [Magaloni 1995:219], associated with Xolalpan)
		Room 1, mural 4 (Fuente 1995d: 19.4: 264; Miller 1973: 123): fragment, greca design, band with seeds
		Corridor 1, fragment (Fuente 1995d: 19.5: 264; Miller 1973: 123): red background, with dark red and dark blue vertical borders

#### Teotihuacan Murals by Locale and Theme

		Teotihuacan sector: set of buildings and complexes
		building or complex
		room, murals (basic sources): motifs, themes, especially <b>water</b> , <b>felines</b> , <b>procession</b>
		Proposed date: phase or period (source), analogous phase or period



## Midtown west: Zacuala Patios

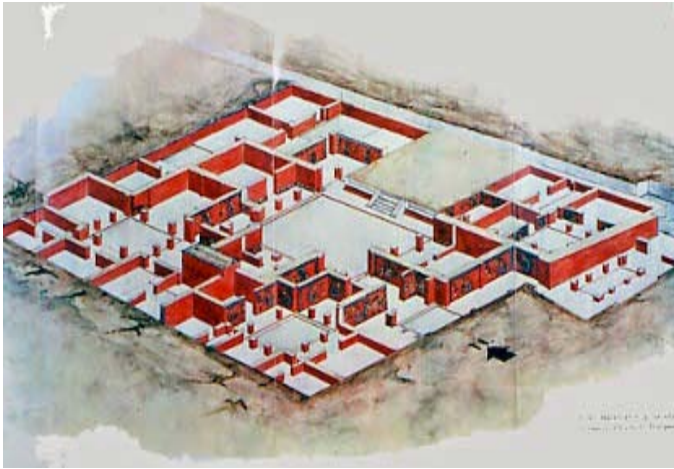


Zacuala Patios plan (adapted from Fuente 1995c: 312, Plano 20)

		<b>Patio 1 group</b>
		Corridor 1, mural 1 (Fuente 1995c: 20.1: 313; Miller 1973: 115): abstract: polylobed design, possibly a mountain, with fresh water eye drop in its interior and also in the vertical border
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Platform 1, murals 2 and 3 (Fuente 1995c: 20.2: 313-14; Miller 1973: 116): abstract: circle with quincunx, bands of coyote skin, curved knife with heart
	ML	Proposed date for mural 3: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Corridor 2, mural 4 (Fuente 1995c: 20.3: 314; Miller 1973: 116-117): abstract: polylobed arch, possibly a mountain with 5 point star in center
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Platform 2, murals 1 and 2 (Fuente 1995c: 20.4: 314; Miller 1973: 116-117): abstract: geometric design includes forked serpent's tongue
		Platform 3, mural 1 (Fuente 1995c: 20.5: 314, 319; Miller 1973: 116-117): abstract: design of point and bar and eyes marked by circular band and wavy panache
		Rooms 1 and 2, murals 4-7 (Fuente 1995c: 20.6: 319; Miller 1973: 118): abstract: polylobed design with fresh water eye drops in interior
	ML	Proposed date for Room 2, mural 5: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Platform 5, murals 1-3 (Fuente 1995c: 20.7: 319; Miller 1973: 118): abstract: "radiant mouth" and border of volutes
	ML	Proposed date for mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)



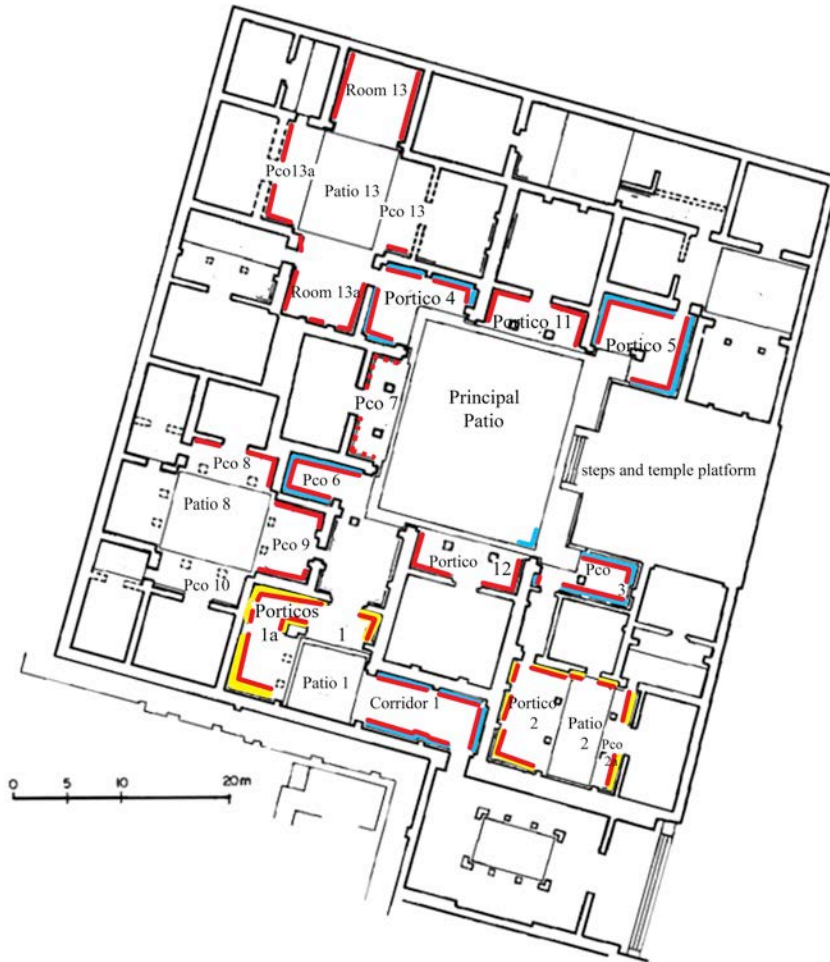
## Midtown west: Zacuala Palace



Zacuala Palace reconstruction (according to Sejourné 1959, in Fuente 1995g: 335, Lámina 26); arrow to Teo North.






Above, plan with access lines (green) based on Robb 2007b.



Zacuala Palace plan (adapted from Fuente 1995g: 320, Plano 21)




	<b>Zacuala Palace, p. 2/3</b>	
	Entry to the building, and most direct access to the Principal patio: Patio 1 group and Patio 8 group (southwest part of building), and Portico 6	
	Corridor 1, murals 1-4; Portico 1a: mural 6; Porticos 8 and 9: murals 1-8 (Fuente 1995g: 21.2: 323-24; Miller 1973: 110-111): profile <b>Tlaloc</b> bust spreading seeds in <b>procession</b>	
	ML	Proposed date for murals 1 and 2: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Porticos 1 and 1a, murals 1-9 (Fuente 1995g: 21.1: 321, 323; Miller 1973: 109): standing profile <b>processional</b> "caballero tigre" (not netted; scales or feathers)	 <p>Zacuala Palace, Porticos 1 and 1a, murals 1-9 (adapted from Fuente 1995g: 321, fig. 21.1)</p>
	ML	Proposed date for Portico 1, mural 1: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Portico 6 (southwest), murals 1-3 and other corners of the Principal patio: Portico 3 (southeast), murals 1-6; Portico 4 (northwest), murals 1-5; Portico 5 (northeast), murals 1-4; (Fuente 1995g: 21.4: 336-37; Miller 1973, 113): human/deity in <b>procession</b> : <b>Tlaloc</b> as the god of maize (or, possibly, Yacatecutli, merchant's god [Séjourné 1959: Figure 12])	 <p>Zacuala Palace, Portico 3, mural 3 (adapted from Fuente 1995g: 336, fig. 21.4)</p>
	ML	Proposed date for Portico 3, mural 3: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	<b>Principal patio and surrounding portico-room groups</b>	
	Principal Patio, "Patio Principal" (Fuente 1995g: 21.5: 337-38): abstract: undulating forms with plumes, <b>conchs</b> and caracols, or plumed serpent; human/deity: "la balsa [platform] que lleva a Quetzalcoatl" (Séjourné 1959: 29, also fig. 10)	
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Portico 7, West Portico, across from steps and platform (Fuente 1995g: 21.7: 338-39; Séjourné 1959: 22 [LS saw 6 examples, per Fuente], fig. 3): avian: bird feet, torso, bifid tongue (lineup of multiples suggests <b>procession</b> context)	
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
	Portico 11, North Portico (Fuente 1995g: 21.6: 338): profile figure on a platform (or boat), possibly in <b>procession</b> ?	
	Portico 12, South Portico (Fuente 1995g: 21.10: 339-40; Séjourné 1959, fig. 4): human: personage with flow of flowers; <b>procession</b>	 <p>Zacuala Palace, Portico 12 (adapted from Fuente 1995g: fig. 21.10)</p>
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

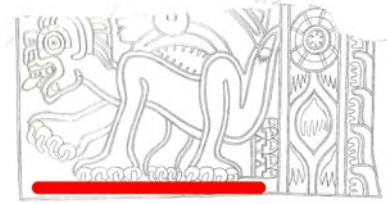
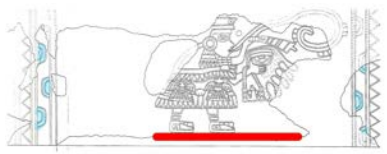


	<b>Zacuala Palace, p. 3/3</b>	
	Patio 13 group (north part of the building: Sejourné's "Conjunto Noroeste")	
	Patio 13:	(Fuente 1995g: 21.9: 339): human/deity: Xipe
	Portico 13 and 13a; Rooms 13 and 13a	(Fuente 1995g: 21.8: 339; Séjourné 1959, fig. 7): avian: birds with shield and flow; <b>procession</b> ?
	Patio 2 group (south part of building)	
	Portico 2, Patio 2 and Portico 2a, murals 1-10	(Fuente 1995g: 21.3: 321, 324, 336; Miller 1973: 111): human/deity: red Quetzalcoatl, carrying netted <b>jaguar</b> mask; other figures are in profile per Sejourné cited by Fuente; <b>procession</b> suggested
	ML	Proposed date for Portico 2, murals 6 and 7: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
ML	Northeast group / Conjunto Noreste (Lombardo 1995: 35 cited Séjourné 1959, fig. 6): fragment	
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)


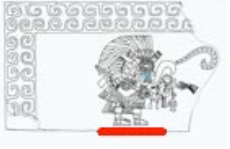

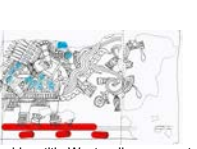

<b>Midtown west: Yayahuala</b>		
ML	Patio 1 group	
	Portico 1, mural 1	(Fuente 1995f: 22.1: 343; Miller 1973: 107): abstract: polylobed design with stars, <b>conchs</b> in the interior
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

<b>Midtown west: Totómetla</b>		
	Room 1 group	
	Portico 1 (Juárez and Ávila 1995: 24.1: 348, 359): avian: eagles; abstract: rhombuses; <b>procession</b>	 <p>Totómetla, Portico 1, mural 1 (adapted from Juárez and Ávila 1995: 359, fig 24.1, drawn by Alberto Juárez Osnaya).</p>
	Room 2 group	
	Portico 2 (Juárez and Ávila 1995: 24.2: 359) human/deity: Tlaloc or "Dios de la Tormenta"; <b>procession</b>	
	Trench 12	
	Quadrants 1, 2, 3 I, J, K (Juárez and Ávila 1995: 24.3: 359-60): swallows or doves; <b>procession</b>	
	Quadrants 1F and G (Juárez and Ávila 1995: 24.4: 360): avian: chicks, 2 small bird heads in profile	
	Quadrants 4 and 5E, F, and G (Juárez and Ávila 1995: 24.5360): shell: stylized <b>caracols</b> , sectioned	



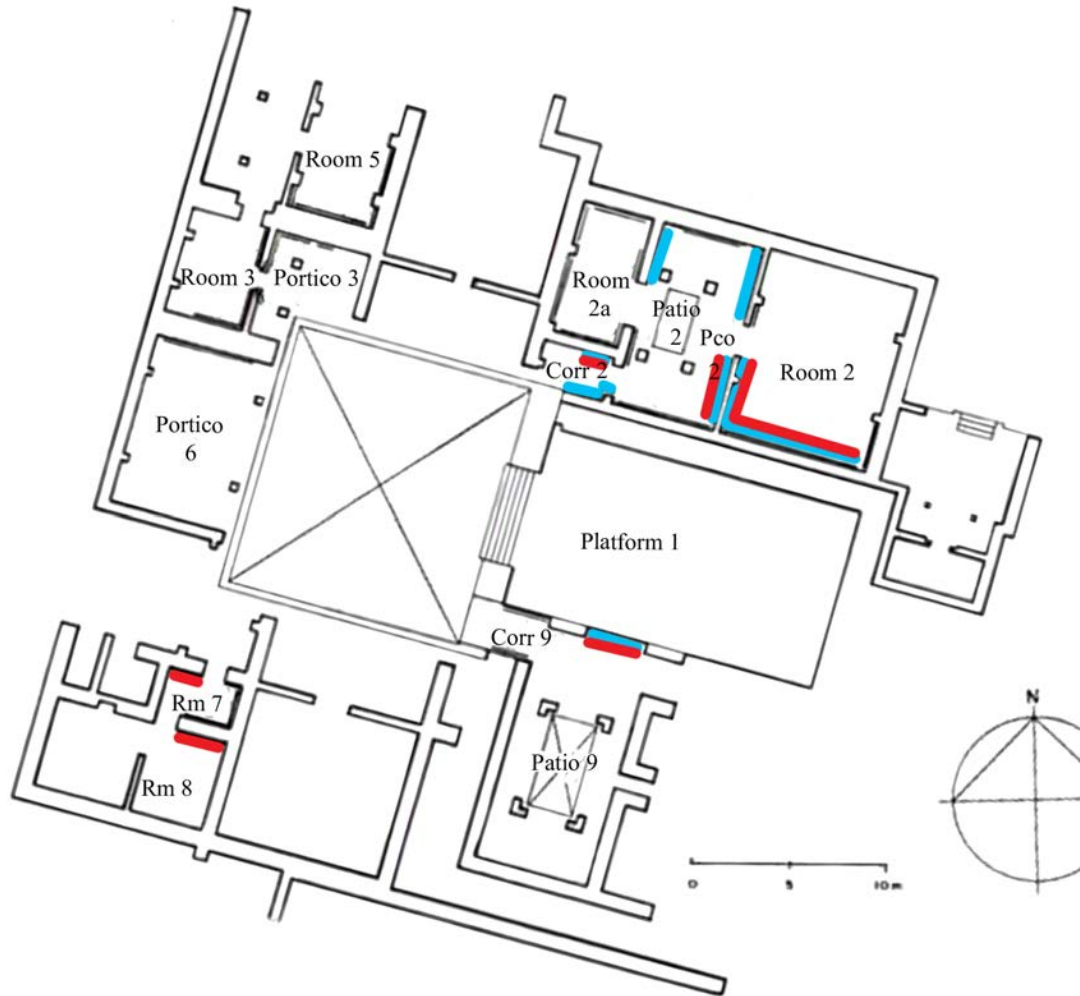
Lower west side: La Ventilla		
	Sector 1	
		<p>Temple of Red Borders (Templo de Bordes Rojos)</p> <p>mural 1: tablero: sectioned conch shells; talud: Tajín style interlaced bands, border of scallop shells (Mercado and Martínez 1995: 17.1.1: 165, 169)</p> <p>mural 2 and 3: talud: sectioned conch shells (Mercado and Martínez 1995: 17.1.1: 167, lám. 8)</p> <p>mural 4: side of stairway (Mercado and Martínez 1995: 17.1: 166, lám. 3)</p>
		Murales 4-5: (Mercado and Martínez 1995: 17.1.2: 169-172): sectioned conch shells
		Plaza of the Chalchihuitls: panels: red trilobes on knives; borders: chalchihuitls with 3 concentric rings (Mercado and Martínez 1995: 17.1.2: 167: lám. 10, 11, 12; 171-172)
	Sector 2	
		<p><b>Jaguar Group</b></p> <p>North Portico: jaguars in procession: NE wall, W wall, in front of priests in procession (Padilla and Ruiz 1995: 17.2: 173, 185-188);</p> <p>North Room: jaguars in procession: (Padilla and Ruiz 1995: 17.2: 177-178: lám. 6- 9)</p> <p>Southeast Room: bottom border of hills encasing stars (Padilla and Ruiz 1995: 17.2: 178-179: lám. 10-13)</p> <p>West Room: bottom border of plain hills (Padilla and Ruiz 1995: 17.2: 179: lám. 14-15)</p> <p>Portico: three murals of priests in procession; borders include freshwater eyes (Padilla and Ruiz 1995: 17.2: 185-187)</p>
		 <p>La Ventilla Jaguar Group Portico priests (adapted from Padilla and Zúñiga 1995: 185, fig. 17.14)</p>  <p>La Ventilla Jaguar Group Portico priests (adapted from Padilla and Zúñiga 1995: 187, fig. 17.20)</p>
		Plaza of the Glyphs (Padilla and Ruiz 1995: 17.2: 179-183: lám. 16-39 (Padilla 1995: 188-89): glyphs
		Person painted on the floor next to a drain: north of the Plaza de los Glifos, small patio near a drain (Zuniga 1995: 17.2: 189): personage watering a maguey with fresh water from his penis
L	Sector 3	
		Portico sur, murals 1-4 (Gómez and Ramos 1995: 17.3: 190, 193-194): feline: seated?
	L	Proposed date: Teo IIIA (Late Xolalpan (Gómez and Ramos 1995: 194))
	Sector 4	
		north of the Jaguar Group, south and north rooms (Nava and Ruiz 1995: 17.4: 195-201): front facing figures with panaches; background: fields and canals (stylistically similar to those of Tetitla Room 12), with precious jades, shells, swimmers





Upper east side: Amanalco, Barrio of the Looted Murals		
	<b>Techinantitla</b>	
	West and north walls (Cabrera 1995a: 14.1: 132-33, 136-37): human: <b>Tlaloc</b> -faced profile figs, footprints below; <b>procession</b>	
		
Techinantitla West wall, lower part, personage 1 (adapted from Cabrera 1995a: 131, fig. 14.1 ["según Saburo Sugiyama en Berrin, 1988"])	Techinantitla North wall, personage 2 (adapted from Cabrera 1995a: 136, fig. 14.4 ["según Saburo Sugiyama en Berrin, 1988"])	Techinantitla West wall, upper part. Personage 3 (adapted from Cabrera 1995a: 133, fig. 14.3 ["según Saburo Sugiyama en Berrin, 1988"])
		
		Techinantitla West wall, upper part. Personage 4 (adapted from Cabrera 1995a: 136, fig. 14.4 ["según Saburo Sugiyama en Berrin, 1988"])
	Structure 2, mural 1 (Cabrera 1995a: 14.2: 137): Large bird in frame (Pasztory 1993g: 52: 204): (possibly in procession) with elaborate speech scroll, surrounded by human <b>footprints</b>	
		Techinantitla Structure 2, mural 1 (adapted from Cabrera 1995a: 137, fig. 14.5)
	L	Proposed date: <b>Teo IV</b> ("Metepec" by ceramic association [Cabrera 1995: 137])
	<i>Various other fragments thought to have originated in Techinantitla:</i>	
	ML; L	Proposed date: <b>Teo III-IIIa</b> or <b>IV</b> ("4th Stylistic Phase" [Lombardo 1995: 35, cites Berrin (ed.) 1988], associated with Xolalpan; "probably Metepec" [see Pasztory 1993h and other entries])
	Anthropomorphic feathered <b>feline</b> (Pasztory 1993a: 48: 201): flame scrolls from paws, probably in <b>procession</b>	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 200-201])
	Coyotes and deer (Pasztory 1993b: 46: 200)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 200])
	Elite figure wearing tassel headdress with profile talon emblem at his feet (Pasztory 1993c: 43-45: 198-199)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 195])
	Feathered serpent and flowering trees (Pasztory 1993e: 50: 202-205): fresh <b>water</b> streams from mouth	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 202])
	Goddess with claws (Pasztory 1993f: 40: 195)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 195])
	Probable doorway border fragment (Pasztory 1993i: 51: 203)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 202-205])
	Small bird carrying a spear (Pasztory 1993j: 49: 201): probably in <b>procession</b>	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 201])
	Small bird in a u-shaped form (Pasztory 1993k: 46: 200)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 201])
	Storm god (Pasztory 1993l: 39: 195)	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 202-205])
	<b>Tlacuilapaxco</b> , Series pertaining to maguey rituals	
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 35, cites Berrin (ed.) 1988], associated with Xolalpan)
	Elite figure with maguey leaves (Pasztory 1993d: 42: 197) probably in <b>procession</b>	
	L	Proposed date: <b>Teo IV</b> (Metepec [Pasztory 1993: 197])





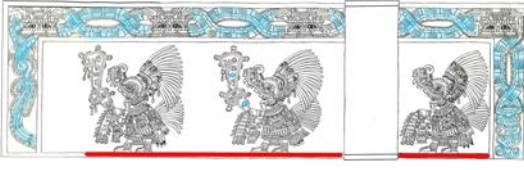
## Upper east side: Tepantitla



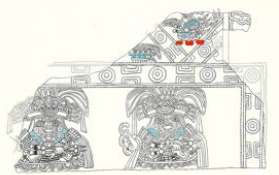
Tepantitla plan (adapted from Fuente 1995e: 138, Plano 15)

Southwest group		
	Room 7, mural 1 (Miller 1973: 105): figure in <b>procession</b>	
	Tepantitla Room 7, mural 1 (adapted from Miller 1973: 105, fig. 190).	
ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	
	Room 8, mural 1 (Miller 1973: 105): figure in <b>procession</b>	
	Tepantitla Room 8, mural 1 (adapted from Miller 1973: 105, fig. 191).	
ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)	




Tepantitla, p. 2/3, Northeast group		
		Corridor 2, mural 1 (Miller 1973: 94): figure in procession, accoutrements include fresh water drops (with eyes)
ML		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Corridor 2, mural 2 (Miller 1973: 95): vertical border with possible fresh water eyes in linear border
ML		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Corridor 2, mural 3 (Miller 1973: 95): fragment, identical to Corridor 2, mural 1's accoutrements, including fresh water drops (with eyes)
ML		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 2, mural 2 (Miller 1973: 96): pendant of "Tlalocán" – fragment with Tlaloc face, identical to Portico 2, mural 3's horizontal center border, and fragment with Tlaloc's paradise style figures
ML		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)
		Portico 2, vertical border of the entrance to Room 2: a row of flowering plants, with symbols of fresh water and seawater (Fuente 1995e: 15: 150, lamina 45); represents the "ciclo hidrológico del agua como ocurre en la naturaleza" (Angulo 1995: 76)
		Portico 2, mural 3 (Fuente 1995e: 15: 144 photo; Miller 1973: 96-97): Deity flanked by profile figures (suggesting procession); over "Tlalocán" water mountain and figures (for extended discussion see Browder 2005; Uriarte 1995)
		
		<a href="https://commons.wikimedia.org/wiki/File:Tlalocan.jpg">https://commons.wikimedia.org/wiki/File:Tlalocan.jpg</a> (Escocia1; licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license)
ML or L		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35]; associated with Xolalpan); Teo III-IV (Xolalpan [Armillas 1991 [1950]: 223]. NOTE: Armillas did not include Metepec in his chronology, so his designation covers Metepec as well as Xolalpan); or Teo IV (Late Xolalpan and Metepec [Pasztor 1997: 87])
		Portico 2, mural 6 (Fuente 1995e: 15: 150 photo; Miller 1973: 98): chinampa fields with frolicking figures; vertical borders have water symbols
		
		Tepantitla Portico 2, mural 6 (drawing by S.T. Evans from Miller 1973: 98, fig. 167).
		Room 2, murals 2-3 (Fuente 1995e: 15: 150 photo; Miller 1973: 99-103): seed-sowing priests in procession; emanation scrolls feature pierced disks; feathered serpent border with fresh water coming from his mouth
		
		Tepantitla, Room 2, mural 3 (adapted from Miller 1973: Fig. 173).
ML		Proposed date: Teo III-IIIa ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)



Tepantitla, p. 3/3, Northwest and Southeast groups		
Northwest group		
	Room 3, mural 3 (Miller 1973: 104): circular frames with Reptile's Eye motifs	
	Room 5, mural 3 (Miller 1973: 104): circular frames with Reptile's Eye motifs	
Southeast group		
	Patio 9, mural 3 (Miller 1973: 106): lower register: frontal figures, each with darts in its left hand, right appendage being a feline paw with claws; upper register: diagonal bands form diamond-shaped cartouches for profile figures (suggesting <b>procession</b> ) with darts on sleds with flames from the back, and other, triangular cartouches present roof ornaments in the style of the water temple murals of Tetitla, with symbols of state control, including <b>pierced disks</b>	
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35], associated with Xolalpan)

Tepantitla Patio 9, mural 3 (adapted from Miller 1973: 106, fig. 193).

Lower east side: Teopancaxco		
Casa Barrios o del Alfarero		
	ML	Proposed date: <b>Teo III-IIIa</b> ("4th Stylistic Phase" [Lombardo 1995: 34-35, cites Gamio 1922: lam. 24], associated with Xolalpan)
	Room 1, mural 1 (Cabrera 1995h: 16.1: 157-158): seed-casting priests face a solar disk with a center of interlaced bands, possible <b>procession</b>	
	Room 1 (Cabrera 1995h: 16.2: 158, 161): warrior with shield and arrows, possible <b>procession</b>	
	Room 1 (Cabrera 1995h: 16.3: 161): seed-casting priest, possible <b>procession</b>	

Teopancaxco, Room 1, mural 1 (adapted from Cabrera 1995h: 16.1: 157, fig. 16.1).

Evans, Susan Toby

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