

THE PAINTINGS OF PORCELANO CAVE
THE DISCOVERY OF GUADELUPE, c.3000 BC
(SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO)

by

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Summary

Hundreds of remote caves in the mountainous arroyos of Baja are famous for thousands of enormous colorful “Great Mural” paintings of men and animals. Among these are some “abstract” paintings, but there is no explanation for their very different art style. In this article we interpret the “abstract” paintings of one cave, which explains the introduction of this style by prehistoric explorers of the West Coast of America, and establishes the parameters for dating these paintings.

Introduction

The Porcelano Cave, near the Arroyo de San Gregorio, is located in a very remote part of western Mexico, halfway down the Peninsula of Lower California, about 40km north of the town of San Ignacio (Figs.1,2). This cave is the focus of a scientific paper by R. Vinas and others in the “International Newsletter on Rock Art”, 2001 (Ref.1). The many Baja caves were explored and illustrated by the late H.W. Crosby, in his important book “The Cave Paintings of Baja California, Discovering the Great Murals of an Unknown People”, 1997 (Ref.2). The Crosby book, with its beautiful color illustrations, is a popular “coffee table” book.

THE MOUNTAINOUS area containing the Porcelano Cave is called the Sierra de San

Francisco, a wilderness of volcanic outpourings from a shield volcano, rising from the surrounding desert to a height of 5,200 feet. From the uplands, there are views west to Scammon's Lagoon and the Vizcaino Desert, and to the east, to the abrupt eminences of La Tres Virgenes, taller, and more recent volcanos that tower in front of the Gulf of California. The Sierra embraces a world of rugged, extremely eroded canyons that would not be suspected from the low, barren lands outside.

"The arroyos vary considerably in the amount of art they exhibit. All evidence suggests that the beds of the arroyos were the avenues by which people made their way into the heart of the mountains, as they are today, though most of the caves are far from modern trails. The Arroyo de San Gregorio (and the

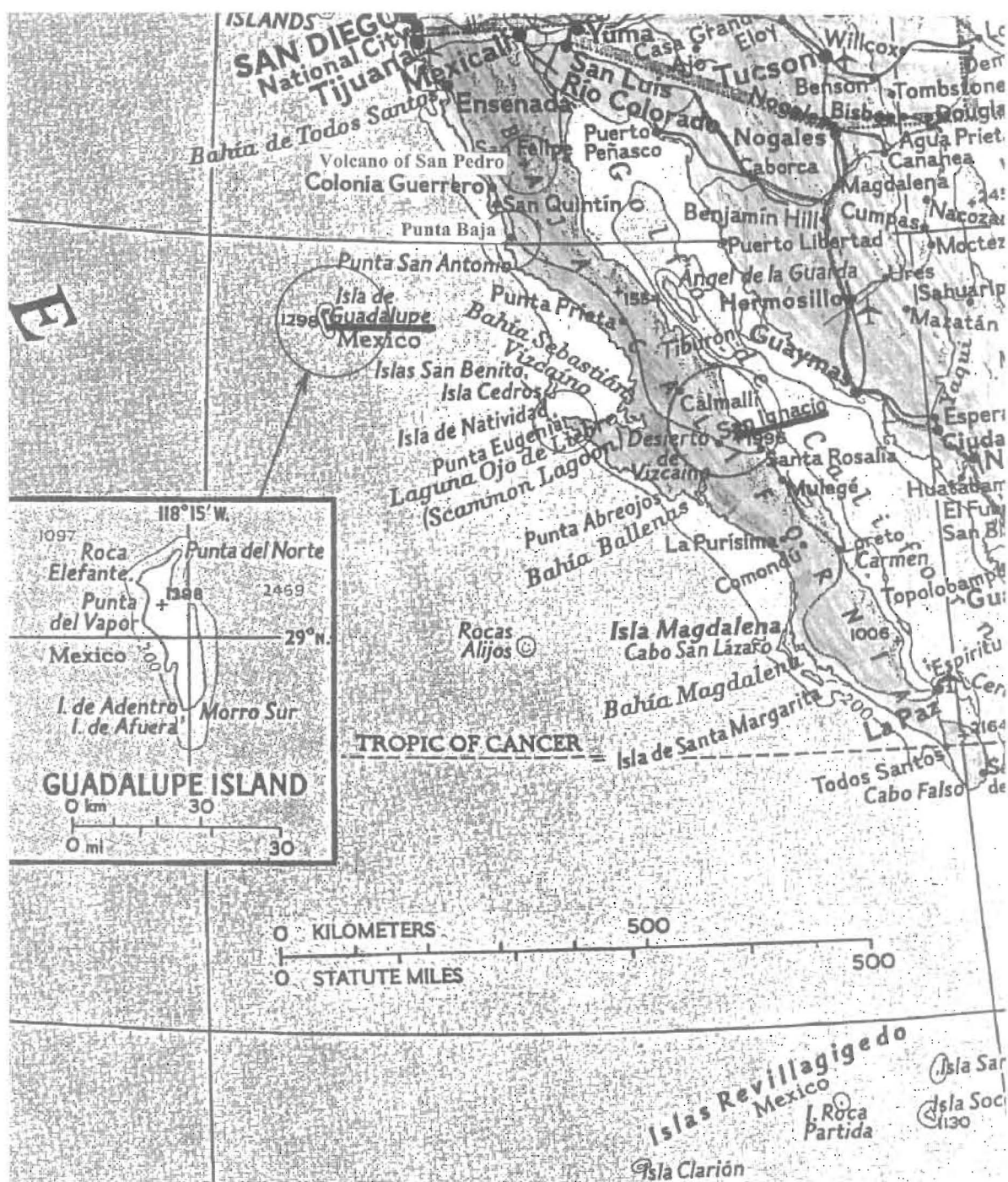


Fig.1

Map of Baja California, with the island of Guadalupe enlarged.

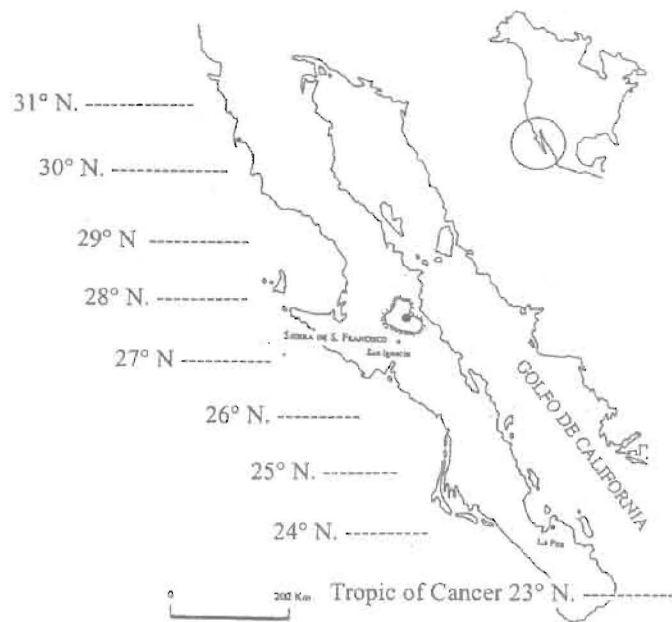
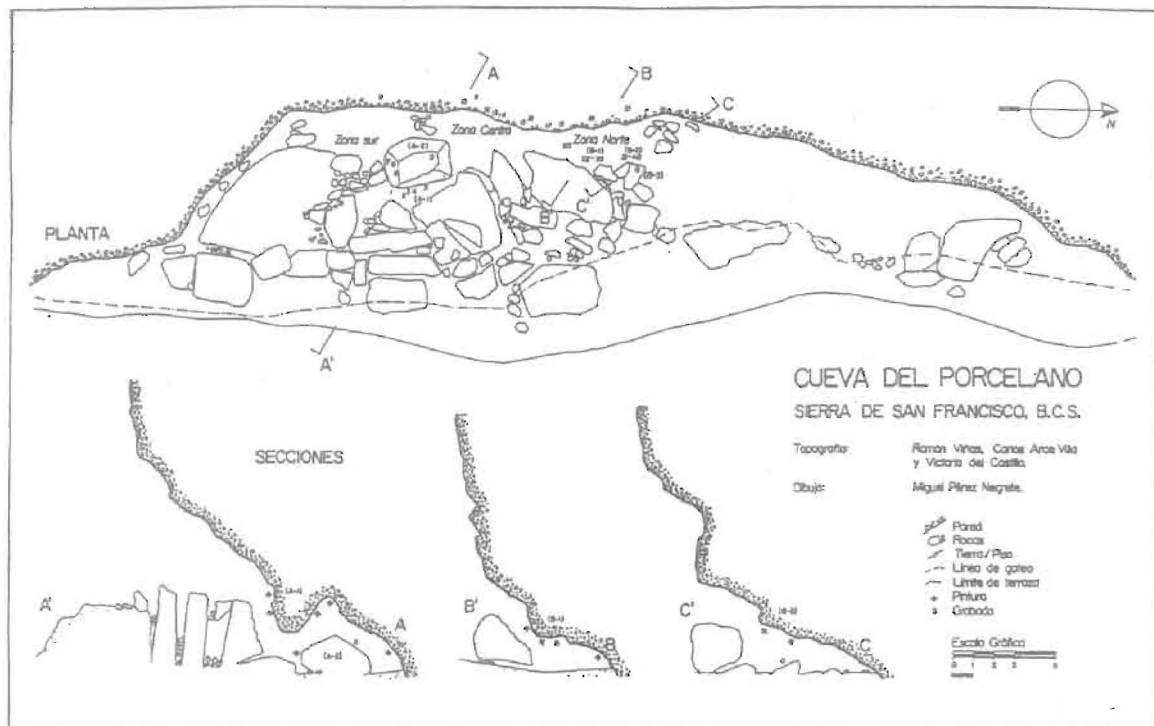


Fig.2

Groundplan of the Porcelano Cave (Ref.1), and its location on the Baja Peninsula. (San Ignacio, Baja California, Mexico)

Porcelano Cave) lie at about the geographic center of the area's rock art locations. In ancient times, this arroyo must have been the most direct route from any part of the highlands to the Gulf Coast. Shell mounds abound, and the entire sierra is littered with evidence of ancient marine harvests. Shells are found scattered profusely along every trail" (Ref.2).

THE BAJA PENINSULA was the home of hunter-gatherer-fishermen of unknown origin, who are thought to be responsible for the pictorial style called the "Great Murals". Harry W. Crosby, whose book first documented the rock art of the Baja, visited 200 cave painting sites with thousands of figures over a period of years, with the help of the few local inhabitants. He saw over 50 groupings of painted figures that could loosely be called "compositions", and reports that "it was obvious we had seen only a minor fraction of the total art". The author notes that the paintings in the area of the Sierra de San Francisco present the "most admirable expression of the Great Mural phenomenon ..., a style of naturalistic figures of people and animals, usually painted larger than life, and depicted in outline, with recognizable, classically realistic proportions." Largely because of his efforts, in 1993 large areas of the rockshelters were added to UNESCO's list of World Heritage Sites. Recent work, reported in 2002 and 2004, by Dr. Alan Watchman of Australian National University in Canberra, with National Geographic support, has identified a great many more sites. He carbon dated about 30 paint samples from caves in the Sierra de Guadalupe to the south, and found a wide range of dates, between 5500 and 3000 BC (Refs.18,19).

The Porcelano Cave (Fig.2) is a natural shelter of volcanic rock, situated in an arroyo about 750 meters above sea level, 25km from the east coast, near the Bay of Santa Ana. From the outside, the cave, which faces east, goes almost unnoticed due to fallen rock in

the mouth (Fig.2). Inside, the cave provides a vast shelter, with a wide horizontal entrance of 46 meters. The depth is at most 9 meters. In the back, where the long frieze of paintings are, it is almost dark, with a comfortable height of about 1.6 meters (Ref.1). Large realistic images of human figures and animals are painted in black. Though images of wildlife are the most common paintings in Baja rockshelters, these realistic images are only located on the ceiling in the northern part of the Porcelano Cave.

The Realistic Paintings: The Antelope and the Sea Turtles

In the cave are six important compositions, all having a size of about one square meter (Ref.1). The most remarkable painting (Fig.3, 170x75cm) shows a big, apparently pregnant antelope done in the Great Mural "Realistic" style. The head, the lighter tint of the belly, and the small tail show it is a Pronghorn Antelope. The front legs end in fingers, as though it were human. In its jump, it is chased by two small men with raised arms. The animal is being chased to the left, in the southern direction on the rockshelter roof. At the top of the painting are 5 horizontal strokes which may represent the 5 latitudes between the Cave, at about 28 degrees N, and Cabo San Lucas, the southern end of the peninsula, at $28-5= 23$ degrees N.

SIMILAR MEN accompany three sea turtles in the second composition (Fig.4, 95x100cm). The animals are probably crawling up a Pacific beach to lay their eggs, because they are painted crawling upwards, along the ceiling. The men are able to catch them by grabbing their front flippers. Both these animal paintings are on the ceiling of the mid-rear of the cave. They are executed in black paint and in a similar style, so it may be assumed both have been made by the same people at about the same time. They show the painters lived from hunting and "gathering". Note, that in both paintings the

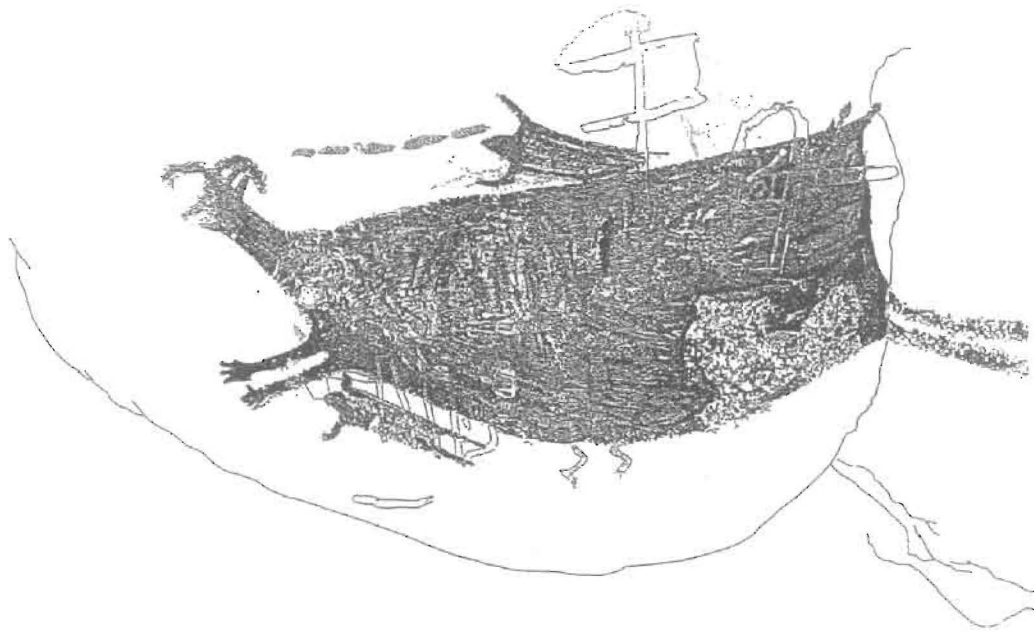


Fig.3 Realistic Art: Pregnant Pronghorn Antelope.
(Black painting, (Ref.1), Porcelano Cave, Baja California, c.3000 BC)

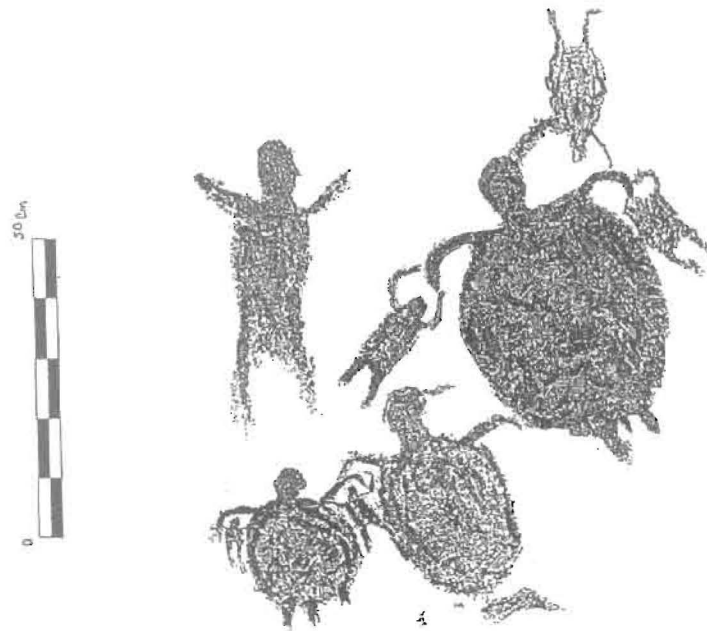


Fig.4 Realistic Art: Three Sea Turtles on the Pacific shore.
(Black painting (Ref.1), Porcelano Cave, Baja California, c.3000 BC)

number of men equals twice the number of animals. So, they conquer the animals because they cooperate, and overwhelm the prey.

CROSBY REPORTS that pioneer Jesuits (1683-1720), intrepid travelers and explorers, knew the local Cochimi living on the land, as well as those who occupied the missions. The Jesuits left several ethnographic documents of some depth, but none of these mentions rock painting as a contemporary activity. Nor does any rock art show evidence of the missionary presence, unlike the depictions of European people, or their animals, garb, or implements in many other parts of the world. Crosby recalls that two Jesuits (Rothea and Escalante) visited Great Mural sites and wrote that their Cochimi converts reported folkloric accounts of a giant people from the north who had painted in the Sierras, and each opined that the works were old (Ref.2).

Paintings in the Raton Cave near the north border of New Mexico, USA, 60 miles east of the Rio Grande, have been carbon dated to c.3000 BC. Although this cave is located 800 miles north-east of the Porcelano Cave, it contains "similar paintings" of a puma and a human of "great size". Due to the similar style, it has been presumed by Vinas and his associates (Ref.1) that these Realistic compositions in the Porcelano Cave have about the same age of c.3000 BC. This carbon date would fit the end of the 5500-3000 BC period provided by the carbon dating of Watchman (Refs.18,19).

The Abstract Paintings

The paintings from the Porcelano Cave have unusual, abstract-schematic images (Figs.5-7) that prevail over the realistic ones, and many of them are "atypical and foreign" to the themes of the Great Murals (Ref.1). There are reported to be seventeen abstract, schematic designs, in yellow, black, red and white in seven main compositions. R. Vinas and his associates say the other images include a

"great sunlike form, and express some lunar and solar calendar system or registry", and that some of the schematic compositions "are a territorial or cosmogonic reference with the indication of the cardinal points". Crosby reports that a cave in Arroyo de San Gregorito, the next arroyo to the south of San Gregorio named "La Candelaria", has seven figures in the abstract checkerboard pattern. A three-foot figure "looks like nothing so much as a piece of Meso-American funerary pottery." Crosby says "Such breaks with convention are inexplicable" (Ref.2, pg.95). At a cave in Loma Alta, at the southern end of the Great Murals, in the Sierra de Guadalupe to the south, are another two abstract patterns of rectangles, one in red and black, and one in yellow and black. Crosby says that "attempts to locate the origin of this style outside the Great Mural area have failed" (Ref.2, pg.155).

However, note that in the abstract Porcelano paintings, one can quickly see a spiral (Fig.5), spaced lines (Figs.5-7), and patterns of squared circles (Fig.6), features that are common with megalithic petroglyphs (Refs.3-5,17). In our research (Ref.3), we have found that many petroglyphs and cave paintings of the megalithic period are geographic in content. In America the megalithic period runs from 3000 BC to 500 BC, but evidence of degrees of latitude and distance lines can be seen in the monument of Barnenez in France, from c.4700 BC, so latitudes were in use earlier, and they were probably in use by sailors from the time of the discovery of the Canaries and the Shetlands, about 5500 BC (Ref.3). So as we examine these abstract paintings, we will look for geographic meanings, and encoded latitudes.

The Column/Spiral and the Rib

THESE TWO yellow/black compositions are 10 meters south (to the left) of the animals, on the rear wall (Fig.5). The left painting, 75cm wide and 165cm high, consists of a

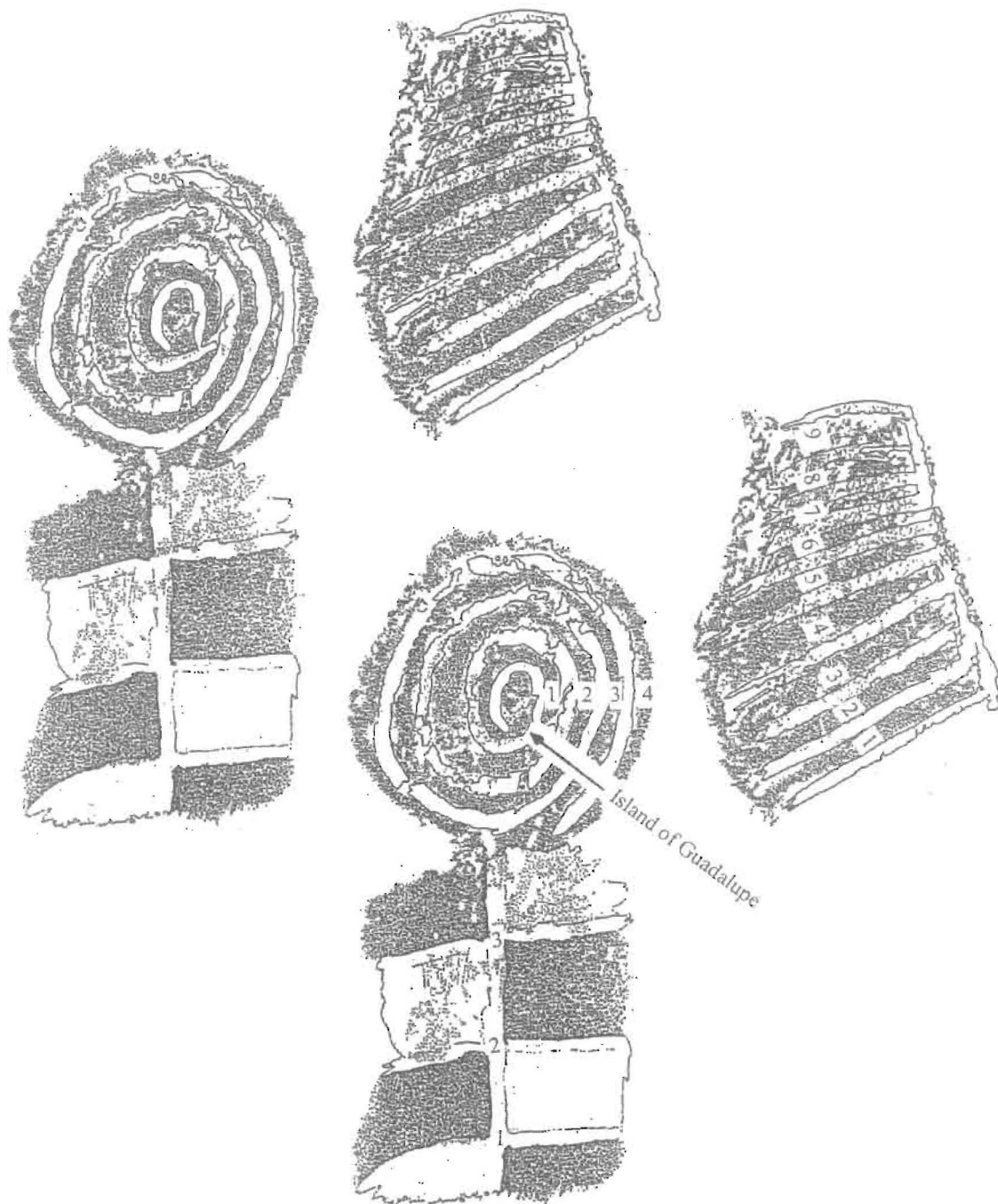


Fig.5 Abstract Art: The Column/Spiral and the Rib.

To the right and below, copies of the same figures, with notes used in the text.

Left: Discovery of the island of Guadalupe (the center of the spiral), at a sailing distance of 3dl from Punta Eugenia (the column), and 4hdl from Punta Baja (the spiral rings).

Right: The Rib shows the distance from the Porcelano Cave to the volcano of San Pedro, or Guadalupe: 9hdl. (Yellow/black paintings, Ref.1, Porcelano Cave, Baja California, c.3000 BC)

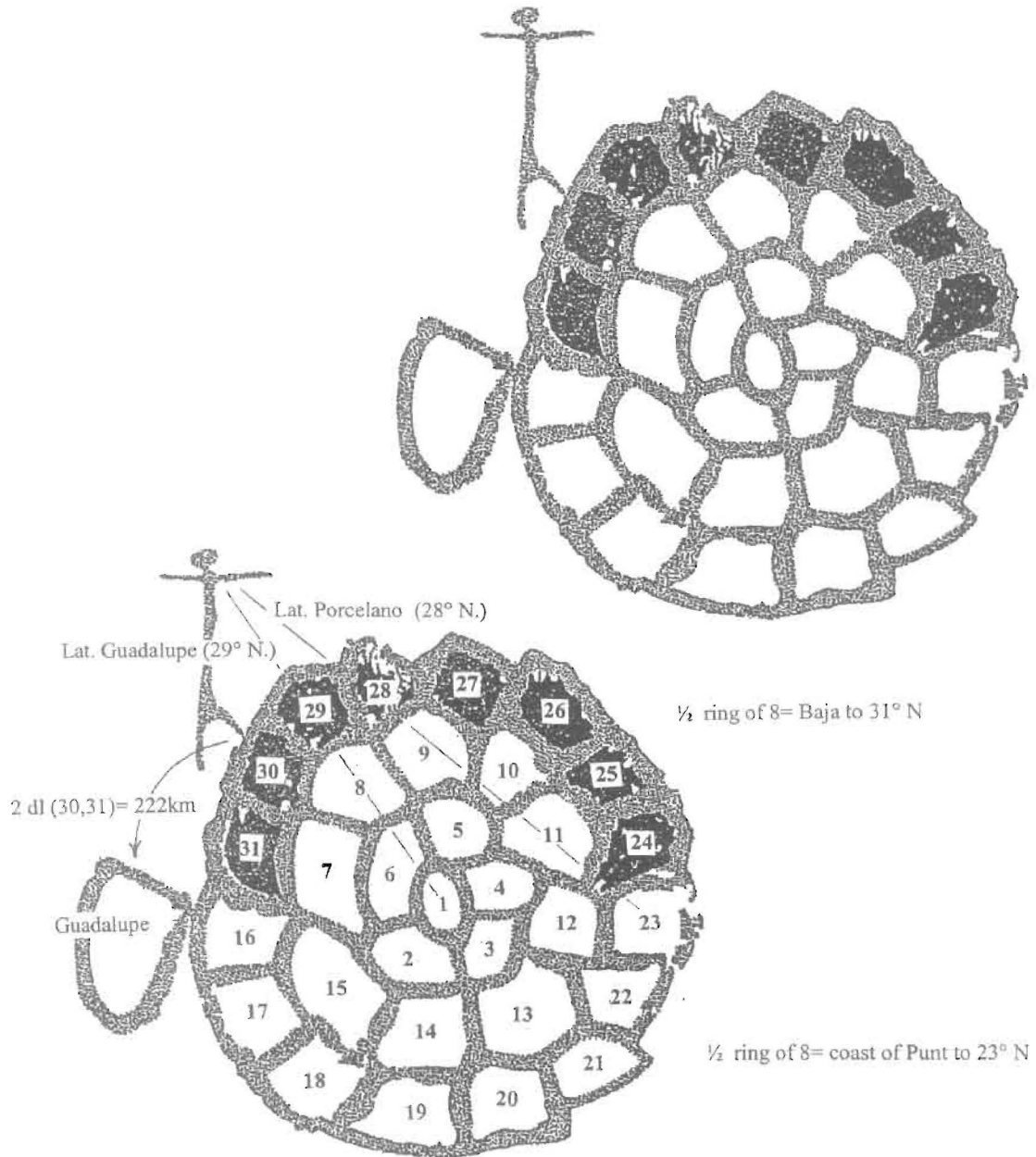


Fig.6 Abstract Art: The Ball. Below, the painting with the notations used in the text. The 8 latitudes of the peninsula of Baja California (the 8 closed segments), above the Tropic of Cancer, at 23°N (the 23 open segments). The man crosses from Punta Baja (#30, at 30°N), to Guadalupe (the loose segment), a sailing distance of 2dl= 120 NM, in the direction of the Realm of the Dead in the west. (Colored painting, Ref.1, Porcelano Cave, Baja California, 2000-500 BC)



Fig.7 Abstract Art: The Royal Couple, embodying the peninsula of Baja California, protected against the Ocean by a shield (the Porcelano Cave), is looking beyond Guadalupe (the left loop), towards the setting Sun in the west. (Colored painting, Ref.1, Porcelano Cave, Baja California, 2000-500 BC)

round spiral placed on top of a "column". The right painting, 75cm wide and 105cm high, resembles a rib of beef. They are separated from one another by a distance of only 10cm.

When studying the images we are looking in northwest direction. The lobe in the center of the spiral resembles the oblong island of Guadalupe, located northwest of this site at 29 degrees N. This island is not on many of today's maps, because of its distance offshore and economic unimportance. It is very arid and volcanic in appearance, with tall seacliffs. It is said that the goats dropped off by whalers have had catastrophic impact, eroding 95% of the island. Nevertheless, a unique species of palm from the island, the Guadalupe Palm, is now grown all over the world. Today the island is an exotic destination for "not more than 100" scuba divers each year, for the cage viewing of white sharks and pinipeds (seals and sealions). The island has been designated as a piniped marine sanctuary by the Mexican Government.

THE PORCELANO Cave is situated at about 27.5 degrees N. A possible sailing route to reach Guadalupe starts at Punta Eugenia in the west, at the western tip of Baja, west of Scammon's Lagoon (Fig.1). The vertical column between the boxes below the spiral represents this sailing route. The 3 squares in this direction (left and right), correspond with the sailing distance from Punta Eugenia to Guadalupe, about $3dl = 3 \text{ degrees} = 333\text{km}$, or 180 Nautical miles to the WNW. In our research (Ref.3), we have called lines on petroglyphs and paintings that are used to denote distances equal to one degree of latitude in directions other than north-south, as "distance lines" (dl). Of course, latitudes can only be taken, or measured, in the north-south direction, but one can certainly sail for similar lengths of time in other directions, and they indicated this with lines, circles and spirals. The length of one distance line is the same as the length of one degree of latitude.

COMPARING the widths of the dark painted spacings between the circles of the spiral or the rib with the widths of the squares of the column, the widths are about half. Since the squares in this composition are equal to 1 dl (above paragraph), the spacings of the spiral and rib represent half distance lines (hdl). This unit of half a distance line ($=1/2 \text{ dl}$) is commonly used in megalithic petroglyphs, and spirals are often used to give distance scales to a composition. In fact, the diameter of the center of the spiral (Guadalupe Island) equals about half the size of the squares, so the length of the oblong island of Guadalupe is about $1/2dl = 1/2 \text{ degree}$, or about 55km, which is correct (Fig.1).

There are 4 dark circles in the spiral, encoding a distance between the edge and the center of $4hdl = 2dl = 2 \text{ degree} = 120 \text{ NM}$. This distance equals the shortest sailing distance from Punta Baja to Guadalupe. Punta Baja is a west cape of Baja peninsula in the north, at 30 degree N (Fig.1). The width of the column consists of 2 squares, showing the distance of this route to Guadalupe, of $2dl = 2 \text{ degrees} = 120 \text{ NM}$ offshore.

The column figure has a second meaning. The horizontal lines between the squares represent latitude lines. The Porcelano Cave is situated at about 27.5 degrees N. So, the column shows the latitudes above this Cave, one after the other, 28, 29, and 30 degrees N. The center of the spiral now symbolizes the enormous mountain of San Pedro, at 31 degrees N. It is a huge volcano, 10,145 feet (3078 meters) high. The 3 squares of the column also correspond with the distance between the volcano and the island of Guadalupe, $3dl = 3 \text{ degrees} = 180 \text{ NM}$ (Fig.1).

The yellow/black spiral around the summit of the column indicates this volcano is thought to have a big influence. The yellow color is symbolic for the yellow, volcanic sulphur, and the black color is symbolic for the black,

volcanic lava. The whole painting deals with the problem of the existence of the island of Guadalupe. America has an endless West Coast, where all the land ceases. But here a little, volcanic island is present in the vast Pacific Ocean. The painting is asking a question: does Guadalupe exist because of the mountains of the Sierra Pintada, west of the Porcelano Cave? This mountain range, up to 3,300 feet (1000 meters) high, points to Punta Eugenia, to the island of Cedros, and finally to Guadalupe (Fig.1). Or does Guadalupe exist because of the volcano of San Pedro in the north, at the same distance from the island?

THE RIGHT painting (the Rib), just beside it in Fig.5, resembles the spiral in style, and is painted in the same colors. We conclude that both paintings have been made by the same people at the same time. The spacings between the lines equal those of the spiral beside it. There are 9 spacings, encoding the distance from the Porcelano Cave to the volcano of San Pedro in the north, $9\text{hd}l = 4.5\text{dl} = 4.5 \text{ degrees} = 270 \text{ NM} (500\text{km})$. The rib also shows the correct distance from the Porcelano Cave to Guadalupe, about 270 NM.

At the right side of the Rib figure, connecting the horizontal lines, is a vertical line. This line represents the mountain range of Baja California to the north. The lengths of the horizontal lines correspond to the narrow width of the northern peninsula of Punta Baja, and the wider area near southern Punta Eugenia. This is the answer to the question about the existence of Guadalupe. The lower group of long lines points far beyond the mountain range of the Sierra Pintada and the island of Cedros to the sea. The second group of short lines points to the sea from the volcano of San Pedro. The makers believe the island of Guadalupe exists because of about equal influences of the Sierra Pintada mountains in the south and the volcano in the north!

The yellow/black paintings were made because of the discovery of the island of Guadalupe, not far offshore. Egyptians discovered America via the Bering Sea, c.2600 BC (Refs.3-5). However, earlier the West Coast was previously navigated by Japanese and Chinese sailors, c.3000 BC, at the start of the megalithic period in America (Ref.9). These sailors were probably the first to discover Guadalupe, c.3000 BC, and subsequently these paintings were drawn, probably by the local people, using the latitude methodology known by sailors worldwide. So the break in artistic style, from Realistic to Abstract, resulted from the discovery of North America by more civilized people from Japan and China. Note that the black antelope in Fig.3, discussed previously and also dated c.3000 BC, covers an abstract painting similar to the ones of Fig.5, and probably of similar date. The technique used is identical to these yellow/black paintings. It appears that the makers of the antelope intentionally rejected a design which may have been misleading or inaccurate.

The Ball

At the rear end, in the center of the cave, is a big boulder having a diameter of 3m, and a height of 2m. On one of its eastern faces is an image of a ball (Fig.6), probably the "sunlike form". It is composed of many segments, with a little man jumping off the ball, in the direction of a loose segment. The whole composition, 5 meters SE of the previous paintings, has a width of 80cm, and a height of 75cm. It is a design with most of the segments light (or open), but the upper ones painted dark (or closed). Information on the use of the colors, black, red, and white has not been provided in our reference materials. When looking at the painting, we are again looking in northwestern direction from the cave site.

NOTE THAT the segments of the ball are stylized squares. This is frequently seen in

old European petroglyphs of the Atlantic Ocean (Ref.3). For thousands of years travelers determined their position on Earth in latitudes (Refs.3-5). The north-south dimension of each square is the distance of one degree of latitude, a unit called a "moira" in Egypt at the time. Each square has an east-west dimension of the same size, which was harder to measure, but clearly could be sailed, which we call a distance line (dl). So each segment also represents an area having a width of 1 dl, and an equal height.

THE BIG BALL represents the spherical Earth. To early peoples, the Porcelano Cave was situated in the extreme west. The offshore position and north-south orientation of the little man on the west side of the ball confirm the lower point of the ball is the South Pole, and the upper point is the North Pole. The innermost segment (#1) corresponds to a square area of land, from the equator to 1 degree N, along the West Coast of America. The shell of 5 segments around it represents the coast above it, to $1+5=6$ degree N. All these 6 segments are rather small, because the coast of South America is far away, and not what this painting is about. The next shell of 9 segments around it represents the coast above it, to $6+9=15$ degree N. These 9 segments are larger, because the corresponding coast of Central America is less far away. All these 15 segments form the inner part of the ball, meaning that those coastal lands are not very important in the meaning of the painting.

The last, and outer shell of 16 segments consists of 8 southern, light, or open segments, and 8 northern, dark, or closed segments. The 8 southern, open segments represent the West Coast of Central America, between 15 degrees N and $15+8=23$ degrees N. These segments are part of the surface of the ball, and the corresponding strip of coastal land is extremely important. It belongs to the civilization around the Gulf of Campeche (the Land of Punt), which has the

same north-facing bowl shape as this series of segments (Refs.9-14).

The last open segment in the east is #23. It corresponds to the holy Tropic of Cancer, and the Southern Egyptian Empire, far in the east, at 23 degrees N. This is the original center of the Sun religion (Refs.3-8). The 23 white segments of the ball also correspond to the place where the Tropic of Cancer leaves mainland Mexico, near the town of Mazatlan, at 23 degrees N. They sailed out, and after crossing the gulf to the west, they reached the south point of the Peninsula of Baja California, near Cabo San Lucas, at 23 degrees N. On midsummer day the Sun is above it at a right angle. The slow northern movement of the Sun then turns into a southern movement. Like the Egyptians, the creators of the painting must have also been believers in the Sunreligion, so finding that the Baja Peninsula terminates at the Holy Latitude must have held a special meaning to them.

The 8 closed segments on top of the ball represent the Peninsula of Baja California, from 23 degrees N to $23+8=31$ degrees N. The segments are part of the surface of the ball, and the corresponding strip of land is, of course, most important. The land has the approximate dimensions of the dark row of 8 segments, because the peninsula has an average width of about 1 distance line= 1 degree, and a height of 8 degrees. The 8 closed segments also correspond to the Egyptian Empire, far in the east, also from 23 degrees N to 31 degrees N. However, the culture in the Americas developed around the Gulf of Campeche, between 15 degrees N and 23 degrees N, as shown by the series of 8 open segments on the outside of the lower portion of the ball.

LEFT OF THE ball, in the west, off the continent of America, is the vast Pacific Ocean. However, left of the ball is a loose segment. Of all the segments of the ball, this loose one is the largest, showing it is the

main subject of the painting. This segment is representing Guadalupe, the little island only 120 NM offshore in the west. By raised arms, the little man shows he was excited to "discover" this little island. Following its discovery, they explored the sea around the island for over 3 degrees of latitude north and south, and over 3 distance lines west, as shown by the 3 shells of the ball. The little oblong central segment of the ball (#1) represents the island of Guadalupe (Fig.6), as did the oblong central segment of the spiral in the older painting (Fig.5).

A LINE FROM the last white segment #23 on the right to the head of the man cuts the fifth closed segment #28, encoding the Porcelano Cave and Punta Eugenia, both at 28 degrees N. Visitors touched this protruding part of the painting, confirming where they stood at the latitude of the cave site, so the image of this segment #28 is abraded the most. The ball has 3 layers around its center, corresponding to the sailing distance from Punta Eugenia to Guadalupe, $3dl = 3 \text{ degrees} = 180 \text{ NM}$. A line from the center to the head of the man cuts the sixth closed segment #29, encoding the island of Guadalupe, at 29 degrees N.

The last closed segment #31 encodes the mighty volcano of San Pedro, at 31 degrees N. This volcano is one of the reasons the island of Guadalupe exists. The ball has 3 shells around its center, also corresponding to the distance between the San Pedro and Guadalupe, $3dl = 3 \text{ degrees} = 180 \text{ NM}$. However, the man is standing on the last segment but one, #30, encoding Punta Baja at the coast, at 30°N. This is also the latitude of the Mississippi Delta, and the Nile Delta, far in the east. From closed segment #30, it is only 2 segments to the big, loose segment. So, from Punta Baja, at 30°N, the sailing distance to Guadalupe is only $2dl = 2\text{degrees} = 120 \text{ NM}$.

The island of Guadalupe is important to the Sunreligion. The Egyptian SunGod Ra, has

said (Refs.2-4): "The Realm of the Dead is in the west, at the other side of the waters, in the land where the Sun sets." For that reason the loose segment, new land discovered in the west, has been placed due west of last open segment #23, corresponding to the holy Tropic of Cancer, and the Southern Egyptian Empire, at 23 degrees N. This is the location of the center of the Sunreligion (Refs.3-5). It is in this tradition, that former President Ronald Regan was buried in 2004 on the West Coast at sunset, June 2, 2004.

Note that the loose segment is triangular, like the Nile Delta, at 30 degrees N and 31 degrees N. Here is another image of the "Realm of the Dead" (beyond Guadalupe), "at the other side of the waters, in the land where the Sun sets." The eight dark segments at the top of the ball represent the Peninsula of Baja California, and also the Egyptian Empire, both extending from 23 degrees N to $(23+8 \text{ degrees}) = 31 \text{ degrees N}$. The long arms of the little stick man point to the distant west, and the distant east. Does this imply that the ball describes ocean sailing routes? This could be the case, because the ball symbolizes the whole earth. This helps explain why the Island of Guadalupe was such a focus of interest in these paintings.

The Royal Couple

THREE METERS above the ball on a vertical rock wall descending from the ceiling is a complicated painting we call the "Royal Couple" (Fig.7). It has a width of 75cm, and a height of 85cm. A long vertical part in the center resembles a man on the right, facing left, who is hugging his shorter wife, her head below his chin. Her arms and legs reach to the right, with plaits or fronds of a skirt. They both appear to have a geographic meaning, embodying the Peninsula of Baja California. The eye of the man represents the volcano of San Pedro at 31 degrees N with a line looking west toward Guadalupe, and the eye of his wife is probably Punta Baja at 30 degrees N.

In front of the Royal Couple (to the left, Fig.7) we see a large triangle like a shield, representing the original groundplan of the Porcelano Cave. If we compare it with the real, present groundplan (Fig.2), we recognize with some difficulty the two enormous rocks, and the three smaller boulders in the Cave as shown in the triangle figure. The 5 stones encode its latitude, 5 degrees above the Tropic of Cancer, at $23+5=28$ degrees N. Of course, more rocks have fallen onto the cave floor over the intervening time, as shown in Fig.2. Inside the triangle left of the couple, the vertical line represents the outer border of the ceiling in the north. The Cave faces east. The shield, protecting the Royal Couple against the mighty ocean, may also represent the western mountain range of the Sierra Pintada, and the Sierra Santa Clara, in this wider part of Baja California. The couple looks beyond these to the far west, in the direction of the setting Sun.

In the west we see the coastal waters, with directly behind the shield a closed loop, with 6 half distance lines in it (6 white spaces between the lines). The loop represents the island of Guadalupe (at 29 degrees N), $6\text{hdl}=3\text{dl}=3$ degrees= 180 NM from Punta Eugenia. In European megalithic petroglyphs of the Atlantic, the attached lines indicate the dl of explorations of adjacent waters. Here, they indicate the 3 coastal islands in the north, Santa Catalina Island, San Clemente Island, and San Nicolas Island, just beyond Baja California, at 33 degrees N. The thin line below the loop may likewise point to the tiny and unimportant Rocas Alijos (at 25 degrees N), some $2\text{dl}=120$ NM offshore.

BEHIND THE back of the man, or the mountain range of Baja California, an oval is visible, representing the island of Angel de la Guarda in the Gulf of California (at $28+1=29$ degrees N). The three lines indicate the route to the island, which shows, with two additional lines to the southeast, the easiest route to the other side of the Gulf, at the

Island of Tiburon, which is not shown as it is considered a part of the mainland of Mexico. This part of the painting strongly indicates the ongoing connection with the culture of Central America (Refs.9-14).

BELOW THE dark "heart" of the woman, probably the campsite near Porcelano Cave, is a small piece of line, indicating its latitude, at 28 degrees N. Below it are two other lines, corresponding to the latitudes of 27 degrees N and 26 degrees N. Apparently, one crosses here the Gulf of California, too. The relatively short crossing at 26 degrees N leads to the mouth of the River Fuerte, at the other side.

Below, a big dark, horizontal line is visible, representing the holy Tropic of Cancer, at 23°N . In the east, 2 lines run southwards, indicating the Maria Archipelago (left), below the present town of Mazatlan (right), only $1\text{dl}=1$ degree= 60 NM offshore. Left of these two dark lines are light lines, indicating the coastal waters. There is no indication of the islands to the SW, the Revillagigedo Islands, located at 19 degrees N, 220 NM SSW of Cabo San Lucas. Apparently, these islands were considered part of Central America, like the Island of Tiburon, which is absent because it was considered part of mainland Mexico.

Dating

The composite ball (Fig.6) was made on a boulder, 5 meters in front of the yellow/black paintings on the rear wall, discussed earlier. In general, figures applied deepest in the cave, are oldest and holiest. Here, this rule seems to be confirmed. The maker of the ball painted his new creation less deep in the Cave, to pay respect to the old paintings, which deal with the discovery of Guadalupe. He also used other colors. The complex composition of Fig.7, three meters higher, has been made in the same style as the ball. So again, both these paintings (Figs.6&7)

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