

MUSEUM OF MAYA ARCHITECTURE STRONGHOLD OF LA SOLEDAD

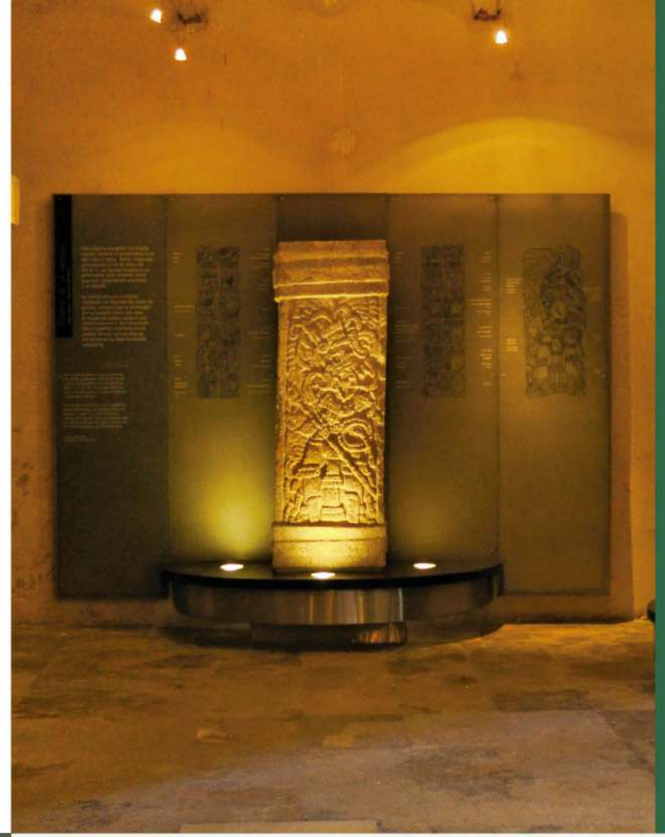
Campeche

/ HISTORICAL OVERVIEW

The Stronghold of Nuestra Señora de la Soledad (Our Lady of Solitude) was built in the late seventeenth century. It is the largest of eight bastions forming part of the wall built to defend the town of San Francisco de Campeche against pirate attacks. The construction of the building was concluded in 1692 and was baptized with the name of Our Lady of Solitude, as the protector of seafaring men.

In 1896 the building was in ruins. During the Mexican Revolution the Stronghold of La Soledad was remodeled and used as a storehouse for federal troops and for the state government. Starting in 1929 the building remained under the jurisdiction of the Ministry of War, an agency that decided it would be used to house families of officers, thus turning it into a tenement.

In 1937 restoration work began and in 1958 it became the venue of the Archaeological Museum of Campeche. By 1975 this space changed its content and was re-opened as the Museum of Colonial History. A new intervention carried out in 1985 transformed it into the Museum of the Stelae, and finally in 2005 its exhibition discourse focused on aspects of pre-Hispanic construction, re-inaugurated as the Museum of Maya Architecture.



/ HOW TO GET THERE

In the city of Campeche, this cultural space is located in the heart of the downtown historic center, facing the main park, on Calle 8, on one side of the Sea Gate.

/ $ ADMISSION

According to the Federal Fees Act, admission is free for children under 13, students and teachers with a valid ID, seniors, retirees, pensioners, and INAH personnel and researchers.

/ PHOTOGRAPHY

For the use of any device to make videos, visitors must pay the stipulated fee. Non-professional photography, without the use of tripods, is free of charge and must be done without flash.

/ SERVICES

Restrooms, museum shop with publications and reproductions.

/ HOURS

Tuesday to Sunday from 8 am to 5 pm.

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/ MAIN ATTRACTION

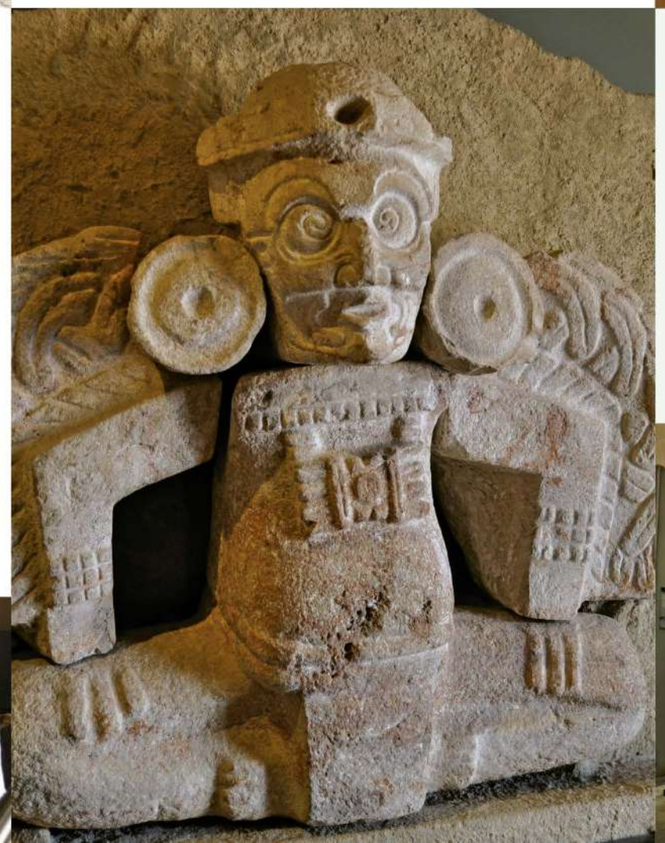
Grave goods and jadeite mask

These pieces speak of the funerary customs of the rulers of Calakmul who were buried with pectorals, beaded skirts, earflares, bracelets, and rings, all exquisitely crafted from jade, whose color was related to the annual renewal of nature and the agricultural cycle. As for the mask, it made it possible to equate the ruler with the God of Maize, who, like maize kernels planted in the soil, awaited the opportunity to return to life in the form of this plant.

Where to see them

Gallery IV.





/ COLLECTION

The museum collection is composed of archaeological pieces with architectural characteristics from four stylistic regions of Maya culture: Petén, Río Bec, Chenes, and Puuc. Highlights in the collection include the grave offerings from Structure VII of Calakmul; the stuccoed, polychromed bench from Río Bec; the stone sculpture of the Solar Lord from Chunhuhub; the portico of Xcalumkín, as well as the impressive architectural mask of the god K'awiil, recovered from the archaeological zone of Miramar. Also on display are columns, jambs, lintels, stelae, panels, and sculptures from sites such as El Palmar, Hormiguero, Santa Rosa Xtampak, Edzná, Itzimté, and Kankí.



/ HIGHLIGHTS

1686	Construction of the military defensive system known as the wall of Campeche began. The Stronghold of Our Lady of Solitude was part of this architectural complex. The year before, Campeche was struck by one of the bloodiest pirate attacks the city had ever seen. It was taken for a month by the Dutch pirate Laurens de Graaf, also known as "Lorencillo."
1692	Construction of the Stronghold of Our Lady of Solitude, architectural work that was part of the defensive system, was completed. The land near the northwest corner of the Main Plaza was chosen for its construction on a narrow strip of land edging the sea.
1713	The treaty of peace and friendship was signed in Utrecht, between the king of Spain and the queen of England. The completion of the military defensive system of Campeche and this treaty brought an end to pirate attacks.
1857	The city was sieged by troops from Mérida against the emancipation of Campeche from Yucatán.
1929	It was placed at the service of families of officers and troops, turning it into a tenement.
1958	It became a museum, and has been so till the present day.

/GALLERIES

- Gallery I, Dr. Román Piña Chan

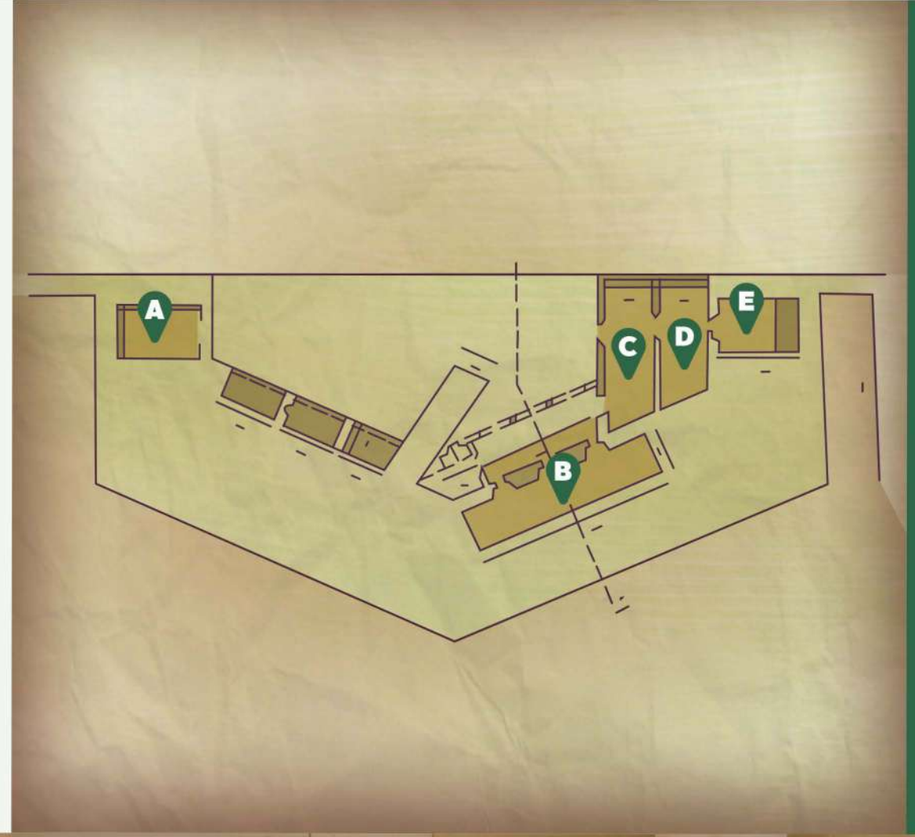
  The architectural styles developed by the Maya in the region of Campeche are: Petén, Río Bec, Chenes, and Puuc. This space has a selection of these styles, spotlighting an imposing piece that was once part of the corner of a building from the archaeological zone of Miramar, with lavish decoration of a cascade of oversized architectural masks of the god K'awiil.

- Gallery II, Nazario Quintana Bello

  This space displays examples from the Puuc region, such as the figure of the slave, an unmistakable sign of the wars waged by the Mayas.

  The veneration of the gods is visible in sculptures, such as that of the Sun God: Kinich Ahau, from Chunhuhub.

  The stelae allude to members of the nobility, wearing lavish garb and prominent headdresses, who are accompanied by their courtly entourage, such as dwarves and musicians, evoking the ceremonial character of these representations.



ESSENTIALS

- A *Temporary exhibitions*
- B *Gallery I. Dr. Román Piña Chan*
- C *Gallery II. Nazario Quintana Bello*
- D *Gallery III. Santiago Pacheco Cruz*
- E *Gallery IV. Ponciano Salazar Ortegón*





/ The Museum of Maya Architecture is an expression of the splendid architectural and sculptural quality achieved in Maya civilization. Attesting to this rich cultural heritage are stelae, lintels, columns, frames, and thousands of stone elements that have been useful in reconstructing the pre-Hispanic past of this region. Each of them reflects significant aspects and representative individuals of this ancestral culture.





- Gallery III, Santiago Pacheco Cruz

  It features architectural elements from the Chenes and Río Bec regions. These pieces come from ceremonial contexts, with depictions of offerings of food, such as tamales, and animals, such as deer.

  Small columns depict some Maya gods, with their zoomorphic features and other symbolic elements.

  The Río Bec bench, on display in this space, still has traces of color, such as red, green, and blue, which invite visitors to imagine how these ancient Maya cities looked at the time of their maximum splendor.

- Gallery IV, Ponciano Salazar Ortegón

  This is the museum's most important gallery for it contains elements in the Petén style, specifically from the magnificent archaeological site of Calakmul.

  Stelae with figures of dignitaries and the museum's main attraction: the jade mask and grave offerings from Structure VII of the Great Plaza, which bear witness to the funerary customs of the rulers of that ancient Maya city.