

Cedular





Presentation

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Thanks to the support given by young people from social service and volunteering, we can place this document in your hands.

We hope that the images corresponding to each museum label will help you to locate the information which may be of your interest so that you will be able to have a reading of any subject of your choice and thereby deepening your visit.

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El Cerrito Archaeological Zone staff appreciates your visit and hopes you to share your experience with your family and friends, we would love to have them here.

Claudia Pilar Dovalí Torres
On-Site Museum Director

Recommendations

Hi! Welcome to the museum, let me give you a couple instructions to access please.

To Access we need to follow the basic covid restrictions, mask on, distance between groups and please avoid to touch the exposition that includes the graphics on the walls .

- It´s not allowed to access with water or food on hand but we have a rack on the right side where you can leave it or you can carry it in your backpack, this to avoid any accidents.

- You can take photos but please without flash.

- You´ll see a lines on black inside the museum on the floor, please don't cross these ones to avoid any accident or touching the exposition.

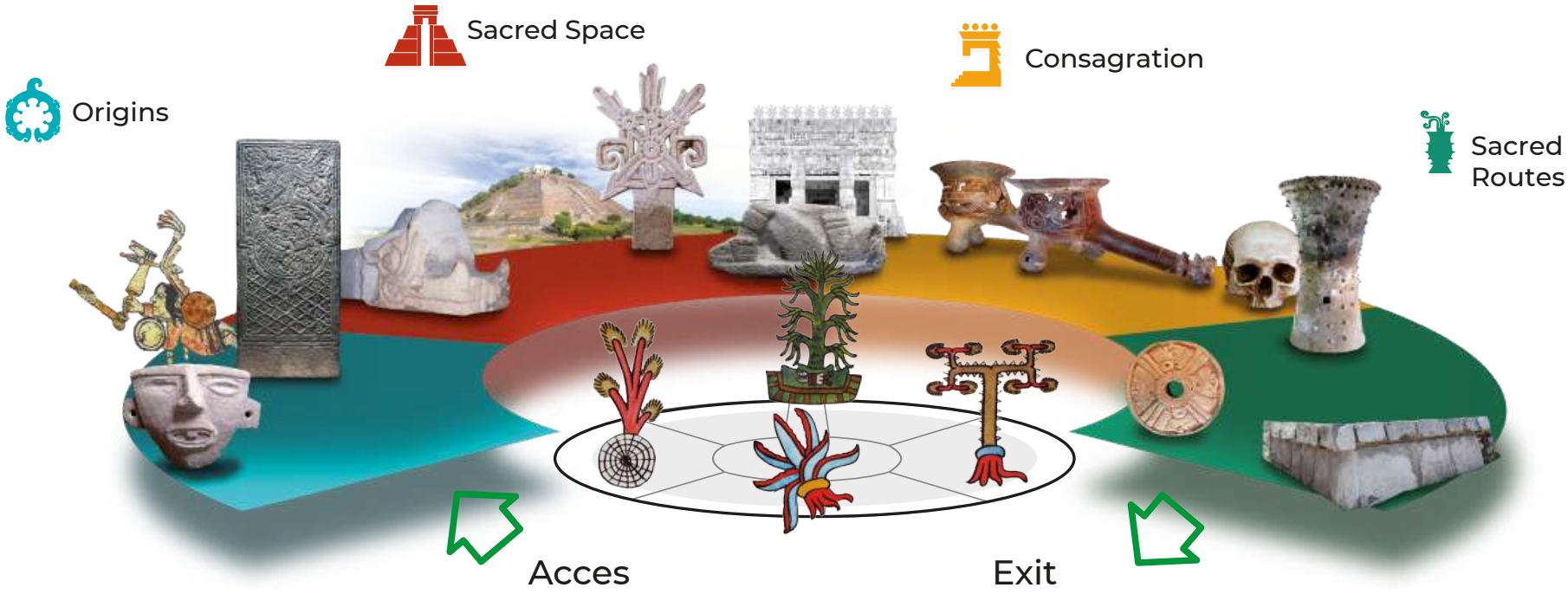
- Backpacks on the front to avoid crashing with something inside the museum.

- Please keep the kids by hand all the time inside the museum.

- The umbrella is only by leaving it on the right-side rack.

- Inside the museum remember keep a quiet tone and please do not run.

Map of the museum





THE ORIGIN, THE MYTHICAL TOLLAN AND CHICOMÓZTOC



The origins, the mythical Tollan and Chicomóztoc

In the 9th century A.D., the sedentary peoples from Queretaro Valley were part of the most advanced organizational forms in Mesoamerica. Like other societies, they took part in a historic moment of rearrangement, migration and the emergence of political and religious centers. During this process, local cultures, with a certain autonomy and regional power, were integrated into a new order known as Toltec.

The Toltecs built their identity in a myth of origin, recognizing themselves as coming from a primordial place, inhabited by their ancestors and main gods. In this mythical place, called Tollan, there are the most beautiful places, full of fertility, richness of fruits and seeds, as well as refinement and power. In that place everything was harmonious, gods coexisted with men and in primitive times the inhabitants spoke only one language. This is certainly an unknown and intangible territory.

Over time, various human groups left the mythical Tollan to populate our world, then the chief gods, in the person of Quetzalcoatl, gave them a language of their own, the images of their particular gods and their sacred bundles. To reach the earthly world they used collective creations, births in groups of seven, in a place called Chicomóztoc, where Chichimeca groups -the foundation of the Tolteca society- were born and were accompanied to our world by their particular goddess Itzpapálotl, the butterfly with obsidian wings.



Itzpapálotl, obsidian butterfly

Itzpapálotl is the mother goddess who accompanies Toltec and Chichimec groups since their birth at the mythical origin place, Chicomóztoc. In this invocation as a mother goddess, she is also known by the names of Tlazoltéotl and Itzcueye. Itzpapalotl is associated with the western direction, as the patron saint of the Cihuateteo women, which are the spirits of those who died in childbirth and inhabited the West. It also represents the earth and the moon. In her costumes, she uses eagle feathers and obsidian knives, attributes of warrior goddesses. The black color of obsidian is full of symbolism, it is associated with vegetation, rain, and Mother Earth.

Another attribute of Itzpapálotl is that she is the archer of the four cardinal directions. Considering that the act of shooting the arrow to the cardinal points, as the taking of possession of the land, we can say that this represents an act of settlement of the previously nomadic group.

In the stone stele from El Cerrito, the goddess Itzpapálotl can be identified as a protector of a warrior; it is an anthropomorphic representation where the human body tends to transform into a butterfly. Her legs show joints in the knees, while one foot is formed by two claws and the other one possibly by a corn plant. Her torso is a cocoon, in its stage of transmutation from worm to butterfly, from where her flaccid breasts fall. Her head is made up of six obsidian knives and six small circles.

On one side of the representation of Itzpapálotl in the stele, we can see the image of a Tzitzimime, a fearsome, fleshless star deity in which the Cihuateteo women became, - women who have died during childbirth- who were going to Ilhuícac, this word means the brightness of heaven or else, the sun, to accompany it on its way to the twilight.

The turquoise

The turquoise or xíhuitl is a gemstone that was widely used in the lapidary in Mesoamerica since the Preclassic period, due to its sky blue color for some people or bluish-green for some others, supernatural virtues and magical powers were attributed to it. Objects made up of this mineral were also associated with the preciousness, energy, and purity of life. In the same way, turquoise was used to designate concepts such as the blessing of the gods, the birth of men, pure life, and the power of the rulers. According to some pre-Hispanic codices, turquoise is associated with Xiuhtecuhtli, the god of fire, as well as his invocation of Huehuetéotl-Xiuhtecuhtli or ancient god of fire.

In Mesoamerica, there are no deposits of turquoise, and the only one used to make beads and ornaments came from the cultural region called Oasisamerica.

Regional and local background of El Cerrito

Around 700 A.D. Teotihuacán collapsed as the Mesoamerican capital, facilitating the emergence of ceremonial and urban centers that long ago depended on it.

This process allowed local peoples to maintain their autonomy, being governed by others of regional scope. Some of the cities where this process took place were Cacaxtla (present-day Tlaxcala), Cholula in Puebla, and Xochicalco in the state of Morelos.

During the Epiclassic period, El Cerrito was already a ceremonial center that semi-scattered villages throughout the valley depended on. Between each of these villages, some farmlands allowed the support of its inhabitants, that is the case of the towns of Santa Bárbara, Balvanera, La Magdalena, Tlacote, La Joya, and Juriquilla.

Nose piercing ceremony, in a room of the Cholula Tolteca.
Historia Tolteca-Chichimeca, 1555, fol 21r.

GODS OF MESOAMERICA

Deities of the region of Queretaro

The inhabitants of the Valley of Queretaro worshiped gods such as Xipe Tótec (1, 2 and 3) as the god of fertility and the renewal of life, as well as they worshiped Itzpapálotl, (4) goddess of the earth and the moon.

STUCCOED CERAMIC

Bowls with polychrome decoration

These vessels come from the settlement called La Negreta. Stucco decoration was used extensively in the western region of Mesoamerica in the Epiclassic period.

CERAMICS OF THE VALLEY OF QUERETARO

Household vessels

The pots, bowls and glasses for daily use shown here come from two settlements: La Negreta and Pie de Gallo. Their shapes and decoration in some cases imitate Teotihuacan-style vessels. The rest of these vessels maintain the style of el Bajío region with red decoration.

They belong to the Terminal Classic and Epiclassic periods and they are part of the material culture of the first settle-



The first settlements in the Querétaro valley

The environmental and geographical conditions conducive to the development of specialized agriculture, as well as the large areas of land used for harvesting and hunting, allowed an intense human occupation of the valleys of Querétaro since 600 A.D. The forms of social and political organization in these valleys depended on the civilizing impulses of nuclear Mesoamerica, as well as frequent migrations in all directions. In those years, Teotihuacán maintained relations with the valley of San Juan del Río. The best example of slope-panel architecture in the region is located in that valley, the archaeological site “Barrio de la Cruz.” In another place called El Rosario, we find the best sample of Teotihuacan-style mural painting within the area of Queretaro; you can observe a procession of priests carrying curved knives.

On the other hand, the Valley of Querétaro shows an emerging Teotihuacan influence in two places: La Negreta, a settlement located on the Pueblito riverbanks, obsidian artifacts were redistributed from sites controlled by Teotihuacán and, likewise, the inhabitants manufactured clay vessels, imitating Teotihuacan forms used in the last phases in the Mesoamerican capital. The other site is Pie de Gallo, located north of the valley, where there was an enclosed courtyard structure at the top of the hill. In this place was found a limestone mask with the representation of the Teotihuacan god, Xipe Totec.

EL CERRITO, A TERRENAL TOLLAN IN THE NORTH OF MESOAMERICA



Northern Mesoamerica and El Cerrito

Mesoamerica is a magnificent cultural area located between North and Central America, that is the middle part of America, whose northern border maintained a dynamic fluctuation over time, alternating epochs of expansion toward the north with others of retraction toward the south. The greatest expansion of Mesoamerica to the north occurred during the Classic period, comprising the current states of Sinaloa, Aguascalientes, San Luis Potosí, and south of Tamaulipas, Durango, and Zacatecas. This northern border strip is also known as Northern Mesoamerica.

Teotihuacan culture was the most important one in the Classical period in Mesoamerica. This civilization maintained endemic wars, which were important to keep the elites in government. Neither direct political dominance nor war was the goal of the system, power was exercised through the control of trade networks and the establishment of kinship relations, allowing the settlement of representations of other cultures in districts of its capital, Teotihuacán.

The next Mesoamerican protagonists were the Toltecs, a culture that founded cities and ceremonial centers in the highlands, such as Tula and El Cerrito during the Early Postclassic period. Everything points at The Toltecs having exercised a political dominance based on serious propaganda of war, the dissemination of their forms of religious organization and beliefs, as well as the use of public art to spread their ideology. Everything indicates that the Toltecs exercised power through the integration of local societies that paid taxes to regional capitals.

Quetzalcóatl, the precious snake

For the Toltecs, the feathered serpent was a cosmic image associated with Quetzalcóatl, a cultural hero, and a divinity. This cult is unified in the rainwater and terrestrial waters, a permanent mediation between heaven and earth, a condition for the existence of agricultural peoples.

The god of the Toltecs, Quetzalcoatl, is the creator of the new humanity, the arts and the wisdom. This knowledge was acquired when he dared to descend to the underworld to rescue the bones of the ancestors, and once there, he mixed the bones with corn dough and his blood, to give life to the humans of the fifth sun. Under the guidance of Quetzalcóatl, the Toltecs began the founding of new cities and ceremonial centers, whose rulers felt protected by Itzpapálotl, Tláloc, Huehuetéotl, and Tezcatlipoca. Proud of speaking the Nahuatl language and identifying themselves as artists and warriors, they used the feathered serpent emblem.

The color of the sculpture

The Toltec sculpture of El Cerrito was decorated with mineral pigments of different colors.

Red
Hematic, iron oxide.
Dark red
Hematic and titanomagnetite mixture.
Ocher
A mixture of goethite, hydrated iron oxide with hematite, iron oxide.
White
Calcite, calcium carbonate.
Black
Soot, carbon black.
Blue
A mixture of the mineral clay Attapulgite and the Indigofera suffruticosa dye , exposed to heat.

BOARDS AND ENGRAVED TOMBSTONES

Eagles and jaguars

Toltec architecture ornamented the walls of buildings by means of the board and slope-panel construction system. Between each of the moldings that make up the board, there were placed some gravestones of eagles and jaguars. The body of the eagle shown here preserves the decorative Teotihuacan tradition of using small obsidians.

TOMBSTONES WITH CALENDAR GLYPHS

Names of warriors and lords

Together, the engraved tombstones formed -as a mosaic- scenes that could have been the human natural scale. Many of these retain glyphs that combine symbols with numbers. On the tombstones displayed here, the dates of birth stand out and consequently the names of some lords and warriors, identified as the lords Diez Águila, Dos Ollin and Ocho Rehilete, who surely assisted the ´Tollan´ El Cerrito to legitimize their power.
Tollan is the word used precisely to refer to a site where the power of great lords & warriors in the region was legitimized.

SCULPTURE AND ARCHITECTURE

Snake-head architectural nail

The piece shown here combines a sculpture on the round and a spike that allows it to be embedded in a wall. Sculptures of this type decorated the upper part of the trusses, and only the serpent's head protrudes.
The serpent was one of the ways to represent the omnipresent deity called Quetzalcóatl.



Stone Sculpture

The facades of the rooms with columns and their interior were ornamented with stone sculpture. Their designs, individual and on set, are repetitive, having the function to educate the assistants to the collective ceremonies. Through this public art, it was pretended to introduce, educate and replicate the world conception of Toltec culture.

The sculptors of El Cerrito used basalt, volcanic tuff and andesite as raw materials. The sculpture, according to its function, was made on stones, in ashlars and in large blocks.

The interior of the walls was decorated with stones. Their symbolic contents are diverse, highlighting the representations of lords, warriors and priests. These (symbols) characters wear cotton suits and hats, feather tufts and in some cases shields and darts. Another characteristic is that some of them are associated with numerical and calendar glyphs. The glyphs represent the date of birth and the name of each of them. Through such testimony, the historical characters recorded here surely attended the ceremonial center to legitimize their power and Toltec affiliation.

In the stones found in this earthly Tollan, has been possible to identify the presence of the warrior lords, two ollin, ten cuautli, eight hueytecuihuitl, three cipactli and nine cipactli.



The construction of sacred space

Around the year 900 AD, El Cerrito reached monumentality and recognition not only for being the earthly Tollan, but also the sanctuary. Its builders chose a site that met the determining conditions of their cosmogony, among these, topography, environment, symbolism, and landscape.
Regarding the topography, the inhabitants took advantage of an outcrop of basalt rock, whose highest edge has a height of 1827 MASL. The development plan began with the construction of a large retaining wall, which made it possible to level the ground with earth and stone fillings. On the first level was built the Sculptures Square and the Altar of the Skulls. In the second, three meters above the previous level was built the Dancing Plaza. The third level of the land made it possible to build a square platform of 370 ft. per side, from which the pyramidal base was built.
Environmentally speaking, the selected zone for the ceremonial center construction is the wettest and most fertile in the valley. The only place where you could concentrate a numerous group of population.
Symbolically, this place had to maintain some features of the original Tollan, which is, a hill connected to the underworld through a cave or spring, as well as adjoining a lagoon full of tules, a type of bulrush.
The construction of a monumental pyramid on the outcrop of stone altered culturally speaking the landscape. From the top of the pyramid, there was visual control of all the scattered villages in the valley. From down in the valley, the occupants of each village -with their respective farmland- could observe their ceremonial center, as an emblematic place, now becoming an architectural landmark of the pre-Hispanic landscape.



The foundation of the sacred space El Cerrito as a Toltec earthly Tollan

The Mesoamerican world of the Postclassic participated in an intense influx of human groups, goods, and ideas. Central Mesoamerica and its adjacent areas were occupied by the Toltecs at the earliest stage. In that order, the outlying settlements maintained peaceful or antagonistic contact with Tula, the so-called capital of the Toltecs.

The Toltec model of social organization integrated political units, cities, and ceremonial centers into capitals with the regional power. The ideological part of the model was based on political institutions and religious beliefs. One of these political institutions was the confederation of peoples who recognized themselves around an earthly Tollan. Another one was the legitimization of the lords and warriors through a ceremony, which was carried out in sanctuaries identified with that mythical place, Tollan. The ceremony consisted of the perforation of the nasal septum and the placement of a green stone, made by Toltec priests. This act was based on the belief that their ancestors originated from the same mythical place, called Tollan.

The origin of this identity myth is the existence of a mythical Tollan, a place where the world was ordered, wherein the primordial time its inhabitants lived harmoniously and spoke a single language. When human groups left the mythical Tollan to populate the world, through their birth in Chicomóztoc, the major gods, in the person of Quetzalcoatl, inherited for them a language of their own, the images of their particular gods and the sacred bundles. Tula was the first earthly Tollan, to which were added Chichén Itzá in the Mayan area and El Cerrito, a Toltec-Chichimec sanctuary.

THE SACRALIZATION OF THE SPACE



Architecture of the sacred enclosure

The sacred space is dominated by a monumental pyramid formed by thirteen stepped bodies, reaching a height of 28 meters. At its base, the pyramid measures 83 meters in each one of its faces, having staircases with rafters in each one of these. Its structure was built with walls of basalt slabs. On this structure an inclined wall was built using vesicular basalt stone ashlars, combined with red sandstone and limestone. Its walls and floors, as well as the staircases and alfardas, were covered with successive layers of stucco, which were painted in red, white and ochre.

At the foot of the pyramid the Square of Sculptures was raised, with a rectangular shape, was surrounded by three elevated platforms and an altar on the remaining side. Its perspective is of a sunken square, an original model widely spread by the regional architecture of the Toltec period.

On the platforms surrounding the square were built rooms with columns. The rooms had a façade open towards the square, decorated with a frieze formed by sculptures of columns and chalchihuites (a type of raw gem), and in the upper part crowns embedded to the parapet.

The room on the eastern platform contains four small altars attached to a thick wall. In front of these were the room, where two rows of wooden columns supported the ceiling, alternating with fires built on the floor.

CROSSED-DARTS CAPSTONE
Sculpture and architecture

SOLAR-DART CAPSTONE
Sculpture and architecture

STONE SCULPTURE
The faces in El Cerrito

The face sculptures of lords, priests and warriors belong to standard bearers, tombstones and sculptures on the round. The burned head is part of a constructive offering for an altar.

STONE SCULPTURE
Human body

Sculptures of human bodies made on tombstones appear to be common in sacred space. They are characterized by wearing a necklace where the pendant is a human head. They do not show feet, like the Atlanteans.



Capstones

The decorative sculpture of the rooms and temple facades shows an ornamental function different from the previous ones. Among these are capstones, chalchihuite nails and tambourines. The capstones are flat sculptures that are embedded by a spike in the temple walls, in the facades of the rooms with columns, volcanic tuff as a raw material. Among these types of capstone we mention, are the type of Crossed Darts, the so-called Solar Dart, the Xiucóatl tail, and the Cut Snail.

The crossed darts capstone stands out for its symbolic content. Here, you can see in the foreground three atlatl darts, two of them cross diagonally and the third dart crosses vertically. The three darts show at the top the cane symbol associated with a chalchihuite, that is, the representation of a cane. At the center of the composition, we can observe a flower of twelve petals with a chalchihuite on it. This flower can be interpreted as a solar disc or a turquoise disc. This symbolic set can be considered as a sum of attributes of the god Quetzalcoatl, devoted to a solar deity.



The Toltec-sculptural style of El Cerrito

The sculpture in El Cerrito is part of a Toltec sculptural style where variable aesthetic and technical features are combined. Toltecs used curvilinear geometric lines for the design and carving of human figures, prioritizing the profile representation. Small obsidian inlays were used occasionally, this was a tradition with origin in Teotihuacan and later recovered by the Toltecs. Originally, the capstone and gravestone sculptures were decorated with thin red lines but consequently, they were covered with thin layers of stucco to protect them from wind erosion.

Concerning the tombstones, each of them was part of a larger mosaic scene, whose characters and symbols were painted with mineral pigments, among these, the color red, ochre, blue, black, and white. The Toltecs who inhabited El Cerrito made their sculptures rather in high relief.

In its content, besides representing warriors and priests accompanied by calendrical glyphs, we can identify the cult of the most important Mesoamerican deity of those times, Quetzalcoatl, also known as the precious serpent, he was the omnipresent creator of life, fertility, and the wind. In his invocation of morning and evening Venus, among his attributes are the cut snail, butterfly, snake, and Uno-Caña, a name by which he is also known.

CERAMICS FOR CEREMONIAL

- Hand-incense-burner, carved and smoothed.
- Hand-incense-burner, carved and smoothed.
- Hand-incense-burner, carved and smoothed.
- Incense-burner with four tubes.

CERAMICS FOR CEREMONIAL

- Hand-incense-burner with platter.
- Hand-incense-burner with burnt offering; carved and smoothed.

CERAMICS FOR CEREMONIAL

- Tripod bowl with representation of an eclipse.
- Bowl with red decoration.
- Light brown bowl.
- Leaden ceramic pot.

OFFERING INSIDE THE ALTAR

Constructive offering

This offering was found burned inside some hand-incense burners and deposited inside an altar. It is made up of shell beads as well as slate beads in a skull shape, a green stone pendant and flint arrowheads. This last attribute makes it an offering dedicated to Itzpapálotl.

The codices and their significance

The codices are pictographic documents in which the indigenous societies left testimony of their religious beliefs, rites, epic stories, genealogies, and economical information.

In these manuscripts, we can observe images of characters and gods, complemented with numerals and symbols, as well as mythical and historical landscapes.

The codices used in this exhibition are from three traditions, those from Mixtec tradition: the Codex Iya Nacuaa (Colombino-Becker), the Yuta Tnoho (Vindobonensis) and the Tonindeye (Nutall); The Dresden Codex, of Mayan tradition, elaborated in Chichén Itzá and considered the oldest in the history of Mesoamerica, and also those painted in the first half of the 16th Century, which recover the Toltec-Chichimec tradition, the Map of Cuauhtinchan No. 2 and the manuscript called Historia Tolteca Chichimeca.



COMMON USES OF THE SACRED SPACE



Sacred braziers

The braziers found in El Cerrito are made of monochrome brown ceramic, characterized by having an hourglass shape and a lid. They have been found associated with small altars within buildings known as colonnaded rooms, and they were decorated with clay sticks applied to the clay pinding and later whitewashed. The function of these braziers was to burn incense and other offerings, evidence of this tradition has remained, among these we can mention bone punches, spindles, and projectile points made up of flint and obsidian.

Both their shape and their function have a style that was seen in the Toltec settlements. The simple decoration of their surface can be interpreted as a representation of thorns in kapok, a sacred tree for all Mesoamerican peoples. Particularly the Mayan Dresden Codex shows on one of its pages a brazier with a globular body decorated with kapok thorns, in another page, it is shown a representation of the god of the water, Chaak, emerging from the interior of thorny kapok, half bluish

In the same way, other codices from the Mixtec tradition indicate that the quetzalpóchotl or precious kapok is one of the four cosmic trees that hold up the horizontal segment of the Earth, they also divide the quadripartite form of the earth.



The Late Postclassic and its ethnic diversity

Around 1,200 A.D. various social events gave way to a new period in Mesoamerica. In this area, the population of the Querétaro Valley decreased, as is evidenced by the limited use of spaces in the ceremonial center. New ethnic groups from the north arrived at the sacred site and joined a shared cult, building a zone of coexistence, called the border zone.
Mexicas in the south and Tarascan in the west, set their limits as the greatest advance of sedentary societies to the north. Their subsistence depended on agricultural production and a social organization sustained by the tax fee paid by the conquered peoples.
Back to the region of Querétaro Valley, Otomi natives, who had been part of the Toltec social organization, remained as occupants of southern Querétaro in this period. They inhabited dispersed towns dedicated to the cultivation of corn. The Otomi and the Chichimecas maintained relations with the Tarascan and the Mexicas, they exchanged merchandise, established alliances or subordinated themselves, paying tribute. Such strategic relationships made it possible to keep trade routes open.
The occupation of the territory under this form of organization, where Otomi, Chichimecas and Tarascan civilizations coexisted, culminated in a foundation model where the peoples identified themselves with a double name. That is the case of the town of Cincoque, possibly a Nahuatl voice, which will be recognized in documents from the early 16th Century with the Tarascan word Apapátaro. In a similar way, another Otomi settlement with a Nahuatl name called Tlachco would be transformed over time into the Tarascan word, Querétaro.

CERAMICS FOR CEREMONIAL USE

Brazier with lid

The braziers were used to burn incenses and offerings to the pre-Hispanic deities. The characteristic shape of these braziers is that of an hourglass. They dispaly decoration with spikes similar to those of the trunk of the pochote or ceiba tree. Sacred tree for the Toltec civilization.

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CERAMICS FOR CEREMONIAL USE

Spindles

The spindles were part of an instrument called a distaff, which was used to make cotton and ixtle thread. Spindles can be conical, biconical and button shaped, and its decoration could be printed from the same mold or painted with asphalt, like those from the Huasteca.

OFFERINGS INSIDE THE ALTAR

Objects of everyday offerings

The tesserae, charms, winches, beads and ornaments offered to the deities of El Cerrito were made from Spondylus sp shell. and abalone, from the Pacific Ocean.

CERAMICS FOR CEREMONIAL USE

- Daily offerings.
- Figurines of an old god and a female from the Huasteca.
- Mazapa and type I figurines from Zacatecas.
- Pressure and cylindrical seals.

FUNERAL CUSTOMS

Child burial

Burial in flexed dorsal decubitus position of a child between 6 and 7 years old, found in the center of the Sculptures Plaza (Plaza de las Esculturas). It belongs to the Late Post-Clasic Period, 1200 to 1500 AD, the upper and frontal part of the skull was displaced from its original position during the accumulation of soil on it.



Exchange routes and sacred routes

The main cities and Toltec ceremonial centers during the Early Postclassic period, maintained a flow of objects through ancestral routes, used as offerings. In this way, El Cerrito connected with the north, the Huasteca, the Altiplano, the West, the Mixteca, the Yucatan peninsula and along the Pacific Ocean coast with Guatemala.

Through the northern commercial route, a type of turquoise from Santa Fe, New Mexico transit to sites of the Paquimé and Chalchihuites culture, crossing by El Cerrito to reach Tula and from there, continued along the coast of the Gulf of Mexico to Chichén Itzá. Other goods were added to this route, like parakeet feathers, throat axes, Mexican turquoise and ceramics with a Chalchihuites and Cloisonné style.

Coming from the West of Mesoamerica, the concha Spondylus arrived to El Cerrito. On this route and from the area of the Purepecha lakes, copper and obsidian artifacts arrived. On the other hand, from the Huasteca, mud winches decorated with chapopote reach the region, and from the coast of the Gulf of Mexico fine orange ceramic vessels.

From the south, and through Tula, abundant merchandise arrived to El Cerrito. From the area of the river Balsas green stone or serpentine. Following a route through Tula, Cholula, Coixtlahuaca, Yagul, Tututepec, Pochutla, the Soconusco region and the Tajumulco volcano area in Guatemala, jade, Plomiza de Tajumulco pottery and Soconusco cocoa transit to the north. As well as yellow copper, cotton and gold, reaching the Mixteca, where obsidian and rock crystal were added to integrate the route already described.



Historical times, from the great Cué to the fort

When it was abandoned, years after the Virgin of El Pueblito was moved to her sanctuary, the ceremonial center was visited in 1777 by the Franciscan Agustín de Morfi. From this visit comes the description of a series of stone sculptures discovered in the sacristy of the parish of San Francisco Galileo. Today we know that they were the Toltec sculptures of a Chac Mool, an Atlante and a coronation, described as follows:
In the inner courtyard of his house there was a vertically drilled head, which when he entered the parish he found serving as a base for a holy cross. There were many figures with a rod of high and that seemingly served as pedestals for some building: two of them were intact, of other, only the head is conserved and the others were into pieces. Outside the cemetery was a statue representing a man in his natural size, but in a very violent position, she is lying on her back, her elbows resting on the ground, her hands stretched out on her stomach with palms to the sky, and separated, by a circular ornament that she has on her navel; her knees attached to her belly and her heels attached to her body, her face upside down from the natural looking at the horizon and with her beard on her back. He also showed us other stones of different sizes and figures, which were apparently ornamentations or parts of a building; among them some distinguished, that formed very perfect crosses.The following century was a period of destruction for the ceremonial

Towards the end of the century, a house was built at the top of the pyramid. Having a military architecture, like a fort, contrasts with its neoclassical façade. Built in 1887 by the then owners of the Hacienda El Cerrito, it affected the last body of the pre-His panic structure, destroying the eastern staircase.



San Francisco Anbanicá and the Virgin of El Pueblito

The book called “Relación Geográfica de Querétaro”, written around the year 1585 describes a settlement known as “San Francisco Anbanica, in the upper temple ,” and it can be identified as El Cerrito. According to documents from the Franciscan order, the inhabitants of the valley, who were only indigenous people, maintained the custom of worshiping idols in the pyramid even in the 16th century.

As a response to this costume, the Franciscans placed an image of the Virgin Mary in the pre-Hispanic ceremonial center in the year 1632. The sculpture is made of reed and stucco, half a stick yard high, it is supported on three globes of the Franciscan order. The author of this sculpture is Father Sebastián de Gallegos from the Convent of San Francisco and given to Father Nicolás de Zamora from San Francisco Galileo, who placed it at the foot of the pyramid. As of that year, the change of the religious cult by substitution began. The gradual acceptance of a Catholic female image suggests a continuity of the pre-Hispanic cult of a Toltec mother goddess, Itzpapálotl.

Theis female image remained in the ceremonial center for 82 years. Later, in 1714, it was moved to another adobe chapel, located in the cemetery, where it remained for another 22 years until it was finally transferred to its own Sanctuary of Santa María del Pueblito, on February 5, 1736. You can consider that year as the beginning of the abandonment of the pre-Hispanic ceremonial center, a sacred space for the peoples of the Querétaro Valley.

UTILITY CERAMICS

Smoked brown pot with staines

This type of pots became popular in El Bajío region from the Early Postclassic period, coming to be called Toltecs .
The shape and dimensions of these pots survived until novohispanic era, being the antecedent of the water jugs.

CERAMICS FOR CEREMONIAL USE

Leaden pot

Leaden pots are characterized by having a thin surface layer that gives them a metallic appearance, they show decorative forms that integrate animals and warriors.
They are considered a prototype vessel of the Toltec culture.

UTILITY CERAMICS

Century 19th. The Fort.

- Polished ceramic coffee griddle with a crown seal on the back.
- Polychrome majolica plates on pink paste.
- Metal coins, charms and earrings.

And in year one, know as Tecpatl
The Toltecs perished,
The Huemac entered the Cincalco,
Then some turned into stones,
And others left,
Dispersing in many places.

Leyendas de los Soles, 1548



The Earth and its Cosmic Directions

In pre-Hispanic times there was the idea that the cosmos was divided into three great levels: the Sky, The Earth or space of the creatures, and the Underworld. The intermediate level was granted as a horizontal plane divided into four directions. Each of these directions were supported by a cosmic tree or quetzal tree, identified with a color and associated with a pair of Lords of the Night. This order takes place in this garden, inspired by the Mesoamerican codices.

Metli
Sacred tree from the South
Agave plant

Quetzal póchotl
Sacred tree from the East
Kapok tree

Quetzal yczotli
Sacred tree from the West
Palm tree

Quetzal mizquitl
Sacred tree from the North
Smooth mesquite tree

Titles

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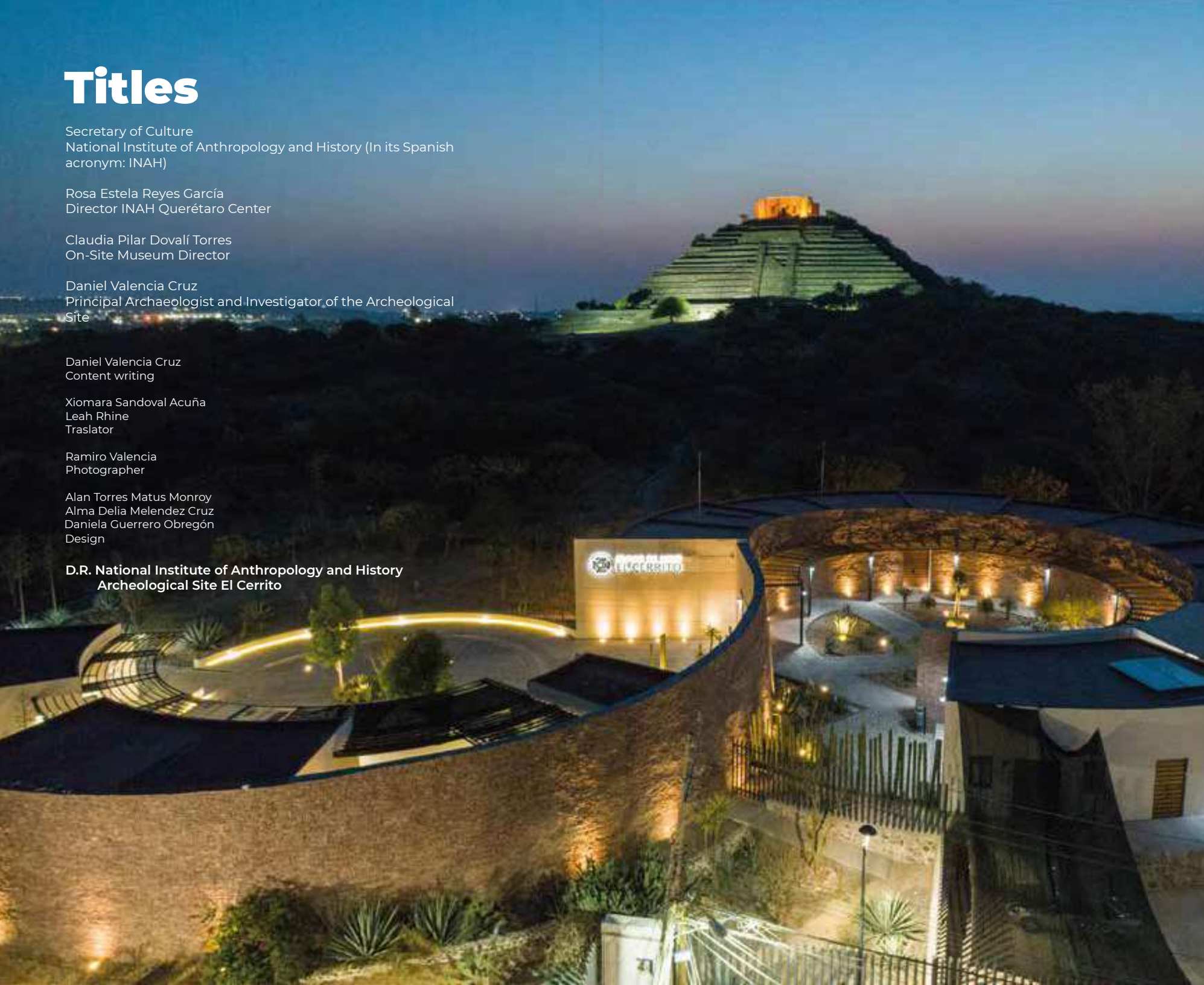
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