



UNIVERSIDAD DE QUINTANA ROO

DIVISIÓN DE CIENCIAS POLÍTICAS Y HUMANIDADES

TRANSLATION FROM ENGLISH TO SPANISH OF THE ARTICLE:  
*“México: From the Olmecs to the Aztecs, Chapter 6: The Classic  
Period”*

**Monografía en la modalidad de traducción**

Para obtener el grado de  
**Licenciado en Lengua Inglesa**

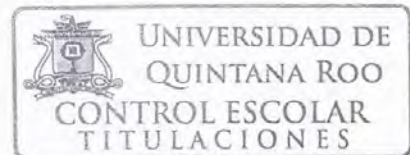
PRESENTA  
**Hsu, Chih-Hsuan**

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Chetumal, Quintana Roo, México, octubre de 2019





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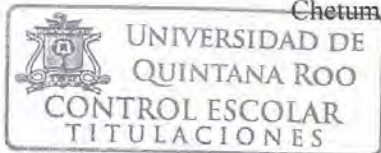
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## INTRODUCTION

Translation is a human activity that can be traced back in time. One of the earliest examples of translation is when the Old Testament was translated from Hebrew to Greek during the 3<sup>rd</sup> century B.C. (Brennan, 2019). It is considered as the first major translation in the Western world.

The word “translation” derives from Latin which means “to bring across”. The purpose of translation is to render the original content (source language) to the target language, considering the cultural differences. Ever since the existence of written literature, translation has been used by humans for centuries. “Translation is generally used to refer to all the processes and methods used to convey the meaning of the source language into the target language” (Ghazala, 1995). In the present days, translators use advanced technologies to accomplish their tasks and rely heavily on software applications to simplify their work. As a translator, their role as a bridge is to “bring across” the writer’s intention, original thoughts and ideas in the translated version as precisely as possible. Therefore, high linguistic sensitivity in both the source and target language is necessary in the translation task (Osman, 2017).

At the University of Quintana Roo, four levels of translation courses under the 1995 curriculum of the English Language major were offered to the English major students. Additionally, it is mandatory for an English major graduate to pass the first three levels of translation courses if he or she wishes to do a translation monograph. In those courses, we studied translation techniques as well as dealing with the different types of documents, for instance, legal and academic documents, literature, poetry and cultural folklore to be translated. Other than that, translation IV class also offers training in interpretation for those who are interested in becoming an interpreter. In addition, students are required to obtain an advanced level of English proficiency. This major prepares graduates to be future English teachers.

During almost eight years of living and studying in Belize, I have been taught the history of Mesoamerica and the Mayan civilization. Frequently, we used to go on tours to see the Maya ruins, such as, Xunantunich, Lamanai and Caracol. It is fascinating to see how the Mayans built such great architectures in the early ages as well as other developments like mathematics, calendar,

arts and so on. As a student at the University of Quintana Roo, I have taken courses about the history of Mexico and I was exposed to the Mayan culture here. Up to now, I have lived in Mexico for almost four years and, as a foreigner, it is interesting and fortunate for me to be in close to something that I probably would not have been able to study if I were not here.

## JUSTIFICATION

This chapter of the book to be translated focuses on The Classic Period of the development of Mesoamerica. In most books, The Classic Period lasted from AD 250-900. This period was the most remarkable during the development of Mesoamerica. During this period, the Mayan population increased in millions; they developed kingdoms, empires and palaces. Ruins are everywhere in central and southeastern Mexico. The Mayans also engaged in ceremonies and they worshiped many deities. Apart from that, the source text also introduces the construction and the urban civilization of the great Aztec city, Teotihuacan. The city met its end around AD 700 through destruction and burning by unknown invaders while the luxurious palaces of Teotihuacan were in ruins and its temples abandoned (Coe, 1994, p.p. 106).

At the University of Quintana Roo, Mayan language courses are offered to students, thus, an increasing number of students is becoming aware of the importance of Mayan culture. The Mayans were one of the most advanced civilizations in the Americas. They mastered many technologies from astronomy to agriculture but one of their most memorable achievements is their pyramids. *Chichen Itzá* is one of the greatest examples. Consequently, I believe it is significant as a citizen of Quintana Roo to learn about the cultural and historical background of this accomplishment as well as other cultures such as Olmec and Aztec in Mesoamerica.

This source text is taken from a book written in English entitled “*México: From the Olmecs to the Aztecs*” by Michael D. Coe, *Chapter 6: The Classic Period*, pages 89 to 106. This book is included in the curriculum of the Archaeology and Biological Anthropology major at the University of Quintana Roo. The translation of this chapter would be useful for the professors in related majors, and the researchers who are interested in conducting thesis or research in this field. Furthermore, it could also be used as a source to translate into other languages like Maya. As mentioned before, this book is frequently introduced to the first semester students in Anthropology; however, the professor Guillermo Velasquez, member of the faculty of Anthropology at the UQROO, has mentioned that most of the freshmen do not have a high English proficiency level to understand the complete text. Therefore, it would be easier for them if there was a Spanish version of the book.

This translation could also be useful for the *National Institute of Anthropology and History (INAH, Instituto Nacional de Antropología e Historia)* here in the State of Quintana Roo. INAH conserves the Mexican cultural heritage and it is responsible for over 110,000 historical museums in Mexico built between the sixteenth and nineteenth centuries (INAH, 2015). Last but not least, the *Museum of Mayan Culture (Museo de la Cultura Maya)* here in Chetumal, Quintana Roo is exclusively dedicated to the Mayan culture and attracts tourists coming from other countries to visit this place.



## **OBJECTIVE**

The selected original text is only published in English. Not only this translation aims at helping students from the Archaeology and Biological Anthropology major and professors who might be interested in conducting researches regarding the development of Mesoamerica but also providing help to people who do not have the proficiency to understand English to be in contact with this type of content. This information was provided by Professor Guillermo Velazquez, professor of the Archaeology and Biological anthropology major. He uses as part of his teaching curriculum to the first semester students and most of them do not possess sufficient English proficiency, so it would be useful for them if there was a Spanish version available.

## THEORETICAL FRAMEWORK

The process of translation can be complex at times (perhaps before getting started) and the translator needs to have a well-understanding of the background information. This exhaustive process consists of techniques and strategies that are widely known in the field of translation. Therefore, it is important to state and define those terminologies that are considered during the development of the project.

Catford (1965) explains that translation may be defined as the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language). Also, Larson (1984) mentions that translation consists of translating the meaning of the source language into the receptor language. Nida & Taber (1982) claim that translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style. Above definitions imply that translation involves two languages: the source language and the target language and the process of translating is the act of reproducing the meaning from the Source Language to the Target Language.

According to Larson (1984), translation is classified into two types: form-based translation and meaning-based translation. *Form-based translation* attempts to follow the form of source language and is known as literal translation; while *meaning-based translation* makes every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Literal translation can be understood easily if the grammatical forms of two languages are similar.

Catford (1965) divides translations into broader categories by levels, ranks and extents:

### a) **Extent of translation**

Full translation: the entire source text is submitted to be translated into the target language.

Partial translation: some parts of the source text isn't being translated but simply transferred to the target language.

## b) Levels of translation

Total translation: all levels of source texts are replaced by the target language. Grammar and lexis are replaced by the receptor language's grammar and lexis.

Restricted translation: the replacement of the target language is at only one level, whether grammatical, phonological, lexis or graphological.

## c) Rank translation:

Rank-bound translation: refers to the selection of the target text is limited to one rank. For example, word-for-word equivalence.

Rank unbounded translation: it can move freely up and down the rank scale.

In an essay entitled *On Linguistic Aspects of Translation* written by a Russian linguist, Roman Jakobson, he identifies three kinds of translations. First, ***intralingual translation*** is an interpretation of verbal signs by means of some other language. This is also known as the "monolingual translation". Second, ***intersemiotic translation*** is an interpretation of verbal signs by means of signs of non-verbal sign systems. Lastly, ***interlingual translation*** is an interpretation of verbal signs by means of signs of other languages. This is the "bilingual or multilingual translation" (Jakobson, 1959).

Translation procedures are methods applied by the translator for the purpose of transferring elements of meaning from the Source Language to Target Language. Vinay & Darbelnet (1958, p. 30-40) came up with seven procedures of translations. "In the process of translating, translators establish relationships between specific manifestation of two linguistic systems, one which has already been expressed and is therefore given, and the other which is still potential and adaptable." Vinay & Darbelnet (1958, p. 31).

Below are the most common and known techniques proposed by Jean-Paul Vinay and Jean Darbelnet:

- a) **Borrowing:** It is the simplest of all translation methods to introduce the flavor of the SL culture into a translation, foreign terms may be used. The decision to borrow a SL word or expression for introducing an element of local color is a matter of style and consequently of the message.

Spanish	English
Tequila	Tequila

- b) **Calque:** It is a kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.

Spanish	English
Rascacielos	Skyscraper

- c) **Literal translation:** Literal, or word for word, translation is direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators task is limited to observing the adherence to the linguistic servitude of the TL. It is most common when translating between two languages of the same family (e.g. French and Italian).

Spanish	English
Los estudiantes están estudiando para el examen.	The students are studying for an exam.

- d) **Transposition:** This method involves replacing one word class with another without changing the meaning of the message. Translators must choose to carry out a transposition if the translation obtained fits better into the utterance, or allows a particular nuance of style to be retained. That means, only if the translation fits better into the expression.

Spanish	English
Le gusta nadar.	She likes swimming.

- e) **Modulation:** It is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when translation results in a grammatically correct utterance, it is considered unsuitable in the TL.

Spanish	English
Te lo deajo.	You can have it.

- f) **Equivalence:** The method of creating equivalence is also frequently applied to idioms. Most equivalence are fixed, and belong to a phraseological range of idioms, clichés, proverbs, nominals or adjectival phrases.

Spanish	English
Llueve a cántaros	It's raining cats and dogs.

- g) **Adaptation:** It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. Translators, therefore, must create a new situation that can be considered as being equivalent.

Spanish	English
Friday 13 <sup>th</sup>	Martes 13

It is important to note that several methods can be used in a sentence and that some translations are a mixture of the techniques which makes translation procedures difficult to distinguish.

A good translator will try to translate the text idiomatically which means to make it sound like it was written originally in the target language. Newmark (1988) states that idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. Therefore, it is recommended to show target language readers your translation to see if it sounds natural or if it sounds like a translation to them.

Regardless of the other schools of translation, I will focus on the techniques proposed by Jean-Paul Vinay and Jean Darbelnet since I am more familiarized with them because of the training

of the translation courses from the major. Not only that, two main translation strategies used by Vinay and Darbelnet are direct and oblique translation which cover the seven translation procedures mentioned above (see **a** to **g**). Direct and oblique translations usually correspond to literal and free translation; therefore, I find it more suitable to adapt their techniques in my work.

Next, we will be looking at several different methodologies that translators use and the ones I used in my project.

## METHODOLOGY

Venuti (1998) indicates that translation strategies involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it. A quality translation is not only based on correctly translating word for word. There were important factors that I took into consideration such as the context, the intention, consistency of translation and whether the translator has enough of that information to do a great job. Jääskeläinen (1999) considers strategy as a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information. As for my translation, I divided the process into three stages: pre-translation, translation and post-translation. At the stage of pre-translation, apart from reading the article thoroughly, I also identified possible difficulties as well as underlining the sections that I consider challenging to translate. Before jumping into translation stage, I believed it was necessary to do some research whenever I encountered anything that I wasn't familiar with related to the topic because it is not necessarily from my field of expertise. During the translation stage, there were more than one version of translation only for a single word, therefore, what I did was to highlight the sections where more than one translation was possible. Finally, at the post-translation stage, other than asking my supervisors, I asked another native language speaker to proofread the translation to make sure the text sounds approachable to my target readers.

A good translator may not know everything but a good translator knows how to research and look for the best solution. Nowadays, technology plays a big role in our lives and so does translation, both human and machine translation have their importance. There are reasons why machine translation will never replace human. Machine translation is automated translation or “translation carried out by a computer”, as defined in the Oxford English dictionary. It's cost-effective and of course, fast. However, machine translation cannot understand culture; there is no way to program a machine to understand cultural concepts. They cannot understand idioms, slangs and so on and machines have not overcome this challenge. So, this is where human translation comes in. A human translator must interpret and analyze all the elements within the text and understand how each word may influence the context of the text. In short, machine translation cannot complete a translation work without human touch.

In my translation, I used online dictionaries, such as, Dictionary.com, Oxford Dictionaries and Wordreference.com. One thing I like about Wordreference.com is that there are forums where you can see other people's translation proposal which helps you to analyze better since there might be different translations from different countries.

We must not forget the dictionaries, either on-line or printed, and the articles that are buried in the libraries even though Internet has slowly displaced them. Bilingual dictionaries are often used by most of the translators, as well as the monolingual, multilingual...etc. Those hardcover dictionaries have become software apps in our mobile phones and are available in many languages to the public. Examples of famous dictionaries are Merriam Webster, Oxford, Cambridge, Longman, Collins and many more that in their hardcover size that could weigh a ton are all available in your pockets now. As mentioned earlier, I've used online dictionaries, such as Merriam Webster, Oxford Dictionaries, Thesaurus.com, Dictionary.com and so on.

This text is obtained from chapter 6 "The Classic Period" of the book entitled *México: From the Olmecs to the Aztecs*. As mentioned before, this text was given by Professor Guillermo Velasquez from the Archaeology and Biological anthropology major. As a result, one of the main reasons of this translation is to serve as an aid to students from the major and professors who might be interested in conducting researches regarding the development of Mesoamerica since up to now, only the English version is available. Not only that, it would be useful also for public archaeological institutes such as the *National Institute of Anthropology and History (INAH, Instituto Nacional de Antropología e Historia)* here in the State of Quintana Roo and the *Museum of Mayan Culture (Museo de la Cultura Maya)* here in Chetumal, Quintana Roo.

This is a literary text and it consists of many cultural and social aspects of the Mesoamerican culture. One of the challenges could be the fact that some words or phrases are deeply rooted in the source culture and extremely specific to an extent that there is no equivalent in the target language. For example, the names of the deities and places must remain as they are. Another difficulty is the grammatical sentence structures from English to Spanish. In English, sentences tend to be shorter and more precise whereas in Spanish, many times sentences need to be expanded. Another complexity that I found is the hyphenated compound adjectives that are



widely used in the text which are not so common in Spanish. Therefore, before starting the translation, I underlined the words and phrases that are challenging to translate which may include the proper names, dates, words that are originated from Mayan etc.

Once we have done the translation, it would be helpful to have a proofreader or native language speakers to read your work before it goes live. Their opinions are objective and they could spot the errors or the confusing sections of the translation that we might not notice. Additionally, I consider that a native or trained translator, proofreads the translated document and ensures that the translated content exactly matches the source document and also makes sense to the end user.

Last but not least, Sofer (2006) provides a checklist which is useful for autocorrection. The purpose of this checklist is not to be exhaustive but to serve as a guideline of the main areas that translators must pay attention to.

<b>1. Omission</b>	Did you fail to translate any particular word or phrase, or even paragraph?
<b>2. Format</b>	Does your format follow the original (breaking into paragraphs, for instance)?
<b>3. Mistranslations</b>	Did you mistranslate any particular word?
<b>4. Unknown words</b>	Were there words you were not able to translate which you would like to explore further?
<b>5. Meaning</b>	Did you miss the meaning of any phrase or sentence?
<b>6. Spelling</b>	Did you misspell any word of which the spell-check-function on your computer did not catch?
<b>7. Grammar</b>	Did you make any grammatical mistakes?
<b>8. Punctuation</b>	Did you misspunctuate or miss any punctuation marks?
<b>9. Clarity</b>	Did you fail to clearly convey the meaning of any particular part of the text?
<b>10. Consistency</b>	Did you call something by one name and then by another without any good reason?

<b>11. Sound-alike words</b>	Did you mistranslate a word because it looks or sounds like the word in your target language but in reality has a different meaning?
<b>12. Style</b>	Are you satisfied with the way your translation reflects the style of the original text (for example, the original is written in a clear, direct style, while the translation sounds more complex and indirect?)

Below is the translated article with the original document in *Appendix*.

## TRANSLATION

### El período Clásico

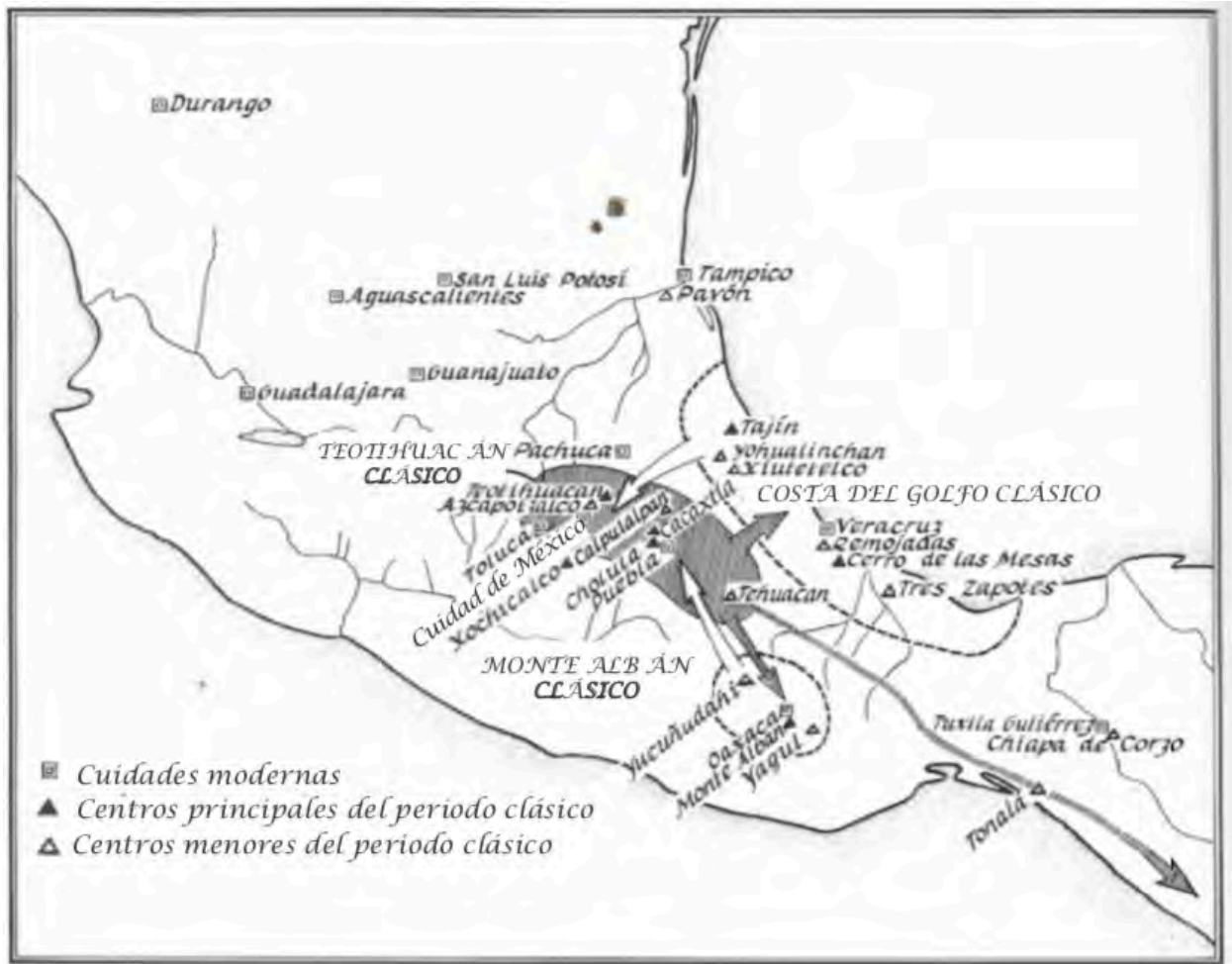
#### **El ascenso de la civilización**

El período de 150 a 900 d.C., aproximadamente, fue el más notable en todo el desarrollo de Mesoamérica. Esta era de esplendor se llama el período Clásico y es en este tiempo que los pueblos de México y Maya construyeron una civilización que puede compararse con la de otras partes del mundo. Con toda justificación, el período Clásico se considera como la Edad de oro de Mesoamérica, cuando las semillas que se plantaron durante el Preclásico llegaron a su mejor momento.

No es posible decir que todas las partes de Mesoamérica llegaron a la etapa del Clásico al mismo tiempo. En la mayoría de los libros, el lapso Clásico se da alrededor de 250-900 d.C., según es el período durante el cual los mayas de las tierras bajas estaban inscribiendo fechas de Cuenta Larga en sus monumentos de piedra. Sin embargo, el centro de México las fechas del periodo Clásico comenzaron en el siglo II d.C. y, posiblemente, incluso antes cuando comenzó la construcción urbana en la gran ciudad de Teotihuacán, mientras que el occidente de México nunca parece haber llegado al esplendor Clásico. El propio Teotihuacán había caído en ruinas mucho antes de que se abandonara la última ciudad maya del periodo clásico.

En el período Clásico, la alfabetización puede haber sido panmesoamericana, aunque probablemente solo los mayas y, en menor medida, los zapotecas habían desarrollado guiones jeroglíficos completamente desarrollados, es decir, sistemas de escritura que registraban el lenguaje hablado. Aunque no han sobrevivido las reservas del Clásico hasta nuestros días, tenemos todos los motivos para creer que muchos pueblos las poseían. Las fechas generalmente se registraban en términos de la Ronda de Calendario de 52 años, pero en la Costa del Golfo, durante la primera mitad del Clásico, se usó la Cuenta Larga. ¿Por qué decidieron hacer esto? Para escribir su historia.

Desde su génesis en el período olmeca, los dioses de México finalmente se habían revelado en toda su desconcertante variedad. Ahora estaban cristalizados en una gama completa, una que era compartida por todos los mexicanos y, probablemente, en forma algo alterada, incluso por los mayas. Las más omnipresentes de estas deidades fueron el dios de la Lluvia, quizás metamorfoseado de uno de los jaguares olmecas; su consorte, la diosa del Agua; una divinidad creadora, vista como un anciano dios del Fuego, ya sea como un anciano o una anciana; el dios del Sol, la diosa de la Luna y la Serpiente Emplumada, conocida por los aztecas posteriores como Quetzalcóatl. Este último fue un héroe cultural, venerado por su introducción al aprendizaje y las artes, y fue considerado como la esencia de la vida en esta tierra.



63 Distribución de los sitios del periodo Clásico. El sombreado indica el área cubierta por la civilización clásica de Teotihuacán y sus extensiones en México.

Se asume que los mayas no tenían la obsesión con la guerra y el sacrificio humano que se considera típica del Post-Clásico, sino que, durante el Clásico, en toda Mesoamérica, se encontraban en un tiempo de paz y tranquilidad generales. Esa idea es probablemente una ilusión derivada del hecho de que tenemos una cantidad tremenda de documentación posterior a la Conquista sobre los últimos pueblos de México y ninguna en absoluto sobre el Clásico. Es cierto que no se conocen muchos sitios fortificados del Clásico, pero se debe enfatizar que todos los grupos de templos y complejos en Mesoamérica eran defendibles, y que muchos pueblos de esta era tuvieron cuidado de colocar sus centros cívico-ceremoniales en colinas. En realidad, nunca ha existido un pueblo que no haya participado en alguna guerra, incluido el maya durante el período Clásico. En este sentido, la repentina difusión de los estilos y productos artísticos de algunas civilizaciones clásicas se ha interpretado con bastante razón como resultado de la conquista. Además, al menos en un área, la Costa del Golfo, el sacrificio humano fue probablemente tan común como lo fue entre los aztecas posteriormente.

Debió haber muchas más personas en México durante el Clásico que previo a él. Las ruinas están en todas partes en el centro y sureste de México, y la mayoría de ellas poseen arquitectura propia del Clásico. Solo en el Valle de México, el estudio monumental realizado por William Sanders y

sus asociados ha demostrado que al final del Clásico Temprano había cuarenta veces más habitantes en el área que durante el Preclásico Medio.

Los mexicanos levantaron edificios fantásticos, los decoraron con hermosos murales policromos, produjeron cerámica y figurillas en cantidades increíbles y cubrieron todo con esculturas utilizando una tecnología que era esencialmente neolítica (dado que los metales se desconocían hasta después del año 900 d. C.). Incluso se introdujo la producción en masa, con la invención (o importación desde Sudamérica) del molde de arcilla para hacer figurillas y quemadores de incienso. Detrás de esta abundancia estaba el mismo tema económico que había sido enfatizado por sus predecesores: el cultivo de maíz, frijoles, calabaza y chiles, reflejado en la importancia continúa de los dioses de la naturaleza. Algunos autores han afirmado que el logro del Clásico solo podría haber resultado de la utilización de algún tipo de riego, pero esto fue de primordial importancia solo en las regiones más secas de México, como el Valle de Tehuacán y el Valle de Oaxaca.

Muy claramente, el esplendor Clásico vivió el incremento de las divisiones sociales en todo México y la consolidación de las clases de élite. Durante mucho tiempo se ha asumido que el modo de gobierno era teocrático, con un grupo sacerdotal que ejercía el poder temporal. Hay poco a favor o en contra de esta idea que se puede obtener del registro arqueológico. En cualquier caso, debajo del grupo intelectual que tenía las riendas políticas había un campesinado que tuvo ligeros cambios desde los tiempos del Preclásico. Aparte de la introducción posterior a la Conquista de la cría de animales y las herramientas de acero, el antiguo estilo de vida de las aldeas cambió muy poco a través del tiempo.

Tal vez nunca se sepa cuán extenso fue el dominio de cada estado sobre el territorio circundante; tenemos este tipo de información solo para los grupos mayas completamente alfabetizados. Es probable que la mayoría de los centros administrativos tengan menos extensión y dirijan a muchas menos personas que el gran estado urbano que tenía su capital en el Valle de México. En el caso de este último, podemos estar en presencia de una entidad tan grande, o aún mayor, que el famoso imperio azteca de días posteriores.

### **La civilización urbana de Teotihuacán**

Las ciudades que fueron diseñadas como centros urbanos del Viejo Mundo eran poco comunes en cualquier lugar del Clásico Mesoamericano. De las pocas que existieron, la mayor de todas fue la antigua Teotihuacán, el sitio más importante de todo México, incluso el propio Motecuhzoma Xocoyotzin realizó peregrinaciones frecuentes a pie a sus ruinas durante los últimos tiempos aztecas. Los recuerdos de su grandeza persistieron en los mitos aztecas registrados después de la Conquista, ya que se pensaba que la civilización que había comenzado en Tamoanchan había sido transferida a Teotihuacán. Allí los dioses se reunieron para decidir quién debía sacrificarse para convertirse en el nuevo sol, el quinto, y traer de nuevo la luz al mundo:



64 Vista aérea oblicua de Teotihuacán desde el noroeste. En la parte inferior izquierda está la Pirámide de la Luna. La Pirámide del Sol se encuentra en el centro a la izquierda. El grupo más lejano visible es la Ciudadela conectada a la Pirámide de la Luna por la Avenida de los Muertos. La ciudad se distribuyó en un plano cuadrículado y los límites del campo de hoy en día se corresponden en gran medida con los antiguos muros de cimientos.

65 Vista hacia el sur a lo largo de la Avenida de los Muertos desde la Pirámide de la Luna. La Pirámide del Sol es visible a la izquierda, haciéndose eco de la forma de la montaña detrás.





66 (izquierda) Máscara de piedra de tamaño natural en estilo clásico teotihuacano. Período Clásico Temprano.

67 (abajo) Plan del núcleo central de Teotihuacán que muestra algunas de las numerosas estructuras más pequeñas alrededor de los principales monumentos revelados por el gran proyecto de mapeo de René Millon.



Aunque era de noche,  
aunque no fuera un día,  
aunque no hubiera luz,  
ellos se reunieron,  
los dioses convocados  
allí en Teotihuacán.<sup>2</sup>

El más humilde de todos, Nanahuatzin, "El Purlento", se lanzó a las llamas y se convirtió en el sol. Pero los cuerpos celestes no se movieron, por lo que todos los dioses se sacrificaron por la humanidad. Finalmente, el gobierno se estableció en ese lugar; los señores de Teotihuacán eran "hombres sabios, conocedores de cosas ocultas, poseedores de las tradiciones". Cuando murieron, se construyeron pirámides sobre ellos. Se dice por tradición que las pirámides más grandes, las del Sol y la Luna, fueron construidas por los gigantes que existían en aquellos días (por lo tanto, la leyenda ingenuamente dice: "No es increíble que se hicieran a mano").

El Valle de Teotihuacán es en realidad una zona lateral del Valle de México, que comprende aproximadamente 190 millas cuadradas de tierra inferior situada al noreste del Valle y rodeada por colinas. De ésta, aproximadamente una mitad es apta para la agricultura. Los manantiales producen abundante agua que podría haber sido utilizada por Teotihuacán para la agricultura, pero la evidencia del riego no es muy fuerte.

Un proyecto de mapeo fotogramétrico realizado por René Millon de la Universidad de Rochester da una idea del tamaño gigantesco de esta metrópolis, la ciudad más grande del Nuevo Mundo Precolombino. Cubre más de 8 millas cuadradas (20 kilómetros cuadrados) y fue completamente urbanizada. Teotihuacán se presentó poco después de la época de Cristo en un plan cuadrículado que está constantemente orientado a 15 grados 25 minutos al este del norte, argumentando que los planificadores también deben haber sido topógrafos sofisticados. Se han expuesto varias explicaciones astronómicas para esta alineación, ninguna de ellas completamente convincente. Quizás el hecho más extraño con respecto a este gran plan de la ciudad es que no hay absolutamente ningún precedente para ello en ningún lugar del Nuevo Mundo.

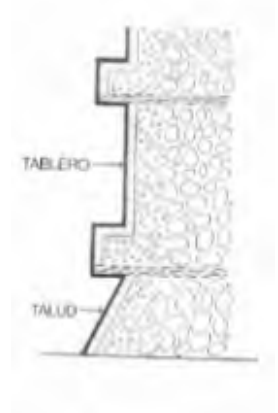
El eje principal de Teotihuacán es la Calzada de los Muertos, que se pensaba que terminaba en la llamada Ciudadela en el sur, a 2 millas de la terminal norte de la Pirámide de la Luna. Ahora se sabe que la calzada tiene el doble de esta longitud, y que está bifurcada frente a la Ciudadela por una avenida este-oeste de igual longitud, de modo que la ciudad, como la mucho más tarde capital de los aztecas, se colocó en cuartos.

Las pirámides del Sol y de la Luna se mencionan explícitamente en leyendas antiguas, y no hay razón para dudar de que estaban dedicadas a esas divinidades. La primera se encuentra al este de la Calzada de los Muertos y no muy lejos de ella. Sus lados miden 700 pies (215 m) de largo y unos 200 pies (60 m) de alto, se elevan sobre los montículos circundantes y otras ruinas. Dentro de ella, en la base, están los restos de una pirámide anterior probablemente tan grande como la versión final. La Pirámide del Sol fue levantada en etapas durante la fase Tzacualli en el sitio, cerca del cierre del Preclásico Tardío. El relleno interior está formado completamente por más de 1,175,000 metros cúbicos de ladrillos y escombros secados al sol. Una escalera de piedra, en parte bifurcada, conducía a un templo de madera y paja en su elevada cumbre. La Pirámide de la Luna era bastante similar, aunque más pequeña, y se construyó durante la siguiente fase Miccaotli, al inicio del Clásico. Ambas estructuras atestiguan el inmenso poder de la temprana jerarquía teotihuacana para convocar a los trabajadores de las aldeas del territorio sobre el que gobernaba. Se ha señalado que, en ausencia de tecnología avanzada, un estado poderoso debe confiar en el trabajo de los trabajadores conocidos como "hormigas humanas".

Descubierta accidentalmente en 1971, una extraordinaria cueva debajo de la Pirámide del Sol arroja luz sobre el por qué se construyó la pirámide, y tal vez incluso por qué se construyó Teotihuacán donde ésta se encuentra. La cueva es en realidad un tubo de lava natural agrandado y elaborado en tiempos antiguos; corre a 330 pies (100 m) en dirección este, a 20 pies (6 m) debajo de la Pirámide, desde la escalera en su eje principal, alcanzando un término de múltiples cámaras con forma de trébol de cuatro hojas. Se recordará que la tradición azteca colocó la creación del Sol y la Luna, e incluso del universo presente, en Teotihuacán. El uso antiguo de la cueva es anterior a la pirámide, y se mantuvo como un centro de culto después de su construcción.



Desafortunadamente, las excavaciones oficiales que se llevaron a cabo nunca se publicaron, pero estudiosos como Doris Heyden y René Millon señalan que en el México anterior a la conquista, en espacios como la caverna, se encontraban matrices simbólicas de donde surge el pasado mitológico y dioses como el Sol, la Luna y los antepasados de la humanidad. Si bien no hay manantial dentro de la cueva, había canales de desagües en forma de U (que recuerdan los prototipos olmecas), por lo que el agua probablemente se introdujo en la cueva para fluir a través de ellos. Este punto inmensamente sagrado fue finalmente saqueado de su contenido y sellado, pero la memoria de su ubicación pudo haber persistido en los tiempos aztecas.



Aparte de estas estructuras, la mayor parte de Teotihuacán es del Clásico Temprano (fases de Tlamimilolpa y Xolapan), y quizás fecha inicial del Clásico Tardío. Para el siglo VI d. C., había alcanzado el nivel más alto de su población, estimada por el profesor Millon en una cifra probable de 125,000, pero posiblemente alcanzando 200,000 habitantes en su máximo esplendor. Teotihuacán fue la sexta ciudad más grande del mundo con 600 d.C.

#### *Palacios, templos y grupos de apartamentos*

La arquitectura clásica de Teotihuacán se basa en unos pocos principios simples. Los interiores de ladrillos de adobe o piedras pequeñas están revestidos con piedras volcánicas mezcladas en barro y cubiertas con una suave capa de yeso de cal. El motivo arquitectónico típico es el conocido como talud-tablero: un panel rectangular que se inserta en una pared inclinada. Incluso se cree que los niveles de la Pirámide del Sol tienen esta forma.

Un hallazgo importante del Proyecto de Mapeo de Teotihuacán fue que la mayor parte de la ciudad consistía en compuestos modulares, residenciales contenidos dentro de las paredes; cada una es cuadrada y aproximadamente de 165 a 200 pies (50-60 m) en un lado. Del análisis de los artefactos excavados, parece que estos se agruparon en algo así como barrios basados en el parentesco y / o intereses comerciales. La ciudad era cosmopolita: en su parte occidental había una sala de Oaxaca, en la cual los zapotecos llevaban sus propias costumbres y adoraban a sus propios dioses, mientras que en el este aparentemente había mercaderes de las tierras bajas de Veracruz y las áreas mayas.

68 (derecha) Sección transversal para mostrar el estilo de construcción típico de *talud-tablero* en Teotihuacán.



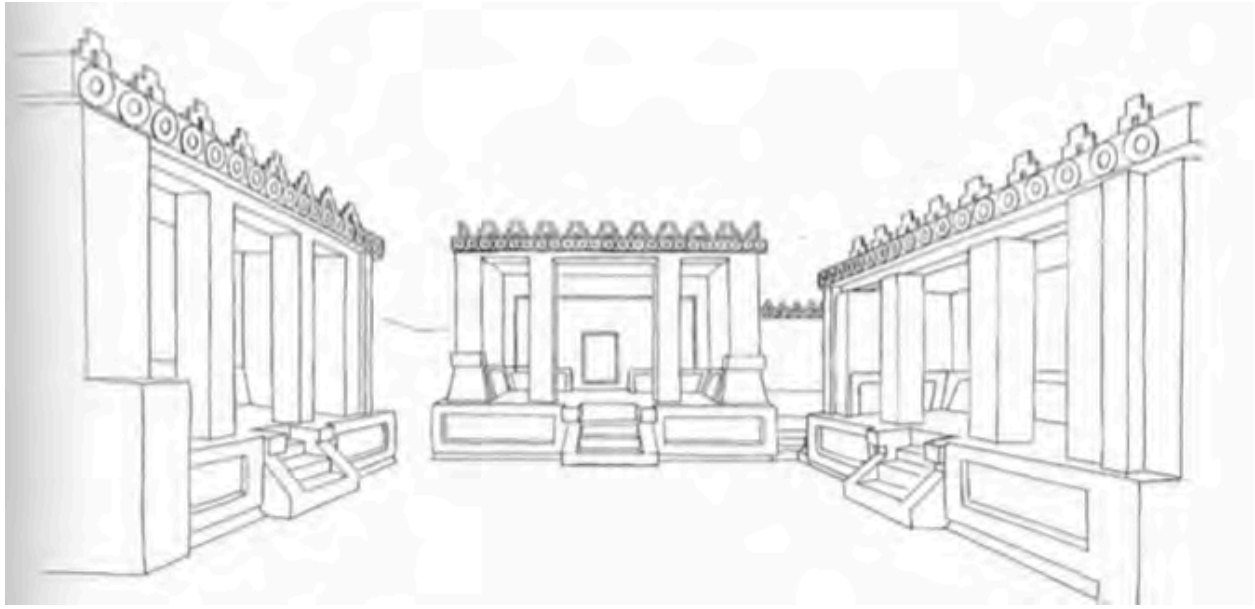
69 Representación de un templo en un recipiente de cerámica teotihuacana del Período Clásico Temprano.

Los complejos del palacio fueron la residencia de los señores de la ciudad, como los que se encuentran en las zonas llamadas por los nombres modernos de Xolalpan, Tetitla, Zacuala y Atetelco o el magnífico Palacio "Quetzal-Mariposa" cerca de la Pirámide de la Luna.

Xolalpan tiene la típica distribución de palacio: un complejo rectangular de aproximadamente cuarenta y cinco habitaciones y siete ejecuciones además de cuatro plataformas fronterizas, que están dispuestas alrededor del patio central. El patio estaba ubicado por debajo del nivel general del suelo y estaba abierto al cielo, con un pequeño altar en el centro. Si bien faltaban ventanas, varias de las habitaciones tenían patios hundidos más pequeños, muy parecidos a los atrios romanos, en los cuales la luz y el aire eran admitidos a través del techo, sostenidos por columnas circundantes. El agua de lluvia en las cuencas hundidas se puede drenar cuando se desee. Todos los palacios conocidos eran asuntos de una sola planta, con techos planos construidos con vigas y pequeños palos y ramitas, cubiertos por tierra y escombros. Las puertas eran rectangulares y cubiertas por un paño.

La sofisticación y el arte de Teotihuacán se pueden ver en los magníficos murales, casi todo el contenido religioso adorna las paredes de los palacios y complejos de apartamentos. Muchos de estos son altamente repetitivos, y pueden haber sido producidos con la ayuda de plantillas. En los pórticos de uno de los edificios del Patio Blanco en Atelelco se representa la procesión de jaguares y coyotes, pintados en varios tonos de rojo, y tal vez simbolizando las órdenes caballerescas de esta sociedad bélica.

Los murales más famosos del palacio son los de Tepantitla. Tras su descubrimiento, estos fueron interpretados por Alfonso Caso como una representación del Paraíso de la lluvia o para usar el término náhuatl, Tlalocan. Pero la deidad que domina la escena, aunque alguna vez fue el mismo Tlaloc, ahora se aceptó universalmente como mujer, y Karl Taube, de la Universidad de California en Riverside, ha demostrado que tiene las partes de la boca (colmillos y palmas) de una araña. En opinión de Taube, la mujer araña teotihuacana, como él llama a esta gran diosa, fue responsable de la creación del universo presente y era la deidad suprema de los teotihuacanos. Por razones aún inexplicables, tiene una relación estrecha, si no es que se identifica, con la Abuela Araña, que desempeña un papel importante en la mitología de la creación del pueblo Navajo en el suroeste de Estados Unidos.



70 Reconstrucción del Patio Blanco, en un palacio en Atetelco, Teotihuacán. Período Clásico Temprano. Anchura del suelo entre las escaleras de los dos edificios laterales de 8,5 m.

En este sentido, el paisaje que acompaña a la Mujer Araña en los murales de Tepantitla representa un lugar o lugares en el mito de origen de los mismos teotihuacanos, incluida una montaña mágica con manantiales en su base, tal vez el Cerro Gordo, que se cierne hasta el final de la ciudad, cerca de la cual pequeñas figuras humanas se divierten, cantan y juegan; Las mariposas y los árboles en flor contribuyen a la alegría general de la escena.

Ninguno de estos palacios tiene el tamaño suficiente para haber sido la morada de los gobernantes supremos de la ciudad. Hace algunos años, el difunto Pedro Armillas sugirió que la Ciudadela, un enorme recinto cuadrado con lados de más de 1300 pies (400 m) de largo cerca del centro de la ciudad, era el palacio real en sí, ya que se ajusta a la descripción que tenemos de los magníficos recintos aztecas desde la época de la Conquista en el valle de México. De hecho, una investigación reciente ha revelado dos complejos de apartamentos, uno en la mitad norte del recinto y el otro en el sur, que probablemente eran recintos de la autoridad real (posiblemente, podría haber existido un doble gobierno, lo que algunos han sugerido al respecto de los últimos aztecas.)

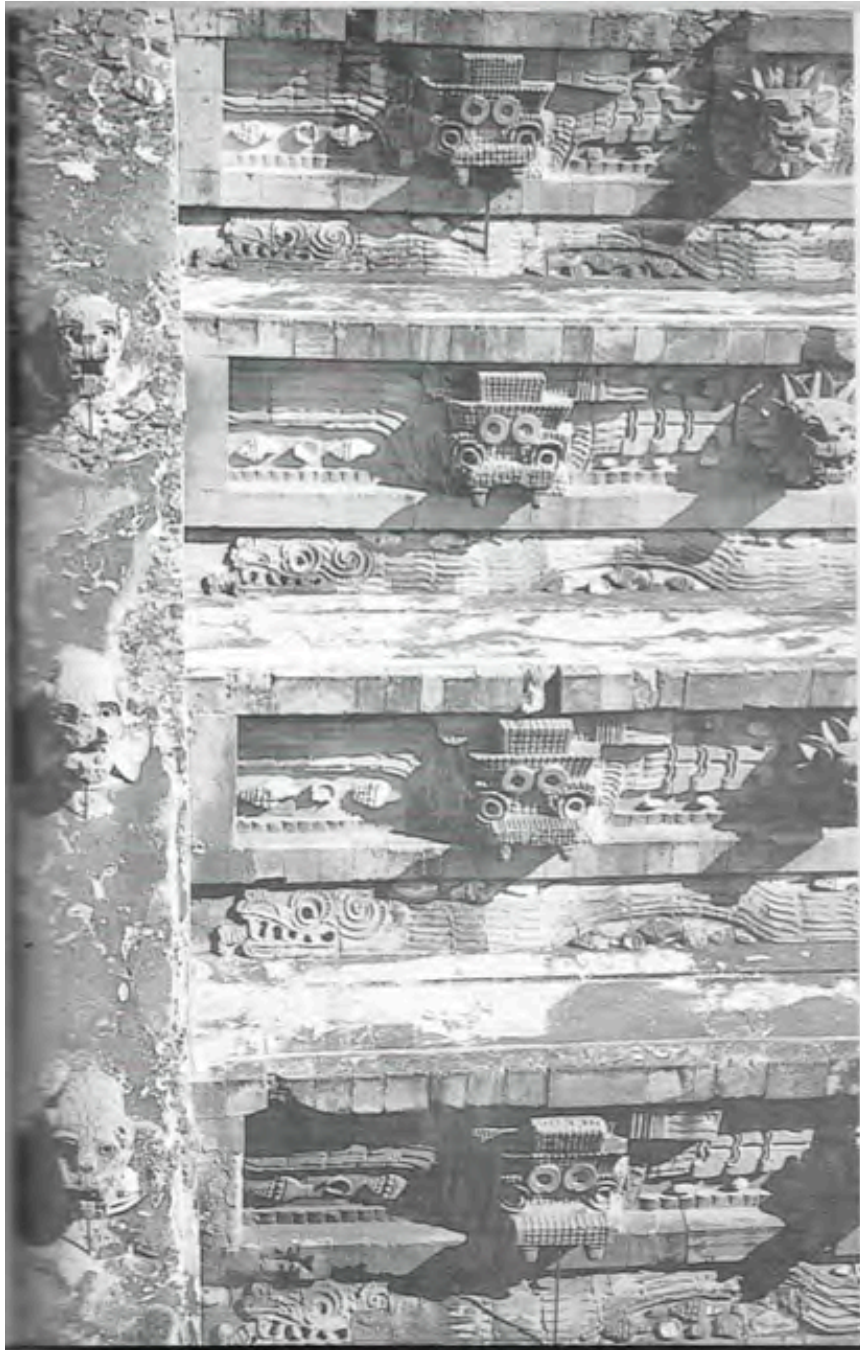


71 Coyote Merodeando, de la pintura mural en Atetelco, Teotihuacán. La pintura se realizó en sutiles contrastes de valores del rojo. Un "rollo de voz" se curva desde la boca del latido y debajo de la boca es lo que aparentemente es un símbolo para el corazón humano, que gotea sangre. Período Clásico Temprano.

Dentro de la Ciudadela, en el lado este de la plaza interior, se encuentra el llamado Templo de Quetzalcóatl, el cual es una pirámide escalonada de seis niveles con típicas fachadas de *talud-tablero*, construidas en el período Clásico Temprano al final de Miccaotli o comienzo de la Fase Tlamililopa, y parcialmente cubierta por una pirámide posterior que se apoyó en su lado occidental. Alrededor de los niveles de los *talud-tableros*, las Serpientes Emplumadas se alternan con cabezas de una criatura con forma de serpiente menos fáciles de identificar; ésta es probablemente la Serpiente de Fuego, portadora del sol en su viaje diario a través de los cielos, pero el tocado, que consta de dos círculos en el signo de Teotihuacán para hacer referencia al año, es el símbolo de Teotihuacán para la guerra. El fondo está pintado de azul, el color del agua y las conchas marinas se esculpen en su superficie. Una leyenda de las tierras altas mayas sugiere que tenemos aquí otra versión del primer momento de la creación, con un par de serpientes opuestas, una que representa la vida, el verdor y la paz, y la otra el calor, las regiones desérticas y la guerra, que se mezclan o conversan en el océano primigenio. Si el complejo de Ciudadela era realmente el palacio real, entonces la familia en el poder podría haberse identificado con el centro del universo y el principio del tiempo.

La importancia extraordinaria del Templo de Quetzalcóatl, la tercera pirámide más grande de la ciudad, está ampliamente avalada por una serie de hallazgos espeluznantes realizados en la década de 1980 por Rubén Carrera Castro, del Instituto Nacional de Antropología e Historia, con la asistencia de Saburo Sugiyama y el profesor George L. Cowgill of Arizona State University. Sus excavaciones dentro y alrededor de la pirámide revelaron que se había construido en un solo episodio durante el cual se sacrificaron alrededor de 200 individuos. Hombres jóvenes con las manos atadas a la espalda, casi seguramente guerreros, habían sido enviados en grupos que

generalmente incluían a 18 personas (el número de meses de 20 días en el año), cada grupo enterrado en un gran hoyo para sepultura. Tales pozos se encontraron en el centro de la base de la pirámide, y en los lados norte, este y sur. Las investigaciones realizadas en 1925 demostraron que, además de esta gran matanza, se había colocado a una única prisionera asesinada en las cuatro esquinas de la otra pirámide. Aún no se ha establecido el modo exacto de la muerte, pero ante la ausencia de signos evidentes de violencia en los huesos, parece probable el estrangulamiento. La naturaleza sombría de este acto de masas, único hasta ahora en la arqueología de cualquier grupo mesoamericano, incluido el azteca, se destaca por los macabros collares que llevan muchas de las víctimas: cuerdas de mandíbulas humanas, superiores e inferiores, a veces reales, a veces creadas del cráneo. Este episodio en la vida de Teotihuacán es un testimonio seguro de que el Clásico definitivamente no fue un tiempo de paz.



72 Fachada oeste del Templo de Quetzalcóatl, Teotihuacán, transición entre el período Preclásico Tardío y Clásico Temprano. A la izquierda, las Serpientes Emplumadas se asoman desde el flanco de la escalera; a la derecha, las cabezas de la Serpiente ondulan en los bateadores inclinados, mientras que las cabezas de la Serpiente de

Fuego se alternan con las Serpientes Emplumadas dentro de los entablaturas.

73 La diosa identificada por Karl Taube como la Mujer Araña, tal vez la deidad que preside Teotihuacán. Ella lleva una máscara con colmillos que representa las partes de la boca de una araña. Detalle de un mural de época en el sitio.



Si solo los palacios se hubieran construido en el antiguo Teotihuacán, esta habría sido una ciudad peculiar. La extraordinaria ruina descubierta por Linné en el lugar llamado Tlamimilolpa, en la parte oriental del sitio, da una idea de cómo vivían las personas del pueblo. Este era un grupo lleno de habitaciones y callejones; aunque la extensión final de este complejo nunca se determinó debido a la falta de tiempo, no menos de 176 habitaciones; 21 patios delanteros (*atrios*), y 5 patios fueron descubiertos. No todas las habitaciones estaban interconectadas, y aparentemente grupos de estos apartamentos privados formados. Hasta ahora no sabemos hasta qué punto Tlamimilolpa era típico de la ciudad en su conjunto, pero debe haber una inmensa multitud de comerciantes, artesanos y otros productores no alimentarios que viven en barrios de este tipo. México no vio nada como esto hasta que los aztecas construyeron su capital, Teotihuacán.

### *El panteón Teotihuacán*

En opinión de Karl Taube, la deidad que presidía el panteón de Teotihuacán era la Mujer Araña, la patrona de nuestro propio mundo; probablemente era el equivalente al último Aztec Toci, 'Nuestra abuela'.

palacio en Zacuala,  
Teotihuacán.



74 Tlaloc, dios de la lluvia,  
de una pintura mural en un

75 Estatua gigante de la diosa del agua, Chalchiuhtlicue, de Teotihuacán. Período Clásico Temprano. Altura 3 m.



Muchos de los otros dioses del panteón mexicano completo ya son claramente reconocibles en Teotihuacán. Aquí se adoraba al Dios de la Lluvia ('Tlaloc' a los aztecas) y la Serpiente Emplumada (el 'Quetzalcóatl' más tarde), así como al Dios del Sol, la Diosa de la Luna y Xipe Totec (Nahuatl para 'Nuestro Señor el Desollado'), cuyo último nombre es el símbolo de la renovación anual de la vegetación con el inicio de la temporada de lluvias. Particularmente comunes son los quemadores de incienso del Dios del Fuego Antiguo, una divinidad creadora y la probable consorte de la Mujer Araña. Una estatua colosal representa a la Diosa del Agua (en náhuatl, Chalchiuhtlicue, "Su falda es de jade"), pero hay una estatua aún más grande, que pesa casi 200 toneladas y ahora está frente al Museo de Antropología en la Ciudad de México; encontrada en un estado inacabado en las fallas de la montaña Tlaloc, se identifica en la conciencia popular mexicana con esa deidad, pero su identificación exacta es desconocida. De cualquier forma, se debería notar que casi todos los dioses venerados en esta capital urbana estaban íntimamente relacionados con el bienestar del maíz, el sustento de la vida.



76 Cerámica de los entierros del Clásico Temprano en Teotihuacán, *a-b*, trípodes cilíndricos decorados en técnica de relieve tallado; *c*, florero; *d*, 'jarra para crema'; *e*, jarra con cara de Tlaloc; *f-g*, candeleros; *h-i*, Cerámica Anaranjado Delgado. I / 4

La tradición sostiene que Teotihuacán era un cementerio sagrado. Aparentemente las tumbas importantes han sido descubiertas solo por cazadores de tesoros profesionales, pero debajo de los pisos de los palacios y edificios de apartamentos se han encontrado una serie de tumbas alineadas con losas. Los teotihuacanos, como los aztecas posteriores, preferían la cremación de los muertos, envolviendo primero el cuerpo en un bulto. Alrededor de los restos se colocaron finas ofrendas de todo tipo, particularmente jarrones encantadores y elegantes, artefactos de obsidiana y cosas perecederas como los textiles. Las creencias sobre el más allá se registran en una canción náhuatl:

y lo llamaron Teotihuacán  
 porque era el lugar  
 donde fueron enterrados los señores.  
 Así decían:



"Cuando morimos,  
en verdad no morimos,  
porque viviremos, nos levantaremos,  
Continuaremos viviendo, despertaremos.  
Esto nos hará felices ".  
Así fue dirigido el muerto,  
cuando el murió:  
"Despierta, ya el cielo es rosa,  
Ya cantamos los guans de color llama.  
las golondrinas de color fuego,  
ya vuelan las mariposas.  
Así decían los viejos.  
el que murió se ha convertido en un dios,  
ellos dijeron: "allí se le ha hecho un dios"  
es decir, 'ha muerto'.

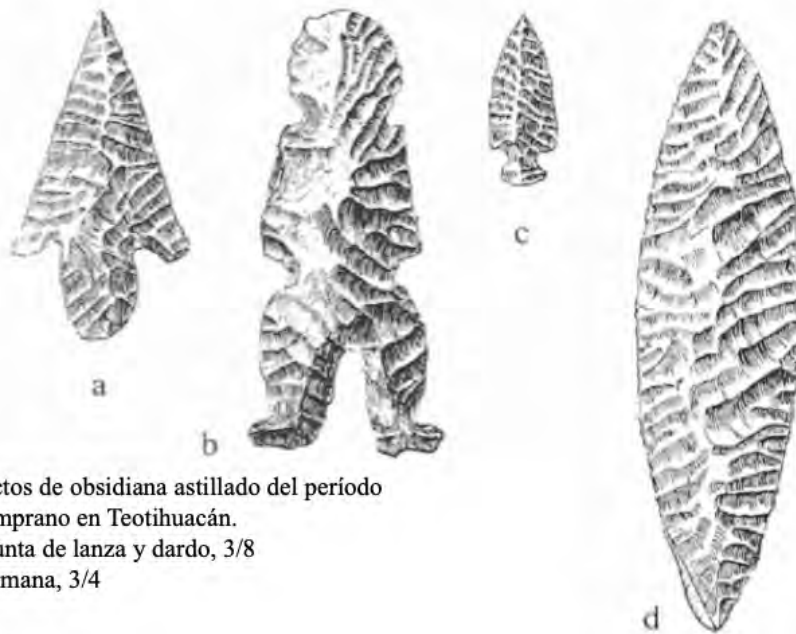
### *Artes, artesanía y comercio*

El estilo artístico teotihuacano, tal como se revela en los frescos, las esculturas, la cerámica y otras producciones, es tremendamente elegante y refinado, así como altamente estilizado y ordenado. La escultura está representada en las máscaras de piedra austera, creadas con piedra verde, basalto, jade, andesita y otros materiales, cada uno de los cuales una vez tenía incrustados los ojos de conchas de mejillones u obsidiana, así como en algunas piezas de gran escala como La Diosa del Agua.

El sello distintivo de la cultura teotihuacana del Clásico Temprano es el jarrón cilíndrico de cerámica con tres pies en forma de losa. Estos jarrones generalmente tienen tapas en la parte superior con asas en forma de pájaro. Otras formas características en arcilla incluyen vasos con forma de floreros. La decoración de estos artículos de lujo que se encuentran en las tumbas y muy lejos como piezas comerciales, comúnmente es un relieve plano, con las áreas recortadas pintadas con escenas sagradas de la misma manera que los frescos de la pared. Aparentemente, una vajilla conocida como Cerámica Anaranjado Delgado se fabricó en Puebla, un área bajo control teotihuacano, y aparece como cuencos con bases anuales, cajas con tapas o efigies de perritos.



77 Fragmento de un recipiente de trípode cilíndrico con diseño en relieve de aves cazadoras quetzal en un árbol de cacao. Desde Teotihuacán, periodo Clásico Temprano. Altura 11.4 cm.



78 Artefactos de obsidiana astillado del período Clásico Temprano en Teotihuacán.  
*a, c, y d*, punta de lanza y dardo, 3/8  
*b*, efigie humana, 3/4

Otros objetos de barro encontrados incluyen grandes quemadores de incienso policromados, construidos con detalles diversos, figuras hechas con moldes de hombres y dioses, y pequeños *candeleros* de dos orificios, que podrían haber sido usados para contener la sangre ofrecida a los dioses en acto de auto sacrificio. Las bolitas de arcilla se formaron cuidadosamente para el empleo como las hondas, y sabemos por una escena en un jarrón que esta arma fue utilizada en la caza de aves.

La producción de puntas de lanza, dardos y pequeñas efigies humanas en obsidiana alcanzó nuevos niveles de elaboración. Como de costumbre, hay vastas cantidades de hojas de obsidiana afiladas como cuchillas de afeitar. El estado de Teotihuacán controlaba los grandes depósitos de obsidiana verde cerca de Pachuca, Hidalgo; y los 350 talleres de obsidiana que se sabía que existían en la ciudad formaban parte de la base mercantil sobre la cual se apoyaba este centro urbano.

Las agujas de hueso y los corpiños son testimonio de la fabricación de prendas de vestir y cestería, y también los restos carbonizados de tela de algodón con dibujos de trama, canastas enrolladas y colchonetas o *petates* en forma de sarga. Las pinturas muestran que los hombres usaban un taparrabo y/o falda con sandalias, y las mujeres los *huipilli* y la falda.

Aunque ningún libro de ese tiempo ha sobrevivido, deben haber sido de uso tanto ritual como administrativo, ya que estas personas tenían escritura, aunque sólo fuera de una manera rudimentaria. De los pocos glifos aislados que se han identificado en la cerámica y en los frescos, se sabe que tenían numeración de barras y puntos y se utilizaron en el recuento de 260 días (año del almanaque).

La cocción se realizaba sobre arcilla en braseros de tres puntas en áreas de cocina dentro de los compuestos. Los materiales vegetales carbonizados y los animales dan una idea de la dieta de los ciudadanos: subsistían de un maíz pequeño, frijoles comunes, calabazas, tomates, cactus, aguacate y amaranto, junto con alimentos de plantas silvestres. Los animales para la alimentación

importantes eran los ciervos, los perros, los conejos de cola de algodón y las liebres, los pavos, los patos y gansos silvestres y los peces pequeños. Se ha derramado mucha tinta sobre el problema de la base agrícola de la civilización teotihuacana. El profesor Sanders está seguro de que había un sistema de riego local en el mismo Valle. Por otro lado, hay evidencia de cultivo de *chinampa* o 'jardín flotante', porque en el mapa de Millon de la ciudad aparecen indicios de *chinampa*, y es sugerente que la chinampa conocida de la parte sur del Valle de México, como la de Xochimilco, tienen la misma orientación que el propio Teotihuacán.

Sin embargo, puede ser infructuoso ver el Valle de Teotihuacán solo por el extraordinario éxito de la capital, ya que la ciudad que hemos descrito dominó la mayor parte de las tierras altas centrales de México durante el Clásico Temprano, y tal vez en gran parte de Mesoamérica. Al igual que el último estado de Axtec, puede haber dependido tanto del comercio y los tributos a larga distancia como de la producción agrícola local. La influencia teotihuacana y, probablemente, el control en algunos casos fue fuerte incluso en regiones alejadas de la capital, como la Costa del Golfo, Oaxaca y el área Maya. Elegantes jarrones de pura fabricación teotihuacana se encuentran en los entierros de nobles en todo México en este momento, y el arte de los teotihuacanos dominó los estilos de germinación de las otras altas civilizaciones de Mesoamérica. Seiscientas cincuenta millas al sureste, en las tierras altas de Guatemala, en las afueras de la capital moderna de esa república, se ha encontrado una pequeña "ciudad" que es, en todos los aspectos, una copia en miniatura de Teotihuacán. Las tumbas de los jefes de este centro, Kaminaljuyú, están llenas de lujos de Teotihuacán, y se considera probable que estos líderes fueran invasores de esa gran ciudad mexicana. Una situación similar se ha encontrado en Tikal situado en la selva de tierras bajas del norte de Guatemala, donde un monumento del Clásico Temprano (Estela 31) muestra a un gobernante con adornos de jade y a sus costados, de perfil, su padre vestido como un guerrero de Teotihuacán.

### *El ascenso y la caída de una ciudad*

La pregunta es, y debe admitirse que no se puede dar una respuesta definitiva, ¿quiénes eran las personas de Teotihuacán? ¿Quién construyó esta ciudad y de dónde vinieron? Torquemada, un historiador español antiguo, nos dice que fueron los Totonacas quienes reclamaron tal honor, y bajo esta luz es cierto que algunos de los primeros edificios clásicos de Teotihuacán muestran una cierta influencia decorativa de Veracruz, la patria Totonaca. Algunos eruditos afirman una ocupación otomí de la ciudad, otros sostienen que fue un pueblo Popoluca. En vista de las fuertes continuidades entre Teotihuacán por un lado, y los toltecas y los aztecas por el otro, tanto en rasgos sagrados como seculares, las afinidades náhuatl de esta civilización parecen ser las más probables. Sobre esta cuestión somos poco más sabios que los pueblos nativos, quienes pensaron que Teotihuacán había sido construido por gigantes o dioses.

La ciudad alcanzó su fin alrededor del año 700 d.C. a través de la destrucción deliberada por parte de invasores desconocidos. Fue principalmente el corazón de la ciudad que sufrió debido a los incendios, especialmente los palacios y templos a cada lado de la Calzada de los Muertos, desde la Pirámide de la Luna hasta la Ciudadela. Alguna crisis interna o malestar político y económico a largo plazo, tal vez la interrupción de sus rutas comerciales y de tributos por parte de una nueva entidad política como el estado de Xochicalco, puede haber resultado en la caída, y puede ser significativo que para el año 600 d.C. al final del Clásico Temprano, casi toda la influencia

teotihuacana sobre el resto de Mesoamérica finaliza. La nobleza de otros estados ya no almacena sus tumbas con los productos refinados de la gran ciudad.

Los lujosos palacios de Teotihuacán estaban ahora en ruinas, y sus principales templos fueron abandonados. Pero lejos de la Calzada de los Muertos, la ciudad continuó viviendo durante otros dos siglos; esta ocupación semi-bárbara se llama Coyotéatelo. Ya sea a través de personas que abandonan la ciudad, o simplemente debido a una disminución natural debido a factores desconocidos, la población de Teotihuacán se había reducido a sólo una cuarta parte de su total anterior. Los refugiados de la ciudad parecen haberse trasladado al centro relativamente pequeño de Azcapotzalco, al oeste del gran lago, llevando inútilmente una versión de su antigua cultura.

Una poderosa crisis superó a todas las civilizaciones clásicas de Mesoamérica durante el siglo IX d.C., y la convulsión más drástica se reservó para los mayas clásicos, quienes se vieron obligados a abandonar la mayoría de sus centros ceremoniales. En el valle de Teotihuacán, este evento tuvo lugar unos dos o tres siglos antes, forzando el colapso de la vida civilizada en la mayor parte del centro de México antes de que el período Clásico Tardío hubiera comenzado en otros lugares. George Vaillant propuso que la destrucción del bosque circundante necesario para la quema de la cal que entró en el edificio de Teotihuacán causó en una erosión y desecación precoz de la región. Un factor relacionado pudo haber sido la creciente aridez del clima en todo México durante el Clásico, que aparentemente fue más severo en el Valle de México. Todo el edificio del estado de Teotihuacán pudo haber perecido a través de la debacle agrícola que siguió, abriendo a México civilizado a las tribus nómadas de la frontera norte.

## ANALYSIS

The purpose of this translation was to provide a Spanish version of the article ‘The Classic Period’. Venuti (1998) indicates that translation strategies involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it. The cultural differences between the source and target language makes the process of translation challenging at times; on top of that, we also need to take into account other factors, such as, meaning, style, idioms, proverbs etc.

In my translation, I used most of the translation techniques by Vinay and Darbelnet (1958). Below are the translation procedures I used with the examples from the original version in English and translated version in Spanish along with their page numbers.

### a) **Literal translation**

This procedure is also known as *word for word* translation which relies on the direct transfer of a text from the source language into grammatical and meaning text of the target language. This procedure usually occurs when translating two languages of the same family, such as French and Italian which makes it work more efficiently when they also share the same cultural background.

#### Example 1:

*With justification, the Classic is thought of as the Golden Age of Mesoamerica, when the seeds that were planted during the Preclassic reached their fruition. (P.89)*

*Con toda justificación, el período Clásico se considera como la Edad de Oro de Mesoamérica, cuando las semillas que se plantaron durante el Preclásico llegaron a su mejor momento.*

#### Example 2:

*A major finding of the Teotihuacan Mapping Project was that most of the city consisted of modular, residential compounds contained within walls; each is square and about 165 to 200 ft (50 – 60 m) on a side. (P.95)*

*Un hallazgo importante del Proyecto de Mapeo de Teotihuacán fue que la mayor parte de la ciudad consistía en compuestos modulares, residenciales contenidos dentro de las paredes; cada una es cuadrada y aproximadamente de 165 a 200 pies (50-60 m) en un lado.*

Example 3:

*The luxurious palaces of Teotihuacan were now in ruins, and its major temples abandoned. (P.106)*

*Los lujosos palacios de Teotihuacán estaban ahora en ruinas, y sus principales templos fueron abandonados.*

#### **b) Calque**

This procedure is a special kind of borrowing which the target language borrows an expression form from the source language by translating literally each of the original elements but at the same time introduces a new mode of expression.

Example 1:

*Particularly common are incense burners of the **Old Fire God**, a creator divinity and the probable consort of the **Spider Woman**. (P.101)*

*Particularmente comunes son los quemadores de incienso del **Dios del Fuego Antiguo**, una divinidad creadora y la probable consorte de **la Mujer Araña**.*

Example 2:

*It covers over 8 square miles (20 square kilometers) and was fully urbanized. (P.94)*

*Cubre más de 8 millas cuadradas (20 kilómetros cuadrados) y fue completamente urbanizado.*

Example 3:

*In Karl Taube's view, as we have seen, [...]; she was probably the equivalent of the later Aztec Toci, 'Our Grandmother.' (P.100)*

*En opinión de Karl Taube, la deidad que presidía el panteón de Teotihuacán era la Mujer Araña, [...]; probablemente era el equivalente del último Aztec Toci, 'Nuestra abuela'*

### c) Transposition

It involves switching the word class without changing the meaning of the text. As mentioned before, translators must choose to carry out a transposition if the translation obtained fits better into the utterance, or allow a particular nuance of style to be retained. That means, only if the translation fits better into the expression.

Example 1:

*Apart from the post-Conquest introduction of animal husbandry and steel tools, the old village-farming way of life has hardly been altered until today. (P.91)*

*Aparte de la introducción posterior a la Conquista de la cría de animales y las herramientas de acero, el antiguo estilo de vida de las aldeas ha cambiado muy poco a través del tiempo.*

With this translation, *village-farming* functions as an adjective in the sentence and in Spanish, it changes to a noun.

Example 2:

*View south along the Avenue of the Dead from the Pyramid of the Moon. The Pyramid of the Sun is visible on the left, echoing the shape of the mountain behind. (P.92)*

*Vista hacia el sur a lo largo de la Avenida de los Muertos desde la Pirámide de la Luna. La Pirámide del Sol es visible a la izquierda, haciéndose eco de la forma de la montaña detrás.*

With this translation, *echoing* functions as a gerund in the sentence and in Spanish, it changes to a noun.

#### **d) Modulation**

It changes the form of the message when a literal translation sounds unidiomatic or awkward in the target language despite being grammatically correct.

Example 1:

*At any rate, below the intellectual group which held the political reins was a peasantry which had hardly changed an iota from Preclassic times. (P.91)*

*En cualquier caso, debajo del grupo intelectual que tenía las riendas políticas había un campesinado que tuvo ligeros cambios desde los tiempos del Preclásico.*

With this translation, literal translation *an iota* would be *una jota* (Wordreference.com) which would sound strange in Spanish; therefore, I used *que tuvo ligeros* to make the translation sound more approachable and natural in the sentence.

Example 2:

*Around the tiers of talud-tableros, Feathered Serpents alternate with heads of an ophidian creature less easy to identify... (P.98)*

*Alrededor de los niveles de los talud-tableros, las Serpientes Emplumadas se alternan con cabezas de una criatura con forma de serpiente menos fáciles de identificar...*



With this translation, instead of using the literal translation of *ophidian*, which is *ofidio*, I put a synonym that makes the translation sound more natural in the target language.

Although the procedures of **e) Equivalence**, **f) Adaptation** and **g) Borrowing** were not applied in my translation, there were several parts which other techniques were involved. Below are the examples:

Example 1:

*Clay pellets were carefully shaped for employment as blowgun missiles, and we know from a scene on a vase that this weapon was used in hunting birds. (P.104)*

*Las bolitas de arcilla se formaron cuidadosamente para el empleo como las hondas, y sabemos por una escena en un jarrón que esta arma fue utilizada en la caza de aves.*

The procedure of **Omission** was used in the above example. In this strategy, the translator usually adds a word or words to make the sentence more understandable in the target language or by omitting words that would cause misunderstanding. According to Newmark (1988) that “information added to the translation is normally cultural, technical or linguistic.” In this case, we omitted *blowgun missiles* and added *honda* since it wasn't type of weapon used during that time and *honda* was the instrument they used to hunt animals. (Wikipedia)

Another example of **Omission** is shown below:

Example 2:

*On the other hand, there is some evidence of chinampa or 'floating garden' cultivation, for reflect chinampa plots show up on the Millon map of the city, and it is suggestive that the well-known chinampa systems in the southern part of the Valley of Mexico, such as the one at Xochimilco, have the same orientation as Teotihuacan itself. (P.105)*

*Por otro lado, hay evidencia de cultivo de chinampa o 'jardín flotante', porque en el mapa de Millon de la ciudad aparecen relecturas de chinampa, y es sugerente que la chinampa*

*conocida de la parte sur del Valle de México, como la de Xochimilco, tienen la misma orientación que el propio Teotihuacán.*

It is not necessary to add and translate the word *system* into the Spanish version since *chinampa* is already known as a type of Mesoamerican agricultural cultivation in the Valley of Mexico.

Example 3:

*At any rate, it should be noted that almost all the gods venerated in this great urban capital were intimately connected with the well-being of maize, with their staff of life. (P. 101)*

*De cualquier forma, se debería notar que casi todos los dioses venerados en esta capital urbana estaban íntimamente relacionados con el bienestar del maíz, el sustento de la vida.*

In the sentence above, there is a noun phrase in English which refers to a staple or necessary food, especially bread. The word “staff” used in this expression is a sense of support (Dictionary.com). Therefore, it would not make sense if we insert the literal translation.

Example 4:

*On the basis of older and now-dated notions about what the Classic Maya were supposed to be like, it used to be thought that the Classic throughout Mesoamerica was a time of general peace and tranquility without the obsession with warfare and human sacrifice considered typical of the Post-Classic. (P.90)*

*Se asume que los mayas no tenían la obsesión con la guerra y el sacrificio humano que se considera típico del Post-Clásico, sino que, durante el Clásico en toda Mesoamérica, era un tiempo de paz y tranquilidad generales.*

In example 4, three procedures are involved. One is transposition. In English, it is more common to use passive voice whereas in Spanish, active voice is more frequently used. Therefore, *it used to be thought* changed to *se considera* instead of *solía ser pensado*. Two is modulation

whereby I moved the second clause of the sentence to be the subject to make it more approachable to the target readers. Third, omission is used once again since *older and now-dated notions* was not necessary, so it is omitted in the Spanish.

Finally, to make sure that the translation would sound natural and fluent to native Spanish speakers, I had asked Professor Guillermo Velázquez who is a professor of the Archaeology and Biological anthropology major at the University of Quintana Roo to proofread the work. Reason being is that not only he is familiar with this area of knowledge but also he often teaches this topic to his students. Therefore, I believe he would be a good candidate to check the Spanish translation.

## CONCLUSION

When it comes to translating a piece of literary work, one of the challenges is that the translator must maintain the cultural nuances, feelings, humor and other elements that may not exist in the target language from the source language. In my translation, there is a great amount of literal translation, transposition, calque and modulation. Many hyphenated compound adjectives are widely used in the text which is not commonly seen in the Spanish language, therefore in most cases, I had to convert them to noun phrases. Also, in English there is a higher tendency to use precise and specific terms while in Spanish it is more suitable to put a synonym to describe the expression. However, I was unable to adapt borrowing, equivalence and adaption in my translation since many of the words and phrases are deeply rooted in the source culture.

Throughout this experience, I have learned that is very important for the translator to know the type of text he or she is translating before taking the job. Not necessarily he or she needs to be from this field of profession but at least they need to have some sort of interest and knowledge in the topic. In my opinion, I would say it is even better to do some research about the topic before accepting the task. It would help the translator to understand the source text better especially when you are not from the same cultural background.

The next important factor to consider is your time. I strongly believe that a good translator is an organized translator which means having the ability to plan your progress.

It is always recommended to have proofreaders who are native speakers of the target language apart from your supervisors whom you are working with. Let them read your translation in the target language before it goes live to ensure that the translated makes sense to the end user. In my case, I had asked the same professor who gave me the text to check and provide his feedback. Their opinions are relevant and they spot the errors that we might not notice.

In conclusion, I would say that this experience was a challenge but a positive and fruitful one. The main reason is that the target language is not my mother tongue and the culture is completely different than mine. I have learned so much; not only the cultural knowledge from the

text but also seeing the techniques that I learned in my courses being used. Of course, I could not have done all this without the assistance and support of my supervisors!

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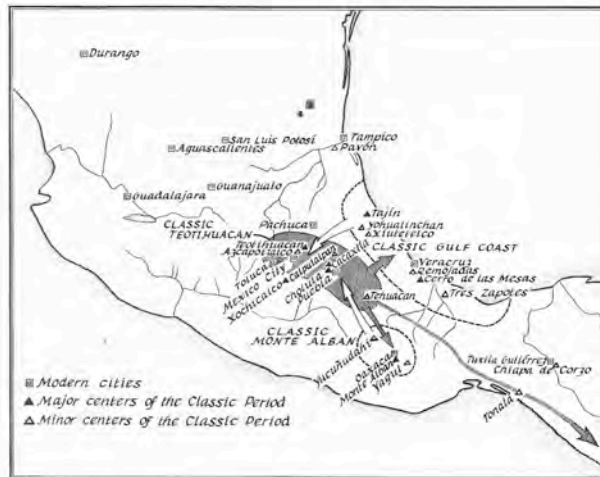
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THE CLASSIC PERIOD



63 Distribution of Classic period sites. The shading indicates the area covered by the Classic Teotihuacan civilization and its extensions in Mexico.

Maya were supposed to be like, it used to be thought that the Classic throughout Mesoamerica was a time of general peace and tranquility, without the obsession with warfare and human sacrifice considered typical of the Post-Classic. That idea is probably a delusion stemming from the fact that we have a tremendous amount of post-Conquest documentation on the late peoples of Mexico, and none at all on the Classic. It is true that not many fortified sites are known from the Classic, but it should be stressed that all temple clusters and compounds in Mesoamerica were defensible, and that many peoples of this era were careful to place their civic-ceremonial centers on hilltops. In reality, there has never been a people who did not indulge in warfare, including the Classic Maya. In this connection, the sudden spread of the art styles and products of some Classic civilizations has quite justly been interpreted as the result of conquest. Furthermore, in at least one area, the Gulf Coast, human sacrifice was probably as common as it was among the later Aztecs.

There must have been many more people in Mexico during the Classic

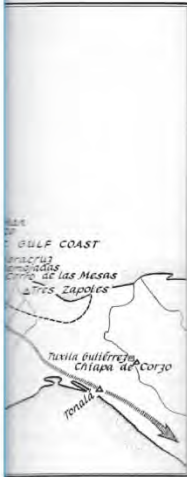
than formerly. Ruins are everywhere and most of them are Classic. In a survey carried out by William S. Foshag at the end of the Early Classic, there was more area than in the Middle Preclassic.

On the basis of a technology that was unknown until after AD 400, the Classic buildings, decorated them with polychrome pottery and figurines in unbroken sculpture. Even mass production of incense burners from South America had been emphasized by their use of squash, and chile peppers, related gods in their pantheon. Some achievement could only have been irrigation, but this was of pre-Classic Mexico, such as the Tehuacan canals.

Very clearly, the Classic florescence long been assumed on a priestly theocratic, with a priestly group of documents from the period, that from the archaeological record which held the political reins of Mesoamerica from Preclassic times. Animal husbandry and steel had hardly been altered until today.

How extensive was the swing? We never be known; we have this Maya. It is probable that the Maya and directed far fewer people to the capital in the Valley of Mexico. The presence of an entity as large as Teotihuacan of later days.

The urban civilization of the Classic. Planned cities of the order of the Mesoamerican Classic. Of the ancient Teotihuacan, the capital of Motecuhzoma Xocoyotzin his ruins during late Aztec times. Myths recorded after the fall of the civilization that had begun with Teotihuacan. There the gods became the new, the fifth



shows the area covered by the

It can be thought that the Classic period was a time of general peace and tranquility, with human sacrifice considered typical of the period. This view is based on the paucity of evidence stemming from the archaeological record. It is true that not many Classic sites should be stressed that all Classic sites were defensible, and that their civic-ceremonial centers were built on high hills. In addition, the sudden spread of human sacrifice has quite justly been noted. In at least one area, the human sacrifice was as common as it was among the Classic sites in Mexico during the Classic

period than formerly. Ruins are everywhere in central and southeastern Mexico, and most of them are Classic. In the Valley of Mexico alone, the monumental survey carried out by William Sanders and his associates has shown that by the end of the Early Classic, there were forty times as many inhabitants of the area than in the Middle Preclassic.

On the basis of a technology that was essentially Neolithic – for metals were unknown until after AD 900 – the Mexicans raised fantastic numbers of buildings, decorated them with beautiful polychrome murals, produced pottery and figurines in unbelievable quantity, and covered everything with sculptures. Even mass production was introduced, with the invention (or importation from South America) of the clay mold for making figurines and incense burners. Behind this abundance was the same economic theme that had been emphasized by their predecessors: simple farming of maize, beans, squash, and chile peppers, reflected in the continued importance of nature gods in their pantheon. Some authors have claimed that the Classic achievement could only have resulted from utilization of some form of irrigation, but this was of primary importance only in the drier regions of Mexico, such as the Tehuacan Valley and the Valley of Oaxaca.

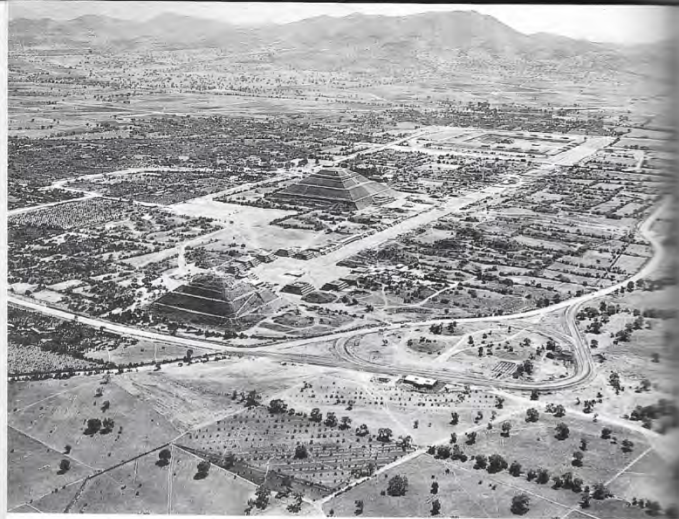
Very clearly, the Classic florescence saw the intensification of sharp social cleavages throughout Mexico, and the consolidation of elite classes. It has long been assumed on *a priori* grounds that the mode of government was theocratic, with a priestly group exercising temporal power. In lieu of actual documents from the period, there is little for or against this idea to be gained from the archaeological record. At any rate, below the intellectual group which held the political reins was a peasantry which had hardly changed in any way from Preclassic times. Apart from the post-Conquest introduction of animal husbandry and steel tools, the old village-farming way of life has hardly been altered until today.

How extensive was the sway of each state over surrounding territory may never be known; we have this kind of information only for the fully literate Maya. It is probable that most administrative centers held less land and directed far fewer people than the great urban state which then had its capital in the Valley of Mexico. In the case of the latter, we may be in the presence of an entity as large as, or larger than, the famous Aztec empire of later days.

#### The urban civilization of Teotihuacan

Planned cities of the order of those in the Old World were rare anywhere in the Mesoamerican Classic. Of the few that did exist, the greatest of all was ancient Teotihuacan, the most important site in the whole of Mexico – even Mexicuehztoma Xocoyotzin himself made frequent pilgrimages on foot to its ruins during late Aztec times. Memories of its greatness persisted in Aztec myths recorded after the Conquest, for it was then thought that the civilization that had begun at Tamoanchan had been transferred to Teotihuacan. There the gods met to decide who was to sacrifice himself so as to become the new, the fifth, sun and bring light again to the world:

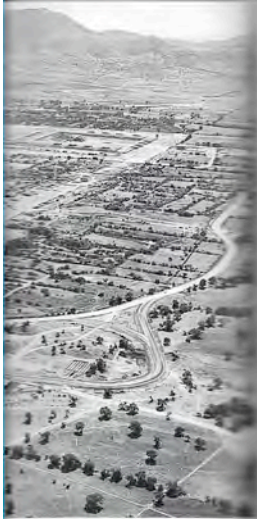
64



64 Oblique airview of Teotihuacan from the northwest. In the lower left is the Pyramid of the Moon. The Pyramid of the Sun lies at left center. The furthest visible group is the Ciudadela ("Citadel"), connected to the Pyramid of the Moon by the Avenue of the Dead. The city was laid out on a grid plan, and present-day field boundaries correspond roughly to old foundation walls.

65 View south along the Avenue of the Dead from the Pyramid of the Moon. The Pyramid of the Sun is visible on the left, echoing the shape of the mountain behind.





66 (left) The Pyramid of the Moon, the Pyramid of the Sun is to the Ciudadela ('Citadel'). The city was laid out on a grid plan, with main roads and walls.



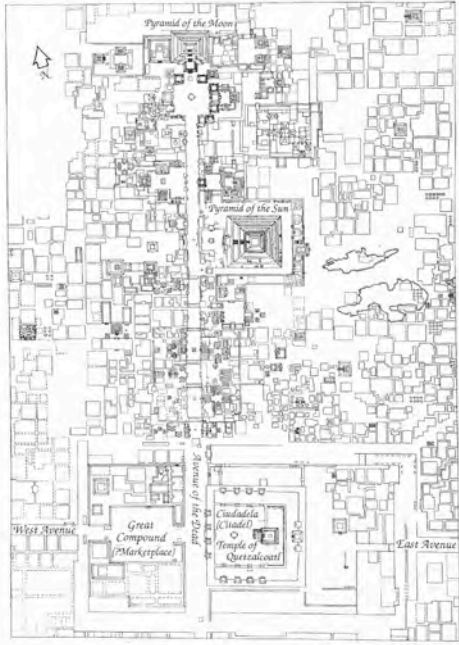
67 (left) The Pyramid of the Sun is the largest pyramid in the city.



66 (left) Life-size stone mask in Classic Teotihuacan style. Early Classic period.

67 (below) Plan of the central core of Teotihuacan, showing some of the numerous smaller structures around the major monuments revealed by René Millon's great mapping project.

The city of Teotihuacan



Even though it was night,  
 even though it was not day,  
 they gathered,  
 the gods convened  
 there in Teotihuacan.<sup>2</sup>

The most humble of them all, Nanahuatzin, the 'Purulent One,' cast himself into the flames and became the sun. But the heavenly bodies did not move, so all the gods sacrificed themselves for mankind. Finally, government was established there; the lords of Teotihuacan were 'wise men, knowers of occult things, possessors of the traditions.' When they died, pyramids were built above them. The largest of the pyramids, those of the Sun and Moon, were said by tradition to have been built by the giants which existed in those days (thus the legend naively says, 'It is not unbelievable that they were made by hand').

The Teotihuacan Valley is actually a side pocket of the Valley of Mexico, comprising about 190 square miles of bottom land lying to the northeast of the Valley proper and surrounded by hills. Of this about one half is suitable for farming. Springs produce copious water which could have been used by the Teotihuacanos for farming, but the evidence for irrigation is not very strong.

<sup>67</sup> A photogrammetric mapping project carried out by René Millon of the University of Rochester gives an idea of the gigantic size of this metropolis, the largest city of the Pre-Columbian New World. It covers over 8 square miles (20 sq. km) and was fully urbanized. Teotihuacan was laid out shortly after the time of Christ on a grid plan which is consistently oriented to 15 degrees 25 minutes east of true north, arguing that the planners must have been sophisticated surveyors as well. Various astronomical explanations have been advanced for this alignment, none of them completely convincing. Perhaps the strangest fact regarding this great city plan is that there is absolutely no precedent for it anywhere in the New World.

Teotihuacan's major axis is the Avenue of the Dead, which used to be thought to end at the so-called *Ciudadela* ('Citadel') in the south, a distance of 2 miles from its northern terminus at the Pyramid of the Moon. It is now known that the avenue is *twice* this length, and that it is bisected in front of the Ciudadela by an east-west avenue of equal length, so that the city, like the much later Aztec capital, was laid out in quarters.

<sup>65</sup> The Pyramids of the Sun and of the Moon are explicitly named in old legends, and there is no reason to doubt that they were dedicated to those divinities. The former lies to the east of the Avenue of the Dead and not far from it. Its sides 700 ft (215 m) long and about 200 ft (60 m) high, it towers above the surrounding mounds and other ruins. Within it, at the base, are the remains of an earlier pyramid probably as large as the final version. The Pyramid of the Sun was raised in stages during the Tzacualli phase at the site, near the close of the Late Preclassic. The interior fill is formed entirely of more than 1,175,000 cubic meters of sun-dried brick and rubble. A stone

stairway, in part bifurcated, summit. The Pyramid of the Moon was built during the late Classic. Both structures attest hierarchy to call up corvée labor. It has been pointed out that a powerful state must rely on

Discovered by accident in the Pyramid of the Sun throws light perhaps even on why Teotihuacan actually a natural lava tube cut 130 ft (100 m) in an easterly from the stairway on its main shaped something like a four tradition placed the creation universe, at Teotihuacan. The and it remained as a cult center excavations carried out in 1930 by Heyden and René Millon were symbolic wombs from the ancestors of mankind, emerging spring within the cave, their Olmec prototypes, so that they through them. This immense contents and sealed off, but into Aztec times.

Apart from these early structures (Tlamimilolpa and Xolalpan). By the sixth century AD, it had by Professor Millon at a peak of 200,000 at its maximum. The world at AD 600.

*Palaces, temples, and apartments.* Classic Teotihuacan architecture. Interiors of adobe bricks and stones set in clay and covered architectural motif is that a inset is placed over a sloping believed to have had this form.

A major finding of the Teotihuacan city consisted of modular, each is square and about the excavated artifacts, it seems towards based upon kinship cosmopolitan: in its western carried on their own cus

<sup>68</sup> (right) Cross-section to show

night,  
not day,  
was no light

the 'Purulent One,' cast himself  
heavenly bodies did not move, so  
mankind. Finally, government was  
were "wise men, knowers of occult  
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stairway, in part bifurcated, led to a wood-and-thatch temple on its lofty summit. The Pyramid of the Moon was broadly similar, although smaller, and was built during the next phase, Miccaotli, at the beginning of the Classic. Both structures attest the immense power of the early Teotihuacan hierarchy to call up *corvée* labor from the villages of the territory over which it ruled. It has been pointed out that in the absence of advanced technology, a powerful state must rely on the work of such 'human ants'.

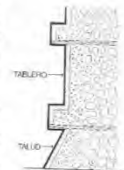
Discovered by accident in 1971, an extraordinary cave underneath the Pyramid of the Sun throws light on why the pyramid was constructed, and perhaps even on why Teotihuacan itself was built where it was. The cave is actually a natural lava tube enlarged and elaborated in ancient times; it runs 330 ft (100 m) in an easterly direction 20 ft (6 m) beneath the Pyramid, in from the stairway on its main axis, reaching a multi-chambered terminus shaped something like a four-leafed clover. It will be recalled that Aztec tradition placed the creation of the Sun and Moon, and even the present universe, at Teotihuacan. The ancient use of the cave predates the pyramid, and it remained as a cult center after its construction. Unfortunately, official excavations carried out in it were never published, but scholars such as Doris Heyden and René Millon note that in pre-Conquest Mexico such caverns were symbolic wombs from which gods like the Sun and the Moon, and the ancestors of mankind, emerged in the mythological past. While there is no spring within the cave, there were channels of U-shaped drains (recalling Olmec prototypes), so that water was probably brought into the cave to flow through them. This immensely holy spot was eventually looted of its contents and sealed off, but the memory of its location may have persisted into Aztec times.

Apart from these early structures, most of Teotihuacan is of Early Classic (Tlamimilolpa and Xolalpan phases), and perhaps initial Late Classic, date. By the sixth century AD, it had reached the height of its population, estimated by Professor Millon at a probable figure of 125,000, but possibly reaching 200,000 at its maximum. Teotihuacan was thus the sixth largest city in the world at AD 600.

#### Palaces, temples, and apartment compounds

Classic Teotihuacan architecture is based on a few simple principles. Interiors of adobe bricks or small stones are faced with broken-up volcanic stones set in clay and covered with a smooth coat of lime plaster. The typical architectural motif is that known as *talud-tablero*: a rectangular panel with inset is placed over a sloping wall. Even the tiers of the Pyramid of the Sun are believed to have had this form.

A major finding of the Teotihuacan Mapping Project was that most of the city consisted of modular, residential compounds contained within walls; each is square and about 165 to 200 ft (50–60 m) on a side. From analysis of excavated artifacts, it seems that these were grouped into something like wards based upon kinship and/or commercial interests. The city was cosmopolitan: in its western part there was a Oaxaca ward, in which Zapotecs carried on their own customs and worshipped their own gods, while



(right) Cross-section to show the typical *talud-tablero* building style at Teotihuacan.



69 Representation of a temple on a Teotihuacan pottery vessel of the Early Classic period.

on the east there was apparently one made up of merchants from the lowland Veracruz and Maya areas.

The palace compounds were the residences of the lords of the city, such as those uncovered at the zones called by the modern names Xolalpan, Tetitla, Zacuala, and Atetelco, or the magnificent 'Quetzal-Butterfly' Palace near the Pyramid of the Moon. Typical of the palace layout might be Xolalpan, a rectangular complex of about forty-five rooms and seven forecourts; these border four platforms, which are arranged around a central court. The court was depressed below the general ground level and was open to the sky, with a small altar in the center. While windows were lacking, several of the rooms had smaller sunken courts very much like the Roman *atria*, into which light and air were admitted through the roof, supported by surrounding columns. The rainwater in the sunken basins could be drained off when desired. All palaces known were one-storied affairs, with flat roofs built from beams and small sticks and twigs, overlain by earth and rubble. Doorways were rectangular and covered by a cloth.

The sophistication and artistry of the Teotihuacanos can be seen in the magnificent murals, almost all of religious content, which adorn the walls of the palaces and apartment compounds. Many of these are highly repetitive, and may have been produced with the aid of stencils. In the porticoes of one of the buildings in the White Patio at Atetelco are depicted processions of jaguars and coyotes, painted in various shades of red, and perhaps symbolizing the knightly orders of this warlike society.

The most famous of the palace murals are those at Tepantitla; following their discovery, these were interpreted by Alfonso Caso as a depiction of the Paradise of the Rain God, or to use the Nahuatl term, *Tlalocan*. But the deity dominating the scene, once thought to be Tlaloc himself, is now universally accepted as a female, and has been shown by Karl Taube of the University of California, Riverside, to have the mouth parts (fangs and palps) of a spider. In Taube's view, the Teotihuacan Spider Woman, as he calls this great goddess, was responsible for the creation of the present universe, and was the supreme deity of the Teotihuacanos. For reasons yet unexplained, she bears a close relationship, if not identity, with the Spider Grandmother who plays



70 Reconstruction of the White Patio compound. Width of floor between the

such an important role in Pre-Columbian American Southwest.

In this vein, then, the lands of Tepantitla murals would depict Teotihuacano people themselves, springs at its base - perhaps to the city - near which little human and flowering trees add to the

None of these palaces are the supreme rulers of the city. So that the Ciudadela, a huge se

71 Prowling coyote from mural possibly contrasting values of red. Below the mouth is what is apparently Classic period.



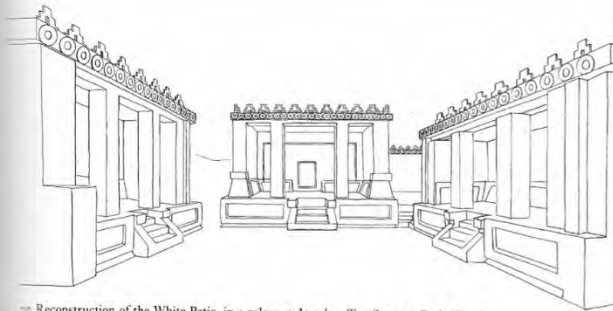
of a temple  
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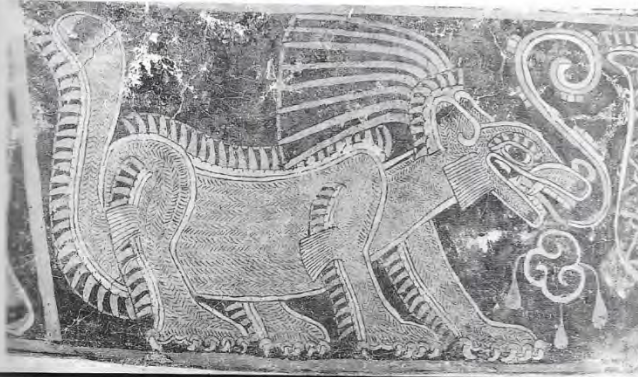
Reconstruction of the White Patio, in a palace at Atecelco, Teotihuacan. Early Classic period. Width of floor between the stairways of the two flanking buildings 8.5 m.

such an important role in Pueblo and Navajo creation mythology in the American Southwest.

In this vein, then, the landscape accompanying the Spider Woman in the Tepantitla murals would depict a place or places in the origin myth of the Teotihuacano people themselves, including a magic mountain with gushing springs at its base – perhaps the Cerro Gordo which looms to the north of the city – near which little human figures frolic, sing, and play games; butterflies and flowering trees add to the general gaiety of the scene.

None of these palaces are of sufficient size to have been the abode of the supreme rulers of the city. Some years ago the late Pedro Armillas suggested that the Ciudadela, a huge square enclosure with sides over 1300 ft (400 m)

Prowling coyote from mural painting at Atecelco, Teotihuacan. The painting is done in subtly contrasting values of red. A 'speech scroll' curves from the mouth of the beast, and below the mouth is what is apparently a symbol for the human heart, dripping blood. Early Classic period.





long near the center of the city, was the royal palace itself, since it conforms to the descriptions which we have of Aztec royal compounds from the time of the Conquest in the Valley of Mexico. Recent investigations have, in fact, revealed two apartment complexes – one in the northern half of the enclosure and one in the southern – which probably were seats of royal authority (quite possibly there could have been dual rulership, which some have suggested for the later Aztecs).

72 Within the Ciudadela, on the eastern side of the inner plaza, is the so-called Temple of Quetzalcoatl, a six-tiered step-pyramid with typical *talud-tablero* façades, constructed in the Early Classic period at the end of the Miccaotli or beginning of the Tlamilolpa phase, and partly covered by a later pyramid which abutted its western side. Around the tiers of *talud-tableros*, Feathered Serpents alternate with heads of an ophidian creature less easy to identify; this is probably the Fire Serpent, bearer of the sun on its daily journey across the heavens, but the headdress, consisting of two circles placed on the Teotihuacan sign for the year, is the Teotihuacan symbol for war. The background is painted blue, the color of water, and effigy seashells are sculpted on its surface. A legend from the Maya highlands suggests that we have here another version of the first moment of creation, with an opposed pair of serpents, one representing life, greenness, and peace, and the other heat, the desert regions, and war, cavorting or conversing in the primal ocean. If the Ciudadela complex really was the royal palace, then the ruling family may have identified itself with the center of the universe and the very beginning of time.

The extraordinary importance of the Temple of Quetzalcoatl – the third largest pyramid of the city – is amply attested by a series of grisly finds made in the 1980s by Rubén Carrera Castro of the National Institute of Anthropology and History, assisted by Saburo Sugiyama and Professor George L. Cowgill of Arizona State University. Their excavations within and around the pyramid revealed that it had been built in a single episode during which around 200 individuals had been sacrificed. Young men with their hands tied behind their backs – almost surely warriors – had been dispatched in groups which generally included 18 individuals (the number of 20-day months in the year), each group being interred in a large burial pit. Such pits were found at the very center of the pyramid's base, and on the north, east, and south sides. Investigations made in 1925 had shown that in addition to this great slaughter, a single slain captive had been placed at each of the pyramid's four corners. The exact mode of death has not yet been established, but in the absence of obvious signs of violence on the bones, strangulation seems likely. The grim nature of this mass act, unique thus far in the archaeology of any Mesoamerican group, including the Aztec, is highlighted by the macabre necklaces that many of the victims wear: strings of human jaws, upper and lower, sometimes real, sometimes crafted from shell. This episode in the life of Teotihuacan is sure testimony that the Classic was definitely not a time of peace.

72 (right) West façade of the Temple of Quetzalcoatl, Teotihuacan, transition between the Late Preclassic and Early Classic periods. On the left, Feathered Serpents peer out from the stairway flank; to the right, Serpent heads undulate on the sloping batters, while Fire Serpent heads alternate with Feathered Serpents within the entablatures.

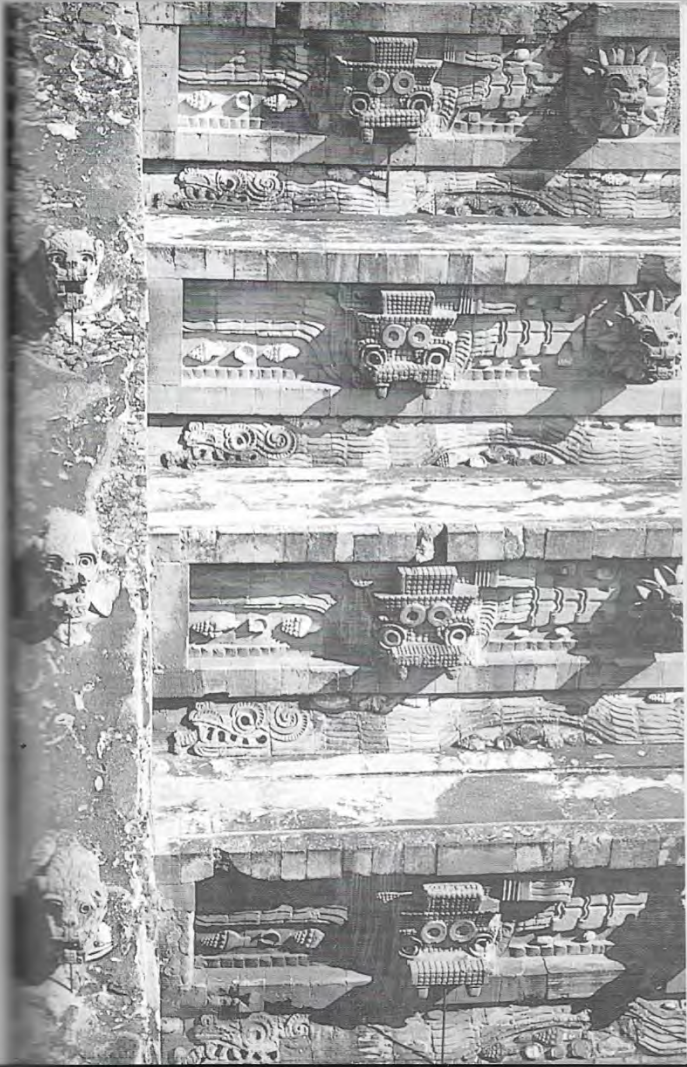


place itself, since it conforms to the compounds from the time of the investigations have, in fact, the northern half of the enclosure is the seats of royal authority (quite which some have suggested for

of the inner plaza, is the so-called pyramid with typical talud-tablero period at the end of the base, and partly covered by a frieze. Around the tiers of talud-tableros of an ophidian creature less than a serpent, bearer of the sun on its back, consisting of two circles and the Teotihuacan symbol for water, and effigy seashells. The Maya highlands suggests that the act of creation, with an opposed force, and peace, and the other universe in the primal ocean. The palace, then the ruling family of the universe and the very

idea of Quetzalcoatl – the third pyramid by a series of grisly finds made by the National Institute of Anthropology and History. Their excavations within the pyramid have shown that it was built in a single episode and that many were sacrificed. Young men with their hands bound – surely warriors – had been buried in a large burial pit at the pyramid's base, and on the side in 1925 had shown that in each of the pits had been placed at each level of death has not yet been determined. Signs of violence on the bones. This mass act, unique thus far in Mesoamerica, including the Aztec, is the only one of the victims wear: strings of beads, sometimes crafted from stone. This is sure testimony that the

Teotihuacan, transition between the feathered Serpents peer out from the sloping batters, while Fire is the entablatures.



THE CLASSIC PERIOD

73 The goddess identified by Karl Taube as the Spider Woman, perhaps the presiding deity at Teotihuacan. She wears a fanged mask representing a spider's mouth parts. Detail from a Classic period mural at the site.



If palaces alone had been built in ancient Teotihuacan, this would have been a peculiar sort of city. Some idea of the way more ordinary people lived is given by the extraordinary ruin discovered by Linné at the location called Tlamimilolpa, in the eastern part of the site. This was a crowded cluster of rooms and alleys; although the ultimate extent of this complex was never determined due to lack of time, no fewer than 176 rooms, 21 forecourts (*atria*), and 5 courtyards were uncovered. Not all rooms were interconnected, and apparently groups of these formed private apartments. As yet we do not know to what degree Tlamimilolpa was typical of the city as a whole, but there must have been an immense multitude of traders, artisans, and other non-food producers living in quarters of this sort. Mexico was to see nothing like this until the Aztecs built their capital Tenochtitlan.

*The Teotihuacan pantheon*

In Karl Taube's view, as we have seen, the presiding deity of the Teotihuacan pantheon was the Spider Woman, the patroness of our own world; she was probably the equivalent of the later Aztec *Toci*, 'Our Grandmother.' Many of the other gods of the complete Mexican pantheon are already clearly recognizable at Teotihuacan. Here were worshipped the

74 Tlaloc, God of Rain, from a mural painting on a palace at Zacuala, Teotihuacan.



75 Giant statue of the Water Goddess, Chalchiuhtlicac, at Teotihuacan. Early Classic period. Ht 3 m.

Rain God ('Tlaloc' or 'Quetzalcoatl'), as well as the Water Goddess (Nahuatl for 'Our Lord of the annual renewal of the world'). Particularly common as a divinity and the probable patroness of the Water Goddess (Jade'), but there is an unfinished state on the popular Mexican consciousness. At any rate, in this great urban capital, maize, with their staffs



Teotihuacan, this would have been where more ordinary people lived. Linné at the location called this was a crowded cluster of buildings. One of this complex was never finished. It has 176 rooms, 21 forecourts and 12 rooms were interconnected apartments. As yet we do not know the layout of the city as a whole, but it was a center of traders, artisans, and other activities. Mexico was to see nothing like this again until the Aztec Tenochtitlan.

The presiding deity of the city was the patroness of our own later Aztec Toci, 'Our Mother', the complete Mexican pantheon. Here were worshipped the



73 Giant statue of the Water Goddess, Chalchiuhtlicue, from Teotihuacan. Early Classic period. 3.3 m.

Rain God ('Tlaloc' to the Aztecs) and the Feathered Serpent (the later Quetzalcoatl), as well as the Sun God, the Moon Goddess, and Xipe Totec (Nahuatl for 'Our Lord the Flayed One'), the last-named being the symbol of the annual renewal of vegetation with the onset of the rainy season. Particularly common are incense burners of the Old Fire God, a creator deity and the probable consort of the Spider Woman. A colossal statue represents the Water Goddess (in Nahuatl, Chalchiuhtlicue, 'Her Skirt Is of Jade'), but there is an even larger statue, weighing almost 200 metric tons and now in front of the Museum of Anthropology in Mexico City; found in an unfinished state on the slopes of Tlaloc Mountain, it is identified in the popular Mexican consciousness with that deity, but its exact identification is unknown. At any rate, it should be noted that almost all the gods venerated in this great urban capital were intimately connected with the well-being of maize, with their staff of life.

THE CLASSIC PERIOD



76 Ceramics from Early Classic burials at Teotihuacan, a-h, cylindrical tripods decorated in carved relief technique; c, *florero*; d, 'cream pitcher'; e, jar with face of Tlaloc; f-g, *candeleros*; h-i, Thin Orange ware. 1/4.

Tradition holds that Teotihuacan was a sacred burial ground. Really important tombs have seemingly been discovered only by professional treasure hunters, but underneath the floors of the palaces and apartment buildings have been encountered a number of slab-lined graves. The Teotihuacanos like the later Aztecs favored cremation of the dead, the body first being wrapped in a bundle. Around the remains were placed fine offerings of all sorts, particularly lovely and graceful vases, obsidian artifacts, and perishable things like textiles. Beliefs about the hereafter are recorded in a Nahuatl song:

And they called it Teotihuacan  
because it was the place  
where the lords were buried.  
Thus they said:  
'When we die,

truly we die  
because we  
we will come  
This will ma  
Thus the dea  
when he died  
'Awaken, alr  
already sing  
the fire-cola  
already the b  
Thus the old  
that who had  
they said: 'H  
meaning, 'H

*Arts, crafts, and trade*

The Teotihuacan art style is more stylized and ordered. Sculpture, masks, fashioned from greenstone, each of which once had inlaid with a few very large-scale pieces of turquoise.

The hallmark of the Early Classic pottery vase with three, slab-like handles on top with handles in the middle. They include vessels shaped like a bowl, found in graves and far away from the cut-away areas painted with frescoes. A fine ware known as

77 Fragment of cylindrical tripod vessel with relief design of blowgunner hunting birds in a cacao tree. From Teotihuacan, Early Classic period. Ht 11.4 cm.



a, cylindrical tripods decorated with face of Tlaloc; f-g,

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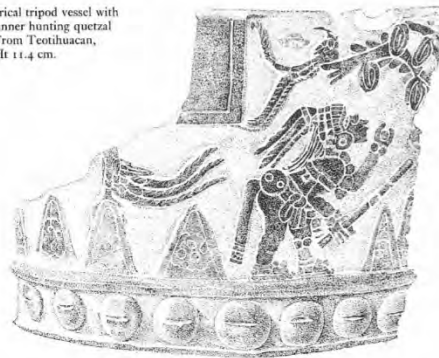
truly we die not,  
because we will live, we will rise,  
we will continue living, we will awaken.  
'This will make us happy.'  
Thus the dead one was directed,  
when he died:  
'Awaken, already the sky is rosy,  
already sing the flame-colored guans,  
the fire-colored swallows,  
already the butterflies fly.'  
Thus the old ones said  
that who had died has become a god,  
they said: 'He has been made a god there,'  
meaning, 'He has died.'<sup>33</sup>

*Arts, crafts, and trade*

The Teotihuacan art style as revealed in frescoes, sculpture, pottery, and other productions is tremendously elegant and refined, as well as highly stylized and ordered. Sculpture is best represented in the austere stone masks, fashioned from greenstone, basalt, jade, andesite and other materials, each of which once had inlaid eyes of mussel-shells or obsidian, as well as in a few very large-scale pieces such as the Water Goddess.

The hallmark of the Early Classic Teotihuacan culture is the cylindrical pottery vase with three, slab-shaped feet. These vases usually have fitted lids on top with handles in the form of a bird. Other characteristic forms in clay include vessels shaped like flower vases. Decoration on these luxury items, found in graves and far away as trade pieces, commonly is plano-relief, with the cut-away areas painted with sacred scenes in the same manner as the wall frescoes. A fine ware known as Thin Orange was apparently manufactured in

33 Fragment of cylindrical tripod vessel with relief design of blowgunner hunting quetzal birds in a cacao tree. From Teotihuacan, Early Classic period. Ht 11.4 cm.





78 Chipped obsidian artifacts from Early Classic period at Teotihuacan. a, c, and d, spear and dart points, 3/8; b, human effigy, 3/4.

Puebla, an area under Teotihuacan control, and appears as bowls with annular bases, boxes with lids, or effigies of little dogs.

76 Other objects of clay include large polychromed incense burners, built up of mold-made details, mold-made figurines of men and gods, and little two-holed *candeleros*, which might have been used to contain blood offered to the gods in an act of self-sacrifice. Clay pellets were carefully shaped for employment as blowgun missiles, and we know from a scene on a vase that this weapon was used in hunting birds.

78 Obsidian chipping reached new heights of elaboration, with the production of spear and dart points as well as little human effigies of that material. As usual, vast quantities of razor-like blades of obsidian are present. The Teotihuacan state controlled the great deposits of green obsidian near Pachuca, Hidalgo; and the 350 obsidian workshops known to have existed in the city were part of the mercantile basis on which this urban center rested.

Bone needles and bodkins testify to the manufacture of clothing and basketry, and we have the charred remains of cotton cloth with weft pattern, coiled baskets, and twilled sleeping mats or *petates*. Paintings show that men wore a loin-cloth and/or kilt with sandals, and women the pull-over *huipilli* and underskirt.

Although none have survived, books must have been in both ritual and administrative use, for these people had writing, if only of a rudimentary sort. From the few isolated glyphs that have been identified on the pottery and in the frescoes, it is known that they had bar-and-dot numeration and used the 260-day count (Almanac Year).

Cooking was done in kitchen areas within the compounds over clay, three-pronged braziers. Charred vegetal materials and animal bones give some idea of the citizens' diet: they subsisted on a small-cobbed maize, common and runner beans, squashes and pumpkins, husk tomatoes, prickly pear cactus, avocados, and amaranth, along with wild plant foods. The important food animals were deer, dogs, cottontail rabbits and jackrabbits, turkeys, wild ducks and geese, and small fish. Much ink has been spilled over the problem of the agricultural base of Teotihuacan civilization. Professor Sanders is

certain that there was a local hand, there is some doubt as to whether there is some cultivation, for relict chinampas are found in the part of the Valley of Mexico that was oriented as Teotihuacan.

Yet it may be fruitless to speculate on the secret of the capital's remarkable rise to power in the Classic, and perhaps over the entire region. It may have depended as much on the control of agricultural production. The instances were strong even in the Gulf Coast, Oaxaca, and the Yucatán. The manufacture are found in the art of the Teotihuacan and other high civilizations of the Classic, and perhaps over the entire region. In the southeast, in the highland region, the capital of that republic, a miniature copy of Teotihuacan, Kaminaljuyu, are full of instances considered probable that the Mexican city. A similar site, Tikal, situated in an Early Classic monument, two views of his father's

*The rise and fall of a city.*

The question is, and it must be, who were the people of Teotihuacan? The early Sotomayor claimed the honor of the Classic Teotihuacan built in Veracruz, the Totonac heart of the city, others hold the honor between Teotihuacan on the other, in both sacred and profane. A civilization would appear to have been little wiser than were the men who had been built by giants or gods.

The city met its end in a burning by the hand of a god that suffered the torch, especially Avenue of the Dead, from an internal crisis or long-term disruption of its trade and Xochicalco state, may have



id appears as bowls with  
clays.

Incense burners, built up  
and gods, and little two-  
contain blood offered to the  
were carefully shaped for  
from a scene on a vase that

oration, with the produc-  
effigies of that material. As  
obsidian are present. The  
of green obsidian near  
known to have existed in  
this urban center rested.  
manufacture of clothing and  
on cloth with wett pattern,  
Paintings show that men  
men the pull-over *hupilli*

ve been in both ritual and  
nely of a rudimentary sort.  
med on the pottery and in  
a numeration and used the

mpounds over clay, three-  
animal bones give some idea  
ashed maize, common and  
atoes, prickly pear cactus,  
oods. The important food  
ackrabbits, turkeys, wild  
en spilled over the problem  
tion. Professor Sanders is

certain that there was a local irrigation system in the Valley itself. On the other hand, there is some evidence of *chinampa* or 'floating garden' cultivation, for relict *chinampa* plots show up on the Millon map of the city, and it is suggestive that the well-known *chinampa* systems in the southern part of the Valley of Mexico, such as the one at Xochimilco, have the same orientation as Teotihuacan itself.

Yet it may be fruitless to look at the Valley of Teotihuacan alone for the secret of the capital's remarkable success, for the city that we have described held sway over most of the central highlands of Mexico during the Early Classic, and perhaps over much of Mesoamerica. Like the later Aztec state, it may have depended as much on long-distance trade and tribute as upon local agricultural production. Teotihuacan influence and probably control in some instances were strong even in regions remote from the capital, such as the Gulf Coast, Oaxaca, and the Maya area. Elegant vases of pure Teotihuacan manufacture are found in the burials of nobles all over Mexico at this time, and the art of the Teotihuacanos dominated the germinating styles of the other high civilizations of Mesoamerica. Six hundred and fifty miles to the southeast, in the highlands of Guatemala on the outskirts of the modern capital of that republic, a little 'city' has been found that is in all respects a miniature copy of Teotihuacan. The tombs of the chiefs of this center, Kaminaljuyú, are full of luxuries from Teotihuacan itself, and it is considered probable that these leaders were invaders from that great Mexican city. A similar situation has been found at that colossus of Maya centers, Tikal, situated in the lowland jungle of northern Guatemala, where an Early Classic monument (Stela 31) shows a jade-bedecked ruler flanked by two views of his father garbed as a Teotihuacan warrior.

#### *The rise and fall of a city*

The question is, and it must be admitted that no definite answer can be given, who were the people of Teotihuacan? Who built this city, and whence did they come? The early Spanish historian Torquemada tells us that the Totonac claimed the honor, and in this light it is true that a few of the earliest Classic Teotihuacan buildings show a certain decorative influence from Veracruz, the Totonac homeland. Some scholars claim an Otomi occupation of the city, others hold for the Popoloca. In view of the strong continuities between Teotihuacan on the one hand and the Toltecs and Aztecs on the other, in both sacred and secular features, the Nahuatl affinities of this civilization would appear to be the most probable. On this question we are little wiser than were the native peoples, who thought that Teotihuacan had been built by giants or gods.

The city met its end around AD 700 through deliberate destruction and burning by the hand of unknown invaders. It was mainly the heart of the city that suffered the torch, especially the palaces and temples on each side of the Avenue of the Dead, from the Pyramid of the Moon to the Ciudadela. Some external crisis or long-term political and economic *malaise*, perhaps the disruption of its trade and tribute routes by a new polity such as the rising Xochicalco state, may have resulted in the downfall, and it may be significant



that by AD 600, at the close of the Early Classic, almost all Teotihuacan influence over the rest of Mesoamerica ceases. No more do the nobility of other states stock their tombs with the refined products of the great city.

The luxurious palaces of Teotihuacan were now in ruins, and its major temples abandoned. But away from the Avenue of the Dead, the city continued to live for another two centuries; this semi-barbaric occupation is called Coyotlatelco, from the simple red-on-buff pottery characteristic for the period. Either through people leaving the city, or simply because of natural decrease due to unknown factors, the population of Teotihuacan had sunk to only a quarter of its former total. Refugees from the city seem to have moved to the relatively small center of Atzacapotzalco, west of the great lake, futilely carrying on an epigonal version of their old culture.

A mighty crisis overtook all the Classic civilizations of Mesoamerica during the ninth century AD, the most drastic convulsion being reserved for the Classic Maya, who were forced to abandon most of their centers. In the Teotihuacan Valley, this event took place some two to three centuries earlier, forcing the collapse of civilized life in most of central Mexico before the Late Classic period had really begun elsewhere. George Vaillant proposed that the destruction of the surrounding forests necessary for the burning of the lime that went into the building of Teotihuacan resulted in a precocious erosion and desiccation of the region. A related factor might have been the increasing aridity of the climate all over Mexico during the Classic, which apparently was severest in the Valley of Mexico. The whole edifice of the Teotihuacan state may have perished through the ensuing agricultural debacle, opening civilized Mexico to nomadic tribes from the northern frontier.

#### The Great Pyramid of Cholula

As the present-day traveler leaves the Valley of Mexico and journeys east-southeast across the mountains rimming the basin, he eventually drops down on to the plains of Puebla, the volcanic peaks of Iztaccihuatl and Popocatepetl rising on his right hand. Once on the plain itself, he sees before him shining in the sun the yellow and green tiled domes of a colonial period church which seems to rest on a very large hill. It comes as a shock to realize that this is not a hill at all, but a man-made pyramid, that of Cholula, one of the largest ancient structures in the New World.

The Great Pyramid, which was already in ruins when the Spaniards first arrived, is actually the result of four successive superpositions, all carried out during the Classic period, using mud bricks as fill. The earliest pyramid exhibits strong Teotihuacan influence, with the characteristic *talud-tablero* motif of that site, and is painted with insect-like designs in pure Classic Teotihuacan style. Following the withering of Teotihuacan hegemony over central Mexico, the builders of Cholula worked in an increasingly independent style. For instance, beneath the west face of the Great Pyramid has been uncovered a stone-faced temple substructure with three superimposed *talud-tableros*, the *tableros* embellished with a textile-like mosaic motif; on the south side of the pyramid is a patio with four stone altars, two of which



View from the north of the Pyramid of Cholula, Classic period. This great adobe pyramid rises 55 m above the surrounding plain of the Tlaxcalan New World.

are associated with slab-like motifs of the Classic Veracruz style. A 165 ft (50 m) long pool, recently discovered at Cholula, 'Drunkards,' the scene is that of a liquid imbiber could have powerful mushrooms of an alcohol.

In the Early Post-Classic period, Cholula was taken over by a foreign group known as the Tlaxcalans, from which base the Aztecs, took over this, the Great Pyramid, and the Great Pyramid (10 hectares) and remains one of the wonders of their country.

#### The Maya connection:

Strange things began happen during the disintegration of Teotihuacan. In the lowlands and the Yucatán, the interrelationship of the Maya and the Aztecs was established by archaeology. The former of the latter, such as the Aztecs, were traders at Teotihuacan, and