Day 7: Indigenous Civilizations of Hispanic America

Web of Facts
Students will use the "T" charts and the webs they created the previous day to begin an Inca web on the chalkboard.

Slide Show and Music
Students will watch a slide show of Inca art and ruins. In the background, a cassette will play native flute music. Ruins will include the "lost city" of Machu Picchu and the Inca capital of Cuzco. Students should observe and obtain further ideas for the classroom mural.

Lecture and Content Literacy Guide #3
Students will listen to a brief lecture regarding some facts about and some of the major accomplishments of the Inca civilization. [These accomplishments include the terracing and irrigation of the Andean fields, the domestication of the llama and alpaca, mummification, the system of roads, the system of quipu (used to record data), and the governmental organization of an empire the size of the Roman Empire.] Students will use the following short content literacy guide to help them recognize the most pertinent information. The guides will be collected for a ten point participation grade.

Expressive Writing Assignment #2
Following page.
Content Literacy Guide #3

DIRECTIONS: Listen to the lecture, paying special attention to the information below in order to fill in the blanks. You will be responsible for remembering this information.

1. The city of ___________ was the Inca capital.

2. The two brothers who were fighting a civil war at the time of the arrival of the Spanish were ___________ and ___________.

3. "Inca" was the name for just one person: ___________.

4. The people, whom we call the Incas, called themselves the empire of the ___________.

5. The Spaniard who conquered these people was ___________.

6. The sun god and father of the Inca was called ___________.

7. Even without the use of cement or mortar, the Incas fit ___________ together so tightly that, in some places, it is impossible to insert a knife blade between them.

8. Machu Picchu was discovered by ___________, an American, in 1910.

9. The mestizo who wrote the Comentarios reales (detailing Inca customs and beliefs) was ___________.
Writing Assignment #2

On this sheet, write a three paragraph answer in English to the following question: Did stereotypes such as "Tarzan" and the concept of "headhunters" create a conflict for you when you began learning about the Native Americans of Hispanic America? How has your thinking changed—or has it?

Be thorough. Your thoughts are important! (This paper will be placed in your final portfolio and it will be displayed, so use another sheet for a rough draft.)
Day 8: Indigenous Civilizations of Hispanic America

Web of Facts
Students will be asked to fill in missing parts of the chalkboard web.

Reading Assignment #3
Before reading activity: The web will reactivate knowledge. The content literacy guides from the previous day will be returned and quickly reviewed. Students will turn to pages 380-382 in their !Ya verás! texts. They will be asked what "creation theories" are. The most common answer will be from the biblical book of Genesis. This selection deals with the Inca creation theory.

During reading of !Ya verás!: Students will work in randomly chosen pairs to translate the selection. As always, they must work through it three times: for paragraphs, for sentences, and for words.

After reading activity: Students will answer the "Ejercicio de familiarización" at the end of the selection. Their answers will be collected for ten points.

Writing Assignment #3
Students will work in pairs to do the "Repaso" section on page 382. They must generate at least ten sentences together. These will be collected on Day 10 for forty points. Each sentence will be graded according to accuracy of verb tense, noun-verb-modifier agreement, clarity, and accuracy of information.
¡Adelante!

II. Nuestro itinerario sudamericano You and your group have just returned from a trip to Argentina, Chile, Uruguay, and Paraguay. As you and your fellow travelers look at the map on p. 371 you remember where you went, what you saw, how long you stayed in each place, and what you learned about the region. Begin your conversation with "Primero, fuimos a... donde vimos..." Each group member will make suggestions, and the others may agree (de acuerdo; sí, como no; es verdad; tienes razón, etc.) or disagree (creo que no; no es verdad; no vimos...; no, antes fuimos a...; después vimos... etc.), each adding some comment of his or her own about the trip.

Segunda etapa

El imperio inca: Bolivia, Ecuador y Perú

Cuzco, la capital del antiguo imperio inca, se fundó alrededor del año 1100. En la lengua quechua significa "ombú" del mundo." Desde aquí, los incas controlaron un vasto imperio. Eran famosos por su admirable sistema de producción agrícola y una fuerte organización social y política, pero una larga guerra civil en el siglo XVI ayudó a los españoles a intervenir e imponer su control.

Según la leyenda, Manco Capac y Mama Ocllo, hijos del Sol, salieron de este lago y fundaron la ciudad de Cuzco. Hoy millones de los habitantes de los territorios del antiguo imperio inca todavía hablan quechua o ayamará, las lenguas de sus antepasados. Hoy en día construyen barcos de caña exactamente como los indígenas los hacían siglos en este mismo Lago Titicaca.

Lago Titicaca, Bolivia

around | to impose | According to | antepasados | caña
Ejercicio de familiarización

A. Los países de origen incaico. Answer the questions in English according to the photographs and the information provided in the captions.

1. What city was once the capital of the Incan empire? In what country is it today?
2. According to legend how was Cuzco founded?
3. What were some of the admirable accomplishments of the early Incas?
4. What made it relatively easy for the Spanish to successfully take over Incan territory in the 16th century?
5. Who was Hiram Bingham and what did he do?
6. What is so unusual about the stone buildings in Machu Picchu?
7. Which capital city is at the highest altitude in the world?
8. What are the two principal industries of Bolivia?
9. What are some of the attractions of Quito, Ecuador?
10. Where is Guayaquil and why is it important?

B. Los turistas. Pair up with a classmate and comment on an imaginary trip you took last year to the former Incan empire. Discuss which parts you visited (Bolivia, Peru, or Ecuador), using some of what you learned from the photographs and captions to describe what you saw. Use the preterite and the imperfect as accurately as you can when you give the class your brief report.

MODELO: El año pasado visitamos el Perú. Fuimos a Machu Picchu, donde vimos los edificios de los incas. Los incas los construían de piedras enormes. No usaban ningún material para unir las piedras. Mucho gente no sabía que la ciudad existía. Un arqueólogo la descubrió este siglo. Se llamaba Hiram Bingham, etc.
Day 9: Indigenous Civilizations of Hispanic America

Reactivation of Knowledge--Board Race
Students will select their own teams (total of four) to have a board race. The winning team will receive three extra credit points each. Each team must answer a question given to them. These questions will be taken from content literacy guide #2 and the "Ejercicio de familiarización" from page 382 of !Ya verás!.

Downfall of the Aztecs and the Incas
Students will be asked to recall the skit from Day 1. The indios were at a horrible disadvantage, despite their numbers. Guns could kill from a distance; the Native Americans knew only hand-to-hand combat. Hernán Cortés and Francisco Pizarro were the Spaniards in command. The Aztecs and Incas were forced into slavery. Those that did not die during their labor often fell to the many contagious diseases that the Europeans unknowingly brought with them. As B. L. Fontana wrote:

That most Native Americans died and that many individual cultures became wholly extinct is a tragedy, a holocaust, defying description. That some small fraction of these people managed to survive...is a miracle of human biology and a triumph of the spirit of independence (Entrada, 1).

Pair Work--Writing Assignment #3
Students have the remainder of the time to work, in their established pairs, on the "Repaso" homework, due on Day 10.
Day 10: Indigenous Civilizations of Hispanic America

Collection of Writing Assignment
Students will turn in their homework upon entering.

Artwork
The mural will be divided into at least five sections, and students will work in groups on individual sections. They will create the pencil-on-tissue-paper draft, which will be transferred onto the wall by projector on Day 11. Various art books will be available for consultation. An art teacher will assist as well. Students will be monitored closely. Their participation will count for twenty points.

Language
Students will be encouraged to speak in Spanish as much as possible. Paint cans, brushes, rollers, spill rags, etc., should all be labeled with the Spanish words to aid the students.
Day 11: Indigenous Civilizations of Hispanic America

Artwork
Students will spend the entire period transferring their designs onto the wall via projector. An art teacher and art books will be available for consultation. Students will be monitored closely. Their participation will be worth twenty points.

Language
Students will be encouraged to speak in Spanish as much as possible. Paint cans, brushes, rollers, spill rags, etc., should all be labeled with the Spanish words to aid the students.
Day 12: Indigenous Civilizations of Hispanic America

Artwork
Actual painting begins this day. Students will be provided with all necessary materials, including drop cloths and aprons. They will be encouraged to work top-down.

Preparations for Fiesta Day
"Fiesta Day" is Day 14, when the mural is unveiled and students are rewarded for their hard work. Tortilla chips, salsa, and Spanish-language music will be provided. The students who are unable to paint because of space limitations will help to decorate the room with their writing assignments, "T" charts, and Mexican flag drawings. They will be provided scissors, glue, yarn, and construction paper to make banners and other appropriate room decorations.

Students will be monitored closely. Their participation in either the painting or the decorating will count for twenty points.

Language
Students will be encouraged to speak in Spanish as much as possible. Paint cans, brushes, rollers, spill rags, etc., should all be labeled with the Spanish words to aid the students.
Day 13: Indigenous Civilizations of Hispanic America

Artwork
Actual painting continues. Students will be provided with all necessary materials, including drop cloths and aprons. They will be encouraged to work top-down.

Preparations for Fiesta Day
The students who are unable to paint because of space limitations will help to decorate the room with their writing assignments, "T" charts, and Mexican flag drawings. They will be provided scissors, glue, yarn, and construction paper to make banners and other appropriate room decorations.
Students will be monitored closely. Their participation in either the painting or the decorating will count for twenty points.

Language
Students will be encouraged to speak in Spanish as much as possible. Paint cans, brushes, rollers, spill rags, etc., should all be labeled with the Spanish words to aid the students.
Day 14: Indigenous Civilizations of Hispanic America

Fiesta Day
Students will enter to the sounds of Hispanic music. The teacher will be dressed in the Hispanic style. Tortillas, salsa, and drinks will be provided. The room will be decorated with the students' works: "T" charts, writing assignments, banners, flags, etc. The mural will be shrouded until the appropriate time. Students may play bingo, do crossword puzzles and word searches, break a pinata, etc.

Unveiling of the Mural
A short speech in Spanish, praising the students' efforts, will be given by the teacher. Volunteers will then unveil the mural. The students will "christen" the mural with a name of their choosing. This name will be painted on the wall during the "dedication ceremony." All students will be encouraged to initial the mural in a bottom corner. The remainder of the period is free for the students to enjoy.
Answer Keys

Content Literacy Guide #1

1. 80
2. Aztec
3. Moctezuma
4. 10
5. Teotihuacán
6. b.) military
7. Toltec
8. moral and/or religious
9. Quetzalcoatl
10. Mexico
11. no
12. exile
13. mercenaries
14. eagle, eating snake, on cactus swampy Lake Texcoco
15. reclaimed land, built bridges, aqueducts, and canals
16. Aztlán
17. slave labor, feathers, taxes, gold, animal skins
18. death and war
19. conquer the world
20. b.) Gulf
21. Quetzalcoatl
22. b.) tributary states
23. gold
24. 450
25. did not
26. 6000
27. he captured Moctezuma and then killed him
28. Cuauhtémoc
29. they were looted and destroyed by the Catholic Spaniards
30. on top of Tenochtitlán's ruins

Reading Assignment #2

1. falso. Hay seis regiones culturales diferentes.
2. cierto
3. cierto
5. cierto
6. falso. Hubo muchos conflictos entre los indígenas y los españoles.
7. cierto
Pop Quiz--Aztec Web of Facts

1. Moctezuma
2. Nahautl
3. human sacrifice
4. Tenochtitlán
5. Cuauhtémoc
6. Black Legend/Leyenda Negra
7. Quetzalcoatl
8. warriors/mercenaries
9. Mexico City/México, D. F.
10. Mestizaje

Reading Assignment #3

Comprension del texto
1. the Aztec god of war
2. He founded a special kingdom for his people to live in.
3. the mexicas
4. a small island in the middle of a lake with a huge cactus plant, on which an eagle was struggling with a large snake
5. that this was the place set aside for them by their god Huitzilopochtli
6. the great city built by the Aztecs on the site of the lake
7. a cactus with an eagle and a serpent

Sobre las palabras
1. cruel, paso, banda, fugitivos, especial, violento, humanos, sacrificios, humanos, continuar, fértel, valle, islote, grandes, coloradas, enorme, serpiente, proclamar, preparado, construyeron, gran, capital, república, símbolo, nacional, oficiales, centro
2. cruel, especial, violento, humanos, cada, muchas, estos, aztecas, fértel, gran, hermoso, grandes, ovaladas, coloradas, asombrados, poderosa, enorme, preparado, ese, mismo, gran, azteca, nacional, nacional, oficiales, verde, blanca, colorada
3. seres humanos (gente, fugitivos, aztecas, etc.), nopal, águila, serpiente
4. Huitzilopochtli (dios)--different; aztecas--similar; valle de Anahuac--different; mexicas--different; islote--different; lago de Texcoco--similar; Tenochtitlán--different; México--different
Content Literacy Guide #2

1. Atahualpa
2. scanty rainfall, volcanoes, thin air, earthquakes, high mountains
3. 100 yrs.
4. 250
5. sun
6. llama
7. corn
8. andines
9. no
10. living god
11. to worship one's ancestors
12. they mummified them
13. 5000
14. false
15. 60
16. false
17. birds, monkeys, spiders, snakes, fish, spirals, etc.
18. 168
19. 6000
20. yes
21. he was choked to death
22. it was melted down

Content Literacy Guide #3

1. Cuzco
2. Huascar, Atahualpa
3. the emperor
4. Tawantinsuyu
5. Francisco Pizarro
6. Inti
7. stone
8. Hiram Bingham
9. el Inca Garcilaso de la Vega

Ejercicio de familiarizacion

1. Cuzco, now in Peru
2. The children of the Sun came out of Lake Titicaca and founded Cuzco.
3. their agricultural system, and social and political organization.
4. an ongoing civil war when the Spanish arrived
5. a North American archaeologist who helped find the fortress city of Machu Picchu in Peru
6. The huge stones were cut to fit so closely together that a knife blade won't fit between them.
7. La Paz, Bolivia
8. tin mining, agriculture
9. narrow, cobblestone streets, colonial architecture, tiled roofs, balconies, etc.
10. on the coast of Ecuador; it is the country's main seaport
Sample Web of Facts

AZTECS
- war-like
- swamp
- chinampas
- oppressive
- not centralized
- Moctezuma
- Cortés
- etc.

INCA
- peaceful
- mountains
- terraces
- diplomatic
- strongly centralized
- Atahualpa
- Pizarro
- etc.

Sample "T"-Chart
Bibliographies
Works Cited in Teaching Unit


Bibliography


Isaac, Barry L. "Aztec Warfare: Goals and Battlefield Comportment."


_Portrait of an Artist: The Frescoes of Diego Rivera_. Videocassette.


Examples of Indigenous Art
Today North America is seen as three nations: Canada, the United States, and Mexico. But the political lines that separate them are relatively recent creations, drawn clearly only a hundred and fifty years ago. Similarly, a language difference now acts bluntly to separate Mexico from its neighbors to the north. In pre-Columbian days, that division had no meaning. By trade and migration, the diffusion of ideas and skills from Mexico, including the knowledge of maize agriculture, moved north across a landscape without modern political borders, affecting with varying degrees of intensity the lives and cultures of Indian nations from the present-day American Southwest to eastern Canada. Until the coming of Europeans, Indian Mexico in many ways was the vital hearth of the continent, radiating out from its center the traits and influences of its great native civilizations.

During the first millennium A.D., while Mayan rulers like Pacal at Palenque built powerful city-states in southern Mesoamerica, other Indian nations created civilizations of their own in the highlands and valleys of central Mexico and along the coasts of the Gulf of Mexico and the Pacific Ocean.

The area was a dynamic one, with a population of millions of people representing diverse tribal backgrounds and languages. During the preceding centuries, some groups had kept pace with the Mayas, adopting many elements of the widespread but receding Olmec civilization, adding to it innovations and inventions of their own and developing important new local and regional cultures based largely
lime-plastered walls painted, inside and out, in brilliant colors or with magnificent murals. At one end of the avenue, the city was dominated by the Pyramid of the Sun, a stepped construction 213 feet high with a base more than 730 feet long on each side, and a smaller Pyramid of the Moon. Rising in five terraces to a temple platform, the Pyramid of the Sun was built originally over a sacred cave and was one of the largest structures in Mesoamerica. At the other end of the avenue was the Citadel, the center of the city’s ruling power, the home of its highest-born lords, and the site of the carved and painted Temple of Quetzalcoatl, or Feathered Serpent, a principal god inherited probably from the Olmecs and worshiped in many guises and with varying attributes by numerous Mesoamerican nations.

Teotihuacán’s population was a cosmopolitan one, composed of chieftains, pilgrims, and others from many parts of Mexico who had been drawn for political or economic reasons to the metropolis. The society was highly stratified. Elite families occupied luxurious housing, while workers, artisans of all types, and traders from other towns and regions—some of which were joined with Teotihuacán in a confederacy—lived in apartment complexes within ethnic compounds specially designated for their respective groups.
The demands and needs of the elite class for functional and luxury goods led to an outpouring of beautiful works by full-time painters, sculptors, masons, craftsmen, and other specialists. A wealth of ornamentation, jewelry, featherwork, and other decorative garb was produced by Teotihuacán artisans, as were murals, carvings, pottery, and exquisitely wrought utensils and household wares. The city's streets and plazas were paved with cement that covered underground conduits and, with the grandeur of the public buildings, reflected the presence of highly accomplished planners and builders. Calendar systems were in use, and at the end of each cycle of fifty-two years, fires were extinguished and new ones lit. Temples were enlarged or reconstructed, and the world's rebirth was celebrated. At other times, frequent rituals and ceremonial processions from the Pyramids of the Sun and Moon to the shrine of the Feathered Serpent, presided over by hierarchies of priests and secular leaders, bound the people together in observance of a common heritage, mutual worship of the gods, and allegiance to the ruling kings.

By commerce, alliances, and sometimes military conquests, Teotihuacán spread its influence and many elements of its culture across much of Mesoamerica, even into the Mayan lowlands far to the south in Belize, Guatemala, Honduras, and El Salvador. And in time, Teotihuacán ideas, practices, and products were carried northward by traders and others over large parts of the Mexican plateau and up the Sierra Madre Occidental to the Indian nations in what is now New Mexico and Arizona, and possibly beyond to peoples in the Mississippi Valley and the present-day U.S. Southeast.

Not every move was a peaceful one. In some places, the Teotihuacán empire established authority over native populations by threats or force. Little is known of military expeditions that may have brought other cities under the domination of Teotihuacán agents or colonies, but recent excavations at Teotihuacán's Temple of Quetzalcoatl have unearthed the skeletal remains of nearly twenty warriors believed to have been captive enemy noblemen who were ritually killed there. Around the necks of many of them were string trophies of human jaws.

After almost a thousand years of existence, Teotihuacán declined. The overuse and
Calendars were important to pre-Columbian cultures. This sacred calendar from an Aztec manuscript known today as the Codex Borgia reflects the religious philosophy that interconnected both good and evil attributes in the gods. The two pages depict, from the lower left corner, Tlahuizcalpantecutli, the god of the dawn who presided over the day; Death, followed, at the right, by the water goddess Chicomecoatl, who ruled the day Sezpote. In the upper right corner appears Tlaloc, the rain god, patron of the day Iztacolotzin, followed, at the left, by the previous Sezpote popocatepetli, or "Ocellus in Butterflies," who presided over the day Fatima.
addition, it was where the religious and cultural future of Indian Mexico was being shaped. Emerging from the powerful families that had guided Teotihuacán before its fall, many of the Toltec lords had an intimate understanding of trade, regional organization, and the art of leadership. Their knowledge brought them wealth and unparalleled prestige throughout central Mexico.

But while Tollan was still finding its limits of power and influence, there arose an internal rift. Within its religious hierarchy, which was not separated from its political leadership, a struggle developed between the followers of Quetzalcoatl, the Feathered Serpent, and those of the god Tezcatlipoca, Smoking Mirror, the deity of blackness and night and associate of the gods of death and evil. Within years, the prophets and apostles of each god were moving along the major trade corridors to the

Tollan, as in other parts of pre-Columbian Mexico, plumage of birds was made into wonderful creations. This royal Aztec headdress, formed by concentric bands of red and blue feathers ornamented with gold beads and surmounted by the green tail feathers of the sacred quetzal, towered more than four feet above the wearer's head.

Tezcatlipoca, the angry rival god to Quetzalcoatl, was also known as Smoking Mirror for the dusky obsidian plate that replaced his right foot after an earth monster had bitten it off.
the death of Nezahualcóyotl in 1472, became the most influential state in central Mexico. By the end of the fifteenth century, the once-rude and humble Aztecs had become the successors of the Olmecs, Teotihuacáns, and the Toltecs and ruled the most powerful empire in the history of North America.

From their island city of Tenochtitlán, the Aztec rulers commanded an army of more than two hundred thousand warriors, including those of many vassal states. It was the largest army anywhere in the world at that time, and even today would be among the biggest. From Tenochtitlán, the heads of the Aztec state launched far-reaching campaigns that virtually never stopped for over ninety years. Fighting epic battles with city-states and nations, the Aztec forces conquered most of their adversaries and turned them into tributary countries, allowing them to keep their own governments, but requiring that they pay Tenochtitlán a high tribute, or taxes, in commodities or other goods.

In the Codex Mendoza, one of the pictographic records painted by scribes of the Aztec empire, the taxes of many tribute-paying states are listed: bolts of fine cotton cloth; military raiment, including feathered headdresses; disks of hammered gold; exotic plants; strings of jade beads; precious gems; and bundles of blankets. In addition, all of the vassal states maintained warehouses of food for the Aztec army so that the huge force would not be dependent on the Valley of Mexico for supplies. If a tributary rebelled and ignored or refused to pay its taxes, it faced stern punishment by Aztec warriors and then a doubling of its tax levy. Boasted the Aztecs:
city in Mesoamerica, if not in the world, in the fifteenth century. Its ceremonial cen-
ter boasted more than twenty-five major pyramids of various heights, surmounted by
temples dedicated to a pantheon of deities and culture heroes. Around the plazas and
gardens that lay between these shrines were numerous public buildings in which the
emperor, his assistants, and a large body of nobles and civil servants administered the
affairs of the empire. The city was divided into sixty residential wards, or clan dis-
tricts, called calpulli, each one represented by a headman and containing the homes
of all members of a clan and their families. In addition, each calpulli had its own cer-
emonial temples and agricultural chinampas.

It was a bustling metropolis with arsenals for military stores; monasteries for the
priests who served in the temples; workshops for goldsmiths, feather workers, and

At the heart of Tenochtitlan were monumental public buildings, among the most important of
which were temples, raised on platforms and dedicated to the major gods in the Aztec
pantheon, as shown in this recreation.
and possessed mastiffs, dogs large and more vicious than any they had ever seen.

On the coast, meanwhile, Cortés was fired by tales of unimaginable wealth inside the empire of Mexico. At the same time, he faced dissension among some of his men who wished to abandon his expedition. To prevent their sailing to Cuba, he scuttled his ships, forcing the malcontents to remain with him. Then with the invaluable assistance of a native woman of present-day Tabasco named Malintzin, whom the Spaniards called La Malinche or Marina and who had become Cortés's mistress and interpreter, he began the march inland. There would be no turning back. Over the next several months he moved his army toward Tenochtitlán, forming alliances along the way with disaffected city-states of the Aztec empire. Everywhere, he heard complaints: the Aztec tax collector drained their wealth; Aztec soldiers took away their children to become slaves or sacrificial victims. In Cortés, rebellious city-states had found a liberator.

Cortés's most significant alliance was made with Tlaxcala, the city-state that Moctezuma had been unable to conquer and that was still his most feared enemy. As the Spaniards advanced, the Aztec emperor held his armies in check, unwilling to leave the capital unprotected or to risk setting off a general rebellion. Paralyzed with doubt,
The Coyolxauhqui–Huitzilopochtli Myth. Huitzilopochtli is associated with sacrifice and war through a second Aztec myth of divine conflict. A large stone disk (Figure 7.2) unearthed in 1978 at the bottom of the Templo Mayor stairway (Map 8 Area 2) graphically depicts his sister Coyolxauhqui ("Painted Bells"), a moon goddess according to Seler and Mexican interpretations but symbol of a defeated enemy to Klein (1988b, 241-243) as the first sacrificial victim. Coyolxauhqui and her 400 Huitznahua ("Star"?) warrior brothers, offspring of earth goddess Coatlicue ("Skirt of Snakes"), plotted to kill their mother for her unseemly "immaculate conception" by a ball of fluff. At the moment of attack, Huitzilopochtli burst from her womb in full splendor, killed his siblings, carved out their hearts, and hurled their dismembered bodies to the bottom of Coatepec ("Serpent Hill").

Relationship of Sacrifice to Cosmic Myths

Each year the Aztecs reenacted this myth during the feast of Panquetzaliztli from Huitzilopochtli's temple atop the Templo Mayor, a replica, according to Matos Mocetzuma (1984, 138, 149, 1987, 198-203) of Coatepec, as victims'
7.11. A stone sculpture of Coatlicue, unearthed in Mexico City's main plaza in 1790. [Heyden and Villaseñor 1984, p. 21; drawing by Alberto Beltran, courtesy EMM]

died in parturition. Her sword or sharp, eagle-feather-decorated weaving batten, skeletal white body, blade tongue, face joints, and headband of knives or hearts (Figure 7.12) signify her appetite for sacrificial hearts and blood. Her texiptla was ritually killed in festivals in the eighth month.

Cecelia Klein has shown that Aztec gods were often venerated as ancestors of rulers (1976, 234–238) and, by extension, patron deities of specific cities. Thus the cult of Cihuacoatl in Culhuacan, Xochimilco, and Cuítlahuac (cities in the southern Chinampáneca “floating-garden” lake area conquered by Tenochtitlán) was taken up by the Aztecs as a tool of state publicizing military conquest, and the title and costume of Cihuacoatl were awarded to the victorious general Tlacaélel, who organized Aztec military forays for prisoners to nourish the goddess [Klein 1986, 151–152; 1985b, 237–240 and 245–247]. Klein suggests that many Aztec deities operated at multiple social levels in multivalent roles, petitioned and/or feared by commoners while simultaneously reformulated as a state cult underscoring successful conquests and intimidating potential enemies (1986b, 248–251).

Earth, welcomer of the dead and receiver of sacrificial bodies, was the Earth Monster Tlaltecuhlti (“Earth-Lord”), who shares Coatlicue’s immense clawed, upraised hands and feet, curved fang faces at body joints, necklace of sacrificed hands and hearts, and skull backornament with braided pendants [Klein 1975, 71]. In her female aspect, she lies bellydown in birth-hocker position with bent clawed arms and legs spread open, her head raised to the west to devour the setting stars and human dead. These pass below to her navel [Mictlán, realm of the dead] and are then reborn from her womb on the eastern horizon.

Tlaltecuhlti often appears on stone discs or cuauhtlicalli sacrificial eagle bowl bottoms, with taloned, cuffed gloves ending in long paper
Xipe Totec ("Our Lord the Flayed One") has traditionally been considered a fertility god representing life potential within death. Caso 1958; Nicholson 1972 but may in fact be a god of war and sacrifice (Broda 1970). In codices [Figure 7.6] he (or his tepixtla) wears swallow-tailed streamers on his conical cap and belt, a sacrificial quail pendant, and a dry, seed-cover-like skin costume and mask cut from flayed victims stitched at the back and shoulders, so that only his lips and eyes showed through [Figure 7.7]. Traditional interpretations parallel this life within death with seasonal crop renewal and the sun’s daily death and resurrection.

With slightly different facial painting and a smoking mirror at his nape, Xipe becomes a Red Tezcatlipoca ("Smoking Mirror", Figure 7.8). Xipe was honored with an earth-fertilizing sacrifice of war captives shot with arrows on a wooden frame (Tlacacaliiztli: Figure 7.9), and a final consecration of the skin costumes in a cave in the Xipe temple during the second ritual month, Tlacaxipehualiztli. Another ceremony honoring Xipe was tlahuahuanaliztli (mock combat) in which enemy captives tied to a large ringlike stone, the temalacatl ("sacred spindle whorl") confronted Aztec warriors armed with real obsidian-set macanas with their own dummy weapons edged with feathers (Figure 7.10). Valiant survivors occasionally chose prestigious heart sacrifice death over freedom: The fact of death became secondary to the manner of death. Broda (1970) interprets these ceremonies, which both celebrate martial skills and underscore Aztec supremacy through tribute collection and redistribution, as a deliberate calendrical restatement of political power to discourage external rebellion and promote internal unity.

Earth. Several female deities represent Earth in her generative or death-receiving aspects. Victims offered to the ancient Toci ("Our Grandmother," and mother of Cihuacoatl, the birth goddess) were dashed on stones, offered through heart sacrifice or arrow sacrifice or roasted on her Divine Hearth during the eleventh month.
PLATE 14. Miscellaneous small artifacts of the Postclassic period.
a. Obsidian lip plugs or labrets, showing front, lateral, and interior surfaces, Aztec culture. Length: 3 cm. (Courtesy of the Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Bequest of Nelson A. Rockefeller, 1979.)
b. Ground obsidian ear spool associated with grave, Tzintzuntzan, Michoacán. Maximum diameter: 5.7 cm. (Courtesy of the Museo Nacional de Antropología, Mexico.)
c. Pair of obsidian ear plugs: Aztec culture. Height each: 3 cm. (Courtesy of the Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Bequest of Nelson A. Rockefeller, 1979.)
d. Necklace of pink shell beads, Oaxaca. Bead diameter: 3 mm. (Courtesy of the Museo Nacional de Antropología, Mexico.)
e. Necklace of rock crystal beads: Mixtec culture. Maximum bead diameter: 1.8 cm. (Courtesy of the Museo Nacional de Antropología, Mexico.)
f. Carved jaguar bone: Mixtec culture. Length: 13 cm. (Courtesy of the Museo Nacional de Antropología, Mexico.)
g. Aztec polished red clay pipe, Federal District of Mexico. Height: 7 cm. (Courtesy of the Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection of Primitive Art, Bequest of Nelson A. Rockefeller, 1979.)
h. Mold-made clay figurine, Valley of Mexico: Aztec culture. Height: 15 cm. (Courtesy of the Museum of the American Indian, Heye Foundation, N.Y. [22:1025].)
their empire was systematically overlaid with the official Inca legend and the remains were already a matter of mystery and astonishment to the local Indians when the site was first visited by Spanish Conquistadors. We know, at least, that the site was connected with the origin myths of the highland Indians, and the powerful central figure may represent their supreme creator-deity before the Inc cult of the Sun was introduced to the Cañiao.
whole world, since I give men my light by which they see and warm themselves when they are cold and make their pastures and fields to grow, their trees to bear and their flocks to multiply. I bring rain and fair weather in their season and each day I traverse the whole surface of the earth in order that I may see the needs of the world to succour and provide for them as the supporter and protector of men. It is my will that you my dear son should be the lord of these men who live like beasts. And to that end I name and establish you lords and kings of all races whom you thus benefit with your instructions and good government.

"Having thus declared his will, Our Father the Sun took leave of his children. They set out from Lincancabur and journeyed to the north and throughout the whole journey wherever they stopped they tried to sink the rod of gold. But nowhere would it bury itself south of Cuzco, which today goes by the name Pacaritambo or Inn of the Dawn. The Inca gave it that name because he left this inn at dawn, and the villagers today are very proud of the name. From there he and his wife, our Queen, came to the valley of Cuzco, which at this time was wild and uninhabited.

"The first stop they made in this valley was on the height called Huante, south of the city. There the